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A BILLBOARD PUBLICATION
SEVENTY-SEVENTH YEAR

Billboard

The International
Music-Record-Tape
Newsweekly

CARTRIDGE TV PAGE 37

HOT 100 PAGE 64

TOP LP'S PAGES 59, 61

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By JOHN SIPPPEL

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Karol Up

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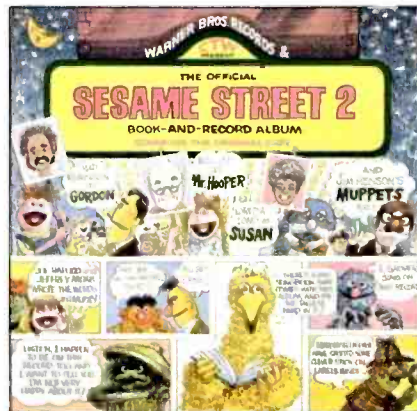
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R-534D

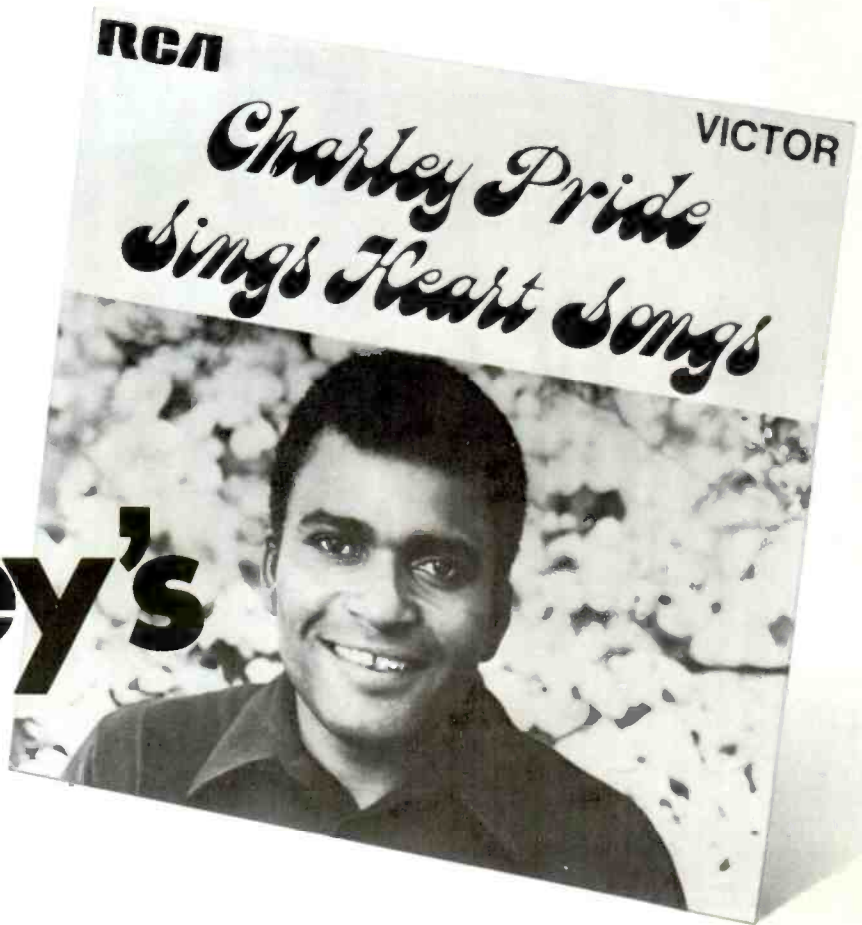
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Also available on pre-recorded tape.



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In the huge and complex move, Knox Phillips outlined the corporate structure of the setup.

Jerry Phillips and Eddie Brad-dock have an independent production company within the organization as Hot Water Productions. The two artists or groups currently handled by this pair are Man Alive and Snead Hudson.

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Soviets Make Cassette Units

By RADCLIFFE JOE

NEW YORK—Viewlex Inc., in a major East-West music industry trade agreement, will supply Melodiya Music of Russia with \$300,000 worth of cassette manufacturing equipment to set the wheels of that country's consumer cassette industry into motion.

The deal also covers initial orders for \$100,000 pre-manufactured cassettes and cassette cases as well as emergency parts and accessories, to avoid any snarls in the start of the project.

The agreement, which has been under negotiations in Europe for some time by Viewlex's international representative Audiomatic Corp., culminated here last week with final inkings of the pact by Allen Weintraub, president of Electro Sound, professional tape duplicating equipment arm of Viewlex, Vasily I. Pakhomov, director general of Melodiya Music of Russia, and Milton Gelfand of Audiomatic Corp.

Shipment of equipment will begin immediately with the delivery

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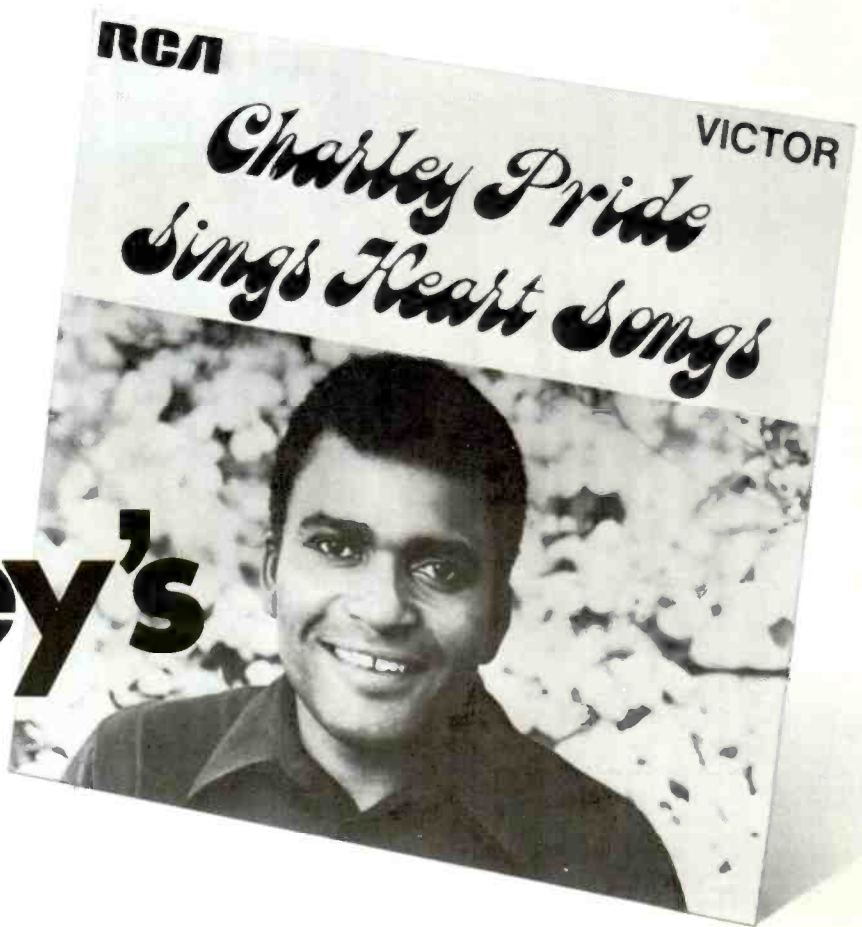
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Charley Pride's 10th Album

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Christmas in My Hometown CHARLEY PRIDE

'DOORS SOLD 4,190,457 ALBUMS': COURT REPORT

LOS ANGELES — The Doors have sold a total of 4,190,457 albums domestically since their first LP, *The Doors*, was released in 1966, according to a recent report made in U.S. District Federal Court by attorneys representing Elektra president Jac Holzman. Holzman is being sued for money due by onetime promotion representative Ronnie Mellen, who claims that she brought the Doors and Holzman together in 1966, while she was acting as promotion girl for the late Jim Morrison's quartet, when they worked a gig at the Whisky A-Go Go here.

The report further states that the Doors have sold 365,209 tapes on all configurations. Their total single sales are now 7,750,642 as of the report.

Biggest album was their first, "The Doors," which is reported to have sold 1,234,919 copies. Biggest single came out of that first LP, "Light My Fire," which sold 927,140 copies.

Suit alleges that Holzman made a verbal agreement with Miss Mellen offering her continuing cut on Doors' royalties, while Holzman's countersuit claims that she was promised 1 cent per copy on the first album only.

De Lory Aims Campbell Back to Country Roots

By CLAUDE HALL

LOS ANGELES — Glen Campbell and his producer, Al de Lory, are returning "to the country roots" in all new product and the new Capitol Records single "Oklahoma Sunday Morning" is considered by independent record producer de Lory to be one of the most country-fied records Campbell has released in several years. Campbell's first hit, "Burning Bridges" was a country hit. Then came "Gentle on My Mind," "By the Time I Get to Phoenix" and his biggest record of all, "Wichita Lineman." The "Gentle on My Mind" record, of course, put Campbell into the pop field in a big way.

Al de Lory hopes that his records will continue to be big pop hits. "But, in taking inventory, once an artist breaks out of the country into the pop field, there seems to be a certain amount of pressure put on him—maybe by the public or maybe by his record company—and the pop scene becomes a challenge to the artists, leading him away from his roots. "The records we're going to

make from now on out won't be strictly country . . . but we have a good memory of how success happened for us . . . and we're not starting over, we're just regrouping our thoughts."

Glen's Personal Touch

As part of the movement back toward his country roots, Glen Campbell was personally mailing out 800-plus deejay copies of his newest single last week to country music program directors and air personalities along with a letter. This is in addition to the regular promotion work of Capitol Records. De Lory feels that anyone who ignores his roots and goes completely pop is making a mistake. "Glen can sing any kind of song as well or better than any artist in the business . . . and he'll be a star on the music scene as long as he lives. But we're now making a stronger effort to find country tunes for him." De Lory believes that it's the song rather than the way a song is done that makes it really country.

In the search for material, De Lory will be relying on his recently established Nashville office of Al-Mac Productions, operated by Ed Penny, to come up with a vast array of country tunes.

De Lory, who just recently parted with Capitol Records, will be devoting a lot of his future time to other production projects such as producing Gary Puckett ("Can't Hold On" is out now and De Lory is searching for tunes for his coming album) and building himself up as an artist. Peter Rachtman has taken over personal management for De Lory. Bob McCluskey has left. At the moment, Rachtman is negotiating for a major label deal for Al de Lory as a

(Continued on page 66)

E&R 1-Stop Chief Dies of Leukemia

SAN ANTONIO—Russ Schram, one of the pioneers in one-stop operation, died here Nov. 29, a victim of leukemia. Schram, 50, opened E&R One-Stop here in 1950, in conjunction with his wife, Ethel. Both worked inside previously for Straus-Frank, the local RCA distributor, before opening the one-stop. Besides his widow, Schram is survived by two children, Susie and Russ Jr. Mrs. Schram will continue to operate the one-stop.

Court Decides Background Music Users Pay ASCAP

NEW YORK—In a proceeding to determine reasonable license fees under the American Society of Composers, Authors and Publishers (ASCAP) Consent Decree, Muzak franchisees and Seeburg background music distributors have been directed by Judge Sylvester J. Ryan to pay interim license fees to ASCAP at the rates provided in the license agreements which expired on Dec. 31, 1970.

To the extent that these fees have not been paid for the first 10 months of 1971, they must be paid within 10 days. The interim fees are subject to retroactive adjustment to Jan. 1, 1971, on the basis

of the reasonable fees finally determined, plus interest at 5 1/4 percent.

Background music companies throughout the country held ASCAP license agreements which expired Dec. 31, 1970, and most voluntarily signed extension agreements subject to retroactive adjustment to the first of the year. The effect of the Court's order is to place the Muzak and Seeburg petitioners on the same footing as their competitors who signed voluntary extension agreements with ASCAP. The petitioners had requested reduced interim fees and ASCAP had sought to have the old rates continued during the pendency of the rate proceeding.

Wallichs' 'New Look' Spurs Music City Chain's Profits

By NAT FREEDLAND

LOS ANGELES—"We've gotten everything moving in the right direction again," said Clyde Wallichs, president of Wallichs Music City, one of the nation's largest "complete music" chains and a merchandising institution in Southern California.

Wallichs Music City has had just three losing years since 1949, when Clyde bought control of the chain from his older brother, Glenn, who founded it in 1930 and then moved on to co-found Capitol Records. The only recent loss year was Wallichs' fiscal 1970, which ended this past May.

But Clyde Wallichs explains that it took more than heavy discount competition in record and tape sales plus a drastic fall-off in big-ticket merchandise last year to briefly edge Music City into the red.

Firm Went Public

When the firm went public as Wallichs Music & Entertainment Company Inc. May 26, 1970—at the very bottom of recent overall stock market values—it acquired two Phoenix stores which had previously been run unsuccessfully as franchise operations and some large Arizona losses which had to be written off.

"The necessary changes were made in management of the Phoenix stores and they've become profit-makers. We're even planning to add a third location in the expanding west side of Phoenix," said Wallichs during an in-depth Billboard interview at the company's two-year-old Torrance headquarters. An 80,000-square-foot facility of administrative offices, service center and warehouse.

\$10 Million Gross

Wallichs said he expects the chain to gross some \$10 million during the current fiscal year. About 30 percent of Wallichs

Music City sales are in the record-tapes department, another 30 percent comes from phonographs, radios and television sets, and the remaining 40 percent is derived from sale of pianos and organs plus an extensive line of musical instruments and sheet music.

"A complete music operation like ours stands on its ability to prove to customers, 'If you can't get it at Music City, you won't find it anywhere else,'" said Wallichs. Accordingly, the Music City outlets will order at least a

(Continued on page 66)

RECORD REVIEW

Superstar Show Makes 'Superb' Bangla Set

The long awaited live performance recording of the historical Madison Square Garden-George Harrison and Friends concert is a superb, deluxe three record set on the Apple label (STXC3385). Producers Harrison and Phil Spector have performed miracles with the sound of the great hall, picking up every bit of the excitement and performances on some 44 microphones. Included in the package is a 64-page book that outlines the facts and cause of the benefit concert for refugee children of Bangla Desh, East Pakistan, as well as dynamite color action photos by Barry Feinstein and Tom Wilkes, a must for fans.

The monumental team work of Harrison and His Friends, who appeared without performance fee, is unequalled. The history making performances that team Harrison with Ravi Shankar, Bob Dylan, Leon Russell, Badfinger, Ringo Starr, Eric Clapton, Billy Preston, Jim Horn, Carl Radle, Don Preston and Klaus Voormann, plus a distinguished group of vocalists that performed as the background vocal group, will make this package

a collectors item, long after it has gone through several million in sales.

Proceeds of the classic package, as did the \$250,000 gate of the concert, go to the United Nations Fund for Relief to Refugee Children of Bangla Desh.

DON OVENS

2 Rival Disks Pull All Stops

By EARL PAIGE

CHICAGO—America's jukebox programmers are switching to the New Seekers' version of "I'd Like to Teach the World to Sing (in Perfect Harmony)" because the front-running version by the Hillside Singers isn't tracking properly on jukeboxes, a national survey shows. This is just one aspect of the exciting race between the two versions.

The rivalry comes at a time when jukebox operating firms are distracted by Christmas programming, thus many programmers were more perfunctory in comparing the versions initially and many bought in less than usual quantities. Delay in purchasing the Hillside version is one factor helping the Seekers' record, one-stop managers said.

There is also intense radio station rivalry in several markets, again giving the Seekers' version additional exposure.

Several one-stop managers (Continued on page 40)

Memphis Music Men Mulling New Cotton Carnival Theme

By PAUL ACKERMAN

MEMPHIS—Members of Memphis Music Inc. met recently at the First National Bank Auditorium to hold their general membership election meeting and to elect 10 new members to the board of directors to take office in January, 1972, according to Marty Lacker, executive director. The membership also viewed the film which was shot at the First Annual Memphis Music Awards last May and which is to be used as an educational aid for various civic organizations here and throughout the nation. The film points up the importance of the Memphis music industry.

The following were elected as directors for three-year terms: Ernie Bernhardt, Sweep Productions; Don Burt, Mempro, Inc. (re-elected); Jim Crudgington, Hot Line Distributors; Tim Riley, Tim Riley & Associates (re-elected); Jim Stewart, Stax-Volt (re-elected); Ronnie Stoots, Trans-Maximus Studios, and Jerry Williams, Trans-Maximus Studios.

The following were elected to fill two years of three vacated three-year terms: David Ezzel, A&M Records; Mark James, Press Music, Jud Phillips Jr., Sam Phillips Recording Studios.

The meeting gave credit for a job well-done to outgoing directors: Eddie Braddock, Hot Water Productions; Ted Cunningham, Memphis Orchestral Society; George Klein, WHBQ Radio and Mike Powell, WMC-FM Radio. A joint dinner of the old and new board will be held this month.

A committee is investigating the feasibility of the annual Memphis Cotton Carnival being changed, starting in 1972, to a "Carnival of Memphis Music."

The nominating ballots for the Second Annual Memphis Music Awards will go out early in January.

Bourne Music Backs Chaplin Film Return

By MIKE GROSS

NEW YORK — Bourne Co. is planning a new drive on Charles Chaplin's film music. The drive is being tied in with the re-release of Chaplin's films in the U.S. A "Charles Chaplin Film Festival" opens in New York Friday (17), and in 31 major markets during Christmas week.

Bourne owns all the music tracks to Chaplin's films, except for "Monsieur Verdoux." The other films included in the Festival package are "Modern Times," "City Lights," "The Great Dictator," "Limelight," "The Chaplin Revue," comprised of three shorts, and "A King in New York," which has never before been shown in the U.S.

According to Norman Warembud, manager of publications for Bourne, the films will be supported

with new souvenir editions of "Smile" from "Modern Times" and "Eternally" from "Limelight." Warembud also pointed out that the publishing support will center on the educational market with band arrangements, choral arrangements, and instrumental solos of various kinds.

He also noted that special drives will be made on "Mandolin Sereenade" and "Double Martini," from the score to "A King in New York."

On the disk end, an album of Chaplin's music has been recorded by Darius Brubeck and is scheduled for release on Paramount's labels.

The over-all plan of the drive, according to Warembud, is "to introduce Chaplin's music to a new audience."

CBS Joins NBC in FCC Request For More 'Q' Concepts Study

By MILDRED HALL

WASHINGTON — NBC has asked the Federal Communications Commission to deny the Pacific FM petition for rulemaking that would authorize the Dorren quadruplex system for FM quadrasonic broadcasts. NBC, like Columbia Broadcasting, believes that a broader inquiry is needed to look into all possibilities, rather than narrow rulemaking to permit "only one proprietary system to qualify."

"It is the position of NBC that proceedings relative to adoption

of regulations to permit the introduction of new broadcast technology should be conducted in such a manner as to allow participation of the greatest number of equipment manufacturers, broadcasters, recording companies and other interested parties."

NBC believes any rulemaking should permit a broad range of further technical experiments—and not be restricted to the Dorren or any other single transmission system. It is particularly urgent that any "Q" system be compatible

with monophonic and stereo receivers now in use.

"Any quadrasonic broadcasting system ultimately adopted must assure continued use of millions of monophonic and two-channel stereo receivers and tuners now in use."

The CBS petition had also pointed out that many companies are developing data and conducting broadcasting tests in various types of matrix and discrete quadrasonic transmission. CBS felt any premature rulemaking could stifle development and initiative for other systems (Billboard, Dec. 11, 1971).

The CBS petition leaned heavily on the availability to the public of compatible matrix broadcasts using 4-channel matrix systems which do not require any changes in existing rules. It noted that matrix-disks were already being released by Columbia, Vanguard, Ampex, Creative World, Ovation, Project 3, ABC/Dunhill labels, and said others were preparing matrix disks.

CBS also urged the FCC to permit FM stations a longer look into the situation, and set up a broad inquiry covering: 1. Compatibility of any proposed quadrasonic broadcast system with monaural and stereo reception; 2. Fidelity of the audio signal; 3. Possible interference with adjacent channels; 4. Economic costs; and 5. A study of the effect on FM subsidiary channels (SCA's)—an aspect CBS claims the Dorren system has failed to deal with.

A very brief entry came from the National Association of FM Broadcasters, telling the FCC that the widespread public interest in quadrasonic sound should bring some form of rulemaking or proceedings by the FCC as soon as possible. The association took no position on exactly what kind of rulemaking—it just wants some move by the FCC "toward regularizing this innovation in the public interest."



CHARLEY PRIDE, center, RCA Records artist, was the featured performer at a luncheon given by NBC to honor employees who have achieved 25 years of service with the company. Flanking Pride are Rocco Laginestra, left, president of RCA Records, and Walter Scott, chairman of the board of NBC.

Veteran Israeli Record Man Bids for International Mart

By NAT FREEDLAND

TEL AVIV—In Israel, the average record release sells 200 copies, a few consistently popular artists like Elvis Presley or Jose Feliciano sell 5-10,000 and the nation's all-time hit album, "The Sound of Music" soundtrack sold 45,000.

These demographics aren't too surprising, considering that Israel's population is only two and one-half million. But it is rather a surprise to find that most of these recordings are pressed in small runs directly in Israel. This holds down prices by avoiding the high import tariffs.

It might not be necessary for all Israeli record executives to

work the music business as a sideline, but Dov Peleg, who is in charge of all RCA imports into Israel makes a lot more profit with his Eastronics Ltd. company by importing and servicing the electronics equipment of RCA, Honeywell, Litton Industries and a hundred other international corporations.

"Until I took over the record line in 1958, RCA product was being distributed in this country from South Africa," said Peleg. Born in Connecticut, Peleg moved to Israel after serving in the U.S. Air Force during World War II.

(Continued on page 66)

ASCAP-Taylor Awards to Six

NEW YORK—Six authors and journalists received ASCAP-Deems Taylor Awards totaling \$3,600 at ceremonies held at the Society's headquarters here Dec. 9. Lee Eliot Berk took the top prize of \$1,000 for his book, "Legal Protection for the Creative Musician," published by Berkeley Press. The second prize of \$500 in the book category went to composer-author Ned Rorem for his "Critical Affairs—A Composer's Journal." Third prize of \$300 was awarded to Aksel Schiotz for his book, "The Singer and His Art."

In the outstanding articles category, Dr. Boris E. Nelson was awarded first prize of \$1,000 for his articles published in the Toledo Blade during 1970. Dr. Paul Glass won second prize of \$500 for his article, "A Hiatus in American History." Third prize of \$300 went to Dr. Louis Carp for his "Mozart: His Tragic Life and Controversial Death."

In addition to the prize money, the authors, as well as the publishers of the winning entries, were presented with hand-illuminated scrolls from ASCAP president Stanley Adams.

Mancini Theme

NEW YORK—RCA Records is rush-releasing Henry Mancini's instrumental version of "Theme from 'Nicholas and Alexandra,'" to coincide with the U.S. premiere of the film "Nicholas and Alexandra" Monday (13).

Mancini's recording of the film theme will also be included in his forthcoming album, "Big Screen-Little Screen," which will feature a collection of contemporary motion picture themes.

Executive Turntable

Edward L. Scanlon appointed Director, Industrial Relations, by RCA Records. He replaces Robert Hurford, whose appointment as Division Vice President, RCA Records, was announced recently. For the past two years, Scanlon has been Director, Labor Relations Program, RCA Corp. . . . Morley Kahn appointed Vice President and Manager of U.S. Operations for Dolby Laboratories. Kahn leaves his post as Director of Marketing at Dynaco in Philadelphia to head the Dolby office in New York. He will be the main contact in the U.S. for all the company's customers, licensees, and the press, although his primary responsibility will be the sale and distribution of Dolby professional products. Kahn will be supported in his new post by Marc Aubert, Vice President and Technical Manager of the U.S. office.



SCANLON



KAHN

Ted Williams appointed ASCAP Membership Representative and Public Relations Advisor. Williams will work in association with Dave Combs and Dick Frolich, of the membership and public relations departments, respectively. Williams was most recently associated with Atlantic Records, where he held the title of publicity manager for the past three years. . . . John Antoon, late national promotion director for singles at Mercury, joins Prophecy Records, basing in Los Angeles, as national promotion director. Antoon starts Jan. 1. Antoon was with Imperial nationally for four years before joining Mercury.

Brian Van der Horst, who was named director of advertising and public relations at Atlantic Records, will report to Bob Rolontz, vice president of the department. . . . Denny Rosencrantz, national promotion chief for Mercury, moving to Los Angeles as West Coast a&r director for the firm. Stan Bly, former singles promotion director, moves into Rosencrantz's slot. Rosencrantz was with Uni and Bill Graham before Mercury. Bly is a Bell Records alumnus. . . . Tony Lopuh has been appointed national sales manager of Cartapes.

Hal Fein joined Edward B. Marks Music Corp. as vice president and creative director. Fein resigned his post as vice president of Screen Gems-Columbia Music to join Marks. . . . Tony Mendez named assistant controller for Elektra Records. He had been with the accounting departments of Decca, Kapp and MCA music publishing. Most recently, he was chief accountant for Paramount Records.

Jose Vias, who for the past two years has been General Manager of RCA Records' operations in Mexico, appointed to head all RCA Records' Latin American licensee operations and product. Vias will return to New York Jan. 1 to assume his new position. He will report to Jim Bailey, Manager, International Licensing and Marketing.

Morton M. Schwartz has been appointed vice president of Hitachi Sales Corp. He retains his post of marketing director. . . . Sally Klein has been named controller of Advanced Technological Concepts, Los Angeles. . . . Ray Arbuclle has joined Certron Corp. in marketing services. . . . Rich Totoian has been named production department chief of Wind all Music. He was formerly with Columbia and Bell Records. . . . Mitch DeWood is the new entertainment director of King's Castle on Lake Tahoe. . . . Paul Lovelace has been promoted to director of promotion for country music for MCA Records. He'll operate out of Nashville. Lovelace replaces Gene Kennedy. Lovelace joined MCA's Decca label three years ago as a salesman; he had been working as a promotion manager for the label this past year in Memphis.

Chuck Cassell named director of consumer communications at A&M's creative services department while Clare Baren has been named director of audio/visual communications. Cassell will handle national newspaper ads, album copy and edit the company's new promotional newspaper. Miss Baren will produce commercials for radio and TV.

Stax Caution Stems Piracy

MEMPHIS—Stax Records already has noted a 25 percent decrease in tape and record piracy since its recent crackdown, a company official said here.

Larry Cole, vice president in charge of advertising, said that no direct mailings to radio stations are being made by the label. The distributor now is responsible for getting copies to radio stations. In a few instances, disk jockeys have had to buy the product because of the delay occasioned by the new two-step distribution of deejay copies.

Stax, at a recent news conference, announced that, in some

cases, as much as 40 percent of its product was being bootlegged. The crackdown came after discoveries, both internally and externally, of the counterfeit activities.

The popularity of the "Shaft" album by Isaac Hayes led to a flood of orders for "Black Moses," Cole said. Some distributors were "inundated" by dealers who came to warehouses to pick up the product.

In This Issue

CAMPUS	28
CARTRIDGE TV	37
CLASSICAL	44
COUNTRY	45
INTERNATIONAL	50
JUKEBOX PROGRAMMING	40
MARKET PLACE	27
RADIO	22
SOUL	38
TALENT	17
TAPE CARTRIDGE	33
FEATURES	
Stock Market Quotations	10
Yes Jax	24
CHARTS	
Soul Best-Selling Albums	43
Best-Selling Soul Albums	37
Best-Selling Soul Singles	38
Active Records	49
Hit of the Week	58
Hot Country Albums	46
RECORD REVIEWS	
Hot Country Singles	47
HOT 100	54
New LP/Tape Releases	48
Tape Cartridge Charts	36
Top 40 Easy Listening	44
Top LP's	59
ALBUM REVIEWS	
Album Reviews	25, 48, 49
SINGLES REVIEWS	
Singles Reviews	62

For More Late News
See Page 66

One of the most popular places in America.



Millions and millions and millions and millions of people have bought records by the Byrds.

Wherever records are sold in America there's a special place reserved for the Byrds.

America's original supergroup keeps on gaining new fans with personal appearances and new albums

like "Farther Along."

"Farther Along" is the first album produced by the Byrds and their most ambitious since "Fifth Dimension."

Although just released, "Farther Along" is getting incredible air play (it's already been listed as second album for most air play in *Record World's* FM report).

Included in the Byrds' new album is also their new single "America's

Great National Pastime": an infectious song with sing-along lyrics that is getting tremendous FM air play across the country.

Between their new album and their new single, it looks like a lot of America will be hearing a lot of the Byrds in the very near future.

And visiting a very popular place.

"America's Great National Pastime," 4-45514
the new Byrds' single / On Columbia Records



Billboard®

The International Music-Record-Tape Newsweekly

Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069
Area Code 213, 273-7040 Cable: BILLBOARD NEWYORK
N.Y. Telex-Billboy 620523



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Microfilm rolls of Billboard (6 months per roll) can be purchased through 3M IM/Press, 521
W. 43rd St., New York, N.Y. 10036. William Hutcheson, Area Code 212, 524-6374

Subscription rates payable in advance. One year, \$35 in U. S. A. (except Alaska, Hawaii and
Puerto Rico) and Canada, or \$75 by airmail. Rates in other foreign countries on request.
Subscribers when requesting change of address should give old as well as new address.
Published weekly. Second-class postage paid at New York, N.Y., and at additional mailing
offices. Copyright 1971 by Billboard Publications, Inc. The company also publishes
Amusement Business, Discografia Internazionale, Gift & Tableware Reporter, Merchandising
Week, Record Mirror, Record & Tape Retailer.
Vend, World Radio Television Handbook, American Artist, High Fidelity, Modern Photography,
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3579 to Billboard Publications, Inc., 2160
Patterson St., Cincinnati, Ohio 45214. Area
Code 513, 381-6450.



Vol. 83 No. 51



NARAS MEMBERS representing all five chapters of the national organization gathered recently at the Essex House, New York, to screen the thousands of entries submitted for this year's Grammy Awards. Clockwise sitting around the table discussing the nominations in the folk, pop and rock field are Johnny Pate, left, New York; Bill Traut from Chicago; Metromedia's Rod McBrien; Mike Melvoin and Paul Williams from Los Angeles; Bob Adels from Cash Box; Record World's Mike Sigman; Michael Cascuna from New York; John Sturdivant and Don Loght of the Nashville Chapter, and, with their backs to the camera, Marty Talent and Bill Lowell, Atlanta, chairmen of the committee. The entire eligibility list will be reviewed by all five of the Academy's Boards of Governors. The list then goes to the National Board of Trustees for approval. NARAS members will then receive the approved list and their first-round ballots in the middle of December.

SLC Injunction Stayed By Denver Appeals Court

DENVER—The U.S. Court of Appeals for the Tenth Circuit last week stayed a preliminary injunction obtained in the U.S. District Court in Utah by two "legal dupli-cators" (Billboard, Dec. 11).

Following the decision by the Appeals Court, the lower court judge vacated the injunction upon motion by the plaintiffs.

The defendants in a class action brought by the two firms, Tape Head Co., Inc., and R.A. Ridges Distributing Co., Inc., both in Salt Lake City, were RCA, CBS, ABC and Ampex Corp. The injunction, issued by Judge Willis W. Ritter of the Salt Lake City District Court, enjoined the four defendants and the Harry Fox Agency, among others, from harassing or bringing suits in any state court anywhere in the country against the plaintiffs or other manufacturers, distributors or dealers of pirated recordings in a class action. The defendants took an immediate appeal and moved for a stay of the preliminary injunction pending the hearing and the determination of the appeal.

The appeals court held that the enactment of a federal statute granting copyright protection to recordings made after Feb. 15, 1972, did not preclude record companies from availing themselves of existing state remedies to protect recordings issued prior to Feb. 15, 1972; that the U.S. Supreme Court decisions in the Sears and Compco cases were not applicable in this case; and that the issuance of the preliminary injunction was grossly broad and inclusive as well as excessive under the circumstances.

'Questionable'

In its decision, the appeals court stated that "it is highly questionable from the authorities presented that plaintiffs have, as a reason of the act of Congress, acquired a right to convert and use these recordings with impunity prior to Feb. 15, 1972."

Precedents Studies

After examining the contention by the plaintiffs that the Sears and Compco case decisions made the duplication of sound recordings legal, the court rejected this claim. It noted that the Sears and Compco cases involved the copying of a pole lamp in one case and a light-ing fixture in the other and declared: "These are not applicable for two reasons: the articles differ from ideas and compositions; and

the Supreme Court has not held that persons who appropriate materials such as is here involved are forever immune from suit."

Furthermore, the appeals court noted that "it is not apparent that Congress by entering the field has voided unfair competition laws and has granted to the plaintiffs a license to appropriate the defendants' property, ideas and work."

While stating that the court did not, at this stage of the proceedings, finally decide the legal dispute as to whether the new Copyright Law operates to deprive the defendants of all property rights in their recordings and of all state remedies in the interim, the court held that "at this preliminary stage, at least, the equities do not favor the plaintiffs. These plaintiffs are in the position of having appropriated work and efforts of the defendants and of seeking post audit so to speak, aid and approval of a court of equity demanding that it validate their actions."

The argument on behalf of the defendants before the U.S. Court of Appeals was made by attorney Howard S. Smith of Mitchell, Silberger and Knupp, Los Angeles. Submitted to the court in support of the defendants' appeal, in addition to those from officials of the various defendant record companies, were affidavits by Sanford Wolff, on behalf of American Federation of Radio & TV Artists (AFTRA); Henry Kaiser, on behalf of the American Federation of Musicians (AFM); Jack Grossman, on behalf of National Association of Record Merchandisers (NARM); Kenneth E. Raine, trustee of the Music Performance Trust Funds; and Jules E. Yarnell, Record Industry Association of America, RIAA's Special Counsel on Anti-Piracy Activities.

These affidavits pointed out to the court the serious injuries caused by tape piracy not only to the record companies involved but also to all elements and facets of the recording industry.

Aquarius Theater to Reopen With 'Tommy'

LOS ANGELES—A production of the Who's pioneering rock opera "Tommy," will reopen the Aquarius Theater under its new management lease by Concert Associates. The Feb. 22 opening night will be televised and the receipts donated to charity. A six-week run is scheduled for "Tommy," but the stay will be extended if audiences warrant it.

Concert Associates is producing the show in conjunction with Sound Image Inc., managers of the Who, and radio station KRLA. The "Tommy" version being presented is a fully-staged approach developed by director Joel Rosenzweig as his University of Southern California master's thesis last year. The show had a brief run with a

student cast and band at Beverly Hills High School.

The next booking at the Aquarius Theater is likely to be the Lenny Bruce musical, "Lenny." Negotiations are also underway for the Fool to repaint the psychedelic-pop murals which covered the entire theater exterior during the long run of "Hair" here.

NARM Enrolls Six Members

NEW YORK—NARM has enrolled six new members, four regular members and two associate members, in time to participate in the 1972 NARM convention, March 5, at the Americana Hotel, Fla.

New regular members include distributors Music Merchants of North East, Woburn, Mass.; Progress Record Distributing, Cleveland; Music 2, Cleveland, and Rack Merchandisers of America/Record Bar of Durham, N.C., a rack jobber/retail chain.

Two Hollywood-based manufacturers, Playboy Records and Bee-gee Records have registered as associate members.

Hartstone Expands

LOS ANGELES—Integrity Entertainment Corp., parent company of The Warehouse, record and tape stores, has opened three stores in Northern California (Billboard, Nov. 27).

The stores are in Corte Madera, Mountain View and San Jose. Integrity now operates 22 retail locations in California.

A&M presents its first fish story.

Marc Benno hasn't had a longtime musical association with Leon Russell.

Marc Benno didn't hang out with Lightnin' Hopkins and wasn't asked by legendary Texas bluesman Mance Lipscomb to join him. (The first time Lipscomb had used another guitar in 30 years.)

Marc Benno and Leon Russell are not the Asylum Choir. And they have not been called "a two man group so far ahead of its time that its first album is just now being appreciated even though it was released almost three years ago."

Marc Benno didn't have a first solo album called "Marc Benno." And of that album The Los Angeles Free Press did not feel that "Benno has lingered within the realm of fine music and has come up with one of the finest, gentlest albums . . . since 'Sweet Baby James.'"

Marc Benno and Leon Russell didn't recently release the second Asylum Choir album which Billboard said "might turn out to be the best contemporary rock and roll record around!"

Marc Benno also hasn't recently released his second solo album. And it isn't a tastefully performed collection of ten original Marc Benno songs featuring Marc himself with instrumental and vocal backing by Clarence White of the Byrds, Jesse Davis, Carl Radle, Jimmie Lee Keltner, Rita Coolidge, Clydie King and Venetta Fields.

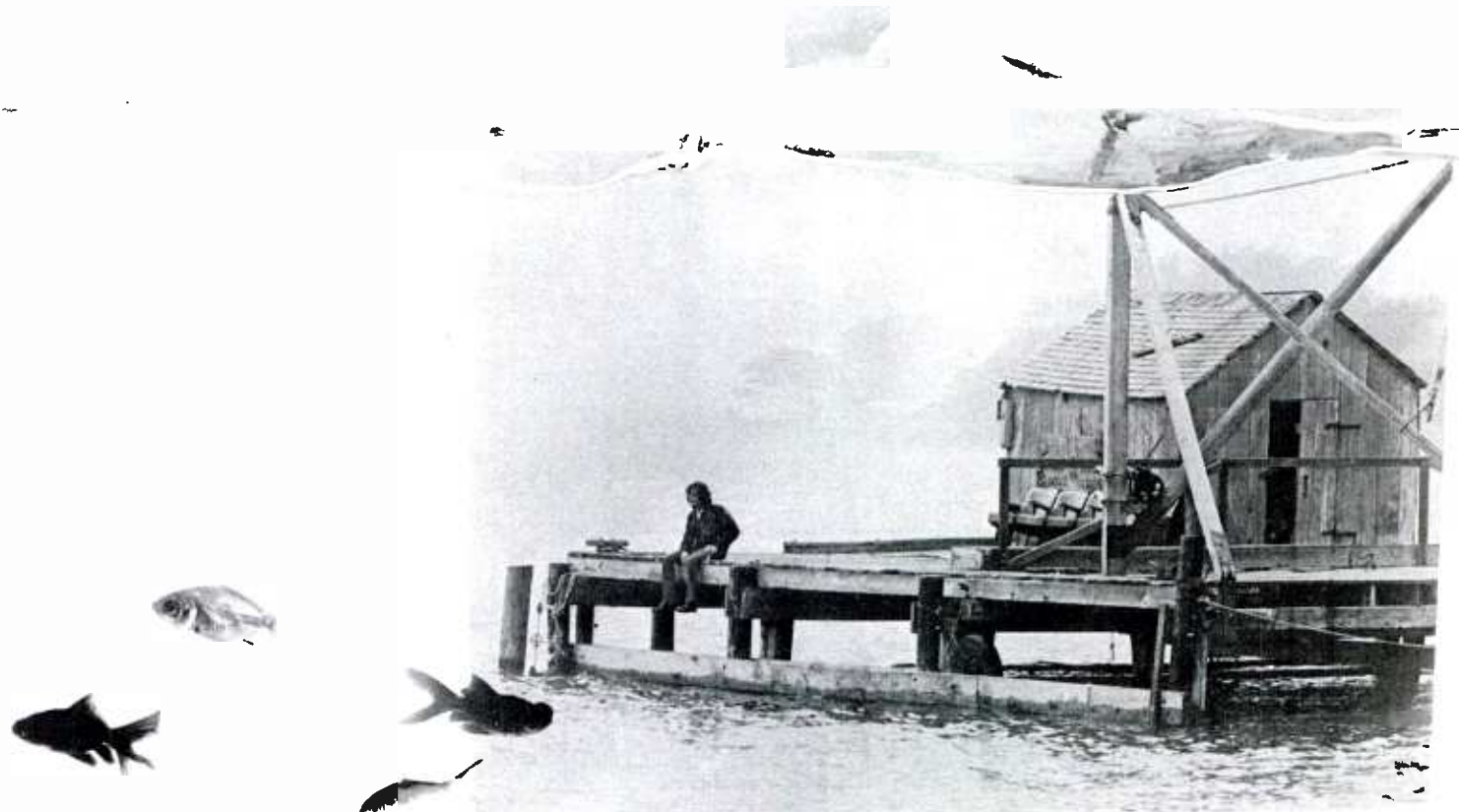
Marc Benno's friends don't call him "Minnows."

(As you've probably guessed by now, everything you just read is a lie. So don't let this be the one that got away.)

**Catch it.
On A&M Records and Tapes.**



MARC BENNO/MINNOWS



SP 4303.

Produced by David Anderle

First 10 Days of Xmas Rush Spark Hope for Record-Busting '71 Close

• Continued from page 1

Christmas sales period were ahead of last year's figures. He added, however, that the season has just begun; "but judging from the fact that sales are up for the first few days of December 1970, I would say that sales will probably be up."

Jack Grossman, NARM chief who recently opened the first outlet of retail chains said: "I am very pleased with the way the store opened on Nov. 26. Business since then has been beyond our expectations at the Bergen, N.J. Mall. I am more than satisfied."

According to Abner Levin, manager of Discount Stores in Scarsdale, "sales are running slightly ahead of last year. We can safely predict a 10 percent increase in LP sales for the holiday period, according to present indications. Tape sales are selling about the same as last year."

Joe Martin, head of Apex-Martin distributors and a retailer via his Town and Country Music Stores operation, said: "Business is good. The holiday season sales started later than last year, but it has picked up. An interesting facet is the strong sale of musical instruments as well as records. The over-all business is there for the dealer who promotes and merchandises properly."

A spokesman for the S. Klein chain of 16 stores on the Eastern seaboard said that Christmas record sales are ahead of last year.

MINNEAPOLIS

MINNEAPOLIS — Amos Heilicher, head of Pickwick International, whose operation includes 150 retail outlets, said the holiday season has begun very auspiciously. "The first week, ending on Thanksgiving weekend (27) was excellent in retail sales, and the same was true of the following week ending Dec. 4. We are very bullish about sales prospects for this Christmas season. This is so despite a shortage of some electronic product owing to the dock strike. In general, there is much album product of strength."

Heilicher added that the retail arm of Pickwick International would go forward strongly in 1972 with the opening of additional outlets.

NASHVILLE

NASHVILLE — Sue Klein, manager of the Ernest Tubbs Record Shop, had the foresight to do two things: stock Christmas records and send out a promotional brochure.

The result has been what she terms "unbelievable." "Nobody else was stocking Christmas records of any sort, so

we did," Mrs. Klein said. "Then I mailed out a promotional brochure promoting the records of every label, and you would not believe the response."

The attractive lady manager said LP's had been selling so fast that she had to leave her office duties and aid the otherwise supplemented staff to help keep up with orders. "Anyone who doesn't think Christmas music will sell is mistaken." Mrs. Klein said she has no idea what her total volume of business is, nor how high it will run over a year ago. "I won't know until the first of January, but it will be a tremendous percentage," she added. Other LP's also are selling well, but it is the Christmas product which has been so overwhelming. Most of the sales are by mail order, and they are predominately country.

Sgt. Pepper's three shops here failed to stock any Christmas music, but business has just begun to pick up in LP's particularly. The store manager said he had ordered no Christmas stock because he had been warned that it wouldn't sell. "Up to now our other sales have been normal, but the tempo is increasing almost at the last minute," he said.

Other record shops reported no change in business from a year ago. One of them, Buckleys, reported a decline. Buckleys, however, had stocked no Christmas music, because, a spokesman said, it was unable to get the product from distributors.

CHICAGO

CHICAGO — Local record-tape retailers look for an increase in Christmas sales volume from 10 to as much as 37 percent over last year, according to checks of mass merchandisers such as Ward's and independents like Downtown Records. Even product dropping down the charts is moving well. Christmas product per se is off, however.

Ward's buyer Al Geigel said a promotion on "Jesus Christ, Superstar," which is dipping slightly after

(Continued on page 10)

Big \$\$'s Back Garrett Label

• Continued from page 1

into the record business on the prodding of Clint Murchinson, some members of the Weyerhaeuser family, Ed Scarff, formerly president of Transamerica; and Dan Lufkin, partner in a Wall Street brokerage firm — all of whom are now financially involved in Garrett Music Enterprises. His partners are backing him, Garrett said, in his search for publishing firms, as well as his recording projects.

The new label will be devoted primarily to recording new talent. "At heart, I'm basically an independent record producer and I want to continue producing Cher, Sonny & Cher, John Davidson, Ray Conniff, Bobby Russell, and of course, the 50 Guitars of Snuff Garrett. I'm just now working on the 25th album of the Guitars, which is on United Artists Records." Garrett said that he was negotiating with a couple of major record companies to handle the distribution of his new label.

Dual Hits

Garrett's current two hits are Cher's "Gypsies, Tramps, & Thieves," and "All I Ever Need Is You" by Sonny & Cher, both on Kapp. He's also currently scoring the next Jerry Lewis movie.

The original plan had been to

launch his new label in Dallas, but Garrett felt that Los Angeles was the key talent source now in the nation and came back here to get back in business. His publishing firms are Pesco Music, BMI; and Senor Music, ASCAP. Garrett got started in the entertainment field as errand boy for KLIF, Dallas Top 40 station. He came to Los Angeles as a kid and ended up working packing records for promotion man George Jay. In 1957, he returned to radio work as a deejay for KOUB, Lubbock, Tex., then joining KSYD, Wichita Falls, where he operated a dance place called Snuff's Hot Stop, with a record store next door. He returned to Los Angeles in 1959 to work as a promotion man for Liberty Records. "I kept begging Al Bennett to let me produce records. One day, he gave in."

That first record was "Setting the Woods on Fire" by Johnny Burnette, which happened in Chicago. The third record by Burnette was "Dreaming," a hit. At that same time, Garrett produced Bobby Vee with "Devil or Angel," also a big hit. He was a producer with Liberty from 1959-1965. Then he formed his own firm, Snuff Garrett Productions.

With several million dollars in financing available, he's now actively searching for music publishing catalogs.

Integra's Noise Slash Concept

• Continued from page 1

special tape processing, like the Dolby system requires, to fulfill its requirement, said Jack Sacks, inventor of the system. "It's a single step process used in playback which either removes noise on the tape or in the system," he said.

(The Dolby system is intended to be used both before and after the recording—or broadcast—process. It was not designed to remove noise already in the program material.)

Sacks is developing two systems, a professional model for recording studios and a consumer unit, either as a built in device or an add-on model. The professional system will

be available in mid-1972 and a consumer unit sometime thereafter, said Larry Blakely, copartner.

The system, in working prototype stage, will be demonstrated in early 1972.

Sacks, Blakely and two other partners are forming a company to manufacture the professional model, research and develop other audio devices, and develop a noise reduction system for disks. The consumer noise reduction system will be licensed to other manufacturers and would be compatible with existing cassette equipment on the market.

The professional model can be

(Continued on page 10)

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- Highest position record reached.
- Total number of weeks on chart.
- Label and number of record.

Sample Listing:

Date	Pos.	Wks.	ARTIST—RECORDING	Label
6/14/59	45	8	HAWKINS, RONNIE FORTY DAYS	Roulette 4154

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<input type="checkbox"/> 3. Radio/TV Management & Broadcasters	<input type="checkbox"/> 9. Writers, Reviewers, Newspapers & Magazines
<input type="checkbox"/> 4. Mfrs./Producers of Records, Tapes, Equipment	Other _____
<input type="checkbox"/> 5. Talent-Artists, Performers, Agents, Managers	(please specify)

Name _____
 Company _____ Address _____
 City _____ State & Zip _____
 Type of Business _____ Title _____ #5418

Klein Explains 'Bangla' Status

• Continued from page 1

4-color 8-by-10-inch books and the 4-color covers and the construction of a similar number of boxes to hold the three-LP and two-precorded tape packages some weeks ago. The boxes and books are now in the hands of Columbia and Capitol, who, he said, are pressing and duplicating the "about two-hours of the live concert."

Klein emphasized that Apple is supervising all conditions involved in the sale and distribution of the album. He denied reports from all over the U.S., which had Capitol sales representatives telling distributors and dealers there would be no return privilege on the disk package while it was reported that Columbia offered a 100% return

on tape. "Our present agreement has set forth only one condition of sale—There will be a 10% return on both tape and record."

Klein stated that the distributor and dealer profit margin will be lowered because of the attempt by Apple records to provide the refugee charity with the maximum amount of money. He stated that he will ask both record companies to attempt to get dealers to sell the package at full list because "we may decide to sell the record album, for example, to dealers at \$10, which is a lot more than the approximately \$6 to \$7 price they might pay for a regular \$12.98 list-priced package." Klein affirmed that tape will sell for \$14.98.

Because the souvenir book is so large, the Columbia tape packages will carry a special perforated imprinted flap, which will be a self-addressed prepaid postcard, on which the buyer prints his name and will be sent the book.

Klein stated that Apple has laid out approximately \$300,000 to cover the actual expense of flying in artists and staging the Madison Square Garden concert. "Every nickel that came in at the door for the concert was represented in a \$250,000 check which was sent to UNICEF about a week after the concert," Klein said.

Within a week, Klein expects to see a print of the projected, approximately two-hour film of the concert. It will be an artist-approved best-of-the-two-concerts presentation. He has no idea as to when the movie will be available for public showing.

Klein confirmed the previous

report (Billboard, Dec. 11) that Capitol will have disk sales rights in North America, while Columbia will have world distribution for tape and disk and tape rights for North America.

LOS ANGELES—There is every indication that the record and tape sets of "The Concert for Bangla" (Continued on page 66)

Phillips' Production

• Continued from page 1

Distribution of their product is being handled by Stax.

The Phillips firm also has an arrangement with Charles Chalmers and Sandra Rhodes, who retain an office within the studio structure, and they will do their own production. They also co-own a publishing firm with the pair, and Chalmers serves as house arranger.

Knox Phillips, president of the organization, also has hired his cousin Juddy Phillips (son of Jud Phillips), who now is in charge of all publishing companies, and also does independent production.

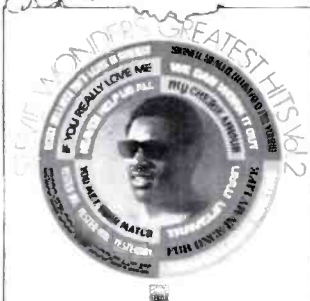
Sam Phillips serves as principal owner and adviser to the group, but leaves management up to Knox, Jerry and Juddy Phillips and Chalmers.

The new studio also will be used for custom work, when time allows. Still another smaller studio is being installed for overdubbing, and a new mixing room is being added.

Sam Phillips also retains his radio station interests in Florida and in Memphis.

Ye Olde Motown Record Store

NEWEST HIT RELEASES



Stevie Wonder-Tamla T-313L



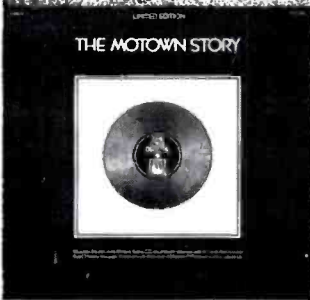
Undisputed Truth-Cordy G-959L



Gladys Knight & The Pips-Soul S-736L



Junior Walker-Soul S-733L



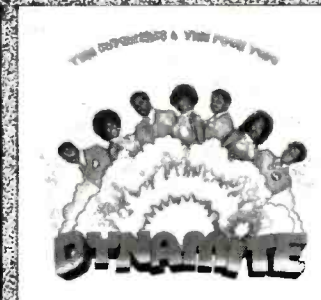
10 Year History-Motown MS-5-726



Jackson 5-Motown MS-713



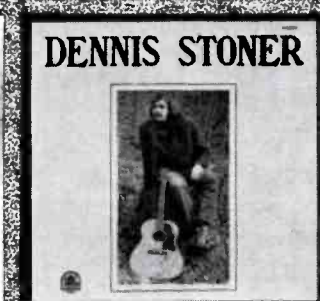
Jackson 5-Motown M-741L



Supremes & Four Tops-Motown M-745L



Greatest Hits-Motown M-744L



Dennis Stoner-Rare Earth R-530L



Repairs-Rare Earth R-532L



Rare Earth-Rare Earth R-534D

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Studio Track

By BOB GLASSENBERG

The first Tod Rundgren LP to come out on Bearsville Records will be a double-record set. Sides one and two will be all-solo Rundgren. He plays every instrument and sings on some cuts. and the tunes are said to be quite commercial. Side three will contain one cut which is experimental, and one cut that features Rundgren with an 80-piece orchestra. Side four is Rundgren with the horn section from Dreams and a few more of his friends.

Jack Clement Studios in Nashville have been busy of late with about 40 artists. Some of the better known artists using the facilities include Sonny James with George Richey producing; Roy Rodgers with Bill Walker producing; Merle Haggard with Ken Nelson producing; all for Capitol Records. . . Ivory Joe Hunter with Jack Clement producing; Susan Taylor with Allen Reynolds producing; Allen Reynolds with Jack Clement producing; Terry Nace with Bob McDill producing and McDill also producing himself; all for Clement's new J-M-I Records. . . David Loggins with Jerry Crutchfield producing for Vanguard Records. . . Darrell Stoffer producing himself; Wendy Summers with Jim Foglesong producing; Tommy Overstreet with Charlie Black and Ricci Marino producing for Dot Records. . . Rita Rambo, the Singing Rambos and Doug Oldham all being produced by Bob MacKenzie for Heartwarming Records. . . Ray Stevens producing himself; Laying Martine produced by Ray Stevens for Barnaby Records. . . Goldie Hawk being produced by Andy Wickham for Warner Bros. Records . . . and Jack Clement pro-

Noise Reduction

Continued from page 8

used at either the mixdown or mastering stage, Sacks said, and the same system can be modified for use on radio and TV stations.

Two patents are pending, one on the system and the noise tracker, and the other on the system's methods.

CREATIVE SERVICES DIRECTOR

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ducing Doc Watson for Poppy Records.

At Criteria in Miami. Stephen Stills is finishing up his two-month recording session with Howie and Ron Albert as engineers. Stills is the first artists to use Criteria's new Studio C facilities. Due in are the Amboy Dukes for Polydor and Bang for Capitol.

CTI Records has been at Rudy Van Gelder's Studio in Englewood Cliffs, N.J. Creed Taylor, president of CTI and producer of most of the product is readying an Esther Phillips album, as well as a new Joe Farrell LP; a new Johnny Hammond LP, to come out on CTI's Kudu label; and a Randy Weston album called "Blue Moses." Also in the works are a Grover Washington album plus a live recording of the CTI show at the Hollywood Palladium which featured George Benson, Freddie Hubbard, Johnny Hammond, Hank Crawford and Stanley Turrentine, among others.

Out in them golden hills of Hollywood at the RCA studios, Mama Cass is recording her next album. Also in are Henry Mancini, Love, Peace and Happiness, Ed Ames, and Fat Chance.

Wolfman Jack's old studio in Los Angeles was recently sold to Wiley Brooks, president of the Cosmic Man Corp. It's a 16-track with full quadra-sonic capabilities. Wiley's old studio out there was demolished last year by a fire while Wiley was burnin' up the mixing board on a hot product.

At the East Coast Record Plant, Cy Coleman was in for Notable Records with Jack Adams engineering; David Pomerantz was in for Decca with Shelly Yakus engineering; and Isaac Douglas was in for Nashboro Records with Jack Adams engineering. Mixing is being done on new product for Sassy Sarah Vaughan for Mainstream Records with Bob Shad producing; Seatrain for Madcliff with Jay Messina engineering; and Raspberries for CAM U.S.A. with Yakus engineering.

On Location: The Location Recorders mobile unit is up for sale. Anyone interested can call Aaron Barron at (516) 997-6888. . . The Wally Heider/Record Plant Mobile unit has been busy with Nina Simone and the F.T.A. show with Jane Fonda and Donald Sutherland at Fort Dix. . . and Jonathan Edwards at Folk City for Atlantic Records.

SHORT TAKES: Peter Yarrow is miking his new LP at A&R New York for Warner Bros. . . 30 Days Out is at Synchron Studios, Conn., for Warner Bros. . . Jackie Lomax is at Bearsville with his producer John Simon, for Warner Bros. . . On the Public Service side, Mio International Records had just finished a series of 10 commercials for the Peace Corps to be used for a radio campaign for a Puerto Rican Recruitment program. Where do I sign up for a Puerto Rican Peace Corps?

Atlantic Bags L'il David Label

NEW YORK—Atlantic Records is taking over the distribution of Little David Records. The two Flip Wilson albums on the label "The Devil Made Me Buy This Dress" and "The Flip Wilson Show," are both now available from Atlantic branches.

Little David Records is headed by Monte Kay and Flip Wilson. Other artists on the Little David roster are George Carlin, Lenny Rankin and Danny Cassidy. Carlin has a new album scheduled for release in January.

A new recording by Flip Wilson is now in the works, and is expected to be released early in the year.

Record-Busting Holiday Sales

Continued from page 8

56 weeks on the charts, resulted in 1,200 pieces being sold, somewhat to the disbelief and amazement of his rack suppliers. It was priced at \$7.99 retail.

Moreover, he believes the return here Dec. 26 of the "Superstar" road show will spark continued sales of the package.

The Decca package was also mentioned as a leading item by Downtown Records manager Teached Scott who said other hot items include "Black Moses," "Chicago," "Shaft" (still moving well as a Christmas gift item for friends) and many other chart LP's. Even singles are surging. Scott projects at least a 32 to 37 percent increase over last year's period and said business picked up the first Monday of the month, but Christmas LP's, even evergreens, are off.

Downtown's stores are at 218 S. State and 134 N. State, in one of the heaviest pedestrian frequency areas in the country, he said. The stores open at 8 a.m. and sometimes remain open as late as 3 a.m. Downtown sells "Superstar" at \$9.99 and "Chicago at Carnegie Hall" at \$10.99. Singles are sold at 88 cents and Scott said the stores never fail to move at least 500 a day, often 1,200, a factor in building traffic many stores overlook today, he believes.

Innovative merchandising and promotion are the difference, believes Getgel. He said Wards has recently enclosed its record-tape departments, made them larger, and is hiring experienced music-hip people to staff them. The result, at least a 10 percent increase in Christmas business with much greater sales of tapes and audio equipment too.

LOS ANGELES

LOS ANGELES — Both Art Grobart, chief of Discount Record Centers, a 10-store local chain, and Lloyd Burke, manager of the record division, Wallichs Music City, a nine-store chain, report business breaking in the early stages of the Christmas rush. Signs are that southern California retail record sales for the lucrative pre-Dec. 25 period could top the previous year.

Grobart pointed out that his business always accelerates about this time because accelerates about old custom of running a heavy advertising spread the Sunday after Thanksgiving in the L.A. Times. This year his section ran 19-pages in the tabloid-sized entertainment section.

Large users of recorded product all over the U.S. were universal in their noting of good pre-Xmas business. Barry Bergman, head of the Record Bar 14-store southern-situated chain, based in Durham, said that except for a 36-hour period, when most of the area in which his stores lie was covered with an unusual heavy snow, business was up over 15%. John Kaplan of Handleman Co., Detroit, said their record business was "very (Continued on page 66)

Market Quotations

Table with columns: NAME, As of Closing, Thursday, December 9, 1971, High, Low, Week's Vol. in 100's, Week's High, Week's Low, Week's Close, Net Change. Lists various stock indices and individual stocks.

Table titled 'OVER THE COUNTER' with columns: Week's High, Week's Low, Week's Close. Lists various over-the-counter securities.

*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.

Handleman Record Sales

DETROIT—Handleman Co. reported record sales and earnings for the second quarter and six months ended Oct. 31. Earnings increased to \$1,726,000, or 39 cents a share, from \$1,545,000, or 35 cents a share, a gain of 11.7 percent. Sales rose to \$27,282,000 from \$25,779,000. For the six-month period, earnings were \$3,044,000, or 68 cents a share, compared to \$2,741,000, or 62 cents a share, last year. Sales increased to \$49,586,000 from \$47,724,000. Handleman declared a quarterly dividend of 17 cents a share payable on Jan. 3, 1972, to stockholders of record on Dec. 17, 1971.

MARTIN AUDIO advertisement. Includes text: 'Buy direct and save from the music industry's largest supplier...', 'New York's Leading Authorized Distributor of Professional Studio Equipment & Hi-Fi Stereo Components!', 'PIONEER SX-990 AM/FM MULTIPLEX STEREO RECEIVER', and contact information for Martin Audio Corp.

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Talent

Chicago Club Looks For Aid Via Acts

By EARL PAIGE

CHICAGO—Alice's Revisited, a small, unpretentious club on the north side here, has been a building place for some of the lesser known rock and blues groups, helped immeasurably by known acts which will play the spot for small door donations. However, the club has been forced to ask for even more help. The most recent effort to keep the club going was a benefit featuring Otis Rush, Wilderness Road, the Jimmy Rogers-Bob Riedy group and others.

Part of the non-profit North-Side Cooperative Ministry, Alice's has been nursed along by manager Raymond Tounley and a group of dedicated people for a year and a half.

The December program points

Berry, Lewis Show

NEW YORK—Chuck Berry and Jerry Lee Lewis will be paired for a "Rock Reunion" show at Carnegie Hall on Dec. 30. The show will be presented by Richard Nader and Ron Delsener.

From The Music Capitals of the World

DOMESTIC

LOS ANGELES

Playboy Records has signed Tim Rose as its first artist. Rose's biggest previous hits have been "Hey Joe" and "Morning Dew." Says Playboy executive v.p. Bob Cullen, "Signing Tim Rose as our first artist sets the tone for future Playboy releases, a great deal of our product will be contemporary rock and soft rock."

Singing vet Johnny Angel has his own label now, Smak, with a debut release of *Savage and Sharp* doing "Where Would You Be?"

Elliot Kahn, of Sha Na Na separated his guitar shoulder in his group's third annual football game with Bill Graham's team. He'll keep on touring as a vocalist till it heals. . . . Bloodrock joins the we-have-our-own-airplane set. . . . Trini Lopez recording his next Capitol album in both English and Spanish versions.

The Band records their first live concert album Dec. 27-30 at the Brooklyn Academy of Music. . . . Windfall Records to be distributed in Europe by Island. . . . "Gemini Suite" with the London Symphony Orchestra was written by Deep Purple's Jon Lord. Lead vocalist is Tony Ashton of Ashton, Gardner & Dyke with lead guitar handled by Albert Lee of Heads, Hands & Feet.

Fanny is in London, recording their new "Fanny Hill" album at Apple studios. . . . Danny Cohen has seven songs in "The Hitchhikers" film. . . . Cheech and Chong turned on a Chicago youth voter registration rally.

It's Charles Fox who composed the theme for the CBS-TV series "Mc and the Chimp." . . . Michel LeGrand and lyricists Marilyn and Alan Bergman get together again for the "Whisper My Name" title song.

Mountain to tour Europe in February. . . . Artur Rubinstein's son John to score the new Robert Redford movie "Jeremiah Johnson." . . . The Mills Brothers open at Century Plaza Tuesday (21) through New Years Eve. Bobby Stevens and the Checkmates hold down New Years Eve at the Century Plaza's bar. . . . Helen Reddy and Alex Harvey of Capitol

up the range of talent being offered, most often for a modest \$2 donation. The acts include Buddy Guy, Otis Rush, Muddy Waters, Big Joe Williams & Little Brother Montgomery, Hound Dog Band, Siegel-Schwail.

The club is really more than a music showcase, has literature available from the Black Panthers and Rising Up Angry groups, and is into a children's art program on Saturdays and shows films. Another example of this part of the activities was the recent benefit for draft registers with the Alliot-Haynes, Jerima, Hoona and Wildflower groups performing.

One problem has been determining the type of act that will draw consistently. Tounley explained that the club has been carried along just by basically two or three dates a month. For example, an artist like Muddy Waters will pack the place over a weekend. However, Woody Herman's band was not well received.

Yet Tounley wants the club to become more than a blues house and is making efforts to accomplish this.

double-billing at the Troubadour Tuesday (21).

Hard-driving Norm Winter's intimate soiree for Canada's Stampeders at Sneaky Pete's made it easy for the Hollywood rock press to amble next door and hear the act at the Whiskey a Go Go.

NAT FREDLAND

NEW YORK

Dawn, "Knock Three Times" group, break out of the studio with a tour starting in Canada. Tony Orlando, Joyce Vincent and Telma Hopkins will be featured on ABC-TV's "American Bandstand," Sunday (19), before playing Cobb Stadium, Dallas, Disneyland and the International Hotel, Las Vegas are up and coming on their first road agenda. . . . Richard Nader and Ron Delsener pair Jerry Lee Lewis and Chuck Berry for two shows, Thursday (30), at Carnegie Hall. . . . Alto saxophonist Paul Desmond, A&M artist, guests with Atlantic's Modern Jazz Quartet at Town Hall, Saturday (25). . . . The Beacon Theatre, 74th & Broadway, stages Canned Heat, Redbone and Dreams the weekend of Friday (17). . . . The Band has been set for Dec. 27-30 concerts at the Academy of Music. They'll record live. . . . The Main Point, Bryn Mawr, Pa., goes with Bill Withers & Merry Clayton, Jan. 6-9, Velvet Underground & John Prine, Jan. 13-16; and Jim Kweskin, Jan. 18-21. . . . Dunhill's Emmitt Rhodes into Philharmonic Hall, Saturday (18). . . . Gordon Lightfoot, whose third Reprise LP, "Don Quixote," will be released in February, will play Philharmonic Hall Jan. 26 as part of the Hall's "great performer series."

ED OCHS

SAN FRANCISCO

It's a Beautiful Day and the Chambers Brothers the Winterland attraction on Friday-Saturday (17-18). . . . Mountain, the J. Gells Band and Sweatshop there on Sunday (19). . . . Estimated damage to Marin's Veterans Memorial Auditorium following recent concert by Big Brother and the Hold-

(Continued on page 18)

Bernstein Plans Live Shows at Theater in N.Y.

NEW YORK — Sid Bernstein plans to bring "live" entertainment back to the DeMille Theatre on Broadway on a regular basis beginning Feb. 10. His partner, Billy Fields, will be handling the bookings.

Initial plans are to present two shows on a Friday-Saturday schedule for the first six weeks and then possibly go into a three-show pattern with a special Sunday matinee.

According to Bernstein, the shows will not be of a "marathon nature" thus allowing for an early departure. The shows, he said, will be run on a tight schedule so that everyone can get home at a "safe" time.

Fields has not set any acts yet, but Bernstein revealed that lots of bids have come in since the DeMille's successful showing with the Melanie package over the Thanksgiving weekend.

Foxx to Star In TV Series

LAS VEGAS—Comedian Red Foxx will become the first Las Vegas resident to star in his own network television series when NBC-TV unveils "Sanford and Son" Jan. 14.

The new series will replace "The D.A.," for the second half of the season.

Foxx, known as the King of the Party Records, appears in the Casino Theater of the Hilton Hotel. He has just completed an unprecedented six straight months at the Hilton. He will return to appear during the Christmas and New Year holidays but his 1972 Las Vegas schedule is dependent upon the success of the new series.

Hallyday to Do Hamlet in Rock

NEW YORK—Johnny Hallyday will stage and play the leading role in a French-language rock version of Shakespeare's "Hamlet" next year.

According to Hallyday, lyrics had already been written by Gilles Thibault and that Michael Polnareff would be commissioned to write the music. Three years ago, Polnareff wrote the music for an updated version of "Rabelais" by Jean-Louis Barrault.

Talent In Action

RITA COOLIDGE

Gaslight Au Go Go, New York

After a blues lead-in by her back-up band, the Dixie Flyers, the ex-house band from Criteria Recording, Miami, Rita Coolidge proceeded to tempt and play with her audience, weaving a spell with her airy vocal renditions of "You Go Your Way I'll Go Mine," and "Crazy Love."

The A&M Records single was plugged into the new Greenwich Village scene of lay back music and to relax the audience. She never really came on strong but allowed the Dixie Flyers to work hard while she filled in the spaces. "Second Story," a Marc Benno tune, had some finesse and flavor to it, while Albert King's "Born Under a Bad Sign," seemed rather down and out.

On the whole, Miss Coolidge seemed quite relaxed and in fact somewhat detached from her audience, who nevertheless enjoyed her style. BOB GLASSENBERG

PETER NERO

St. Regis Hotel, New York

When Peter Nero opened at the Maisonette of the St. Regis Hotel on Dec. 6 he did more than entertain with familiar songs. In the inimitable Nero style, he captivated the audience with his verve and enthusiastic piano expressions.

Nero's program was a roster of pop hits ranging from "Never Can Say Goodbye," "It's Too Late," "We've Only Just Begun," to medleys from "Jesus Christ Superstar" and "Porgy and Bess." The Nero interpretations brought unexpected and unique comments to these pieces.

Especially effective was "Theme from Summer of '42," the title song from his hit Columbia album that's rapidly climbing Billboard's Hot 100 Chart. Backed by five musicians, three of whom travel with Nero, the piece was both reflective and moving.

Nero is an inventive pianist. Instead of classifying him in the usual popular-jazz category, his performance showed an individual who calls upon Beethoven, Gershwin, Bacharach and jazz styles to develop music that is pure Nero. BEVERLY HELLER

MERRY CLAYTON

Troubadour, Los Angeles

Merry Clayton is a blending of Mahalia Jackson and Freda Payne. Consequently, her dominating vocal style has strong pinches of gospel, blues and urgent rock ingredients and the combination

makes her the complete contemporary vocalist.

In a word she is quite good vocally, with just the proper amount of subtle sex appeal to make the girls in the audience giggle with delight and their male escorts squirm and smile in their chairs.

She causes instant sparks with such dynamic numbers as "Steam Roller" with its subtle sex message of love for sale and "Gimme Shelter" with its tension building lines of "We don't need no war, we don't need no war, just a little love, peace."

Backed by a hard driving quartet she hits the notes right on the head on "Sho' Nuff," "I Love You More Today Than Yesterday," "Southern Man," and "A Song for You."

Her interpretation of "Grandma's Hands" is very hot and open throated and with all the fervor of a gospel number. The one song which did not fit the slow, picking words apart attack of the soulful blues singer was Bob Dylan's "The Times They Are A'Changin'" which she did without any accompaniment. Her spreading the words out killed the dramatic impact of Dylan's phrases.

But this one weakness was a minor point for the hour set which moved with dramatic impact and loads of foot tapping energy. After years of working as a background singer, Miss Clayton is gaining her forefront position and she has the skills to keep herself there. ELIOT TIEGEL

(Continued on page 18)

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Talent In Action

• Continued from page 17

THE DOORS DR. JOHN THE NIGHT TRIPPER CURVED AIR

Palladium, Los Angeles

The music of the Doors still deals with apocalypse, but now the group tends to be doing a rueful little dance along the edge of the abyss. The death of lead singer Jim Morrison seemed to make survivors Ray Manzarek, Robie

Krieger and John Densmore a lot freer in their musicianship and more consistently able to express their heavy metaphysical outlook with touches of cosmic humor. Their debut album, "Other Voices," with Manzarek taking over most of the singing responsibilities, was one of the two or three best Doors records ever. Onstage minus Morrison they have obviously lost something in fiery charisma at this early phase of their new career. But their return L.A. set showed craftsmanship of a high order and a touching eagerness to communicate all-out. The Doors trio is sure to remain a major force in rock for many more years.

The Palladium's particularly strong concert bill opened with the electronic gypsy head music of Curved Air, who create weird swirls of notes around Darryl Way's electric violin. Then came the strange and wonderful occult theatrics of Dr. John the Night Tripper making one of his all too rare live appearances, complete to entering through clouds of smoke in his wizard's robe.

NAT FREEDLAND

BILL MEDLEY

Sands Lounge, Las Vegas

Bill Medley, backed by a rock band augmented by six violins, starts singing before the curtain goes up and continues singing after the curtain drops down.

The A&M recording artist ran the gamut from the soft, easy paced songs which featured the violins to the hard rock numbers backed by two amplified guitars.

Banked in blue lights he offered his hits "Soul and Inspiration," and "Lovin' Feeling" and received good audience reaction when he began "Brown Eyed Woman."

Complaining of a bad throat. he

nevertheless sounded good as he headed into three country songs "Born to Lose," "You Don't Know Me," and "I Can't Stop Loving You."

A new song written by Jimmy Webb "See You Then," is from his latest album "A Song for You," the title song being the closing number of the show.

LAURA DENI

CAT STEVENS TOM JANS & MIMI FARINA

Greek Theater, Los Angeles

The first winter matinee show ever tried at the Greek turned out to be a fine, sunny setting for pop music. The festive picnic-in-the-park air was also helped immeasurably by Cat Stevens' warm performance. The bearded, head-bobbing Stevens romped through his gently rhythmic repertoire, including the big hits "Moon Shadow" and "Peace Train" and unveiled some fine new material like "Lord of the Trees." Between numbers he also displayed much likeably eccentric chatter, a lot of it directed to the phalanx of kids perched on the cliffs behind the theater. The bill was opened by Tom Jans & Mimi Farina with some pleasantly harmonized morality songs. NAT FREEDLAND

JAMES COTTON

Bitter End, New York

The style, funk, and blues energy came out of a South Side Chicago Blues Club. The masterful touch of James Cotton and his four piece rhythm and blues band was a sight and sound to behold. Cotton has been around for some time, recording tunes and playing harmonica with the greats, as well as fronting his own bands.

Cotton's stint in New York not only pushed his new Capitol Records release, but also pushed that funk-piece, blues image from the West and South of Chicago. The band played in and Cotton drove through with his voice and harmonica with an energy seldom witnessed by the audiences who frequented the appearances of the pseudo blues groups of loud lackluster fancy at the Fillmore East.

And there was "Goodtime Charlie," the playboy with a whole lotta soul. Cotton became the man. The goodtime cat who "Everyday I Have the Blues," while he is "Drownin' on Dry Land," because it's a tough life and a mean city. But Cotton got to the audience and out funk'd the best. Movement on stage, a wailing harmonica and steady rhythms with that soul lickin' guitar and that screamin' tenor sax. It was Cotton's band and Cotton's night and the South Side Blues lived in splendor in amid the panhandlers of Bleeker Street. BOB GLASSENBERG

BREWER AND SHIPLEY

Carnegie Hall, New York

It is difficult for artists to sing the same tunes every night and make them sound fresh and true to an audience, but Brewer and Shipley never seem to tire at their performances. This is perhaps their strongest asset, next to their healthy guitar and vocal harmonies and their often biting lyrical commentary.

"One Tuke Over the Line," and "Tarkio Road," greatly satisfied the audience and "Don't Want to Die in Georgia," plus "Shake Off the Demon," the latter from their newest Kama Sutra album were also excellently arranged. Assisted by Mark Naftalin, piano, and John Kahn, electric bass, "Rock Me on the Water," and "Sweet Love," rang across the hall with sweet perfect feeling.

Also on the bill was a person-

(Continued on page 20)

From The Music Capitals of the World

DOMESTIC

• Continued from page 17

ing Company and the Quicksilver Messenger Service has been pegged in excess of \$2,248. Both acts were appearing in a benefit for Marin Open House, a drug abuse prevention center, and a packed house wracked havoc on the new facility.

New York Pro Musica in a traditional Xmas presentation of "The Play of Herod" on Nov. 11-12 at Zellerbach Aud on the U.C. Berkeley campus. . . . Eddie Fisher at the Fairmont Hotel's Venetian Room following the current stand by Jack Jones. . . . Sammy Davis Jr. at Harrah's, Tahoe, Jan. 2 through 9. . . . The Grateful Dead and New Riders of the Purple Sage ring in the New Year at Winterland.

NARAS looking over the S.F. scene with thoughts of opening a local branch office. . . . Warner Brothers contemplating opening and staffing a local recording studio as a result of the success of Columbia's S.F. studio.

PAUL JAULUS

LAS VEGAS

Abbe Lane, who has a new 12 week contract with the Hughes Hotels, will replace Connie Francis at the Landmark beginning Dec. 29. She will have Garrett Lewis and Larry Billman with her. They will also appear in a BBC-TV special to be filmed in London. . . . Bill Miller signed Bell's Connie Stevens to a 12 week Flamingo pact. She'll do four weeks in January and June and then four in Jan. 1973.

Johnny Ray will do eight weeks at the Flamingo in 1972. . . . Brenda Lee has signed to play the Fremont three times next year with her first gig Feb. 4. . . . Redd Foxx has a 48 weeks per year deal at the Hilton. . . . Jim Nabors, under contract to Caesars Palace split with Dick Linke, his manager of 12 years.

Bobby Vinton has a new release "Every Day of My Life" on the Epic label. CBS's Perry Lafferty is in town talking with Vinton about doing a pilot for a series based on an idea of Vinton's. The William Morris Agency has engaged a writer to script the pilot. . . . Dot Records' Dale Ward, who has more than 4½ million record sales recently sold his own TV show, "Love of the Common People," for 26 weeks. The sponsor will place these syndicated shows in markets which have a possible viewing of 70 million people. Ward has also signed for an appearance on the Lawrence Welk Show. . . .

Signings

Bobby Ray, now touring as the Doors' backup guitarist, to Portofino Productions & Publishing, a division of Schiffman & Larson Management. . . . The Hagers, Jim and John, have left Capitol and Buck Jones' management and will now record for Barnaby. First single is "Ain't No Sunshine." . . . Keyboard rocker Mike Quatro to Stereo Dimension. First album is due in mid-January. . . . The Raspberries to Capitol with Jim Ienner producing. . . . Jan Bradley, remembered for her Chess goldie, "Mama Didn't Lie," to Doyley Records, a Memphis-based firm. First single is "Tricks of the Trade." . . . Pop group Dawn to Marc Gordon Productions for management. . . . Glenn (Gabby) Shafer, c&w singer, to VMI Records with "You Can't Go Back Again." . . . C&w singers Cliff Mitchell and Wendy Lee Harris to Rhea Records in Salt Lake City. Bob Edgar's also on the label with "Montana Woman."

Sands star Alan King who moves to Caesars Palace in March is new with the ABC-TV network as a VP in charge of Creative Development of Progress.

Las Vegas based VMI and Centapee Records has released their first album "To Be Free and 18" by Sandi Scott. Produced by Bill Porter and Frank Hooper the album features Tommy Amate on drums; Quilan Dennis, bass; Bybba Pethress, guitar; Bill Atkins, piano; plus Glen Hardin, Be Avers and Otto Ortwien.

Ann-Margret extended her Hilton gig through Sunday (17) with Jimmy Muldore conducting. Replacing her opening act The Establishment is Little Richard, with Barbara Streisand opening Friday (24). . . . Steve Lawrence and Eydie Gorme reopen the Circus Maximus at Caesars Palace Saturday (18).

. . . Jerry Vale, currently in the Frontier's lounge moves to the main room of the Sands Feb. 2, starting with Bob Newhart. Vale holds the record for being Columbia's longest sustaining artist. . . . Dean Martin and four Ding-a-Ling Sisters from the NBC-TV show snoped at the Riviera.

Hilton brass flying into Los Angeles hoping Perry Como might be able to return to the hotel sometime in January. . . . Flamingo's Moe Lewis in New York talent hunting. . . . Ten of the 17 main showrooms have gone dark for some portion of December. . . . Debbie Reynolds rushed by ambulance to Sunrise Hospital suffering from hypertension. . . . Phil Foster married Sherry Gredl at Temple Beth Shalom. . . . Maury Wilks forced to cut short his El Cortez engagement. . . . Antonio Merrell no longer with the Sands orchestra. . . . Alan Lee's Funny Farm, holder of the all time box office record at the Aladdin closed Dec. 17. The show opened Dec. 26, 1970. . . . Slappy White and Steve Rossi split. They'll do singers and complete their Sahara commitments. . . . Paul Perez, who had a stint on CBS-TV's "The Newcomers" series made his Las Vegas debut at a special showcase engagement on Cleopatra's Barge at Caesars Palace. LAURA DENI

CINCINNATI

One of the hottest record items to pop up here in recent years is "There's Been More Sun Than Rain," as done by Bonnie Lou, longtime personality on Avco Broadcasting's staff here and for many years a feature of WLW's "Midwestern Hayride." The platter, on the Wrayco label out of Baltimore, has been getting exceptional play in the area covered by Avco's four-city TV network and reaction has been most favorable. Even the jockeys in local competition have been wheeling it freely.

Sly and the Family Stone are slated to show up for a single showing at Cincinnati Gardens Friday (17) at a \$5.50 top. . . . The Mushroom Family's Delaney, Bonnie and Friends appear at Music Hall Monday (13), with duets pegged from \$3.50 to \$5.50. . . . Pentangle attracted some 600 payees to 2,500-seat Taft Auditorium Friday (3) in a performance marred by a failure in the house's sound system. BILL SACHS

MIAMI

Leas Campbell's Purple Grackle Productions of Coconut Grove will be promoting a Southeastern tour for the Allman Brothers. In addition, the growing young production company recently presented Procol Harum and Delaney and Bonnie and Friends plus Duckbutter and Chyenne in a Sunday afternoon "rock-out" at the Miami Jai Alai Fronton.

(Continued on page 20)

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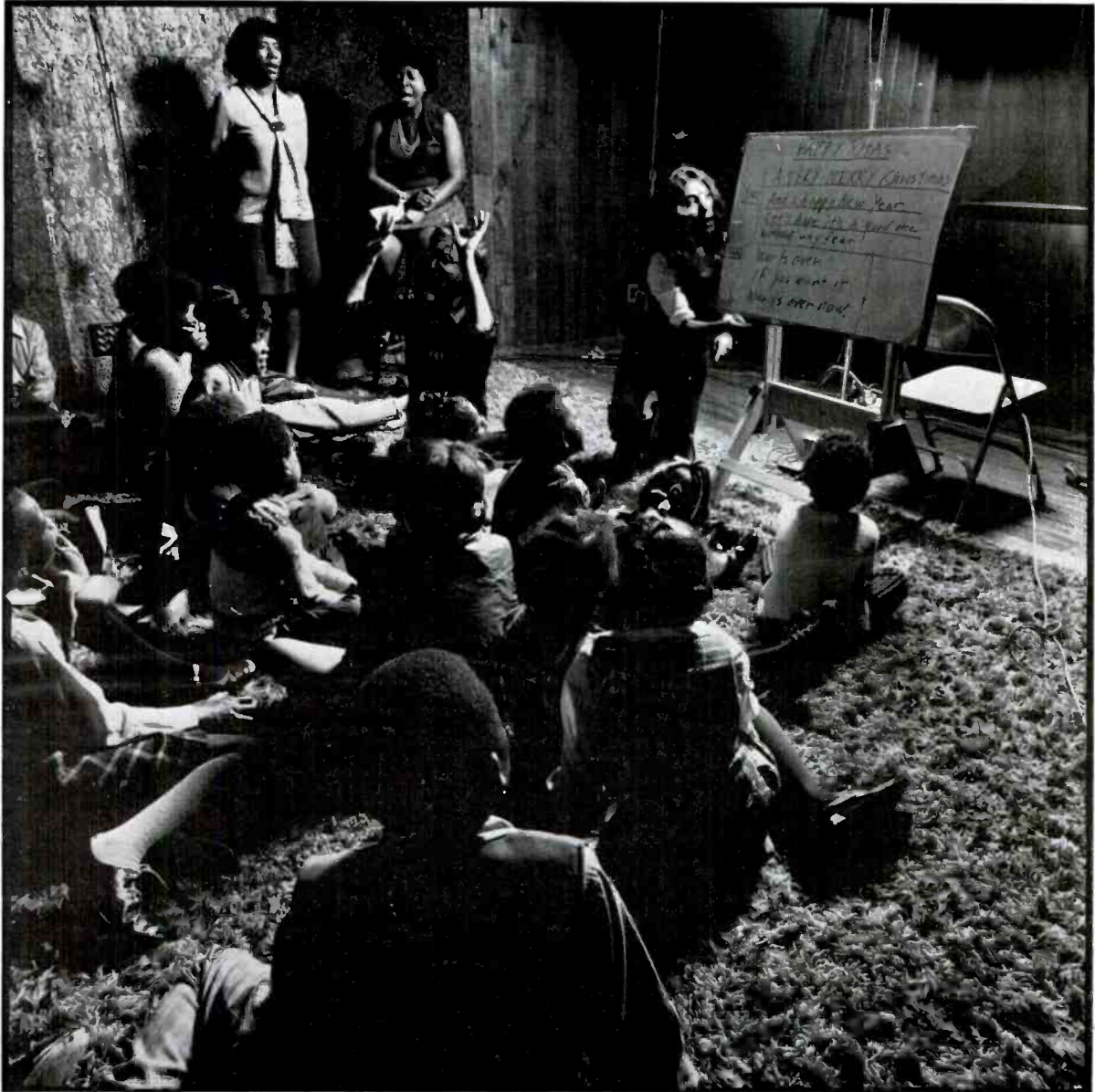
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1842

Talent In Action

• Continued from page 18

able young man named Steve Goodman. He was there to play his guitar and sing. He did both quite well and should be heard from in the months ahead because of his flow with it attitude and graceful showmanship. "Auctioneer's Blues," and "I Don't Know Where I'm Goin' But I'm Goin' Nowhere in a Hurry Blues," were reminiscent of the early Bob Gibson. Goodman has a chance and a record on the Buddah Record label. **BOB GLASSENBERG**

STAMPEDE

Whisky a Go Go, Los Angeles

The Stampeders, making their first major U.S. appearance on the hit strength of "Sweet City Woman," turned out to be a likeable Canadian trio which started out as a sextette eight years ago when the founders were in their earliest teens up at Calgary.

The Stampeders have been consistent hitmakers on the Canadian charts, and their long years of playing together show up in a

very smooth unit sound. In general, their style is quality Hot 100 singles music, somewhere between the Raiders and the Association. But the new songs from their upcoming album show a lot more voltage and ambition than "Sweet City Woman," where he imitates Vanilla Fudge, the New Vaudeville Band, Tiny Tim and even a rock Ed Sullivan, which must be some kind of first for the Whisky.

NAT FREEDLAND

PAUL ANKA

Caesars Palace, Las Vegas

Writer-singer Paul Anka offers a solid show which is pulling in customers in this traditionally off season in Las Vegas. Opening the show with a fantastic overture from "Shaft," Anka, banked in a single spot, then sings his first selection "He's My Brother."

Moving the orchestra down stage he offers an up-tempo "For Once in My Life," then goes into the audience for "Come Rain or Come Shine."

Anka's forte is the bold, dramatic song. He was at his best singing his own compositions "My Way," "Longest Day," and "Do I Love You?" his current hit.

Again heading into the crowd, he stands on several tables singing his hits of the past, all warmly greeted.

Going over much better on the dramatic ballads, there were few weak spots in the sensational show. Banked in red light singing "She's a Lady," which he wrote for Tom Jones, Anka was simply the writer singing his own composition, obviously out of character in a song written for a different type of man and singer. His own interpretation of the country song "Gentle on My Mind" featured flute and bongos, but was also wasted.

He grabbed the audience in the palm of his hand and held them in total silence during several contemporary religious flavored songs beginning with "My Sweet Lord" and ending with "Let the Sun Shine In." He closed his act singing a reprise of "My Way."

LAURA DENI

OSMONDS

The Forum, Inglewood, Calif.

The Osmonds must be reckoned with as a U.S. phenomenon akin to the Statue of Liberty, though Donny Osmond is certainly not quite as tall physically, and the Golden Gate Bridge, though none of the five-man group is yet that old. But, to a screaming, packed Forum audience here Saturday (4), comprised primarily of women ranging in age equivalent to that of Jimmy Osmond (the youngest) to that of the elder statesman of the group, Wayne Osmond, the Osmonds are a national pastime. Or fixation. Or whatever.

Girls and more girls screamed hysterically through "My Life Is Empty Without You," "Double Loving," and "Your Song." And they continued screaming right through "One Bad Apple," which ended the show. Fortunately, the sound system was turned up loud so you could still hear most of the music and "I Wanna Be Free" demonstrated to those who were there for the music more than for the opportunity to scream that the Osmonds are all-together and quite adept musically.

They're not just a passing musical fad. The group is skilled and performs well and (one can only assume) will evolve as time passes and certainly be on the musical scene, one of these days, as long as the S. F. bridge. Jimmy Osmond showed budding talent with his version of "I've Got a Woman." And the screaming girls will one day relate to him, as they now absorb themselves in worshipping Donny. "Hey Girl," the group's new single, was a highlight of the expertly produced and dramatically choreographed performance, as was "Yo Yo" and "Go Away Little Girl."



LARRY MCNEELY, third from right, visits King Karol's 42nd St. in New York, to promote his new Capitol LP. Flanking McNeely, left to right, are: Joe Maimone, Capitol trade liaison; Bill Thompson, McNeely's manager; Morris Weissman, general manager for King Karol stores; Moe Burtoff, store manager, and Tony Caronia, special accounts manager for Capitol.

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From The Music Capitals of the World

DOMESTIC

• Continued from page 18

The Spurrilows recently performed a benefit concert for the Florida Kidney Foundation at Miami Beach Auditorium. . . . Conway Twitty and Loretta Lynn topped a long list of country entertainers at the Country Shindig Show. . . . The Who drew sell-out audiences at Miami Beach Convention Center, Nov. 25 and 26. . . . Arto Guthrie with Ry Cooper played the Jai Alai Fronton Nov. 17.

Credit talent agent Herbert Marks with booking the Jack Nagle line of girls with Los Chavaeles de Espana at the Carillon Hotel. This highly successful musical revue is being held over for an indefinite period. Hotel owners Herb Robbins and Jerry Sussman are bringing in the Buenos Aires Ballet for a Christmas opening at the Carillon.

The Platters did a week at the Seven Seas Lounge, Newport Hotel.

Will Lee, bass guitarist and one of the vocalists of the Columbia Records group Dreams in town for a few days visiting his family. Will is the son of Dr. William F. Lee, dynamic young Dean of Music at the University of Miami. The Dreams new album "Imagine My Surprise" has just been released.

The Velasco Sisters, Barbara and Maria, and their own five-piece musical combo played a week's engagement at the Bahama Club, King's Inn and Golf Club, Freeport, Grand Bahama. On returning to Miami, they played a one-nighter at the oceanfront Sans Souci Hotel Nov. 28.

Former movie actors Denise Darcel and Bobby Breen slated for the Burgundy Room of the Carillon Hotel in December.

Nothing less than pandemonium is gearing up at the Diplomat Hotel's Cafe Cristal in preparation for the Dec. 23 opening of The Osmonds. Inquiries about their engagement have come in from all over the country. The Osmonds will appear at the hotel through New Year's Day.

"Jesus Christ Superstar" will open at the Deauville Hotel Star Theatre Dec. 23 and play through Jan. 2 as part of a new Deauville entertainment policy — "superstar" entertainment at popular prices. Top names including Andy Williams, Steve Lawrence and Edie Gorme, Lena Horne, and Tom Jones will be appearing concert-style in the Deauville's redesigned Napoleon Room with a fixed-price, reserved-seat policy.

The Ninth Floor Simfony changed locations from the Vanguard in Coral Gables to North Miami's Rancher. In addition to

this group, the Mark Colby V, a jazz quintet, is appearing on weekends.

Ronnie Ofshe producer of the rock oldies concerts in New York will present his second rock oldie concert in Miami at the Convention Hall Dec. 26 with two shows at 7 and 10:30 p.m. The show will star Rickie Nelson and Lloyd Price; other acts include The Crystals, Moonglows, Guests, Tokens, Elegants, Five Satins and Mary Wells in her first appearance in eight years. **SARA LANE**

ATLANTA

The United Songwriters Association held a recent Atlanta recruitment and symposium meeting for local writers. . . . The Atlanta Rhythm Section, who double as staff musicians at Studio One, will have their first Decca release in mid-January. . . . During its two-week Atlanta stand, the producers of "Hair" held tryouts for replacement parts in the southeastern company of the rock musical. . . . Patty and Sue Nunn are recording at Studio One. . . . The Atlanta Symphony Orchestra will open its holiday season with three performances of the Christmas Festival, conducted by Donald Nenen, Friday-Sunday (10-12). Assisting artists for the Friday (10) performance will be Robert Moulson, tenor; Teresa Bledsoe, soprano; and Clyde Herndon, tenor. Mary Ann Richardson, soprano, and Donald Bennett, tenor, will be soloists in Dec. 11 and Dec. 12 performances. The Symphony Chorus and the Georgia State University Choir will also be featured. . . . Lynn Anderson, along with Tommy Cash, David Houston, Freddy Weller, Johnny Paycheck, Jody Miller and David Rogers, will appear in a Dec. 14 benefit show at the Municipal Auditorium. . . . Webb Pierce, Nancy Dee, The Carolina Chaparells, J. Lee Webb, Peggy Sue and Sonny, Jeannie Pruitt and Dora Wilburna will donate their time to a Monday (6) benefit sponsored by the Vietnam Veterans Association. **SHELLY PISANI**

Budd Splits Deal

LOS ANGELES — The Budd Universal Music Group has entered into co-production deals with Steve Stevenson of the Robert Stigwood office and Eddie Gurren of the Jimmy McHugh office in an economy move which will split everything down the middle between two publishers.

Budd will assume the 16-track studio costs of four singles as part of their payment.

DECEMBER 18, 1971, BILLBOARD

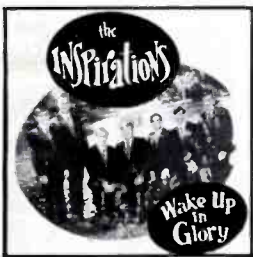
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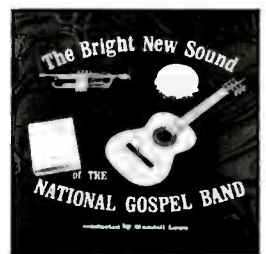
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OUR INSPIRATION / Oh! What A Happy Day • Beyond • He Touched Me • New Jerusalem • The Christian Way • How Firm A Foundation • Joshua • The King Is Coming • Build My Mansion • Amazing Grace • I'll Live In Glory • God Will Take Care Of You
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By CLAUDE HALL

LOS ANGELES—The progressive rock format will soon rival the popularity of the Top 40 radio format in its heyday, believes Thom Trunnell, program director of Denver's KFML and KFML-FM. "I like to think that the progressive format is going to grow . . . though it looks at the moment as if the national trend is pretty discouraging. The Metromedia broadcasting chain is the only chain to maintain some semblance of allowing air personalities to have an influence in the music the station plays. It's the air personalities that have to do the communicating with the community, so they should be in charge of the music that helps in the communication process. Of course, it's necessary to be careful in selecting the air personalities before you turn this type of power over to them. But we believe in good personalities and as much good music as possible and putting the music together as well as possible."

KFML is a daytime AM operation. During the day, the two stations simulcast. But the emphasis is always on FM, where the music makes a stronger listener impact. The station, owned by Joe Mc-

Goey, has done quite well since going to a progressive rock format and, so far as is known, is the only simulcast combination in this type of format. If you were to believe the station, it has already in half-a-year become "Denver's most effective 18-34 young adult buy. The reason for KFML's seemingly overwhelmingly success is simple. We are able to communicate on a one-to-one basis with the many individuals who listen to KFML. We are careful to seek out advertisers who try to provide the best possible products and services for the money, and who can understand that, in many cases, business attitudes and advertising fail to consider the intellect and lifestyle of the individual person listening to the radio." Thus reads a flyer circulated to one and all by the progressive rock station. In a June/Sept. Pulse, the station did quite well, just as its flyer promises, in 18-24 year olds. KIMN, the local Top 40 giant, had 3900 men in that age bracket. KHOW had 1700. KFML and its FM operation had 1600. This was in the 6-10 a.m. period. KFML actually led the market 3-7 p.m. in men 18-24 years old and was

second in women in that age group behind KIMN.

Late Eve Leader

From 7-midnight, KFML was the market leader in men 18-24 with a 4,000 total. KDKO was second with 3,200. In women 18-24, KFML was third behind KIMN and KDKO. In total adults, KFML tied for second with KDKO in that time period.

Trunnell is no stranger to progressive rock nor to Denver. He was in on the ground floor when KMYR-FM was launched in Denver and was with the station until the format was killed by the establishment of KHOW, the affiliate. Trunnell was program director of KMYR-FM until a slip in a memo. At that point, he went back to non-programming duties. When Craig Bowers, former general manager of KMYR-FM, became manager of WLS-FM, Chicago.

(Continued on page 26)



CHARLIE O'DONNELL, KBBQ air personality, mans the mike during a weeklong remote at Nudie's, Hollywood clothier for many of the nation's leading country music artists. From left: Jerry Wallace, Mayf Nutter, Tex Williams, Rex Allen, and O'Donnell. Others who dropped by during the week included Lynn Anderson and Glen Campbell.

Alto Fonic Plies Country Shows

LOS ANGELES—"No. 1 Country," a syndicated special featuring the top country music hits of the past 25 years, is being offered by Alto Fonic Programming Inc. here. The 36-hour show is hosted by Larry Scott, music director and all-night air personality at KLAC, Los Angeles. The show is designed to be used as a weekend special or can be programmed in segments. Intros by such artists as Buck Owens, Merle Haggard, Jimmy Wakeley, Eddy Arnold, and others are included. Promos on cassettes by artists are included with the show, along with ad mats and station jingles.

William Ezell, general manager of Alto Fonic Programming, said the show is offered on an exclusive basis in each market. KLAC, Los Angeles, and KLAQ, Denver, have already purchased the special. For an additional cost, stations can purchase custom jingles and commercials featuring Scott.



WMCA AIR PERSONALITY Joanne Ginsberg is flanked by Frank Gallop, left, and Lou Jacobi, both of whom are featured on Bell Records' "Jewish American Princess." The LP was the topic of conversation during the entire talk show. Jacobi is a regular on the Dean Martin TV show.

Houston Radio Irate Over Apple Exclusive to KILT

HOUSTON—Several radio stations here last week put a damper on all current Apple Records product in protest of KILT, the leading Top 40 station with a majority of audience ratings, being given an exclusive on John Lennon's "Happy Xmas" featuring John & Yoko and the Plastic Ono Band. KNUZ, KPRC, KRLLY-FM, and KLOLF-FM were among the stations who cut back on new Apple product "for a while." Several stations were on the phone with each other.

Danny O'Brien, program director of KRLLY-FM, said he was trying to call Apple promotion man Tom Takayoshi in Los Angeles and clear the matter up. "It's embarrassing more than anything else. Although I don't think it's favoritism as much as 'targeting' of product." He said that KILT had received the Badfinger record and the "Wings" record before his station. "And the sad thing is that local Capitol people are running around in circles without much idea of what's really going on themselves."

Buzz Lawrence, program director of KPRC, said that evidently Takayoshi or Pete Bennett, Apple promotion man in New York, sent out 20 copies of an advance pressing to 20 key stations in the market. Larry Vance, program director of KNUZ, said he was off Apple product for a while, including Badfinger. Mary Hopkin, the John & Yoko Christmas tune, and Paul McCartney's "Wings." Vance said he felt Takayoshi "ought to call up and explain why this happened

and I'd like to see some promise that it wouldn't happen again."

All of the program directors who've pulled Apple's records admit that KILT has the No. 1 ratings, but feel that their combined ratings far overshadow KILT. "I'd like any record company to be fair," Vance said. "I think this was a silly thing to do—giving KILT the exclusive. And I understand that KILT is the only station going to play the record . . . the unfortunate thing is that it's a fair record. I'm not mad at Capitol. Lee Arbuckle, their local promotion man, has been very honest with me."

(Continued on page 24)

200,000-Watt Progressive Outlet Beams From Tijuana

SAN DIEGO—HIS-FM are the unusual call letters of an unusual new broadcast operation here. HIS Radio has a 200,000-watt transmitter just across the Mexican border in Tijuana, putting out a signal that covers all of San Diego County plus parts of Los Angeles, Orange and San Bernardino counties.

HIS Radio programming is totally automated. It's not surprising, considering that the station president is Paul Schafer, who was instrumental in the creation of automated broadcasting back in 1952. HIS is planned as the first of a trio of FM stations, the other

two to be titled HERS and OURS with formats that will be announced later.

The format of HIS Radio is progressive rock in soft-sound blocks. Also blended in are folk, jazz, blues and poetry bits and take-offs on commercials. Program director is Gary Allyn, a 17-year radio veteran whose previous slot was as program director of KCBQ.

Larry Shushan, former owner and general manager of XPRI-FM, is HIS station manager and vice president. Sales manager is Harvey Sheldon, who held the

(Continued on page 26)

BOOK REVIEW

'Deejays' Must Reading

The Deejays by Arnold Passman, Published by The Mcmillan Co., New York. Price: \$7.95.

The Deejays is a book that most air personalities—especially those who've just arrived on the scene—and program directors and general managers and most record men will find not only fascinating, but educational. Arnold Passman, the author, has delved into the past of radio, as it concerns the air personality, with fervor. His book covers the first deejay, said to be Dr. Elman B. Myers, 1911, New York City, right through the Bill Drake era of today. There's even a photo of the San Jose, Calif., radio station of Charles D. Herrold, which broadcast news and recorded music on a regular schedule in 1910.

A lot of the early part of the

book covers "old" radio—the dramas, the famous ASCAP battles, Doc Brinkley, Al Jarvis and Martin Block. And, in some cases, I personally learned for the first time about the "total" man from this book. Passman's research about certain people and certain topics has gone as deep as the nitty gritty. He digs deep into the Alan Freed phase and pays tribute to the other giant air personalities of different times. You can find name after name after name. Bill Randle, Murray the K, Wayne Stitt, Peter Tripp, Tom Donahue, Dick Biondi, Joey Reynolds, Tommy Shannon, Bob Hudson, Gary Schaeffer, Howard Kester, Dick Starr, Tom Rounds, Ron Jacobs, Chuck Blore, and on and on and on. The scope of the book is vast

(Continued on page 24)

DIAMOND & THREE DOG NIGHT TOP RADIO POLL

LOS ANGELES—The nation's major influences on record sales—30 of the key major-market Top 40 program directors—have voted Neil Diamond their favorite performer today in music. The favorite group of Top 40 program directors is the Three Dog Night. Chicago, however, was a close second, and copped more first place votes, though the Three Dog Night took leading honors on number of mentions. Chicago had eight first place votes. Three Dog Night had five.

The survey, conducted by Billboard, showed that, among solo performers, Diamond ranked first, but Rod Stewart actually scored more first place votes in ranking second. Votes were tabulated on the basis of three points for a first place mention, two for a second place mention, one point for a third place mention. Carole King and James Taylor tied for third place, followed by Donny Osmond, Isaac Hayes and Cat Stevens. Here's the countdown among solo performers: Diamond, 20; Stewart, 17; Miss King, 15; Taylor, 15; Osmond, 13; Hayes (with four first place votes), 12; Cat Stevens, 10; Paul McCartney, 9; John Lennon, 7; Elton John and Tom Jones, 4 each. Also mentioned were Frank Sinatra, Bobby Sherman, James Brown, Elvis Presley, and Michael Jackson.

Three Dog Night had 34 points; Chicago, 33; the Osmond Brothers, 24; the Carpenters, 14; the Jackson 5, 11; Santana, 8; Sly & the Family Stone, 6; and Creedence Clearwater Revival, 6. Also mentioned were the Grand Funk Railroad, the Rolling Stones, the Bee Gees, the Guess Who, Blood, Sweat & Tears, the Beatles, the Fifth Dimension, the Temptations, the Chi-Lites, Bread, the Led Zeppelin, Jethro Tull, and the Raiders.

The questions asked the program directors were who their favorite solo performer was and who their favorite group was. Chicago received eight first place votes, the Three Dog Night five, the Osmonds five.

Jerry Lee Lewis
returns to Pop
with
"Me and Bobby McGee"
...and with a bang!



Jerry Lee Lewis' new hit single breaks into the pop singles chart and pop stations all across the country.

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Atlanta		WDOL WHY WPLO-FM WKGN WALG WCOS WBAM WDAK WDOL-FM WAUG
Boston	WBZ WHDH WNEB WEZE WTAG	WMEX WEIM WAAB WBCN WLLH
Buffalo	WFLB WGR WHEC	WACK
Charlotte		WRNA WAIR WFLB WOCK WISE WZOO WORD
Chicago	WGN WMAQ	WCFL
Cincinnati	WKRC	WCOL WCOL-FM WNAP-FM
Cleveland	WJW WHBC WERE	WHLO WBBW WHOT WREO
Dallas	WRR KRLD WOAI	KFJZ KKOL WKY KELP
Denver	KHOW	
Detroit	WJR	WKNR-FM
East Hartford	WCCC WSPR	WPOP WDRG WWCO WNHC-FM
Houston	KPRC KRYG KROD	KILE KINT KAYC KEYS
Los Angeles		KPPC-FM KERN
Miami		WPDO
Milwaukee	WTMJ WEMP	WOKY WRIT
New York	WNBC WOR WNEW WHN	WGAI WBAB WPIX-FM
Philadelphia	WIP WPEN WILM	WIOO WSAN WILK WBAX-FM WAMS WPTS WLAN WMD WMMR-FM
Pittsburgh	WWSW WTAE	WJET
Salt Lake		KOVO
San Francisco	KSFO KCRA	KLIV KMBY
Seattle		KJR KOL KXLY KJRB KING KPKO KBOY KREM
St. Louis		WIL-FM KEYN KADI-FM
Washington	WMAL WWDC WCBM WFBR	WPGC

"Me and Bobby McGee"—73248
from Jerry's new album
"Would You Take Another Chance On Me"
—SR-61346
Musicassette—MCR4-61346
8-Track—MC8-61346

Jerry Lee Lewis

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Featuring: Me And Bobby McGee · The Goodbye Of The Year · Lonesome Fiddle Man



Produced by Jerry Kennedy

Published by
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812 17th Ave. S, Nashville, Tenn. 37203



Vox Jox

By CLAUDE HALL
Radio-TV Editor

Based upon a couple of late returns, the favorite program director of the nation's leading program directors is now a tie between Sebastian Stone, WOR-FM, New York, and Paul Drew, KFRC, San Francisco. Rick Sklar, WABC, New York, is third; Ted Atkins, KHJ, Los Angeles, fourth; Jay Cook, WFIL, Philadelphia, fifth; Buzz Bennett, KCBQ, San Diego, sixth; and Bill Young, KILT, Houston, seventh. Others who received first place votes were George Burns, national program director of Pacific & Southern Broadcasting with headquarters in Denver; Bob Lyons, WAKR, Akron; Bob Harper, KQV, Pittsburgh; Dan Morris, WCOL, Columbus; and Gary Taylor, KJR, Seattle. In reality, Stone had more

first place votes than Drew in the voting. And it's interesting to note that three of the program directors advised by the Drake-Chenault firm scored highly.

Walt Baby Love is moving to KHJ, Los Angeles; he replaces Dick Sainte. Love had been at WOR-FM, New York. . . . John Lannigan has left KRLD in Dallas to join WGAR, Cleveland, in a morning slot. So, KRLD program director John Harper is looking for a good man. . . . Richard Kimmel is the new program director of KMET-FM, Los Angeles. Warren Duffy has left the station. . . . Bob Shannon has left KING, Seattle, to join KHJ, Seattle. . . . Phil Doersam, general manager, KGLR-FM, Reno, writes to say he's expanded his staff, adding Steve Lehman, Muri Morris, and Vince Casey. Rest of staff includes Mad Max, Ron Korman, Stu Campbell, and Rick Shafer.

Milton Cross is once again narrating the intermission bits for the weekly operas broadcast from the Metropolitan Opera House, Lincoln Center, New York. The broadcasts started Dec. 11. Both WQXR-FM and WOR carry the broadcasts in New York. . . . If any of you guys have trouble getting Billboard on time (you should always get it on Monday or Tuesday), may I suggest you read this statement from Jerry Hobbs, circulation manager of Billboard to one radio station that was getting its copy late each week: "In order that you'll understand why you experience a delay, please let me take a minute of your time to explain our fulfillment procedures. Your copy of Billboard leaves our printer in Dayton on Friday evening along with all-over Billboard subscriptions. As is scheduled, your copy is placed on a truck which delivers all copies addressed to a particular group of zip codes. Your copy should be in your local post office by Sunday or Monday at the latest and, as a result, you are entitled to and should be able to expect delivery by Tuesday. Since you are not getting this delivery, I suggest you contact your local post office and make known your urgent need for the publication." Hobbs went on to say that if this didn't work, he'd slap a "postal watch" on the station's delivery. As a rule, however, you can get your post office to cooperate in getting Billboard faster. Hal Cook, publisher of Billboard, has even received his air mail special delivery copy on a Saturday evening. If it turns out you're still not getting your Billboard, you can contact Hobbs at the New York office and he'll straighten things out in a hurry for you.

Rod (Chuck Wilder) Fry has joined KIEV, Glendale, Calif., as morning man; he'd been at KWOW, Pomona, Calif. Rest of KIEV staff includes Ed Perry, Joe Nixon, Frosty Harris, Alan Hyde, and Bucky Miller. Station bills itself

as "young country" and seems to be targeting younger demographics than most country music stations, as does Phil Gardner, program director of WNOW, York, Pa. . . . Got a note from a guy who didn't want me to mention his name, but it was about his boss—W.J. (Buddy) Deane, owner of KOTN, Pine Bluff, Ark. Yep, the same one who had the TV show in Baltimore that launched the music-radio careers of such as Buzz Bennett, Dave Carico, and Eddie Biscoe. And, according to a letter from Ron Goldstein, national sales manager of Playboy Records and Music, I left off Joe Cash, a promotion man in Baltimore, and B.J. McElwee, Nashville promotion man. Several people called about the question in Vox Jox a week or so ago, but Goldstein had the best answer and wins a beer. He says that Buzz Bennett did the Madison, Dave Carico the Twist, and Eddie Biscoe the Chicken Stomp. Danny Davis of Screen Gems Music in Los Angeles also wins a beer. He pointed out that the three men, now all major factors in radio or records, started out as dance monitors on the Buddy Deane bandstand TV show, Baltimore. Anyhow, to get back to the letter from my Arkansas reader, Deane is still a rock jock at his own station. Deane works the 5-9 a.m. shift and his station is supposed to be No. 1 in a market of 100,000-plus. The letter writer said he'd like to see Buddy Deane get some kind of honorable mention in Vox Jox since "he really works hard and tries to give promising air personalities a start." Okay, I owe Buddy Deane a beer, too. Jack Friday is the swingman for KFRC, San Francisco. . . . Tim West, WIRL, Peoria, Ill., wants to swap playlists with other Top 40 stations.

Ken Kraus writes to praise the free concerts being held by CJOM-FM, progressive rock station in Windsor, Canada. Also wonders whatever happened to Marry Martin and Specs Howard who used to be on KYW when it was in Cleveland. Kraus, who's working at Dorchester Farms, Kirtland, Ohio, says he hopes to slip back into radio soon. . . . Kenneth Qualife is the new general manager of KVEG, Las Vegas. He'd been sales manager for KUDL, Kansas City.

Dave Robinson, who has been out of radio for some while managing singer Kay Dennis, is now back in radio with KBIG, Los Angeles. I think the last station Robinson worked was KMBZ, Kansas City, but it might have been WDAF, same city. . . . Scott St. James is leaving WPOP, Hartford. So, there may be a job open there if you hurry. . . . Joe Terry, KGFJ, Los Angeles, has just married a pretty little girl named Lisa that he met over the hitline while working as a deejay at KDON, Salinas, Calif. . . . Lynn Adam, with Ampex Records as their San Francisco regional promotion man, is now with Fantasy Records and will operate out of Los Angeles as a regional promotion man.

Do you know why all Capitol Records promotion men like Sonny James so much? He's the only record artist on the label last year to send them all a Christmas gift. The year before, Lou Rawls and Sonny James both sent them gifts. But, as a rule, the promotion man is the forgotten man at Christmas, forgotten by everyone. . . . Roger Nash, KGU, Honolulu, Hawaii, writes: "I was shocked by the statement of Larry McKibbey at the Gavin Conference in New Orleans. Why shouldn't a white person be hired to select the music for a soul station? If a

'Deejays' Must Reading

• Continued from page 22

and some things are covered too lightly, while others probably a little too much, considering the title of the book is The Deejays. But the man who wants to know about the profession can find out an awful lot from this book.

The Todd Storz conferences, including the one that resulted in the famous payola scandals, are mentioned. A part of Mitch Miller's speech rings true to this day: Miller, speaking against radio management, stated: "To say you've grossly mishandled this great, fat, money-making radio — would be understating the case. Some of you have made the man who killed the goose that laid the golden egg look like Bernard Baruch. You carefully built yourself into the monarchs of radio and abdicated — abdicated your programming to the commercial record shop; to the eight-to-fourteen year olds; to the preshabe crowd that makes up 12 percent of the country's population and zero percent of its buying power; once you eliminate the pony tail ribbons, popsicles, and peanut brittle." Miller warned the broadcasters that they were way out of line in aiming solely at the teenagers instead of the audience that wants variety, musicianship, and a bit more sophistication in their music. He pointed out that in 1954 seven out of ten dollars spent buying records went for singles. Since then, he stated, the figure for single records had been cut in half, while long-play sales had doubled."

Passman deserves a tremendous amount of praise for this book. There are few flaws, that I personally noticed. But I found myself wanting more and more and more. He did skim over soul radio to some extent. The country music field was ignored. In soul, Georgie Woods and E. Rodney Jones and others should have been mentioned

person is qualified, race should not matter. Does McKinley believe Charley Pride should not be allowed to sing country music, which, until a few years ago, was exclusively the white man's domain? A soul station, like any other, is licensed by the FCC to serve an entire community's needs and the equal employment clause applies to all."

Chuck Richards, who'd been on WWWW-FM, Detroit, in an evening slot. . . . Here's the new lineup at KRY'S, Corpus Christi: program director Joe P. Ethridge 6-9 a.m., Bob Branson 9-noon, Dan Daniels from KPLT, Paris, Tex., in a noon-4 p.m. slot; new music director Rog Ramsey 4-7 p.m., and Lloyd Wright 7-midnight, with Bob Graham from KZEM-FM, Corpus Christi, doing the all night show now. . . . XPRS, the soul station in Los Angeles that transmits from south of the border in cactus and tequila land, had people out front of the Forum the other night in Los Angeles when the Osmonds played in 18,000 or so passing out leaflets reading: "Hear More Osmonds on the Soul Express. XPRS 1090 Radio—Alex Martin, Brad Edwards, Curtis Troupe, Roger Christian, Tom Reed, Wolfman Jack, Frank Hallison." Good promotion idea.

There's a sharp newish jingles firm hiding out in Memphis that is really turning out some superlative work—stuff with soul and with guts and musical supreme. It's Ralph Stachon & Associates, 5050 Poplar Ave., White Station Tower Bldg., Memphis, Tenn. 38117. But don't write; telephone Ralph Stachon or Jerry Frisch, head of the custom commercial division. Stachon did the "We Believe" jingles for WWDC, Washington, and the latest project of the firm is a new comprehensive broadcast "Sales Training and Radio Orientation Course." The course, designed to give station management a complete program

and they were not. And in country music, the book should have mentioned men like Eddie Hill and Mike Hoyer and it did not.

Yet, you can't fault the book for that. It is perhaps the most documented work of its kind today and one we, as an industry, should treasure highly. It was not dashed out, it was carefully and painstakingly researched by a writer who obviously was devoted to the industry.

The book is must reading for everyone in radio. Record promotion men and those men who've been closely associated with radio over the years will find the book fascinating, too. If you can't find it in your local bookstore, may I suggest writing direct to McMillan, 866 Third Ave., New York, N.Y. 10022. CLAUDE HALL

Family Group To Annapolis

ANNAPOLIS—The Family Stations, leading chain of religious music programming operations, has purchased WXTX-FM here and plans to be on the air 24 hours a day with religious music in early January, according to Harold Camping, president of Family Stations. It will operate under new call letters, not yet announced. William A. Sadler, formerly with WKDN-FM, Camden, N.J., will be the new manager. Family operates WKDN-FM; KEAR-FM, San Francisco; KEBR-FM, Sacramento; KECR-FM, El Cajon, Calif.; and WFME-FM, Newark, N.J. The stations are supported through listener contributions. The programming is also carried on other stations.

for training new salesmen and as a refresher course, covers such topics as the history of radio, the radio station, sales, engineering, accounting, the FCC, how to sell creatively, promotion, etc. It comes as a complete kit with master text, cassettes, a cassette player, and even final exams! The Stachon firm does the grading of the exams. Bob Stevenson, 901-684-3869, is the man to talk to about this course. Why not give him a phone call?

Paul R. Abrams got the general manager's job at WLS, Chicago, and this, in effect, was sort of a kick in the pants to one of the chain's program directors who has been hoping for a chance to move into management. The man who'd been manager of WLS was programming oriented, the new general manager is sales oriented. Throughout the radio industry, salesmen have always gotten the best shake at management positions and then programming people have always stood the blunt of blame for his failure while receiving absolutely no credit if the station succeeds. Yet, 99.9 percent (Continued on page 26)

'Fun Music Radio' Launches Service

SCOTTSDALE, Ariz.—A new Top 40 syndicated music service, "Fun Music Radio," has been launched here by a firm of the same name. The service features current hit singles, selections from the top-selling albums and oldies, as well as intros for news, weather, sports, and community announcements. Programming is provided on 10 1/2-inch reels and a station is required to have only two reel-to-reel reversing tape decks to accommodate the programming. The current singles tape is updated weekly. A new album-oldies tape is sent out each month. The service is available in stereo as well as monaural.

Apple Exclusive To KILT Station

• Continued from page 22

Tony Raven, program director of KLOL-FM, said he wasn't too mad about the exclusive given to KILT. "I don't think the record was that good. But I like to be as current as anyone else." He said he was upset with Capitol also on a couple of other records. "KILT is No. 1 and we're out to get them, as are other stations in the market. So it doesn't help when they are sent a record by a superstar like Lennon."

O'Brien at KRLY-FM said that sometimes he beat his competition with getting a new record on the air and sometimes they beat him. "But we'd like to have it available. When another station is given an exclusive, it hurts the station. To be honest, though, if I got an exclusive, I wouldn't be bitching about it now. I'd play it in a minute."

The record had already arrived through normal channels by mid-week and at mid-week several stations were still up in arms about the scene, meaning that Apple would have to be doing a little stronger public relations work in Houston.

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Billboard Album Reviews

DECEMBER 18, 1971



POP
WINGS—
Wild Life.
Apple SW 3386

The McCartneys (Paul and Linda) have solicited the talents of the Denny's (drummer Seiwell and guitarist Laine) to become the first supergroup of 1972. The LP is more acoustic and less gimmicky than McCartney's last 2 and among the 8 songs, 4 are triumphs: "Big Top," "Tomorrow," "Wild Life," and Mickey & Sylvia's "Love Is Strange."



POP
JAMES BROWN—
Revolution of the Mind/Recorded Live at the Apollo
Polydor PD 3003

Newest album from Soul Brother Number 1 is not anything largely different from his past monsters just funky soul music at its best, except to add to the excitement, this 2 record package was recorded live at New York's Apollo Theater. No doubt on this one.



POP
WILSON PICKETT—
Don't Knock My Love.
Atlantic SD 8300

Always a great soul star Wilson Pickett has exploded into an even greater pop star with the emotional wailings that have kept him at the top of the charts. He delivers wild vocal workouts on "Call My Name, I'll Be There," "You Can't Judge a Book By Its Cover," and his latest single, "Fire and Water," making this package an instant winner.



POP
PAUL KANTNER & GRACE SLICK—
Sunfighter.
Grunt FTR 1002

One listens in awe, these days, to the superlative work coming out of the Jefferson Airplane organization. "Silver Spoon" is like unto a novel, with perhaps even more social depth than most novels being written today. "Universal Copernican Mumbles" gets into some excellent instrumental work. There's a lack of words when one tries to comment about "When I Was a Boy I Watched the Wolves."



POP
MARK ALMOND II—
Blue Thumb
BTS 32

Exposure to northern California has inspired Jon Mark to devote an entire side of the group's second album for Blue Thumb to his impressions; "The Sausalito Bay Suite." The versatility of Johnnie Almond (sax, vibes, flute, percussion) enhances the beautiful interpretation. Side two covers the East Coast, "Journey Through New England." A superb package from talented instrumentalists.



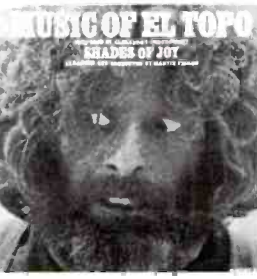
POP
STYLISTICS
Avco AV 33023

The mellow harmonies of the Stylistics featuring the beautiful tenor voice of lead singer Russell Thompkins Jr. have produced 2 hit singles in a row and the group's first LP should be as successful. Featuring their current top 20 hit, "You Are Everything" and their previous hit "Stop, Look, Listen," the LP features "Point of No Return," "You're a Big Boy Now," and "If I Love You."



POP
PAPA JOHN CREACH—
Grunt FTR 1003

Papa John Creach, with a little help from his friends (The Jefferson Airplane, Jerry Garcia, Carlos Santana, etc.) has produced an impressive debut album for the Grunt label. In a blending of new and traditional material his electric violin talks, weeps, smiles and proves immensely refreshing. "The Janitor Drives a Cadillac" (in which he shares vocal honors with Grace Slick) is a gas.



POP
SHADES OF JOY—
Music of El Topo.
Douglas KZ 30920 (CBS)

Alexandro Jodorowsky's score for the much lauded underground film has been arranged and extended by Martin Fierro and is superbly performed by Shades of Joy. The music is varied with melody followed by tense discordance and the LP should follow the hit pattern that the film is showing.



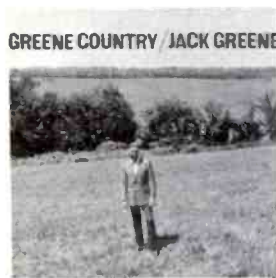
ORIGINAL CAST
ORIGINAL CAST—
To Live Another Summer
To Pass Another Winter.
Buddah BDS 93004

This Israeli musical opened quietly and the box office has been brisk ever since. The reasons for the show's popularity is obvious from hearing the album; 5 youthful and talented leads relate the history and current life style of their homeland in dialogue and song and the songs are mostly so uplifting and infectious that acceptance should come easily.



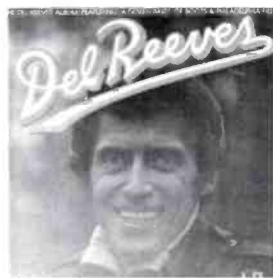
SOUNDTRACK
ORIGINAL SOUNDTRACK/RAVI SHANKAR—
Raga.
Apple SWAO 3384

Because this soundtrack album from the new documentary film about Ravi Shankar presents only high points of ragas, not full pieces, its greatest attractiveness may be to those who see the movie or are Shankar collectors. However, it does have the merchandising push of the film going for it and contains a superb photo folio showing the sitarist's career.



COUNTRY
JACK GREENE—
Greene Country.
Decca DL 75308

Jack Greene has another solid entertainment package here and this LP, like all of his others, will be a sales winner. "Satisfaction," "From Here on Out" and "Leavin' and Saying Goodbye" are among the tunes that call for repeated listening, but nearly every tune on this album has audience impact. Jack Greene is in perfect form.



COUNTRY
THE DEL REEVES ALBUM—
United Artists YA5 6820

With his hit single of "A Dozen Pair of Boots" and the fun-filled hit "Philadelphia Fillyies" in this LP, Del Reeves should have one of his biggest-ever selling albums. Country radio stations should not overlook the potential of "The Best is Yet to Come," which deserves some MOR consideration. "Here I Go Again" is also good. Reeves has his best LP to date here.



COUNTRY
OSBORNE BROTHERS—
Country Roads.
Decca DL75321

The Osborne Brothers, a forerunner in a drive to move bluegrass into the middle-of-the-road field, take a long step in that direction in this package which blends lush strings with the traditional bluegrass sound and vocals. "Take Me Home, Country Roads" stands out on the LP, but country stations should take awareness of "Unfaithful One" and "Tomorrow Never Comes."



COUNTRY
BARBARA FAIRCHILD—
Love's Old Song.
Columbia C 3192

With phenomenal musical perception, Barbara Fairchild has two very good works on this LP—"My Chance for Happiness" and "Another Lonely Night." The title tune "Love's Old Song" and "Back Then" are also recommended for airplay. With the extraordinary and moving vocal performances here, you can count on Miss Fairchild to fast become an established fact in the music scene.



COUNTRY
BOBBY WRIGHT—
Here I Go Again.
Decca DE 75319

Bobby Wright has a touch of emotional dynamite in his voice that sets him above and apart from the ordinary country singer. His versions of "If Not for You" and "Pledging My Love" are exciting and dramatic. "Here I Go Again," the title tune, is also an audience-winner. This is a highly entertaining LP, with lots of potential cuts for airplay.



CLASSICAL
LEONARD BERNSTEIN—
Mass.
Columbia M2 31008

Record buyers in droves are sure to take advantage of this first opportunity to make up their own minds about Leonard Bernstein's controversial "Mass" for the opening of Kennedy Center in Washington. The piece has something to shock everybody, the Latin liturgy set to Bernstein's characteristically spaced-out or jazzy music, additional lyrics by Steve Schwartz of "Godspell."



CLASSICAL
MAHLER: SYMPHONY NO. 7—
Georg Solti with the Chicago Symphony Orchestra.
London CSA 2231

Mahler is riding high at long last. His "Seventh" Symphony is the final transition to his last two masterpieces, the "Eighth" Symphony and the "Song of the Earth." The Seventh doesn't have quite that transcendent outer-space feel of the final two but it's full of beautiful and majestic music. Georg Solti and the Chicago Symphony give it a controlled, driving performance.



CLASSICAL
THE YOUNG MENDELSSOHN—
I Musici.
Philips 6500 099

I Musici offers a beautifully quiet and sustained performance of 2 of the younger Mendelssohn's works: Symphony No 11 and Concerto in D Minor. Violinist Roberto Michelucci performs the solo on the Concerto and both works receive the benefits of brilliant ensemble playing.



SOUL
FREDDIE NORTH—
Friend.
Mankind 204

Based upon his performance of his hot single "She's All I Got" (Included here) and the vocal power in this debut album, North deserves much attention. Other strong numbers include "Ain't Nothing in the News (But the Blues)" and "Sweeter Than Sweetness." Album will follow the path of the popular single with an abundance of soul action crossing over pop. Watch this one move.



JAZZ
MILES DAVIS—
Live-Evil.
Columbia G 30954

With even more sales and chart potency than his "Bitches Brew" smash hit package, this two record set captures the live performance of Davis effectively. Davis' "Sivad," "Sellim," and "What I Say" are among the heavy cuts.

Rock Prog. Dir. Stresses Individual

• Continued from page 22

Trunnell went to Chicago. He then went to KMPX-FM, San Francisco, and programmed the station until one of its periodic housecleanings. Last April, he and Herb Neu came to KFML and KFML-FM to put it together as a progressive rock station.

Trunnell said that the station is the result of the combined energies of 21 people. McGoe, the owner; Rosemary Tucker, himself, Neu, Brian (Super Warhog) Kriegenbeck, Bill Ashford, Jerry Mills, Don Zucker, Dan Yurman, Sandy Phelps, Scott Coen, Bill Szymczyk, Larry Ray, Howie Markim, Buffalo Chip, Butch Grayer, Steve Thorson, Harry Tuft, David Shepardson, Ron Dicker, and Lynne Zucker.

"We work mutually with McGoe on decisions. Joe has the FCC given veto power, of course, but has agreed to let us work the controls the way we do; and that's like this: We work for our audience. The people who comprise our audience are our top priority. It's strange that it seems necessary to emphasize that, or that we feel we have to point out that audiences are comprised of individual people. But an audience is not a series of numbers in a quarter-hour share, or a came, or the number of sales a sponsor makes as a result of ad-

vertising. An audience is people, just like we are.

Individual Expression

"During his or her allotted hours on the air, the individual personality is completely in charge of the programming of KFML. It's one individual expressing him or herself as an individual to, and for, the individuals who collectively are the audiences. It's true that the majority of that expression is through music which is made by others. But, so vast is the availability of really good music that the selection of individual works and the assembly of those works into what we call sets, and the assembly of sets into daily shows are very individual expressions.

"Our shows are us, individually and collectively. And it's all quite synergetic. That is today there is always something new created which is greater than the sum of its parts." He added that KFML creates a very distinctive high-level line of communication with its listeners and it can only happen in free-form radio, which he described as "the antithesis of specialization."

Music that is valid is an individual expression, he said. "A song or an album, though it may involve more than one person, is a means of expression for the composer or composers, the individual musicians, and, if recorded, the producer-engineer." So, in effect, the audience has opportunity to relate to a variety of expressions.

"And, just as the musicians demand creative freedom in the

composition of songs, we must demand creative freedom in the composition of our station. It is free-form. It most certainly is not any kind of attempt to subvert morals, propagate drug usage, encourage the overthrow of anything, or to banter obscenities indiscriminately through the flowered bedrooms of teenage America.

"Our air staff is comprised of people who love music and people. Each of us is acutely aware of what he's doing on the air. Since it's his or her own show in every sense, he or she very much wants it to be as tasteful as possible. The air people are the ones who create the communication, and so should be free to do that the way they know best.

"We all work very hard to make sure that the other portions of the programming—news, public affairs, public service, and commercials—are of the same high caliber as the music. Our news is locally relevant and produced with music, theater and sound effects." He spoke of turning a five grand per month loss into a profit. An increasing profit, because of some "very talented sales people." His hope was to plow some of the money into better equipment and "eventually, we'll all have plenty of money ourselves. I wonder how that'll affect us."

Part of the programming success, he attributed to weekly meetings when "everyone reviews albums and talks about the music and each others' shows and attitudes . . . sort of like a group encounter session."

Vox Jox

• Continued from page 24

of the good managers I know are deeply involved in programming (some of them were from sales, but they realized the importance of programming, studied it, and became involved). But, to this day, programming people are often not considered when a management position becomes available, because the powers that be do not really recognize programming. It really grates me that the large majority of managers, at least in Top 40 radio, not only don't like the music their own stations play, but never listen to it.

Barney Pip, KXOL, Fort Worth, just sent me a copy of "The Deejays" by Arnold Passman. I'll read it and review it in the Billboard very soon, but I think I can recommend purchase of it right now. Passman seemed to be serious about the book when he used to come up to the office to talk with me and Don Owens, head of reviews and charts for the Billboard. Scanning through the book, I see that he mentioned everybody from Bill Drake and Todd Storz to Barney Pip, Al Jarvis, and Martin Block. You'd better rush to get your personal copy of the book before it's sold out. Costs is \$7.95 (and it's worth it, believe me) and you can write The MacMillan Co., 866 Third Ave., New York, N.Y.

10022, to buy a copy if you can't find one in a local bookstore. Better yet, just write the publishing company and impress them with the vast number of people who read this column.

Want to get out of radio and into records? Playboy Records is searching for a national promotion director. Talk to Ron Goldstein, national sales director, Playboy Records, Los Angeles. . . . Billie Banks, owner of WHAT in Philadelphia, is looking for a program director for his FM operation there—a middle-of-the-road station. Talk to him or to Dolly Banks, manager. Reggie Lavong, an old friend, is program director of WHAT now. A damned good man and one of the legendary Dr. Jives of years ago. More recently, he'd been with Invictus Records in promotion. . . . WHY music director John Parker has now declared everyday a music day and record men may call Monday-Fri. (Continued on page 27)

Progressive Outlet

• Continued from page 22
same post at WAPE, in Jacksonville. HIS account executives are Jan Moorehouse, Mick Schafer and Vickie Frederick. Neilson Ross is in charge of production.

Polydor Puts Lily on Xmas Switchboard

LOS ANGELES—Polydor Records has launched a radio station promotion that will give listeners in some 20 of the nation's major markets a chance to have Lily Tomlin place a telephone call to a loved one on Christmas Day. Vicki Cooper, promotion woman for Polydor here, came up with the idea and has already lined up WAYS, Charlotte; WMAK, Nashville; WPGC, Washington; WDRC, Hartford; WFIL Philadelphia; and WIXY, Cleveland. At WIXY, a deejay will play cuts from Miss Tomlin's "This Is a Recording" album and announce the winners on Dec. 22. Miss Tomlin will place the call on Dec. 23, and on Dec. 24 the station will broadcast the call. Miss Tomlin will place calls for winners at other stations on Christmas Day. Billed as "America's Sweetheart of the Switchboard" for the promotion, Miss Tomlin will place a phone call to anyone the winner loves. Contestants have to prove how much they love the person they want to call in order to win Miss Tomlin as a phone operator for a call. Other stations for the promotion were being sought last week.

Letters To The Editor

Dear Editor,
Thought that I would drop you a line and tell you about one of the newest record markets in the world. That market is Bangkok, Thailand, the capital city with a population over 5 million people.
Here at HSA radio the listening public is exposed to current singles and albums from Great Britain and a few from the U.S. We intend to contract to receive the top 50 records from Billboard in the near future.
Mr. Seymour Heller, president of Attarack-Heller, was pleased to hear we are playing current albums and singles produced by his company. We are trying to start a music revolution here in order to introduce the buying public to good quality recordings from the U.S. and the U.K.
Most albums pressed in Great Britain and the United States are sold here for well over 5 dollars each. In the future we hope to have records pressed locally with contracts with the record com-

panies and etc.; in order to sell a good recording product at a cost to the record buyer way below the one previously quoted.
Another problem in Bangkok is that records are pirated from the U.S. and the U.K. and pressed in Hong Kong and then distributed in all of the southeast Asian countries. The quality is extremely bad, however at present time the government in this country doesn't enforce copyright laws.
Our station is FM 4-Channel stereo, however we have been able to force the other FM and AM stations in Bangkok to take notice of the music we are playing as well as the quality of sound. Sooner or later the buying public will be demanding to hear and purchase good quality recordings from the record shops in this city.
We at HSA stereo feel proud that we have started a music revolution in Bangkok.
Rod Douglas
HSA-FM
Bangkok, Thailand

RADIO-TV mART

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

LOS ANGELES—The Charles H. Stern Agency here is offering a new series of radio and television station IDs. Artie Butler, who wrote the score for such movies as "The Love Machine," plus many tunes recorded by artists such as Neil Diamond, Andy Williams, and Mark Lindsay, recorded the series of jingles. The music beds are designed to fit a wide range of contemporary applications, from station promotion and announcements, to news and weather. A demo tape is available on request from the Stern firm.

Call Letter Change

BRIDGEPORT, Conn.—WPSB-FM are the new call letters of the old WJZZ-FM here, but the format is still middle-of-the-road, according to program director Walker G. Bennett. The station also programs classical music Sunday evenings.

POSITIONS WANTED

MENTALLY REHABILITATED announcer seeking stable position. Get your heads into the musically intimate 70s with a jock to match. Warm, humanistic, literate, clever, unusual, hard worker. References, second phone, collar, honorable service discharge, single, and can relocate anywhere. Will adapt to any format, however, majority of experience Top 40. Proven ratings in Top 10 market—especially among teens and women 18-34. Tape and resume upon request. Thank you. Box 432, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 12/18

PLEASE—ARE THERE ANY PROGRESSIVE ROCK STATIONS THAT NEED ANY TYPE OF ASSISTANCE? Looking for announcer or D.J. position, however, any type of general help at this point would be accepted. Complete knowledge of Progressive Rock field. Graduate of A.T.S. in New York with 3rd endorsed. Terry Murphy, 276 Centre St., Nutley, N.J. 07110 (201) 687-9113. 1/1

WANTED: Contemporary MOR air personality for group-owned Radio-TV operation, Rocky Mountain area. Top-rated station. Excellent situation in every respect. Send tape and resume to Dennis Immsel, K.T.W.O. Radio, 4300 E. Second St., P.O. Box 2790, Casper, Wyo. 82601. 12/18

Creative top 40 Disc Jockey with AFRTS and commercial radio experience. Currently finishing 4 years of active duty with the Navy and will be available at the latest date in the latter part of January. Always tight, programming and production experience and can definitely COOK. Air check and resume upon request. (John Raymond) Meade, 2008 Karen Drive, Yeason, Pa. 19050. 12/25

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Vox Jox

Continued from page 26

day 11-noon CST. He goes on the air 3-7 p.m. and has to do production between noon and 3 p.m. But visiting record men are welcome anytime; he advises you call and let him know you're coming so he can plan to be there. Playlists are now being mailed earlier than before. And the station is getting more and more into albums, especially at night and Parker is planning an album cut playlist. The station is looking for a first ticket soul jock; call program director Larry Stevens. Lineup on-air includes Stevens, Chef Smith, Dick Davis, Parker, David J. Beecher from KXIZ in Amarillo, Tex. ★ ★ ★

Shadove Stevens narrated a half-hour tribute to the Erroll Garner classic "Misty" as a promotion thing for the movie "Play Misty for Me." The radio show features interviews with Garner and Johnny Mathis and movie star Clint Eastwood. If you'd like to check out more details about getting the half-hour show for your market, I suppose you could call Stevens' secretary at KRLA, Los Angeles. The movie, incidentally, is about a decay. . . . "The Greatest Hits of Rock and Roll," a 12-hour radio documentary being circulated by Honest Abe's Ear Food, Box 5539, Sherman Oaks, Calif. 91413, features KRLA program director Shadove Stevens; Stevens co-produced the show, which contains 40 interviews with recording artists, with Jeff Allen. Call Allen at 213-984-3456 to request a demo of the documentary. Or write him. This documentary was aired Sept. 18, 1971 on KRLA, so it must be good. ★ ★ ★

Since we're into books at the moment, I'd like to mention "Together" by Dick Summer, \$4.95, Subway Productions Inc., 12 Irving St., Framingham, Mass. 01701. This book, by a veteran air personality and program director (WNEW-FM, New York and WMEX, Boston, among others), is also available in paperback for \$1.95. And it's on Omen Records for \$5.98. This is a book of poetry by Dick and "Walls" features a line that goes: "Walls run all around our lives; backyard fences that hide drying laundry and swimming pools and mirror lens sunglasses that hide our eyes and thoughts." I guess you'd call Dick radio's answer to Rod McKuen. And Dick's work is beautiful; and this is a book I shall treasure in my personal library at home. ★ ★ ★

Jim DeHart called from Pueblo, Colo. He's now doing the 5-9 a.m. show on KKAM, a Top 40 station there. Bob Kirscht is program director of the station and deeply involved in Colorado politics. DeHart was previously with KSSS, Colorado Springs. . . . A letter from Thomas J. McCorkle, T/Sgt., USAF: "I don't know how often you hear from AFRTS stations, but we have a going little number here at Karamursel, Turkey (not far from Istanbul). Although we are not exactly saturating the airways, we do the best we can on 10 watts of power. KCFR (Karamursel Communications Facility Radio) is a 24-hour operation with a full time staff of seven (five air people and two in management) and four part-time men. The lineup includes station manager Rog Maynard, program director Dave Vanaman, chief announcer Tom McCorkle and staff announcers Dave Williams, Rick Caster, John Bender and weekend man Pete Blakeley. Part-timers are Dave McKinzie, Jim Tippie (who does a country music show), Bob Headland (who does an oldies show) and Fred Peyton (who does a soul show). We use most of the AFRTS canned stuff and augment with the high talent we have in the station, covering everything from classical to country music." ★ ★ ★

The new lineup at KIKX, Tucson, includes Don Wallace 6-9 a.m., Johnny Collins 9-noon, Dave (Big D) Nellums noon-3 p.m., program director Dave Brooks 3-6 p.m., music director Jimi Fox 6-9 p.m., Max McCoy 9-midnight, Dave (Baby) Lawrence midnight-6 a.m., and weekend men Dave Shannon and Scott Free.

Music Merchandising Degree Helps Create New Execs.

By SARA LANE

MIAMI—Merchandising of music in any of its various forms is dependent on the grasp of changing times, fashions, tastes and other personal and group factors which, in turn, create demand, and which the merchandiser supplies in such a manner to remain competitive, yet at the same time offers the best values he can, according to Dr. Alfred Reed, head of the University of Miami's Music Merchandising Program.

The University of Miami is the only advanced educational school in the nation to offer a degree in music merchandising—B.M.M.M. degree.

The idea behind the degree is to provide a student with a complete background of the music industry—both as a whole and in its separate parts; and to make it possible for a student to select which facet of the industry that is most appealing to him. The course structure has been carefully designed to include required fundamental and advanced courses in three major areas, yet is sufficiently flexible to permit adjustments to allow for individual interests and abilities. The program is a double major combining music and business.

Six years ago, the program was initiated under the direction of the new and young Dean of the School of Music, William F. Lee who felt that colleges and universities were not performing their job in teaching music. He set out to revise the entire music curriculum at UM and set up the Music Merchandising program. As Dean, Lee is responsible for administration of the school's five departments; applied music, theory, music literature and history, music education and department of graduate studies in music. He set out with a six-year plan that called for graduates by 1970 in four new fields: studio music and jazz, sacred music, conducting and music therapy.

Alfred Reed joined the Music School in 1965 as an associate professor in the Department of Theory-Composition and Music Education.

"It was my responsibility while at Hansen's Music Publishing Co.,

where I was chief editor to seek out new talent, good help and potential executives. And I couldn't find them," Reed said. "When Dr. Lee began talking about instituting a music merchandising course, I was elated! Now, the industry would be able to have young talent to replace the older talent. The Music Merchandising program is based on preparing interested and qualified students for positions on all areas of the music industry, at every level, leading ultimately to top level management."

Recognizing the music industry as one of the largest industries in the world, Lee and Reed tried to incorporate each phase of it into the program: publishing, distributing and retailing of sheet music; publishing, retailing and distributing books and magazines dealing with music in one form or another; teaching music; the field of recorded music, including manufacturing, distributing, and retailing recorded music in all its forms; area of performed music; live and recorded music in radio, TV, motion pictures, Broadway shows, concert halls, opera, etc.; retailing and distribution of music at wholesale and retail levels; musical promotion and non-commercial music; and the provisions and workings of the U.S. Copyright Law which directly affect the daily lives and business operations of everyone in the music industry.

"We're seeking the relatively few people who have good heads for both music and business on the theory that these are the kind of people industry will need for the middle and upper echelon of executives in the next generation. The music industry has become extremely complex and interconnected and it needs people who can make business, as well as music, decisions. Fundamentally, the music business consists of finding good properties and artists and then proper exploitation of them for success. It takes a certain type of individual to handle several things at one time and still be able to make the right decision. This is the kind of training we are offering," explained Reed.

Since the B.M.M.M. is essentially a music degree requiring performance ability on two instruments (or voice and one instrument) it is not open to non-music majors. However, students majoring in business or related fields may register for the central or "core" course and get a full background in the nature of the music industry.

"We had seven music merchandising graduates in the last five years who went into copyright law," Reed said.

One third of the total undergraduate music major is in these three innovative courses; music merchandising, studio music and jazz, and music therapy, for which an RMT degree is awarded to graduates.

"We started out with six majors in music merchandising five years ago; now there are 36."

In September 1971, a new course was begun involving music and the mass media. The object is to prepare students planning to go into recording, radio, television and motion pictures with a thorough understanding of the business part of music. These areas include: applicable copyright laws, contracts, properties, artists, management, crafts, guilds, union, distribution, etc. A general survey taken at UM indicated that out of 800 students in mass communications, 25 percent were interested in the music business.

Reed feels that one of the most interesting facets of program is the provision of internship. During the last half of his senior year, a student may be selected to intern at any one of many firms working

in cooperation with the university. Selection of students participating in the internship is made by Dr. Reed. "Only those who are in our opinion sufficiently informed and mature individuals are considered. No student enrolling in the program is guaranteed an internship." Legally, once accepted as an intern, the student has no status as an employee in the firm as he is working as an extension of the UM campus. Since he has no status as an employee, he cannot be paid any salary, wages or commissions. Nor can he be covered by Social Security, hospitalization, insurance, etc. Cost to the industry for its share of expenses in maintaining and running the program is between \$1,500 and \$1,700 per intern. The amount represents a 100 per cent tax deductible educational contribution.

The first intern, Robert L. Rogel, flew to New York City in January, 1967 to spend his final semester interning at Sam Fox Publishing Company. Shortly before his graduation he was accepted as a permanent employee at the firm. Currently two music merchandising majors are interning with United Record and Tape (distributors) Miami. Two more will go to Binder-Baldwin Organ (music centers), Miami later this year. Two served as interns at Byron Hoyt (national distributor and dealer in sheet music), San Francisco. Another is in promotion at RCA, N.Y. Still another handled publicity for Joe Cocker's recent U.S. tour. One intern went to Paul A. Schmitt (full line music store) in

(Continued on page 44)

Feather Sets Jazz Course

WESTCHESTER, Calif. — The National Endowment for the Arts has given Marymount College a grant for a course in the history of jazz. to be taught by Leonard Feather, syndicated columnist, producer and jazz expert.

Feather will trace the history of one of America's only truly indigenous art forms chronologically. "The early classes will be a little harder going because of the unfamiliarity with the musical styles," said Feather. "But the student will relate more easily as the course develops."

Feather will use many rare recordings and films from his personal collection and there will also be field trips to local jazz clubs as well as personal appearances and performances by jazz musicians on the Marymount campus.

The course is to be given during the winter quarter at the campus and a limited amount of auditors will be allowed to take the course for a fee of \$205.

'Sleeping Beauty' Awake in Arizona

TUCSON—The University of Arizona recently staged the world premiere of the opera "Sleeping Beauty," written by Richard Faith, associate professor of music at the university and directed by Professor Eugene T. Conley, director of opera theater.

The music was performed by the University Orchestra under the direction of Professor Henry P. Johnson. The opera was choreographed by Frances Smith Cohen and chorus master was Donald Booth.

There are 14 principal singers in the opera and 24 in the chorus of nobles and peasants.

The libretto was written by Michael Ard of Baylor University.

What's Happening

By BOB GLASSENBERG

Phil Abernathy, president of the Student Association at Mississippi State University, has written to tell me that Rare Earth, who was booked to appear at the university recently did not show up. Abernathy further claims that the reason for the no-show was that the group was busy recording in Detroit at the time, although their booking agent, William Morris, confirmed the engagement and advised the university to proceed with their plans two weeks prior to the concert.

WAYN, Wayne State University, Detroit, is planning a campus radio seminar to be held on campus March 4-5. After looking at the general outline of the sessions it seems as if there will be some talk about all aspects of campus radio including discussion on what can be done to get into commercial radio once one graduates college or university. It might be worth attending and is certainly looking into further. Call Bob Wunderlich, conference coordinator at (313) 577-4200. Write to him at WAYN, 672 Putnam Street, Detroit, Mich. 48202.

PICKS AND PLAYS: South—WFPC, Florida Presbyterian College, St. Petersburg, Billy Kitchings reporting: "All Day Music," (LP), War, UA. . . . WEKU-FM, Eastern Kentucky Univ., Richmond, Hal reporting: "Madman Across the Water," (LP), Elton John, Uni. . . . WRVU, Vanderbilt Univ., Nashville, Tenn., Mike Anzek reporting: "Living," (LP), Judy Collins, Elektra. . . . WHGR, Huntingdon College, Montgomery, Ala., Vance Mason reporting: "Sweet Dream Woman," (LP), Gorgoni, Martin and Taylor, Buddha. . . . KSMU, Southern Methodist Univ., Dallas, Bill Harwell reporting: "Nilsson Schmillson," (LP), Nilsson, RCA.

MIDWEST—MICHIGAN—WORB, Oakland Community College, Detroit, Jim Nuzhoff reporting: "Sunshine," Jonathan Edwards, Capricorn. . . . WAYN, Wayne State Univ., Detroit, Rob Wunderlich reporting: "Asylum Choir II," (LP), Russell and Benno, Shelter. . . . WBRB, Michigan State Univ., East Lansing, Mark Westcott reporting: "Love Gonna Pack Up," Persuaders, Win or Loose. . . . OHIO—WSGS, The Athenaeum of Ohio, Cincinnati, Jim Albemarle reporting: "Joy," Apollo 100, Mega. . . . WBUF, Bluffton College, Bluffton, Warren Carter reporting: "Levon," Elton John, Uni. . . . WOSR, Ohio State Univ., Columbus, Terry Wilson reporting: "American Pie," (LP), Don McLean, UA. . . . MISSOURI, KRC, Rockhurst College, Kansas City, Pete Modica reporting: "Got the Feeling," Jeff Beck Group, Epic. . . . KCCS, Univ. of Missouri, Columbia, Doug Carr reporting: "Kids Nowadays Ain't Got No Shame," (LP), Jim Price, A&M. . . . ILLINOIS—WNIU, Northern Illinois Univ., DeKalb, Curt Stalheim reporting: "Without You," Nilsson, RCA. . . . WLUC, Loyola Univ., Chicago, Judy Mullen reporting: "Space-man," (LP, Second Contribution), Shawn Phillips, A&M. . . . WMMR, Univ. of Minnesota, Minneapolis, Michael Wild reporting: "Spill Milk," (LP), Laurie Stывers, Warner Bros. . . . WSRM, Univ. of Wisconsin, Madison, Bruce Ravid reporting: "All in the Family," (LP), cast, Atlantic. . . . KRNU-FM, Univ. of Nebraska, Lincoln; "Space Captain," Barbara Streisand, Columbia. . . . WBKE, Manchester College, North Manchester, Ind., Gary Arnold reporting: "American Pie," Don McLean, UA.

NORTH—NEW YORK—WSUA, State Univ. of New York at Albany, Eric Lonschein reporting: "In Hearing of Atomic Rooster," (LP), Atomic Rooster, Elektra. . . . WNPC, SUNY New Plaza, David Salkin reporting: "George Jackson," Bob Dylan, Columbia. . . . WTSC-FM, Clarkson Community College, Potsdam, Mark Smith reporting: "Welcome to the Canteen," (LP), Traffic, UA. . . . WAER, Syracuse Univ., Syracuse, Tony Yoken reporting: "Jimi Hendrix Isle of Wight," (U.K. LP), Jimi Hendrix, Polydor. . . . WRCU-FM, Colgate Univ. Hamilton, Susan Vernarde reporting: "Music," (LP), Carole King, Ode. . . . WITR, Rochester Institute of Technology, Rochester, Dave Methado reporting: "Boz Scaggs and Band," (LP), Boz Scaggs, Columbia. . . . PENNSYLVANIA—WRCT, Carnegie-Mellon Univ., Pittsburgh, Brad Simon reporting: "Shanti," (LP), Shanti, Atlantic. . . . WVBU, Bucknell Univ., Lewisburg, James Morrell reporting: "American Pie," (LP), Don McLean, UA. . . . WLVR, Lehigh Univ. Bethlehem, Jim Cameron, reporting: "Struck Like Silver," (LP), Morning, Fantasy. . . . WLRN, Lehigh Univ. Bethlehem, Scott Hopkins reporting: "Hey Big Brother," Rare Earth, Rare Earth. . . . WDFM, Penn State, Philadelphia, Kevin Nelson reporting: "Day After Day," Badfinger, Apple. . . . DELAWARE—WHEN, Univ. of Delaware, Newark, Gary Adreassen reporting: "Flowers of Evil," (LP), Mountain, Windfall. . . . WBCC, Brandywine College, Wilmington, Steve Dietrich reporting: "American Pie," Don McLean, UA. . . . WMUC, Univ. of Maryland, College Park, Sheldon Michelson reporting: "Look in the Ozone," (LP), Commander Cody, Paramount. . . . WNCY-FM, Nassau Community College, Springsville, Me., Joe Bartucca reporting: "Tupelo Honey," Van Morrison, Warner Bros. . . . WVBE, Boston College, Boston, Mass., Paul Cuzzi reporting: "Anticipation," (LP), Carly Simon, Elektra. . . . WAMU, American Univ., Washington, D.C., Bruce Rosenstein reporting: "It Is and It Isn't," (LP), Gordon Haskell, Atco.

WEST—KLCC, Lane Community College, Eugene, Ore., Dave Chance reporting: "Get Off in Chicago," Harvey Mandell, Ovation. . . . XZAG, Gonzaga Univ., Spokane, Wash., Larry Duff reporting: "I'm Free," Buck Wilkins, UA.

Company Finds Artists' Needs

ANDERSON, Ind.—Internationally Syndicated Agencies has been formed to act as an advisor to artists and member agents in dealing with all aspects of the record business. "We give assistance to the artist in whatever area he needs," said Roger Warrum, head of the company.

The company plans to work much like a group of schools which form together to block book a date. "By having perhaps up to 100 artists and managers banded together into a single buying power, we should be able to get better prices for equipment and even dates in exclusive areas," Warrum explained. "We will really act as an assistant to bookers and groups and help them find what they need for the best possible price. And it will all be under one roof in a sense."

The new company plans to use its power mainly with club owners and campus talent buyers, but will also attempt to establish good deals for groups with record companies.

Plans call for the company to have one representative at least in every state of the union. At this point, there are five representatives of the company covering geographically the entire U.S.

"We will use the strength of numbers to get whatever the artist, producer, manager and club owner who is affiliated with our organization needs and should have," Warrum concluded.

Tape Cartridge

Makers Blueprinting '72 Cassette Changers

LOS ANGELES — Some time ago, in the midst of the tape industry's euphoria following the introduction of quadrasonic, Dolby, chromium and high-energy tape, many manufacturers took a look at cassette changers and liked what they saw.

The only trouble then was that they were too expensive, unpropagandized and frequently took a back seat to the necessary and aforementioned industry innovations.

A year later, however, some manufacturers are trying to market second generation cassette chang-

ers, and several, like Benjamin Electronic Sound and Panasonic, are beyond drawing board sketches of even more sophisticated models.

The interest is genuine, many contend, because the changer is another step in making the cassette a high fidelity medium.

Interest, too, is growing in the Staar-type changer designed by Belgian Theo Staar, the inventor of the Staar system cassette players.

Benjamin is importing a changer/recorder based on the cassette-transport mechanism designed by Staar, built by Lenco, a Swiss-Italian company, and even plans to introduce a carousel model holding 24 cassettes later on.

The RAC-10 now offered by Benjamin as a component deck is expected to sell for less than \$300, and can be programmed to play both sides of all cassettes in a removable tray which holds up to 10 cassettes.

The automatic-changer/automatic-reverse programming operates in the record mode as well as in playback. The future Benjamin unit will hold 24 cassettes stacked vertically in a rotating carousel magazine.

Panasonic's future automatic 20-cassette changer deck will be a record/playback unit, and like the Benjamin model, will provide a choice of several (switchable) pre-programmed playing sequences, among them a sequence that plays side two immediately after side one.

Panasonic's current stereo cassette changer deck, model RS-295US, offers 6-cassette continuous plays.

More Firms Interested

Ampex, Bell & Howell and Norelco have changer decks that play in sequence one side of up to six cassettes automatically, then flip the stack over to play the reverse sides of all six. Many changers will also accommodate a Norelco-made "circulator" that plays up to six cassettes, and then flips them over for other sides.

Ampex added a new changer model this year, Micro 335, a 12-cassette deck which plays 12 cassettes in order or up to 12 hours of uninterrupted music. It reverses tape direction automatically after side one of a cassette has played.

According to Ampex, its bidirectional deep-gap head features record, play and erase and a tape selector switch for chromium dioxide tape. It lists at under \$350.

(The Ampex bidirectional deep-gap cassette head combines six separate elements in a single unit to provide bidirectional erase and play/record capability in stereo. By having all elements in one head, the company stated, alignment problems are eliminated and recordings made in either direction have identical characteristics.)

Akai, which is designing a new unit, has a stereo-monaural cassette recorder, model CC-60, with automatic changer featuring invertomatic continuous repeat 6-track. The CC-60 and a deck unit, CC-600, are being withdrawn from the line in favor of a new unit.

Denon is offering a cassette deck that vertically stacks 12 cassettes, and 3M/Wollensak is developing a cassette recorder that spreads out five cassettes pie-slice fashion on a rotating plate.

Dealers selling cassette changers should warn consumers that not all units combine the changer with an automatic reverse feature and hence will play only half of each cassette in the both sides.

In short, to hear both sides of a cassette before going on to the next you must revert to manual playing.

Most cassette changers operate on the same principle: stacking up from two to eight cassettes, like an automatic turntable. The changer plays the first program on each

(Continued on page 36)

Panasonic Looks to Fertile Vistas With Component Line

NEW YORK—The signals now being emitted by Panasonic are becoming increasingly stronger, and they have activated noticeable response from hi-fi oriented consumers and dealers alike.

The company sees a major market for itself in hi-fi components. There are, to be sure, wide differences between dealers over the need of "another line of hi-fi components."

But among manufacturing competitors, Panasonic is feared because of its success in consumer electronics, where plotting to curb its marketing and sales power has failed.

Now the company wants to make inroads in the component field, where, once again, it must tackle some pioneering names.

But Jerry Kaplan, sales manager of the hi-fi division, feels he's holding a full house, both with distribution and product, and it's going to take a lot to beat him.

Slightly Ahead

To attack the field, Panasonic is leading with a variety of product, including several which may be "slightly ahead of their time."

It will go to market with three innovating systems in June, including:

Model SH-7780 which features a selector for discrete 4-channel sound stereo reproduction or conventional stereo reproduction. The demodulator combines with the RE-7750 4-channel amplifier with FM radio and four-speaker enclosures, and the RD-7703 changer with the EPC-450C semiconductor cartridge.

(The SH-7780 demodulator reproduces discrete 4-channel stereo from disks and may be hooked up to 4-channel open reel or cartridge decks. It combines with Panasonic's quadrasonic music center, SC-8700A. The SH-3480 demodulator is combined with the SU-3404 4-channel control, an SL-1000 changer and four SB-550 speakers.)

In short, Panasonic soon will market 4-channel systems for discrete disks, broadcasting and cassettes.

The line, too, will be broadened to include tape decks, compacts, receivers and separate tuners and amplifiers as Kaplan arms himself to wage battle in the component marketplace.

"We realize the market is crowded," Kaplan said, "and we certainly accept the fact that we must prove ourselves to both dealers and consumers."

"But we are committed to putting our mark in this field. All we ask from the hi-fi dealer is to try our products," Kaplan said, "Have an open mind and try them."

Apart from wooing hi-fi dealers, Kaplan is going after mass merchandisers in the same way the consumer products division went after them.

14-Rep Field Staff

He's using 14 separate manu-



JERRY KAPLAN is guiding Panasonic's thrust in the component field with product "just slightly ahead of its time."

facturers representatives in the hi-fi area and selective representatives from consumer products to form a distribution base.

Kaplan's weapons are these:

Good profit margins for dealers, co-op local and national advertising, a one-source supplier, a quality and engineering reputation and, of course, a full product line.

Panasonic's initial thrust in the hi-fi component field will be with the following items in the compact family:

Model SC-8700 with AM-FM stereo receiver, Garrard changer, 4-channel amplifier, 3-way speaker system at \$429.95; SC-777 with AM-FM stereo receiver, 4-speed Garrard automatic turntable, cassette recorder at \$389.95; SC-8600 with AM-FM stereo receiver, 4-speed Garrard automatic turntable at \$349.95; SC-555A with AM-FM stereo receiver, 4-speed BSR turntable and changer at \$249.95; and SC-666 at \$299.95.

Tape decks:

Model RS-847US 8-track quadrasonic playback with 2/4-channel switching at \$129.95; RS-275US cassette with hot pressed ferrite head at \$249.95; and the following open reels: RS-736US at \$299.95, RS-740US at \$399.95, RS-714US at \$449.95, RS-715US at \$499.95, and RS-1030US at \$699.95.

Receivers:

Model SA-40 at \$175.95, SA-6500 at \$369.95, SA-6200 at \$319.95, SA-5800 at \$259.95 and SA-5500 at \$199.95, and SA-4000.

Speakers:

SB-750 at \$219.95 each, SB-550 at \$169.95 each, SB-400 at \$129.95 each, SB-300 at \$99.95 each, SB-270 at \$139.95 a pair, and SB-170 at \$99.95 a pair.

Other products include:

Model SU-3604 stereo amplifier

at \$309.95, ST-3600 stereo tuner at \$249.95 and SP-10 turntable at \$299.95.

To give the product uniqueness, Panasonic is beginning to incorporate its new magnetic duplicating heads with all ferrite and glass face construction, in the units.

In addition, giving impetus to the line is Panasonic's theory of close relationships between hi-fi representatives and consumer products representatives.

"The cooperative efforts of the two areas have given us the strength and initial acceptance we were after for all our new audio component merchandise," he said.

"We have vast knowledge of the mass merchandising field," Kaplan said, "and we combined that know-how with the knowledge of the retail component market from our new hi-fi representatives."

"The component business is stronger today than ever before," he said, "and with mass merchandisers moving quickly into the market, we can expect business from new consumers buying from new dealers."

One of the new products providing a business thrust is quadrasonic.

"Four-channel could provide the stimulation that will open up the business all over again," Kaplan stated. "In 1958 stereo gave the industry the impetus needed to

(Continued on page 36)



AMPEX's Micro 335 is a 12-cassette changer deck that reverses tape direction automatically.



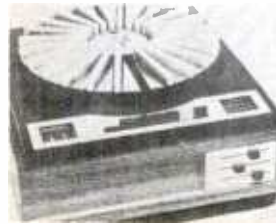
PANASONIC's model RS-295US offers 6-cassette continuous plays.



BENJAMIN is selling a changer/recorder based on the Staar system and built by Lenco.



FUTURE product includes Panasonic's 20-cassette changer deck.



ENHANCING the cassette configuration is Benjamin's future 24-cassette automatic changer using the Staar system.

Record Club Membership Offered by Packard Bell

LOS ANGELES — Teledyne Packard Bell is offering a free membership in the Record Club of America, York, Pa., to consumers who purchase stereo consoles.

In addition, consumers will receive 10 albums from Capitol Records with the purchase of selected products.

Robert Raderman, merchandising manager of Packard Bell, said membership in the club entitles members to a tape and disk catalog and discounts of up to 79 percent.

The club's catalog offers car-

tridges and cassettes from Columbia, RCA, Angel, London, Dunhill, Warner Bros., Decca, Atlantic, A&M, Elektra, among others.

The catalog lists such savings as 99 cents for tape by Neil Diamond, Stephen Stills, Aretha Franklin, Elton John, B.B. King, Bobby Sherman, Melanie and the 5th Dimension, among others.

It also lists some albums and tapes at \$1.96, including Mary Travers "Mary," and Creedence Clearwater "Pendulum," and others at \$2.25, including "Bloodrock 3," Miles Davis "Witches Brew," Andy Williams "Love Story" and Anne Murray.

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Dealers Discomfited by Cut-Raters

CHICAGO—Record-tape retailers here are puzzled as to what constitutes a "legal" tape duplicator. Many are charging that cut-rate tapes are being openly advertised and sold and that nothing is being done about it.

Ampex Stereo Tapes, however,

said a "massive effort" is under way to halt bootlegging.

Paul Wolsk, an attorney at Ampex, said: "Retailers are confused because inferences are made that there are two sides to the duplicating question. This is simply not true. The only question is how to correct the problem. There is no such thing as a 'legal' bootlegger."

"It's not true that record companies are doing nothing. We are planning massive lawsuits," he said. Al Bertram of the Harry Fox Agency, who has been contacted by retailers and wholesalers, said, "Correcting the problem of bootleg tape is going to be a grinding-down process."

Herb Levin, president of Stereo City, a 9-store chain, said he will be reprinting the Fox Agency advertisement (Billboard, Nov. 17) with a special printed warning that he will add at the bottom of the mailer.

"I will distribute the reprint where I find illegal product," he said. "My message will say 'your name has been submitted to the Harry Fox Agency as a retailer (salesman, wholesaler or whatever) of illegal product. Your premises will be inspected in 10 days to determine if you are still offering this product.'"

"We see illicit product in Standard Oil stations all over Chicago," Levin said. An Ampex spokesman said his company has purchased tapes from Standard Oil stations. The proprietor of one station at Bryn Mawr and Sheridan Road told a Billboard reporter, "These tapes are bootleg, that's why they're so cheap, but they're good bootleg tapes."

Stereo City and Auto Sound employees reported seeing questionable tape product at a recent rod and custom show at McCormick Place. Gordon Friedenberg, owner of the 3-store Auto Sound operation, said his prerecorded tape business has been cut "35 to 40 percent" due to the cut rate being sold locally at prices ranging around \$2.99 a tape.

Retailers who have contacted an Al Gale, who is advertising in the Chicago Tribune, are advised that he has "letters" attesting to having paid mechanical royalties. Friedenberg said that suppliers contacting him have offered similar proof, "but you just never ever see these letters."

Ampex has its personnel chasing down reports of cut-rate tapes being sold. Additionally, Don Hall, vice president of Ampex, has been in contact with Sen. Charles Percy (R., Ill.), and Ampex previously sent letters to several U.S. Senators, in regard to tape piracy.

Letters to Sen. John L. McClellan, Sen. Alan Cranston (D., Calif.) and Sen. John Tunney (D., Calif.) (Billboard, March 27) said in part: ". . . We have noted an extraordinary growth in unauthorized duplication of music to which this company and other legitimate organizations have the contractual rights to reproduce and distribute. This 'tape piracy' is already very substantial and is growing in an unrestrained fashion."

Gale's prerecorded tapes are referred to by him as being "as good as Ampex's" and are offered to retailers at \$2.50. Most retailers here pay between \$4 and \$4.25 for regular product.

Dealers report cut-rate tapes are also being sold from a station wagon cruising the streets. One report mentioned a U-Haul trailer offering tapes in Old Town neighborhood.

(Continued on page 44)

International Tape

LONDON—Decca is releasing its first spoken word cassette, "The World of Dylan Thomas," featuring Richard Burton. The tape is Dolbyized. . . . Philips is launching a print advertising campaign to boost fall cassette equipment sales. . . . Boots has introduced a line of blank cassettes in 60, 90 and 120-minute lengths which will be marketed in around 200 branches. The line is being manufactured for the company by Audio Magnetics Corp., Gardena, Calif. . . . A new series of educational cassettes will be marketed and distributed by Pinnacle Electronics. The children's literary classics and fairy tales are being produced by Group Communications and duplicated by Trident Tape Services. . . . The British Tape Industry Association is preparing a study of the UK tape market. . . . Children's Heritage is planning to release five more educational cassettes on children's classics next month. The tapes are duplicated by Trident and distributed by Selecta.

Retailers Bridge Gap Via Complete Inventory

LOS ANGELES — More retailers are bridging the tape gap by carrying complete inventory of both hardware and software.

Dealers oriented in equipment are stocking more prerecorded and blank tape, while retailers primarily involved in software are moving quickly into hardware.

While many mass merchandisers, like Korvettes and Klein's, and department stores, like Macy's and Hess's, have been carrying both, the departments have sometimes been in different sections of the store.

Now, however, many dealers have strengthened both software and hardware departments, often moving them to adjacent positions and creating sound rooms and department stores, like Macy's and forming hardware and software departments of their own in addition to leased departments in these areas.

Some dealers, like Sam Goody's and Liberty Music, have been pioneers in a product mix and are now expanding their departments. Other specialty outlets have created software bases, like Discount Records and Record Hunter, and are now moving into hardware.

Retailers, software or hardware,

agree that a strong product mix is essential, pointing out that strength in one area automatically sets off growth in the other. The consumer, they admit, expects a certain amount of tape mix no matter where he shops.

Among mass merchandisers, one of the most successful methods of creating a strong product mix is the approach used by Korvettes. Separate tape/audio rooms are in operation in most outlets, with specialists as sales personnel. The overall effect is one of a sound boutique or store-within-a-store.

Korvettes, in many cases, sets up its record and tape departments next to soundrooms, again with a separate staff. Both departments offer complete hardware and tape selections, and Korvettes has solidified its dual image by running advertising for both hardware and software.

Department stores, such as Macy's, also use individual sound rooms and keep the tape/audio department in a consolidated area.

Goody's began primarily as a software specialist and built a strong reputation in that field before moving into audio. It now features both equipment and tape in all stores.

Liberty carries a large equipment section but also features software. The Record Hunter has added a tape/audio department which features large areas of shelf displays to solve the problem of limited floor space. The outlet has also changed its name to Record Hunter-Audio Hunter.

Discount Records, the 40-store chain, long has been one of the strongest educational mail order outlets for software and carries one of the largest inventory of disks and tape. Now many of the outlets are carrying the Columbia

(Continued on page 39)

Ellpas Widens Global Swath

LOS ANGELES — Ellpas Industries, manufacturer of blank tape, is expanding its operation to Canada and Europe, said Elliot Peikoff, president.

It has setup a joint venture company in Toronto, Ellpas Canada Ltd., and is negotiating a similar arrangement in Europe.

Ellpas offers blank cassettes in 30, 60, 90 and 120-minute lengths, open reel in 3, 5 and 7-inch reels, and 8-track blanks in 32, 64, 70 and 80-minute lengths. It produces product under the Audio Dimension brand and private labels for May Co., Broadway, Bullocks, Clark Drugs, Buffums, all in Southern California; Macy's and Joseph Magnin, both in San Francisco; and Walker Scott in San Diego, among others.

Peikoff said the company's products are sold through manufacturers representatives, with plants in Brooklyn, N.Y., Los Angeles, and Hong Kong, where boxes are produced.

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1st Remote Control?

Dyn Electronics Feature Glove Compartment Unit

MIAMI—Dyn Electronics here is introducing six 8-track auto players, including a 4-channel unit, five home models and two decks in its 1972 line.

The auto line includes: Model 901 at about \$39, 902 at \$49, 903 at \$59, compatible 2/4 4-channel at \$69, model 620 in-dash with FM stereo at about

\$150, and model 6025 under-dash with FM stereo at about \$99.

All automotive units, except the quadrasonic model, are outfitted with remote control which makes it possible to switch stations and control volume from the driver's seat while the unit is in the glove compartment, said Bill Lucas, regional sales manager.

The units are compact enough to install in glove compartments to prevent theft and several have burglar alarms, Lucas said. The company has no plans to re-enter the auto cassette field which it phased out of last year.

Dyn is also introducing five home units, including one cassette model, and two 8-track decks.

The home line:

Model 3062 8-track with AM-FM multiplex with BSR turntable and two speakers at \$199.95, model 3058 8-track with AM-FM stereo and two speakers at \$149.95, model 3082 8-track record with AM-FM multiplex and two speakers at \$299.95, promotional model 3056 8-track with AM-FM multiplex at \$129.95, model 3375 stereo cassette playback/record with AM-FM multiplex at \$149.95, model 833 8-track record deck at \$139.95, and model 828 8-track deck at \$49.95.

Dyn Electronics markets under the Dyn-Sonic brand.

Tape Happenings

Slecho/Associates, Bellevue, Wash., has been appointed sales representative for 3M/Wollensak's consumer equipment line.

Boman Astrosonix, Downey, Calif., has introduced a quadrasonic adapter suitable for under-dash auto installation. . . . Marantz has introduced the Imperial 6 speaker at \$129 each, with a special price of \$198 a pair when purchased in combination with certain Marantz products. . . . Panasonic has introduced a remote control unit for its stereo cassette deck, model RS-275. The remote unit, model RP-9275, offers the same functions found in model RS-275: record, rewind, fast forward, stop, play and pause. It comes with a 12-foot cable and lists at \$34.95.



Millions of people have read his books, seen his movies and heard about his Broadway hit: Now they want to hear his music.

In the history of the entertainment business, no one has communicated a relevant message to as many people in as many different media as Melvin Van Peebles.

He's written best selling novels like "A Bear For The FBI." Produced big box office movies like "Watermelon Man" and "Sweet Sweetback." And he just opened a Broadway show called "Aint Supposed To Die A Natural Death" to packed houses and critical raves.

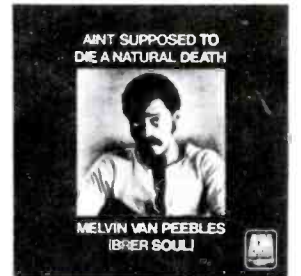
About a year ago, Melvin signed with us at A&M and recorded his first LP, "Brer Soul." Since then he's done two more albums titled "Aint Supposed To Die A Natural Death" and "As Serious As A Heart Attack." And a soon-to-be-released fourth album: the original cast Broadway show set.

In communicating Black culture to everybody everywhere, Melvin Van Peebles is a proven winner. Isn't that where you want to put your money? **All on A&M Records and Tapes.**

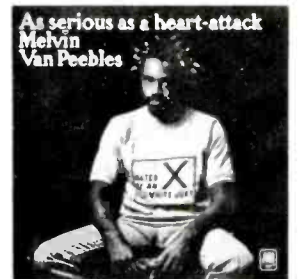
The Melvin Van Peebles Record Catalogue:



Brer Soul Melvin on record for the first time. He fixes you a plate of collards, puts you on the streets of Harlem and introduces you to some interesting people. Like himself and yourself.



Aint Supposed to Die a Natural Death Melvin and some of the baddest musicians in the business signifyin' about what it was like coming up and what it's like going down in the ghetto. Funk is funkier the second time around.



As Serious as a Heart-attack More Melvin more often. The musicians stretch out a little more, burn a little brighter. Melvin ain't kiddin', either. He lays it down and you don't need an interpreter to pick it up.



Aint Supposed to Die a Natural Death (Broadway soundtrack) The original cast set from Melvin's Broadway hit. It reaches out of the ghetto, into the mass consciousness, announcing to the world that there will be no more minstrel shows.

Copyrighted material

Superscope Countersuit Against Sony/Japan Seeks \$149 Million

LOS ANGELES — Sony Corp. of Japan and Superscope, exclusive U.S. distributor of Sony tape recorders, have traded more legal broadsides.

Superscope filed a countersuit in federal district court here charging Sony Corp. of Japan with violations of antitrust laws and asking \$149 million in damages.

The suit contends Sony imposed illegal anti-competition restrictions upon Superscope and conspiring to monopolize U.S. and world distribution of various electronic audio and video products.

Superscope also asked for an injunction against the possibility that Sony will refuse to renew Superscope's distribution agree-

ment which expires Dec. 31, 1974.

Joe Tushinsky, president of Superscope, said in Tokyo that negotiations with Sony indicated that the distribution agreement between the two companies wouldn't be renewed when it expires.

Sony, however, issued a statement at this time and would keep the question open for the time being. It noted the distribution agreement has more than three years to run and it has no intention of cancelling it.

The suit by Superscope follows a suit filed in U.S. District Court here in September by Sony asking the court to uphold a contractual provision which bars Superscope from carrying competing products.

The legal action stems from the acquisition by Superscope of 50 percent of Standard Radio Corp. of Japan, which also makes tape recorders, radios, TV's and amplifiers. Sony filed that action asking clarification of its distribution contract with Superscope in the event Superscope began marketing Standard's tape recorders in the U.S.

Superscope declined comment on whether it would market Standard's tape recorders in this country.

In its answer and counterclaims, Superscope named Aiwa Company Ltd., Sony Corp. of America and Sony Hawaii as additional defendants and co-conspirators. Superscope also asks that Sony be restrained from refusing to renew the distributorship agreement.

A spokesman for Sony Corp. in Tokyo said that although Sony officials haven't read the counterclaim, they have been advised of its contents by Sony's attorneys, who think the counterclaim is "devoid of merit."

Panasonic Component Line

Continued from page 33

thrust it into the sixties with a full head of steam. Today, or rather tomorrow, the answer will be quadrasonic."

He admits there is industry confusion, and it's a thorn, but "a strong educational program from manufacturers to dealers to consumers can quickly eliminate any 4-channel concern."

The Panasonic executive feels the 4-channel disk will open the entire quadrasonic market, especially among hi-fi component

buyers, and will give quadrasonic tape even additional strength.

Kaplan is firmly in the discrete concept camp, stating that "discrete offers the best 4-channel results," and eventually "the 4-channel disk will open the market for both tape and disk as a mass marketing item."

Whether Panasonic is successful or not in carving a niche for itself in hi-fi components, one thing is perfectly clear: it will take the same aggressive posture in the component market as it has in other consumer electronic areas.

NEW DISPLAY CASES

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TA-460 Deluxe walnut finish. Equipped with selector openings and built in lock to allow for PILFER PROOF easy tape selection. Locked drop compartment for simplified customer service. Both locks keyed alike. Holds 460 cartridges. Dimensions: 54 1/2" high - 16 1/2" deep - 49 1/2" wide. Weighs 170 lbs.

TA-368 Deluxe walnut finish. Equipped with selector openings and built in lock to allow for PILFER PROOF easy tape selection. Locked drop compartment for simplified customer service. Both locks keyed alike. Holds 352 cartridges. Dimensions: 54 1/2" high - 16 1/2" deep - 39 3/4" wide. Weighs 145 lbs.

TA-264 Deluxe walnut finish. Equipped with selector openings and built in lock to allow for PILFER PROOF easy tape selection. Locked drop compartment for simplified customer service. Both locks keyed alike. Holds 252 cartridges. Dimensions: 54 1/2" high - 16 1/2" deep - 30 3/4" wide. Weighs 130 lbs.

LeBo PRODUCTS CO., INC., 71-08 51st AVENUE, WOODSIDE, N.Y. 11377

Afco Adaptor For 4-Channel

SAN FRANCISCO—Afco Electronic is introducing a quadrasonic adaptor at \$20, said Peter Knoedler, sales vice president.

Other new items in its 1972 line are a model J-1000 mini 8-track auto player at \$59.95, an FM multiplex adaptor at \$45, an auto/home 8-track at about \$129.95, an AM-FM multiplex with two speakers at \$69.95, and model J-200 AFX Auto 8-track in-dash with AM-FM multiplex at \$159.95.

The company's only home unit is 8T-MPX 8-track with AM-FM multiplex and two speakers at \$139.95.

Afco Electronics is selling in several mass merchandising outlets, including Unifroyal and Fed-Mart, Knoedler said.

1616 Expands World Market

CHICAGO — Double Sixteen Co., Wheaton, Ill., is expanding its tape accessory line to international markets.

It is marketing cassette carousels, models DSC 20 and DSC 30, in Nigeria, El Salvador, Kuwait and Venezuela. Canada Photo Products has established distribution for the line across Canada, and Globus Stores in Switzerland is marketing the product, said Tom Canon, product sales manager.

The carousels can be stacked on top of each other and list at \$9.95 in the U.S.

Cassette Changers

Continued from page 33

cassette, ejects it and plays the first program on the following cassette.

The ideal changer, many state, would play program 1, reverse automatically and play program 2 before ejecting the cassette and playing the next cassette in the pile.

TOP

Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (Duplicator) (R-Tr. & Cassette Nos.)
1	2	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic (EA 30986; ET 30986)
2	5	LED ZEPPELIN Atlantic (Ampex M87208; MS57208)
3	1	SANTANA Columbia (CA 30595; CT 30595)
4	3	TEASER & THE FIRECAT Cat Stevens, A&M (BT 4313; CS 4313)
5	6	AT CARNEGIE HALL Chicago, Columbia (CA30865; CT30865)
6	10	E PLURIBUS FUNK Grand Funk Railroad, Grand Funk Railroad (Capitol) (8XW853; 4XW853)
7	4	SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM (EN8-2-5002; ENC 2-5002)
8	—	MUSIC Carole King, Ode (A&M) (BT 77013; CS 77013)
9	7	IMAGINE John Lennon, Apple (8XT 3379; 4XT 3379)
10	9	TAPESTRY Carole King, Ode '70 (A&M) (BT 77009; CS 77009)
11	11	STONES Neil Diamond, Uni (8-93106; 2-93106)
12	8	EVERY PICTURE TELLS A STORY Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
13	12	TO YOU WITH LOVE Donny Osmond, MGM (GRT84797; 54797)
14	15	ALL IN THE FAMILY TV Cast, Atlantic (Ampex M87210; MS72107)
15	17	MADMAN ACROSS THE WATER Elton John, Uni (8-93120; 2-93120)
16	13	HARMONY Three Dog Night (GRT & Ampex 8023-50108; 5023-50108)
17	18	JESUS CHRIST SUPERSTAR Various Artists, Decca (6-6000; 13-6000)
18	34	AMERICAN PIE Don McLean, United Artists (U8299; K0299)
19	14	MEATY, BEATY, BIG & BOUNCY Who, Decca (C-9184; C73-9184)
20	30	GREATEST HITS, VOL. 2 Bob Dylan, Columbia (CA31120; CT31120)
21	22	PERFORMANCE: ROCKIN' THE FILLMORE Humble Pie, A&M (BT-3506; CS-3506)
22	16	CARPENTERS A&M (BT 3502; CS 3502)
23	20	CHER Kapp (Ampex M83649; M53649)
24	37	QUIET FIRE Roberts Flack, Atlantic (Ampex M81594; M51594)
25	25	SOUND MAGAZINE Partridge Family, Bell (Ampex M86064; M56064)
26	39	GATHER ME Melanie, Neighborhood (Paramount) (85003; 55003)
27	49	KILLER Alice Cooper, Warner Bros. (Ampex M82567; M52567)
28	24	MASTER OF REALITY Black Sabbath, Warner Bros. (Ampex M82562; M52562)
29	44	BLACK MOSES Isaac Hayes, Enterprise (Stax) (EN 8-2-5003; ENC 2-5003)
30	21	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick (Ampex M 84170; M 54170)
31	19	EVERY GOOD BOY DESERVES FAVOUR Moody Blues, Threshold (M24805; M24605)
32	23	WHAT'S GOING ON Marvin Gaye, Tamla (T81310; M75310)
33	26	BARBRA JOAN STREISAND Columbia (CA 30792; CT 30792)
34	27	TUPELO HONEY Van Morrison, Warner Bros. (Ampex M81950; M51950)
35	29	WHO'S NEXT Who, Decca (6-9182; C73-9182)
36	—	LOW SPARK OF HIGH HEELED BOYS Traffic, Island (Capitol) (8XW 9305; 4XW 9305)
37	38	EASY LOVING Freddie Hart, Capitol (8XW838; 4XW838)
38	32	GOING BACK TO INDIANA Jackson 5/TV Soundtrack, Motown (M 742 F; M 742 C)
39	31	OTHER VOICES Doors, Elektra (ET8-75017; TC5-75017)
40	41	AQUALUNG Jethro Tull, Reprise (MB 2035; MS 2035)
41	—	SUMMER OF '42 Peter Nero, Columbia CA 31105; CT 31105
42	42	TEA FOR THE TILLERMAN Cat Stevens, A&M (BT 4280; CS 4280)
43	43	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros. (Ampex M82561; M52561)
44	—	LOSING THEIR HEADS Hudson & Landry, Dore (GRT 8-326; 5-326)
45	—	SINGS HEART SONGS Charley Pride, RCA (P85 1848; PK 1848)
46	46	ROUGH & READY Jeff Beck Group, Epic (EA30973; ET30973)
47	—	DESIDERATA Les Crane, Warner Bros. (Ampex M82570; MS 2570)
48	50	DIONNE WARWICK'S STORY Scepter (TSPS-2-596; CSPS 2-596)
49	—	FIDDLER ON THE ROOF Soundtrack, United Artists (U8326; K0326)

Billboard SPECIAL SURVEY For Week Ending 12/18/71

Cartridge TV

APB Serves 70-Campus Network

By NAT FREDLAND

LOS ANGELES—American Program Bureau, the nation's largest lecture agency, has gotten its college videotape programming series off the ground at 70 campuses across the country after two years of preparation. This season they are signing up colleges for a 10-episode series in black and white, titled "The New Consciousness," featuring an all-star cast of youth celebrities such as Ralph Nader, Dick Gregory and Bernadette Devlin.

The videotape lecture operation was originally set for Motorola's EVR Teleplayers using the CBS cartridge TV system. But APB president Bob Walker switched to a reel-to-reel format when the program actually went out on campus this autumn. He is using Panasonic's AV 30-10, a solely playback videotape unit.

"We were running into too many delays in delivery of the EVR hardware and technical difficulties with replicating our filmed material onto videotape cartridges," explains Walker. However, I want to stress that we're still on very good terms with Motorola, we've even produced a lot of their merchandising programs at our film facility this year.

APB's "College Network" videotape series gives all participating schools a Panasonic AV 30-10 playback unit and a 19-inch black

and white monitor on a stand. In return, the colleges are obligated to rent the 10-hour "New Consciousness Program" for \$750. Each hour-long episode may be shown as often as wished while it is on campus and most large colleges have the facilities to hook up the basic playback system provided by APB to additional monitors for use in larger halls.

Walker feels that early reports of student reaction to the program have been very positive. "We have contracts out with 20 more schools and expect to be up to 150 by mid-February," he said. Production has begun on the program's second series.

Major Schools Join

Already signed are such campuses as Cornell Univ., the Univ. of Minnesota, Univ. of Oklahoma and Seton Hall. APB produces the shows through its Educational Video Corp, subsidiary, now headed by Phil Citron. Both companies are located in Boston.

"These videotape programs are

much more than merely taped lectures," explains Walker. "They are filmed and edited to utilize the full production potential of the media." For example, as part of the second show in "The New Consciousness" series, an actual abortion is shown on the screen.

The "College Network" approach was test-marketed extensively last year at the important regional meetings of campus entertainment programming personnel.

"We found that our student audiences weren't concerned about what hardware format we used or whether we had color available. All they cared about was that our shows presented controversial issues in a more meaningful way than other media do," Walker points out.

He also notes that his outlet's current reel-to-reel programming can easily be converted for cartridge units in the future if that format emerges as dominant in the market.

NEVADA STATE OFFICE STUDIES ITSELF ON CTV

By LAURA DENI

LAS VEGAS—The Nevada Employment Security Department has its own version of "candid camera" in the department's local employment office.

Six job counselors are studying themselves in actual counseling sessions with the help of Sony closed-circuit television equipment. "We're extremely happy with the results so far," said Freda Klein, counseling supervisor. "Every member of our staff is showing visible improvement."

The closed cartridge and open reel equipment was installed three months ago by the department personnel. The cameras record both the actual conversation and the visual portion of a counseling session. At the end of the session, the tape is played for the counselor to study.

Mrs. Klein noted the equipment is also used in a role-playing experiment at the Southern Nevada Manpower Training Center. The Employment Security Department performs several manpower services for the skill center, including applicant referral, counseling and job development.

Each student has two sessions and Mrs. Klein reports that the improvement results are "amazing."

Similar role-playing interviews are planned in other states. Counselors interview actual job seekers from the office's counseling case load.

CTV Wires

An open reel videotape system labeled Trialvision was recently used in a Los Angeles superior court to show how videotape can be used to store trial information. The demonstration was given by Chicago attorney Edmund Sinott, who designed the unit with the aid of several electronics experts. The unit has three cameras, three TV monitors, a recorder, plus a regulation TV set for viewing playback material. The prototype costs around \$10,000.

Vidtronics is trying to get several producers to commit several of their works to the videotape-to-film process. The equipment is now available whereby a live show can be converted to film with enough prints ready to cover the country within a few weeks, claims Harold Goldman, Vidtronics Los Angeles-based chairman.

A Springfield, Mass., appliance/TV dealer, Lou Del Padre, has gone on TV with spots for Akai's 1/4-inch open reel videotape system. Five spots were run and he sold six units at \$1,295 each over the weekend following the commercials.

The Baylor College of Medicine will provide the Videorecord Corp. with its present and future medical films. There are 61 titles in the current catalog.



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Soul Sauce

BEST NEW RECORD OF THE WEEK:

"INNER CITY BLUES"

GROVER WASHINGTON, JR. (Kudu)

By ED OCHS

SOUL SLICES: Guards escorted the master from plant to plant, private presses coin copies on the sly to meet the demand, and even though Isaac Hayes' "Black Moses" package is putting together spectacular re-order patterns, no single will emerge, perhaps, until after the first of the new year. Meanwhile, jukebox programmers are begging for a break, conjuring the play power of another "Theme From Shaft" or "Have You Seen Her." Stax will try to hold on and hold out "Part Time Love," but the pressure is already building. . . . Coming on strong are the Persuasions on Capitol with a "Tempts Jam" on "Don't Look Back," "Runaway Child" and "Cloud Nine" from their new LP, "Street Corner Symphony." . . . New Donnie Elbert on All-Platinum, "Sweet Baby." He's moved on to the Avco label, where the Stylistics are top 10 and traveling with their first LP. . . . Aretha Franklin, fast flipping to "Oh Me Oh My," makes her acting debut soon on a segment of ABC-TV's "Room 222," and she'll sing too. Then there's Wilson Pickett's "Fire and Water," Irma Thomas' "Full Time Woman," and watch out for Howard Tate's turn-on, "Keep Cool." And if you're clear following the first of the year, you'll wake up to a typical Atlantic sock of LP's from the Persuaders, Betty Wright, Brook Benton, a double album of the labels' top soul in '71 called "Heavy Soul," Howard Tate, Donny Hathaway's "Live at the Troubadour," Aretha's "Young, Gifted & Black" and King Curtis' last studio album, "Everybody's Talkin'." Thanks to breathless Jerry Greenberg. . . . The Staple Singers have split for a three-week tour of Germany on the verge of their million seller, "Respect Yourself," also the name of their upcoming album, where the message meets the beat. "I thought gospel was the coming thing," said Pop Staples, "but soul stations still don't want to mess with a message or get involved, while most gospel groups still can't admit that they're trying to make a living too." Pops tips us that the next single will be "I'll Take You There," and we wish you a million more, Pops. . . . New 8th Day, "If I Could See the Light," on Invictus. . . . New Joe Tex, "I Gotcha," on Dial. . . . Soul Sauce PICKS & PLAYS: Emotions, "Show Me" (Volt); Dramatics, "Get Up—Get Down" (Volt); Ruby & the Gang, "Hey Ruby" (Law-ton); Gladys Knight & the Pips, "Make Me the Woman" (Soul); Chairmen of the Board, "Men Are Getting Scarce" (Invictus); Undisputed Truth, "Heaven and Hell" (Gordy); Jackson Five, "Sugar Daddy" (Motown); Persuaders, "Love Gonna Pack Up" (Win or Lose); N.F. Porter, "Keep on Keepin' On" (Lizard); Ponderosa Twins Plus One, "Bound" (Horoscope); Detroit Emeralds, "You Want It, You Got It" (Westbound); Merry Clayton, "After All This Time" (Ode); Intruders, "I Bet He Don't Love You" (Gamble); Bar-Kays, "Son of Shaft" (Volt); L.J. Reynolds & Chocolate Syrup, "Let One Hurt Do" (Law-ton); Ray Charles, "What Am I Living For" (ABC); Lee Dorsey, "Freedom for the Stallion" (Polydor); Rufus Thomas, "Do the Funky Penguin" (Stax); New Birth, "It's Impossible" (RCA); Continental Four, "How Can I Pretend" (Jay Walking); Harlem River Drive, "Seeds of Life" (Roulette); Luther Ingram, "Missing You" (Koko); The Stairsteps, "I Love You—Stop" (Buddah); Sonny Green, "If You Want Me to Keep On" (UA); Clarence Reid, "Good Old Days" (Alston). . . . Flying Dutchman is running with Gil Scott-Heron's new LP, "Pieces of a Man." . . . Comedian Clay Tyson has joined the "James Brown Show." . . . B.B. King has switched to the Flamingo Hotel in Las Vegas, where he opened for four weeks, Thursday (9). . . . New Whispers, "Can't Help But Love You," on Janus. . . . Dave Clark, who co-produced the Rance Allen Group (and their "Hand in the Hand" cut) for Stax's new Gospel Truth label, reads Soul Sauce. How 'bout you?

'Shaft' as Go, Go, Go

NEW YORK—The Stax Organization has made sheet music to Isaac Hayes' "Theme From Shaft" available to major college and university bands at no charge, resulting in performances at football games and national TV exposure. Hayes recently performed his theme backed by the Morris Brown College Band at half-time at an NFL game in Atlanta. The Florida A&M band also performed the "Theme From Shaft" during nationally televised football games in Houston and Oakland, while "Shaft" will highlight the Orange Bowl in Miami

on New Year's Day. Other schools using the sheet music include Grambling, South Carolina State College, Tennessee A&I, Southern University and Mississippi State College.

Response from college marching bands to the arrangement for 150 pieces has promoted Stax to arrange other popular songs by its artists. In the works are Eddie Floyd's "Knock on Wood," Johnnie Taylor's "Who's Making Love," Booker T. & the M.G.'s "L.A. Jazz Song" and two Rufus Thomas dance tunes, "Push & Pull" and "The Breakdown."

BEST SELLING

Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	FAMILY AFFAIR 6 Sly & the Family Stone, Epic 5-10805 (CBS) (Stone Flower, BMI)	6	26	30	THAT'S THE WAY I FEEL ABOUT 'CHA 3 Bobby Womack, United Artists 50847 (Unart/Traceob, BMI)	3
2	2	RESPECT YOURSELF 11 Staple Singers, Stax 0104 (East/Memphis/Klondike, BMI)	11	27	25	IT'S IMPOSSIBLE 14 New Birth, RCA 74-0520 (Sunbury, ASCAP)	14
3	3	ROCK STEADY 7 Aretha Franklin, Atlantic 2838 (Pundit, BMI)	7	28	24	CHILD OF GOD (It's Hard to Believe) 7 Millie Jackson, Spring 119 (Polydor) (Wil-Du/Gaucho/Belinda, BMI)	7
4	14	CLEAN UP WOMAN 5 Betty Wright, Alton 4601 (Atlantic) (Sherlyn, BMI)	5	29	—	GET UP & GET DOWN 1 Dramatics, Volt 4071 (Groovesville, BMI)	1
5	6	DROWNING IN THE SEA OF LOVE 5 Joe Simon, Spring 120 (Polydor) (Assorted, BMI)	5	30	49	HEY RUBY 2 Ruby & the Party Gang, Law-Ton 1554 (Avco) (Mardix/Mable Lawton/Bessmar, BMI)	2
6	5	HAVE YOU SEEN HER 9 Chi-Lites, Brunswick 55462 (Julio-Brian, BMI)	9	31	32	WHAT TIME IS IT 7 General Crook, Down to Earth 77 (Maryl-Earl, BMI)	7
7	4	GOT TO BE THERE 7 Michael Jackson, Motown 1191 (Stein and Van Stock/ Glenwood, ASCAP)	7	32	35	AIN'T NOBODY HOME 4 B.B. King, ABC 11316 (Rittenhouse, BMI)	4
8	17	LET'S STAY TOGETHER 3 Al Green, Hi 2022 (London) (Jec, BMI)	3	33	29	LAY LADY LAY 3 Isley Brothers, T-Neck 933 (Buddah) (Big Sky, ASCAP)	3
9	7	I'M A GREEDY MAN (Part 1) 6 James Brown, Polydor 2-14100 (Dynatone/Belinda, BMI)	6	34	—	MAKE ME THE WOMAN YOU COME HOME TO 1 Gladys Knight & the Pips, Soul 35091 (Motown) (Jobete, BMI)	1
10	15	ONE MONKEY DON'T STOP NO SHOW 4 Honey Cone, Hot Wax 7110 (Buddah) (Gold Forever, BMI)	4	35	34	I BET HE DON'T LOVE YOU 13 Intruders, Gamble 4016 (Gamble-Huff, BMI)	13
11	10	WHERE DID OUR LOVE GO 10 Donnie Elbert, All Platinum 2330 (Jobete, BMI)	10	36	46	MEN ARE GETTING SCARCE 4 Chairmen of the Board, Invictus 9103 (Capitol) (Gold Forever, BMI)	4
12	9	SCORPIO 8 Dennis Coffey and the Detroit Guitars Band, Sussex 226 (Buddah) (Interior, BMI)	8	37	37	CAN I 3 Eddie Kendricks, Tamla 54210 (Motown) (Jobete, BMI)	3
13	8	SUPERSTAR (Remember How You Got Where You Are) 6 Temptations, Gordy 7111 (Motown) (Jobete, BMI)	6	38	41	LET ONE HURT DO 6 L.J. Reynolds & the Chocolate Syrup, Law-Ton 1553 (Avco) (Frabob/ire/Mable Lawton, BMI)	6
14	12	YOU ARE EVERYTHING 8 Stylistics, Avco 4581 (Bellboy/Assorted, BMI)	8	39	39	EVERYBODY'S EVERYTHING 5 Santana, Columbia 4-45435 (Dandelion, BMI)	5
15	11	INNER CITY BLUES (Make Me Wanna Holler) 11 Marvin Gaye, Tamla 54308 (Motown) (Jobete, BMI)	11	40	36	TO YOU WITH LOVE 4 Moments, Stang 5033 (All Platinum) (Gambi, BMI)	4
16	19	EVERYBODY KNOWS ABOUT MY GOOD THING (Part 1) 5 Little Johnny Taylor, Ronn 55 (Jewel) (Respect, BMI)	5	41	42	PAIN 3 Ohio Players, Westbound 188 (Chess/Janus) (Bridgeport, BMI)	3
17	16	GET DOWN 7 Curtis Mayfield, Curtom 1966 (Buddah) (Curtom, BMI)	7	42	43	DON'T TURN AROUND 7 Black Ivory, Today 1501 (Perception) (Bradley, BMI)	7
18	13	THEME FROM "SHAFT" 10 Isaac Hayes, Enterprise 9038 (Stax/Volt) (East/Memphis, BMI)	10	43	38	HELP ME MAKE IT THROUGH THE NIGHT 6 O.C. Smith, Columbia 4-45435 (Combine, BMI)	6
19	20	LOVE IS FUNNY THAT WAY 6 Jackie Wilson, Brunswick 55461 (Julio-Brian, BMI)	6	44	45	SCRATCH MY BACK (And Mumble In My Ear) 2 Clarence Carter, Atlantic 2842 (Fame, BMI)	2
20	18	GRANDMA'S HANDS 7 Bill Withers, Sussex 227 (Buddah) (Interior, BMI)	7	45	—	YOU MAKE YOUR OWN HEAVEN & HELL RIGHT HERE ON EARTH 1 Undisputed Truth, Gordy 7112 (Motown) (Jobete, BMI)	1
21	22	SATISFACTION 4 Smokey Robinson & the Miracles, Tamla 54211 (Motown) (Jobete, BMI)	4	46	—	SUGAR DADDY 1 Jackson 5, Motown 1194 (Jobete, BMI)	1
22	21	WALK RIGHT UP TO THE SUN 8 Delfonics, Philly Groove 169 (Ball) (Nickel Shoe, BMI)	8	47	50	KEEP ON KEEPIN' ON 2 N.F. Porter, Lizard 1010 (Vulture, BMI)	2
23	27	AIN'T UNDERSTANDING MELOW 2 Jerry Butler & Brenda Lee Egger, Mercury 73255 (Butler, ASCAP)	2	48	48	AT LAST 3 Jesse James, Zay 30,002 (Fata!, ASCAP)	3
24	31	WAY BACK HOME 3 Jr. Walker & the All Stars, Soul 35090 (Motown) (Four Knights, BMI)	3	49	—	HEY BIG BROTHER 1 Rare Earth, Rare Earth 5038 (Motown) (Jobete, BMI)	1
25	28	SHOW ME HOW 10 Emotions, Volt 4066 (East/Memphis, BMI)	10	50	—	LOVE GONNA PICK UP 1 Persuaders, Win or Lose 220 (Atco) (Collilion/Win or Lose, BMI)	1

A&M LP Spot On Van Peebles

NEW YORK—A&M Records will spotlight Melvin Van Peebles during the closing weeks of '71 with the release of two LPs, "As Serious as a Heart Attack" and the Broadway cast recording of Van Peebles' play, "Ain't Supposed to Die a Natural Death."

"As Serious as a Heart Attack" says Van Peebles, is more musically oriented than his previous works and features Van Peebles as well as vocalist Rhetta Hughes, flautist Tom Scott and pianist Doug Carn.

A&M is also rush-releasing a two-record set based on Van Peebles' Broadway musical and featuring 21 numbers including "Tenth and Greenwich," Lilly Bone the Zampoughi" and "Put a Curse on You," performed by the original cast.



HOWLIN' WOLF, left, and John Lee Hooker, right, make room for young blues singer John Hammond backstage at a recent New York concert. Chess Records, which hit the charts with "The London Howlin' Wolf Session," has just released a two-LP set by Hooker, "Mad Man Blues."

Billboard SPECIAL SURVEY For Week Ending 12/18/71

BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax/Volt)	19	26	27	BUDDY MILES LIVE Mercury SRM 2-7500	10
2	2	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic KS 30986 (CBS)	5	27	20	ARETHA FRANKLIN LIVE AT THE FILLMORE WEST Aretha Franklin, Atlantic SD 7205	29
3	3	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	27	28	28	SAGITTARIUS MOVEMENT Jerry Butler, Mercury SR 61347	14
4	4	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Litas, Brunswick BL 754170	20	36	ONE DOZEN ROSES Smokey Robinson & the Miracles, Tamla TS 312L (Motown)	13	
5	5	SANTANA Columbia KS 30595	11	30	23	DIONNE WARWICKE STORY Dionne Warwick, Scepter SPS 2-596	6
6	—	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	1	31	32	ALL BY MYSELF Eddie Kendricks, Tamla TS 308 (Motown)	32
7	6	ROOTS Curtis Mayfield, Curtom CRS 8009 (Buddah)	5	32	33	25th ANNIVERSARY IN SHOW BUSINESS Ray Charles, ABC ABCH 731	2
8	8	ARETHA'S GREATEST HITS Aretha Franklin, Atlantic SD 8295	12	33	25	AL GREEN GETS NEXT TO YOU Hi SHL 32062 (London)	13
9	29	QUIET FIRE Roberta Flack, Atlantic SD 1594	2	34	31	VISIONS Grant Green, Blue Note BST 9473 (United Artists)	10
10	7	GOIN' BACK TO INDIANA Soundtrack/Jackson 5, Motown M 742L	10	35	26	FREEDOM MEANS Dells, Cadet CA 50004 (Chess/Janus)	19
11	10	STEVIE WONDER'S GREATEST HITS, Vol. 2 Tamla T 313L (Motown)	4	36	—	INNER CITY BLUES Grover Washington Jr., Kudu KU03 (CTI)	1
12	14	SMACKWATER JACK Quincy Jones, A&M SP 3037	8	37	38	MAYBE TOMORROW Jackson 5, Motown MS 735	34
13	12	RAINBOW BRIDGE Soundtrack/Jimi Hendrix, Reprise MS 2040	10	38	35	MAGGOT BRAIN Funkadelic, Westbound WS 2007 (Chess/Janus)	20
14	11	JUST AS I AM Bill Withers, Sussex SXBS 7006 (Buddah)	28	39	40	NATURAL MAN Lou Rawls, MGM SE 4771	15
15	15	COMMUNICATION Bobby Womack, United Artists UAS 5539	5	40	41	CHAPTER TWO Roberta Flack, Atlantic SD 1569	68
16	16	ALL DAY MUSIC War, United Artists UAS 5546	4	41	42	MERRY CLAYTON Ode SP 77012 (A&M)	5
17	18	EVOLUTION Dennis Coffey & the Detroit Guitar Band, Sussex SXBS 7004 (Buddah)	7	42	34	BREAKOUT John Hammond, Kudu KU-01 (CTI)	21
18	17	FIFTH DIMENSION LIVE Bell 9000	7	43	44	THE SKY'S THE LIMIT Temptations, Gordy GS 957 (Motown)	31
19	19	SOULFUL TAPESTRY Honey Cone, Hot Wax HA 707 (Buddah)	3	44	37	SOUL TO SOUL Soundtrack, Atlantic SD 3037	12
20	22	STYLISTICS Avco AV 33023	3	45	45	UNDISPUTED TRUTH Gordy GS 9551 (Motown)	22
21	9	HOT PANTS James Brown, Polydor PD 4054	15	46	46	BLACK IVORY Wanda Robinson, Perception PLP 18	15
22	13	GIVIN' IT BACK Isley Brothers, T-Neck TNS 3008 (Buddah)	13	47	—	SALT SONG Stanley Turrentine, CTI 6010	1
23	24	B.B. KING IN LONDON ABC ABCX 730	9	48	49	TRUTH IS ON ITS WAY Nikki Giovanni & the New York Community Choir, Right On RR 0500	18
24	21	PUSH PUSH Herbie Mann, Embryo SD 532 (Atlantic)	4	49	43	CURTIS LIVE Curtis Mayfield, Curtom CRS 8008 (Buddah)	29
25	30	'NUFF SAID Ike & Tina Turner, United Artists UAS 5530	4	50	—	WHERE DID OUR LOVE GO Donnie Elbert, All Platinum AP 3007	1



THE EMOTIONS, Volt trio, check the pulse of soul in "Soul Sauce," where it says their "Show Me How" single is gathering play and sales.

Indie Production Stirs Chicago Soul

By EARL PAIGE

CHICAGO — Writer-producer Floyd Smith, now on the charts with Jackie Wilson's "Love Is Funny That Way," is part of the emerging soul scene here that is being built up around small, independent production houses. These smaller, more flexible organizations, will help break through the more rigid influences that have held back creativity here, he said.

Smith, 35, who has written some big hits for Betty Everett, Jackie Wilson, Tyrone Davis, Liz Darnon & the Orient Express before and during his three years association with Brunswick, wants to bring along some new, young singers.

He has formed Smitell Productions out of which Scout and Brave will be two labels and is also working in a partnership with Don Chapman and Steve Rozema in Productions Unlimited, sometimes recording material at Sound Unlimited studios on the city's far south side in suburban Dixmoor near Harvey, Ill.

However, Smith will produce anywhere in the city and will next produce a single for Loleatta Holloway on Galaxy-Fantasy. Miss Holloway, 26, was lead singer for the Caravana spiritual group. The record will be cut at 8-Track.

Smith is also producing a record for John Edwards, 25, on Scout-Brave and one for the group called the Ripples.

Smith's credits include "There'll Come a Time" (Everett), "Since You Showed Me" (Wilson), "Could I Forget You If I Tried" (Davis) and "1900 Yesterday" (Darnon).

"One problem with Chicago is that there has been very little workshop type production here as is the case with Atlantic, Motown and Stax. It's all done from paper here, basically a studio arrangement thing. We have the most perfect producers here in the country—too perfect. There's so much emphasis on laying down a track rather than developing material from the singer's point of view."

Smith said: "How often it is that I hear of a studio session where the producer hands the singer a lyric sheet and says the record will be cut tomorrow. They never seem to sit down with a singer and see if the singer is comfortable with this part, or feels something should be added on that part."

"I also feel that so many of the studio sessions are handled by musicians who are just not with it today, who rarely listen to the radio and almost never get out with the young people who are really the ones buying the records today."

With two sons aged 15 and another age 14, Smith said he gets a definite pulse of what youngsters want. Additionally, he gets out on the street to High Chapparel and other south side clubs to see youngsters dance and relate to music.

"Today's producer must live the music, must be out there constantly to see what's happening, and then be able to relate that with what he's doing in the studios."

Although he believes writers are somewhat limited here in terms of contemporary and pop sounds because so much activity centers on r&b, he still feels the city offers great potential. A lot of people have been talking like Smith for a long time, but now his firm, the companies like those formed by Willie Dixon and Curtis Mayfield and just dozens of other small production houses are proof that some things are coming together here. Smith said.

Diana Ross Film

NEW YORK—Diana Ross' first movie, "Lady Sings the Blues," in which she stars as blues singer Billie Holiday, entered production last week at Paramount Pictures in Hollywood.

Miss Ross will utilize her own singing style in interpreting Miss Holiday's songs. The film also marks the first venture of Motown productions into the motion picture business.



THE LEADERS, new Volt group, are very much together for the first sessions that yielded their initial single, "How Do You Move a Mountain." Myrna March, left, and Bert Keyes, right, writers and producers for the group, key the date.

Retailers Are Bridging Gap

• Continued from page 34

Masterwork line of tape and audio products.

Independents, like Del Padre in Springfield, Mass., and Rahr's, Manitowoc, Wis., long have been involved in software, but are consistently beefing up their hardware departments.

Sound rooms have been set up at both dealerships, and software is placed in areas next to equipment, with both companies reporting that one sale (in equipment) often generates another (in software).

The consensus among retailers in all product categories is that expansion in both hardware and software is essential, and sales show significant improvement when the two are combined.



MAX ROACH, premier drummer, second from right, enjoys the press party treatment at Slug's recently where, left to right, Atlantic's Barbara Harris, WLBI's Eddie O'Jay, Roach and Atlantic's Paul Johnson showed up to celebrate Roach's Cotillion LP, "Lift Every Voice."

Jukebox programming

Long Singles Still Controversial

Illinois' Hesch: 'Statistics Show Singles Longer'

By EARL PAIGE

ARLINGTON HEIGHTS, Ill.—One problem with the long singles problem is that jukebox programmers just aren't stopping to figure out what's happening, said operator Wayne Hesch here. "We're getting some relief right now because of Christmas records—we can't get new ones in time to use them and the old ones are at least short," he said.

Hesch, a sort of unofficial industry ombudsman on the lengthy singles issue, also said: "Maybe there's no use worrying too much because all singles are long now." But he isn't giving up. He said he will push for renewed action by Music Operators of America.

Statistics bear Hesch out. A recent study of the top 10 records

ings on Billboard's "Hot 100" shows an average time length of 3:47 minutes; a year ago, the average was 3:10; seven years ago the length average was 2:53.

Among the recent recordings, "Maggie May" (5:15) and "Have You Seen Her" (5:08), both from LP's, drove the average up. However, four others exceeded 3 minutes: "Peace Train" (3:40), "Theme from 'Shaft,'" (3:15), "You Got to Be There" (3:23) and "Family Affair" (3:04).

In contrast, last year's group contains only four over 3 minutes, the longest "I'll Be There" by the Jackson Five (3:36). The 1964 group contains just one 3 minute record, Lorne Green's "Ringo," and several in the range of Dean Martin's "The Door Is Still Open to My Heart" (2:10).

Hesch's Christmas fare at his A&H Entertainers firm here contains several short disks: "Blue Christmas" (2:05), "Christmas Goose" (2:06) and "Holly Jolly Christmas," by Berl Ives and especially good one he said (2:08). A new one he complained of being hard to get, Elvis Presley's "Merry Christmas, Baby," is 3:15, again pointing up the long singles trend.

Va. Assn Views: 'Not So Acute'; Eye 2 Pt. Disk

By RAY BRACK

WILLIAMSBURG, Va.—Members of the Music Operators of Virginia, who a year ago passed a resolution denouncing long singles, report that the problem is less acute now.

Interviewed during the Virginia jukebox operator association's 13th annual convention here recently, the MOV members generally agreed that the vagaries of the music business have led to the release of fewer five-, six- and seven-minute singles.

(Continued on page 42)

Fla. One-Stop Mgr. Blasts Late Christmas Releases

By SARA LANE

MIAMI — Holiday music for jukeboxes is no big thing here, according to Paul Yoss, who heads Seeburg-Southern Atlantic One-Stop. He is not receiving many requests for Christmas music here or at the firm's other one-stops around the southeast.

"Even though record companies are putting out new Christmas music, by the time the record is available to us or given air play, usually a week to ten days here in Miami, it's too late for jukebox programmers to order and get it in their boxes. Location owners certainly want at least one week's play from a tune," Yoss explained. Thus, programmers fall back on old standards.

Jukebox programmers tend to save their holiday records from one year to the next with old standards getting put back on the box time and time again. Such favor-

ites as Bing Crosby's "White Christmas," Elvis Presley's "Blue Christmas," "Santa Looks a Lot Like Daddy" by Buck Owens and Bobby Helms' "Jingle Bell Rock" constitute the majority of requests at Southern Atlantic. Most of these are replacements for lost or broken records previously stocked by the programmer.

Another favorite for the black market is Charles Brown's "Merry Christmas, Baby." "I get a lot of calls for that each year," Yoss said. "And 'Silent Night' by Bing Crosby is still a perennial favorite.

"I don't make a concerted effort to sell the new holiday records. In the first place, it's too late now. Secondly, most owners already have the Christmas records they want and thirdly a Christmas record is played for one week only. Owners who save their Christmas music from year to year end up saving themselves money, too. They don't want to put on four or five new Christmas records each year which get only a week's play when other records are good for four to five weeks on the box.

"They also feel their customers prefer the old standards. Christmas is that time of year, I guess, with its traditions and remembrances of times past that makes customers select familiar records. So if jukebox owners do need a record or two to fill in, they fill in with 'White Christmas' by Bing Crosby or one of the others I mentioned."

Last year Southern Atlantic distributed a lot of "Merry Christmas Darling" by the Carpenters even though, according to Yoss, it was very late in coming out. This

(Continued on page 42)

Coin Machine World

MOA DEADLINE

Friday (17) is the deadline for jukebox operating firms to mail data for listing in the Music Operators of America (MOA) 1972 membership directory. Many current listings are incomplete.

ROCK-OLA ADDS DIST.

Allen Smith Enterprises, Memphis, is the new area distributor for Rock-Ola Corp. Jukeboxes and other products will serve operators in West Tennessee, Eastern Arkansas, three Missouri counties and parts of Northern Mississippi. The wholesale firm is owned by Allen C. Smith.

TEX. SEMINARS

Four seminars were held last week across Texas to familiarize the public and industry representatives with the new law here regulating the jukebox and games business. Held in Lubbock, Dallas, Houston and San Antonio, the meetings had as one goal to focus on criticism of the law and possible changes in the next legislature.

LAW ADVICE

"You're going to have more contact with your government at every level, because government at every level is encroaching on your business increasingly—and your defense is to understand government at every level."

This advice was offered to Music Operators of Virginia No. 20 by a member of the state's Congressional delegation, Thomas Downing.

"Your Congressman is nothing more than you are," the Congressman assured the operators. "And you can reach him—talk to him."

He advised that letters to elected representatives are most effective when they are brief and deal with one topic.

"One sincere, clear letter can counteract thousands," Congressman Downing said.

VA. PRAYER

The invocation opening the recent business meeting of the Music Operators of Virginia convention here was singled out for praise by several operators as being the most unusual and appropriate music business prayer they've ever heard.

Delivered by the Rev. John Moulton, youthful curate of Bruton Parish Episcopal Church, the prayer goes as follows:

"Oh God, the creator of the world and the author of art and music, we thank you for our livelihood."

"Knowing that music has the power given by God to heal the conflicts among men in our society, we pray that we might use our influence to resolve the divisions that exist among us in age, generation, race, politics and class.

"Let us use the emotions of love, hate, desire and concern that our art and business generate to entertain and to please. But also let us use and develop our responsibility to enrich and to teach men. For it is our duty to raise the artistic and conceptual level of our unknown musical audience."

NOVELTIES

'Coon Hunt,' New 'Ajax' Hits

CHICAGO—If novelty records have certain characteristics—and no one is always sure what these consist of—they score big on jukeboxes. Two recent examples are "A Trip Coon Hunting" and "Ajax Airlines."

Tulsa programmer Art Anders of Lear Music Co. there said play has been fantastic on the coon hunting recording by Jerry Clower on Decca and that it overcomes one of the handicaps of novelty records—talk.

He said: "Normally, I stay away from talking records entirely, primarily because they soon cause the waitresses and location people to pull their hair out. However, on this one, I have never been asked to take it off. I even have it in plush cocktail lounges where normally such a recording would never get play."

Clower has a newer release, "The Chauffeur and the Professor," which Anders said is nothing on

SEQUENTIAL PLAY?

'2 Pt. 45 Not a True Single': Seeburg's Ed Blankenbeckler

CHICAGO—The slight trend to more two part singles doesn't have all the jukebox manufacturers rushing to make sure mechanisms will play sequentially, according to Ed Blankenbeckler, a Seeburg vice-president. For starters, and as with many jukebox innovations, Seeburg has already been over this route he said.

Two part singles are showing up in more abundance because of the heavy airplay given 12-in. albums and the need to shorten long cuts—releasing a cut as a two part single is one answer.

Blankenbeckler said Seeburg's 1964-65 Elektra model was manufactured two ways: one model scanned all the top sides left to right and then right to left; another model played disks sequentially. But the sequential play feature was not popular.

"The question relates somewhat to album play on phonographs," he said. "It has been found that patrons often do not want to hear extended material by one artist. When a recording is too long you are moving away from the idea of the single record."

He said he believes problems with the albums derived from two factors. First, they were not promoted as diligently as they should have been by programmers; secondly, the long duration of album material.

Seeburg, which innovated in al-

bum play, made it an option this year on the Firestar but a simple conversion makes the machine two speed.

One new factor in album play is that now patrons can select one side of the 7-in. LP's. But on many jukeboxes albums or singles do not play sequentially, and as Blankenbeckler points out, there may be no big demand for the feature. If there is, he said Seeburg can furnish it.

I'd Like to Teach Versions Do Battle

• Continued from page 3

checked said they had made Metro-media sales and promotion personnel aware of the tracking problem and were told "it would be corrected," but some said shipments subsequent to complaints still drew criticism from jukebox programmers.

One normal aspect between fierce competing versions of a hit single—offers and counter-offers of free goods—is not present, said several one-stop chiefs, although a few mentioned promotion pushes on the Elektra Seekers' version.

Another aspect often crucial in such a rivalry is that of record length. In this case, the front-running Metro-media version is shorter (2:15 minutes) and has a shorter flip side ("I Believed It All"—2:44). The challenging version, reviewed in Billboard three weeks after the Metro-media record, runs 2:23 and has a 4:24 minute long flip ("Boom Town"). Programmers are increasingly conscious of record length, even where flip sides are concerned because patrons will play these longer flip sides and thus eat up too much play time (see separate story).

One indication of the Elektra version pulling ahead came from Star Title Strip Co. where Norman Morgan said this version "is now out in front." He said had either label elected to use a decorative title strip (a picture of a Coca-Cola bottle would have been a natural) it could have meant a slight edge. "I definitely think this is a record that should have been promoted with a picture strip," he said, adding that rack jobbers favor the Hillside disk.

The problem with the Metro-media record not tracking on juke-

boxes also relates to the busy holiday season for jukebox programmers and route checkers. Running a trouble call on a sticking record can cost as much as \$20 and is added aggravation, said Wayne Hesch of Arlington Heights, Ill. "The bartender can hit the cancel button and alleviate the problem some, but they don't; they call us. I have four or five of the Hillside version already in the shop because of the tracking problem."

Singer One-Stop singles buyer Gus Tartol said reports of bad tracking on the Hillside version have been cropping up for "two and a half weeks." Mrs. Ann Thomae of Record Service in Houston also agreed.

"It's a shame because the Hillside version would definitely have been the big jukebox record. It is not sticking on home phonographs, but there is a problem on jukeboxes," she said.

(Continued on page 42)

Programmer's Potpourri

Although programmers can't give but passing nods to the late Christmas releases, some could catch on as last-minute items. Title Strips are available on the 11 Christmas pick singles in Billboard's Dec. 11 issue (Stevie Wonder, Elvis Presley, Little Jimmy Osmond, Buck Owens & Susan Raye, Brady Bunch, Donny Hathaway, Brook Benton, Victor Buono, Rod McKuen, Chambers Bros. and Cheech & Chong). Additionally, strips were announced for George Bowers, "Christopher The Christmas Tree/Lonely Christmas," Paramount 0139, Third Party, "What Do You Want for Christmas/Everybody," Scepter 1237 and Dick & Sandy St. John, "Jesus of Nazareth/Forty Days & Forty Nights," Oak 103.

DECEMBER 18, 1971, BILLBOARD

Billboard has the... "IM" side story on Coin Machines



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Long Singles Controversy

Continued from page 40

"It's not as bad a problem now," said Newport News operator John Cameron. Elected president of the association at this convention, Cameron helped draft the MOV resolution last year which called on record labels to consider the profit squeeze long singles were creating for jukebox operators.

The MOV resolution also called on Music Operators of America (MOA) to exert influence on the recording industry to control long singles. MOA, however, never has taken a formal position on the subject, though long singles did consume much time at its mid-year board meeting and did flare up at MOA's seminar on country music this past October.

Pat Cohen, Richmond, Va., on-stop and record store chain owner, agreed that the singles-length issue is subsidizing. A long-time MOV member and supporter, Cohen un-

dertook to investigate the matter on his own with various labels and record producers during the past year. He reported to individual state operators that the responsibility for long singles lay primarily with recording artists and that under contract agreements labels could do little about them.

Cohen also reported finding many operators who didn't particularly object to six-minute singles, provided they were hot. "A long Santana hit getting lots of play is better than no play at all," he observed.

Some operators queried here agreed, invoking the theory that some of the longest singles were the biggest hits and provoked extensive overlap.

A third school of thinking among some operators here is that labels might revive the old practice of splitting a long single into half, parts I and II, and putting it on two sides of a record. Many recall this having been done with "Saturday Night Fish Fry" and "House of Blue Lights."

Cohen suggested that modern publishing procedures might militate against such a practice. Nevertheless, recent months have seen a decided increase in two part recordings (Billboard, Dec. 11).

Long a staple in jazz singles, the two part idea is continuing strong in soul and more recently in rock.

Recent examples include Traffic's "Gimme Some Lovin' pt. 1 & 2" which was released from an LP. Rock artists, often not inclined to release singles in any event, but primarily seeing the album as a total concept where the length of a cut is no hangup, could conceivably gain more jukebox exposure (certainly more AM radio exposure) through the two part approach to singles.

However, where it is necessary to hear both parts in sequence, another hangup looms. Not all jukeboxes will play both sides sequentially. Wuritzer, though, is plugging this feature on its new machines. Some programmers are not sure, on the other hand, if patrons are always interested in hearing the second part.

It was also noted that since two for a quarter play is universal in many (especially large) cities the idea of the two part single has that much more appeal—if enough jukeboxes could capitalize on the sequential play.

In any event, it seems that singles are not necessarily becoming shorter, though there may be less extraordinary long ones, but rather that jukebox programmers are accommodating themselves to the trend and its vagaries.

Sticky Grooves Force Contest On 'Coke' Song

Continued from page 40

Radio Doctors singles buyer Mike Mowers in Milwaukee added a new twist by reporting that the Hillside version "isn't sticking on all brands of jukeboxes—just certain ones apparently. But we are having problems."

Mowers also said radio station rivalry in Milwaukee is fierce. "WOKY is on the Seekers and WRIT is on the Hillside version. What makes it interesting is that Tex Meyer recently left WOKY to go to WRIT, where he went with the Hillside version. We're selling the Hillside version three to one in the city, so WOKY isn't having the effect it thinks it's having. But the Seekers version is big out-state where programmers go pretty much with WLS." (WCFL here is on the Hillside version).

Mowers added that the free goods aspect was absent but has been "really wild" lately, especially where quick, one-stop, take it or leave it deals add to the frenzy of the normal hectic singles business.

Bud Hashman, Springfield, Ill., programmer, said he went with the Seekers "because of name value." Barb Walther of Mankato, Minn., said her firm made the Seekers version "Record of the Month" on 400 boxes "because we got the sample first and the one-stop was pushing it." Liz Christensen of Rock Island, Ill., is using both versions on boxes, as are several other jukebox programmers checked during this interim phase as more and more decide just which version to go with.

Christmas Releases

Continued from page 40

year, he says, there has not been one single request for it.

"We do get a few calls for 'White Christmas' by Andy Williams and Jim Nabors, but still in all, Crosby's is the biggest seller. And another one which is still very big is Nat King Cole's 'Christmas Song.'"

As far as new releases this year are concerned Yoss said. "I haven't heard anything really exceptional except perhaps Elvis Presley's new one, 'Merry Christmas Baby' and 'Oh Come All Ye Faithful.' I've put the programmers onto that one."

What's Playing?

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

Arlington Heights, Ill.: Varied Locations

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



"Just an Old Fashioned Love Song," Three Dog Night, Dunhill 4294;
"Imagine," John Lennon, Apple 1840;
"Stones," Neil Diamond, Uni 55310;
"Easy Lovin'," Freddie Hart, Capitol 3115;
"Family Affair," Sly & the Family Stone, Epic 5-10805;
"Chirpy Chirpy Cheep Cheep," Mac & Katie Kissoon, ABC 11306;
"All I Ever Need," Sonny & Cher, Kapp 2146.

Current releases:
"Theme From 'Shaft,'" Isaac Hayes, Enterprise 9038;
"Gypsies, Tramps & Thieves," Cher, Kapp 2146;

Oldies:
"Misty," Johnny Mathis;
"Release Me," Engelbert Humperdinck;
"Tiny Bubbles," Don Ho.

Boulder, Colo.; Campus/Young Adult Location

Gus Pantelopoulos, programmer,
Front Range Music Co.



Current releases:
"American Pie," Don McLean, United Artists 50856;
"Have You Seen Her," Chi-Lites, Brunswick 55462;
"Brand New Key," Melanie, Neighborhood 4201.

Oldies:
"Joy to the World," Three Dog Night;
"Maggie May," Rod Stewart.

Chattanooga, Tenn.; Soul Location

Lloyd Smalley, programmer,
Chattanooga Coin Machine Co.



Current releases:
"Theme From 'Shaft,'" Isaac Hayes, Enterprise 9038;
"I'm a Greedy Man, Pt. 1," James Brown, Polydor 14100;
"Family Affair," Sly & Family Stone, Epic 10805.

Top pick:
"What Am I Living For," Ray Charles, ABC/Tangerine 11317.

Chicago: Campus/Young Adult Location

Paul Brown, operator;
Betty Schoot, programmer;
Western Automatic Music Co.



Current releases:
"Brand New Key," Melanie, Neighborhood 4201;
"Stones," Neil Diamond, Uni 55310;
"Theme From 'Shaft,'" Isaac Hayes, Enterprise 9038;
"An Old Fashioned Love Song," Three Dog Night, Dunhill 4294.

Top Pick:
"Those Were the Days," Carroll O'Connor & Jean Stapleton, Atlantic 2847.

Chicago: Soul Location

Billy McClain, programmer,
Eastern Music Co.



"Drowning in a Sea of Love," Joe Simon, Spring 120;
"Everybody Knows About My Good Thing," (Pt. 1), Little Johnny Taylor, Ronn 55.

Top Christmas Picks:
"Christmas Song," Nat King Cole, Capitol 2955;
"That's What I Want for Christmas," Nancy Wilson, Capitol 5084;
"Merry Christmas, Baby," Charles Brown, King 6194;
"Christmas Celebration," B.B. King, Kent 412.

Emporia, Kansas: Campus/Young Adult Location

Janelle Winger, programmer,
Emporia Music



Current releases:
"Old Fashioned Love Song," Three Dog Night, Dunhill 4294;
"Brand New Key," Melanie, Neighborhood 4201;
"Gypsies, Tramps & Thieves," Cher, Kapp 2146.

Oldies:
"Superstar," Carpenters;
"Pusher Dan," Steppenwolf.

Madison, Wis.; Campus/Young Adult Location

Lou Glass, operator;
Pat Schwartz, programmer;
Modern Specialty Co.



Current releases:
"Brand New Key," Melanie, Neighborhood 4201;
"Stones," Neil Diamond, Uni 55310;
"I'd Like to Teach the World to Sing (In Perfect Harmony)," New Seekers, Elektra 45762;
"All I Ever Need Is You," Sonny & Cher, Kapp 2146.

Campus Christmas picks:
"Snoopy's Christmas," Royal Guardsmen, Lauri 3416;
"Jingle Bells," American Eagle Brass Band, Ambassador 239.

Mankato, Minn.; Campus/Young Adult Location

Barb Walther, programmer,
C & N Sales



Current releases:
"Sunshine," Jonathan Edwards, Capricorn 8021;
"Brand New Key," Melanie, Neighborhood 4201;
"Stones," Neil Diamond, Uni 55310.

Record of month:
"I'd Like to Teach the World to Sing (In Perfect Harmony)," New Seekers, Elektra 45762.

Milwaukee, Wis.: Soul Location

Jerry Koth, programmer,
Wisconsin Novelty Co.



Current releases:
"Cleanup Woman," Betty Wright, Alston 454601;
"Ain't Understanding Mello," Jerry Butler, Mercury 73255;
"Let's Stay Together," Al Green, Hi 45-2202.

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Cashew Butts... .56
Peanuts, Jumbo... .52
Soybean Peanuts... .37
Mixed Nuts... .47
Baby Chicks, 25 Lb. Ctn... 9.45
Rainbow Peanuts... .32
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Boston Baked Beans... .22
Jolly Beans... .22
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M & M... .40
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Sun Arts... .40

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Rain-Bio Ball Gum, 5350 per ctn. 9.40
Rain-Bio Ball Gum, 4350 per ctn. 9.30
Rain-Bio Ball Gum, 3500 per ctn. 9.20
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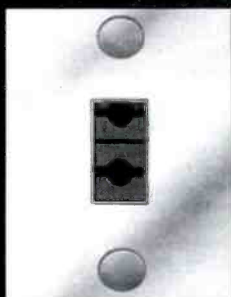
JUKEBOX businessmen met in Virginia recently (top photo) where Music Operators of Virginia veteran Hy Lesnick, Billboard reporter Ray Brock (center) and Music Operators of America president John Trucano exchanged laughs; below (left), John Cameron, MOV's new president; Lesnick, Gilbert Bailey, new MOV secretary-treasurer; K. A. O'Connor, outgoing president; Trucano; right, MOA's attorney Nicholas Allen, Trucano and (right) Fred Granger, MOA executive vice president.

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448

THE MAGICAL
MUSICAL MINT

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.

WEEK	WEEKS ON CHART			TITLE—Artist, Label (Dist. Label) (Pub., Lic.)	WEEKS ON CHART
	1	2	3		
1	1	1	1	ALL I EVER NEED IS YOU Sonny & Cher, Kapp 2151 (MCA) (U.A., ASCAP)	9
2	2	2	3	STONES Neil Diamond, Uni 55310 (MCA) (Prophet, ASCAP)	6
3	10	21		AN OLD FASHIONED LOVE SONG Three Dog Night, Dunhill 4294 (Almo, ASCAP)	5
4	4	7		CHERISH David Cassidy, Bell 45-150 (Beechwood, BMI)	6
5	5	3	2	BABY I'M-A WANT YOU Bread, Elektra 45471 (Screen Gems-Columbia, BMI)	9
6	6	6	8	THEME FROM "SUMMER OF '42" Peter Nero, Columbia 4-45399 (WB, ASCAP)	8
7	7	11	30	LET IT BE Joan Baez, Vanguard 35145 (Maclean, BMI)	4
8	8	8	9	FRIENDS WITH YOU John Denver, RCA 74-0567 (Cherry Lane, ASCAP)	5
9	11	22	25	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) Hillside Singers, Metromedia 231 (Shada, BMI)	4
10	13	14	14	AN AMERICAN TRILOGY Mickey Newbury, Elektra 45750 (Acutif-Ross, BMI)	7
11	19	26	28	BRAND NEW KEY Melanie, Neighborhood 4201 (Paramount) (Neighborhood, ASCAP)	5
12	10	9	6	THEME FROM "SHAFT" Isaac Hayes, Enterprise/MGM 9038 (Stax/Volt) (East/Memphis, BMI)	9
13	16	30	38	FIVE HUNDRED MILES Heaven Bound with Tony Scotti, MGM 14314 (Atzel, BMI)	4
14	17	23	32	THEME FROM CADE'S COUNTY Henry Mancini, RCA 74-0575 (20th Century, ASCAP)	5
15	14	15	15	GOT TO BE THERE Michael Jackson, Motown 1191 (Stein & Van Stock/Glenwood, ASCAP)	5
16	15	13	10	THE DESIDERATA Les Crane, Warner Bros. 7520 (Old St. Paul, ASCAP)	12
17	12	7	5	PEACE TRAIN Cat Stevens, A&M 2138 (Irving, BMI)	12
18	18	17	13	LONG AGO TOMORROW B.J. Thomas, Scepter 12335 (Hidden Valley/J.C./Cinema 5, ASCAP)	7
19	9	5	4	TILL Tom Jones, Parrot 40007 (London) (Chappell, ASCAP)	8
20	26	29	31	MY BOY Richard Harris, Dunhill 4289 (Colgems, ASCAP)	6
21	28	28	36	SENSUOUS WOMAN Mystic Moods, Warner Bros. 7534 (Ginseng/Medallion Avenue, ASCAP)	4
22	30	39	—	JOY Apollo 100, Mega 615-0050 (Youngblood, BMI)	3
23	22	16	16	GRANDMA'S HANDS Bill Withers, Sussex 227 (Buddah) (Interior, BMI)	6
24	24	25	26	TURN YOUR RADIO ON Ray Stevens, Barnaby 2048 (CBS) (Affiliated Entis., BMI)	6
25	20	19	17	IMAGINE John Lennon Plastic Ono Band, Apple 1840 (Maclean, BMI)	9
26	33	36	—	HEY GIRL Donny Osmond, MGM 14322 (Screen Gems-Columbia, BMI)	3
27	23	21	20	ONE TIN SOLDIER Coven, Warner Bros. 7509 (Cents & Pence, BMI)	9
28	—	—	—	ANTICIPATION Carly Simon, Elektra 45759 (Quackenbush, ASCAP)	1
29	29	31	—	LOVE IS ALL Andy Williams, Columbia 4-45494 (Ensign, BMI)	3
30	32	33	—	SCORPIO Dennis Coffey & the Detroit Guitar Band, Sussex 226 (Buddah) (Interior, BMI)	3
31	31	32	—	MUSIC FROM ACROSS THE WAY James Last, Polydor 15028 (Chappell/Intersong/U.S.A., ASCAP)	3
32	36	—	—	YOU ARE EVERYTHING Stylistics, Avco 4581 (Bellboy/Assorted, BMI)	2
33	35	—	—	SUNSHINE Jonathan Edwards, Capricorn 8021 (Atco) (Castle Hill, ASCAP)	2
34	37	—	—	AMERICAN PIE Don McLean, United Artists 50856 (In Litigation)	2
35	—	—	—	DAY AFTER DAY Badfinger, Apple 1841 (Apple, ASCAP)	1
36	38	38	—	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) New Seekers, Elektra 45762 (Shada, BMI)	3
37	—	—	—	SOMETHING BIG Mark Lindsay, Columbia 4-45506 (New Hidden Valley/J.C./April, ASCAP)	1
38	39	—	—	BLESS THE BEASTS AND CHILDREN Carpenters, A&M 1289 (Screen Gems-Columbia, BMI)	2
39	—	—	—	OPEN THE DOOR (Song for Judith) Judy Collins, Elektra 45755 (Rocky Mountain National Park, ASCAP)	1
40	40	—	—	ME AND BOBBY McGEE Jerry Lee Lewis, Mercury 73248 (Combine, BMI)	2

Billboard SPECIAL SURVEY For Week Ending 12/18/71

Classical Music

London of Canada in Sales Boom

MONTREAL—London Records classical division, headed by Jacques Druelle in Montreal, has achieved record-breaking sales results again this quarter. The boom, occurring on London's stock items as well as new releases, indicates a growing trend towards wider acceptance of classical product. Although much of the credit is due to London's aggressive classical marketing division, the product has been strengthened too by the London sweep of international awards for classical excellence in the past few months including the Montreux Award for the New Philharmonic's "Firebird," the Diplome D'Honneur for conductor Georg Solti, and seven Edison Awards.

Classical sales are up across the board in Canada, and good response has been listed to Polydor's "Greatest Hits" series and the latest Waldo de los Rios set, "Mozart Mania."

Decca Ltd. Tops Prize List With Four in Paris Awards

PARIS — American operatic tenor James King (DGG) received one of the major awards at the 1971 National Academy of Lyrical Recordings prize-giving recently held at the Paris Opera-Comique.

King was presented by veteran French opera singer Georges Thill with the Prix Arturo Toscanini—Marcelle Denya-Cortney for the best foreign integral opera recording in which he took the leading role. This was Rafael Kubelik's five-disk "Lohengrin," which also featured Gundula Janowitz, Gwyneth Jones, Thomas Stewart and Karl Ridderbusch and the Bavarian Radio Orchestra & Chorus.

Deutsche Grammophon also took a major 1971 award, the Cultural Affairs Grand Prix, for Montserrat Caballe's performance of arias from French opera, with Reynald Giovaninetti and the New Philharmonia Orchestra of London.

British Decca topped the prize list with four of the 17 awards—Solti's "Magic Flute," Luciano Pavarotti's Italian Arias, Marilyn Horne's Mahler & Wagner Lieder, and Nicolai Ghiurov's Italian

Arias. RCA and Pathe Marconi took three awards each.

The awards were as follows:

Recorded Lyrical Performance: Montserrat Caballe, French arias; Reynald Giovaninetti, New Philharmonia Orchestra (DGG); **First Opera Recording:** Krzysztof Penderecki's "Les Diabes de Loudun"; Tatiana Troyanos, Andrzej Hiolski, Hamburg State Orchestra & Chorus, Marek Janowski (Philips); **Integral French Opera Recordings:** Leo Delibes' "Lakme"; Mady Mesple, Charles Burles, Opera-Comique Orchestra & Chorus, Alain Lombard (Pathe-Marconi); **Integral Foreign Recording:** Richard Wagner's "Lohengrin"; Gundula Janowitz, Gwyneth Jones, James King, Bavarian Radio Symphony Orchestra & Chorus, Rafael Kubelik (DGG); **Lyrical Cast:** 1. Wolfgang Mozart's "The Magic Flute"; Christina Deutekom, Pilar Lorengar, Vienna Opera Orchestra & Chorus, Georg Solti (Decca). 2. Ludwig van Beethoven's "Fidelio"; Helga Dernesch, Jon Vickers, Berlin Opera Orchestra & Chorus, Herbert von Karajan (Pathe-Marconi).

Also Religious Or Secular Oratorio: Franz Liszt's "Christus"; Sandor Nagy; Jozsef Reti, Hungarian State Orchestra & Budapest Chorus, Miklos Forrai (Hungaroton-AZ.); **Lyrical Recording Conductor:** Gustav Mahler's "Das Klagende Lied"; Evelyn Lear, Grace Hoffman, London Symphony Orchestra & Chorus, Pierre Boulez (CBS).

Male Singer: Luciano Pavarotti, Italian arias; Vienna Opera Orchestra & Chorus, Nicola Bescigno, New Philharmonia Orchestra, Leone Magiera (Decca); **Female Singer:** Marilyn Horne; Mahler's "Kinder-oderentliedler," and Wagner's "Wesendoncklieder"; Royal Philharmonia Orchestra, Henry Lewis (Decca); **Interpretation:** Gerard Souza; Gabriel Faure's "La Bonne Chanson"; accompanist: Dalton Baldwin (Pathe-Marconi); **Initiative Or Collection:** 1. "Unforgettable Wagner"; Flagstad, Melchior, Bjorling, Rethberg, Traubel, Crooks, Thoberg, Svanholm; conductors Arturo Toscanini, Charles Munch (RCA). 2. Opera & Comic Opera Arias; Tita Ruffo (RCA). **Reissue:** Enrico Caruso opera, comic opera, religious songs and arias (RCA).

Also, Male Recital: Nicolai Ghiurov, Italian arias; London Symphony Orchestra, Claudio Abbado (Decca). **Folklore & Musical Research:** Gypsy Songs; recorded by Valentin Baglaenko (Le Chant du Monde). **Technical Achievement:** Benjamin Britten's "Ceremony of Carols"; Andre Caplet's "Messe a trois Voix"; Maitrise Gabriel Faure, conducted by Therese Farre-Fizio (Barclay-Classical).

DGG LP's Take Honors

HAMBURG—Recordings from Deutsche Grammophon have recently been among the award-winners in annual presentations from both the German and Dutch record industries.

DGG recordings which received awards from the local Deutscher Schallplattenpreis were:

A. Scriabin "Le Poeme de l'Extase," Op. 54/Peter Tchaikovsky's "Romeo & Juliet," both by the Boston Symphony Orchestra under Claudio Abbado; The String Quartets of Schoenberg, Berg, Webern ("New Vienna School"), on a five-LP set by the La Salle Quartet; Brahms' Quartet No. 1 in G minor, Opus 25, for Piano, Violin, Viola & Cello, played by Emil Gilels, Norbert Brainin, Peter Schidlöf & Martin Lovett.

Edison awards, presented by the Dutch record industry, were given to the following DGG recordings: Leos Janacek's "Sinfonietta, Tar-

as Bulba," played by the Bavarian Radio Symphony Orchestra, conducted by Rafael Kubelik; the complete piano sonatas of Franz Schubert available on a nine-LP set available on a 1970 subscription, by Wilhelm Kempff; the Concert Piece for Harp & Orchestra in G major, Opus 154, by Camille Saint-Saens, the Concertino for Harp & Orchestra by Germaine Tailleferre and the Concerto for Harp & Orchestra by Alberto Ginastera, all by harpist Nicanor Zabaleta with the Orchestre National de l'ORTF, Paris, under Jean Martinon; Alban Berg's Violin Concerto and Jean Martinon's Concerto for Violin & Orchestra, Op. 51, featuring Henryk Szerynk with the Bavarian Radio Orchestra conducted by Rafael Kubelik; and Wagner's "Lohengrin," contained in a five-LP set, with Kubelik again conducting the Bavarian Radio Orchestra.

Music Merchandising Degree Help Create New Executives

Continued from page 28

Minneapolis, Minn., for two years. Later he joined Geminhardt Company (piano and piccolo manufacturer) and is the firm's Southeastern representative. Another former intern is now employed at a N.Y. advertising agency specializing in promotion of music products.

"Every intern we've sent out in the past five years has elected to remain in the music business and is employed," said Reed. "The point is the young people we recommit to the industry as interns go there with a broad knowledge of the industry as a whole. They go to a particular firm be-

cause this part of the industry is their interest, and they are there to learn from the ground up. They may start at the bottom, but you can be sure they won't remain there too long."

Reed concluded, "The basic foundation of successful music merchandising is the student's ability to grasp and understand the place of music—all kinds of music—in our contemporary society. To merchandise is to sell in its broadest interpretation; but successful merchandising is more than selling. It requires far more than just a grasp of sales, promotional and advertising techniques. The true music merchandiser must have some first-hand knowledge of music, a fairly widespread knowledge of the place of music in our society at the present time. That's what our Music Merchandising program is all about."

PHILIPS' FIRST OPERA TAPE

NEW YORK—Philips will release its first major operatic work on cassette in U.S. and U.K. shortly after Christmas. The opera, "Le Nozze Di Figaro," features Colin Davis conducting the BBC Symphony orchestra with soloists Mirella Freni, Jessye Norman, Wladimir Gazarolli, Ingvar Wixell and Yvonne Minton and will be issued as a 2-LP tape pack. A price for the set has yet to be decided.

Brazen Cut-Raters

Continued from page 34

hoods and distributing a catalog listing scores of top chart titles. Marshall Frenkel, co-owner of Pan American Disk, said cut-rate Latin tape and disk product is flourishing indicating that the problem is spreading beyond contemporary product categories (Billboard, Dec. 11).



MARSHALL FIELD, Chicago, recently put on a window display of London Records classical catalog. The window was set up through the cooperation of Erwin Barg, promotion executive at London Records Midwest, the firm's branch outlet in nearby Niles, Ill.

Country Music

Fan Fair Pre-Reservations Already Over 5,000 Total

NASHVILLE — Attendance of more than 5,000 is virtually assured for the 1st annual Fan Fare convention scheduled for April of 1972, early indications showed.

Although actual registration will not take place until next March 1, inquiries both to WSM and to the Country Music Association—co-sponsors of the event—have numbered more than 4,000 already.

"We could go way beyond our greatest expectations," said E.W. "Bud" Wendell, manager of the "Grand Ole Opry."

Wendell noted that CMA already had received nearly 4,000 such notifications of attendance, while his office has on file "hundreds" of them. He said he had not yet even had time to process them.

The notifications to both CMA and to WSM primarily seek registration information, and hotel or motel accommodations.

Wendell has been working with Ellen Tune, former hotel official here, who has formed her own company to coordinate conventions. Under a tentative plan, Miss Tune would arrange all accommodations, working in close cooperation with lodging places in the area.

Many of the inquiries have come from disk jockeys who plan to bring up to 100 fans each to the gathering, which is intended to give the country music fan the attention of which he or she is deprived at the industry convention in October. Several fan clubs also have indicated mass attendance.

The record companies also are offering co-operation. Both CMA and WSM pointed out. RCA is the first of the major labels to

indicate that most of its artists will be on hand to entertain the masses at the four-day function.

Wendell emphasized that there will be no official registration prior to March 1. At that time all of the details will be formulated, including the arrangements for accommodations.

The April function immediately precedes the opening of Opryland here.

TV Show Tapes Country Stars

By BILL WILLIAMS

NASHVILLE — Lee Giroux Enterprises has just concluded a series of three videotapes here for "Success Story," to be part of a continued run in 185 markets.

The show, which uses Nashville-based country artists for the first time, is sponsored by Physicians Mutual Insurance Company. It is shown in selected sponsored markets across the nation.

Giroux did interviews at WSIX-TV here with Dolly Parton and Colonel Sanders (of chicken fame); with Roy Acuff and Jane Dowden, president of Show Biz, Inc.; and with Minnie Pearl and Tex Ritter. The interviews are based on promotion of the free enterprise system.

Earlier, in a series of tapings at Palm Springs, an interview with Tex Williams was included.

Physicians Mutual also sponsors the "Florida Boys" television show with Les Beazley, and taped three of them while officials were here. Nine of 13 in the current series now are concluded. This production is handled by Show Biz.

Here to oversee the productions was Carter H. Hites Jr., vice president of the Omaha-based insurance company.

News Service Acquires 'NR'

NASHVILLE — The Nashville Reporter, a weekly news broadcast service produced for the past year by Bill Hudson and Associates here, will be sold and distributed to broadcasters in the future by Together of Memphis, Inc.

The weekly series features voiced reports of news concerning the country music industry and its artists and is written and produced for use by broadcasters nationwide as a programming aid, with local sponsor identity. The series has been tested in several markets for more than a year and has met with success. The Hudson agency reports 100% renewal by both broadcasters and sponsors in every market.

Fred Still, president of Together of Memphis, said initial reaction from broadcasters to the series has been excellent, and he expects more than 50 stations to be carrying the series by the end of the year. The Hudson agency has been running the reports on a number of stations in California, Florida and Georgia.

Still said the reports started on several new stations Dec. 1, including KLAC in Los Angeles and KVOC in Tulsa. The series will continue to be written by Hudson's editorial staff here, but will be taped and distributed from Together's Memphis studios.

Foundation Names Full-Time Director

NASHVILLE—William Ivey, a native of Detroit, Mich., has been named to the newly-created post of executive director of the Country Music Foundation, Inc. (CMF).

Ivey will be responsible for providing a clearing-house for information on country music, and the actual direction of the Hall of Fame, Library and Media Center.

"The collection housed in the . . . Center must be enlarged to the point where it becomes the definitive research center for all students of Country Music," Ivey said. "Working in close cooperation with scholars, journalists and individuals in the music industry, the Foundation must encourage the study of country music as an

important aspect of the American cultural heritage."

Ivey was named to his position by the CMF board of directors.

The new executive director, who was born in Detroit, received a degree in American History from the University of Michigan, and studied at the Indiana University Folklore Institute from 1966 to 1971. He received a master of arts degree in Folklore and Ethnomusicology in 1970. He presently is completing research on a Ph.D. dissertation in Folklore and History.

A semi-professional guitarist, he also has taught stringed instruments. He also has done radio and television production.

Music City Studios Slate Big Month

NASHVILLE — December, usually a month of doldrums in studios here, is turning into one of the busiest of the year for recordings, a survey shows.

Studios not only are doing business three and four times that of a comparable period a year ago, but are far surpassing anything done in the summer months of this year.

Even though RCA is doing some studio work, and is hosting a national meeting, sessions are booked strong for almost the entire month. Mercury reports one of heaviest months, with Jerry Kennedy set for both single and album sessions.

Decca has been curtailed slightly by the hospitalization of Owen Bradley for eye surgery, but there is no slowdown elsewhere. Just the opposite is true.

Aside from Kennedy, some of

the real busy producers are Jerry Bradley and Ronnie Light at RCA; Earl Ball, Joe Allison and Bill Walker for Capitol; Glen Sutton and Billy Sherrill for Epic; Don Law for Columbia; Jim Malloy and Larry Rogers for Mega, and Jim Vienneau for MGM. All have multiple sessions in December.

The studios, major and minor, throughout the city report business ranging from normal to way above normal. A few are booked right up to Christmas eve.

Most of those questioned attribute the studio surge to an upturn in business generally, and indicate that this trend will continue into the first quarter of 1972. Some of the studios with strong bookings include Music City, Quadrasonic, Woodland, Jack Clement, Bradley's Barn, Monument, Athena, and the majors already mentioned.

Dyersburg Studio And Label Started

DYERSBURG, Tenn.—Still another West Tennessee major studio is about to open, this one primarily for the cutting of country music.

Parks Matthews Jr., president and major stockholder of Mid South Recording Corporation, said the studio will open February "to catch the overflow from Memphis and to give West Tennessee another good facility."

The 8-track studio, which will be available for custom use, also will be used by Matthews for his own label, Mid South Records, and to house his BMI publishing company, Mid South Music.

Matthews, who worked with several studios and artists in Memphis, already has done his first country record, and plans to do more even before the studio is completed. Although confining his distribution to now to the southern states, Matthews claims to have had an initial

sale of 20,000 with a song by Tommy Rogers. Rogers, managed by Riley Jones of RJ Productions, was produced by Matthews. A second production is that of Wolfman and the Pack, a group described by Matthews as a mixture of pop and country.

The first sessions were done at Arlue Studios in Jackson, Tenn., also in the western part of the state, with the overdubbing and mixing at American in Memphis.

Matthews spent considerable time at American, and also worked in Memphis with Dan Penn.

The new label plans to sign four country artists to its roster, and begin a slow expansion program. Matthews currently is working with only four distributors. He said he would add more when a record begins to happen, and is completely satisfied with his current sales picture.

Nashville Scene

Jim Richards of Princess Records came to Nashville to form Wrong Way Music, an ASCAP publishing firm, and signed as a writer with that organization. . . .

In an expanding move, Jimmy Key, president of Newkeys Music and Rice Records, announced the appointment of Ed Hamilton to the position of national sales and promotion director for both companies. Ed has 18 years experience in radio, plus all sorts of work in the record industry. He's a top man. . . . Bill Phillips has finished his first session at UA, under the tutelage of Scotty Turner. The release will be an old Nell Diamond hit. He also has cut some Cindy Walker material. . . . John L. Sullivan has been signed by Shue Records to produce the label's artists in Nashville. The first release, that of Shirley Adams, is "You're Barking Up the Wrong Tree." . . . Gene Bardell of Pappy Daily's "D" label in Dallas is selling strong in the southwest and as far East as New Orleans. The firm is looking for a major to pick it up quickly. It's titled "Jacksonville."

Brite Star promotions got into the holiday spirit early this year. Wally Carter and Tex Clark gave away 10 turkeys to needy families in the area adjacent to Music Row. It was done through a local church. . . . Tommy Jones, a 17-year-old winner of the Chet Atkins Guitar Festival, has completed his first session for Ovation, produced by Henry Strezlecki. Henry believes it's the first quad-country record. . . . The new Henry Mancini album, featuring eight country instrumentalists, is being pushed hard by Decca, and has strong acceptance on country stations. Charley Pride does the vocal for the movie soundtrack for "All His Children." . . . The Osborne Brothers have their best album ever, with the top track their version of "Country Roads." . . . The perennial favorite, "Blue Christmas," is getting its strongest seasonal air play ever. It was written many years ago by Billy Hayes.

The Shelby Singleton Corpora-

tion, pushing the theme of good things happening in 3's, has released three strong albums by Jeannie C. Riley, Johnny Cash and Jerry Lee Lewis, the latter two on Sun Records, covering their original golden hits. . . . Danny Davis and the Nashville Brass, after a 10-day stay in a plush New York state night club, dashed to Las Vegas for the fair convention. . . . Harold Lee has finished his second single on Cartwheel, both produced by Bob Millsaps. Millsaps, by the way, has been retained by the Cordell Fishing Tackle Company to write and produce the sound track on a 30-minute film to be aired on educational TV stations throughout the country. All music will be cut in Nashville studios with a strong bluegrass flavor. . . . Silicon Music Productions of Garland, Tex., has turned out a country release by Margie Louise called "Hayrick Mountain." It's on the Domino Label, and shows promise.

Paramount, just a couple of weeks before Christmas, has picked up a Christmas single produced by Chuck Glaser for a rush release. The tune, written and recorded by George Bowers, who raises Christmas trees in Indiana, is titled "Christopher, The Christmas Tree," and it was put out on the Nashville Talking Machine label, owned by the Glaser Brothers. . . . The third annual "Opry" Duck Hunt is underway, hosted by Bud Wendell, the show's manager. Along for the shooting are Tex Ritter, Charlie Walker, Jimmy Newman, Tom T. Hall, Grandpa Jones, Jim Ed Brown, and National Life Insurance executive Neil Craig, who is also a songwriter. It takes place each year at Reelfoot Lake. . . . The Four Guys once more are doing back-up work at the "Opry." They are doing so much session work now that it behooves them to stay in town and make a bundle on Saturday nights.

Stu Phillips has an unusual, personal touch to his weekend appearances. His 15-year-old daughter. (Continued on page 46)

Charley Wright, Murray Nash Form Promo/Production Firm

NASHVILLE — A merger of production and publishing companies owned by R. Murray Nash of Nashville and Charles Wright of Dallas has been announced by the two men.

Under the set-up, Nash will supervise promotion and distribu-

tion of all product from here, and Wright will handle the production chores in Dallas.

However, recording sessions will be held in both cities. In addition to pushing current artists on the Danrite label, the two will activate a new record company known as All Seasons.

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

"RUDOLPH THE RED NOSED REINDEER"
Tiny Tim—Vic Tim

"A STEP IN THE RIGHT DIRECTION"—Eric Saxon (Chalice)

"BREAK IT TO ME GENTLY"—Toni Lee (Vic-Tim)

"THERE'S BEEN MORE SUN THAN RAIN"—
Bonnie Lou (Wayco)

"YOU'RE THE OTHER HALF"—Dottie West (RCA)

"ONE MORE"—Gene Tyndall (Twilight)

"SOMEONE WRITE A PRETTY SONG"—Bobby Hardin (Mega)

"ANOTHER DAY OF LOVING"—Penny DeHaven (U.A.)

"ONE PIECE AT A TIME"—T Tommy (Oak Ridge)

"THERE'S NO TEARS IN HEAVEN"—Sue Williams (Arron)

"SAM THE LUMBERJACK"—Freddie Pigg (Rimrock)

"I COULDN'T LIVE WITHOUT YOU"—Tommy Westmorland (Big Star)

ALBUM OF THE WEEK
"GO AWAY LITTLE GIRL"—Lawrence Welk (Ranwood)

For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contracts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Mail Today: SEND YOUR RECORDS FOR REVIEW TO: Brite-Star Promotions, 720 16th Avenue South, Nashville, Tenn. 37203. (615) 244-4944.

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

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BY

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ALL YOUR WOMEN WHO LOVED YOU FOR PLAYING "YOU'RE JUST MORE A WOMAN" WILL BE LOVING YOU AGAIN FOR PLAYING

"WHEN'S THE LAST TIME"

SUGARHILL #018



BY

BOB YARBROUGH

FOR BOOKINGS ON BOTH ARTISTS CONTACT: MUSIC CITY TALENT, INC.

1808 West End Bldg., Suite 1211, Nashville, Tenn. 37203

(615) 329-3755
EXCLUSIVELY ON
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Country Music

Nashville Scene

• Continued from page 45

ter, a talented youngster named Leigh, buys him a flower for his label to wear on stage. . . . British country singer Peter Sayers has sailed for home. After seven years in this country, he will entertain in England and help operate a record shop there as well. . . . Loretta and Mooney Lynn are off for a month of rest in Mexico. . . . Audie Ashworth escorted the Laurel Canyon, a new group, to the "Opry" for their first brush with country music. They'll do back-up work with Dianne Davidson for Janus Records. . . . Jimmy Newman has succeeded in bringing Rufus Thibodeaux to Nashville to play the Cajun fiddle on a series of sessions. It's Rufus' first visit here for a session since 1956. . . . "Hee-Haw" is trying to do 13 shows in three weeks, finishing just before Christmas. Cast and producers are going day and night. . . . Jimmy Key, president of Rice Records, has signed Kim Morrison to a recording contract. Miss Morrison, formerly with Mercury, is half Cherokee Indian. She moved to Nashville two years ago.

Cleveland country musicians have done several benefit shows, one for the late **Burl Meeks**, others for **John Britzman**, who remains in serious condition. Britzman is bass man for the **Southern Comforts**. . . . **William Moore** and his wife, of Raven Records Sacramento, have concluded a cross country tour to see and hear their artists. The **Perry Sisters**, who record for Raven, have played for 40 weeks at the Nashville North Club in Boston, and are doing radio shows at WWCO, Hartford.

David Rogers returned from Hurley's in Chester, Pa., to appear for a week at the Red Carpet Lounge in Nashville for a week. He'll go to Atlanta to do a couple of charity performances sponsored by WPIO, Columbia and Epic. . . . **Sandy Posey** and husband **Billy Robinson** are parents of a new baby girl named Amy Marie. . . . The **LeGarde Twins** returned from a month-long tour of Australia to open a three-week engagement at Vancouver's Bayshore Inn. . . . Mounted policemen will provide the security of Opryland. The entertainment complex will utilize horses and trained horsemen, and three of them now are patrolling the 369-acre construction site. **Les Moore** is director of security.

A surprise visitor at a recent nightclub appearance of **The Stone-mans** in Baltimore was burlesque stripper **Blaze Starr**, who confessed to being a country music devotee. . . . **Jim Ed Brown** has had the most successful year of all in personal appearances, and set several records along the way. . . . The **Jack Greene-Jeanie Seely** show has been set for a 14-day stand at the King of the Road roof here in January. It's the first time a real country act has headlined there. . . . The new **Tommy Overstreet** LP has his version of hits by **Charley Pride**, **Freddie Hart**, **Johnny Paycheck** and **Dicky Lee**. . . . **Charles Wright** of Danrite Records in Dallas announces releases by several new artists. They are **Chuck Gray** of Dallas, **Bob Broughton**, **Reidsville, N.C.**; **Dennis Baird**, **Texarkana**; **Darrel Plymale**, **Columbus, O.**; and **Doc Beam** of **Austin, Tex.** . . . **Minnie Pearl** and **Grandpa Jones** head to Los Angeles this week for guest appearances on the **Glen Campbell Show**. . . . **Roy Clark** and **Hank Thompson** did a guest shot last week with the **Tulsa Philharmonic Orchestra**, under the direction of **Skitch Henderson**. . . . Two of the **Tex Clark** acts have been signed by **Buddy Lee**. They are **Marty Martel** and **Teddy Vaughn**. . . . **Willie Rainsford** has formed his own publishing house here. **Reinsford Music, BMI**.

Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 12/18/71

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	EASY LOVING Freddie Hart, Capitol ST 838	13
2	2	SINGS HEART SONGS Charley Pride, RCA LSP 4617	4
3	3	WE GO TOGETHER Tammy Wynette & George Jones, Epic E 30733 (CBS)	7
4	16	★ WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis, Mercury SR 61346	6
5	4	I'M JUST ME Charley Pride, RCA LSP 4560	23
6	5	YOU'RE MY MAN Lynn Anderson, Columbia C 30793	22
7	7	I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510	28
8	8	SILVER TONGUED DEVIL & I Kris Kristofferson, Monument Z 30679 (CBS)	11
9	9	PITTY, PITTY, PATTERN Susan Raye, Capitol ST 807	16
10	10	IN SEARCH OF A SONG Tom T. Hall, Mercury ST 61350	14
11	11	SOMEDAY WE'LL LOOK BACK Merle Haggard & The Strangers, Capitol ST 835	16
12	17	★ HOW CAN I UNLOVE YOU Lynn Anderson, Columbia C 30925	3
13	14	WORLD OF LYNN ANDERSON Columbia C 30902	10
14	15	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	68
15	6	THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. II Columbia KC 30887	9
16	18	HERE COMES MY HONEY AGAIN Sonny James, Capitol ST 849	3
17	13	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca DL 75310 (MCA)	10
18	20	BEST OF CHARLEY PRIDE RCA Victor LSP 4223	18
19	35	★ ANNE MURRAY & GLEN CAMPBELL Capitol SW 869	2
20	30	★ HIS GREATEST HITS, VOL. 2 Bill Anderson, Decca DL 75315 (MCA)	5
21	21	WELCOME TO MY WORLD Ray Price, Columbia G 30878	3
22	19	KO-KO JOE Jerry Reed, RCA LSP 4596	14
23	24	IT'S A SIN TO TELL A LIE Slim Whitman, United Artists UAS 6819	4
24	26	ROSE GARDEN Lynn Anderson, Columbia C 30411	52
25	40	★ RANGER'S WALTZ Mom and Dad, GNP Crescendo GNPS 2061	6
26	28	ME & BOBBY MCGEE Kris Kristofferson, Monument Z 30817 (CBS)	11
27	12	TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS)	16
28	22	MISSISSIPPI TALKIN' Jerry Clower from Yazoo City, Decca DL 75286 (MCA)	22
29	23	COAT OF MANY COLORS Dolly Parton, RCA LSP 4603	8
30	31	HE'S SO FINE Jody Miller, Epic E 30659 (CBS)	17
31	42	★ HANK THOMPSON'S 25th ANNIVERSARY ALBUM Dot DOS 2-2000 (Paramount)	2
32	32	LIVING AND LEARNING/TAKE MY HAND Mel Tillis & Sherry Bryce, MGM SE 4800	3
33	29	POEMS, PRAYERS & PROMISES John Denver, RCA LSP 4499	25
34	34	WORLD OF MARTY ROBBINS Columbia G 30881	6
35	25	HELP ME MAKE IT THROUGH THE NIGHT Semmi Smith, Mega M31-1000	41
36	45	★ LIVE AT THE SAM HOUSTON COLISEUM Mel Tillis, MGM SE4788	12
37	33	THE LAST TIME I SAW HER Glen Campbell, Capitol SW 733	21
38	39	A MAN CALLED TEX Tex Williams, Monument Z 30909 (CBS)	4
39	41	I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca DL 75292 (MCA)	16
40	27	BEST OF BUCK OWENS, VOL. 4 Capitol ST 830	7
41	43	MAGNIFICENT SANCTUARY BAND Roy Clark, Dot DOS 25993 (Paramount)	3
42	36	TODAY Marty Robbins, Columbia C 30816	15
43	37	FRISCO MABELJOY Mickey Newbury, Elektra EK5 74107	5
44	44	A MAN IN BLACK Johnny Cash, Columbia C 30440	27
45	—	★ AERIE John Denver, RCA LSP 4607	1

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 12/18/77

★ 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
1	1	KISS AN ANGEL GOOD MORNIN' Charley Pride, RCA 74-0550 (Playback, BMI)	9
2	3	SHE'S ALL I GOT Johnny Paycheck, Epic 5-10783 (CBS) (Williams/Excelsior, BMI)	11
2	3	WOULD YOU TAKE ANOTHER CHANCE ON ME/ME & BOBBY McSEE Jerry Lee Lewis, Mercury 73248 (Jack & Bill, ASCAP/Combine, BMI)	7
4	5	DIS-SATISFIED Bill Anderson & Jan Howard, Decca 32877 (MCA) (Stallion, BMI)	11
5	6	COAT OF MANY COLORS Dolly Parton, RCA 74-0538 (Owens, BMI)	8
6	7	COUNTRY GREEN Don Gibson, Hickory 1614 (Acuff-Rose, BMI)	9
7	2	DADDY FRANK (The Guitar Man) Merle Haggard & the Strangers, Capitol 3198 (Blue Book, BMI)	10
8	10	(I've Got A) HAPPY HEART Susan Raye, Capitol 3209 (Blue Book, BMI)	6
9	8	LEAD ME ON Conway Twitty & Loretta Lynn, Decca 32873 (MCA) (Shade Tree, BMI)	12
10	9	HERE COMES HONEY AGAIN Sonny James, Capitol 3174 (Marson, BMI)	12
11	18	LIVING AND LEARNING Mel Tillis & Sherry Bryce, MGM 14303, (Sawgrass, BMI)	8
12	24	YOU BETTER MOVE ON Billy (Crash) Craddock, Cartwheel 201 (Spartus/Keva, BMI)	7
13	11	MAIDEN'S PRAYER/HOME SWEET HOME David Houston, Epic 5-10778 (CBS) (Gallico, BMI/Algon/Tree, BMI)	13
14	14	I'M SORRY IF MY LOVE GOT IN YOUR WAY Connie Smith, RCA 74-0535 (Blue Crest, BMI)	10
15	16	BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton, RCA 74-0565 (Owens, BMI)	6
16	17	ROSES & THORNS Jeannie C. Riley, Plantation 79 (SSS Intl., Singleton, BMI)	9
17	15	EARLY MORNING SUNSHINE Marty Robbins, Columbia 4-45442 (Mariposa, BMI)	12
18	23	ALL I EVER NEED IS YOU Ray Sanders, United Artists 50827 (United Artists/Racer, ASCAP)	12
19	43	ONE'S ON THE WAY Loretta Lynn, Decca 32900 (MCA) (Evil Eye, BMI)	2
20	19	ANOTHER NIGHT OF LOVE Freddy Weller, Columbia 4-45451 (Young World/Centur Star/Equinox, BMI)	13
21	20	BABY, I'M YOURS Jody Miller, Epic 5-10785 (CBS) (Blackwood, BMI)	11
22	12	HITCHIN' A RIDE Jack Reno, Target 00317 (Mega) (Intune, BMI)	11
23	40	I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca 32895 (MCA) (Twitty Bird, BMI)	3
24	28	BRING HIM SAFELY HOME (To Me) Sandy Posey, Columbia 4-45458 (Tree, BMI)	8
25	25	TRACES OF A WOMAN Billy Walker, MGM 14305 (Forrest Hills, BMI)	6
26	27	SOMEWHERE IN VIRGINIA IN THE RAIN Jack Blanchard & Misty Morgan, Mega 4-5-0046 (100 Oaks/Birdwalk, BMI)	7
27	22	PAPA WAS A GOOD MAN Johnny Cash & the Evangel Temple Choir, Columbia 4-45460 (Passkey, BMI)	10
28	35	CAROLYN Merle Haggard, Capitol 3222 (Shade Tree, BMI)	3
29	37	BABY'S SMILE, WOMAN'S KISS Johnny Duncan, Columbia 4-45479 (United Artists, ASCAP)	4
30	30	A CHAIN DON'T TAKE TO ME Bob Luman, Epic 5-10786 (CBS) (Blue Crest, BMI)	7
31	31	A DOZEN PAIR OF BOOTS Del Reeves, United Artists 50840 (Palo Duro, BMI)	9
32	32	CATCH THE WIND Jack Barlow, Dot 17396 (Paramount) (Tereza, ASCAP)	7
33	33	RUBY YOU'RE WARM David Rogers, Columbia 4-45478 (Tree, BMI)	6
34	34	THE NIGHT THEY DROVE OLD DIXIE DOWN Alice Cochet, Target 0138 (Mega) (Canaan, ASCAP)	6
35	13	I'LL FOLLOW YOU (Up to Our Cloud) George Jones, Musicor 1446 (Clad, BMI)	12
36	36	HOW CAN YOU MEND A BROKEN HEART Duane Dee, Cartwheel 200 (Casserole/Tamerlane, BMI)	10
37	38	THE MORNIN' AFTER BABY LET ME DOWN Ray Griff, Royal American 46 (Blue Echo, ASCAP)	5

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
38	21	NEVER ENDING SONG OF LOVE Dickie Lee, RCA 48-1013 (Merric, BMI)	14
39	44	THINK AGAIN/A WOMAN LEFT LONELY Patti Page, Mercury 73249 (Jack & Bill, ASCAP/Equinox/Centur Star/Penn, BMI)	5
40	42	I'VE COME AWFUL CLOSE Hank Thompson, Dot 17399 (Paramount) (Chess, ASCAP)	3
41	41	RECONSIDER ME John Wesley Ryles I, Plantation B1 (SSS Intl., Singleton, BMI)	6
42	46	IT'S FOUR IN THE MORNING Faron Young, Mercury 73250 (Chesmont, BMI)	3
43	29	WE'VE GOT EVERYTHING BUT LOVE David Houston & Barbara Mandrell, Epic 5-10779 (CBS) (Algee, BMI)	12
44	45	TOO OLD TO CUT THE MUSTARD Buck & Buddy, Capitol 3215 (Acuff-Rose, BMI)	3
45	51	I'M A TRUCK Red Simpson, Capitol 3236 (Plaque/Ripcord/Central Songs, BMI)	3
46	47	ALRIGHT I'LL SIGN THE PAPERS Jeannie Seely, Decca 32882 (MCA) (Cedarwood, BMI)	5
47	48	HOUSTON BLUES Jeannie C. Riley, MGM 14310 (Acuff-Rose, BMI)	5
48	53	MUCH OBLIGE Jack Greene & Jeannie Seely, Decca 32898 (MCA) (Belardo, BMI)	2
49	63	I ALREADY KNOW (What I'm Getting For My Birthday) Wanda Jackson, Capitol 3218 (Tree, BMI)	4
50	26	EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI)	24
51	52	A PART OF YOUR LIFE Charlie Rich, Epic 5-10809 (CBS) (Makamillion, BMI)	4
52	39	MAGNIFICENT SANCTUARY BAND Roy Clark, Dot 17385 (Paramount) (Beechwood/Race, BMI)	8
53	54	TURN YOUR RADIO ON Ray Stevens, Barnaby 2048 (CBS) (Affiliated Ent., BMI)	3
54	61	TODAY'S TEARDROPS Bobby Lewis, United Artists 50850 (Sea-Lark, BMI)	4
55	56	FORGIVE ME FOR CALLING YOU DARLING Nat Stuckey, RCA 74-0590 (Blue Crest/Hill & Range Songs, BMI)	2
56	57	TONIGHT MY BABY'S COMING HOME Barbara Mandrell, Columbia 4-45505 (Julep, BMI)	2
57	58	RED, RED WINE Roy Drusky, Mercury 73252 (Tallyrand, BMI)	2
58	59	WHAT A PRICE Johnny Russell, RCA 74-0570 (Travis, BMI)	2
59	69	COTTON TOP Carl Perkins, Columbia 4-45466 (Cedarwood, BMI)	2
60	60	I SAW THE LIGHT Nitty Gritty Dirt Band with Roy Acuff, United Artists 50849 (Rose, BMI)	4
61	62	I'M GONNA LEAVE YOU Charlie Louvin & Melba Montgomery, Capitol 3208 (Melba-Jack/Belle Meade, ASCAP)	4
62	73	YOU CAN'T GO HOME Statler Brothers, Mercury 73253 (House of Cash, BMI)	2
63	64	CINDERELLA Tony Booth, Capitol 321 (Blue Book, BMI)	3
64	50	I SAY A LITTLE PRAYER/BY THE TIME I GET TO PHOENIX Glen Campbell & Anne Murray, Capitol 3200 (Blue Seas/Jac, ASCAP/Rivers, BMI)	8
65	55	I LOVE YOU DEAR Eddy Arnold, RCA 74-0559 (Alpine, ASCAP)	6
66	—	AIN'T THAT A SHAME Hank Williams, Jr., MGM 14317 (Travis, BMI)	1
67	72	DON'T SAY YOU'RE MINE Carl Smith, Columbia 4-45497 (Seeview, BMI)	2
68	75	LOVELIEST NIGHT OF THE YEAR Silm Whilman, United Artists 50852 (Robbins, ASCAP)	2
69	70	GENTLE RAINS OF HOME George Morgan, Decca 32886 (MCA) (4 Star, BMI)	2
70	71	THE HAPPINESS OF HAVING YOU Jay Lee Webb, Decca 32887 (MCA) (Contention, SESAC)	4
71	—	RUBY GENTRY'S DAUGHTER Arlene Harlow, Columbia 4-45489 (Green Grass, BMI)	1
72	—	JUST ONE MORE TIME Johnny & Jonie Mosby, Capitol 3219 (Glenwood, ASCAP)	1
73	—	GOODBYE David Frizzel, Cartwheel 202 (Tree, BMI)	1
74	—	DID WE HAVE TO COME THIS FAR Wayne Kemp, Decca 32891 (MCA) (Blue Crest/Hill & Range, BMI)	1
75	—	NEVER HAD A DOUBT Mayf Nutter, Capitol 3226 (Blue Book, BMI)	1

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This page contains the New LP/TAPE Releases for the current week.

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As you know, the next FIND Catalog will be issued the second week in January. It will contain over 40,000 selections and of course will be much more complete than the catalog you are presently using.

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(Advertisement)

news

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. Items shown in bold face listing are now available from FIND for immediate delivery to FIND dealers. All other listings (not in bold face) have been announced by the manufacturer as a new release. Listings are in alphabetical order by artists in Popular, and by composer in Classical. The Music Industry Code (MIC) number, a universal numbering system, is used as the FIND order number, and appears in bold face type. Prices are manufacturers' suggested list and are subject to change. Symbols: LP—Long-playing record album; QL—Quadraphonic record album; CA—Cassette; 8T—8-track cartridge.

ARTIST, Title
Config., Label, No., List Price

POPULAR

A
ALEXANDER, HAROLD
Sunshine Man
(LP) Flying Dutchman FD 10145
ALLEN, RANCE, GROUP
Truth
(LP) GTS 2701
ALZO
Looking for You
(LP) Ampex A 10130
AMMONS, GENE
My Way
(LP) Prestige PR10022
ANKA, PAUL
(LP) Buddah BDS 5093
ART ENSEMBLE OF CHICAGO
People in Sorrows
(LP) Nessa N 3

B
BADFINGER
Straight Up
(LP) Apple SO 3387
BARBERI, GATO
Fenix
(LP) Flying Dutchman FD 10144

BELL + ARC
(LP) Columbia C 31142
BREWSTER & SHIPLEY
Shake Off the Demon
(LP) Kama Sutra KSBS 2039
BROWN, JAMES
Revolution of the Mind/Recorded Live at the Apollo
(LP) Polydor PD 3003
BURBOND, ERIC/JIMMY WITHERSPOON
Guilty
(LP) MGM SE 4791
BYRDS
Farther Along
(LP) Columbia KC 31050
BYRD, CHARLIE/ALDEMARO ROMEO
Onda Nueva/New Wave
(LP) Columbia C 31025

C
CARNES, KIM
Rest on Me
(LP) Amos AAS 7016
CHUCK WAGON GANG
Down the Sawdust Trail
(LP) Columbia C 31043
COOLIDGE, RITA
Nice Feelin'
(LP) A&M SP 4325
CRAWFORD, PAPA JOHN
(LP) Grunt FTR 1003

D
DEAN, RUSSELL
(LP) Metromedia KMD 1046
DEE, LENNY
Easy Lovin'
(LP) Decca OL 75320
DUNAWAY, PHIL AND MARLENE
The Beauty of Christmas
(LP) Spectrum CPS 2828
DAVIS, MAC
I Believe in Music
(LP) Columbia C 30926
DAVIS, MILES
Live-Evil
(LP) Columbia G 30954 (2 LP's)

E
EVERETT, CHAD
All Strung Out
(LP) Marina MRA 2501 (MGM)

F
FACES
A Nod Is as Good as a Wink to a Dead Horse
(LP) Warner Bros. BS 2574
FAIRCCHILD, BARBARA
Love's Old Song
(LP) Columbia C 31092
FAITH, PERCY
Raindrops Keep Fallin' on My Head
(LP) Harmony KH 30977
FERGUSON, MAYNARD
(LP) Columbia C 31117
FRINK, PRINCE
(LP) Columbia CC 23530
FUNK, INC.
(LP) Prestige PR 10031

G
GEORGIE
Only Me
(LP) GWP ST 2040
GOLDBIGGERS
Today!
(LP) RCA LSP 4643
GOODHAND-TAIT, PHILIP
I Think I'll Write a Song
(LP) DJM 9102
GOSPEL FOUR
Gospel Truth
(LP) Halo HR 4545
GREENE, JACK
Greene Country
(LP) Decca DL 75308
GREENE SISTERS
Whatever Fair
(LP) Mankind 202

ARTIST, Title
Config., Label, No., List Price

H
HARRIS, RICHARD
My Boy
(LP) Dunhill DSX 50116
HAWKINS, COLEMAN, & KENDER YOUNG
Classic Tenor
(LP) Flying Dutchman FD 10146
MILL, JESSIE
Naturally
(LP) Blue Thumb BTS 31

I
IRON, BUTTERFLY, BEST OF
Evilfor
(LP) A&M SD 33-369

J
JAMES, LEX
Joy and Love
(LP) Accent ACS 5065
JANNETT, KEITH
The Mourning of a Star
(LP) Atlantic SO 1596
JOHNSON, ERV
Happiness
(LP) Audio Phonic 91571

K
KANTNER, PAUL, & GRACE SLICK
Sunfighter
(LP) Grunt FTR 1002
KEY MASTERS
(LP) Doric 1402
KING, CAROLE
Music
(LP) Ode SP 77013

L
LEE, DICKEY
Never Ending Song of Love
(LP) RCA LSP 4637
LOCKLIN, HANK
The First Fifteen Years
(LP) RCA LSP 4604

M
MAHAVISHNU ORCHESTRA WITH JOHN
McLAUGHLIN
The Inner Mounting Flame
(LP) Columbia KC 31067
MARR ALMIRID II
(LP) Blue Thumb BTS 32
MASON
Harbour
(LP) 11th Hour 1001
McCAULEY, JACKIE
(LP) Pye 3300
McKUEEN, ROD, CHRISTMAS ALBUM
(LP) Stanyan 5045
MCNEELY, LARRY
(LP) Capitol ST 854
MEADER, VAUGHN
The Second Coming
(LP) Kama Sutra KSBS 2038
MERRICK, JIM
Watch What Happens
(LP) Audio Phonic 471
MOODY'S, JAMES, HERITAGE HUM
(LP) Perception PLP 22
MORNING
Struck Like Silver
(LP) Fantasy 9402
MOUNTAIN
Flowers of Evil
(LP) Windfall 5501

N
NORDINE, KEN
How Are Things in Your Town?
(LP) Blue Thumb BTS 33
NORTH, FREDDIE
Friend
(LP) Mankind 204

O
ORIGINAL CAST
To Live Another Summer to Pass Another Winter
(LP) Buddah BDS 95004
ORIGINAL SOUNDTRACK/RAVI SHANKAR
Raga
(LP) Apple SWAO 3384
OSBORNE BROS.
Country Roads
(LP) Decca DL 75321
OWENS, BUCK, & SUSAN RAYE
My Christmas From
(LP) Capitol ST 837

P
PICKETT, WILSON
Don't Knock My Love
(LP) Atlantic SD 8300
POST, JIM
Colorado Exile
(LP) Fantasy 9401
PRICE, JIM
Kids Naveadays Ain't Got No Shame
(LP) A&M SP 4327 12-418-0203-B...5.98
R
REEVES, THE DEL, ALBUM
(LP) United Artists YAS 6820
REPAIRS
Already a Household Word
(LP) Rare Earth R 532L (Motown)

ARTIST, Title
Config., Label, No., List Price

R
REVERE, PAUL, & THE RAIDERS
Good Thing
(LP) Harmony KH 30975
R.F.O. SPEEDWAGON
(LP) Epic E 31089
ROBBIE, GILL, BEST OF
(LP) Stop 1025
ROSE, DAVID & DINO, & HIS ORCHESTRA
The Miracle
(LP) Dino DP 3001
ROWLAND AND MARTIN
Laugh In
(LP) Harmony KH 30976
RUSSELL, GEORGE
Electronic Sonatas for Souls Loved by Nature
(LP) Flying Dutchman FD 10124

S
SABICAS
The Soul of Flamenco & The Essence of Rock
(LP) CDC 1819
SCOTT, GIL-HERON
Pieces of a Man
(LP) Flying Dutchman FD 10143
SHADES OF JOY
Music of El Tapa
(LP) Douglas
VA-8009 (CBS) ..12-700-4013-B...5.98

SHANTI
(LP) Atlantic SD 8302
SHAW, ROLAND, & HIS ORCHESTRA
The Return of James Bond In
"Diamonds Are Forever"
(LP) London Phase 4 2 BSP 24
SHEPHERD'S CHILDREN'S CHORUS
I Saw Mommy Kissing Santa Claus
(LP) RCA Camden CAS 1126
SHORT, BOBBY, LOVES COLE PORTER
(LP) Atlantic SD 2-606
SMITH, JIMMY
In a Plain Brown Wrapper
(LP) Verve
VA-800812-713-3150-D...5.98
SMITH, WILLIAM JAMES
Reading His Poems for Children, Vol. 11
(LP) CMS CMS 631
Reading His Poems for Children, Vol. 1
(LP) CMS CMS 628
SORRELS, ROSALIE
Travelin' Lady
(LP) Sire SI 5902
SOUNDTRACK
Sometimes a Great Notion
(LP) Decca QL 79185
The Boy Friend
(LP) MGM 15E-32ST
Nicholas & Alexandra
(LP) Be 1103
STAPLE SINGERS
The Other Side of the
(LP) Trip TLP 8014
STONER, DENNIS
(LP) Rare Earth R530L (Motown)

STRANGE, MARY
Favorite Christmas Stories
(LP) CMS CMS 629
STYLISTICS
(LP) Avco AV 33023

T
TAJ MAHAL
Happy Just to Be Like I Am
(LP) Columbia C 40767
THOMAS, ALLAN
A Picture
(LP) Sire SI 5901
THOMAS, JOE, IS THE EBONY GODFATHER
(LP) Today TLP 1004

V
VAN PEEBLES, MELVIN
As Serious as a Heart-Attack
(LP) A&M SP 4326 12-418-0213-B...5.98
VARIOUS ARTISTS
Fairy Tale Favorites, Vol. 111
(LP) CMS CMS 632
it's Children's World
(LP) CMS CMS 71
This is Christmas
(LP) RCA VPS 6046

W
WALKER, DAVID T.
(LP) Ode SP 77011
WARREN, ROBERT, PENN READS HIS POETRY
(LP) CMS CMS 627
WILLIAMS, HANK, JR., WITH THE MIKE CURB
CONGREGATION
Sweet Dreams
(LP) MGM SE 4798
WILLIAMS, JOHN
Changes
(LP) Columbia C 31091
WILLIAMS, PAUL
Just an Old Fashioned Love Song
(LP) A&M SP 4327 12-418-0213-B...5.98
WINGS (PAUL & LINDA MCCARTNEY)
Wild Life
(LP) Apple SW 3386
WILSON, BOBBY
Here I Go Again
(LP) Decca DE 75319

CLASSICAL

B
BEETHOVEN: LATE SONATAS
Charles Rosen, Piano
(LP) Columbia MSX 30928 (3 LP's)
BEETHOVEN: SYMPHONIE NO. 9
Eugen Jochum With the Concertgebouw
Orchestra, Amsterdam
(LP) Philips 6700 040
BEETHOVEN: KLAVIERKONZERT NR. 2/
SONTE F-MOLL, OP. 21
Claudio Arrau
(LP) Philips 839 751 LY
BEETHOVEN—RADU LUPU PLAYS
Radu Lupu with the London Symphony Orch.
(Foster)
(LP) London CS 6715
BERNSTEIN, LEONARD
Marek
(LP) Columbia M2 31008

L
LISZT: ORGAN WORKS
Daniel Chorzempa
(LP) Philips 6500 215
LISZT—VLADIMIR ASHKENAZY PLAYS
(LP) London CS 6719

ARTIST, Title
Config., Label, No., List Price

M
MAHLER: LIEDER EINES FAHRENDEM
GESELLEN/KINDERTOTENLIEDER
Herman Prey with the Concertgebouw Orch.,
Amsterdam (Maitink)
(LP) Philips 6500 100
MAHLER: SYMPHONY NO. 7
Georg Solti with the Chicago Symphony Orch.
(LP) London CSA 2231
MENDELSSOHN, THE YOUNG
I Musical
(LP) Philips 6500 099
MOZART: MUSIC FOR WIND INSTRUMENTS
Edo De Waert
(LP) Philips 6500 003

P
PROKOFIEV: STRING QUARTETS
Novak Quartet
(LP) Philips 6500 103
PURCELL: DIDO & AENEAS
The Academy of St. Martin in the Fields
(LP) Philips 6500 131

S
SCHUBERT: SONATA IN A MINOR/BRAHMS:
RHAPSODY NO. 1
Radu Lupu
(LP) London CS 6716
SCHUMANN/BLOCH/BRUCH
Christina Walewska (Cello)
(LP) Philips 6500 160

V
VERDI: MACBETH
Souliotis/Fischer-Dieskau/Variou Artists
(LP) London OAS 13102

W
WAGNER: TANNHAUSER
Georg Solti with the Vienna Philharmonic
Orchestra/Variou Artists
(LP) London OAS 1438

SPECIAL MERIT PICKS

POP

GOLDBIGGERS—Today! RCA LSP 4643
With the success of their television career (Dean Martin's show and their own weekly half-hour) these girls have become one of the most popular acts in the business today. Their sound is soft and pretty and their many fans will make this a big seller for these girls. "Frog" and "Hobdy Else Like You" are good cuts. Especially effective is "Cloud Hill."

DENNIS STONER—Rare Earth R530L
In the true—and you might say revived—tradition of the troubador, Dennis Stoner has penned some moving ballads and interpreted them with force in this debut LP. "Side Street Woman" is a standout. He also dips into the works of other writers and his version of an old Top 40 hit of years ago—"Riders in the Sky"—takes new meaning. "Southern Man," a Neil Young tune, is also handled extremely well.

JOHN WILLIAMS—Changes. Columbia C 31091
Guitarist Williams adapts his experience in original music to this pop oriented material and the result is a 'new' sound relevant to the title of the LP. Produced and arranged by Stanley Myers, the LP features Williams' excellent technique in such material as "Spanish Trip," the Beatles' "Because," "Sarabande," and an extended version of the traditional "House of the Rising Sun," retitled "New Sun Rising."

BELL + ARC—Columbia C 31142
Bell + Arc is a new British group that has been causing quite a stir on the other side of the Atlantic and may well repeat that success here. Group leader Graham Bell has an intensely powerful voice and receives capable support from the rest of the group. "The Children of the North" and "Keep A Wise Mind" are quite good.

BOBBY SHORT LOVES COLE PORTER—Atlantic SD 2-606
Elegant, sophisticated, witty, clever, all have been used to describe Cole Porter's songs. They have met their match in the elegant, sophisticated, witty and clever Mr. Short who has been singing Porter's songs for quite a while and here performs some heretofore unpublished songs, some standards and many less familiar songs to the delight of Porter and Short fans.

RUSSELL DEAN—Metromedia KMD 1046
Russell Dean's album is noteworthy for its rich, pungent arrangements and Mr. Dean's mild unassuming voice. Most of the material is MOR oriented and "Harlequin," "In A Thousand Years" and "It Took A Long Time" should generate airplay.

ALAN THOMAS—A Picture. Sire SI 5901
This album is a very personal one, in that it chronicles one man's frustrations with today's pressurized world. It is universal because his are emotions which we all feel at times. His songs flow in an even, uncontrived manner while his voice has a soothingly mellow manner. "Walrus" and "Nine To Five Routine" are particularly absorbing.

(Continued on page 56)

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 Album	Name of Composer & Title 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
(DR) Number	.....Price	(DR) Number	.....Price

Please send information to Bob Huobbs, P.O. Box 775, Terre Haute, Indiana 47808. It will also be necessary to continue sending new release product to Billboard's review department in Los Angeles.

Album Reviews



JAZZ
CHARLIE BYRD/ALOEMARO ROMERO—*Onda Nueva/New Wave*. Columbia C 31025

Flamenco-fed jazz, with a touch of big band sound, is the keynote of this LP which teams Charlie Byrd and Aldemaro Romero. "El Gavilán" and "Patatillo en Onda Nueva" are two outstanding cuts, but "What the World Needs Now," because of its audience familiarity, also is suggested for MOR and jazz airplay. Charlie Byrd has come through with another excellent work to please all ages, all tastes.



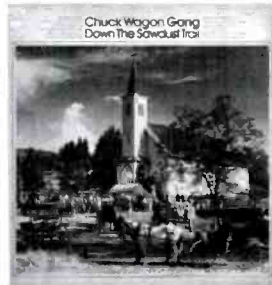
JAZZ
KEN NORDINE—*How Are Things in Your Town?* Blue Thumb BTS 33

This album is a true adventure into inner space, that space being the absurdly fascinating mind of Ken Nordine. A compilation of material recorded in the late fifties, Mr. Nordine's work is beyond description. It is so far out that listening to him literally boggles the brain. His forte is totally unpredictable recitations accompanied by jazz backgrounds.



CHRISTMAS
MERRY CHRISTMAS FROM BUCK OWENS & SUSAN RAYE—Capitol ST 837

Successful as a country music duo, the team of Buck Owens and Susan Raye have come up with a very wonderful Christmas present for country music fans. This LP contains a cute "Santa Looked a Lot Like Daddy" and "Santa's Gonna Come in a Stegacoach," plus pleasant tunes like "Good Old Fashioned Country Christmas." All of these are recommended for airplay.



GOSPEL
CHUCK WAGON GANG—*Down the Sawdust Trail*. Columbia C 31043

Generations come and generations go and the Chuck Wagon Gang is here forever. And as long as they keep turning out tunes such as "There's a Little Old Church" and "They'll Welcome Me Home," both of which feature the perfect vocal harmonizing that has always been a trademark of the group, the Chuck Wagon Gang will continue to sell. A very enjoyable LP, yet the message of the Church is there.



POPULAR ★★★★★
LENNY DEE—*Easy Lovin'*. Decca DL 75320.
R.E.O. SPEEDWAGON—Epic E 31089.

CLASSICAL ★★★★★
MDZART: MUSIC FOR WIND INSTRUMENTS—Edo De Waart. Philips 6500 003.
SCHUMANN/BLOCH/BRUCH—Christine Wevaska (Cello). Philips 6500 160.
MAHLER: LIEDER EINES FAHRENDEN GESELLEN/KINDERTOTENLIEDER—Herma Prey with the Concertgebouw Orch., Amsterdam (Haitink). Philips 6500 100.
PURCELL: DINO & AENEAS—The Academy of St. Martin in the Fields (Davis). Philips 6500 131.
SCHUBERT: SONATA IN A MINOR/BRAHMS: RHAPSODY NO. 1—Radu Lupu. London CS 6716.

GOSPEL ★★★★★
THE OTHER SIDE OF THE STAPLE SINGERS—Trip TLP 801A.

JAZZ ★★★★★
CHESTER THOMPSON—Powerhouse. Black Jazz BJ 6.
CALVIN KEYS—Shawn-Neq. Black Jazz BJ 5.

ALBUM REVIEWS

BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★ ★ ★ ★ Albums with sales potential within their category of music and possible chart items.

ACTION Records

NATIONAL BREAKOUTS

SINGLES

IT'S ONE OF THOSE NIGHTS (Yes Love) . . . Partridge Family Starring Shirley Jones and Featuring David Cassidy, Bell 45-160 (Screen Gems-Columbia, BMI)

ALBUMS

MOUNTAIN . . . *Flowers of Evil*, Windfall 5501 (Bell)
FACES . . . *A Nod Is as Good as a Wink to a Blind Horse*, Warner Bros. BS 2574

REGIONAL BREAKOUTS

SINGLES

PAIN . . . *Ohio Players*, Westbound 183 (Chess/Janus) (Bridgeport, BMI) (Detroit)

ALBUMS

There are no Regional Breakouts this week.

Bubbling Under The HOT 100

101. **SCRATCH MY BACK** (And Mumble in My Ear) . . . Florence Carter, Atlantic 2842
102. **RANGERS WALTZ** . . . Mom & Dads, GNP Crescendo 439
103. **LOVE GONNA PACK UP** (And Walk Out) . . . Persuaders, Win Or Lose 220 (Atco)
104. **LET ONE HURT DO** . . . L.J. Reynolds & Chocolate Syrup, Lawton 1553 (Avco)
105. **SPACE CAPTAIN** . . . Barbra Streisand, Columbia 4-45111
106. **SANCTUARY** . . . Dion, Warner Bros. 7537
107. **LOVE OF MY MAN** . . . Dianne Warwick, Scepter 12336
108. **UNDER MY WHEELS** . . . Alice Cooper, Warner Bros. 7529
109. **WHEN I MEET THEM** . . . Seals & Crofts, Warner Bros. 7536
110. **HOPE** . . . Mason Proffitt, Ampex 11048
111. **WHAT AM I LIVING FOR** . . . Ray Charles, ABC 11317
112. **MEDLEY FROM SUPERSTAR** . . . Assembled Multitude, Atlantic 2780

Bubbling Under The TOP LPs

201. **BREWER & SHIPLEY** . . . *Shake Off the Demon*, Kama Sutra K585 2039 (Buddah)
202. **JOHN MAYALL, JERRY MCGEE, LARRY TAYLOR** . . . *Memories*, Polydor PD 5012
203. **JOHN STEWART** . . . *Lonesome Picker Rides Again*, Warner Bros. WB 1948
204. **MARY HOPKIN** . . . *Earth Song/Ocean Song*, Apple SMAS 3381
205. **NANCY WILSON** . . . *Kaleidoscope*, Capitol ST 852
206. **SIEGEL-SCHWALL BAND** . . . *Wooden Nickel* WNS 1002 (RCA)
207. **JOE SOUTH** . . . *Capitol ST 845*
208. **BEDKNOBS & BROOMSTICKS** . . . *Original Soundtrack*, Buena Vista STER 5003 (Disneyland)
209. **MUPPET ALPHABET ALBUM** . . . *Sesame Street Muppets*, Columbia CC 25503
210. **BOB SEGER** . . . *Brand New Morning*, Capitol ST 5731

BEST BETS FOR CHRISTMAS

Below is a list of the best-selling LP's and singles to date. As the sales of Christmas product increases so too will the number of best-selling Christmas LP's and singles reported in these special charts—in accordance with sound research practices in terms of sufficient retailers reporting significant sales on specific records. These charts are running as special buying and stocking guides.

NOTE: Many new Christmas releases have not yet had the full opportunity to be reflected here.

CHRISTMAS LP's

Pos. TITLE—Artist, Label & Number

1. **A PARTRIDGE FAMILY CHRISTMAS CARD**—Bell 6066
2. **ELVIS SINGS THE WONDERFUL WORLD OF CHRISTMAS**—Elvis Presley, RCA LSP 4579
3. **CHRISTMAS ALBUM**—Jackson 5, Motown MS 713
4. **MERRY CHRISTMAS**—Bing Crosby, Decca DL 78128 (MCA)
5. **GIVE ME YOUR LOVE FOR CHRISTMAS**—Johnny Mathis, Columbia CS 9923
6. **A CHRISTMAS ALBUM**—Barbra Streisand, Columbia CS 9557
7. **TEMPTATIONS' CHRISTMAS CARD**—Gordy CS 951 (Motown)
8. **CHRISTMAS SONG**—Nat King Cole, Capitol SW 1967
9. **CHRISTMAS IN MY HOME TOWN**—Charley Pride, RCA Victor LSP 4406
10. **CHRISTMAS ALBUM**—Andy Williams, Columbia CS 8887
11. **NOEL**—Joan Baez, Vanguard VSD 79230
12. **HANDEL: MESSIAH**—Mormon Tabernacle Choir (Condie)/Philadelphia Orchestra (Ormandy), Columbia MS 6058
13. **THE CHRISTMAS ALBUM**—Lynn Anderson, Columbia C 30957
14. **THAT CHRISTMAS FEELING**—Glen Campbell, Capitol ST 2978
15. **JIM NABORS' CHRISTMAS ALBUM**—Columbia CS 9531

CHRISTMAS SINGLES

Pos. TITLE—Artist, Label & Number

1. **SANTA CLAUS IS COMING TO TOWN**—Jackson 5, Motown 1174
2. **MERRY CHRISTMAS DARLING**—Carpenters, A&M 1236
3. **RUDOLPH THE RED-NOSED REINDEER**—Temptations, Gordy 7082 (Motown)

Compiled by the Billboard Music Popularity Charts Department for Issue dated 12/18/71

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International News Reports

Bell in U.K. Will Step Up Sales Promos, Dealer Ties in New Policy

By PHILIP PALMER
Staff Member, Record & Tape Retailer

LONDON—Greater concentration in the field via sales promotions and closer dealer liaison will be introduced by Bell Records, which switches from a licensing deal to a pressing and distribution agreement in the U.K. on Jan. 1.

Outlining his plans for the U.K. company, general manager Dick Leahy stressed the importance of sales promotions and said that Bell would be heavily promoting its new albums in January and that an all-out effort would be made to fix up in-store displays with dealers.

EMI continues to handle the Bell label in the U.K. and Leahy is

currently discussing with the major's sales boss, Cliff Busby, the amount of stock which will be taken over.

System Change

To coincide with its independence, Bell will change its prefix and numbering system for all product although it will retain its logo which will also be used throughout Europe through the label's deal with DGG.

Bell will switch from its current BLL prefix for singles to BELL starting with a 1200 series while albums will now carry the prefix, BELLS, as opposed to the current SBLL. The label will also introduce a 9000 series for higher priced albums. To coincide with its January launch Bell has concluded a deal with the Shorewood Packaging company to manufacture its album sleeves.

In readiness for its launch, Leahy is also arranging a new deal for cassette and cartridge product with a major tape company.

The company will operate from 3 Charles St., London W1, and is expected to move from its present offices shortly.

Chris Denning, who joined the company earlier this year, will assume the role of promotion and marketing manager and will have a small sales team reporting to him which will be responsible for field promotions.

Alan Watson, Bell label manager within EMI, will officially join

the firm on Jan. 1 as label coordinator with responsibilities for the label's releases via DGG. Bell has already appointed its accountant, Alan Smith, who joined the company last week from the Soho Records chain.

Other Staffers

Also joining in the New Year is David Bridger to assist in Denning's department and Susan Davidge, who was originally Dick Leahy's secretary at Philips, will become product coordinator.

Press and publicity will continue to be handled for Bell by Brian Southcombe of Southcombe West. First independent product from Bell will be issued on Jan. 7. The release will include a single by Robin Jack, a Roger Greenaway and Roger Cook song, "I Want to Talk to You" by Janet Webb from the Morecombe and Wise show, and a single by the Fifth Dimension.

New albums will include LP's by the Fantastics, Young and Remshall, the soundtrack album from the film "Nicholas and Alexandra" and the U.K. cast album, currently being produced, from the musical "Godspell" which is scheduled to open in the West End on Jan. 25. There will also be a live double album by the Fifth Dimension which will retail at \$7.50.

Other singles in January will include material by the Bay City Rollers, with an album to follow.

(Continued on page 51)



BILL ARMSTRONG, left, head of Bill Armstrong Pty., recording studios in Melbourne, examines the first 16-track machine in use in Australia. With him is Graham Thirkell who heads up Optronics Pty. Ltd., who built the machine.

Bolivia Group Starts Label

LA PAZ, Bolivia—Los Caminantes are now recording for their own label, Kori Thika, which is also the name of their pena folklorica nightspot here that showcases native music.

Their first LP on the new label is "Los Caminantes." Previously, two singles were released entitled "La Culpable" (The Guilty) and "Tendras Un Altar" (You Will Have an Altar).

According to Murillo, the group hopes to record artists who are performing in their pena on the new label, which is entering its third month of operation.

U.S.A. 'Closed Society' To Bolivian Music

LA PAZ, Bolivia—U.S. promoters, booking agents and record companies should open their eyes and realize that Latin America consists of more than just Mexico and Puerto Rico. This is the opinion of Los Sin Nombre, one of Bolivia's top recording groups.

"There are plenty of top recording groups and club acts that could make it big in the U.S. but what is missing is the push from the States," said Gerardo Amezaga, one of the group's four members. "Sure, there are cultural exchange programs but our ministry of culture can do only so much. Besides, there is only a limited number of programs of this type.

"We need contacts in the States but this is easier said than done. The U.S. is a closed society. The people know Mexico, Puerto Rico and perhaps Argentina but that's about all. Being from Bolivia, we're at an added disadvantage because most Americans don't even know where Bolivia is. I have heard some people in the U.S. venture a guess that Bolivia is in Asia or Africa. At least, a recording artist from Argentina has the advantage that most people know where Buenos Aires is."

The other members of Los Nombre are Jose Quevedo, Blasco Bustillos and Enrique Hurtado. The group's latest release on the Philips label is "No Tiene Usted Razon" (You Aren't Right). Currently, Hurtado is in Los Angeles trying to establish the necessary contacts which are so important to

any group's ambition to travel north of the border.

"As of this date, only one Bolivian group, Los Caminantes, has played in the States. They performed at various engagements in Washington, including Georgetown University where they had great success. But this was only one city, so needless to say, Bolivian music has received limited exposure in the U.S."

Not being as mobile as the U.S. recording artist poses another problem for the Latin artist, as Amezaga pointed out: "We find ourselves losing out to U.S. and European artists on our home territory."

(Continued on page 34)

MUSIC IS
THE LANGUAGE OF JOY...
...but sometimes a loaf of bread brings more
pleasure than a Christmas oratorio

Therefore, we have decided for the first time against sending Christmas cards and records to our friends and business partners. This year in both their and our names, we have instead made a contribution to UNICEF to alleviate in a small way the great need of the Bangla Desh refugee children.



Polydor International GmbH (Deutsche Grammophon GmbH)
International Headquarters
Hamburg 13, Harvestehuder Weg 1

Political Disks In Finland

HELSINKI — A new trend, in the form of politically-slanted disks, has recently succeeded in putting more color into the Finnish music scene.

The sudden spurt in political disk releases has been accentuated because of the impending general elections which take place Jan. 3 and 4.

Local political parties have seen the record as an excellent medium through which to promote both their policies and their candidates in the three-month period prior to the election dates.

So far, four of the eight registered political parties have issued election disks. The Coalition Party's recording of the song "Freedom Is Strong Power" was produced with the assistance of a group of top studio musicians. The Social Democratic Party hired MCA artist Johnny to sing the Coda copy-right "Ihana Aamu" (A Beautiful Morning)—actually a recent chart-topper, but with added political lyrics for the new recording.

The SKDL's (People's Democratic Coalition) entry is "Finland or ECC," by M.A. Numminen, while the extreme right-wing party SMP is represented by "For the People," sung by Happelmannit, and written by instrumentalist Konsta Jylha.

Brazil Protest Introed in Revue

RIO DE JANEIRO—Philips Records and singer Chico Buarque De Holanda launched a protest song, "A Constructao" (which deals with a real life death on a construction site), plus other Buarque material at the lavish Canecao night spot. The disk is now a strong local hit.

Second Onda Festival Set For February

CARACAS, Venezuela — The second Onda Nueva World Festival will be held here, Feb. 2-5, 1972 where 24 compositions will compete for prizes worth \$30,000.

Aldemaro Romero, producer of the festival who works in the native onda nueva style, states that Paul Mauriat, Franck Pourcel, Caterina Valenta, Elmer Bernstein, Dave Raain, Sammy Cahn, Les Reed, Waldo de Los Rios have already accepted invitations to attend.

The festival is open to singers, composers, conductors and arrangers.

To promote onda nueva music in the U.S. CBS Columbia has released an album of the material, with arrangements by Romero, and featuring guitarist Charlie Byrd. Byrd will also attend the festival next year.

From The Music Capitals of the World

LONDON

Paul Rich, who is now responsible for international affairs at Carlin Music, has concluded a number of American deals for U.K. representation on his recent U.S. visit. He has acquired Ramsey Lewis' Ramsel Music for the U.K., Europe, Australia and South Africa. Joan Baez' Chandos Music and David Pomerance's Unsafe Music and he has also renewed the deal with Nickle Shoe Music which contains the works recorded by the Delfonics. . . . Precision expects to make its first release of cassettes and cartridges from the Atlantic catalog in March, shortly after the American independent joins the Kinney fold. No titles have yet been fixed. . . . "Bringing Back Those Memories" by Jack Winsley and sung by Bev Harrell and "A Year From Now" by Tony Hiller and sung by John Goodison in the recent song contest in Japan were given an award for the most outstanding compositions. The winner of the Grand Prix was "Song of Departure" by Hitoshi Komuro and sung by Tsenehigo Kamijo and Rokumonsen. Runner-up was the Andre Popp song "Un Jour Lamour" sung by Martine Clemenceau.

During November, Music for Pleasure—the EMI owned budget record company—sold 1½ million albums to U.K. record dealers. This is the first time in the history of the company that sales in excess of a million have been achieved in consecutive months. During November the month's sales figures were over 1½ million units and were the highest since the company was formed six years ago. . . . April Music, the publishing offshoot of CBS, has renewed its writers deal with Kenny Young. Deal is for a further year and covers the world outside America and Canada.

Tony Bramwell, head of the Apple Records promotion department is leaving the company to take up a new post in the New Year with Ron Kass at Hilary Music. Tony King, a&r manager for Apple in the U.K. will now take charge of Apple Records and Apple Publishing promotion activities. . . . Mike Gill Associates has concluded a deal with Mercury Presi-

dent Irwin Steinberg whereby his company will represent Mercury product and artists in the U.K. . . . A writ has been served against Tim Rice and Andrew Lloyd Webber by London publisher Desmond Elliot who is claiming management commission and damages in respect of the earnings from songs written by the pair. Meanwhile Roger Watson has signed a non-exclusive product deal with Qwertypou Productions whereby he will produce new acts for the company.

Teal the South African record company which has had its own office in London to act as a base for the Laetrec Music firm is planning to close down before the end of the year. The office was originally run by Ray Walter—now managing director of Screen Gems Columbia Music in the U.K. and more recently by Shiela Parkinson. PHILIP PALMER

HAMBURG

Phonogram has signed a worldwide contract with Shelter Records the American company. Freddie King and Leon Russell, both contracted to Shelter, began a tour of West Germany Dec. 8. Tied in with the tour is the release of two LP's—"Leon Russell" and Leon Russell & the Shelter People" (Philips). . . . Munich composer musician Joe Viera, head of the Education Center of the European Jazz Federation has been commissioned to give a series of lectures in the "Studio of Jazz" at the State College for Music, Hanover. Since October Studio of Jazz has been teaching the history of jazz, plus jazz rhythm, harmony and arranging. . . . Metronome has signed all-round entertainer, vocalist-percussionist Nicky to an exclusive contract, following good reaction to recent TV appearances. . . . Metronome has excerpted two titles from the album "Jesus Makes You High," by Michael Anton and the Amok Group—"Jesus Makes You High" and "It's a Miracle"—for single release. . . . Phonogram has begun heavy promotion on behalf of Lighthouse. . . . Marianne Rosenberg's Philips single "Fremder Mann" (Strange Man) has sold more than 200,000 copies. . . . Within a few days of the release

of newcomer Uli Martin's single, "Ich Traume Mit Offensiven Augen" (I Dream With Open Eyes). Phonogram reported sales of over 150,000. . . . Phonogram also reports big business for two Philips double-LP's—"24 Superhits of the Year" and "25 Top Hits International"—and for "The Big Christmas Album." . . . Addressing its retailers Teldec has, for the first time, mentioned that "8-track cartridge business is becoming more interesting." A 24-page color prospectus containing full cassette/8-track cartridge product—including 70 8-track titles—has been prepared for consumer purposes. . . . Neil Diamond will be touring West Germany during February-March next year—Diamond made a successful tour of the country during June this year. . . . Advance orders of 25,000 were reported for the debut album by Kraftwerk ("Power Station"), on the Philips label. Kraftwerk is at present touring throughout Germany. . . . Teldec is preparing for the February tour by Jose Feliciano with giant-sized posters and other advertising material, plus the release of two albums to tie in with the tour. . . . The following artists have recently signed exclusive contracts with Teldec or its licensors: Count Basie (Daybreak), David Bowie (RCA), Chicken Shack (Deram), Everly Bros. (RCA), Don Fardon (Youngblood), Lee Hazlewood (Daybreak), the Hermits, the Kinks and Buddy Rich (RCA), and Nancy Sinatra (Daybreak). WALTER MALLIN

AMSTERDAM

Polydor has released a special 10-album set, on Verve, by Louis Armstrong—on cassette. It is available at a specially reduced, seasonal price of \$40. . . . Phonogram has rush-released important albums by Graham Bond, Atomic Rooster, Larry Coryell, Mr. Albert Slow, Chuck Mangione, Randy Burns & Sly Dog Band and Lighthouse. The LP's are released on a variety of different labels. . . . The newly-released rock success of 10 years ago—Peter Koelwijns' "Kom Van Dat Dak Af"—has become a charter success all over again, proving again that there has been a re-birth of rock in Holland. . . . Philips Phonographic Industries at Baarn recently signed a contract with the Shelter label. . . . Newest double-album by Tom Jones was released here midway through Nov. Advance orders reached 2,500. . . . Munnikendam produced a debut album by female singer Annetke Konings, entitled "Feelings." It contains songs by Jimmy Webb, Leonard Cohen, Jesse Winchester and Cor Numan. . . . From its classical repertoire, Philips has issued a new version of "Figaro," with Jessye Norman and the BBC Orchestra & Choir under Collins. . . . CBS group the Shuffles has released its latest single—"Waiting for a Letter." The company will also release a new Ann Burton album, with the Wim Overgaauw Quartet in support. Miss Burton is at present undertaking a series of successful appearances at London's Ronnie Scott's Club. . . . Durco reported sales of more than 250,000 in the Benelux area for Jacques Herb's single, "Manuela. . . . Dutch duo Seemon & Marijke produced an album for A&M—"Son of America"—which is released in Holland by Ariola Eurodisc. . . . Bovema reports excellent sales of the Ike & Tina Turner version of "I've Been Loving You Too Long." And the company's a&r department is launching a huge promotional campaign for its "Spirit of Rock" series, with material from, among others, Frank Zappa, Marvin, Welch & Farrar, Pink Floyd, Steppenwolf, Beach Boys and Hawkwind. . . . Bovema has signed conductor-composer-trumpeter Willy Schobben to its Imperial label under an exclusive contract. BAS HAGEMAN

DUBLIN

Suddenly there's a swing towards girl singers on the Irish showband scene. Chips' line-up includes two girls—Eileen Reid has made a comeback with a new band, the

2nd Sound, Brendan Bowyer, Tom Dunphy & The Big 8 signed on Twink and the Real McCoy's new singer is Tina, who was with the Mexicans for four years, before going to cabaret. . . . Tina's first single with the band is "I Don't Know How to Love Him." It was recorded at such short notice that Tina didn't have time to record it a second time. Instead, the Real McCoy's John L. Sullivan revives "Rip It Up." . . . Joe Carseni, who had a disk out on the Chapter One label a few months ago, was in Dublin for a week of cabaret at Barry's Hotel and the Drake Inn, Finglas. . . . Polydor released Jimi Hendrix's Isle of Wight album here, previous to U.K. issue—and sold it for a week or so for 25p less than the U.K. price. . . . Rory Gallagher and his band will play the National Stadium on Dec. 29. . . . Anna's new Columbia single revives Bobby Sherman's U.S. hit of earlier this year, "The Drum." On the reverse is "I Didn't Cry Today." . . . Pye issued the Montfort Singers' version of "Butterfly." The Cork group's disk was cut a few months ago, but could not be released until the original by Danyel Gerard came on the market. . . . Headland promoted a week's tour by McGuinness Flint. The same company will tour Manfred Mann from Dec. 15-19. The New Seekers will be here for dates in January. Michael Quinn, of the Tribune organization, is the promoter. . . . Tommy Drennan & The Monarchs' latest single for EMI, issued on Nov. 19, is "O Holy Night," on Columbia. It's unusual in that, for the first minute-and-a-quarter, Drennan's voice is as it was 15 years, as a choirboy in Limerick. The rest of the disk features his voice as it sounds today. The reverse is "Lonely Without Love," written by Denis Allen, of the Limerick group Bo-jangle, which had a maxi out on Dolphin a few months ago. . . . Christmas disks may be played on RTE radio from Dec. 1. KEN STEWART

MANILA

Home Industries Development Corp. (Hidcor), licensee in the Philippines of MCA and Philips, is preparing for an early launch of releases ranging from underground to progressive music next year. Hidcor will concentrate on pushing Lenny Dea, Brenda Lee, Anita Kerr Singers, Roger Williams, Lucifer, John & Anne Ryder, American Eagle, Help, El Chicano, Neil Diamond, Cher, Sonny & Cher, Wishbone Ash, Rick Nelson, Dave Brubeck Trio, Virgil Fox, and John Rowles for MCA and Black Sabbath, Uriah Heep, the New Seekers, Dusty Springfield, Warhorse, the Rare Birds and Manuel Gas for Philips. The revival trend in the Philippines is snowballing, this time the focus is on popular Hawaiian songs. The revival of "Pearly Shells" has been very successful, the top three versions being that of the Ray Conniff Singers (CBS), Nora Aunor (Alpha) and Victor Wood (Victor). It was Aunor who triggered the revival of Hawaiian songs after shooting the movie "Blue Hawaii" in Hawaii for Sampakuita Pictures, Inc. "Blue

Hawaii" is due for screening here before the year ends. Aunor costars with Tirso Cruz III (Victor). . . . Marce is so happy of the showings of "Someone Who Cares" by Kenny Rogers & the First Edition (Reprise) and "Pearly Shells" by the Ray Conniff Singers (CBS) in the chart. The two singles practically shot up from nowhere. Likewise, MGM artist Donny Osmond made an impressive climb in the chart, with his "Go Away Little Girl." "A Part of You" by Brenda & The Tabulations (CBS), and "You've Got a Friend" by Andy Williams (CBS) were star performers in the chart, too. . . . Arrangement has been made by Hidcor with MCA America through its marketing director, F. N. Swenson, for the early shipment of press kit and material for the early release of the original Broadway cast album of the rock opera, "Jesus Christ, Superstar." Hidcor, months ago, also played the original London cast of the rock opera.

Pigeora has just released a new LP for Piliita Corrales titled "For Love's Sake Only" as a follow-up to "Oh La La Piliita." Pioneer Record Sales is distributor for Pigeora Records. . . . Standard Record Sales is now distributor of London single releases. Distribution of London singles changed hands from D'Swan Sound System Co., to Standard Record Sales. . . . Hidcor's advertising and promotion arm, headed by deejay Bobby Roxas, through Audience, Inc., is putting up a stereo-multiplex radio station early March of next year to further boost the sales of Hidcor products. . . . A controversy is raging between Alpha Recording System and Vicor Music Corp., as to who is stronger in sales, Nora Aunor (Alpha) or Victor Wood (Victor)? Basis is the weekly tally of sales by the Philippine Record Dealers Association (PREDA). Aunor, now the biggest moneymaker in Philippine entertainment, has been consistently cited by PREDA as the top recording artist in the Philippines in sales. Vicor's rebuttal is that Wood surpasses Aunor's sales in recent individual records and admits that Aunor is leading when it comes to volume sales. Statistics reveal that Wood's released recordings is only 15 percent of Aunor's total. Wood has been acclaimed here by the local press as "The New Jukebox King" ever since his revival of Charlie Chaplin's "Eternally" became overnight sensation. . . . Carmen Soriano, now recording for Nagor Records, keeps staggered dates at the newly opened Hotel Enrico. . . . Villar Records' new single for Robert Malaga is titled "Lady." Villar also issued a new single by Ronnie Villar titled "If You Read My Mind" and by Boy Adan & the Grandeurs titled "No One to Depend On." . . . Of the new Christmas LP releases, the best sellers are "The Season's Best" by various artists on CBS and "The Jackson 5 Christmas Album" on Motown. Of the domestic productions, the outstanding ones are that by Relly Coloma (Villar), Victor Wood (Victor) and the Am-bivalent Crowd (Victor). . . . The Philippine's entry to the second International Festival of Songs in Tokyo is written by Atek Jacinto. (Continued on page 54)

EMI, Daybreak Deal

LOS ANGELES — Daybreak Records has appointed EMI of South Africa as licensee for Sonny Burke's recently-formed label. Following discussions with Joe Nofal of EMI's South Africa company and Ron Harris, manager of popular repertoire coordination (EMI-England), Daybreak agreed to "an early launching of the Daybreak label in 1972."

Initial Daybreak product to be

marketed in South Africa will include albums by Count Basie, Frank Sinatra Jr., Larry Groce and the Surfers, with cassette and 8-track configurations included as part of the launching catalog.

All releases, marketed under the original Daybreak label, will be available in South Africa, South West Africa, Lesotho, Botswana, Swaziland, Rhodesia, Malawi and Zambia. Talks also included possible artist tours of South Africa during the initial 1972 introduction year and details are being worked out so as to coordinate the appearances in conjunction with visits planned for Australia whereby the Daybreak artists could include Johannesburg plus Sydney, Melbourne, Brisbane, etc., in the same tour.

Lennon-Ono Disk

• Continued from page 51

be released by Apple in the U.S., where the copyright law is different and a non-exclusive license could be issued by either party. In America, the copyright is split between Northern's U.S. subsidiary, Maclen Music Inc., and Ono Music Inc.

Klein added that for the U.K. he was willing for the money to be paid into court "until it is decided who is right," if that would enable the record to be released.

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Stockholm Pressing Plant Reports More Turnover

STOCKHOLM—The Stockholm-based Ulvex pressing plant has increased its turnover during recent years, thanks mainly to budget and super-budget record lines.

"The increase is not overwhelming," says Ulvex managing director Bengt Lizell, "but it is highly satisfactory. It has helped us to get production spread equally throughout the year. Previously, June and July had been 'dead' months, work-wise, but now we have the same level of employment throughout the year."

The plant is also pressing more full-price product and Lizell estimates the increase in this area during 1971 has been about 7 percent.

Lizell says that singles production has declined to give albums complete dominance in the market.

Ulvex also produces cartridges and musicassettes, and much of this production goes for export.

German Disk Sales

• Continued from page 51

beat or classical recording—representing a share of the market for each category of 12 percent. The rest of the market share is taken up by easy listening music.

From a total of 2,000 titles available in the Kaufhof disk stores, 300 are beat records.

what is the **tape & tape** equipment industry...



and why is Billboard Publications doing another consumer profile on it?

The tape and tape equipment industry is the fastest-growing segment of the entire consumer electronics field. From virtually a standing start in 1965, sales of tape and tape equipment have accelerated to a pace that exceeds \$1 billion annually in the U.S. alone. The infancy of the tape industry has not been without its growing pains. Change has been the rule, rather than the exception. Four-track cartridges are virtually obsolete; Playtape is no more; open reel tape remains on a purist plateau; cassette has not surged to dominance as was expected a few years ago; four channel sound suddenly comes to the fore.

Where does the consumer stand in all this change? What is the level of confusion wrought by these changes? What will he be buying in the months ahead?

Billboard Publications Research asked these questions . . . and many more in the Third Annual Profile of the Tape and Tape Equipment Consumer.

Here's what we did

In October 1971, we asked a series of in-depth questions concerning the tape industry of a national consumer panel of 5000 families. The questionnaire generated an 82% return, or a total of 4100 replies. Of this return, some 1700, or 41%, owned tape equipment. Complete findings of the study available on or about Dec. 15. Here's what we developed...

Complete demographics on ownership of tape equipment by configuration (8-track; 4-track; cassette; open reel; quadrasonic) according to geographic regions, market size, income, age of housewife, size of family.

Detailed findings encompassed the following data for each configuration:

- Tape equipment ownership by type
- Multiple ownership of equipment
- How and when unit(s) acquired
- Where unit(s) purchased
- Cost of unit(s) purchased
- Future purchasing plans of equipment by configuration
- Type of unit would buy (auto, home, portable by configuration)
- Future purchases—gifts vs. for self
- Age and Sex of most frequent users
- Age and Sex of purchaser
- Frequency of use
- Ownership of pre-recorded tapes
- Number of pre-recorded tapes purchased by month
- Tape gift-giving
- Where tapes are purchased
- Age and sex of purchaser of tapes
- Number of blank tapes purchased since acquisition of recorder.
- Number of blank tapes recorded
- Types of recording of blank tape
- Number of blank tapes recorded per month
- Awareness of 4 channel playback equipment
- Ownership of 4-channel playback system, whether disc or tape
- Membership in record/tape clubs

other facts about this study

- Based on a national probability sample of 5000 families, with special provisions for collecting data from family members who do not live at home (e.g. boarding students).
- Special emphasis on four channel tape equipment owned or planned to be purchased.
- Special appendix section—available to the purchaser of total study for \$150 additional—on ownership and use of High Fidelity components. (Normal cost for this study exclusively is \$300.)
- Print-outs of tables for tape equipment only; cassette tape only; 8 track cartridge only; blank tape only; available at special rates.
- The full cost of this study, if ordered by a single client would have been over \$13,000. It will be available on a non exclusive basis on or about December 15, 1971 at a total cost of

\$750 .

- For additional information contact any Billboard Publications Advertising Sales Account Executive or:
 Denis Hyland Murray Dorf
 Andy Tomko Larry Freeman
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Billboard Publications Marketing Sales and Services Organization

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From The Music Capitals of the World

• Continued from page 52

Interpreter of the Jacinto work is the **New Dimension Singers**, of which he is the leader.
OSKAR SALAZAR

TORONTO

CBS Radio now has a national rock show out of Winnipeg, titled "Major Progression." The one-hour show is hosted by **Lee Majors** and **Ann Stark** (Ann is also music coordinator at CFRW) and features new records, Canadian or otherwise. . . . **Dave Warren** is now hosting a nightly progressive music show on CFMQ-FM. . . . **Rita Coolidge** and **Marc Beuno** have just concluded a concert tour across Canada. . . . A&M is re-issuing "A Salty Dog" b/w "Homburg" by **Procol Harum** following the success on CHED Edmonton. A&M flew in a party of Eastern press people to cover **Procol Harum's** concert with the **Edmonton Symphony Orchestra**, which was recorded by **Wally Heider** as a probable next album.

VIENNA

A competition, "Youth Makes Music," was organized recently by the ORF (Austrian Radio) and the Ministry of Education. Prizes totalling \$4,400,000 were awarded to the winners. . . . **Cat Stevens**, **Gisela Mey** and **Festival Flamenco Gitano** gave concerts in Vienna recently in the series "Voices of the World." . . . Representing Austria at the sixth Coupe d'Europe Musicale, Yugoslavia, will be **Elfi Graf** (Polydor). **Aniko** (WM-Produktion) and **Waterloo & Robinson** (Amadeo). The festival is to be recorded by Yugoslav TV. . . . Polydor-Germany held a press conference in Vienna to mark the occasion of the first LP containing songs by **Arik Brauer** The artist, born in the Austrian capital in 1929, is a well-known painter of the so-called Phantastic Realism school. . . . A Philips LP, containing parts of the Bible, translated into the Viennese dialect and spoken by **Kurt Sornetz**, has been released by Phonogram. Eighty copies per day are sold of this best-seller. It is claimed. . . . Since Oct., Phonogram has distributed in Austria the British pop label **Chrysalis Records**, with artists like **Jethro Tull**, **Ten Years After**, and **Procol Harum**.

Polydor folk group **Das Berglandedeo** reached the local charts with its single "Ja, Wir San Mit'n Radl Da." As a result, the record is

being used in Germany and Switzerland. . . . New labels for distribution by Polydor are **Stax**, **CMC** and **Bell Records**. . . . **Ray Charles**, **Miles Davis** and **Oscar Peterson** have played concerts in Vienna. . . . DGG has opened its own bureau to promote its classical productions in the Austrian capital. The first such production, **Beethoven's** nine symphonies played by the **Vienna Philharmonic Orchestra** under **Karl Boehm**, was recorded. . . . European premiere of **Leonard Bernstein's** "Mass" will take place at the Vienna State Opera. . . . Soviet concert agency **Goskonzert** invited **Walter Berry** to give a **Liederabend** in Moscow. Berry will sing songs by **Mozart**, **Schubert**, **Brahms** and **Wolf**. In Oct., **Galina Wischewskaja**, accompanied by **Rostropovitch**, gave a **Liederabend** in Vienna. . . . Ariola recorded **Anna Moffo** in Salzburg, performing songs by **Schubert**, **Brahms** and **Schumann**, accompanied by **Gerald Moore**. . . . In Dec., **Decca** is to record **Richard Wagner's** "Parsifal," featuring the **Vienna Philharmonic Orchestra** conducted by **Georg Solti**, in Vienna. Title role will be sung by **Rene Collo**. . . . The **Vienna Chamber Orchestra**, under **Ernst Maerzendorfer**, has completed a successful tour of the U.S. . . . On May 2, 1972, **Christa Ludwig** and **Leonard Bernstein** will repeat their **Brahms Liederabend** in Vienna. In Nov. this year, a similar **Liederabend** took place in Carnegie Hall. **MANFRED SCHREIBER**

JOHANNESBURG

Liberace, who has received good notices during his concert tour of the Republic, is featured in an eight-minute sequence in the locally made film "Wapad." This is the first time **Liberace** has appeared in a movie outside the U.S. . . . Atlantic soul singer **Percy Sledge**, who enjoyed a successful tour of South Africa last year, is featured in a movie "Soul Africa." The movie was made by **Audio-Kine-Africa** and filmed during **Sledge's** visit to Swaziland in November, 1970. It was premiered in Johannesburg, Dec. 11. In the film, **Sledge** sings 10 numbers. An album of the soundtrack of the movie is currently in production. The movie fuses the sophisticated American "soul" of **Sledge** and the raw, uninhibited "soul" of Africa. Several numbers were specially written for **Sledge**. . . . Cape Town impresario **Ronnie Quibell** has booked several top acts for tours of the country during 1972. These

Nitro-Function LP Gets Strong Promo by Pye

LONDON—Pye is putting strong promotion behind the release of the first solo recording by former **Jimi Hendrix** bass player, **Billy Cox**, who now fronts the trio, **Nitro-Function**.

In addition to extensive trade and consumer advertising, **Pye** is organizing window displays in retail outlets throughout Britain incorporating giant blow-ups of the bat-like creature depicted on the album sleeve. The company is also circulating thousands of rubber bats and teaser posters reading "In this life nothing is certain except death, taxes and nitro-function."

Pye is flying **Cox** and his producer **Lelan Rogers** to the U.K. to meet national and musical press and for radio and TV promotion and the whistle stop trip will take in every major British city. There may also be stop-offs in Europe.

On his return to the States, **Rogers** will be negotiating a distribution deal for **Nitro-Function** in the U.S.

include **John Rowles**, **Tony Christie**, **Magna Carta**, **The Peddlers**, **The New Seekers**, **Middle of the Road**, **Peaches and Herb**, **Arthur Conley**, **Oscar Tony Jr.** and **Kiki Dee**.

Quibell has formed a temporary partnership with Cape Town agent **Selwyn Miller**, of **Selroy Music**, "to bring to the Republic a more progressive interest in pop entertainment by importing as many as possible of the artists who influence overseas trends in musical tastes."

Natal, jazz enthusiast, and hotelier **Michael Aldous**, in association with the **Argus Group of Newspapers**, has signed jazz-rock group **Chase** for a three-week concert tour of South Africa in January. The group will be appearing in **Johannesburg**, **Martitzburg**, **Cape Town**, **Durban** and **Pretoria**. Dates to appear before non-white audiences have also been arranged. . . . **Chase's** first single release "Get It On" has been banned by **Lourenco Marques Radio**. No reason was given. Meanwhile, maximum in-store promotion, posters, pamphlets and a 12-minute color film of the group in action has been arranged to stimulate interest in the tour.

Hawk, the country's top local act, undertook a two-month, 30 concert tour of the country on Dec. 3. The Afro-rock group's first album, "African Day," is selling well with sales exceeding the 4,000 mark within three weeks of release. . . . Music dealer **Stanley Domp** has concluded successful negotiations with **Leacock Pennebaker** for the South African rights of **Bob Dylan's** movie "Don't Look Back" which will be shown at centers throughout the country. He also obtained the rights for "Monteray Pop."

Country artist **Maureen Moore** returned from a visit to Nashville. She says plans are being completed to record an album in the States later next year. . . . **Eddie Eckstein** and **Paul Ditchfield**, both members of local pop group **Impi**, returned here Dec. 1 after reaching the finals of the 1971 Tokyo International Song Festival with the number "Oh God, It's Beautiful." **Ditchfield** composed the song and it was sung by **Eckstein**. It was the sole South African entry. . . . "Gypsies, Tramps and Thieves," the number by **Cher** that is high in the charts in Britain and America, has been banned by the South African Broadcasting Corp., because it deals with the activities of a prostitute.

A press-radio-dealer party was held by **Storm Records** and **Angela Music** Nov. 20 to celebrate the third birthday of both companies.
PETER FELDMAN
(Continued on page 56)

Atlantic to Be Part of U.K. Kinney in January

LONDON—Kinney has negotiated an early termination of **Polydor's** licensing agreement with **Atlantic** together with an agreement by **Polydor** to relinquish sell-off rights, which would have allowed a continuation of marketing until April 1973.

The arrangement, completed by **Kinney** chief **Ian Ralfini** and **Polydor** managing director **John Fruin**, means that **Atlantic** will become part of the **Kinney** group in the U.K. from the end of January, instead of March, which will become the month in which the label will be re-launched with a massive promotion campaign.

The purchase of existing **Atlantic** catalog involves about 200 titles. "With no more than a very few deletions, the whole **Atlantic** catalog will be available from us from the beginning of March along with new releases," commented **Ralfini**.

He added, "What I wanted was to have a full house as soon as possible. By arranging a clean break, there will be no confusion in the minds of dealers about which company to order **Atlantic** releases from."

Fruin stated, "I had intended

to do a complete marketing operation on **Atlantic's** back catalog, but a few weeks ago **Kinney** made an approach which brought about the new arrangement. It seemed sensible for **Kinney** to market the whole catalog under its direct control. A very agreeable financial settlement is involved and I am now free to concentrate completely on our own and other licensed product."

Hjelm Joins Electra Jan. 1

STOCKHOLM — Record producer **Carl-Erik Hjelm** leaves **CBS-Cupol** to work for **Grammofon AB Electra** beginning Jan. 1.

Hjelm started his career as a record producer with **Philips-Sonora**, for whom he worked until the autumn of 1968, when the **CBS** label was introduced in Sweden. **Hjelm**, who had joined **Philips-Sonora** in February 1966 from the **Electra** company, worked as manager for **Swedish CBS** and was with the company when the **CBS-Cupol** organization was formed early in 1970.

U.K. and Europe-Wide Open for Rock Theater

• Continued from page 51

ary with a list of major artists which include **Curved Air**, **Poco**, **Rick Nelson**, the **Faces** and a new **Jimi Hendrix** film, **Day In Berkeley** which has its British premiere at the **Rainbow** in January.

In addition **Morris** is now part of a European network of promoters. "There are five or six really excellent promoters in Europe but there has always been the need for greater liaison between them. Now there is. Obviously by running the

Rainbow I have to be involved in Europe—for the benefit of the acts. So now there is cooperation between us all bringing acts to Europe for tours," he comments.

Morris has brought with him from **New York** many of the key personnel from the **Fillmore East**, including **Chris Langhart** who designed all the technical systems for the **Woodstock Festival**. "There is in this building at least five people I have worked with for four years and 10 I've been with for three years. It becomes automatic in the end. If I want a job done I contact the people I know can do it."

Morris also imported **Joe's Lights** from **New York**, which, as the **Joshua Light Show**, was a major attraction at the **Fillmore East**. **Joe's Lights** are perhaps the most sophisticated light show in the world and **Morris** has installed the show as permanent residents at the **Rainbow**.

Morris was also careful not to alienate people in the neighborhood. "A lot of long-haired people are going to come to the **Rainbow** so we decided to try to become part of the community. On Nov. 5, for instance, we blew up \$1000 worth of fireworks in **Finsbury Park** for the local children."

A new theatre had been born.

Staples Near End of Swing

LONDON—U.S. soul and gospel group the **Staple Singers**—featuring 57-year-old **Pop Staples** and his three daughters—are concluding a successful tour of **West Germany**.

During their 10-concert German tour, the group took a day off to make a promotional visit to **London**.

Pop Staples and his daughters — **Mavis**, **Cleo** and **Yvonne** — who come from **Drew, Miss.**, have already completed successful tours of **Africa**, **India**, **Japan**, **Hawaii** and **Persia**.

Makeba Cuts in S. Africa

PARIS — South African-born singer **Miriam Makeba** has resumed her recording career in her chosen home of **Conakry**, the capital of **Guinea**, in **West Africa**.

Miss Makeba has cut a series of six singles for the state-owned **Syliphone Co.** (Address: B.P. 838 **Conakry**), all backed by a **Guinean orchestra**. Featuring many folk-lore themes from **Guinea**, **Miss Makeba** also chose a song by the composer of "Mammy Blues," **France's** **Hubert Giraud**, entitled "L'Enfant Et La Gazelle" (The Child & the Gazelle).

Miss Makeba has also just released her first album for **Syliphone**, "Calling All Africans at Home and Abroad," recorded during a recent concert at the **People's Palace** in **Conakry**. This disk contains several revolutionary numbers as well as traditional themes.

Married to former black power leader **Stokely Carmichael**, **Miss Makeba** has lived in the **West African Republic** for two years.

She appeared at the **Paris Olympian Theater** last May.

Syliphone is distributed in **France** and in many parts of **Africa** by **Sonodisc**, based at 10 **Ter. Rue Bessieres**, **Paris 17**. **Sonodisc** also distributes many other labels from **African countries**, mainly in the **French-speaking zone**.

Bolivian Music

• Continued from page 50

A foreign artist will pick up one of our native songs and make it a hit. For example, **Simon and Garfunkel** and **European** artists have had great success with "Condor Pasa," which is a Bolivian song in the native Indian language of **Quechua**. Many groups here were singing it long before **Simon and Garfunkel** made it famous. This is a good example where we waited for a foreign recording artist to come along to make one of our own songs a hit."



SEATTLE MAYOR **WES UHLMAN** greets **MGM** recording group, the **Four Leaves**, who were introduced to **Seattle** press and disk jockeys at a reception held at the **Edgewater Hotel**. The Japanese group was discovered by **Mike Curb**, president of **MGM Records**, while on a recent tour through **Japan**. The **Four Leaves'** first disk for the **MGM** label is titled "Season of the Sun" and will be released early in **December**. Shown, left to right, are **Mayor Wes Uhlman**; the **Four Leaves**: **Mabo**, **Koji**, **Tabo**, **Toshi**, and **Mr. Takahashi**, Japanese Vice Counsel stationed in **Seattle**.



If you're looking for Shelter in Europe it's on the Philips label

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is proud to announce its co-operation with



SHELTER RECORDS U.S.A.

HITS OF THE WORLD

Billboard

AUSTRALIA
(Courtesy Go-Set)

This Week

- 1 BANKS OF THE OHIO—Olivia Newton-Johns (Interfusion)
- 2 MAGGIE MAY—Rod Stewart (Mercury)
- 3 MAMMY BLUE—Joel Daye (Riviera)
- 4 LOVE IS A BEAUTIFUL SONG—Dave Mills (Albert)
- 5 THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Astor)
- 6 SIGNS—Five Man Electrical Band (MGM)
- 7 SPEAK TO THE SKY—Ricky Springfield (Sparmac)
- 8 GYPSIES TRAMPS AND THIEVES—Cher (MCA)
- 9 UNCLE ALBERT/ADMIRAL HALSEY—Paul & Linda McCartney (Apple)
- 10 PEACE TRAIN—Cat Stevens (Island)

BELGIUM
(Courtesy Hemo)

This Week

- 1 SOLEY SOLEY—Middle of the Road (RCA)
- 2 MAMMY BLUE—Pop Tops (Carrere)
- 3 THE WITCH QUEEN OF NEW ORLEANS—Redbone (CBS)
- 4 IEDER MENS—Pat Seater (Start)
- 5 HELP—Tony Ronald (Ariola)
- 6 ZEVEN ANJERS ZEVEN ROZEN—Willy Sommers (Vogue)
- 7 SPANISH HARMONY—Aretha Franklin (Barclay)
- 8 SCHOEN IST ES—Roy Black & Anita (Polydor)
- 9 MAGGIE MAY—Rod Stewart (Mercury)
- 10 ONYX LIES—Greenfield & Cook (Polydor)

BELGIUM (French)
(Courtesy Telemoustique)

This Week

- 1 HELP—Tony Ronald (Ariola)
- 2 L'AVENTURA—Stone & Charden (RCA)
- 3 SOLEY SOLEY—Middle of the Road (RCA)
- 4 EVERYDAY I HAVE TO CRY SOME—Mardi Gras (Map City)
- 5 MAMMY BLUE—Joel Daye (Barclay)
- 6 MA CHANCE C'EST DE T'AVOUR JE H'AI JAMAIS AIME COMME JE T'AIME—Frederic Frantz (Sire)
- 7 ACROPOLIS ADIEU—Mireille Mathieu (Barclay)
- 8 IL—Gerard Lenorman (CBS)
- 9 TOP CONCERTO SHOW—Pop Concerto Orchestre (A Z)
- 10 BORRIQUITO—Peret (RCA)

BRITAIN
(Courtesy Record & Tape Retailer)

This Week

- 1 ERNIE (THE FASTEST MILKMAN IN THE WEST)—Benny Hill (Columbia)
- 2 JEEPERS—(Fly) Campbell-Connelly (Tony Visconti)
- 3 COZ I LUV YOU—Slade (Polydor)—Bara Schroeder (Chas. Chandle)
- 4 TOKOLOSHE MAN—John Kongos (Fly)—Essex (Gus Dudgeon)
- 5 GYPSIES TRAMPS AND THIEVES—Cher (MCA)—Campbell Connelly (Snuff Garrett)
- 6 BANKS OF THE OHIO—Olivia Newton-John (Pye)—Blue Gum (Welch/Farrar)
- 7 THEME FROM SHAFT—Isaac Hayes (Stax) Carlin (Isaac Hayes)
- 8 TILL—Tom Jones (Decca) Chappell (Gordon Mills)
- 9 NO MATTER HOW I TRY—Gilbert O'Sullivan (MAM) April/MAM (Gordian Mills)
- 10 JOHNNY REGGAE—Piglets (Bell) Jonio (Jonathan King)
- 11 RUN BABY RUN—Newbeats (London)—Cuff-Rose
- 12 SOMETHING TELLS ME (SOMETHING'S GONNA HAPPEN TONIGHT)—Cilla Black (Parlophone) Cookaway (George Martin)
- 13 I WILL RETURN—Springwater (Polydor)—Jig-Saw (P. Cordell/D. Williams)
- 14 SING A SONG OF FREEDOM—Cliff Richard (Columbia) Big Secret/Rondor (Norrie Paramor)
- 15 SUPERFRENCH—Diana Ross (Tamla Motown)—Jobete/Carlin—(Ashford/V. Simpson)
- 16 LET'S SEE ACTION—Who (Discos) (Who Glyn Johns)
- 17 42 IT MUST BE LOVE—Labi Siffre (Pye)—Groovy (Labi Siffre)
- 18 FIREBALL—Deep Purple (Harvest) Hec (Deep Purple)
- 19 MAGGIE MAY—Rod Stewart (Mercury)—Chappell—GH Music (Rod Stewart)
- 20 SOFT WHISPERING I LOVE YOU—Congregation (Columbia) Cookaway (John Burgess)
- 21 IS THIS THE WAY TO AMARILLO—Tony Christie (MCA)—ATV Kirshner/M. Murray P. Callender
- 22 41 I JUST WANT TO BELIEVE—Elvis Presley (RCA) (Screen-Gems/Columbia)

DENMARK
(Courtesy Danish Group of IFPI)

This Week

- 1 SCHOEN IST ES AUF DER WELT ZU SEIN—Roy Black & Anita Hegerland (Polydor)—Intersong
- 2 FLIRT (SAMME STED SAMME TID)—Gitte Haenning (HMV)—Imudico
- 3 SOLEY SOLEY—Middle of the Road (RCA)—Stig Anderson
- 4 MAMMY BLUE—Pop Tops (Metronome)—Sonet
- 5 TOM-TOM TURNAROUND—New World (Columbia)—Stig Anderson
- 6 JEG GOER HVAD JEG KAN POR MARIA—Poul Rudl (Odeon)—Imudico
- 7 I DID WHAT I DID FOR MARIA—Tony Christie (MCA)—Imudico
- 8 MAMMY BLUE—Roger Whittaker (Philips)—Sonet
- 9 EN JEG KAN ELSKE—Pia Ortkær (Triola)—Imudico
- 10 BUTTERFLY—Danyel Gerard (CBS)—April

FRANCE
(Courtesy Centre D'Information et de Documentation de Disque National)

This Week

- 1 LE RIRE DU SERGENT—Michel Sardou (Philips)
- 2 L'AVENTURA—Stone-Charnden (Discos)
- 3 MAMMY BLUE—Nicolella (CED)
- 4 ACROPOLIS ADIEU—M. Mathieu Siffre (Pye)—Groovy (Labi Siffre)
- 5 L'AMOUR CA FAIT PASSER LE TEMPS—M. Amon (CBS)
- 6 IL—Gerard Lenorman (CBS)
- 7 VIENS AVEC NOUS—Triangle (Pathe-Marc/Pathe)
- 8 FILS DE PERSONNE—J. Hally-day (Philips)
- 9 FILLE DU ENT—P. Groscolas (CBS/Maxi)
- 10 JE MECLATE AU SENEGAL—M. Circus (Vogue)

This Week

- 1 MAMMY BLUE—Pop Tops (Carrere)
- 2 MAMMY BLUE—J. Daye (CED)

23 — SOLEY SOLEY—Middle of the Road (RCA)—Sunbury
Giacometti (Jack Dauterive)

24 13 LOOK AROUND—Vince Hill (Columbia)—Famous/Chnp-pell (Norman Newell)

25 23 FOR ALL WE KNOW—Shirley Bassey (A&M) Artists—Ampar (Johnny Harris)

26 45 MORNING—Cal Doonican (Frantz)—Melanie (Johnnie King)

27 34 YOU GOTTA HAVE LOVE IN YOUR HEART—Supreme/Four Tops (Tamla Motown)—Jobete/Carlin (Clay McMurray)

28 36 HOOKED ON A FEELING—Jonathan King (Decca) London Tree (Jonathan King)

29 30 RIDERS ON THE STORM—Doors (Elektra)—Rondor (Bruce Botnick/Doors)

30 11 Tired OF BEING ALONE—Al Green (A&M)—Green/Burlington (W. Mitchell/Al Green)

31 15 THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Vanguard)—Feldman (Jack Lothrop)

32 49 KARA KARA—New World RAK (Chinnichap/RAK) Michie (Wood/Lynne)

33 31 BURUNDI BLACK—Burund Stephenson Get (Barclay) (Burlington)

34 47 WHEN YOU GET RIGHT DOWN—CBS (Screen-Gems/Columbia) Stan Vincent

35 16 WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)—Novelone/April/Blackwood (Pat & Lolly Vegas)

36 26 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA) Sunbury (G. Tost)

37 29 DID YOU EVER—Nancy & Lee (Reprise)—London Tree (L. Hazelwood/N. Sinatra)

43 43 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Flaminio (O. Tost/I Greco)

39 25 CHINA TOWN—Move (Harvest) Roy Wood/Carlin (H. Wood/Lynne)

40 22 SULTANA—Titanic (CBS) April (H. Grundy/M. Clark)

41 28 FREEDOM COME, FREEDOM GO—Fortunes (Capitol)—Cookway (Cook & Greenaway)

42 24 SUPERSTAR/FOR ALL WE KNOW—Carpenters (A&M)—Rondor (Jack Dauterive)

43 35 BACK ON THE ROAD—Marmalade (Decca) Catrine (Marmalade)

44 — JAILHOUSE ROCK—Elvis Presley (Capitol)—Carlin

45 33 LADY LOVE BUG—Clodagh Rogers (RCA)—Kangaroo/April (Kenny Young)

46 17 BRN—Scott English (Rorse)—Graphite/Screen Gem (Do Bloxham)

47 48 HEY AMERICA—James Brown (Mojo)—P. Maurice (James Brown)

48 — THE PERSUADERS—John Barry Orchestra (CBS)—ATV Kirshner (John Barry)

49 27 KEEP ON DANCING—Bay City (Bell)—Jewell (Jonathan King)

50 — SAVE THE CHILDREN—Marvin Gaye (Tamla Motown)—Jobete/Carlin Marvin Gaye

JAPAN
(Courtesy Music Labo Inc.)

This Week

- 1 AME NO MIDOSUJI—O Yan Hui Hui (Toshits)—UA-Japan
- 2 MAMMY BLUE—Pop Tops (Philips)—Takyo Music
- 3 OMATSURI NO YORU—Rumiko Kinami (CBS/Sony)—Nishion
- 4 MIZUIRO NI KOI—Mari Amachi (CBS/Sony)—Watanabe
- 5 POLYUSHKA—POLYE—Masami Kikuchi (CBS/Sony)—Nishion
- 6 NAMIDAKARA ASHITA E—Masaki Sakai (Columbia)—Nishion
- 7 SHIOKAZE NO MELODY—Saori Minami (CBS/Sony)—Nishion
- 8 TOUT TOUT POUR MA CHERIE—Michel Polnareff (Epic)
- 9 NAGASAKI KARA FUNE NI NOTTE—Hiroshi Isouki Minoruhojone—Nishion
- 10 WATASHI NO JYOKAMACHI—Rumiko Koyanagi (Reprise)—Watanabe
- 11 AME NO BALLADE—Masayuki Yubara (Union)—JCM
- 12 SUPERSTAR—Carpenters (A&M)—Taiyo
- 13 AKUMA CA NIKU—Takao Hiraata & Sellstars (Dan)—Toshiba
- 14 GET IT ON—Chase (Epic)—Toshiba
- 15 TOKU HANARETE KOMORIUTA—Nami Shirakawa (Pioneer)—Tokyo 12 channel
- 16 AME NO HI NO BLUES—Yuko Nagisa (Toshits)—Takara/Jima
- 17 IMAGINE—John Lennon (Apple)—Folster
- 18 KIM I O NOSETTE—Kenji Sawada (Polydor)—Watanabe
- 19 CHIKUY WA HITOTSU—Four Leaves (CBS/Sony)—April M.
- 20 KOIBITO MO INAINONI—Simons (RCA)—Mytica

MEXICO
(Courtesy Radio MB)

This Week

- 1 POR QUE IO TE AMO—Sandro (CBS)
- 2 ROSA MARCHITA—Roberto Jordan (RCA)
- 3 UNCLE ALBERT (Tio Alberto)—Paul & Linda McCartney (Apple)
- 4 MONKBERRY MOON DELIGHT (El Monje)—Paul & Linda McCartney (Apple)
- 5 ROSAS ROJAS—Massimo Ranieri (CBS)
- 6 BUTTERFLY (Mariposa)—Danyel Gerard (CBS)
- 7 INSIDE LOOKIN' OUT Mirando hacia afuera—Grand Funk (Capitol)
- 8 MAMMY BLUE—Joel Daye (Gamma)—Pop Tops (Orfeon)
- 9 A DONDE VA NUESTRO AMOR—Angelica Maria (RCA)
- 10 DOUBLE BARREL (Doble Barril)—Dave & Ansel Collins (Philips)

NORWAY
(Courtesy Danish Group IFPI)

This Week

- 1 MAMMY BLUE—Pop Tops (Metronome)—Mimosa
- 2 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Imudico
- 3 SOLEY SOLEY—Middle of the Road (RCA)—Sweden
- 4 MAMMY BLUE—Joel Daye (Gamma)—Mimosa
- 5 PEOPLE IN MOTION—Soft (Polydor)—Sonora
- 6 SULTANA—Titanic (CBS)—April
- 7 POUR UN FLIRT—Michel Delpech (Barclay)—Imudico
- 8 BANGLA DESH—George Harrison (Apple)—Essex
- 9 BUTTERFLY—Danyel Gerard (CBS)—Arno Bendtsen
- 10 EAT AT HOME—Linda & Paul McCartney (Apple)—Essex

PUERTO RICO
(Courtesy of WKAQ-El Mando)

This Week

- 1 PAYSANO—La Selecta (Horoscopo)
- 2 ESTAY TU CANCION—Orlando (Decca)
- 3 ABRANCAME LA VIDA—Fijuan (Kubaney)
- 4 PAMPANDA DEL SOPOR—Tuna (Decca) (H. Parade)
- 5 PEFIDIA—Chivricco (Cotique)
- 6 VUELVO O VIVIR—Sabu (Exitos)
- 7 AMANTES—Santos Colon (Tico)

3 THE FOOL—G. Montagne (CBS)

4 POP CONCERTO—Pop Concerto Orch. (Discos)

5 SAGCO & VANZETTI—J. Baez (RCA)

6 LET'S SEE THE ACTION—Who (Polydor)

7 IL ET LA UNE FOIS DANS L'QUEST—Soundtrack (RCA)

8 GET IT ON—T. Rex (CBS)

9 OSANNA—Axis (CED)

10 IMAGINE—John Lennon (Pathe-Marc/Apple)

SINGAPORE
(Courtesy Redifusion)

This Week

- 1 MAGGIE MAY—Rod Stewart (Mercury)
- 2 SUPERSTAR—Carpenters (A&M)
- 3 YO YO—Osmonds (MGM)
- 4 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA)
- 5 GYPSIES TRAMPS & THIEVES—Cher (Kapp)
- 6 WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)
- 7 UNCLE ALBERT—Paul & Linda McCartney (Apple)
- 8 IMAGINE—John Lennon (Apple)
- 9 ANOTHER TIME, ANOTHER PLACE—Englebert Humperdinck (Decca)
- 10 BANKS OF THE OHIO—Olivia Newton-John (International)

SOUTH AFRICA
(Courtesy Southern African Record Manufacturers & Distributors Assoc.)

This Week

- 1 MAMMY BLUE—Charisma (CBS)—Intersong GRC
- 2 BUTTERFLY—Danyel Gerard (CBS)—MFA
- 3 GET ME SOME HELP—Neyille Whitemill (Gallo)—Continental Gallo
- 4 AME NO BALLADE—Masayuki Yubara (Union)—JCM
- 5 YOU—Peter Maffay (Gallo)—Ardmore & Beechwood, Gallo
- 6 NEVER ENDING SONG OF LOVE—New Seekers (Philips)—Lactrec, Trutone
- 7 WHAT ARE YOU DOING SUNDAY—Dawn (Stateside)—Intersong, EMI
- 8 PAPA'S GONNA KISS IT BETTER—William E (IRC)—Acuff-Rose, Teal
- 9 DID YOU EVER—Lee Hazelwood/Nancy Sinatra (Reprise)—Essex, Teal
- 10 STAGGER LEE—Tommy Roe (ABC-Paramount)—Lactrec, Trutone

SPAIN
(Courtesy Escudera a la Fama)

This Week

- 1 THE FOOL—Gilbert Montagne (CBS)
- 2 MAMMY BLUE—Roger Whittaker (Philips); James Darren (RCA); Hot Tops (EMI); Ricky Shayne (Fermata); Apocalyptic (CBS); Punch (MCA)—Korn
- 3 SOLEY SOLEY—Middle of the Road (RCA)—Relay
- 4 FOR ALL THE PEOPLE—Morgan (Odeon); Chrestee Lee (RCA); Robert Frank (CBS)
- 5 FREEDOM COMES, FREEDOM GOES—Fortuna (Odeon)
- 6 EL O YO MUNCA PODRE DECIRTE ADIOS—Sabu (M. Hall)—Kleiman
- 7 CARMEN—Tregob (CBS); 2da. Civilization (D. Jockey); Grupo 5 (MCA)
- 8 OHO AHA—Los Angeles (M. Hall); Freedom (Odeon)
- 9 PERO ANOCHE EN LA PLAYA Pino Donaggio (RCA); Damian (D. Jockey)
- 10 MAMALU CAHUE—Johnny Tedesco (Philips)—Melograf

SWEDEN
(Courtesy Radio Sweden)

This Week

- 1 MAMMY BLUE—Pop Tops (Metronome)—Sonet
- 2 LED ZEPPELIN IV (LP)—Led Zepplin (Atlantic)—Multitone
- 3 SANTANA (LP)—Santana (CBS)
- 4 ANNA OCH MEJ—Lalla Hansson (Columbia)—Ehring-Forsgren
- 5 TOM-TOM TURNAROUND—The New World (Rak)—Sweden
- 6 JESUS CHRIST SUPERSTAR (LP)—Various Artists (MCS)—Universal-Film
- 7 MAMMY BLUE—Daye (Barclay)—Sonet
- 8 SPRING MOT ULLA, SPRING (LP)—Cornelius Vreeswijk (Philips)—Intersong
- 9 EKSEPTION 00.04 (LP)—Ekseption (Philips)—No. Publ.
- 10 IMAGINE (LP)—John Lennon (Apple)—LR

8 EL CARRETERO VA—Alfredo Vargas (Cotique)

9 TIO YO—Tempo 70 (MC)

10 TIO EL MUNDO—Jose M. Class (Meliz)

SPAIN
(Courtesy Escudera a la Fama)

This Week

- 1 THE FOOL—Gilbert Montagne (CBS)
- 2 MAMMY BLUE—Roger Whittaker (Philips); James Darren (RCA); Hot Tops (EMI); Ricky Shayne (Fermata); Apocalyptic (CBS); Punch (MCA)—Korn
- 3 SOLEY SOLEY—Middle of the Road (RCA)—Relay
- 4 FOR ALL THE PEOPLE—Morgan (Odeon); Chrestee Lee (RCA); Robert Frank (CBS)
- 5 FREEDOM COMES, FREEDOM GOES—Fortuna (Odeon)
- 6 EL O YO MUNCA PODRE DECIRTE ADIOS—Sabu (M. Hall)—Kleiman
- 7 CARMEN—Tregob (CBS); 2da. Civilization (D. Jockey); Grupo 5 (MCA)
- 8 OHO AHA—Los Angeles (M. Hall); Freedom (Odeon)
- 9 PERO ANOCHE EN LA PLAYA Pino Donaggio (RCA); Damian (D. Jockey)
- 10 MAMALU CAHUE—Johnny Tedesco (Philips)—Melograf

SWEDEN
(Courtesy Radio Sweden)

This Week

- 1 MAMMY BLUE—Pop Tops (Metronome)—Sonet
- 2 LED ZEPPELIN IV (LP)—Led Zepplin (Atlantic)—Multitone
- 3 SANTANA (LP)—Santana (CBS)
- 4 ANNA OCH MEJ—Lalla Hansson (Columbia)—Ehring-Forsgren
- 5 TOM-TOM TURNAROUND—The New World (Rak)—Sweden
- 6 JESUS CHRIST SUPERSTAR (LP)—Various Artists (MCS)—Universal-Film
- 7 MAMMY BLUE—Daye (Barclay)—Sonet
- 8 SPRING MOT ULLA, SPRING (LP)—Cornelius Vreeswijk (Philips)—Intersong
- 9 EKSEPTION 00.04 (LP)—Ekseption (Philips)—No. Publ.
- 10 IMAGINE (LP)—John Lennon (Apple)—LR

From The Music Capitals of the World

Continued from page 54

RIO DE JANEIRO

RCA is launching a major promotion on composer-artist team, Antonio Carlos and Jocaif from Bahla, following the success of their "Desacato" (Insult). The company has also issued an album by veteran Nelson Gonçalves. . . . Samba stylist Marlo Reis has returned to recording via an album on Elenco of 1920 and 1930 Brazilian favorites. The album was introduced with a reception at the Copacabana Hotel. . . . Philips has issued a live recording of Maria Bethania's one woman show that is drawing good crowds at the Praia Theaters. Miss Bethania sings the music of her brother Caetano Veloso, Dorival Caymi, Baden Powell and Jorge Ben.

HENRY JOHNSTON

SPECIAL MERIT PICKS

Continued from page 48

SOUNDTRACK

SOUNDTRACK—Sometimes a Great Notion. Decca DL 79185

Henry Mancini composed all the music and Charley Pride sings the Bergmans' lyric; together they create a truly fine soundtrack LP which will attract much attention in both pop and country circles. The flavor is definitely country to go along with the feel of the new flick, starring Paul Newman. But the music is definitely Mancini and will be added to his string of soundtrack hits.

CLASSICAL

VLADIMIR ASHKENAZY PLAYS LISZT—London CS 6719

An ebullient, breathtaking performance of eight of Liszt's "Etudes d'Execution Transcendante," some of the most challenging piano music ever written.

BEETHOVEN: SYMPHONIE NO. 9 — Eugene Jochum with the Concertgebouw Orchestra, Amsterdam. Philips 6700 040

Philips' new edition of "Beethoven Ninth Symphony" outing gets a truly fine, right-down-the-middle reading from Eugen Jochum and the Concertgebouw Orchestra of Amsterdam.

SOUL

JESSE NILL—Naturally. Blue Thumb BTS 31

Although he is new as a solo, Jesse Nill has been writing for sometime and in this debut album he really gets down with it. Included here are "Naturally," "The Key," "I've Been Hurt" and the title cut "Naturally." Good bow.

CHRISTMAS

VARIOUS ARTISTS—This Is Christmas. RCA VPS 6046

Listed as a "Great Buy," this two record set at a low price certainly proves just that! Various artists include Henry Mancini with carols, Jack Jones with "Have Yourself a Merry Little Christmas," Boston Pops with "Santa Claus Is Comin' to Town," Jim Reeves' "Silver Bells," Kale Smith with carols, and many more.

THE GREAT IMIC-4 EXPOSE

ANNOUNCING THE INTERNATIONAL MUSIC INDUSTRY EXPOSITION

Very few times has a meeting taken place that caught the eyes of so many influentials at one time. In the past, the policy has been to keep top level meetings under wraps. Not so in the case of the International Music Industry Conference (IMIC-4). For three years, decision makers in the music industry have been openly meeting to plan the future of their business.

Now, for the fourth consecutive year, another meeting of a large and important group of executives is set to get underway. Set in the exotic backdrop of Acapulco, Mexico, IMIC-4 convenes with an assembly of music world executives, who will discuss the destiny of the multi-billion dollar music industry. An entire industry gathered in one place for one week: April 30 through May 5!

And now, for the first time in three years, the Billboard World Group in response to requests is making available a limited number of display booths to expose industry influentials to exhibits of new hardware, new software and new developments in the home entertainment and music field.

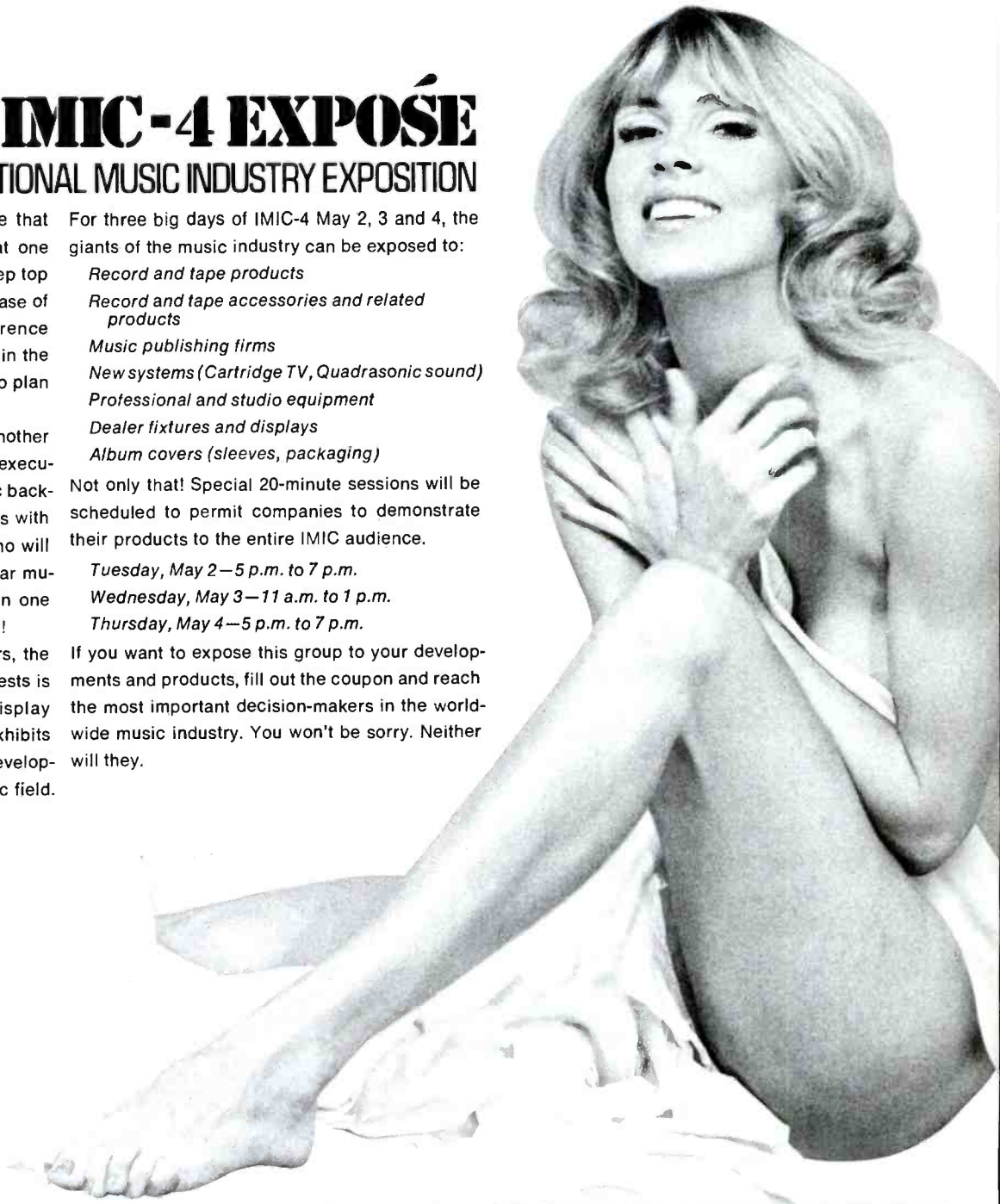
For three big days of IMIC-4 May 2, 3 and 4, the giants of the music industry can be exposed to:

- Record and tape products*
- Record and tape accessories and related products*
- Music publishing firms*
- New systems (Cartridge TV, Quadrasonic sound)*
- Professional and studio equipment*
- Dealer fixtures and displays*
- Album covers (sleeves, packaging)*

Not only that! Special 20-minute sessions will be scheduled to permit companies to demonstrate their products to the entire IMIC audience.

- Tuesday, May 2—5 p.m. to 7 p.m.*
- Wednesday, May 3—11 a.m. to 1 p.m.*
- Thursday, May 4—5 p.m. to 7 p.m.*

If you want to expose this group to your developments and products, fill out the coupon and reach the most important decision-makers in the worldwide music industry. You won't be sorry. Neither will they.



CONFERENCE EXHIBITION FORM

THE 4TH INTERNATIONAL MUSIC INDUSTRY CONFERENCE

APRIL 30 - MAY 5, 1972 / ACAPULCO, MEXICO

MAIL REGISTRATION TO:
IMIC-4, 9th Floor, 300 Madison Avenue/New York, N.Y. 10017

Make checks payable to:
International Music Industry Conference. Check must accompany registration.
Conference fee does not include hotel accommodations.

CONFERENCE EXHIBITION FEE: BOOTH (INCLUDING ONE REGISTRATION)—\$800
Please make all checks payable in U.S. dollars, dollar drafts, or sterling.

Complete form and mail with check—50% payable with application.

NAME OF ORGANIZATION _____

BY—TITLE _____

NAME OF REGISTRANT _____

STREET ADDRESS _____

CITY, STATE OR COUNTRY _____

PRODUCTS TO BE EXHIBITED: 1. _____ 2. _____ 3. _____ 4. _____

Do you want an Audition Suite—Yes No Do you want to demonstrate to IMIC audience—Yes No

In making your reservations for booth space, kindly indicate more than one booth number. In the event that your first choice is taken, we will assign the next booth number to you. If you would like more than one booth, please put in all of the booth numbers next to your first choice.

PLEASE RESERVE BOOTH NO.	
(first choice)	(second choice)
(third choice)	(fourth choice)

112	114	136	138	160
110	116	134	140	158
108	118	132	142	156
106	120	130	144	154
104	122	128	146	152
102	124	126	148	150
100				



Render unto Caesar that which is Caesar's



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



Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet.)

Billboard TOP LP'S

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	2	SLY & THE FAMILY STONE There's a Riot Goin' On Epic KE 30986 (CBS)	6
★	5	LED ZEPPELIN Atlantic SD 7208	4
3	1	SANTANA Columbia KC 30595	10
4	3	CAT STEVENS Teaser & the Firecat A&M SP 4313	11
5	6	CHICAGO At Carnegie Hall Columbia C&X 30865	6
★	10	GRAND FUNK RAILROAD E Pluribus Funk Grand Funk Railroad SW 853 (Capitol)	3
7	4	SHAFT Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)	18
★	91	CAROLE KING Music Ode SP 77013 (A&M)	2
9	7	JOHN LENNON Imagine Apple 3379	14
10	9	CAROLE KING Tapestry Ode SP 77009 (A&M)	37
11	11	NEIL DIAMOND Stones Uni 93106 (MCA)	6
12	8	ROD STEWART Every Picture Tells a Story Mercury SRM 1-609	27
13	12	DONNY OSMOND To You With Love MGM SE 4797	7
★	15	ALL IN THE FAMILY TV Cast Atlantic SD 7210	5
★	17	ELTON JOHN Madman Across the Water Uni 93120 (MCA)	4
16	13	THREE DOG NIGHT Harmony Dunhill DSX 30108	9
17	18	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)	56
★	34	DON McLEAN American Pie United Artists UAS 5535	6
19	14	WHO Meaty, Beaty, Big & Bouncy Decca DL 79184 (MCA)	5
★	30	BOB DYLAN'S GREATEST HITS, VOL. 2 Columbia KG 31120	2
★	22	HUMBLE PIE Performance: Rockin' the Fillmore A&M SP 3506	7
22	16	CARPENTERS A&M SP 3502	29
23	20	CHER Kapp KS 3649 (MCA)	13
★	37	ROBERTA FLACK Quiet Fire Atlantic SD 1594	2
25	25	PARTRIDGE FAMILY Sound Magazine Bell 6064	17
★	39	MELANIE Gather Me Neighborhood NRS 47001 (Paramount)	6
★	49	ALICE COOPER Killer Warner Bros. BS 2567	3
28	24	BLACK SABBATH Master of Reality Warner Bros. BS 7562	16
★	44	ISAAC HAYES Black Moses Enterprise ENS 2-5003 (Stax/Volt)	2
30	21	CHI-LITES (For God's Sake) Give More Power to the People Brunswick BL 754170	18
31	19	MOODY BLUES Every Good Boy Deserves Favour Threshold THS 5 (London)	18
32	23	MARVIN GAYE What's Going On Tamla TS 310 (Motown)	28
33	26	BARBRA JOAN STREISAND Columbia KC 30792	14
34	27	VAN MORRISON Tupelo Honey Warner Bros. WS 1950	8
35	29	WHO Who's Next Decca DL 79182 (MCA)	19

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
★	71	TRAFFIC Low Spark of High Heeled Boys Island SW 9306 (Capitol)	2
37	38	FREDDIE HART Easy Loving Capitol ST 838	11
38	32	JACKSON 5/SOUNDTRACK Goin' Back to Indiana Motown M 742 L	10
39	31	DOORS Other Voices Elektra EKS 75017	7
40	41	JETHRO TULL Aqualung Reprise MS 2035	32
★	61	PETER NERO Summer of '42 Columbia C 31105	4
42	42	CAT STEVENS Tea for the Tillerman A&M SP 4280	46
43	43	JAMES TAYLOR Mud Slide Slim and the Blue Horizon Warner Bros. BS 2561	32
★	52	HUDSON & LANDRY Losing Their Heads Dore 326	4
★	63	CHARLEY PRIDE Sings Heart Songs RCA LSP 4617	3
46	46	JEFF BECK GROUP Rough & Ready Epic KE 30973 (CBS)	7
★	62	LES CRANE Desiderata Warner Bros. BS 2570	3
48	50	DIONNE WARWICK & STORY Scepter SPS 2-596	8
★	53	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	8
★	58	YES ALBUM Atlantic SD 8283	25
★	103	DENNIS COFFEY & THE DETROIT GUITAR BAND Evolution Sussex SXBS 7004 (Buddah)	6
52	28	PAUL & LINDA MCCARTNEY Ram Apple SMAS 3375	29
53	33	JIMI HENDRIX/SOUNDTRACK Rainbow Bridge Reprise MS 2040	11
54	54	DONNY OSMOND ALBUM MGM SE 4782	24
55	35	SONNY & CHER LIVE Kapp KS 3654 (MCA)	12
56	56	QUINCY JONES Smackwater Jack S&M SP 3037	10
57	47	JOAN BAEZ Blessed Are... Vanguard VSD 5670/1	14
★	—	MOUNTAIN Flowered Evil Windmill 5501 (Bell)	1
59	40	CURTIS MAYFIELD Roots Curton CRS 8009 (Buddah)	7
60	36	ARETHA FRANKLIN Aretha's Greatest Hits Atlantic SD 8295	13
61	65	SUMMER OF '42 Soundtrack Warner Bros. WS 1925	15
62	51	JEFFERSON AIRPLANE Bark Grunt FTR 1001 (RCA)	14
63	59	CHICAGO TRANSIT AUTHORITY Columbia GP 8	136
64	48	LEE MICHAELS 5th A&M SP 4302	29
65	69	PARTRIDGE FAMILY Up to Date Bell 6059	38
★	—	FACES A Nod Is as Good as a Blind Horse Warner Bros. WS 2574	1
67	57	KRIS KRISTOFFERSON The Silver Tongued Devil & I Monument Z 30679 (CBS)	21
68	70	ALLMAN BROS. BAND At Fillmore East Capricorn SD 2-802 (Atco)	22
69	45	FIFTH DIMENSION Live Bell 9000	9
70	68	SANTANA Abraxas Columbia KC 30130	63

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	64	J. GEILS BAND Morning After Atlantic SD 8297	7
★	119	JONATHAN EDWARDS Sunshine Capricorn SD 8201 (Atco)	5
73	77	CARPENTERS Close to You A&M SP 4271	66
★	99	STEVIE WONDER'S GREATEST HITS VOL. 2 Tamla T 313 L (Motown)	5
75	55	TOM JONES Live at Caesar's Palace Parrot 2XPAS 71049/50 (London)	7
76	76	LOU RAWLS Natural Man MGM SE 4771	16
77	79	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	43
78	74	BAND Cahoots Capitol SMAS 651	10
79	80	BLACK SABBATH Paranoid Warner Bros. WS 1887	44
80	82	GUESS WHO Best of RCA Victor LSPX 1004	36
★	109	CREECH & CHONG Ode SP 77010 (A&M)	13
82	85	TEN YEARS AFTER A Space in Time Columbia KC 30801	17
83	81	ROBERTA FLACK Chapter Two Atlantic SD 1569	69
★	107	CARLY SIMON Anticipation Elektra EKS 75016	4
85	87	KRIS KRISTOFFERSON Me & Bobby McGee Monument Z 30817 (CBS)	15
86	86	T. REX Electric Warrior Reprise RS 6466	7
87	73	CROSBY, STILLS, NASH & YOUNG 4 Way Street Atlantic SD 2-902	35
88	94	ISLEY BROTHERS Givin' It Back T-Neck TNS 3008 (Buddah)	13
89	83	CHICAGO Columbia KGP 24	97
90	78	B.B. KING In London ABC ABCX 730	10
★	128	FLEETWOOD MAC Future Games Reprise RS 6465	8
92	96	B.J. THOMAS Greatest Hits, Vol. 2 Scepter SPS 597	5
93	90	AL GREEN Gets Next to You Hi SHL 32062 (London)	16
★	157	LEON RUSSELL & MARC BENNO Asylum Choir II Shelter SW 8910 (Capitol)	3
95	60	BEACH BOYS Surf's Up Reprise RS 6453	15
★	126	JOHN DENVER Aerie RCA LSP 4607	3
97	98	ARETHA FRANKLIN Aretha Live at Fillmore West Atlantic SD 7205	29
98	97	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	93
99	88	TRAFFIC, Etc. Welcome to the Canteen United Artists UAS 5550	11
100	89	SAVOY BROWN Street Corner Talking Parrot PAS 71047 (London)	14
101	102	THE PARTRIDGE FAMILY ALBUM Bell 6050	60
102	100	JACKSON 5 Maybe Tomorrow Motown MS 735	33
103	101	GRAND FUNK RAILROAD Survival Capitol SW 764	34
104	106	ELVIS PRESLEY I Got Lucky RCA Camden CAL 2533	4
105	75	ROLLING STONES Sticky Fingers Rolling Stones COC 59100 (Atco)	31

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.



is santa claus a hawk?

"... Santa Claus must be a hawk,
The toys he gives kids are a shock.
A rifle for Tom and a pistol for Ted,
Oh come all ye faithful ... bang, bang, you're dead! ..."

"Suffer The Children" by Victor Buono
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Victor Buono's controversial poetry landed him on the
"Tonight" Show, and sparked 5,000 phone calls.
Overnight, Americans were asking to hear more of
Victor Buono. Request granted: "Suffer The Children" is his
first single on Family. The West Coast has already gobbled
it up. And any Wise Men of The East should do the same.

"Suffer The Children" FPA-905



Distributed by Famous Music Corporation
A Gulf + Western Company

Billboard **TOP LP'S**

TOP LP'S A-Z (LISTED BY ARTIST)

• Continued from page 59

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
106	93	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	7
107	67	FRANK ZAPPA'S 200 MOTELS Soundtrack United Artists UAS 9956	8
108	136	JUDY COLLINS Living Elektra EKS 75014	3
109	95	BEE GEES Trafalgar Atco SD 7003	13
110	179	SESAME STREET 2 Original TV Cast Warner Bros. BS 2569	2
111	112	DSMND'S Homemade MGM SE 4770	26
112	114	SLY & THE FAMILY STONE Greatest Hits Epic E 30324 (CBS)	59
113	120	BILL WITHERS Just as I Am Sussex SKBS 7006 (Buddeh)	25
114	117	SONNY & CHER The Best of Atco SD 33-219	4
115	118	THREE DOG NIGHT Naturally Dunhill DS 50088	54
116	72	BUDDY MILES LIVE Mercury SRM 2-7500	12
117	110	FIRESIGN THEATER I Think We're All Bozos on This Bus Columbia C 30737	13
118	121	VICTOR BUOND Heavy! Dore LP 325	14
119	113	TEMPTATIONS The Sky's the Limit Gordy GS 957 (Motown)	33
120	105	JONI MITCHELL Blue Reprise MS 2038	25
121	133	JERRY LEE LEWIS Would You Take Another Chance on Me Mercury SR 61345	4
122	125	QUICKSILVER MESSENGER SERVICE Quicksilver Capitol SW 819	3
123	123	MICKEY NEWBURY Frisco Mable Joy Elektra EKS 74107	6
124	111	CHICAGO III Columbia C2 30110	37
125	84	MAMAS & PAPAS People Like Us Dunhill DSX 50106	7
126	129	RICHIE HAVENS The Great Blind Degree Stony Forest SFS 6010 (MGM)	6
127	66	GRATEFUL DEAD Warner Bros. 2WS 1935	10
128	115	JAMES GANG Live in Concert ABC ABCX 733	15
129	122	GRASS ROOTS Their 16 Greatest Hits Dunhill DSX 50107	12
130	92	JAMES BROWN Hot Pants Polydor PD 4054	16
131	134	NEIL YOUNG After the Gold Rush Reprise RS 6383	66
132	132	LYNN ANDERSON How Can I Unlove You Columbia C 30925	3
133	142	MELANIE Garden in the City Buddah BDS 5095	3
134	137	WAR All Day Music United Artists UAS 5546	5
135	140	HERBIE MANN Push, Push Embryo SD 532 (Atlantic)	8
136	108	IKE & TINA TURNER 'Nuff Said United Artists UAS 5530	4
137	139	EMERSON, LAKE & PALMER Tarkus Capitol SD 9900	25

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
138	130	GRAND FUNK RAILROAD Live Album Capitol SWBB 633	55
139	190	DAVID FRYE Richard Nixon, Superstar Buddah BDS 5097	2
140	145	TEMPTATIONS Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	64
141	135	ENGELBERT HUMPERDINCK Another Time, Another Place Parrot XPAS 71048 (London)	15
142	116	JOHN DENVER Poems, Prayers & Promises RCA LSP 4499	36
143	104	CURTIS MAYFIELD Curtis Curton CRS 8008 (Buddah)	30
144	195	ANNE MURRAY & GLEN CAMPBELL Capitol SW 869	2
145	146	MOODY BLUES On the Threshold of a Dream Daram DES 18025 (London)	133
146	153	RAY PRICE Welcome to My World Columbia G 30878	3
147	173	SEALS & CROFTS Year of Sunday Warner Bros. BS 2568	3
148	124	LETTERMEN Love Book Capitol ST 836	11
149	138	MOODY BLUES A Question of Balance Threshold THS 3 (London)	67
150	154	MANTOVANI & HIS ORCH. To Lovers Everywhere London XPS 598	8
151	127	RARE EARTH One World Rare Earth RS 520 (Motown)	23
152	151	DOORS L.A. Woman Elektra EKS 75011	33
153	150	DEEP PURPLE Fireball Warner Bros. BS 2564	18
154	159	NEW RIDERS OF THE PURPLE SAGE Columbia C 30888	15
155	196	IT'S A BEAUTIFUL DAY Quality Quality Stuff/Anytime Columbia KC 30734	2
156	156	ISAAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt)	55
157	152	RAY CHARLES 25th Anniversary in Show Business ABC ABCH 731	5
158	162	OLIVIA NEWTON-JOHN If Not for You Uni 73117 (MCA)	4
159	161	O.C. SMITH Help Me Make It Through the Night Columbia C 30664	7
160	167	YOUNGBLOODS Good & Dusty Racoon BS 2566 (Warner Bros.)	3
161	148	BLOODROCK U.S.A. Capitol SMAS 645	7
162	155	CACTUS Restrictions Atco SD 33-377	4
163	149	JOHN LENNON/PLASTIC ONO BAND Apple SW 3372	40
164	166	BOBBY WOMACK Communication United Artists UAS 5539	3
165	131	FIFTH DIMENSION Reflections Bell 6065	7
166	163	COMMANDER CODY & HIS LOST PLANET AIRMEN Ozone Paramount PAS 6017	4
167	143	JOHN ENTWISTLE Smash Your Head Against the Wall Decca DL 79183 (MCA)	9
168	171	NILSSON Nilsson Schmilsson RCA LSP 4515	3

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
169	170	EDDIE HARRIS Live at Newport Atlantic SD 1595	4
170	180	HONEY CONE Souffle Tapestry Hot Wax HA 707	2
171	177	CHAMBERS BROTHERS Greatest Hits Columbia C 30781	3
172	147	JERRY BUTLER Sagittarius Movement Mercury SR 61347	12
173	178	TAMMY WYNETTE & GEORGE JONES We Go Together Epic KE 30802 (CBS)	6
174	176	ARTHUR FIEDLER & THE BOSTON POPS 2 Superstar Polydor PD 5008	2
175	—	RITA COOLIDGE Nice Feelin' A&M SP 4325	1
176	181	BLESS THE BEASTS & THE CHILDREN Soundtrack A&M SP 4322	4
177	—	LIVINGSTON TAYLOR Liv Capricorn SD 863 (Atco)	1
178	—	DAWN featuring Tony Orlando What Are You Doing Sunday Bell BS6069	1
179	182	HELEN REDDY Capitol ST 857	3
180	—	KINKS Musswell Hillbillies RCA LSP 4644	1
181	191	ATOMIC ROOSTER In Hearing Of Elektra EKS 74109	2
182	184	EMITT RHODES Mirror Dunhill DSX 5011	4
183	186	PENTANGLE Reflection Reprise RS 6463	3
184	144	BOOTS RANOLPH World of Monument ZG 20963 (CBS)	4
185	164	JOHN MAVALL Thru the Years London ZPS 600/1	6
186	198	SESAME STREET BOOK & RECORD Original TV Cast Columbia CS 1069	49
187	185	JOSE FELICIANO That the Spirit Needs RCA LSP 4573	6
188	188	MERRY CLAYTON Ode SP 77012 (A&M)	5
189	189	MASON PROFFITT Last Night I Had the Strangest Dream Ampex A 10138	7
190	183	JEWISH AMERICAN PRINCESS Various Artists Bell 6063	7
191	—	EDDIE KENDRICKS All By Myself Tamla TS 309 (Motown)	1
192	—	STYLISTICS Avco AC 33023	1
193	197	BILL COSBY For Adults Only Uni 73112 (MCA)	2
194	193	JOHN HARTFORD Aero-Plaine Warner Bros. WS 1916	5
195	199	WANDA ROBINSON Black Ivory Perception PLP 18	7
196	—	MOM AND DADS Rangers' Waltz GNP Crescendo GNPS 2061	4
197	—	RICHARD HARRIS My Boy Dunhill DSX 50116	1
198	200	BOZ SCAGGS BAND Columbia C 30796	2
199	—	TRUTH OF TRUTHS Various Artists Oak OR 1001	1
200	—	PERCY FAITH, HIS ORCH. & CHORUS 1 Jesus Christ, Superstar Columbia B 31042	1

Allman Brothers Band	48
Lynn Anderson	132
Atomic Rooster	181
Joan Baez	57
Band	78
Beach Boys	98
Jeff Beck Group	46
Bea Gees	109
Black Sabbath	28, 79
Bloodrock	161
James Brown	130
Victor Buono	136
Jerry Butler	172
Cactus	162
Carpenters	22, 73
Chambers Brothers	171
Ray Charles	157
Cheech & Chong	81
Cher	23
Chicago	5, 63, 89, 124
Chi-Lites	30
Merry Clayton	188
Commander Cody	166
Dennis Coffey	51
Judy Collins	108
Rita Coolidge	175
Alice Cooper	27
Bill Cosby	193
Les Crane	17
Crosby, Stills, Nash & Young	87
Dawn	178
Deep Purple	183
John Denver	96, 142
Rita Diamond	146
Doors	39, 152
Bob Dylan	20
Jonathan Edwards	72
Emerson, Lake & Palmer	137
John Entwistle	147
Faces	44
Percy Faith	200
Jose Feliciano	187
Arthur Fiedler	174
Tommy Flanagan	69, 145
Firasign Theatre	117
Roberta Flack	24, 83
Frederick	151
Aretha Franklin	60, 97
David Frye	139
Marvin Gaye	32
J. Geils Band	71
Grand Funk Railroad	6, 103, 138
Grass Roots	129
Grateful Dead	127
Al Green	93
Guess Who	80
Eddie Harris	169
Richard Harris	197
Freddye Hart	171
John Hartford	194
Richie Havens	126
Isaac Hayes	29, 153
Jimi Hendrix	53
Honey Cone	170
Hudson & Landry	170
Humble Pie	21
Engelbert Humperdinck	141
Isley Brothers	88
It's a Beautiful Day	185
Jackson 5	38, 102
James Gang	128
Jefferson Airplane	62
Jesus Christ Superstar	17
Jethro Tull	60
Jewish American Princess	190
Elton John	15
Quincy Jones	54
Tom Jones	78
Eddie Kendricks	191
B.S. King	90
Carole King	6, 18
Kinks	180
His Kristofferson	67, 85
Led Zepplin	2
John Lennon	9, 143
Lettermen	148
Jerry Lee Lewis	121
Paul & Linda McCartney	52
Don McLean	18
Mamas & Papas	125
Mom & Dad	196
Herbie Mann	67
Mantovani	150
Mason Proffitt	189
John Mayall	163
Curtis Mayfield	59, 143
Melanie	26, 133
Lee Michaels	173
Buddy Miles	116
Joni Mitchell	120
Moody Blues	31, 149, 151
Van Morrison	34
Mountain	58
Anne Murray & Glen Campbell	144
Peter Nero	41
Quicksilver Messenger Service	123
New Riders of the Purple Sage	154
Olivia Newton-John	158
Nilsson	168
Danny Omond	13, 54
Osmonds	111
Partridge Family	25, 45, 101
Pentangle	184
Pink Floyd	106
Elvis Presley	103
Ray Price	146
Charley Pride	45
Quicksilver Messenger Service	122
Boots Randolph	184
Rare Earth	151
Los Rawls	72
Helen Reddy	179
Emmitt Rhodes	182
Wanda Robinson	192
Rolling Stones	105
Leon Russell & Marc Benno	94
Santana	3, 78
Savoy Brown	100
Boz Scaggs Band	198
Seals and Crofts	147
Carly Simon	84
Sly & the Family Stone	1, 132
O.C. Smith	159
Sonny & Cher	58, 114
Soundtracks	176
Bless the Beasts & Children	176
Fiddler on the Roof	49
Rainbow Bridge	129
Shaft	7
Summer of '62	61
100 Motels	107
Cat Stevens	4, 42
Rod Stewart	192
Barbra Streisand	122
Stylistics	192
T. Rex	86
James Taylor	43, 98
Livingston Taylor	127
Ten Years After	119, 140
Ten Years After	82
S.J. Thomas	162
Three Dog Night	16, 77, 118
Traffic	36, 99
Truth of Truths	199
Ike & Tina Turner	136
TV Cast:	14
All in the Family	14
Sesame Street	186
Sesame Street 2	110
War	134
Donne Warwick	48
Who	19, 88
Bill Withers	113
Bobby Womack	164
Stevie Wonder	164
Tammy Wynette & George Jones	173
Yas	50
Neil Young	131

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
122

LAST WEEK
75

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

THREE DOG NIGHT—NEVER BEEN TO SPAIN (3:42)

(Prod: Richard Podolor) (Writer: Axton) (Lady Jane, BMI)—While "Old Fashioned Love Song" continues climbing in the Top 10 of the Hot 100, group comes up with another blockbuster rhythm ballad for another smash hit. (No information available). Dueshill 4299

VAN MORRISON—TUPELO HONEY (3:59)

(Prod: Van Morrison) (Writer: Morrison) (Caledonia Soul/WB, ASCAP)—Title tune of his current chart LP is a driving rock ballad that has it to top his recent "Wild Night" smash hit. Flip: (No information available). Warner Bros. 7543

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

8TH DAY—IF I COULD SEE THE LIGHT (3:05)

(Prod: General Johnson/Greg Perry) (Writers: Johnson-Perry) (Gold Forever, BMI)—Follow-up to their "You've Got to Crawl" chart winner is more driving funky beat rhythm material loaded with pop and soul sales potency. Flip: "If I Could See the Light (Instrumental)" (3:12) (Gold Forever, BMI). Javicus 9107 (Capitol)

GRAND FUNK RAILROAD—FOOTSTOMPIN' MUSIC (3:45)

(Prod: Terry Knight) (Writer: Farmer) (Storybook, BMI)—Solid discotheque winner for jukeboxes and Top 40 is from their current giant LP "E Pluribus Funk." Strong entry for the Hot 100. Flip: "I Come Tumblin'" (5:42) (Storybook, BMI). Grand Funk 1841 (Capitol)

FACES—STAY WITH ME (4:37)

(Prod: Glyn Johns/Faces) (Writers: Wood-Stewart) (WB, ASCAP)—With Rod Stewart in the lead, Faces has a winner in this rocker from their smash "A Hod Is As Good As A Wink." LP. Flip: "You're So Rude" (3:41) (WB, ASCAP). Warner Bros. 7545

MICHAEL ALLEN—LOVE IS SPREADING ALL OVER THE WORLD (2:29)

(Prod: Michael Lloyd) (Writers: Sedaka-Greenfield) (Kirshner, BMI)—By far Allen's most commercial entry for Top 40, this swinging Neil Sedaka item should break him through with impact. Flip: "Yesterday When I Was Young" (3:03) (TRO-Hampshire, ASCAP). Varo 10669 (MGM)

DETROIT EMERALDS—YOU WANT IT, YOU GOT IT (2:54)

(Prod: Katousson Prod.) (Writer: Tilmon) (Bridgeport, BMI)—Group is back in that heavy selling bag of "Do Me Right" with this potent swinger headed for the Hot 100 and soul charts. Wild dance item for jukeboxes in discotheque locations. Flip: "Will You Decide To Come Home" (2:42) (Bridgeport, BMI). Westbound 192 (Janus)

GAYLE McCORMICK—YOU REALLY GOT A HOLD ON ME (3:00)

(Prod: Dennis Lambert-Brian Potter) (Writer: Robinson, Jr.) (Jobete, BMI)—The Smokey Robinson & the Miracles hit of '63 gets a blockbuster delivery here for Top 40 that should fast top the success of "It's a Cryin' Shame." Flip: (No information available). Dueshill 4298

JOE TEX—I GOTCHA (2:18)

(Prod: Buddy Killen) (Writer: Tex) (Tree, BMI)—Tex has that "Skippy Legs And All" feel in this infectious rhythm item that will put him back up the charts again with sales impact. Flip: "A Mother's Prayer" (2:45) (Tree, BMI). Dial 1010 (Mercury)

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

TAMMY WYNETTE—BEDTIME STORY (4:13)

(Prod: Billy Sherrill) (Writers: Sherrill-Sutton) (Alpen/Flagship, BMI)—Follow-up to her "Good Lovin'" No. 1 winner is a touching ballad from the pen of Glenn Sutton and Billy Sherrill with all the sales potency of the past smash. Pop appeal as well. Flip: (No information available). Epic 5-10018 (CBS)

MEL TILLIS—UNTOUCHED (2:27)

(Prod: Jim Viennau) (Writer: Knight) (Sawgrass, BMI)—Tillis follows his Top 10 hit "Brand New Mr. Me," with still more sales potency than the recent hit. Flip: "I Went a Ramblin'" (2:40) (Sawgrass/Cedarwood, BMI) MGM 14329

TOMMY OVERSTREET—ANN (Don't Go Runnin') (2:19)

(Prod: Ricci Mareno) (Writer: Cason) (Cason, ASCAP)—This strong Buzz Cason rhythm ballad with a top performance will make it three hits in a row for Overstreet. Potent entry. Flip: "Within This World of Mine" (2:56) (Famous, ASCAP). Dot 17402 (Paramount)

TOMPALL & THE GLASER BROTHERS—SWEET, LOVE ME GOOD WOMAN (2:32)

(Prod: Jim Glaser) (Writers: Holmes-Kennedy) (Glaser, BMI)—Follow-up to "Rings" is an equally strong rhythm number that will spiral the Glasers right up into the Top 10 once again. Flip: "Stand Beside Me" (3:02) (Glaser, BMI). MGM 14339

BARBARA FAIRCHILD—COLOR MY WORLD/TELL ME AGAIN (2:38/2:27)

(Prod: Jerry Crutchfield) (Writers: Hatch-Trant/Crutchfield) (Northern, ASCAP/Champion, BMI)—Two equally potent sides for a top chart item. First is a country reading of an early Patula Clark hit while flip is an emotion packed ballad from the pen of Jerry Crutchfield. Columbia 4-45532

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

CHARLIE LOUVIN—I Placed a Cell (2:33) (Hartbrake/Candle, ASCAP) Capitol 3243

JAN HOWARD—Love Is Like a Spinning Wheel (Duchess, BMI) Decca 32905 (MCA)

PEGGY SUE—Love Love (3:35) (Sure-Fire, BMI) Decca 32917 (MCA)

CONNIE EATON—Let Me Be the One (3:16) (Chiplin, ASCAP) Chart 5148

BOBBY WAYNE—Fll it Up (2:16) (Attache, BMI) Capitol 3237

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

FORTY DAYS AND FORTY NIGHTS—Mike Curb Congregation/Dick & Sandy St. John (2:48/4:13) (Prod: Perry Botkin, Jr./Ray Ruff) (Checkmate, BMI)—From the current rock opera "Truth of Truths" comes a strong rock ballad with two equally commercial treatments by the Curb Congregation and the original from the Oak album. MGM 14336/Oak 103

POCO—Railroad Days (2:55) (Prod: Steve Cropper) (Writer: Cotton) (Little Dickens, ASCAP)—Swinging rock item culled from their current LP "From the Inside," that should put them back in the selling bag of "C'mon." Epic 5-10816 (CBS)

ENGLISH CONGREGATION—Softly Whispering I Love You (2:58) (Prod: John Burgess) (Writers: Cook-Greenaway) (Maribus, BMI)—Currently climbing the British chart, this driving rock ballad has it to make a heavy chart dent in the U.S. as well. Atco 6865

PERCY FAITH—Diamonds Are Forever (2:15) (Prod: Ted Glasser) (Writer: Black-Barry) (Unart, BMI)—The John Barry theme from the new James Bond film gets a potent instrumental treatment here from Faith for MOR and Top 40. Columbia 445525

LIZ DAMON'S ORIENT EXPRESS—Loeliness Remembers (What Happiness Forgets) (2:02) (Prod: George Chun) (Writers: Becharach-David) (Blue Seas/Jac, ASCAP)—The hit group of Hawaii comes up with a smooth commercial delivery of the fine Becharach-David rhythm ballad. Anthem 31105 (United Artists)

STEVE GOODMAN—City of New Orleans (3:52) (Prod: Kris Kristofferson & Norbert Putnam) (Writer: Goodman) (Kama Ripa/Turnpike Ton, ASCAP)—Producer Kris Kristofferson has a winner in this fine folk rock composer-performer loaded with much of the John Denver-Don McLean type of sales appeal. Buddah 270

STAIRSTEPS—I Love You—Stop (2:31) (Prod: Tony Camillo) (Writers: Flax-Lambert) (Kama Sutra, BMI)—First for the Stairsteps in some time is a driving swinger with much sales potential for pop and soul. Buddah 277

LIVINGSTON TAYLOR—Get Out of Bed (2:44) (Prod: Jon Landau) (Writer: Taylor) (Rear Exit/LT, ASCAP)—Folk rock ballad has it to bring Taylor back to the Hot 100. Capricorn 8025 (Atco)

ROGER KELLAWAY—Remembering You ("All in the Family" Closing Theme) (2:19) (Prod: Stephan Goldman) (Writers: Kellaway-O'Connor) (Tandem, BMI)—From the hit "All in the Family" TV show comes the closing theme, a must for programming and bar location jukeboxes. A&M 1321

DAVE MASON—A Heartache, a Shadow, a Lifetime (I'll Be Home) (3:28) (Prod: Tommy LiPuma & Dave Mason) (Writer: Mason) (True, BMI)—Funky beat folk rocker is loaded with Top 40 and Hot 100 potential. Blue Thumb 205

BOONE GIRLS—Cruelty Killed the Cat (2:50) (Prod: Costa/Curb) (Writer: Greer)—The Pat Boone daughters make a strong commercial disk debut with a Top 40 styled rhythm item that has it to bring them to the charts first time out. MGM 14335

SARAH VAUGHAN—Imagine (4:36) (Prod: Red Lion Prod.) (Writer: Lennon) (Maclean, BMI)—The classic stylist returns to the disk scene with a powerful reading of the John Lennon smash hit. Much play and sales potential here. Mainstream 5112

VICKI BRITTON—Back to Atlanta (3:20) (Prod: Kan Dowe) (Writer: Patton) (Kennesaw Mountain/Rolling Meadows, ASCAP)—The potent David Patton ballad is given an equally potent reading here that could break her through first time out. MGM 14313

SCOTT ENGLISH—Brandy (3:17) (Prod: Dave Bloxham) (Writers: English-Kerr) (Grahple/Screen Gems-Columbia, BMI)—Currently rushing up the British chart this potent folk rocker offers much for Top 40 and the charts here as well. Janus 171

SMILE—A Year Everynight (2:54) (Prod: Nat Kipner & Gerry Shury) (Writers: Rae-White-Bailey) (Gil, BMI)—Raucous rocker has it to hit with Top 40 exposure. UNI 55313 (MCA)

FOUR LEAVES—Season of the Sun (2:45) (Prod: Mike Curb) (Writers: Suzuki-Kite-David-Curb) (Taki, ASCAP)—The hit of Japan, a solid rock item, could prove a left field winner here as well. MGM 14326

LOU MONTE—I Have An Angel in Heaven (2:36) (Prod: Mont-Lee Prod.) (Writers: Allen-Merrill-Monte) (Romance, BMI)—Poignant ballad performance that could do much for Monte via MOR programming. GWP 530

DANNY TAYLOR—You Can Go Your Way (2:47) (Prod: Rod McBrien) (Writer: Taylor) (Valando, ASCAP)—Strong rhythm positive lyric message and performance has it to break the composer-performer through the charts. Metromedia 232

TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

8TH DAY—IF I COULD SEE THE LIGHT (See Pop Pick)

DETROIT EMERALDS—YOU WANT IT, YOU GOT IT (See Pop Pick)

JOE TEX—I GOTCHA (See Pop Pick)

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

STAIRSTEPS—I Love You—Stop (2:31) (Kama Sutra, BMI) Buddah 277

YOKON—A Message (2:20) (Interior, BMI) Sussex 228 (Buddah)

NATURALS—I Can't Share You (3:45) (Jann/Nardog, BMI) Calla 181 (Rowlette)

RISING SUN—Gertie's Is Kinda Cool Now (3:40) (Sherlyn, BMI) Klagston 41-001 (Sell)

CHRISTMAS PICKS

JOHN & YOKO and the PLASTIC ONO BAND with the HARLEM COMMUNITY CHOIR—Happy Xmas (War Is Over) (3:25) (Ono/Maclean, BMI) Apple 1842

LYNN ANDERSON—Sing-a-Ling The Christmas Ball (2:58) (Jack & Bill, ASCAP) Columbia 4-45527

BING CROSBY—A Time To Be Jolly (2:10) (Daybreak, ASCAP) Daybreak 1001

SINGING DOGS—Jingle Bells (1:40) (Springfield, BMI) RCA 48-1020

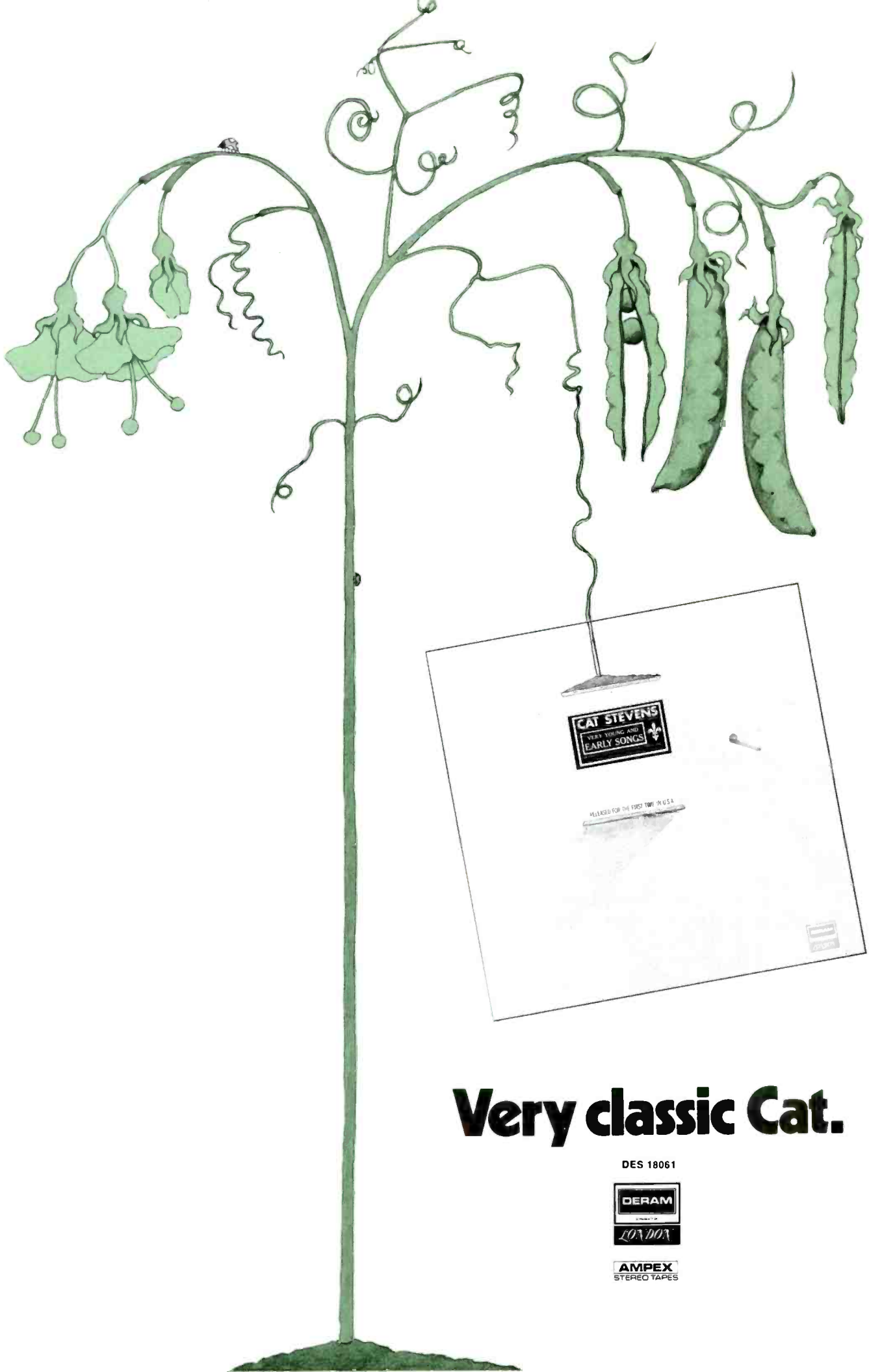
BUDDY LONDON—King of Kings (2:48) (Central Songs, BMI) Sund 323

DENE BAYS & TOM BAKER—Christmas Time (Is Here) (2:00) (Chely Tree, BMI) Globe 109

CORRECTION
Regrettably, a typo error in the Special Merit Spotlight (12/11/71 Issue) of the Susan Hart-MGM record, "Everyday," omitted the name of Mike Viner as co-producer with Perry Botkin, Jr. Our apologies.

DECEMBER 18, 1971, BILLBOARD

Copyrighted material



Very classic Cat.

DES 18061



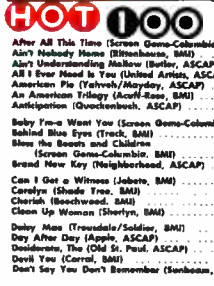
AMPEX
STEREO TAPES



STAR PERFORMER — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.



Records Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)



THIS WEEK	LAST WEEK	TITLE, Weeks On Chart
		Artist (Producer) Label, Number (Distributing Label)
1	1	FAMILY AFFAIR • 7 Sly & the Family Stone (Sly Stone), Epic 5-10805 (CBS)
★	9	BRAND NEW KEY 8 Melanie (Peter Scheleryk), Neighborhood 4201 (Paramount)
3	3	HAVE YOU SEEN HER 9 Chi-Lites (Eugene Record), Brunswick 55462
★	5	AN OLD FASHIONED LOVE SONG 6 Three Dog Night (Richard Podolor), Dunhill 4294
5	4	GOT TO BE THERE 8 Michael Jackson (Hal Davis), Motown 1191
6	2	THEME FROM "SHAFT" 10 Isaac Hayes (Isaac Hayes), Enterprise/MGM 9038 (Stax/Volt)
7	6	BABY I'M-A WANT YOU 9 Bread (David Gates), Elektra 45751
8	8	ALL I EVER NEED IS YOU 11 Sonny & Cher (Snuff Garrett), Kapp 2151 (MCA)
★	25	AMERICAN PIE 4 Don McLean (Ed Freeman), United Artists 50856
10	11	CHERISH 7 David Cassidy (Wes Farrell), Bell 45-150
★	14	SCORPIO 8 Dennis Coffey & the Detroit Guitar Band (Theodore & Coffey), Sussex 226 (Buddah)
12	19	HEY GIRL/I KNEW YOU WHEN 4 Donny Osmond (Rick Hall), MGM 14322
★	16	RESPECT YOURSELF 10 Staple Singers (Al Bell), Stax 0104
14	15	STONES 6 Neil Diamond (Tom Catalano), Uni 55310 (MCA)
★	18	YOU ARE EVERYTHING 7 Stylistics (Thom Bell), Avco 4581
★	20	WHERE DID OUR LOVE GO 10 Donnie Elbert (Donnie Elbert), All Platinum 2330
17	7	GYPSIES, TRAMPS & THIEVES • 14 Cher (Snuff Garrett), Kapp 2146 (MCA)
★	22	SUPERSTAR (Remember How You Got Where You Are) 7 Temptations (Norman Whitfield), Gordy 7111 (Motown)
19	12	ROCK STEADY 8 Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2838
★	27	SUNSHINE 6 Jonathan Edwards (Peter Casparson), Capricorn 8021 (A&O)
21	21	THEME FROM "SUMMER OF '42" 10 Peter Nero (Paul Laka), Columbia 4-45399
22	10	THE OESIDERATA 11 Les Crane (Fred Warner & Les Crane), Warner Bros. 7520
23	13	IMAGINE 9 John Lennon Plastic Ono Band (John & Yoko & Phil Spector), Apple 1840
★	30	ONE MONKEY DON'T STOP NO SHOW 5 Honey Cone (Greg Perry & General Johnson/Stagcoach Prod.), Hot Wax 7110 (Buddah)
★	28	(I Know) I'M LOSING YOU 5 Rod Stewart (Rod Stewart), Mercury 73244
★	31	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) 4 Hillside Singers (Al Ham), Metromedia 231
27	17	A NATURAL MAN 9 Lou Rawls (Michael Lloyd), MGM 14262
★	44	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) 3 New Seekers (David Mackay), Elektra 45762
★	32	CLEAN UP WOMAN 4 Betty Wright (Willie Clarke & Clarence Reid), Alston 4601 (Atlantic)
★	38	LET'S STAY TOGETHER 3 Al Green (Willie Mitchell), Hi 2202 (London)
★	31	AN AMERICAN TRILOGY 7 Mickey Newbury (Dennis Linde), Elektra 45750
★	37	DROWNING IN THE SEA OF LOVE 4 Joe Simon (Staff), Spring 120 (Polygram)
★	39	HALLELUJAH 6 Sweathog (Joel Sill & Bill Schnee), Columbia 4-45492
★	34	BEHIND BLUE EYES 7 Who (Who), Decca 32888 (MCA)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart
		Artist (Producer) Label, Number (Distributing Label)
35	35	I'M A GREEDY MAN—Part 1 6 James Brown (James Brown, Brother 1 Prod.), Polydor 2-14100
36	24	TWO DIVIDED BY LOVE 11 Grass Roots (Steve Barri), Dunhill 4289
37	23	EVERYBODY'S EVERYTHING 10 Santana (Santana), Columbia 4-45472
★	46	HEY BIG BROTHER 4 Rare Earth (Rare Earth), Rare Earth 5038 (Motown)
★	51	DAY AFTER DAY 3 Badfinger (George Harrison), Apple 1841
★	45	KISS AN ANGEL GOOD MORNING 5 Charley Pride (Jack Clement), RCA 74-0550
41	28	WILD NIGHT 11 Van Morrison (Van Morrison & Ted Templeman), Warner Bros. 7518
42	43	CAN I GET A WITNESS 5 Lee Michaels (Lee Michaels), A&M 1303
★	47	NOTHING TO HIDE 4 Tommy James (Tommy James & Bob King), Roulette 7114
★	49	WHITE LIES BLUE EYES 7 Bullet (Bobby Flax & Lenny Lambert), Big Tree 123 (Ampex)
★	72	SUGAR DADDY 2 Jackson 5 (The Corporation), Motown 1194
★	56	GEORGE JACKSON 3 Bob Dylan (Bob Dylan), Columbia 4-45516
47	48	FRIENDS WITH YOU 7 John Denver (Milton Okun), RCA 74-0567
48	40	YOUR MOVE 13 Yes (Yes & Eddie Offord), Atlantic 2819
49	50	LET IT BE 6 Joan Baez (Norbert Putnam), Vanguard 35145
50	42	GRANDMA'S HANDS 8 Bill Withers (Booker T. Jones), Sussex 227 (Buddah)
★	61	ANTICIPATION 2 Carly Simon (Paul Samwell-Smith), Elektra 45759
52	53	SATISFACTION 5 Smokey Robinson & the Miracles ("Smokey" & Terry Johnson), Tamla 54211 (Motown)
53	41	SHE'S ALL I GOT 12 Freddie North (Jerry Williams, Jr.), Meridian 12004 (Nashboro)
★	60	THE WITCH QUEEN OF NEW ORLEANS 5 Redbone (Pat Vegas & Lolly Vegas), Epic 5-10749 (CBS)
★	62	SOUR SUITE 4 Guess Who (Jack Richardson), RCA 74-0578
★	66	ME AND BOBBY MCGEE 4 Jerry Lee Lewis (Jerry Kennedy), Mercury 73248
★	—	IT'S ONE OF THOSE NIGHTS (Yes Love) 1 Partridge Family starring Shirley Jones and featuring David Cassidy (Wes Farrell), Bell 45-160
58	58	AIN'T NOBODY HOME 6 B.B. King (Zagarino & Michel), ABC 11316
★	67	MY BOY 5 Richard Harris (Phil Gaultier & Bill Martin), Dunhill 4293
★	70	LOOKIN' FOR A LOVE 3 J. Geils Band (Bill Szymczyk), Atlantic 2844
61	65	LONG AGO TOMORROW 7 B.J. Thomas (Burt Bacharach & Hal David), Scepter 12335
62	69	CAROLYN 3 Merle Haggard and the Strangers (Earl Bell), Capitol 3222
63	63	PRETTY AS YOU FEEL 5 Jefferson Airplane (Jefferson Airplane Inc.), Grunt 0300 (RCA)
★	73	THOSE WERE THE DAYS 2 Carroll O'Connor & Joan Stapleton as the Bunkers (Shel Kagan), Atlantic 2847
65	71	TURN YOUR RADIO ON 5 Ray Stevens (Ray Stevens), Barnaby 2048 (CBS)
66	64	FOR LADIES ONLY 7 Steppenwolf (Richard Podolor), Dunhill 4292
★	82	ONCE YOU UNDERSTAND 3 Think (Lou Stallman & Bobby Susser), Laurie 3583
68	76	DEVIL YOU 3 Stamperders (Mel Shaw), Bell 45-154

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart
		Artist (Producer) Label, Number (Distributing Label)
69	74	GET DOWN 6 Curtis Mayfield (Curtis Mayfield), Curtom 1966 (Buddah)
70	79	TRUCKIN' 4 Grateful Dead (Grateful Dead), Warner Bros. 7464
★	91	THAT'S THE WAY I FEEL ABOUT 'CHA 2 Bobby Womack (Free Productions & Muscle Shoals Sound), United Artists 50847
★	89	TAKE IT SLOW (Out in the Country) 2 Lighthouse (Jimmy Lerner), Evolution 1052 (Stereo Dimension)
★	86	EVERYBODY KNOWS ABOUT MY GOOD THING (Part 1) 2 Little Johnny Taylor (Miles Grayson), Ronn 55 (Jewel)
74	75	BLESS THE BEASTS AND CHILDREN 7 Carpenters (Jack Daugherty), A&M 1289
75	81	NO SAD SONGS 3 Heleen Reddy (Larry Marks), Capitol 6363
76	77	TIGHTROPE RIDE 4 Doors (Doors/Bruce Botnick), Elektra 45737
77	78	LAY LADY LAY 3 Isley Brothers (R. Isley, O. Isley, R. Isley), T-Neck 933 (Buddah)
78	80	FOOL ME 7 Joe South (Buddy Buie & Bill Lowery), Capitol 3204
79	85	WAY BACK HOME 2 Jr. Walker & the All Stars (Johnny Bristol), Soul 35090 (Motown)
★	—	LEVON 1 Elton John (Gus Dugdon), Uni 55314 (MCA)
★	90	DAISY MAE 3 Hamilton, Joe Frank & Reynolds (Steve Berry), Dunhill 4296
★	84	AFTER ALL THIS TIME 2 Merry Clayton (Lou Adler), Ode 66018 (A&M)
★	—	MAKE ME THE WOMAN THAT YOU GO HOME TO 1 Gladys Knight & the Pips (Clay McMurray), Soul 35091 (Motown)
84	93	I DON'T NEED NO DOCTOR 8 Humble Pie (Glyn Johns), A&M 1282
85	88	LOVE POTION NO. 9 2 Coasters (Lalber & Stoller), King 6385
86	92	GET UP AND GET DOWN 2 Dramatics (Tony Hesler), Volt 4071
★	—	YOU MAKE YOUR OWN HEAVEN AND HELL RIGHT HERE ON EARTH 1 Undisputed Truth (Norman Whitfield), Gordy 7112 (Motown)
★	—	SO MANY PEOPLE 1 Chase (Frank Rand & Bob Bestock), Epic 5-10806 (CBS)
★	100	THE HARDER I TRY (The Bluer I Get) 2 Free Movement (Toxy French, Michael O'Martin, Bill Straw), Columbia 4-45512
96	96	NO GOOD TO CRY 2 Poppy Family (Terry Jacks), London 164
91	—	SHE'S ALL I GOT 1 Johnny Paycheck (Billy Sherrill), Epic 5-10783 (CBS)
92	94	FIVE HUNDRED MILES 2 Heaven Bound With Tony Scotti (Tony Scotti-Tommy Oliver-Michael Lloyd), MGM 14214
93	—	SHOW ME HOW 4 Emotions (Isaac Hayes & David Porter), Volt 4066
94	—	KEEP ON KEEPING ON 1 N.F. Porter (Gabriel Melder), Lizard 1010
95	97	AIN'T UNDERSTANDING MELLOW 2 Jerry Butler & Brenda Lee Eager (Gerald Sims & Jerry Butler), Mercury 73255
96	—	OPEN THE DOOR (Song for Judith) 1 Judith Collins (Mark Abramson), Elektra 45755
97	99	LONG TIME TO BE ALONE 2 New Colony Six (Pat McBride), Sunlight 1004 (Twilight)
98	—	DON'T SAY YOU DON'T REMEMBER 1 Beverly Bremers (Victrix Prod.), Scepter 12300
99	—	WITHOUT YOU 1 Nisson (Richard Perry), RCA 74-0804
100	—	KEEP PLAYIN' THAT ROCK 'N' ROLL 1 Edgar Winter's White Trash (Rick Darringer), Epic 5-10788 (CBS)

HOT 100 A TO Z—Publisher-Licensee	
After All This Time (Screen Gems-Columbia, BMI)	82
Ain't Nobody Home (Bluesberry, BMI)	82
Ain't Understanding Mellow (Burley, ASCAP)	98
All I Ever Need In You (United Artists, ASCAP)	98
American Pie (Folwell/Morley, ASCAP)	9
An American Trilogy (Kapp-Baze, BMI)	11
Anticipation (Gruentzsch, ASCAP)	31
Baby I'm-a Want You (Screen Gems-Columbia, BMI)	7
Behind Blue Eyes (Track, BMI)	34
Blow the Boys and Children (Screen Gems-Columbia, BMI)	74
Brand New Key (Neighborhood, ASCAP)	9
Can I Get a Witness (Jobete, BMI)	62
Caravans (Shade Tree, BMI)	61
Cherish (Woodward, BMI)	10
Clean Up Woman (Sho-Ton, BMI)	39
Daisy Mae (Fremont/Edison, BMI)	81
Day After Day (Apple, ASCAP)	29
Deadwater, The (Old St. Paul, ASCAP)	22
Devil You (Carriv, BMI)	68
Don't Say You Don't Remember (Bluesberry, BMI)	98
Drowning in the Sea of Love (Associated, BMI)	32
Everybody Knows About My Good Thing (Part 1) (Bassett, BMI)	27
Everybody's Everything (Dennelstein, BMI)	27
Family Affair (Screen Flower, BMI)	1
Five Hundred Miles (A&M, BMI)	92
Fool Me (Lansbury, BMI)	78
For Ladies Only (Supersound, BMI)	66
Friends With You (Cherry Lane, ASCAP)	47
George Jackson (Sam's Horn, ASCAP)	46
Get Down (Carriv, BMI)	69
Get Up and Get Down (Grovesville, BMI)	66
Get to the Bottom (Shin & Van Stone/Grovesville, ASCAP)	39
Grandma's Hands (Intercom, BMI)	50
Gypsy, Tramps & Thieves (Foch, BMI)	17
Hallelujah (Colgems/TWB, ASCAP)	23
The Harder I Try (The Blue I Get) (Chemic, BMI)	89
Have You Seen Her (Jobete-Brian, BMI)	5
Hey Big Brother (Jobete, BMI)	28
Hey Girl (Screen Gems-Columbia, BMI)	12
I Don't Need No Doctor (Blumhugh/Bobby Amos, BMI)	4
I Know You When (Lansbury, BMI)	12
I'm Losing You (Jobete, BMI)	25
I'd Like to Teach the World to Sing (The Perfect Harmony) (Hillside Singers) (Epic, BMI)	26
I'd Like to Teach the World to Sing (In Perfect Harmony) (New Seekers) (Elektra, BMI)	37
I'm a Greedy Man, Part 1 (Dymally/Belinf, BMI)	35
Imagine (Marion, BMI)	38
It's One of Those Nights (Yes Love) (Screen Gems-Columbia, BMI)	57
Keep On Keeping On (Vulvuo, BMI)	94
Keep Playin' That Rock 'n' Roll (Microphone, BMI)	100
Let It Be (London, BMI)	49
Let's Stay Together (Loc, BMI)	64
Lily (Lansbury, BMI)	80
Long Ago Tomorrow (Hidden Valley/J.C./Chenno S, ASCAP)	61
Love to Me (The Blue I Get) (Chemic, BMI)	89
Looking for a Love (Kapp, BMI)	5
Love Potion No. 9 (Gibson, BMI)	85
Maria (The Woman That You Go Home to) (Jobete, BMI)	83
Me and Bobby Mc Gee (Columbia, BMI)	54
My Boy (Colgems, ASCAP)	59
A National Man (Bluesberry/Jobete, Unlabeled, BMI)	27
No Good to Cry (Lansbury/Berlingo, BMI)	97
No Sad Song (Screen Gems-Columbia, BMI)	73
Nothing to Hide (London, BMI)	43
Old Fashioned Love Song, An (A&M, ASCAP)	13
One Monday Don't Stop No Show (Gold Future, BMI)	24
Once You Understand (Songs for Everybody, BMI)	67
Open the Door (Song for Judith) (Rocky Mountain National Park, ASCAP)	76
Pretty on You (Hot Buns, BMI)	63
Respect Yourself (Sam/Monopole/Goodlife, BMI)	12
Rock Steady (Phonix, BMI)	19
Satisfaction (Jobete, BMI)	99
Scorpions (Intercom, BMI)	22
She's All I Got (Freddie North) (Williams/Excelsior, BMI)	11
She's All I Got (Johnny Paycheck) (Williams/Excelsior, BMI)	59
Shine Me Now (Epic/Monopole, BMI)	92
So Many People (Lansbury, BMI)	83
Sour Soul (Carriv/ASCAP, BMI)	85
Sweet Dreams (ASCAP)	14
Sugar Caddy (Jobete, BMI)	48
Swingin' Kiddle (Hi, ASCAP)	90
Superstar (Remember How You Got Where You Are) (Jobete, BMI)	71
Take It Slow (Out in the Country) (C.J.A.M.-U.S.A., BMI)	78
That's the Way I Feel About 'Cha (United Artists, BMI)	77
Theme From "Shaft" (Epic/Monopole, BMI)	6
Theme From "Summer of '42" (WB, ASCAP)	21
Theme Were the Days (New Yorker, ASCAP)	61
Tightrope Ride (Associated, ASCAP)	64
Truckin' (Warner Bros., BMI)	70
Turn Your Radio On (Affiliated, BMI)	76
Two Divided by Love (Troobaldy/Soldan, BMI)	28
You Are Everything (Baby/Berlingo, BMI)	78
You Make Your Own Heaven and Hell Right Here on Earth (Associated, BMI)	94
You Move (Coffin, BMI)	98



The first live Engelbert Humperdinck LP.
Recorded during his recent smash U.S.
concert tour. An incredible performance
by the World's Most Romantic Singer.

XPAS 71051



Produced by Gordon Mills

AMPEX
STEREO TAPES

Wallichs' 'New Look' Spurs Music City Chain's Profits

• Continued from page 3

minimum shipment of 90 percent of the record-tape titles issued by a reputable label and keep it in stock for six months.

It was the extensive scope of the Music City catalogs selections that first made the chain's original Sunset & Vine location a byword among a generation of Los Angeles record buyers and enabled it to expand to its present size and diversity.

The Hollywood Music City carries 11 to 14,000 record titles at any one time and the other stores carry 8-10,000 titles. And 70 percent of all Wallichs' record-tape sales are for titles not on the Top 200 Albums chart.

There are currently seven Music City locations in Southern California. Besides the original Hollywood store at Sunset & Vine, still the largest after several expansions, the other outlets include Lakewood, Torrance, Canoga Park, West Covina, Costa Mesa and Buena Park. Clyde Wallichs is currently planning two more locations, in Santa Monica and Pasadena.

Wallichs Music City maintains its own credit service as well as its own advertising agency. The "It's Music City..." radio jingles, featuring Clyde Wallichs with some major record star, have been a broadcasting staple of Southern California for over two decades. These jingles are currently heard on eight stations in the L.A. area. In addition, Wallichs has greatly expanded print advertising during the past several years, utilizing

key community newspapers as well as the Los Angeles Times.

Profit Trends

Running through the various sales trends at Music City, Clyde Wallichs said, "Musical instruments are good, especially guitars and amps, of course. Pianos and organs are up, and the Optigan looks very good. Sheet music is always steady. Actually, component sales held up pretty well through the worst of the recession. It was sales of furniture stereo and television that really slipped. The big-ticket items were down 28 percent but they're starting to make a comeback."

According to Wallichs, Music City record sales have not been at their peak for the past two years but began to pick up noticeably in recent months. "We know that the 15-25 age group goes to the discount retailers, but for adults, Music City is still the place they shop first," he said. "Although total sales of the record industry have been rising, this was based on adding many more retail outlets which obviously means a much more competitive situation for the individual retailer."

Wallichs has traditionally discounted classical records and it is now running advertised specials in competition with the aggressive discounters. Most current best sellers at Music City are offered below list price but not as low as the full discounters. For example, a hit album listing at \$4.98 would probably be carried by Music City at \$3.97 unless it was an advertised special. Catalog titles sell at list price.

Tapes Do 25 Percent

Tapes, predominantly in the 8-track format, make up 25 percent of the chain's recorded sound sales. Stock is kept on open shelves, but in a glassed-off section with clerks always on watch. In general, Wallichs feels that the stores' arrangements of entry and exit lines keeps pilferage to a minimum.

The stocking and inventory control of Music City's vast catalog is maintained by some very inventive techniques, Lloyd Burke, the vice president in charge of the record-tape division, explained. Wallichs no longer buys direct from the record companies, although it still orders directly. NMC, a national rack jobber, is Music City's album supplier from a Gardena warehouse and Nehi, a local independent distributor, supplies singles.

"We have found that this arrangement gives us significant savings in warehousing costs, full return privileges and other cost advantages," said Wallichs. Music City's fleet of five trucks schedules daily stops to the distributors and delivers records and tapes directly to the stores.

Hand-Tab Ticket Capture

Two-part tickets are placed by the rackers on each recording. The Music City cashiers retain a portion of the ticket with the code number of the title marked. Each store has a full-time inventory clerk who hand-tabulates these coded sales stubs against an index

file of all titles in stock. Re-orders are placed from the stores direct to the rackers, to bring the supply up to a pre-decided level.

A sold record can be replaced in 48 hours, thus making it unnecessary for the stores to waste space on a large shelf inventory stock. Currently, Wallichs Music City is turning over its inventory 4.1 times annually.

Eighteen months ago, when the Music City chain reorganized its record-tape operation to meet the discount competition, along with cutting some prices, it did away with one of its most distinctive traditions, the private listening booths at the Hollywood store. Formerly, only demo records were kept out on the floor and the customer had to obtain his purchase from a counter clerk who picked it from a massive closed-shelf area.

"We just couldn't afford to do that any more in space or staff when we went to discount," said Clyde Wallichs. "Music City has had to cut overhead and do some belt tightening during this period. But there's been a definite upturn and with our public base now fully integrated to a total operation, Music City is building to a stronger position than ever."

Disk Copyright Instruction Issued

• Continued from page 1

act, will permit copyright protection for recordings "provided they are fixed and first published with the statutory copyright notice on or after Feb. 15, 1972."

By "publication," in the copyright sense, the Copyright Office says it generally means the sale, placing on sale, or public distribution of copies of the sound recording. Simply playing it in public, or on radio or TV ordinarily does not constitute publication in the copyright sense.

Two categories of recordings are not covered by the new federal copyright protection from unauthorized duplication:

1. Unpublished (i.e. unsold, undistributed) sound recordings. These should not be sent to the Copyright Office, but they may be protected by the common law against unauthorized use, without any Copyright Office action.

2. Also not covered are sound recordings fixed (i.e. first produced on a master then reproduced in copies for sale and/or public distribution) before Feb. 15, 1972. "The statute specifies that this provision is not to be construed as af-

Veteran Israeli Record Man Bids for International Mart

• Continued from page 4

He was involved in several key government programs during the early years of the new state and then founded Eastronics to import much-needed electronics equipment.

Peleg feels that his operation, which distributes RCA and the new Daybreak label, controls about six percent of Israel's \$2 million annual record sales. The market is dominated by CBS Israel, which also distributes locally such heavy-weight labels as EMI, the Kinney group, UA, Bell and accounts for up to 60 percent of Israel's record sales. Tape is not a factor in the country.

Since getting into the record business, Peleg has seen classical recordings drop from a 50 percent market share to 5 percent as young Israeli's turned on to the rock revolution. An album costs \$4.50 in Israel, but an Israeli consumer's purchasing power is no more than one-third of his U.S. counterpart's.

Airplay Tough

"Getting airplay or TV exposure for a pop artist is very difficult in Israel because of government-owned broadcasting," said Peleg.

Israel just got an eight-track studio, Kolinc, which Peleg feels is the nation's first facility of international quality. Two of the nation's five pressing plants closed during the past year, giving Israel

what Peleg regards as a more realistic manufacturing capacity. "Our manufacturing quality is about as good as the U.S.," said Peleg, "but not as good as the best European pressings."

Although recording sales are a minor factor in Eastronics's grosses, Dov Peleg spends at least 80 percent of his working time at it because he enjoys the music business.

Israel Classics

He is issuing a series of chamber music records featuring Israeli classical composers and performers. These records will be released internationally.

In addition, Peleg is hoping to break some of his Israeli pop performers internationally, as a way to bust through the small nation's market bottleneck. He has already succeeded with two chart records in, of all places, Japan. His label won a Japanese gold record for a song titled "I Dream of Naomi," sung by an Israeli group in phonetic Japanese on one side of the single and in the original Hebrew on the flipside.

"Practically everywhere except in the English-speaking countries, they accept pop records by foreign artists," said Peleg. "We recorded some more sessions with a singer named Gala Atari during the Japanese Song Festival a few weeks ago and we're going to work on the Italian market next."

Back to Country

• Continued from page 3

individual artist. De Lory's "Theme From M.A.S.H." was a major hit record.

But it's as a record producer that De Lory has achieved his greatest success, starting with "Mr. Custer" in 1960 on Era Records by artist Larry Verne. He met Glen Campbell when they played together on a Phil Spector recording session for a record called "He's a Rebel" back in 1961 or 1962. De Lory joined Capitol as an in-house producer in 1967, working with such acts as Ray Anthony and the Four Preps. The team of Campbell and De Lory has been responsible for millions of record sales. And De Lory feels that the work with Gary Puckett is also going to be rewarding; he described Puckett as a man loaded with talent "and he knows the business."

Eason Honors

ST. LOUIS—Doug Eason, vice president and general manager of KATZ, local soul music station, will be treated to a testimonial dinner Dec. 11 at the Roadway Inn here. The Bar-Kays, Ohio Players, Newcomers, and the Prime Rib will provide the entertainment.

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Record Holiday Sales

• Continued from page 10

good, significantly higher than we had projected. If we would get some snow in the Midwest, it would be even better."

10-15% Better

Paul David, president of Stark Record Service, N. Canton, Ohio, which has a 13-store chain, estimated his business was up between 10 and 15 percent. He pointed to much good LP product as the source for the busy cash registers. Lou Lavinthal, president, ABC Record and Tape Sales, based in Seattle, said that business in the northwest really didn't start until after Thanksgiving. Normally, he pointed out, his immediate area feels the surge several weeks prior to the holiday. He feels that nationally ABC will achieve at least a 10 percent up.

Matt Betley, president of National Tape Distributors, Chicago, noted a softness in some areas across the U.S., but as Christmas approached, he felt a firming of those areas. In the areas where business has already accelerated, Betley noted an increase of from 15 to 30 percent.

Although variants in style of notice are allowed, the Copyright Office advises consulting an attorney about any departures from the example given above. Copyright can be permanently lost if a notice is omitted or incorrect.

When the Copyright Office requires "two complete copies of the best edition" of the newly issued recording, it wants the whole package, including sleeve or other container, liner notes, pictures, etc. "Best Edition" means, in the order of preference, a vinyl disc, rather than tape, or if tape, open reel tape, and finally the cartridge or the cassette. Also, stereo is considered better than mono. But all forms of the recording must bear notice of copyright to maintain protection.

An album can be registered as a single collective work on one application, under one title, as long as all are owned by one copyright claimant. Separate registrations can be made on separate selections on the album, but it would then cost \$72 to register 12 items separately on a single album. The law requires prompt regis-

tration, says the Copyright Office. Preferably, application, copies and fee should all be sent in the same package. Pack them carefully—the office will not register damaged recordings.

The instructions warn against trying to copyright through "new versions" a recording in the public domain, or one made before Feb. 15, 1972. "There is no way to restore or create statutory copyright protection for a sound recording that is in the public domain, or for a recording that was fixed before Feb. 15, 1972. Similarly, protection for a sound recording under an existing statutory copyright cannot be lengthened (in time) by republishing the work with new matter."

The instructions go into the finer points of what constitute legitimate "new versions." Only the "new matter" in a new version is copyrightable, but this area is too complicated to be capsulized here. The information also covers ways to handle registry decisions on reissues, authorized tapings, mechanical re-channeling, copyrightable changes in packaging, tiling, etc.

Retailers and distributors of the soon-to-be-copyrighted recordings may want to send for the Copyright Office circular entitled: "How to Investigate the Copyright Status of a Work."

Klein Explains Status

• Continued from page 8

Desh" may reach some of the nation's retail outlets well in advance of the projected Monday (20) deadline. Word from Apple Records was that the record pressing plants of Capitol and the tape duplicating plants of Columbia have been completely stocked with the album and tape boxes and books.

Apple jettied its first disk jockey samples to U.S. radio stations Wednesday (8) with many stations reportedly airing the entire LP immediately.

KDAY, Los Angeles, pulled the coup of the day by spotting Producer Phil Spector as commentator on their complete run-through of the album.

If Allen Klein is able to come up with signed agreements from Capitol and Columbia and can quickly settle all provisions covering specific sales details, it is logical to believe that the album could ship by Wednesday (15).

Wings Wild Life

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Linda McCartney

Denny Laine

Denny Seiwell

SW3386

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