

# Billboard

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CARTRIDGE TV PAGE 33

HOT 100 PAGE 66

TOP LP'S PAGES 68, 70

## Antipiracy Into Law— Group Seeks Licensing

WASHINGTON — With the signing of the anti-piracy bill on October 15 by President Nixon, a new association representing the so-called "legal" tape duplicators and the independent dealers who sell their product began a new fight for the compulsory licensing of records.

Calling itself "Broadcast and Music Anti-Monopoly Association," the new dealer-duplicator trade group has also launched an attack on the TV networks, their affiliate subsidiaries and associ-

## Calls U.S. Lax on Synthesizer Use

By IAN DOVE

NEW YORK—Manufacturers of synthesizer equipment need a "radical change of philosophy" to get the instruments away from the studio and before live audiences, according to Paul Bley, one of the few musicians using a synthesizer on live dates.

Bley will have a synthesizer  
(Continued on page 10)

ates for their role in a monopoly, allegedly fostered by the unrestricted recording copyright against unauthorized S646.

The association has petitioned the Federal Communications Commission for time to tell its  
(Continued on page 8)

## Gospel Pubs in Drive for Rights

By BILL WILLIAMS

NASHVILLE — The publishers of gospel music have formed an organization to collect royalties, enforce copyrights and fight piracy in that field.

John T. Benson III of Benson Publishing Co., Nashville, was elected president of the group, known as the International Association of Gospel Music Publishers. It has a charter membership of 25 music publishers whose catalogs contain significant gospel material. They simply have not been paid royalties, for the most part, because of  
(Continued on page 72)

## NARM Begins Antipiracy Plan

NEW YORK — With the clearing of the antipiracy legislation by the House and the Senate the National Association of Record Merchandisers (NARM) is gearing a program which will 1) attempt to educate distributors, rackjobbers, and the retail outlets they service on the pitfalls and problems they face when they handled pirated product, and 2) develop a program of enforcement in conjunction with all facets of the industry, manufacturers, music publishers, and others and with the Federal law enforcement agencies, the Department of Justice, the Attorney  
(Continued on page 8)

## Antipiracy Signing Opens New Era for Mfrs—Stirs Atl Study

By PAUL ACKERMAN

NEW YORK—Signing of the antipiracy bill, with its grant of a limited copyright to record manufacturers, is the beginning of a new era of concern for the labels with regard to procedures

## EMI Forms Firm in U.S. to Market Tape

By BRUCE WEBER

GLENBROOK, Conn.—EMI Ltd., London, has formed an international marketing company to sell audio and video tape and sound products throughout the world except in the U.S. and Canada.

The new company, EMITAPE Inc., Glenbrook, Conn., will sell tape to consumers, duplicators and recording studios. It is responsible for marketing all tape products manufactured by EMI Tape Ltd., London, and Audio Devices, Glenbrook, Conn., a division of Capitol Industries, which is 70 percent owned by EMI.

Audio Devices, which will manufacture product for EMITAPE at its Glenbrook and Bolton, N.C., production and assembly plants, will continue to market audio and video products in the U.S. and Canada.

EMITAPE will distribute the Audio Devices brand name and the Capitol Mod Line of blank cassettes, cartridges and open reel in more than 30 nations. Audio Devices manufactures the mod line for Capitol Records, also a division of Capitol  
(Continued on page 10)

## Soft Sound Disks Hot on Campus

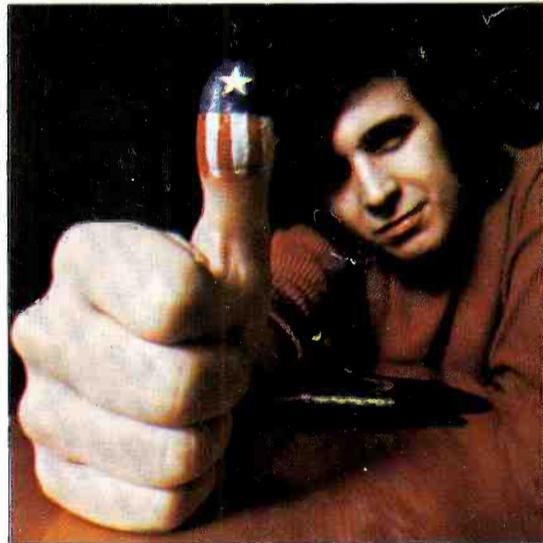
By BOB GLASSENBERG

NEW YORK—A move away from the harder rock sounds towards other idioms of music has been reported at campus records stores throughout the country, according to a recent Billboard survey.

"We are selling more non-hard rock records partially because the students are buying more audio equipment," said Peter Downey, manager of the Harvard Co-op Records Department. "They have all of this good equipment now and they want records that are equally as  
(Continued on page 26)



"One Fine Morning" is the Lighthouse album that received instant airplay sales and chart positions throughout the U.S. The LP contains the hit single ("One Fine Morning") that's destined to become Evolution/Stereo Dimension and Lighthouse's first U.S. gold record. Lighthouse, the eleven-piece Canadian rock orchestra, will be demonstrating their exciting sound for you live on their upcoming U.S. concert tour. (Distributed in U.S. by Stereo Dimension/Evolution Records, Evolution #3007—GRT Tapes—in Canada GRT Records.)  
(Advertisement)



"American Pie," a song and an album from Don McLean on United Artists. His current national tour is being supported by an extremely heavy promo and ad. campaign.  
(Advertisement)

and requirements in matters of copyright. Mayer and Nussbaum, Atlantic Records general counsel, is making a study of the matter and have already expressed to the client the following suggestions and points of view:

1) That effective immediately all new artist, production and acquisition agreements will provide that "the artist (or producer) grants to Atlantic the  
(Continued on page 4)

## Disk Dollar: Where It Goes to Lure Buyer

LOS ANGELES—Where money can be best spent to reach the consumer after the release of record product will be the subject of a series, which starts in this issue of Billboard. A survey asked leading record company executives who supervise spending of those dollars to grade the various media and methods they use to determine where the money goes.

Tom Schlesinger, director of advertising and creative concepts, Motown family of labels, Detroit:

(1) (The numeral indicates the ranking amount of dollars spent by the firm in the collective consumer-reaching budget.) **Radio Spot Campaigns:** As is the case in all budgetary planning, Sales Director Phil Jones, Executive Vice President Bernie Ales and LP sales manager Mel DaKroob confer on what media should be used on particular product. Radio must match product. For example, Marvin Gaye's "What's Going On" had a first time progressive radio involve-  
(Continued on page 72)

(Advertisement)

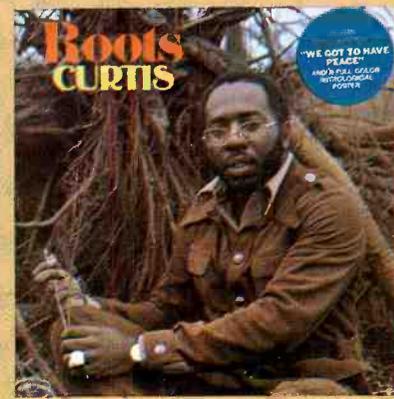
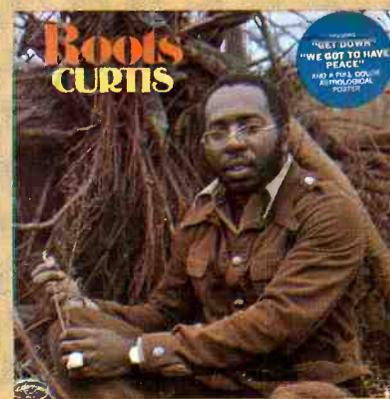
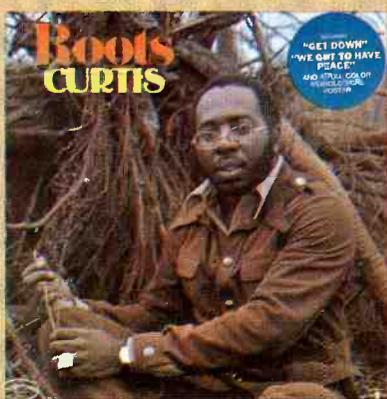
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## WB Business Up 30%; Cites Distrib, U.K. Acts, Bearsville

NEW YORK—A 30 percent increase in business over the past year signals a sustained growth surge that Warner Bros. executive vice president Joe Smith attributes to the maturity of the label's British rock acts, an active creative services department, Kinney's distribution network and Warners' recent Bearsville talent roundup and release.

"We have been quite successful signing artists from other labels and breaking them," said Smith, "while the Faces, Deep Purple, Fleetwood Mac and Black Sabbath have all suddenly matured at what seems like the same time. Albert Grossman's Bearsville operation has been a center for creative people for many years, so

we feel that we have developed a method for keeping Warner Bros. 'family' fresh and expanding."

An independent market survey by the U.K.'s Record and Tape Retailer Magazine reported the Kinney group of companies with 28 percent of the album market for the period May to August 1971, the highest percentage.

Smith credits Kinney as sympathetic and sensitive to the independent needs of the record companies, while Kinney's distribution system has spurred the increase which has already prompted Smith to consider whether bigness is desirable on the corporate scene. "We would rather face the reality and cope with it than pretend it doesn't exist," said Smith.

## Black-Managed Firm Rolls

GRAND RAPIDS, Mich. — A new black-managed firm involved in recordings, animated films and books has been formed here with initial concentration on a Christmas project. The firm, Jiminie Productions, is releasing an album and single from the package, "Jiminie, the Christmas Tree."

Jiminie, based here in suburban Caledonia, is headed by Wendell Watts, 34, former Monument recording artist.

Other directors include Williard Schroeder, vice president and general manager; Time-Life Broadcasting, Inc., here, and John Shepard, owner, Shepard Broadcasting Co. with stations in Michigan, Indiana and Ohio.

Other principals include Curtis Rodgers, 28, president of Hotline Music Journal and producer of Al Green's "Back Up Train" (Bell). Record distribution will be through Solar-Glo Records, which has national distribution through independent distributors. Licensing is through 1000 Watts Publishing and Cremuna Poncello, both of Nashville.

Subsidiary firms of Jiminie include Mark 1 (films), 1000 Watts (books) and Curtis Distributing. Rodgers and artist Tom Lee, the latter production supervisor of Mark VandenBosch, have signed as consultants.

Watts said distribution of the film is set for 1972. He indicated negotiations are under way with Oscar Meyer for sponsorship of the half-hour film. Book publishing is being negotiated.

The LP and the single, "The Little Christmas Tree," are groundwork for the entire project, he said.

## Angela Davis Sues 'Dutchman'

NEW YORK — Angela Davis, controversial political figure, has received a "show cause" order from the Supreme Court restraining Flying Dutchman Records from using her name, photograph and voice on an LP titled "Soul and Soledad."

The order, filed by A. St. Clair Morgan, attorney for Miss Davis, was signed by Judge Manuel Gomez. It will be heard in the Supreme Court on Tuesday (19).

## THEATER REVIEW

### 'Superstar' on Sound Grounds — Ideal for MOR Audience

NEW YORK—As befits the most pre-sold musical (to the extent of 2.5 million copies of the MCA album), great care has been taken over the sound of "Jesus Christ, Superstar" at the Mark Hellinger Theater. A typical Tom O'Horgan ("Hair"—"Lenny") cast run, jump, rarely stand still and keep those hand mikes moving. So many subterfuges keep the principals in front of the amplification that only a Namath pass from the infield is missing.

However, the effect is achieved: "Jesus Christ, Superstar" rates in the sound department and has one of the more solid sounding orchestras, built around the Randall's Island group, on Broadway.

## WB, Elektra, Atlantic Won't Make 4-Channel Disks Now; OK's Tapes

NEW YORK — Warner Bros., Elektra and Atlantic Records will not manufacture compatible quadrasonic disks at present, although they will go ahead with quadrasonic tapes.

"We believe that quadrasonic reproduction is an important dimension in home entertainment. The best and easiest method of bringing quadrasonic to our audience at present is via 'discrete' 4-

track tape, either on cassette or 8-track cartridge," stated the presidents of the three companies, Mo Ostin, Jac Holzman and Ahmet Ertegun.

Ampeg will distribute the first 4-channel tapes from Warner Bros. and Atlantic later this year. Elektra's first 4-channel tapes are expected to be released early next year.

The joint statement continued: "As yet none of the matrixing systems necessary to quad disks compare with existing tape mediums. Therefore we are going ahead now with 'discrete' quad tapes only.

"We will intensify our research

into quadrasonic because we believe that disk will ultimately become a quad medium just as tape is now."

Research will be guided by the engineering departments of the three record companies under the direction of Tom Dowd at Atlantic, Bruce Morgan at Elektra and Lee Hirschberg at Warner Bros.

Several months ago, RCA Records announced that its entry into the 4-channel disk field will depend on the development of a "4-discrete" channel phonograph record which will be capable of compatibility playback on existing stereo records.

## COSBY LP AIDS DRIVE VS DRUGS

NEW YORK — Uni Records is releasing "Bill Cosby Talks to Kids About Drugs," an album which Cosby had done in response to thousands of requests from people to help in the drive to eliminate the current drug abuse problem victimizing the nation's young people.

The album, according to Cosby, is aimed at the four to 11-year-old children. Using comedy and music to hold the attention of the young listener, Cosby gets his points across that drugs do nothing good for anyone if they are abused.

Uni Records will make copies available free to many organizations and people who could not afford to buy the record at the retail price. The LP has also received a strong recommendation from the National Coordinating Council on Drug Education, Washington, D.C.

## Local Promo Is Key to Aiding Indie Label: Perception Chief

NEW YORK—The distributor's local promotion man is the key to getting an independent label off the ground. That's the opinion of Terry Philips, president of Perception Records, which is riding high with two albums and one single on the charts while its first five singles releases hit the charts.

Philips said that the distributor's promotion man no longer has the major label syndrome and will work on an independent label's output. He said, "They're young, they're hip and they are willing to relate to product." He added that, "Whatever your ability is to get air play, the record company cannot exist without help from the local man."

This help has put Perception in the position of having almost total distributor co-operation in the area of payment. Philips said that it's not true that a fledgling label can't make it with an independent distributor because "they won't pay the little guy." He added, "There are a couple of bad apples but for the most part, they're 'good people' who will help a young label grow."

Philips noted that in the space of four months Perception has established four artists: Lucky Peterson, Black Ivory, Wanda Robinson and Dizzy Gillespie.

Of primary importance, though, Philips said, is that we're getting paid by our distributors. "The payment situation coupled with our ability to break new acts has encouraged us to come out with new product at an increased rate." Slated for release are albums by Lucky Peterson, Bartel, James Moody, J. J. Jackson, the Brockingtons, and Larry Savis.

## Pipe Insulation Co. Sets Up Disk Co., Studio & 2 Pub Cos.

NEW YORK—The King Insulation Co., North Bergen, N.J.-based firm specializing in pipe and wiring insulation, is moving into the music/record business. It has set up Alithia Records, a production company, a management firm, and two publishing companies.

The firms were formed by King principals, Peter and John Kraljevich. Vito Samela, veteran industryite who's had hitches with the Mediarts, CGC, Liberty and Capitol labels in all phases of record company operation, is Alithia's vice president and general manager. Peter Kraljevich is president of Alithia.

Samela plans to limit the distribution of Alithia product to three key markets, concentrating especially on the college market. He's already tied into the New York market with International

Recotape, and will be setting up a deal for the Boston area this week. The third market is still undetermined.

The label will be launched with concept album based on Henry David Thoreau's "Walden." The LP was produced by Les Ledo, who wrote the music and lyrics in collaboration with Edna Lewis.

Alithia's singles lines will be kicked off with a record by Barbara English. A group, as yet unnamed, and six other items are being readied for Alithia release.

John Clark, of Abeles & Clark, is Alithia's attorney.

## Famous Music, Drake in Tie

NEW YORK — Famous Music Corp. has signed a production agreement with Nashville producer-artist Pete Drake. Drake will introduce and produce a minimum of five artists within one year for Famous' Dot label through his own company, Pete Drake Productions.

Drake, a guitar player, does extensive work in the Nashville studios and has been featured on albums by Bob Dylan, George Harrison and Ringo Starr.

## Osibisa's U.S. Tour in 1972

NEW YORK—U.K. Afro-rock group Osibisa, who pulled out of the Three Dog Night tour set to begin this week, will tour the U.S. early in the new year.

MCA Records president Mike Maitland said that the Decca group would derive maximum benefit from a tour if held "in conjunction with the release of their new album."

## Early Ruling Vowed on MGM, Singleton Suit

NASHVILLE — U.S. District Judge L. Clure Morton has promised an early decision in the lawsuit between Shelby Singleton and MGM Records over the services of Jeannie C. Riley.

Morton continued a temporary restraining order against MGM, forbidding it to market a new release by the singer on that label called "Houston Blues."

Singleton, on whose Plantation Records Miss Riley has been singing, contended in seeking the restraining order that it would hurt the sales of his latest single with the artist, "Roses and Thorns."

Singleton contends he has a five-year contract with the singer, dated July 24, 1968. MGM attorneys insist it is a three-year contract, and she has been free to sign with them in August. She indeed did sign in September and recorded almost at once.

MGM's Jim Vienneau said that disk jockey copies had been shipped, but distributor copies were halted when Morton issued his order.

Miss Riley, caught in the middle, said through her attorney that she stands to lose no matter what happens. If MGM wins the suit, she has lost the early promotional punch for the record. If Singleton wins, she may have to indemnify MGM for its losses.

When Miss Riley first went to Plantation she was sued by Aubrey Mayhew of Little Darling Records, who claimed she was still under contract to him. Chancery Court ruled in her favor.

## Atl Sets Up Custom Dept.

NEW YORK — Atlantic has formed the Atlantic Records Custom division which will comprise all the outside labels distributed by the company. In charge will be Johnny Bienstock as coordinator of the Atlantic Custom Records Division.

The division will include Capricorn Records, Flying Dutchman, Rolling Stone Records, Alston, Stone Flower, Prophesy, Chimneyville, Pelican, Clean, Dakar and Embryo.

Bienstock will be in charge of releases, scheduling all LP's and coordinating activities relating to the labels including advertising, promotion and sales.

## Radiant Complies With FTC Note

WASHINGTON—Under its informal enforcement procedure, the Federal Trade Commission has announced that Radiant Cassette/Cartridge Corp., of 250 West 57th St., New York City, has agreed to disclose that its simulated-stereo recordings have been "electronically altered to simulate stereo." The commission notes that agreement to discontinue certain allegedly questionable practices does not constitute admission of illegality on the part of the companies involved in the informal enforcement procedures.

The FTC had questioned the stereo representation on the company's records, tape cartridges and cassettes. Cases handled under the informal procedure are settled after those involved have assured the FTC that they will comply with the law and will discontinue the questioned practices. The FTC says it will make periodic checks to see that compliance continues in these cases.

For More Late News

See Page 72

## Atlantic Using New Orleans For Soul Deals, Productions

NEW YORK — New Orleans is re-emerging as a center for soul activity for the Atlantic group—involving label deals, producing and artists.

Atlantic will distribute the New Orleans label, Pelican, owned by Elijah Walker and Wardell Que-

## Wherehouse New Outlets

LOS ANGELES—Integrity Entertainment Corp., parent company of the Wherehouse, one of the largest independent music store chains in the U.S., has opened three new stores in Southern California.

The new outlets are in Granada Hills, Woodland Hills and Lake-wood. This brings to 15 the number of stores in metropolitan Los Angeles.

Leon Hartstone, president and chairman of Integrity Entertainment, plans to open eight more "The Wherehouse" stores by year end. Each store carries records, prerecorded tape and audio equipment.

## Stones' Producer In U.S. Office Tie

LOS ANGELES—Rolling Stones producer Jimmy Miller has established a U.S. office through Gregar Records president George Greif. Nancy Sain is to handle promotion and Carol Hussin will coordinate business affairs for both Gregar and Jimmy Miller Productions.

Miller, an American who has been extremely successful producing European rock artists, is the son of Las Vegas and Hilton Hotel talent buyer Bill Miller.

## Antipiracy Signing Opens New Era for Mfrs—Stirs Atl Study

• Continued from page 1

right to secure copyright in all sound recordings made during the term for the purpose of protecting same against unauthorized duplication as provided for in the U.S. Copyright Act."

Nussbaum noted that the above provision is being used in the new contracts even though old contracts involved a broad general grant of rights.

2) The study stated that a manufacturer is not without protection on the matter of catalog, even though such protection is not given in the new bill. Nussbaum pointed out that eight states have passed laws making it illegal to duplicate masters without authorization, and he added: "In states which do not have such laws we have been able to prosecute violations on the theory of unfair competition." He added that cooperation with suits by publishers via the Harry Fox Office, based on the Copyright Act of 1909, have been helpful in this matter.

3) The Atlantic study noted that the McClellan Bill placed the United States in a stronger bargaining position with regard to protection of rights on an international level. The new law, for instance, makes no distinction as regards the source of the recording: A foreigner or an American can claim copyright.

4) The Atlantic study said that an independent producer may be the copyright claimant, and that in such a case the copyright could be turned over to the label with whom the producer negotiates a deal.

5) As the Washington copyright office announces its administrative requirements whereby a recording may secure copyright, record manufacturers will have to set up proper procedures, such as the

zergue, with first releases due shortly. As producers Quezergue and Walker brought New Orleans artist King Floyd and the Chimneyville label to Atlantic. Floyd has two hits, "Groove Me" (a Gold Record) and "Baby Let Me Kiss You."

Quezergue is also cutting Irma Thomas, just signed to Atlantic, at the Malaco Studio in Jackson, Miss. New Orleans singer Tammi Lynn has also cut an album for Atlantic with Quezergue and U.K. blues authority John Abbey, co-producing. Quezergue, who produced Willie Tee for Atlantic in the early 1960's, also produces Jean Knight for Stax, and Joe Wilson for Dynamo.

Atlantic has just signed New Orleans artist Johnny Adams and his first single "More Than One Way" was released last week, produced by Quezergue.

Atlantic executive vice president Jerry Wexler has also signed Delta City pianist Roy Byrd, better known as Professor Longhair, to the label. Said Wexler: "Professor Longhair first recorded for Atlantic in 1950, produced by Herb Abramson and Ahmet Ertugun. We will be reissuing these sides as part of our Blues Series in January and the Professor will be recording new material with us again in the next few months."

"New Orleans was always a fountainhead. Years ago Fats Domino, Amos Milburn, Lloyd Price and many others recorded there. Atlantic used to take Joe Turner to record in the city."

Wexler uses as an example of the continuing strength of the New Orleans scene that fact that Atlantic artist Dr. John comes from the city and rates Prof. Longhair's piano style as a major influence on his work. "Longhair is a seminal influence," said Wexler.

creation of a copyright division. At present, it is felt that procedures will be similar to those currently existing in the music publishing industry.

Under the new law, the notice of copyright will include a P in a circle, the year of the first publication of the sound recording, and the name of the copyright claimant. It is known that labels are considering where is the proper place for the notice . . . whether on the surface of the record, on the label, or on the package.

## GENE AUSTIN SERIOUSLY ILL

LOS ANGELES—Gene Austin, the record industry's first superstar whose Victor recordings of numbers like "My Blue Heaven" and "Ramona," shattered then established big sales records, is seriously ill in the intensive care unit of Cedars of Lebanon Hospital, Hollywood 90028. He is unable to take calls. Friends are asked to write him.

## Farrell Buys All of Catalog

NEW YORK — The Wes Farrell Organization has acquired 100 percent of the copyrights of Jillbern/Ellbern Music, formerly owned jointly by that company, and Pocket Full of Tunes Inc., the publishing wing of the Farrell Organization.

Farrell, president of the organization, said that this would be the first of several moves to expand and diversify the Organization. The company has also acquired the exclusive writer contracts of Toni Wine and Irwin Levine.

## Feliciano to Get 16-Track Studio

LOS ANGELES—Electrodyne Corp., a division of MCA Technology, is building a 16-track recording studio for Jose Feliciano.

The studio will be tailored for four-channel recording, with overdub and mixdown capability for 16-track, 4-track for quadrasonic, and 2-track stereo recording. It will be built in Orange, Calif., where Feliciano Enterprises is based.

Don Mangano, president of Feliciano Enterprises, said the studio will cost more than \$300,000 and will be completed in early 1972.

Equipment includes an Electrodyne mixing console, Langevin headphone system, Ampex tape machines, McIntosh and JBL speakers, among other hardware. The console is equipped with 24 inputs.

## Vincent, Rock Writer, Dies

NEWHALL, Calif.—Gene Vincent, 36, famed for his rock hits in the mid-'50's such as "Bebop-a-Lulu," died here Oct. 13 at Interval Community Hospital. Vincent resided in Simi Valley near here. He had just returned from a recent European tour. Cause of death was believed to be bleeding ulcers.

## Studio Track

By BOB GLASSENBERG

It might be after the fact but **B.B. King** recently took a vacation in London. He was there for a 10-day rest which wound up to be an eight-day recording session and a two-day vacation. "They told me that I could use the studio any time I wanted," said King. "Then they went ahead and booked it for every day I was there. There was plenty of advanced publicity so we would be assured that the English musicians would show. We wound up with more than we could use. And it was because people wanted to play with B.B. King," said the modern blues master.

"Well let's see. I would like to thank a few people who were really beautiful, I think there are musicians who want to play with a known artist so they can stand out. In London a few of them showed up. But I'll tell you something. There's a cat named **Ringo Starr**. He's got bread. He's got his stardom and he's got his sound. But you know what? He came over to play the B.B. King sound. He didn't try to put in the Beatle sound or the Ringo Starr sound. You know who else? **Klaus Voorman**. He did the same thing.

"I always tried to play for the musician who was up front on the session. The guy whose record it was. Ringo and Klaus would say 'I don't think that's really B.' I mean all of the musicians wanted to help, but some of them wanted to update my sound. You know, like use a different chord structure or something."

"But let me say this. I had strings on my records in the 50's when I thought it was relevant or the sound was good. I mean there has always been the B.B. King sound and there has always been that relevancy to the rest of the sound of the day. But the B.B. King sound is always there and these musicians in England wanted to keep that sound. Most of them didn't want to change it. They wanted to play with me, not in front of me. For this I am thankful."

King saw one major difference in recording in a U.K. studio and doing a record in the U.S. "They took a long time to set up the studios there. I mean, if the session was called at 2 p.m. it might really start at 3 p.m. because of the set-up time. Here the musicians are late, but usually the studio is ready. In England, it got to the point where I said, 'call me when you're ready.' I really found that unnerving. When I get to a studio, I'm

ready to work. I have my energy, you know. So if they aren't ready, I lose a lot of that energy. I pace around and get nervous of a sort.

"The musicians are the same there," continued King. "You know, they drink and like to fool around. The only other thing I noticed was that there were only two black musicians on the set. One was a piano player. One was a drummer.

"Otherwise we ran through the tunes just like in the States. You know. We got it together as we went along. In fact, a few of the guys even wrote tunes for me to use. I really felt great about that."

King did about 36 tapes in London at Olympic and Command studios with **Ed Michel** and **Joe Zagarino** producing. The record was modified at the Hit Factory, New York City, and the Record Plant West and the Village Recorder, both in Los Angeles. And the thrill is definitely not gone.

★ ★ ★

**Norbert Putnam** recently played host to **Neil Young** at Quadrafonic Sound in Nashville. On the date were **Tim Drummond**, bass; **Ken Buttrey**, guitar, and **Ben Keith** on steel. Young also brought along a pianist from California for the date. The new Reprise album will probably give production credits to Young.

Also at "Put's" studio was **Carol Hall** doing a few new tracks for a soon-to-be-released LP on Elektra.

★ ★ ★

**Suncron Sound Studios**, Wallingford, Conn., hosted **Dick Pillar** producing the **Krew Brothers** for Steljo Records. . . . **Fancy** for Poison Ring Records with **Doc Cavalier** producing and **Richard Robinson** engineering . . . and **Russell Harvey Thurot** also being produced for Poison Ring with Cavalier producing.

★ ★ ★

At Woodland Sound, Nashville, **Linda K. Lance** was being produced by **Dick Herd** for Royal American Records. . . . **Jimmy Swaggart** was in for Harvest Time Records. . . . **The Nitty Gritty Dirt Band** finished up their new LP for UA. . . . **Buryl Red** was producing the soundtrack for a NBC Television special to be aired in the spring.

★ ★ ★

The East Coast Record Plant is hosting **Buddy Miles** for Mercury Records and **Razmataz** for UA. In the West Coast Record Plant are **Chicago** for Columbia and **Mike Deasy** and **Bobby Bruce** in an independent production arrangement.

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NICK BALSAMO, seated, president of Echo Sound Studios, explains his 16-track board and the operation of his newly invented Digilog mixer, seen on the extreme left of the console, to Bert Decoteaux, independent producer who did "The Thrill Is Gone" with B.B. King and has also done work with RCA and many soul blues artists among other credits.

Lesley Duncan is the girl who wrote  
"Love Song" for Elton John's "Tumble-  
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Lesley Duncan is the girl Disc Magazine  
predicted "is about to change the face  
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Vol. 83 No. 43



RCA RECORDS' Vintage Series is being revived with an all-new packaging concept under the supervision of independent producer Schlitten, center. Discussing the series with Schlitten are Bill O'Dell, left, manager, country and Camden merchandising, and Harry Anger, director of merchandising and market planning.

## Library of Congress Issues 'Fiddle' LP

WASHINGTON—The Library of Congress has issued a new LP, "American Fiddle Tunes" for sale to the public. It consists of instrumental tunes played by American folk musicians and recorded in the field during the 1930's and 1940's. The tunes were selected from the unissued field recordings in the Library's Archive of Folk Song, to provide a representative sampling of the variety of old-time fiddling in the United States.

Alan Jabbour, head of the Archive of Folk Song, edited both the LP and the 36-page pamphlet accompanying it, which includes notes on the tunes' histories and stylistic traits, and a bibliography of relevant research materials. Instantaneous disk recordings were made by the Archive staff or by independent scholars, and feature fiddlers from the North, Midwest and West on one side of the record, fiddlers from the South on the other.

"American Fiddle Tunes" (L62) may be bought by mail from the Recording Laboratory, Music Division, Library of Congress, Washington, D.C. 20540, for \$4.95 (which includes shipping and handling). Checks should be made payable to the Music Division, Library of Congress. Mail order forms listing the content of the record will be provided on request.

## Kornheiser Gets Liaison Post on Heyman Works

NEW YORK—Sidney Kornheiser will act as liaison to music publishers and record companies for the works of Edward Heyman. Kornheiser, who recently set up an independent operation after years as general manager of Edward H. Morris Music, believes that the takeover of many music publishing houses by conglomerates in recent years has caused many songs in their catalogs to lie dormant because the corporations don't know what they have. His aim will be to revive interest in songs held by the original publishers.

Heyman, who has set renewal deals with all his original publishers, is spread out among many firms. For example, Warner Bros. Music, Famous Music, Lawrence Welk's Group and Robert Lissauer hold copyrights to Heyman's material. Among his credits are "Body and Soul," "I Cover the Waterfront," "Love Letters," "Out of Nowhere," "Bluebird of Happiness," "Blame It on My Youth" and "Smiling Through the Years."

In addition, Cy Coleman, president of Notable Music, has concluded a deal with Kornheiser in a dual capacity. Kornheiser will act as a special consultant to help promote the entire Coleman cata-

(Continued on page 10)

# Executive Turntable

Bernie Wechsler named director, West Coast sales, Polydor, Inc., also acting as liaison between Polydor and UDC, the United



WECHSLER

Artists distributing company. He will also continue as sales and product coordinator and rack sales manager. Mel Price named regional manager, West Coast operations for Polydor. He was previously with MGM as general sales manager, Los Angeles branch. Chuck Myers named Midwest regional sales manager for Polydor. He was formerly Midwest sales manager, Ampex Corp.

\*\*\*

Jay Dunn named national special projects manager, Warner Bros./Reprise, based in California. He was previously promotion manager, Warner Bros., Los Angeles. . . . Rusty Wood named Midwest regional promotion director, Famous Music Corp. He previously headed promotion for MCA in Pittsburgh.

Jerry Simon appointed general manager, Creed Taylor's music publishing companies, Char-Liz Music (BMI) and Three Brothers Music (ASCAP). He was most recently professional manager, East Coast, Beechwood Music Corp.



SIMON

Harry G. Charleston elected vice president, Viewlex, Inc., continuing as treasurer and chief financial officer of the company. He was previously manager, business affairs, NBC. . . .

Steven L. Schwartz appointed curriculum director, Spoken Arts, Inc., New Rochelle, N.Y. He was chairman of the English department, Park Ridge High School, New Jersey, editor in chief of Cultural Research, Inc., Rye, N.Y., and associated with Multi Media Education, New York City.



SCHWARTZ

Bruce Kramer named general manager of creative operations (records and music publishing) of A. Schroeder, Ltd., based in New York. Larry Marks named to the same position in the Los Angeles office. . . . Robert A. Fischer and Joseph T. Pergola named vice president of Audio Talents, Inc., management and production company. Joseph Pergola named talent coordination director of the firm. . . . Cliff Jones, writer of the "Tommy Hunter Show" in Canada, named Canadian representative of Catalyst Management, Ltd. and Victrix Productions, Inc., New York.

\*\*\*

Ampex Corp. vice president Robert Pappas appointed temporary head of Ampex Educational & Industrial Products Div., replacing Richard Elkus who has been placed on special assignment within the company. Pappas will also assume the duties of former vice president and general manager, Lawrence Weiland of the firm's professional video division. Weiland continues in the capacity of special consultant to the company.



TRIMBLE



KOLLE



COFFIN

George S. Trimble, president of Bunker-Ramo Corp., Thor W. Kolle Jr., general partner of Horablower and Weeks, Hemphill, Noyes, and Davil L. Coffin, president of the Dexter Corp., elected directors of Cartridge Television, Inc., which has developed the Cartrivision color video tape cartridge system.

\*\*\*

Fred Heller replaces Larry Goldblatt as Columbia Records director of business affairs. Heller was formerly financial advisor for Blood, Sweat & Tears.

\*\*\*

Perry Winokur, executive vice president of Muntz Stereo Corp., has left. . . . K. White Sonner has been named corporate vice president of GRT. . . . Charles R. DeNet has been appointed merchandising manager of Bell & Howell's consumer electronic products.

\*\*\*

Sal Bonafede, veteran personal manager, has joined Management III's West Coast office as replacement for Shelly Berger, who has returned to Multimedia productions, the Motown management firm. Bonafede will manage the office. . . . Alan Mink, veteran promotion executive who has been doing independent work on the West Coast, joins Warner Bros. records, covering eight western states from Los Angeles promotionally. Mink started in production with Mercury Records in Cleveland in 1957. He was a national promo director with Mercury, Smash and GRT records.

\*\*\*

At MCA Records, Joe Sutton has become general manager of the firm's Decca label as well as his duties as vice president of artist acquisition and development. Stan Layton, previously branch manager of New Orleans operation of MCA Records, has been

(Continued on page 10)

**HUMBLE  
PIE  
SINGLE.  
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NEED NO  
DOCTOR.**

From their new album "Humble Pie Performance  
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# ANTIPIRACY BILL: HOW IT AFFECTS THE TRADE

WASHINGTON—Because there is still some confusion over the antipiracy bill S. 646 which has passed both Houses of Congress, and was awaiting the President's signature last week—Billboard will once more go over the terms.

The McClellan antipiracy bill will amend the national copyright law to give recordings a limited copyright, protecting the manufacturer's original record (on record or tape) from any and all unauthorized duplication. The recording copyright is called "limited" because it does not also give recordings the right to collect performance royalty, which is given only to copyrighted music.

The recording copyright protection given in the bill will not become effective until four months after the President signs it. After that date, any commercial re-recording of an original record, for public distribution or sale, made without the manufacturers' permission, violates federal law. It will be illegal to copy the recording or knowingly sell the duplicate copy whether or not royalty has been paid on the copyrighted music.

The antipiracy bill will expire Jan. 1, 1975, because by that time, Congress expects the complete copyright revision legislation to be passed. The revision will also give recordings protection against duplication, and may add a performance royalty. Also the interim bill gives Congress time to judge whether a monopoly situation develops from the unrestricted recording copyright, as some have predicted.

More confusion has arisen over the fact that there are two kinds of tape duplicators. There are the sub-rosa pirates who copy and sell recordings cheaply, paying no royalties of any kind. Another group of self-styled "legal" duplicators operate openly and pay (or try to pay) mechanical royalties to the Harry Fox office for use of the copyrighted music on the records.

Since the present 1908 copyright law gives no protection at all to recordings, these duplicators are not liable as long as they pay the required royalty on the copyrighted music. However, with passage of the antipiracy bill, they would be liable under federal law against unauthorized duplication, once the four-month waiting period is over.

Another source of confusion is the second part of the antipiracy bill. This gives music composers and publishers recourse to all civil and criminal remedies in the federal copyright law, freeing them from the 2-cent mechanical royalty base for infringement suits. This part of the law becomes effective immediately on the President's signing of S. 646.

This means that the "pirate" tape duplicators or retail dealers who are selling taped copies on which no mechanical royalty has been paid for the music, will immediately become liable to stiff author-publisher suits under federal law (Billboard, Oct. 16, 1971).

## Ascher to Handle BMI Catalog

NEW YORK — Emil Ascher, Inc., distributor of background and mood music, has acquired the distribution rights to the BMP catalog, formerly handled by the Sam Fox Co.

The BMP Co. is owned by the JW Library and represents the third catalog to be distributed by Ascher. Ascher now has 11 catalogs under distribution agreements. They represent over 400 hours of music.

## NARM Begins Antipiracy Plan

• Continued from page 1

General's office and the Federal Bureau of Investigation. Jules Malamud, NARM executive director, pointed out that this is only phase one and that the more difficult task of education and enforcement remain.

Malamud pointed out that although many people are inclined to point to the four-month period before the law goes into effect which makes sound recording copyrightable and therefore make all unauthorized duplication illegal, the important feature of the bill is that effective immediately all distributors and retailers are liable for all pirated tapes which contain music on which royalties have not been paid.

He said, "It would be fair to estimate that with the great amount of bootleg product in the stores most of this merchandise is immediately illegal by virtue of unpaid royalties. Illegal operators are not likely to have paid the publishers, although some have. In addition, since many bootleggers were hit-and-run operators, it will be almost impossible to determine whether royalties have been paid. Legitimate distributors and retailers will certainly not want to jeopardize themselves handling it."

"Since it seems that the copyright revision bill will not be passed in 1972, with '73 or '74 as the time for passage, the antipiracy bill looms as more and more important to our industry."

NARM already has issued a "Statement to the Recording Industry" explaining the ramifications of the antipiracy legislation to its membership.

## Webb & Canopy File Suit Vs. Ja-Ma Music

LOS ANGELES—Two Superior Court suits were filed here against Madelon Baker and her Ja-Ma Music, one of which has Jim Webb seeking \$32,351.50, which the prominent contemporary songwriter claims is due him in royalties. She has publicly stated that her business relationship with Webb dates back to the mid-sixties when she allowed the then struggling songwriter to use her studio to cut demos in return for which Webb cut her in for royalties on his early songs.

In his suit, Webb states that on Sept. 1, 1966, he contracted with Audio Arts, agreeing that all his writing and adaptation of public domain would become the property of a publisher chosen by Audio Arts. Under the agreement, Audio Arts selected Madelon Baker as publisher. The pact called for 5 cents per copy royalty on U.S. sheet music and 50 percent split

(Continued on page 72)

## Antipiracy Into Law—Group Seeks Licensing

• Continued from page 1

story over network stations under the Fairness Doctrine, which requires both sides of controversial issues to be aired. The group charges that CBS, NBC and ABC made "libelous" attacks on legitimate competitive re-recorders by calling them "pirates," thus poisoning the public's mind and concealing the existence of legitimate, competitive product.

The anti-monopoly association, headquartered in Washington, D.C., claims that under unlimited copyright for recordings, "major record companies owned by the TV networks will be in a perfect position to control composers, singers and price of records and tapes nationwide."

According to the group's Washington counsel, Jim Fisk, "This will work a grave hardship on consumers, mainly America's youth which buys most records and tapes."

Membership in the new Broadcast & Music Anti-Monopoly Association is said to be made up largely of independent dealers who have been openly selling the "legal" tape duplications of recordings, on which producers paid, or tried to pay, mechanical royalty on the copyrighted music. Under the 1908 law, recordings were given no protection—only the copyrighted music. (The anti-piracy bill gives records a limited copyright against unauthorized duplication, but no right to performance royalty.)

A similar association calling itself Tape Industries Association of America (not to be confused with ITA), also representing "legal" duplicators, testified during June House Copyrights Subcommittee hearings on the antipiracy bill (Billboard June 26, 1971). California attorney Arthur Leeds, president of the TIAA, is listed as Los Angeles counsel for the new anti-monopoly dealer-duplicator association.

Both groups have deplored illegal piracy, but urge compulsory licensing of recordings in the copyright law. Both want to convince Congress and the public that there will be more variety, competition and lower prices if re-recording is made legal on payment of a compulsory licensing royalty.

Under the anti-piracy bill, all unauthorized duplicated product would become illegal four months after presidential signing. Immediately on signing, music copyright owners could invoke heavy penalties against the "pirate" tapers who pay no mechanical royalties, and dealers who trade in them (Billboard 10/16/71).

As of last week, the new association was awaiting a ruling from the Assistant Attorney General's office on just where dealers in the "legitimate" tape duplication stand at present. Presumably, under present federal law, they could still legally sell their product for the four-month period if music copyright royalty was paid.

The anti-piracy bill is slated to go out of existence Jan. 1, 1975

(although all recording copyrights granted during that period will have full copyright terms and renewal). The time limit was set partly because House Copyrights Subcommittee chairman Robert Kastenmeier feared the possibility of monopoly, and hoped for some other way to legislate against record piracy. However, he did not favor a compulsory licensing procedure. Congress will study the "economic effects" of S.646 before the terms become permanent in the Copyright Revision bill expected by 1975.

But the new association is in a far bigger hurry to get Congress to put compulsory licensing for the new recording copyright into law, and to designate talent as well as producers to get royalties. In addition to petitioning the FCC for air time, they plan to take their story to young record and tape buyers directly.

Association spokesman Jim Fisk says they will launch half a million free tapes in the hope of reaching some 25 million young consumers. The tapes will explain the need for compulsory licensing to allow different uses of recordings, and urge the young people to write their congressmen. They will also urge royalty rights for talent as well as the record companies which own the copyright under S. 646.

## Orwaka Moves

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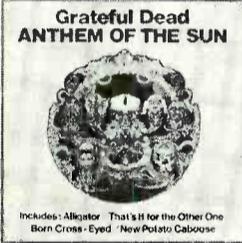
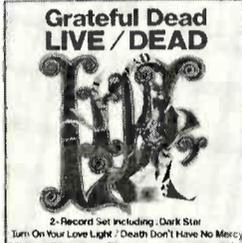
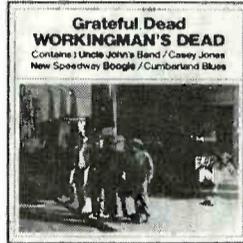
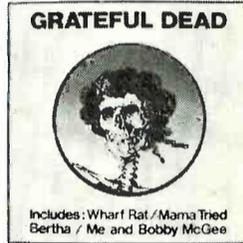
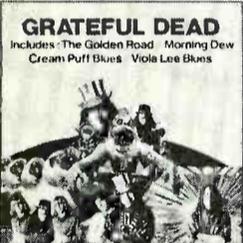
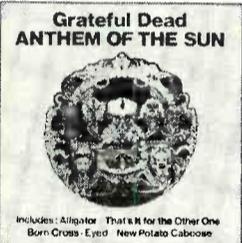
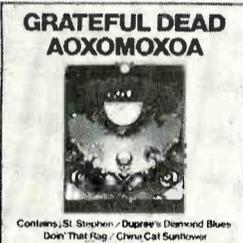
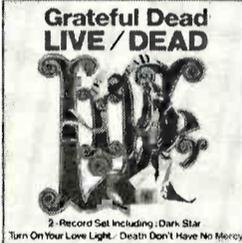
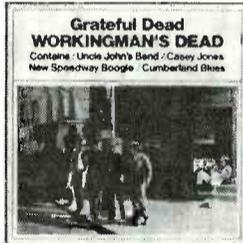
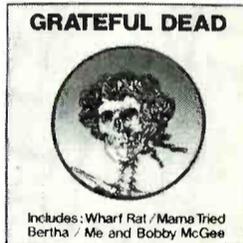
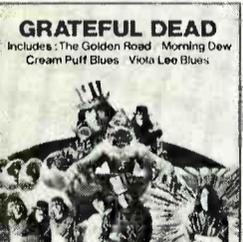
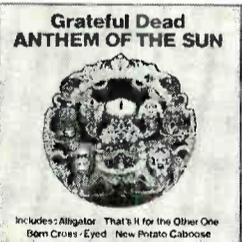
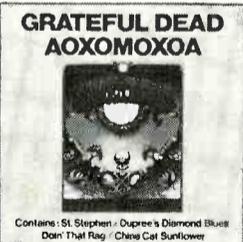
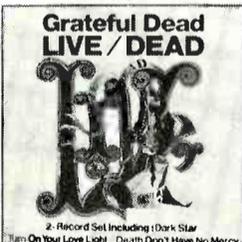
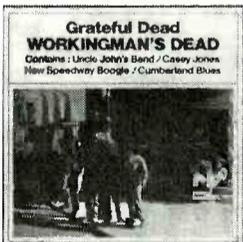
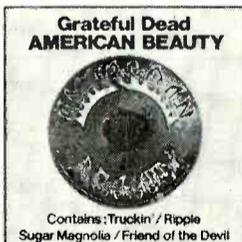
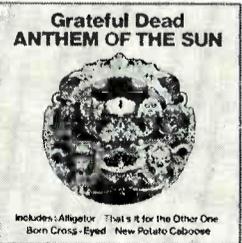
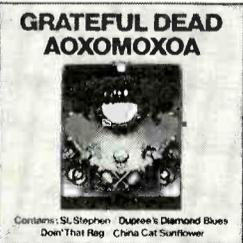
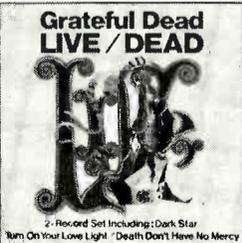
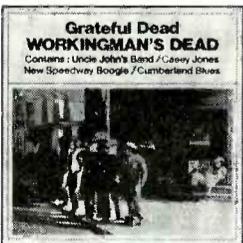
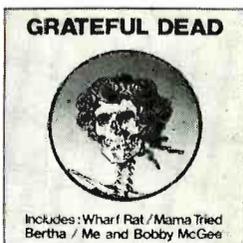
Company \_\_\_\_\_ Address \_\_\_\_\_

City \_\_\_\_\_ State & Zip \_\_\_\_\_

Type of Business \_\_\_\_\_ Title \_\_\_\_\_ #5300

1971

# FILL YOUR DAYS WITH THE DEAD

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p><b>1</b></p> <p><b>GRATEFUL DEAD</b> Includes: The Golden Road / Morning Dew Cream Puff Blues / Viola Lee Blues</p> 	<p><b>2</b></p> <p>Grateful Dead <b>ANTHEM OF THE SUN</b></p>  <p>Includes: Alligator / That's It for the Other One Born Cross-Eyed / New Potato Caboose</p>	<p><b>3</b></p> <p><b>GRATEFUL DEAD</b> <b>AOXOMOXOA</b></p>  <p>Contains: St. Stephen / Dupree's Diamond Blues Don't That Rag / China Cat Sunflower</p>	<p><b>4</b></p> <p>Grateful Dead <b>LIVE / DEAD</b></p>  <p>2-Record Set Including: Dark Star Turn On Your Love Light / Death Don't Have No Mercy</p>	<p><b>5</b></p> <p>Grateful Dead <b>WORKINGMAN'S DEAD</b> Contains: Uncle John's Band / Casey Jones New Speedway Boogie / Cumberland Blues</p> 	<p><b>6</b></p> <p>Grateful Dead <b>AMERICAN BEAUTY</b></p>  <p>Contains: Truckin' / Ripple Sugar Magnolia / Friend of the Devil</p>	<p><b>7</b></p> <p><b>GRATEFUL DEAD</b></p>  <p>Includes: Wharf Rat / Mama Tried Bertha / Me and Bobby McGee</p>
<p><b>8</b></p> <p><b>GRATEFUL DEAD</b> Includes: The Golden Road / Morning Dew Cream Puff Blues / Viola Lee Blues</p> 	<p><b>9</b></p> <p>Grateful Dead <b>ANTHEM OF THE SUN</b></p>  <p>Includes: Alligator / That's It for the Other One Born Cross-Eyed / New Potato Caboose</p>	<p><b>10</b></p> <p><b>GRATEFUL DEAD</b> <b>AOXOMOXOA</b></p>  <p>Contains: St. Stephen / Dupree's Diamond Blues Don't That Rag / China Cat Sunflower</p>	<p><b>11</b></p> <p>Grateful Dead <b>LIVE / DEAD</b></p>  <p>2-Record Set Including: Dark Star Turn On Your Love Light / Death Don't Have No Mercy</p>	<p><b>12</b></p> <p>Grateful Dead <b>WORKINGMAN'S DEAD</b> Contains: Uncle John's Band / Casey Jones New Speedway Boogie / Cumberland Blues</p> 	<p><b>13</b></p> <p>Grateful Dead <b>AMERICAN BEAUTY</b></p>  <p>Contains: Truckin' / Ripple Sugar Magnolia / Friend of the Devil</p>	<p><b>14</b></p> <p><b>GRATEFUL DEAD</b></p>  <p>Includes: Wharf Rat / Mama Tried Bertha / Me and Bobby McGee</p>
<p><b>15</b></p> <p><b>GRATEFUL DEAD</b> Includes: The Golden Road / Morning Dew Cream Puff Blues / Viola Lee Blues</p> 	<p><b>16</b></p> <p>Grateful Dead <b>ANTHEM OF THE SUN</b></p>  <p>Includes: Alligator / That's It for the Other One Born Cross-Eyed / New Potato Caboose</p>	<p><b>17</b></p> <p><b>GRATEFUL DEAD</b> <b>AOXOMOXOA</b></p>  <p>Contains: St. Stephen / Dupree's Diamond Blues Don't That Rag / China Cat Sunflower</p>	<p><b>18</b></p> <p>Grateful Dead <b>LIVE / DEAD</b></p>  <p>2-Record Set Including: Dark Star Turn On Your Love Light / Death Don't Have No Mercy</p>	<p><b>19</b></p> <p>Grateful Dead <b>WORKINGMAN'S DEAD</b> Contains: Uncle John's Band / Casey Jones New Speedway Boogie / Cumberland Blues</p> 	<p><b>20</b></p> <p>Grateful Dead <b>AMERICAN BEAUTY</b></p>  <p>Contains: Truckin' / Ripple Sugar Magnolia / Friend of the Devil</p>	<p><b>21</b></p> <p><b>GRATEFUL DEAD</b></p>  <p>Includes: Wharf Rat / Mama Tried Bertha / Me and Bobby McGee</p>
<p><b>22</b></p> <p><b>GRATEFUL DEAD</b> Includes: The Golden Road / Morning Dew Cream Puff Blues / Viola Lee Blues</p> 	<p><b>23</b></p> <p>Grateful Dead <b>ANTHEM OF THE SUN</b></p>  <p>Includes: Alligator / That's It for the Other One Born Cross-Eyed / New Potato Caboose</p>	<p><b>24</b></p> <p><b>GRATEFUL DEAD</b> <b>AOXOMOXOA</b></p>  <p>Contains: St. Stephen / Dupree's Diamond Blues Don't That Rag / China Cat Sunflower</p>	<p><b>25</b></p> <p>Grateful Dead <b>LIVE / DEAD</b></p>  <p>2-Record Set Including: Dark Star Turn On Your Love Light / Death Don't Have No Mercy</p>	<p><b>26</b></p> <p>Grateful Dead <b>WORKINGMAN'S DEAD</b> Contains: Uncle John's Band / Casey Jones New Speedway Boogie / Cumberland Blues</p> 	<p><b>27</b></p> <p>Grateful Dead <b>AMERICAN BEAUTY</b></p>  <p>Contains: Truckin' / Ripple Sugar Magnolia / Friend of the Devil</p>	<p><b>28</b></p> <p><b>GRATEFUL DEAD</b></p>  <p>Includes: Wharf Rat / Mama Tried Bertha / Me and Bobby McGee</p>

Now there's a Grateful Dead album for every day of the week, including their seventh Warner Bros. release, the new double LP set called Grateful Dead (2WS 1935). Fill your days with the Dead, this week and every week, on Warner Bros. Records (and tapes, distributed by Ampex).

# EMI Forms Firm in U.S. to Market Tape

• Continued from page 1

Industries. EMITAPE will distribute through independent distributors in addition to selling to the EMI group companies according to Anthony P. Cunha, president of EMITAPE, which will base in the U.S.

EMITAPE (U.S.) and its recently organized sister company, EMITAPE Ltd., London, will concentrate initially on the consumer market and eventually broaden the scope to include other fields. EMITAPE (U.K.) will be marketing Capitol's Mod Line in the U.K.

EMITAPE has set up warehouses

in four countries: Glenbrook, Hamburg, Singapore and Hayes, England, where EMI has a major tape manufacturing facility.

"This move represents an awareness by EMI of the importance of audio and video tape on a worldwide basis," Cunha said. "It's our way of committing ourselves to an international drive to market and promote tape."

Cunha has appointed three regional marketing directors: William Dalglish, U.K. and Europe; Jayme de Barros in the Far East; and Jorge Vargas in Latin America. Phil Cantore has been named director of technical services in an effort to broaden EMITAPE's markets to duplicators and recording studios.

"EMI's world network of companies will now be used to increase the distribution and sales of EMI and Audio Devices' product in loaded cassettes, cartridges and open reel tape," Cunha said.

"We will sell lubricated tape, blank cassette tape, mastering tape, pre-assembled cartridges, recording blanks and C-Zero cassettes in audio, video and digital applications."

Cunha has scheduled management meetings in London beginning Thursday (21) "to get things in motion on promotion, merchandising, marketing, etc.," he said.

"The international market for tape is growing faster than the U.S. in consumer areas," he said. "That's the reason for EMITAPE, since the consumer market represents about 50 percent of the total sales volume."

## Calls U.S. Lax on Synthesizer Use

• Continued from page 1

record out on the Milestone label and is currently working with singer Annette Peacock on an RCA album and live engagements.

Pointing out that, with around eight manufacturers making synthesizers, the instrument is no longer merely a fad, Bley said. "It is here to stay. But there should be more cooperation between the manufacturer and the working musician in the U.S. The instruments have got to get into the hands of the musician working live in front of an audience because this is where the money is for the instrument manufacturer."

Bley has made three tours of Europe and reports that he gets "full cooperation" from the manufacturers over there but not in the U.S.

"I spent three days with the makers in Germany discussing their instruments. I think it was mutually interesting," he said.

Modifications on synthesizers have made it easily transportable—"It can be taken on a plane seat," said Bley, who has been playing a Moog synthesizer since 1968. Cost is a factor, admitted Bley. "It takes a minimum of \$10,000 to really get set up with a synthesizer," he said.

## Perception Adds 2 Pub Subsidiaries

NEW YORK—Perception, Inc., and its Poison Ring Records division have added Diabalis Music Corp. (BMI) and Cube Music Corp. (ASCAP) as publishing subsidiaries. First writer signed to Diabalis is Bill Durso, who will also record for the Poison Ring label.

## Kornheiser New Post

• Continued from page 6

log, which includes songs other than those owned and controlled by Notable. He will also work with Eric Colodne, Notable's vice president and general manager in promoting the influx of show and pop material.

## MGM, INC. INTO LINERS, HOTEL

NEW YORK—MGM, Inc., has diversified into the leisure field with plans to build three luxury cruise liners at a cost of \$54 million for the moderate-priced tourist market and to erect a \$75 million, 2,000-room resort hotel and casino in Las Vegas.

MGM president James Aubrey said that MGM will confine expansion exclusively to the leisure and entertainment fields. The cruise liners, aimed at the youth market, and the resort-hotel complex will generate a steady flow of revenue, he stated, so MGM can operate "more securely and successfully" in motion pictures, television, records and music.

## Soulmate Sets Fund to Help Attica Victims

NEW YORK—A fund designed to assist relatives of the Attica riot victims has been established by Soulmate Records, a new label formed by Don Gabor, president of Tape World, Inc.

The project will be financed through profits from an LP record titled, "The Soul of Jesus Christ Superstar," just released by Soulmate.

Gabor, who plans to promote the disk in black communities across the nation, is talking with such organizations as Operation Bread Basket, the New York Amsterdam News and Radio Station WLIB in an effort to enlist their aid in his planned marketing and merchandising campaign.

The Soulmate executive said that 10 percent of all profits from the record will go into the fund which will be supervised by a major auditing firm.

## United Recording Quadrasonic Room Completed

LOS ANGELES—United Recording Corp. has completed construction of its first quadrasonic dub-down room. The 2,600-cubic-foot room features "Cooper Delay Lines" for ambiance enhancement.

Milton T. (Bill) Putman, president of URC, has signed an exclusive consulting agreement with Dr. Duane Cooper, prominent authority in the field of audio at the University of Illinois and inventor of this method for producing acoustical delay. Deal gives United Recording Electronic Industries (UREI) exclusive rights to manufacture and sell the "Madsen effect" delay-type devices. Estimated price for the two-channel unit to be delivered in November will be \$700. The Cooper Delay line provides increments of time delay in the range of 14 to 30ms. over a wide frequency range and is extremely appropriate for delay of the rear channels' information in channel reproduction.

The dub-down room also utilizes motional impedance controls monitoring system, which too will be manufactured and sold by UREI, and which Putman estimates will cost \$800 per channel. The channel provides 360 degree panning facilities, including control of the "Doppler effect."

Putman stated that the rate for use of the quadrasonic facility will be about 20 percent more than for conventional 16-track rates.

# BMI Cites 79 Writers, 55 Pubs in Country Field

NASHVILLE—BMI has awarded Citations of Achievement in recognition of popularity in the country music field to 79 writers and 55 publishers of 84 songs. The awards, which were made Tuesday (12), are measured by broadcast performances for the period from April 1, to March 31, 1971.

The second annual Robert J. Burton, presented to the most performed BMI country song, was given to Joe South, writer, and Lowery Music Co., publisher of "I Never Promised You a Rose Garden."

Eighteen of the songs honored with BMI awards were presented with citations marking previous awards. "Green Green Grass of Home," written by Curly Putman, published by Tree Publishing, received its sixth award. "I Can't Stop Loving You," by Don Gibson, published by Acuff-Rose; "King of the Road," by Roger Miller, published by Tree, and "Release Me," by Eddie Miller and W.S. Stevenson, published by Four Star Music, were presented with fifth-year award. Fourth-year award to Jim Webb and Rivers Music for "By the Time I Get to Phoenix" and to John Hartford and Glaser Publication, for "Gentle on My Mind." Third-year awards went to Boudleaux Bryant and House of Bryant Publications for "All I Have to Do Is Dream"; Doug Kershaw and Acuff-Rose for "Louisiana Man"; Curly Putman, Billy Sherrill and Tree Publishing for "My Elusive Dreams"; Don Gibson and Acuff-Rose for "Oh, Lonesome Me"; Tammy Wynette, Billy Sherrill and Al Gallico Music Corp. for "Stand by Your Man," and to Dallas Frazier, Blue Crest Music and Husky Music for "There Goes My Everything."

### Others Honored

Honored for the second time were "Me and Bobby McGee," written by Kris Kristofferson and Fred Foster, published by Combine Music; "Ruby Don't Take Your Love to Town," by Mel Tillis, published by Cedarwood Publishing; "Singing My Song," by Tammy Wynette, Billy Sherrill and Glen Sutton, published by Al Gallico Music; "The Straight Life," by Sonny Curtis, published by Viva Music; "Tennessee Bird Walk," by Jack Blanchard, published by Back Bay Music, and "A Thing Called Love," by Jerry Hubbard Reed, published by Vector Music.

Kris Kristofferson and Billy Sherrill are the leading BMI country writer-award winners, with six songs each, followed by Jerry Hubbard Reed with four. The leading BMI country publisher-award recipients are Combine Music Corp., with nine awards, and the Al Gallico Group with seven.

Other top writer-award winners Dallas Frazier, Tom T. Hall and Dennis Linde, each with three awards. Winners of two awards include Jack Blanchard, Boudleaux Bryant, Johnny Cash, Jerry Chesnut, Mac Davis, Don Gibson, Merle Haggard, Buck Owens, Dolly Parton, Carl Perkins, Curly Putman, Glenn Sutton, William E. Taylor, Wayne Carson Thompson, Mel Tillis, Conway Twitty and Tammy Wynette.

(Continued on page 59)

**RED HOT ALBUMS FROM DOOTO RECORDS**

REDD FOX Adults Only 840	REDD FOX New Race Track 275	REDD FOX Shed House Humor 846
REDD FOX Left Of The Party 214	REDD FOX Jokes I Can't Tell On T.V. 845	REDD FOX Naughties But Geddes 838
RICHARD & WILLIE Nasty & Naughty 851	RICHARD & WILLIE The Race Track 848	RICHARD & WILLIE Low Down & Dirty 842

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## ROYALTY ACCOUNTANT

Major record company has an immediate opening for an accountant with 1 to 3 years' royalty accounting experience. Interested applicants should send resume including salary history to:

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## DIRECTOR, CREATIVE SERVICES

Over 20 years in the record industry; experienced in all phases of graphic arts including production, agency liaison, cooperative advertising, consumer and trade advertising, sales production, agency liaison, album jacket design, record catalogs, etc.

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Billboard Magazine  
165 W. 46th Street  
New York, N.Y. 10036

# Executive Turntable

• Continued from page 8

promoted to district manager. He'll operate out of Atlanta and be responsible for Dallas, Memphis, Charlotte, Atlanta, as well as New Orleans.

★ ★ ★

**Ed Campbell** has been promoted to president of Lear Jet Stereo. Other appointments include **Reggie Williams**, vice president of foreign operations; **Robert Olson**, vice president of manufacturing and engineering; and **Mel Peck**, treasurer.

★ ★ ★

Alexander/Westbrook & Associates, a new personal management company has been formed by **Burt Alexander**, **Bob Westbrook** and **Mike Ratner**. Alexander will also continue to administer **Ray Charles' Racer Management** in addition to his new company.

★ ★ ★

**Larry Finn**, marketing manager of Beltek, a division of Teloem, Inc., has left. . . . **John S. Maloney**, chief industrial engineer of magnetic tape products at Audio Devices, has left. . . . **Leonard Feldman** has been appointed vice president of corporate development at Magtec. He was also named vice president and director of the company's newly formed subsidiary, Cassette Productions.

★ ★ ★

Playboy Records and Music has set **Tim O'Brien** as manager of contemporary a&r and **Ernie Altschuler** as manager of popular music and special projects. O'Brien has been a staff producer at Paramount and Columbia, while Altschuler was an RCA vice president. . . . **Joe Bob Barnhill** has left the professional department of United Artists Music to form a new Hollywood publishing-production company, the Songmill.

## Cap Push on Sidran's Album

NEW YORK—Capitol Records has set an extensive merchandising campaign behind Ben Sidran's album, "Feel Your Groove."

"Black Talk," an examination of black music by Sidran, will be mailed to reviewers and radio sta-

tions with the LP along with a specially created poster prepared from material in the book. The poster is also available in Capitol's merchandising kit for October and may be made available to the public if the demand warrants.

# STEPPENWOLF'S NEW SINGLE 'FOR LADIES ONLY'

D4292

## FROM THEIR NEW CHARTBUSTING ALBUM OF THE SAME NAME



DSX 50110

**EXCLUSIVELY ON**

ABC/DUNHILL RECORDS



Producer: RICHARD PODOLOR    Engineer: BILL COOPER  
Direction: REB FOSTER ASSOCIATES, Beverly Hills



# Schroeder Selects Firm Name, Sets Label, Adds to Staff

NEW YORK—Aaron Schroeder selected a new company name, formed the Dove Records label and broadened his key executive base last week.

A. Schroeder Music., the corporate umbrella under which all

Schroeder-owned and/or affiliated companies have been operated and developed in the past 10 years, becomes A. Schroeder International Ltd.—ASI. The change was made according to Schroeder, "because we have grown tremendously in both scope and capability and needed a name more aptly representative of the broad range and worldwide involvement of our music activities." ASI's three main music publishing activities are January Music, Sea-Lark Enterprises, and Arch Music.

On the Dove label end, Schroeder has made a production deal with Jeff Barry. The label will operate from ASI's quarters on both Coasts. Dove also has an album project in progress and a major signing in the works to launch the label.

Schroeder also has formed a new division called Custom Concept Records. It will utilize its expertise in contemporary music to produce and create commercial and multi-media special promotional ideas and programs.

With the recent acquisition of the Mutel Background Library, as well as the U.S. rights to the Ember Background Library of Great Britain, ASI controls the music utilized in some 65 additional TV shows as well as 300 pictures. These properties are being developed and expanded to encompass such areas of specialized merchandising as premiums, educational outlets, and direct mail record and folio clubs, etc.

To keep pace with the broadening activities, Schroeder has added Bruce Kramer to his staff in New York, and Larry Marks to the Los Angeles office. (See Executive Turntable.)

# Kinney Agrees To Buy TVC

NEW YORK—Kinney Services, Inc., has made an agreement in principle to acquire TeleVision Communications Corp. (TVC), a company primarily engaged in the CATV business, and to acquire also the CATV properties of Continental Telephone Corp. Kinney will acquire TVC for approximately 1,264,000 shares of Kinney Common Stock and the CATV properties of Continental for approximately 550,000 shares of Kinney Common Stock and the CATV properties of Continental for approximately 550,000 shares of Common Stock, in each case subject to adjustment formula basis.

Alfred J. Stern, president of TVC, would become chief executive officer of the combined CATV operations of TVC and Continental after their acquisition by Kinney, and would also become a director of Kinney.

# Landi, Promoter, Dies at Age 63

NEW YORK—Erberto Landi, promoter of Italian concert packages and television programs in the U.S., died in New York Oct. 10. He was 63 years old.

In addition to concert and TV presentations, Landi ran his own advertising agency. He came to the U.S. from Italy in 1939 and was an announcer for Italian radio programs on stations WCNW, WBNX, WHOM and WOV.

His wife and his mother survive.

# Market Quotations

As of Closing Thursday, October 14, 1971

NAME	1971		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	21	8	335	18 3/4	16 5/8	16 5/8	- 2 1/8
A&E Plastik Pak Co.	127 1/2	4 5/8	252	6 3/8	5 1/8	5 1/8	- 1/2
Amer. Auto Vending	11 1/2	6 7/8	75	11	10 1/8	10 5/8	- 1/8
ABC	48	25	576	47 1/8	44 1/4	44 3/4	- 2 1/2
Ampex	25 3/8	13 1/2	776	15 7/8	14 5/8	14 3/4	- 5/8
Automatic Radio	14 1/4	6 1/4	68	7 1/4	6 3/4	7	- 1/8
ARA	147 1/2	117	237	143 1/2	136 1/4	143	+ 5 1/2
Avco Corp.	18 3/4	12 1/8	517	17 1/2	16 7/8	17	- 1/2
Avnet	15 5/8	8 1/4	1038	11 3/8	10 3/8	11 1/8	+ 1/8
Bell & Howell	53	32 1/8	181	46 5/8	44 1/2	45	- 2
Capitol	21 7/8	8	322	10 3/4	9 5/8	10 1/4	+ 3/8
Certron	8 3/8	2 3/4	142	3	2 3/4	2 7/8	Unch.
CBS	49 7/8	30 1/8	338	47 1/8	45 1/2	45 7/8	- 1 3/8
Columbia Pictures	17 3/8	9 1/2	423	10 3/8	9 3/4	10	- 1/4
Craig Corp.	9	3 1/2	57	4 1/4	4	4 1/8	Unch.
Creative Management	17 3/4	7 5/8	73	10 1/2	9 1/4	9 1/4	- 1
Disney, Walt	128 7/8	77	1737	104	95 3/4	95 3/4	- 7 3/4
EMI	5 1/8	3	470	3 7/8	3 5/8	3 7/8	Unch.
General Electric	65 7/8	52 7/8	1596	64 3/8	61 1/4	61 5/8	- 2 3/8
Gulf + Western	31	25 3/4	682	27 5/8	26 1/2	27 1/8	- 5/8
Hammond Corp.	13 7/8	8 3/8	760	9 7/8	8 3/8	9 5/8	+ 3/8
Handleman	47	33	224	37	33	36 5/8	+ 1 1/8
Harvey Group	8 7/8	3 3/4	63	6 1/4	4 3/4	5	- 1/2
Instruments Sys. Corp.	12 3/8	6	990	7	5 7/8	6	- 7/8
Interstate United	13 1/2	7 5/8	102	9 3/8	8 5/8	8 5/8	- 3/8
ITT	67 3/8	49	3322	57 1/8	52 3/4	52 7/8	- 4 1/8
Kinney Services	39 3/8	28 1/4	1058	34 1/2	33 1/4	34	Unch.
Macke	14 5/8	8 3/8	364	13 3/8	12	12 5/8	+ 5/8
Mattel Inc.	52 1/4	23 3/4	740	27 7/8	25 3/4	25 3/4	- 2 1/4
MCA	30	21 3/8	126	27 1/2	26 1/2	27 3/8	- 3/8
Memorex	79 1/2	25 3/4	969	35 3/8	31 1/4	31 1/2	- 3 3/4
MGM	26 7/8	15 1/2	138	22 1/8	21 1/4	22	+ 1/8
Metromedia	30 7/8	17 3/8	225	26 5/8	24 5/8	25 3/8	+ 1 1/8
3M	126 3/8	95 1/8	436	125 1/2	123 1/4	123 3/4	- 1/4
Motorola	89 3/4	51 1/2	622	81 1/2	77	77 3/8	- 4
No. Amer. Philips	31 7/8	21 7/8	236	24 1/2	23 1/2	23 7/8	- 3/8
Pickwick International	37 1/2	32	135	37 1/2	36 3/4	36 3/4	- 1/4
RCA	40 3/4	26	3289	36 3/4	34 3/8	34 3/8	- 2 1/8
Servmat	40 1/4	25 1/2	239	40 1/4	39	39	- 1
Sony Corp.	25 1/8	14 1/4	1262	17 1/4	16 3/8	16 1/2	- 3/4
Superscope	32 5/8	12 5/8	222	14 7/8	12 5/8	13 1/4	- 1 1/2
Tandy Corp.	38 1/4	30 3/8	1023	35	33 3/8	34 1/2	- 3/4
Telex	22 3/8	12 3/8	974	12 3/8	12 3/8	12 3/8	- 1/2
Tenna Corp.	11 1/2	5 1/8	134	6 3/8	5 5/8	6 1/8	+ 1/2
Transamerica	20	15 1/4	1697	18 7/8	17 1/8	17 1/8	- 1 1/2
Transcontinental	11	5 3/8	598	6 3/4	6	6	- 1/2
Triangle	22 3/4	14 3/8	21	17 1/2	16 5/8	17 1/4	- 1/8
20th Century Fox	15 7/8	8 5/8	727	9 3/4	8 7/8	9	- 5/8
Vendo	17 1/2	11 3/8	99	11 7/8	11 3/8	11 1/2	- 1/8
Viewlex	10 3/4	6 1/8	215	7 3/8	6 5/8	6 3/4	- 1/8
Wurlitzer	17 1/2	10 1/8	33	16 1/4	14 3/4	14 3/4	- 1 1/4
Zenith	54 7/8	36 3/8	978	48 1/2	46 5/8	47 1/2	- 3/8

As of Closing Thursday, October 14, 1971

OVER THE COUNTER*	Week's			OVER THE COUNTER*	Week's		
	High	Low	Close		High	Low	Close
ABSCO Ind.	5	3 1/2	4 1/2	Koss Electronics	8 5/8	8 1/8	8 1/8
Alltapes	5 1/4	4 3/8	4 3/8	M. Josephson Assoc.	8 1/2	7	8 1/2
Bally Mfg. Corp.	34 3/4	33 1/2	33 1/2	Mills Music	13 3/4	13 1/2	13 1/2
Cartridge TV	22 5/8	20 3/4	20 3/4	NMC	10 3/4	10	10
Data Packaging	7 5/8	7 5/8	7 5/8	Perception Ventures	5 1/4	4 1/2	5
GRT Corp.	3 5/8	2 3/4	3 3/8	Recoton	3 3/4	3 3/4	3 3/4
Gates Learjet	8	7 5/8	8	Schwartz Bros.	7 7/8	7 5/8	7 3/4
Goody, Sam	7	6 1/2	6 1/2	Teletronics Int.	5 1/8	4 5/8	5 1/8
Integrity Entertain.	10 1/4	8 1/8	10 1/4	United Record-Tape	3 1/2	2 1/2	3 1/2
Kirshner Entertain.	5 1/4	5 1/4	5 1/4				

\*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.

# EMI Earnings Decline Despite Revenue Increase

LONDON—EMI reported that its earnings declined in fiscal 1971, ended June 30, despite a 7 percent increase in revenue.

The company stated that the heavy loss reflects the decline incurred by Capitol Industries Inc. (Capitol Records and Audio Devices), in which EMI has a 70 percent interest.

EMI said its earnings dipped to the equivalent of \$11.4 million in fiscal 1971 from \$21.4 million a year before, assuming a conversion rate of \$2.40 for the pound. Revenue rose to \$553 million from \$517 million. It said its North

American operations showed a pretax loss of \$13.8 million last year, compared to a profit of \$18.3 million in fiscal 1970.

The company declared a final dividend from fiscal 1971 net that will work out to be about half the 11-cent final paid last December from fiscal 1970 operations on American Depositary Receipts. The interim dividend in April was 7.6 cents a share.

Capitol Records blamed its losses on a combination of reduced sales, lower margins and extraordinary year-end provisions, according to EMI.

# CBS Sees Net Picture Up

NEW YORK—CBS estimates an increase of 17 percent in earnings and 9 percent in revenues, based on third-quarter net income of \$18.8 million and estimated net sales of \$318.9 million compared to last year's net income of \$16 million and sales of \$291.5 million for a similar period.

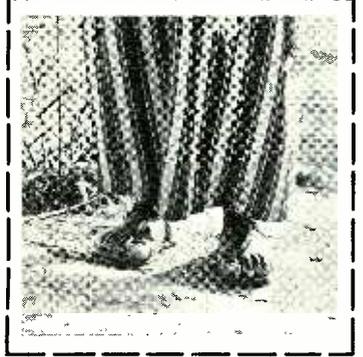
Third-quarter earnings per share were estimated at 67 cents, compared with 57 cents for the third quarter of 1970.

Net income for the first nine months of 1971 is estimated at \$41.3 million on net sales of \$882.5 million. 1970 figures were \$44.7 million and \$875.4 million respectively.

Management points to two consecutive quarters of increases, followed by a first quarter depressed by the loss of cigaret advertising, as boding well for the fourth quarter.

Who has been, and is coming soon again: This time not with the law, but with a song?

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# Insiders Report

WASHINGTON — The Securities and Exchange Commission's August summary of insider transactions reports trading by officers and directors and other holders of stock in the following companies of direct or related interest to Billboard subscribers (unless otherwise noted, transactions are in common stock, Exchange stocks are reported first, followed by over-the-counter):

ARA Services—R. Globus exercised option to buy 2,500 shares, giving him 11,930. H.C. Minter exercised option to buy 500 shares, giving him 3,500.

Certron Corp.—E. R. Gamson sold 2,000 shares, leaving him 475,-477 held personally, and 1,200 by daughter.

CBS—W. S. Paley sold 74,300 shares, leaving him 1,560,995 shares held personally, 93,702 in partnership, 20,662 in trusts, and 71,641 held by wife.

General Electric—V. B. Day exercised option to buy 3,300 shares, giving him 11,108.

ITT—H. J. Aibel sold 2,664 shares, leaving him 14,336. H. C. Knortz sold 5,000 shares, leaving him 22,000. F. J. McCabe sold 3,000 shares, leaving him 7,236. J. J. Navin sold 1,500 shares, leaving him 4,100. H. Perry sold 2,000 shares, leaving him 24,550. H. V. Williams sold 8,500 shares of \$2.25 cumulative preferred convertible, Series N, leaving him 13,600 in this category.

3M—B. S. Cross sold 1,000 shares, leaving him 60,243.

Motorola—M. Cooper exercised option to buy 1,600 shares, giving him 1,610. S. L. Levy bought 2,790 shares, giving him 4,590. E. P. Reavey Jr. bought 4,000 shares, giving him this amount.

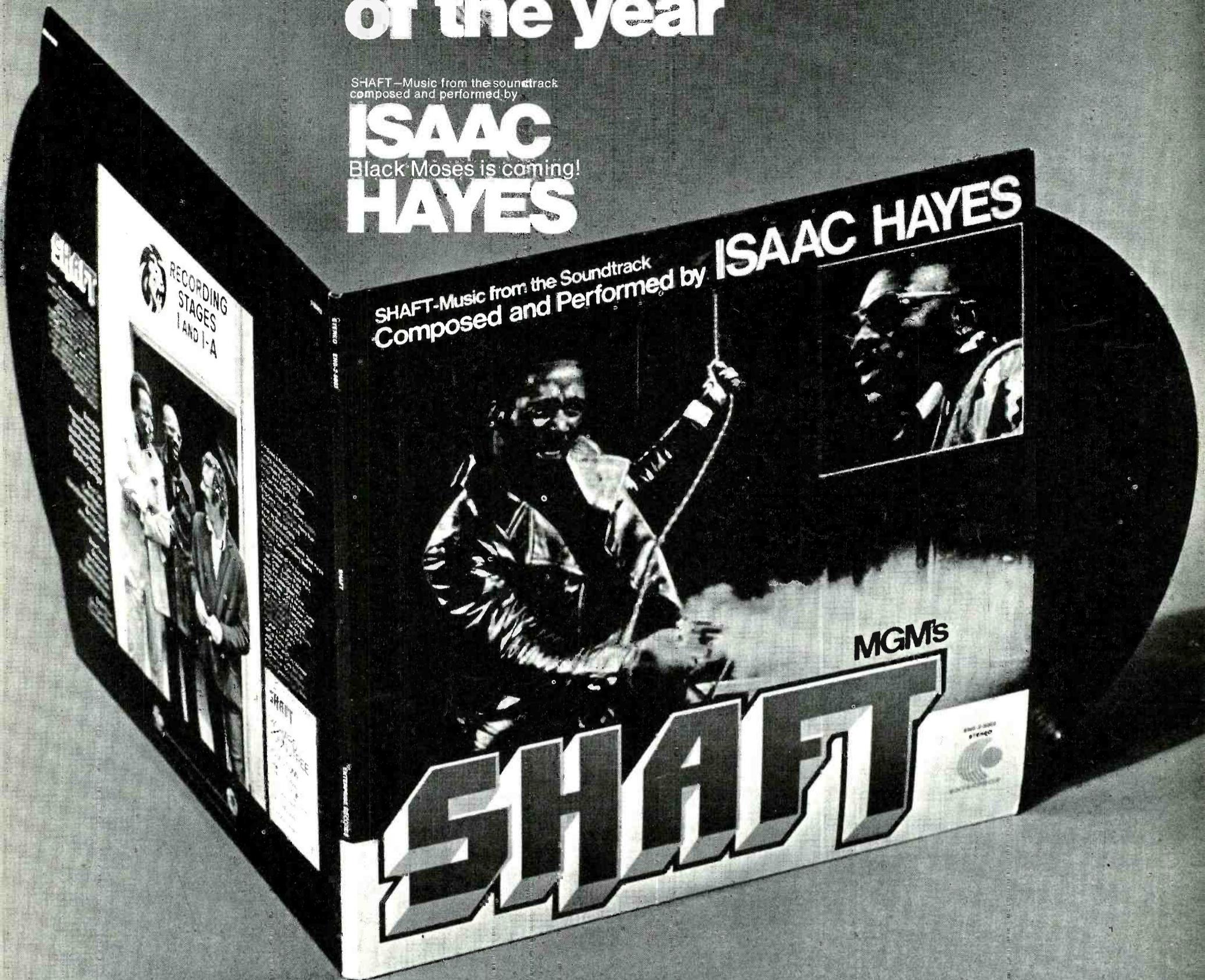
Superscope—F. C. Tushinsky sold 28,000 shares of Class A Common, leaving him 62,800 shares of the Class A.

Insider transactions in over-the-counter trading:

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## Talent In Action

**DAVID CASSIDY,  
KIM CARNES,  
DAVE ELLINGSON**

*Civic Center, Charleston, W. Va.*

Bell Records president Larry Uttal, who insists a property "must be able to stand on its own away from the TV screen," should be pleased. The Partridge Family's David Cassidy handles his between-taping weekend concert dates like a seasoned trouper.

Cassidy makes the transition from sound-stage Family member to center-stage star with aplomb. Confidence obviously buoyed by mature back-up musicians, he renders the rearranged Family hits without hitch. And he's learned to play to segments of a large house to minimize arena audience alienation.

A female-dominated house of 4,500 here Oct. 9 responded by proving they can scream as loudly for David Cassidy as their big sisters once did for the Monkees. The decibel level topped out late in the show with "I Think I Love You." While the Partridge Family's appeal is demographically broad, the average Cassidy fan appears to be between 9 and 15.

Those Bell hit singles, backbone of the show, deal with sex on a level that Cassidy has obviously outgrown. The cut of his jump suit leaves no doubt that David is a big boy now. It's not boyish charm he projects with moves that are a lot closer to Tom Jones than Davey Jones.

Credit for solid ensemble backing goes to pianist-conductor Everett Gordon.

Former New Christy Minstrels' Dave Ellingson and Kim Carnes (now husband and wife) have the ticklish job of warming up the

house and at the same time preserving some semblance of artistic identity. They succeeded well here, even getting the little girls to sit still (between mandatory whoops for their fave) for some Steve Stills. Impossible.

Ellingson and Carnes are signed individually to Amos Records and each has a single and album scheduled. They're seasoned, young and versatile, and are valuable properties.

**RAY BRACK**

**HOT TUNA,  
MISSISSIPPI  
FRED McDOWELL**

*Town Hall, New York*

Hot Tuna is Jack Casady's throbbing bass, Jorma Kaukonen's searing electric guitar, and Papa John Creach's skirting, skying violin, and together with drummer Sammy Piazza, the RCA offspring of the Jefferson Airplane, lash out electric, pulsating rhythms that drive still bodies to shed their seats. The foursome are near-inspirational in their straight ahead attack on the dance centers of sitdown New York audiences who suddenly remember why they came when Hot Tuna flashes their California brand of good-time peoples rock.

Creach, through whose fiddle fuses flying the cry and screech, provides the top on Hot Tuna's bright sound, his notes scaling higher and higher, threatening to jump the scale on their tangent into space. Casady feeds the bottom, while between the two, Kaukonen rips directly, freely, fiercely, automatically into his guitar. Nothing is held back. This is Hot Tuna's gift.

British blues bands strain 'em through stacks of amplifiers, but Mississippi Fred McDowell calls them blues, or nothing at all, or just plain "understanding." Royalties? Don't be foolish. Fred McDowell, his rearend in a chair and his head in the blues, his black patent leather loafers glistening, talks "bottleneck" with his blues guitar. His versions of "My Babe," "John Henry" and "You Got to Move" are superbly developed, yet raw.

**ED OCHS**

**NINA SIMONE**

*Philharmonic Hall, New York*

Nina Simone, RCA Records artist, kept a capacity audience waiting at Philharmonic Hall—Oct. 10—for more than 20 minutes before starting her concert, then subjected them to an exercise in black militancy.

That Miss Simone is concerned with the social and political problems facing America today, is commendable, but the arbitrary use of her entertainment stage as a political forum was hardly acceptable.

Maybe Miss Simone is not overly concerned with the danger of alienating a major section of her audience, but it would be more than tragic to lose a talent as great as hers in this age where mediocrity is the norm.

Supported by her eight-piece ensemble of congas, piano, guitars and drums, Miss Simone's relatively brief appearance on stage—just over an hour—featured a potpourri of tunes that included "Come Together," James Taylor's "You've Got a Friend," "It's Gonna Get Better," and a radicalized version of "God Bless America."

**RADCLIFFE JOE**

**TONY BENNETT,  
ROBERT FARNON ORCH.**

*Carnegie Hall, New York*

Stink bombs thrown into the audience at the first of two concerts staged by Tony Bennett at the Carnegie Hall, Oct. 9, forced an unprecedented second intermission,

and almost marred an otherwise flawless show.

However, Bennett's professionalism triumphed over the crisis of the moment, and the Columbia Records artists went on to woo his nervous audience back to their seats and an evening of really fine entertainment.

Bennett, who is still one of the finest male vocalists around today, has managed to keep his repertoire abreast of the times without sacrificing his style, quality, or personal charm.

An entertainer for lovers, Bennett, backed by the Robert Farnon orchestra, reached out and touched his listeners with his special rendition of such tunes as "Love Story," "Something in the Way She Moves," "Autumn Leaves," a medley of "Just in Time" and "One for My Baby," and, of course, "I Left My Heart in San Francisco."

The first half of the concert was carried by the Robert Farnon 50-piece orchestra (Philips Records), which entertained with a selection of classical and semi-classical pieces which included "Porgy & Bess Suite," "Farnon's Fantasy," and a selection of folk tunes from the British Isles.

**RADCLIFFE JOE**

**RALPH McTELL**

*Bitter End, New York*

It isn't uncomplimentary to say that Ralph McTell (Paramount) is an excellent artist of the miniature. At a time when singers and composers are attempting the cosmic and managing only the overblown, along comes McTell, guitar and high stool, and refines it all down to the simple. His feelings about pacifism are translated into a song about a join-the-Army TV commercial, "Pick Up a Gun." It's a strong hook for the audience to hang on and relate to without losing any impact in message.

He shows off early roots with some bottleneck and Blind Boy Fuller but remains noncosmically contemporary, perhaps a little too serious for the length of his act.

**IAN DOVE**

**DAVID CROSBY  
GRAHAM NASH,  
JUDEE SILL**

*Carnegie Hall, New York*

David Crosby and Graham Nash, of the folk-rock quartet, Crosby, Stills, Nash and Young, combined their extraordinary talents at Carnegie Hall, Sept. 30, to stage one of the most together concerts of their highly successful careers.

The duo, who like their colleagues Stephen Stills and Neil Young, also record as individual acts, possess a highly developed sense of coordination, professionalism and showmanship sans commercialism which is readily apparent in their style and material.

The session which was evenly divided between solo performances and duet arrangements to maximize the exposure of both talents, featured tunes from their latest individual albums on Atlantic, as well as from the more recent Crosby, Stills, Nash and Young albums for Atlantic.

Selections included "Living From Day to Day," "I Used to Be a King," "Strangers' Night," "Why Can't We Go On as Before."

Sharing the stage with Crosby and Nash, was Asylum recording artist, Judee Sill. This unusual young performer, who has run the gamut of traumatic developmental experiences, may well turn out to be the talent discovery of the year.

She has married religious beliefs with a bluesy folk sound to come up with a style strongly reminiscent of Joan Baez and Judy Collins, yet uniquely Judee Sill.

*(Continued on page 16)*

## Nader Plans Concert Pkg. For the 6-10 Year Olds

NEW YORK—Richard Nader, who conceived the rock 'n' roll revival shows for the 22-35-year-old age group and the big band shows for the "over 40's," is planning to lure the 6-to-10-year-olds with a music-concert package. It's still in the blueprint stage but Nader said that he'll prepare the show for arena staging a la some Disney projects but instead stress the regular concert medium. His plan is to tie in music with nationally known TV characters.

The children's music-concert package will be promoted along Nader's already established lines of conceptual-creative promotion. The concept involves maintaining liaison with promotion groups

around the country, ticket sales organizations and club groups.

Nader said that he'll continue to concentrate on concept packaging such as the rock 'n' roll shows, big band shows because of their longevity and opportunities for ancillary project benefits. His "Rock 'n' Roll Revival" concept, for example, will be going into "Volume 8" this spring. A March 10 date has already been set for Madison Square Garden.

## 3 Large-Scale Tours Planned For Lighthouse

NEW YORK—Three large-scale tours are being planned for Lighthouse, group scoring on Stereo Dimension's Evolution label with the LP, "One Fine Morning." During the rest of October, the group will be appearing in Eastern Canada; in November and December, they will be appearing throughout the U.S.; and from Jan. 15-22, they will perform at MIDEM, and a European tour is being centered around that date.

The group is also getting coverage through a recently released folio of its songs by E.B. Marks Music. The folio cover is a reproduction of the "One Fine Morning" album jacket. A second album is being recorded in Toronto.

## Stewart & Faces Eye Big Grosses

LOS ANGELES—Rod Stewart, whose Mercury album and single rested in the No. 1 chart position last week, and the Faces, with whom he records and works concerts, will earn five times as much per gig during their fourth U.S. tour as they did on their first two years ago, according to Sol Saffian, chief of American Talent Intl., New York, who exclusively books Stewart and the group. Tour is the first for the group, utilizing all the largest facilities in each area.

Itinerary includes: Raleigh Arena, Nov. 5; U. of Virginia, Charlottesville, 6; Chicago Stadium, 7; Auditorium, Bangor, Me., 9; Syracuse Auditorium, 10; Providence Arena, 12; New Haven Auditorium, 13; Baltimore Auditorium, 14; Buffalo Auditorium, 15; Madison, Wis., Arena, 17; Kansas City Auditorium, 19; Clemson, S.C. College, 20; Montreal Forum, 21; Toronto Maple Leaf Gardens, 23; Cobo Hall, Detroit, 24; Cincinnati Gardens, 25; Madison Square Garden, 26; San Diego Auditorium, 28; Auditorium, Edmonton, Man., Can., 30; Seattle Auditorium, Dec. 1; Vancouver, B.C., 3; San Bernardino Auditorium, 4, and Honolulu Coliseum, 5.

## Judy Collins to Tour Overseas

NEW YORK—Judy Collins will perform in England, France, West Germany, Holland and Israel in a three-and-a-half week tour beginning Oct. 26. This will be Miss Collins' first overseas tour since November, 1969 and it will also mark her first appearance in Israel.

Miss Collins will travel with her three musicians, Richard Bell, piano; Susan Evans, drums; and Gene Taylor, bass. The entire European tour is being arranged by Robert Paterson of London. The Israel tour is being promoted by Zemach of Tel Aviv.

## Signings

The Doors—Robby Krieger, Ray Manzarek & John Densmore—have re-signed with Elektra. An album, "Other Voices," is due this month along with a single, "Tightrope Ride." A national tour is planned. . . . The River City Street Band to Stax's Enterprise label. Manager Tim Riley will produce. . . . Singer-drummer James Gadson, formerly with Charles Wright's Watts Rhythm Band, to Supreme Records, where he produced Viola Wills' "Sweet Back" for the label. He also penned the Watts Band's "Loveland" hit. . . . John Hartford and Buckwheat to the Leo Leichter Agency in Los Angeles for representation in all fields. . . . Sue Raney will record two religious LP's for Light Records, produced by Lee Gillette. First album is "What Is Me." . . . 16-year-old guitarist Tommy Johns to Ovation Records with "Black Mountain Rag," produced by Nashville's Henry Strzelecki. . . . Singer Nic DiMauro to De-Lite's Redlite label with an LP, "Being Alive." . . . Commander Cody and His Lost Planet Airmen to record for Paramount. Cold Blood to Warner Bros.

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TOASTING the release of Melanie's first single and album on Neighborhood Records are, left to right, Peter Schekeryk, president of Schekeryk Enterprises and Neighborhood; Jerry Kellert, vice president and general manager of Schekeryk; Melanie, and Gene Weiss, Neighborhood vice president and general manager. Single is "Brand New Key"; LP is "Gather Me." Record firm is distributed by Famous Music Corp.

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**IGGY POP**  
**IKE and TINA**  
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**JONATHAN ROUND**

**LOUDON WAINWRIGHT III**  
**MC-5**  
**PACIFIC GAS & ELECTRIC**  
**PARLIAMENT and**  
**FUNKADELIC**  
**SAVAGE GRACE**  
**SEIGEL-SCHWALL**  
**BLUES BAND**  
**SPIRIT**  
**S.R.C.-BLUE SCEPTER**  
**SUNDAY FUNNIES**  
**TED NUGENT and**  
**THE AMBOY DUKES**  
**TEEGARDEN and**  
**VAN WINKLE**

# Talent In Action

• Continued from page 14

Her offerings to the approving capacity audience included such tunes from her debut album as, "Jesus Was a Crossmaker," "Crayon Angels," "Loopin' Along Through the Cosmos."

**RADCLIFFE JOE**

## SHIRLEY BASSEY

Waldorf-Astoria, New York

Shirley Bassey, haute couture in an extravagant creation of sequined fabric, swept her way into the

Empire Room of the Waldorf-Astoria Oct. 12 to open that room's fall season.

Miss Bassey, who records for United Artists, is a show woman par excellence. Every song on her vast repertoire is a dramatic experience for her audiences and an adventure into creativity for both herself and her supporting musicians.

Supported by a 20-piece orchestra under the baton of her musical director Brian Fahey, Miss Bassey's opening night offerings were a diversified blend of old and new, ranging from such million selling tunes as "Big Spender," "I Don't Want Him," "Goldfinger," and "Light My Fire," to such current chart riders as, "Love Story," "Something in the Way He Moves," "It's Impossible," and the Carpenters' "For All We Know."

**RADCLIFFE JOE**

(Continued on page 62)

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# Holiday Inns Launch Shows At Its Clubs

MEMPHIS—Holiday Inns, Inc., has launched an expansion program for its entertainment chain, and named Dotty Abbott Entertainment Director.

Miss Abbott (Dolly Holiday) will coordinate the entertainment groups featured in the Holiday Inns' Pierre's clubs. Now located in Holiday Inns in Chicago, Minneapolis, Rochester and Memphis, Pierre's features cabaret-type entertainment also, cocktail waitresses are also performers who dance and sing on table-tops. A fifth club will be added to the cabaret chain shortly in St. George, Bermuda.

To provide fresh talent for entertainment, Miss Abbott plans to open a booking agency for Holiday Inns before the end of the year.

Also scheduled by Miss Abbott is an entertainment development program. This will be a talent "farm" type operation where singers, musicians and dancers will be developed and polished into professional entertainers for a possible Holiday Inn circuit.

# Orlandos for European Tour

NEW YORK—Dawn and Tony Orlando, who recently signed with Marc Gordon Productions for personal management, have been set for a television and concert tour in October of three European countries.

The Bell recording artists, represented by CMA, have been riding high in England with "What Are You Doing Sunday." The single was recently released in the U.S.

The tour includes London, Darlington, Stevenage and Sheffield in England, with dates also set for Majorca, Spain and Hamburg, Germany.

# Leichter Opens Coast Office

LOS ANGELES—Leo Leichter, former rock personal appearance agent at CMA and Chartwell, has opened his own office here. Joining as vice president of the Leo Leichter Agency is Phil Casey, former personal appearance agent of American Talent International.

Its client roster includes Mark Almond, Dave Mason, Dan Hicks and his Hot Licks, Captain Beefheart, Buckwheat, Crabby Appleton, the Hues Corp., Curtis Mayfield and the Impressions.

# From The Music Capitals of the World

DOMESTIC

## LAS VEGAS

Doc Severinsen has signed a pact with the Sahara which will bring him into the hotel four weeks a year without Johnny Carson. . . . Connie Stevens, who broke the Shamrock-Hilton, Houston, house record previously set by Carol Channing, opened Wednesday (13) at the Sands. She has an all-male company which includes the Judge's Nephews, a Cuban trio she discovered in Miami, and four dancers. Her musical arrangements are by George Wilkins and Dick Bellas with Wilkins conducting for the petite star.

Caesars Palace saluted Andy Williams for his 15 gold albums representing over \$25 million in record sales when Williams returned to the hotel Sept. 30 for a three-week stand. Appearing with Williams are the Lennon Sisters. . . . The beat of Count Basie and the mellow ballads of Joe Williams have merged into the Blue Room of the Tropicana for a three-week engagement. . . . Sergio Franchi returned to the Flamingo main showroom for a four-week gig with comedy co-star Corbett Monica.

In the lounge are Fats Domino, Jim Bailey, Billy Joe Royal, New Direction and Bottoms Up. Bobby Vinton tapes a TV special for Metromedia while appearing at the Hilton in November. . . . Jerry Herman, who wrote "Hello Dolly" and "Mame," has written "To Make You Laugh" for Joan Rivers who uses the opening and closing song and dance number at the Sands. . . . The first annual Las Vegas Entertainment Awards, sponsored by Breck Wall and Joe Peterson, will be announced at the Stardust Oct. 30. Initial ballots list 730 entertainers in 13 categories. Voting is by 1,000 AGVA members.

**LAURA DENI**

## LOS ANGELES

The Doors are going back on the concert circuit, minus the late James Morrison, in November with shows in Los Angeles and New York. New material will be featured. Meanwhile, a Jim Morrison Memorial Film Fund has been established to aid cinema students at UCLA, where Morrison was learning to make movies when he met the other Doors.

Andy Williams and Henry Mancini will team for a 20-city tour in February and March 1972.

Ray Ruff's twin-record Bible-rock album, "Truth of Truths," got a big radio debut Saturday (16) when KRLA devoted an evening to the entire set.

Gerry Bron's English acts, Osibisa and Uriah Heep are not longer being handled stateside by Reb Foster Associates. . . . Julius Wechter of the Baja Marimba Band bought stage-movie-TV rights to "The Human Season," a novel by the late author of "The Pawnbroker," Edward Lewis Wallant.

Wechter and his lyricist wife, Cissy, are making the book into a musical and have already written 16 songs for it.

George Harrison's Bangla Desh benefit concert to be shown as a Fabrege special on CBS Dec. 4. Bob Dylan, Ringo Starr and Leon Russell will be seen. . . . Diana Ross named honorary chairman of the NAACP's 5th annual Image Awards Show. . . . Music from Melvin Van Peebles' first two A&W albums will be featured in his Broadway show, "Ain't Supposed to Die a Natural Death."

The Record Club of America is now mail-ordering B.B. King Wristwatches as well as watches of Steppenwolf, 3 Dog Night and Grass Roots. Each \$14.98 watch purchase includes a free LP. . . . And B.B. King is performing at seven federal prisons during October and November. **ED OCHS**

The Ash Grove is holding a Multi-Media Women's Lib Festival in place of regular folkie-club programming, Oct. 19-31. Berkeley writer-singer Malvina Reynolds, of "Little Foxes" fame, will appear, along with Barbara Dane, Carol Hunter, Margie Evans and Dorothy Moskowitz.

Cheech and Chong presented Virginia Graham with their special roach clips on her syndicated TV series and suggested she use them as earrings. . . . Three Dog Night played a \$38,000 benefit concert for the Jerry Lewis Muscular Dystrophy Telethon. . . . "Music for Sensuous Lovers," UA Mort garson Moog album, chosen as theme for Dr. Frederick Von Gertschler's Orange County nude encounter group, if the press release isn't a put-on. . . . Walter Scharf's "Legend of the Living Sea" will be symphonic theme for the Jacques Costeau Museum aboard the Queen Mary in Long Beach.

Bill Withers' heat from "Ain't No Sunshine" has propelled him to acting in as well as scoring the next Marcello Mastroianni film. Blood, Sweat & Tears is taping a Tiajuana Smalls cigar commercial. . . . Adryan Russ wrote the lyrics and sings the title song for American-Internationals' "Godzilla Vs. the Smog Monster."

Mel Torme at the Century Plaza Hotel Westside Room through Nov. 1. . . . James Taylor opened the new \$5.3 million 10,000-seat hall at William & Mary College, Williamsburg, Va., with an SRO show. **NAT FREDLAND**

## NEW YORK

The Beacon Theatre, 74th & Broadway, weekends with Dr. John, Charles Wright & the 103rd St. Watts Rhythm Band and Weather Report, starting Friday (22). . . . Diana Ross named honorary chairman of the NAACP's annual Image awards show, set for Nov. 21 at the Beverly Hilton Hotel. Miss Ross, now filming "Lady Sings the Blues," won last year's entertainer of the year award. . . . Boston singer-songwriter Marty Mull and his group, the Midget Band, scored and perform on segments of TV's "Great American Dream Machine." Mull also scored Cannon Films' "Jump" movie. . . . Bernie Travis, from the comedy-documentary "Pentagon Papers" on Audio Fidelity Records, plays the Gaslight for six days beginning Wednesday (20). . . . Epic's Chase swings back into New York with a concert Monday (25) at the State campus in Oswego, and Tuesday (79) at the Mancuso Theater in Batavia. . . . Stax is into country-rock with singer Ben Atkins' Enterprise album, "Patchouli." . . . Bell's Dawn—Tony Orlando, Joyce Vincent & Thelma Hopkins—is winding up their first European tour. Latest single is "What Are You Doing Sunday?"

**PHOENIX**

Warner Bros.' James Taylor will do two shows Friday night, Oct. 29, at Grady Gammage Auditorium in Arizona State U. . . . Bell's the Fifth Dimension will perform two shows at the Phoenix Travelodge Theater on Monday, Oct. 25. . . . The New Seekers and comedian David Steinberg appear in concert at Grady Gammage on Oct. 26. . . . Warner Bros. Alice Cooper, the Phoenix-nurtured outfit, was home for a short vacation, following their San Francisco Winterland stand.

Toni Lee Scott warbles weekends through October at the Phoenix Playboy Club. . . . Local gal Pat Schultz has left the DeCastro Sisters singing act after two years. **PHIL STRASSBERG**

(Continued on page 52)

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# Radio-TV programming

## Jukebox, Phone & Judgment Aid KOL

SEATTLE — Programming a Top 40 radio station today is increasingly becoming a series of value judgments, according to Robin (Jerry B. Johnson) Mitchell, program director of KOL here. He pointed to the infusion of more soul records into the Seattle market, in spite of the fact that the area had always been purported to not be very hip to soul music; the decrease in the amount of bubblegum type oldies broadcast on KOL; and the use of information from jukeboxes, record store sales, and distributor reports in compiling the KOL weekly playlist.

"The reason we started playing more soul records," Mitchell said, "is that I feel soul records wear better . . . often, the artists sing with more feeling than white performers. He pointed to artists such as Edwin Starr, Gladys Knight, the Jackson 5 . . . "the list goes on and on. We started playing these artists and other soul acts heavy. The reaction has been that soul hits are slow to come, but once they get started, they sell forever."

Thus, if for no other reason, KOL believes it has made a valid contribution to the record industry for Seattle. Mitchell, who came to KOL in June, 1970, also feels that he gave many artists their Seattle break. "When I came to KOL, 'Make Me Smile' by Chicago wasn't on the air anywhere, even though it was already near the top of the chart in Billboard. So, we played it. 'Spill the Wine' by War was another record we gave a push in Seattle and it later went to No. 1 here." In the case of "Spill the Wine," Mitchell admitted that he'd already discovered the hit potential of the record before coming to KOL. As program director of KEED, Eugene, Ore., he'd played the record "after my competition forced me to go on the record" and it had received excellent response.

Response to playing a record may come from any of several sources, not including record stores. "Record sales in Eugene do not necessarily reflect what's happening in music . . . because a lot of the record stores there were purchasing their records out of California. So, in programming KEED, I had to be aware of audience reaction than sales alone—what people were talking about. Of course, I checked with some Eugene record stores, but I would also check out some Seattle record stores. This gave me some advantage in the market when I came to KOL."

His first project at KOL was to "clean up the chart." This took about three weeks. And he made it a point to inform distributors and

rackjobbers that if KOL went on a new record, they could be assured of at least three weeks of airplay. Mitchell scheduled a luncheon with Seattle record men to work out an arrangement of trading record information with them. Today, he gets over-the-counter rack sales of ABC Records and Tape, Seattle One-Stop, and has just started working with Tosh's One-Stop, in addition to some 20 independent record stores. "We check sales, as well as telephone calls they get for records they don't have in stock," Mitchell said.

KOL is also checking spins of records on jukeboxes. "We've developed a rapport with a number of tavern owners and visit about a half-dozen each week. We are now negotiating with a group of several hundred jukebox operators to provide us with information. The beauty of tavern jukebox information is that you can be sure all of the demographic appeal of any record being played heavily is 21 years of age and over," Mitchell said.

In regards to oldies, KOL has just backed off on teen-sounding material. Instead, the station is programming more of the vintage rock records. "To my way of thinking, the strength of bubblegum records in the first place seems to have been that the tunes were very simple and featured a basic beat . . . like records of 10 years ago. But the problem we found in our research is that the major appeal of bubblegum type music was with older women. The only exception might be a current record by the Osmonds . . . and requests for their product currently make up the bulk of phone calls we receive."

"With original rock, such as 'Whole Lotta Shakin'' by Jerry Lee Lewis and some of the early Elvis Presley hits, we're getting good feedback from adult males. In a survey of audience tastes last year, we found that 'Jailhouse Rock' by Elvis Presley was one of the most favorite in the area. Basically, that survey showed several taste patterns—one for older rock records and another for various LP cuts that had never been hit singles."

These combinations of factors

force a radio station to make a lot of value judgments, he felt. In the case of KOL, some records are tested at night, some only in the day. Ordinarily, the station has a playlist of 36 full-time play records, except on weekends when it drops back to a playlist of only 32 (though a half-dozen of these may be newer records). A recent record by Lou Rawls started out as a day-play-only record, but it made the night-play list when letters began to come in requesting the record, followed later by telephone request action.

KOL operates with several categories of records. A few of these are stress records, which might get repeated within a two-and-a-half hour period. Hits make up another category, as do newer records. Different record mixes are used for different time slots. In midday, the sound is lighter and between five and six oldies an hour are played. In the evening, however, the sound is harder and only three to four oldies are played during an hour.

Air personalities on KOL include Jack Morton with Terry McManus, production director, doing drop-ins, from 6-10 a.m.; Don Clark until 2 p.m., Robert O. Smith 2-6 p.m., Burl Barer 6-10 p.m., music director Bill Ford 10 p.m.-2 a.m. and Bobby Simon 2-6 a.m.

Ford sees record promotion executives each Monday. The chart is prepared on Tuesday with Ford discussing the whole thing with Mitchell.

Mitchell got his start in radio at KKEY, Vancouver, (an automated station; "I just sat around and watched the tapes on weekends"). His career includes KYMN in Portland (now KYXI) which he got by faking an aircheck (he told the program director, then Jack Merker, it was faked); the salary for a 6-midnight show was \$2.75 per hour. He also worked at KASH, Eugene, as program director, before working his first time around at KOL for Rhett Hamilton Walker, then program director. He left KOL the first time in August, 1969, and worked a stint at KEED, Eugene, as program director before returning to KOL.



DON IMUS, WGAR air personality, talks with James Darren "about all his former hits—'Dream Lover', 'Queen of the Hop', 'Splish Splash', and 'Mack the Knife'. But he kept claiming those were all of Bobby Rydell's hits. Well, you know how all those rock 'n' roll stars look alike." Darren was in Cleveland promoting his record "Mammy Blue." Imus put him on the air and on the phone with women listeners who called in, but said that "the interview degenerated into a lot of heavy breathing—at which time we had transmitter trouble. I normally do not have guests on the show because of my serious ego problem, but would be happy to have James Rydell on any time . . . make that Conway Darren."

## KSO(u)L MOR Switch Causes Court Actions

WASHINGTON — The FCC's approval of a format switch on former AM station KSOL, now KEST, San Francisco, from soul to middle-of-the-road music was taken to court last week. A group, representing community petitioners opposing the change, have asked the U.S. Appeals Court here to order an evidentiary hearing by the Federal Communications Commission on the case.

The FCC's refusal to investigate alleged racial discrimination in the firing of former black deejays at KSOL by the new owners (KEST, Inc.) is also being challenged in the court suit being handled by attorney Tracy Westen of the Stern Community Law firm here. Also at issue is the commission's failure to open area stations' financial records for comparison purposes, and its refusal to check on KEST's alleged refusal to make its public records available for

public inspection. (Billboard issues Feb. 1, Aug. 7, 1971.)

The FCC (with Commissioner Nicholas Johnson dissenting) decided in August to stand pat on an earlier decision not to intervene in the KSOL music format fight. Petitioners say that when the commission upheld the licensee's right to make even "substantial changes" in a challenged program format during regular license period, the agency violated public interest considerations policy. The suit has charged the FCC with failure to require that the licensee ascertain tastes and needs of its community.

Petitioners say a hearing should have been held when the changed format brought over 1,000 protests from individuals, and a dozen community organizations filed petitions with the commission. KSOL and KDIA were the only stations out of 60 licensed to San Francisco that served the inner city's 96,000 black population.

The group, calling itself the Joint Strategy and Action Commission, has told the court the FCC should have examined the sudden firing of the KSOL black announcers by the new owners, as required by the commission's own rules. FCC has said it would defer considera-

(Continued on page 24)

## Canadian Radio Saluting Kenton

MONTREAL, Canada — CBM here has scheduled a series of 13 programs devoted to Stan Kenton. The series of 50-minute weekly shows, written and produced by Henry F. Whiston, will be heard on the entire FM network of the Canadian Broadcasting Corp. and an additional hookup of stations throughout the Canadian maritime provinces. On CBM, the shows will be broadcast within the framework of "That Midnight Jazz" show hosted by Ted Miller. The show, previously known for 23 years under the name of "Jazz At Its Best," is aired on network three nights a week. The Stan Kenton show will be aired each Saturday and produced entirely from the Creative World Records catalog, Kenton's new label, which now includes Kenton's Capitol Discography. The first show of the series will be broadcast Jan. 8, 1972. Miller and Whiston aired a similar 13-week series on Kenton in 1970.

## Childs Cites Sparsity of Starters

LOS ANGELES—There are still a few program directors in major markets—"maybe 10"—who'll still give a new record by an unknown artist a chance "if they like it," said Harold Childs, national promotion director of A&M Records here. He felt that those 10 program directors have "an honest interest in music. Some guys just like to start a record . . . maybe they're frustrated record promotion men."

But most major market program directors have to be classified today as "waiters," meaning they'd rather wait and let someone else break the record for them. Or they wait because they're afraid the record won't be in the local record stores. A&M Records, distributed via independent record distributors, can assure a radio station that it'll have records in the local stores. "Distributors like Jim Schwartz, in Washington, Harry Apostoleris in New York, and Harold Lipsius in Philadelphia are all promotion-minded," Childs said. "They make it easy to run with a record . . . that's one of the advantages of going with independent record distributors."

Local distributors are augmented with a strong national staff of 18 promotion men. These men are responsible not only for contacting and working with radio stations, but also working with retail stores, such as setting up displays, coordinating cooperative advertising, and feeding back store sales reports to the national office. In the national office, Childs has Eddie Dejoy, who concentrates strictly on secondary market radio stations and makes some 40-50 telephone calls a day, dealing mostly with Top 40 format stations. If KLIB in San Jose or KEYN in Wichita go on a record, you can quickly get a feeling on whether it has hit potential or not." He pointed out that stations in smaller markets rely quite heavily on requests for their playlist information and thus are more prone to chart a given new record faster than stations in larger markets. Mike Leventon is national

album coordinator and responsible for working with progressive rock stations. He also coordinates appearances of A&M artists with local promotion men.

But, because of the "waiters" and the tight playlist situation that exists today in Top 40 radio, it takes longer to break a record than ever before. A reason, also, is that a station may add only three or four records a week. Two of these may be by artists with track records. "So your new record by an unknown or lesser-known artist may have to wait a month or longer." And he pointed out that getting a record on a chart helps; but it "doesn't guarantee that you're going to have a hit record. But this is what makes a job for promotion men like me and our promotion staff. In a way, we have to be glad of the waiters. It makes our job even that much more important."

Childs paid his dues in the record business by working in the backroom of Cosnat Distributors in Philadelphia—his first job in the record industry. "Philadelphia and Cleveland were tough markets because of the limit exposure for new product available. So promotion men had to scheme and really work to get a record exposed. But this led to the development of some good national promotion men today in the industry who all got their start in Philadelphia or Cleveland."

His first promotion job was with Marnel Distributors, Philadelphia and the first station he called upon was WDAS and the first air personality he met as a promotion man was Georgie Woods. The record was a Sam & Dave disk on Stax Records. He was with Marnel three years, then worked with Johnny Rosica at RCA Records while with Raymond Rosen, Philadelphia, for three years. When Rosica joined A&M Records, so did Childs. After heading the New York office of A&M for a while, he returned to Los Angeles 10 months ago to become national promotion director.



WINN AIR PERSONALITY Moon Mullins toasts Epic Records artist Welton Lane, who was appearing in town. From left: Fred Sedahl of United Press Intl.; Mullins, Lane, and Lane's personal manager Paul Fetter. Lane is a resident in Louisville, where country station WINN is located.

# Vox Jox

Some people are really busy men. Do you realize that **Kent Jart**, head of radio for Pacific & Southern Broadcasting, is busy he doesn't bother to read a column—he has one of his people call him every week from all of his radio stations to read the highlights. . . . Everybody gets a cup of coffee because this is going to be a long column today. . . . I'll give you a large cup of coffee. . . . I'll be at WMEX in Boston. From here, I'll call about the ratings. I think the WMEX air personalities deserve at least a can of worms. A spy in Boston is supposed to be sending me a copy of the ratings and I'll give you more details when they arrive. Speaking of spies, I understand there is a certain gentleman in the **Bill Drake** organization who reports to **Buzz Bennett**. Bennett, as most of you know, is program director of KCBQ and Drake consults KGB, the competition, where **Charlie Van Dyke** is program director. But I hear that Bennett is being told everything that Van Dyke is going to do *before he does it*, including trips to the bathroom. Speaking of Bennett, I heard the other evening that he got his start in show business as a dancer on Buddy Dean's Baltimore TV bandstand show.

**Ron Sherwood** and **Jim Tate**, previously with WKNR, Detroit, are now with KULF, Houston, according to promotion man **Ernie Farrell**, MGM Records. . . . **Bill Wilson** is out at WUBE, Cincinnati, and needs work in country, Top 40, or MOR. Married, 23 years old, three years of experience. 513-898-1683. . . . **WAKR**, Akron, Ohio, needs 1st ticket man, five day week. Talk to **Bob Lyons**, nation program director. . . . **Don St. John**, WGRT-FM, Chicago, sends best wishes to **Bill Bailey**, WWDJ, beautiful out-of-town Hackensack.

**Tom Yates** has been given the program director job at KLOS-FM, Los Angeles, and a guy I've known for some while has been promoted to program director at WDAI-FM, Chicago—**Steve Stafford**. Steve had been doing production and that sort of thing at the station, but he's a hip cat to progressive rock. Both of these stations, incidentally, belong to ABC. I hear they need another program director for one of their progressive rock operations. Call **Hal Neal**, ABC, New York, about it.

**Curtis Shaw**, president now of the National Association of TV and Radio Announcers, as well as being program director of WABQ, Cleveland, calls for President Richard Nixon to appoint a black or minority group person to the Federal Communications Commission. **Jerry Graham** and **Bernie Ruttenberg** have purchased a CP in Pittsfield, Mass., and put WGRG on the air with 1,000 watts. Graham writes: "Needless to say, it's a ball. Bernie and I had wanted to own our own stations from the time we started our consulting business and this is number one. Now, we're having a chance to consult with ourselves and put in all our ideas. Incidentally, we are still operating the consulting business. Bernie is running the office in New York, while I get the station off to a good start here. So far, our reception with WGRG has been fantastic. We went on the air with lots of business and acceptance is increasing. Our format is unique for an AM station—in fact, for any station. We play mostly album rock—the **Beatles**, **Jefferson Airplane**; **Crosby**, **Stills**, **Nash & Young**; **Grateful Dead**, **the Band**, **Dylan**, etc. With no concern about hit lists or restricted play. We play a lot of music, and play it with absolutely no hype or gimmickry. Our music personalities are bright, adult performers, and we treat

everyone who might be listening, whether he may be 16 or 46, as an adult. They love the station because it introduces them to new music without a lot of screaming. We have, of course, a tremendous reception from high school and college students. Among our biggest advertisers so far have been record stores who finally have a vehicle for the sale of albums. The talent lineup is **Michael Markman**, **Dave Arlington**, **Glenn Lambert**, **Charlie Sander**, **Steve Scheiber**, and **Marty Killeen**. Markman and Sander used to work at WNEW, New York, when I was there, in the program department. Lambert and Killeen worked with WCBS-FM, New York, when it began its rock format. Lambert is also a freelance rock critic. Arlington and Scheiber recently graduated from college, Arlington from the University of Pennsylvania and Scheiber from RPI, Troy, N.Y. What we are trying to do is hit a middle ground between progressive rock and Top 40, playing good music without surrounding it with a lot of noise. Our presentation is sort of MOR in that we emphasize personalities and never take ourselves too seriously."

I told independent record promotion man **Tony Richland**, a heavy cat, the other night that I was sort of pushing the **Bill Gavin** Radio Program Conference this year. And he came back with the comment: "Yeah, I noticed that." I always try to play things as straight as possible—with friends as well as the new people I meet or talk to on the phone that I hope will one day be friends. And, you might as well know that I *never* (well, seldom ever) do anything without some reason back in the nooks and crannies of my mind. The reason I'd like for you guys to make the **Bill & Janet Gavin** conference his biggest and best ever is that Bill has done a lot for this industry. He made a living out of it, naturally, but his participation and involvement has been so far above and beyond any profit motive that I couldn't even begin to elaborate. It's time to pay tribute to Bill. That's why I, personally, hope you can attend the conference Nov. 11-14 in New Orleans at the Roosevelt Hotel. Fee is only \$100. If your radio station or business firm won't underwrite your expenses, this is one occasion when I recommend you shell out the money from your own pocket. Send to Gavin at 114 Sansome St., San Francisco, and I will see you there. Other than the educational benefits of the conference, there'll be a man-to-man sandwich eating event between several dignitaries in radio and **Russ Regan**, general manager of UNI Records. As you probably already know, Russ is even better at eating sandwiches and especially hamburgers than in creating hit records.

Information is still rolling in from Top 40 stations. **Jim Cannon**, music director at KHYR, Anchorage, Alaska, sent in some information. The 24-hour station operates at 700 KHz with 1,000 watts daytime, 500 watts night. **Ron Moore** is station manager, **Jerry Rose** is program director. Address is Box 2200, Anchorage, Alaska 99510. Program schedule includes some progressive rock in the late night hours. . . . **Andy Barber** at KUDL, Kansas City, says hi to **Bob Luttrell** at KAFY, Bakersfield, Calif. . . . **Michael King**, music director at country-formatted KVOU, P.O. Box 758, Uvalde, Tex. 78801, reports that the station is installing a new 1,000-watt transmitter which will give the station a better signal. The station needs singles and albums desperately and "we believe in giving everybody airplay." He offers to send everyone his new chart. Lineup includes King 6:15-9

By **CLAUDE HALL**  
Radio-TV Editor

a.m., **Scottie Molloy** 9 a.m.-1 p.m., **Manny Gonzales** until 6 p.m., and **Norm Tester** 6-10 p.m. The station would welcome promos and visits from country artists.

Here's another Top 40 station reporting in: **WTUP**, Natchez Trace Inn, Tupelo, Miss., 38801. 601-844-1490, 1,000 watts days, 250 watts nights. Station goes soul from midnight until 4 a.m. **Jim Mack** is program director, **Bob Kuehnle**, is music director. Lineup includes **Lonnie Joye**, **Tom McCall**, **Kuehnle**, **Mack**, **Bruce Browning**, with soul brother **Johnny Webber** doing the all night soul patrol. Mack also writes: "Wayne Coleman, who was here for 11 years and still holds the highest Hooper for the area (78 percent of audience) has been promoted within the chain—Skyline Radio. He's now managing **WBOP**, soul outlet in Pensacola, Fla. He'd most recently been sales manager of **WTUP**."

**Howard Feldman** writes that he was promoted to program director of **WPND**, 1,000-watt daytime in Auburn, Me. **Cole Wilkins**, former personality at **WGAN** in Portland, Me., is now sales manager of the station and Feldman would like to trade MOR singles and albums for rock oldies. He also pleads with record labels to service him with all new rock singles and LPs. Guarantees airplay. . . . **Paul Gionfriddo**, currently a rock music columnist for the **New Haven Register** newspapers and a former **CBS-TV** producer in Chicago, wants me to mention his latest brainchild. Gionfriddo has just wrote, produced and directed an hour TV special called "Know Your Kids—Know Their Music!" which was just aired over the Connecticut Public Broadcasting System TV stations. Show included groups such as **J. F. Murphy & Salt**, **the Burgundy Sunset**, and **the Guff Bucket Band**.

**Dick Thomas**, program director of **WRUN-FM**, Box 1150, Utica, N.Y. 13503, pleads for quadrasonic records; guarantees heavy airplay. The station has been using the Electro-Voice system since May and does two quad programs each week, each half an hour long. . . . **Ron Fraiser**, program director of **WKKE**, Asheville, N.C., writes: "It's official. I have hired **Pat Riley**, **WKBW**'s token Irishman in Buffalo, to do morning drive. Our lineup is now **Riley**, myself 10 a.m.-1 p.m. **Jerry King** 1-4 p.m., **Ted W. Scott** until 7 p.m., **Michael Patrick Ryan** 7-midnight, **Bill Candler** midnight-6 a.m., with **J. Donald Lee** doing news. **WKKE** is a more-music station with Drake-produced jingles. We are a Drake imitator, but I am going to be careful that we don't fall into the same trap that the rest of the Drake copy cats fall into. **WKKE** is not attempting to become **KHJ**, **WRKO**, or **WOR-FM**. We will be aware of and relating to Asheville. **WKKE** will not showcase detached, button-pushing jocks." Fraiser also pointed out (are you listening, **Russ Regan**?) that Asheville is a perfect place to break records. Incidentally, **Robert Hauck** is general manager of the Top 40 station. Fraiser reports that Hauck "is the perfect general manager for a program director."

Not only did **Roy Hennessy** say it wasn't so (I don't remember what I said and anyway there's probably more than one **Roy Hennessy**) and I apologized in person, but however, here's also a note from **Tom Breneman**, Los Angeles: "If reference to last week's column regarding **Roy Hennessy**, as **CKLG** is a client of **Breneman Radio**

Services, thought it might interest you to know that Roy is not looking for work, has been given a raise recently, and everything is well. Hope to see you in New Orleans in November. We'll have a beer." In case most of you don't know, there are a couple of local beers in New Orleans and Jax. Both are about as bad as **Lone Star** or **Pearl**, the two beers I was weened on in Texas. So, if it's all right with you, Tom, we'll have Hurricanes at **Pat O'Brien's** in the **Vieux Carre**. Two Hurricanes are guaranteed to leave you flat on yesterday's playlist.

**Chris Marcom**, music director of **KSWO**, P.O. Box 709, Lawton, Okla. 73501, writes: "For years record companies have hounded us for a survey. We have just released a survey called the **All American Survey**. Now that we have the survey, we don't know just who wants on the mailing list. If there's any company that wants it or radio station who'd like to trade surveys, we would be more than happy to hear from them." I'd like to be put on the mailing list of any and all radio stations, anywhere in the world. If I'm not on your mailing list, would you please put me down?

**Bill Traphagen**, who used to be program director of **WOAI**, San Antonio, is now working with **KSTP** in Minneapolis. . . . Better warn you now, this is going to be a two-cup column (for Boston, make that two beers). . . . Music director **Doug Peterson**, **KASH**, Box 1600, Eugene, Ore. 97401, wants to let record distributors know that their product (Top 40 and progressive rock) will be much appreciated at the station. . . . **KSRE-FM** is moving its antenna to the new **Lawrence Welk Plaza** building in Santa Monica, according to president **George Baron**. This will give the station a heap more signal coverage. . . . **Don Landi**, currently working at **WTND**, Orangeburg, S.C. 29115, phone 803-534-1301, would like to find a job at a good country music station who "could use a good, married, dependable, professional with two years of experience."

Got a note from **KQEO** music director **Gary Diamond** to report the new lineup of the Albuquerque, N.M., Top 40 station. It goes: **Keith Wade** all-night, **Bobby Box** 6-10 a.m., **Gary Diamond** 10 a.m.-1 p.m., **Christopher Boyd** (who just came over from the local country station) 1-4 p.m., **Chuck Logan** 4-7 p.m., **Charlie MacLane** 7-midnight, with **Bill Peay** and **Todd Stevens** doing weekend chores. **Diamond** says they ran "The Elvis Presley Story" twice already and "drew most flattering comments from everyone who called or wrote letters . . . an excellent program." Here's how **KQEO** did in the April/May ARB: The station had a 26.8 from 6-10 a.m. 18.6 from 10 a.m.-3 p.m., 30.8 from 3-7 p.m., and 33.5 from 7-midnight. The station was No. 1 all the way.

Good news, more or less, for program directors, the National Association of Broadcasters has directed its task force on license renewals to take steps to solve the license renewal problem of radio and TV stations. I don't know how much good they'll get done, but it's nice to know they're working at it. . . . **Bill Taylor**, **WWOK**, Miami, writes: **Tom Sero** of **United Artists Records** and **Ken Vanderand** of **RCA Records** put together a great meeting between Florida promotion men and radio men. The whole thing took place at the **Sheraton Inn** in **Cypress Gardens**. **Tom Kennington** of **KFUN** was the moderator. I would say that everybody really enjoyed themselves. And I wholeheartedly suggest meetings of this sort in other areas. A lot of us can't afford the **Gavin** or the **Billboard** meetings.

This meeting is the kind that's close, cheap, and everybody who cares could make.

**Ross Hunter**, formerly general manager of a university campus station—**WRCR** in **Rockford, Ill.**—is now with **WJMA** in **Orange, Va.**, as a deejay. . . . **Bobby Rivers** is thinking that new **WSAI** program director **Roy Cooper** doesn't exactly appreciate him. He thus would be interested in a Top 40 or progressive rock gig. Experience includes **WPOP**, **Hartford**. He's 24 years old. Phone is 513-921-7208. . . . **Bill Noyes**, program director of **WSNO**, **Barre, Vt.** 05641, needs MOR albums. Station plays country in the morning, rock at night. Lineup includes **Noyes**, **Doug Goyette**, **Gerry Tower**, **John Reid**, and **Rod Hagger**. In regards to rock or MOR, **Mayes** said he's not afraid to break new records and listens to everything that comes in.

**Rod Lewis** is program director and **Roy McCoy** is the rock jock on **KDMA** in **Montevideo, Minn.**, which broadcasts rock six hours every night. The full-time station is the only rocker in the area; there are about 169,000 people there in the listening area. . . . **Lee F. Davis**, music director of **WGIL**, **Galesburg, Ill.**, reports that his station rocks 6-10 p.m. nightly. Program director is **Bill Rogers**. . . . **KOB-FM**, **Albuquerque, N.M.**, broadcasts in **Electro-Voice** quadrasonic sound 7-8 p.m. Monday through Friday, according to station manager **Tom Rutherford**. . . . Somebody in **San Francisco** sent me the **June/July Pulse**. Wow! **KFRC** has 8 from 6-10 a.m., 9 from 10 a.m.-3 p.m., 12 from 8-7 p.m., and 13 from 7-midnight. But **KSFO** came on like a runaway **Don Imus** and scored 10, 8, 11, and 11 and I suppose, demographically speaking, stomped hell out of everybody. **KABL** had 11, 9, 8, 5. **KYA** had 7, 8, 7, and 7, but **Julian Brean** should have his little black box in working order soon. **KSAN-FM** had 3, 4, 4, and 6. **KNEW** had 2, 1, 1, and 1. **KLOK** had 5, 4, 5, 4. In general, I'd say the market is in a mess. But I have a feeling that there will be some settling down within the next six months.

Now for what I consider to be a sad story: Program director in one of the larger markets came up with some bad ratings. Remarkable to a friend that he was going to get some acid and try to figure the whole thing out. Lots of luck, pothead. And I'll bet your next ratings are even worse. If you still have a job in radio by then.

**Chris Kaye** has joined **WOLF**, **Syracuse, N.Y.** He'd been with **WLEE**, **Richmond**, and replaces **Jerry Morgan** in the 6-10 a.m. slot; Morgan is now doing **WOLF** news. Lineup at the **Drake-style** station includes **Kaye**, **Don Ryan**, program director **Jim Sims**, **Bob Sherman**, **Howie Castle**, and **Les Howard**. . . . **Meridian Productions**, 617-683-1191, **JFK P.O. Box 8765**, **Government Center, Boston, Mass.** 02114, reports they have a new jingles package where "the singer's blend is the closest any company has come to the much-desired **Drake-Mann** a capella jingles. Yet, we are putting these productions within the financial group of any station," said east coast sales manager **William C. Moyes**. Why don't you guys get in touch with **Moyes** if you're interested in hearing a dub of the package. It's called "The Real Thing" series. **John Rydgren**, formerly an air personality with the **ABC-FM** "Love Network," did the intro to the demo.

I think I've already mentioned about **Mike Sommers** leaving **KPLS**, **Santa Rosa, Calif.**, to join  
(Continued on next page)

# Letters To The Editor

Dear Editor,

Thank you so much for the beautiful article on KEZY, Arnie McClatchey, and myself. We are overwhelmed by it and can't tell you how grateful we are.

There are two points which we probably weren't too clear on when we talked with you, so I would like to set the record straight in case you should receive some static about it. The first is that KWIZ in Santa Ana has always been the oldies station in Orange County and KEZY has been basically top 40. The second point is that I was the only one that consulted WGAR in Cleveland, and this was before Arnie and I formed our consulting firm. They are touchy about this subject at WGAR so I hope this clears up any misunderstanding.

Jack Alexander  
Irvine, Calif.

Dear Editor,

I hope you'll find the following information about U.B.N. both useful and interesting:

Basically the station was set up to combat a very high turnover rate in these biscuit factories. The work in these places can be monotonous and repetitive and it was thought that Radio could help to overcome this to some degree.

U.B.N. goes out to 4,000 people in two factories via Land Line from our headquarters on the outskirts of London. We work on a Top 40 format (called "Front Line 55") during the day and in the evening when the shifts change we switch to an MOR sound. Nighttime sees a switch again to a Soul, Blues/Reggae format for our 99.99% black audience. We put out news on the hour and half hour during the day together with racing results, weather and all the usual stuff like competitions and promotions.

We use Pans Series 28 jingles and are about to try some a capella work, as I'm convinced that this type of jingle leaves more scope for a DJ to work on in conjunction with other sounds. Surely the monster jingle 'Big Band' sound is dead?

Programming the Top 40 side of the Station is as follows: Playlist of 55; excluding four album cuts an hour and one Indian music track per hour. The latter has to cater to the large percentage of Indian and Pakistan workers in both factories. Two of the album cuts are 'Easy Listening'—the other two are in the Top 40 vein; we programme four 'Pop Predictions' (new release material) and two 'Revived 45's' (Gold) discs per hour. Album cuts are selected by each d.j. and are treated as "free choice"—he can put out anything from an album, within the limits of the Station sound. It doesn't take too long to work out what this sound is either! Hard Rock and Acid Rock is not encouraged. Our audience just isn't into it.

As we use Land Lines to get to our factories we cannot, by Law, carry commercials but we do put out 'commercials' for safety, hygiene and fire precautions etc; also we are used as a notice board by the factories, carrying information regarding special events and other material. Commercials take up approximately 8-10 minutes per hour. The whole Station is run on tight commercial radio lines; we tolerate no amateurism or 'messaging about.' Above all, we

## WCUY-FM Changed

CLEVELAND HEIGHTS, Ohio—WCUY-FM has changed its call letters to WLYT-FM, according to general manager John J. Demeter of the stereo rock station.

aim to sound fun to be with. And we are. Unlike U.S. Top 40 we allow much scope for a DJ's personality—and for factories in England this is just what is needed and indeed, required. This does not necessarily mean more rap—just better rap.

Our other formats are slightly different—but the main difference is in the music played. Here's a list of the boys involved: Adrian Love (Son of Geoff, the music arranger)—6 a.m.-10 a.m.; Graham Dene—10 a.m.-2 p.m.; Peter Reeves (Musical Director)—2 p.m.-5 p.m.; Bob Callan—5 p.m.-8 p.m.; Giles Square—8 p.m.-midnight; Allan King—midnight-6 a.m.

Newsman, Paul Ingrams. Relief man, Chris Grant.

U.B.N. closes down 12 noon Saturdays and opens at 10 p.m. Sundays. Otherwise it's a 24-hour operation.

For the future we have eight other United Biscuit factories to go to which will increase our listenership to 20,000. And possibly other big firms in the U.S. will want a similar service. U.B.N. has certainly worked. Since our opening a year ago we have helped slash the labor turnover rate in the factories by 60 percent and the accident rate has been cut sharply.

I do hope all this has been of some interest to you and that you'll find space to give us a mention in Vox Jox. I enclose a photograph of one of our three studios and a copy of our 'Front Line 55' chart.

If ever you do get to London, Claude, do please come and see us when you can try some English beer instead of that ice cold rubbish you get in the States.

Neil Spence  
Programme Director  
United Biscuits Network

Dear Editor:

This is my second letter on the subject, so perhaps it won't be printed, but, nevertheless, I had to make a short reply to the most revealing letter by the program manager of WGLI, a ROCK station on Long Island. I won't comment on its contents, I simply wish to thank him for the "list" of promotion men who are frequent visitors to his station. Now I can ask individually of these men why they never show up at WGSM, a good MOR station. I might add, that I treat all men as my peers, including promotion men. The welcome mat has always been out, trouble is, few walk across it.

Just wanted to set the record "straight" as far as WGSM radio is concerned.

Sincerely,  
Jack Bell  
Program Director  
WGSM  
Huntington, L. I.

Dear Editor,

I would like to take this opportunity to thank you and the rest of the publishing staff at Billboard for shedding some light on the quadrasonic scene. The problem thus far is that all potential product producers have been sitting back on their laurels waiting for quadrasonic to do something and the handful of people who are doing something are really having a time of it, I must fully agree with Eliot Tiegel when he states that while the Matrix System seems to have taken off, observers feel the Discrete System will ultimately win out.

Once again, thank you. I hope this exposure will help us to wake up potential quad producers and maybe get the ball rolling.

Audhony Saetta  
Music director  
WCKO-FM  
Fort Lauderdale, Fla.

• Continued

KXLY, Spokane, but anyhow I have a note here that **Jon Holiday**, station manager of KXLY, would like to receive some more tapes and resumes. Needs a heavyweight shucks, and I'm on a diet, too!) MOR afternoon drive personality as well as a top-notch newsmen. Mature people only. . . . **John Leader**, program director of WLAV, Grand Rapids, Mich., sent in some information for the Top 40 radio station list that I'm assembling and updating. **Chuck Roberts** is music director of the 24-hour operation, which broadcasts with 1,000 watts days, 250 watts nights. Current staff: **Roberts** 6-10 a.m., **Tom Rivers** 10 a.m.-2 p.m. **Leader** 2-6 p.m., **Lee (Baby) Simmons** 6-10 p.m., (**Brother**) **Mike London** 10 p.m.-2 a.m., **John Alan** 2-6 a.m., and **Jim Gartner** on weekends.

William O'Shaughnessy, ex-disk jockey with WNEW, New York, and president for some more recent while of WVOX and WVOX-FM in New Rochelle, N.Y., has been elected chairman of the New York Market Radio Broadcaster's Association. Howard Klarman, former sales chief at WMCA, New York, is now fulltime director of the organization. . . . **Carl D. Emma Jr.**, sophomore student at Southeastern Louisiana University in Hammond, La., writes that he's doing weekends at WFPR in Hammond. Lineup includes until 7 p.m. and **John Houston** until midnight with rock. **Rube Rogers**, who used to do the morning drive show, is on leave for a political campaign. Also working on weekends at the station is **Henry Hill**. Emma wants some pen pals. But don't look at me; I haven't answered a letter in 1400 years.

**David Greene** is now general manager of KKOP, Redondo Beach, Calif. He replaces **Steve Edwards**, who is now with KFOG-FM, San Francisco. . . . **Sal Monistere**, who used to be a WOAI, San Antonio, air personality, is now audio production director for the advertising-marketing firm of the Pitluk Group, San Antonio. . . . **Lee Case**, WCBM, Baltimore personality, celebrated the start of his 15th year on the Metromedia station the other day. Congratulations, Lee.

**Arnie Podair**, operation manager at KPKM-FM, Tampa, says the good music station has been receiving great response from its quadrasonic broadcasts. "Electronic stores are selling the quadrasonic converter here for around \$75 with sales starting to move faster with more people turning us in." The station uses Schafer automated equipment. Podair also feels that 4-channel will replace stereo in Tampa in the very near future. . . . **Russell Ochsankel**, station manager of WZZM-FM, Grand Rapids, Mich., has resigned. . . . Columbia Pictures is going to buy (if the FCC approves) the stations owned by **Emil Mogul**, including WWVA in Wheeling, W. Va. Emil is one of radio's best-known men and he's also known by nearly anybody who is anybody on Madison Avenue. He'll continue to serve as an officer to direct the four stations when the deal does through. Columbia Pictures already owns KCPX and KCPX-FM in Salt Lake City. Norman Louvau operates the firm's broadcasting division.

A note from **Kevin O'Donoghue**, radio station 2SM, Sydney, Australia: "Happy to say we could not resist those sandwiches you mentioned. Both program director **Rod Mure** and I will see you at the Gavin conference in New Orleans." . . . **Alex Price**, 23, single, until recently music director of KSFA-FM in Nacogdoches, Tex., needs

work. Says has experience in MOR and Top 40—plus production—and is a voice man. Call him at 1-214-348-6455 if you can use a man of his caliber. . . . **Paul Michels**, program director, of WFBS, Fayetteville, N.C., reports that **Denny McGuire** has left the station to join sister station WSMY, Roanoke Rapids, N.C. "This creates an opening for a 7-midnight jock here at WFBS, a man who enjoys production work, too." . . . This may turn out to be at least a three-coffee-cup column.

**Gary Lockwood**, program director of WLYV, Fort Wayne, Ind., and his general manager, **Herbert Weber**, got the Claudius Seal of Approval this month for their training program. The station set aside 11-midnight Monday through Sunday for an on-air show called "Soul 71" which a trainee does "once we feel he's ready," says Lockwood. The latest trainee is **Ted Hatch**, 22-year-old black from the area who performed for two years with the group called The Choice of Colors. The job isn't just a DJ stint; the trainee is involved in sales, news, engineering, programming and has to pay his dues.

**Harley R. Drew**, operations manager and program director WBBQ, Augusta, Ga., dropped me a note about his Top 40 operation for my rock radio list. **Mike Randall** is music director of 1,000 watts days, 250 watts nights 24-hour operation, which simulcasts about 100 percent with WBBQ-FM. . . . **Bill Phillips**, formerly with WUBE, Cincinnati, is the new program director of WKRC-FM, Cincinnati. . . . **Joe Martelle** has left WLW in Cincinnati. . . . **Ty Williams** is back at WEBN-FM, Cincinnati, doing a midnight-6 a.m. show. **Ginger Sutton** is also new with the progressive rock station.

**Mike Dineen** and **Bob Bolton**, former WQXI, Atlanta, air personalities have scored; Dineen is on WFUM in Miami 5-9 a.m. and Bolton is with WOWO in Fort Wayne, Ind., doing a night show. . . . **Chuck Cooper** is the new general manager of WJDX, rock station in Jackson, Miss. Cooper, who'd been assistant sales manager of WLBT-TV in Jackson, replaces **Monroe Looney**. . . . **Dave Harrison** at CFRW, Winnipeg, Manitoba, Canada, dropped me a note with the lineup of the station, to wit: **Cliff Gardner** 6-9 a.m., music director **J. Jay Jeffrie** 9-noon, **Tom Katt Gentry** noon-4 p.m., program director **Big Charles P.** 4-7 p.m., **Jeff Newfield** 7-11 p.m., and **Chuck Morgan** 11 p.m.-6 a.m. **Dave Harrison** and production man **Mike Rivers** do weekend work. **Casey Jones** and **Allan Eastman** handle CFRW-FM, stereo rock station. Last promotion of CFRW was to feature the "Top 300 of All Time" in which the station offered 100 albums to the person who could send in a complete listing of the top 300 after hearing them on the air. Within three days, the station had more than 3,000 entries.

After 10 years as program director of WEED in Rocky Mount, N.C., **Don Williams** has left to return to New Jersey. So, the staff at WEED now has **Bob Walker** in morning drive, **Jay Anderson**, **Lou Jones** in afternoon drive, with **Mike Lewis** working until midnight signoff and **Buddy Moore** doing weekend work. Anderson was previously music director of WYRN, Louisburg, N.C., and Lewis had been with KSOP, Salt Lake City. . . . **George Baudet**, the new general manager of KADI-FM, St. Louis, needs a good sales manager (unless he has already filled the position before this gets into print).

**WYFE**, Rockford, Ill., is a Top 40

station that will go to 1,000 watts the first of the year. It broadcasts 6 a.m.-local sunset but is fighting for an FM and, if the FCC approves, will have rock music on the air 24 hours a day via AM-FM. **Dave Stevens** is program director. **Lou Roberts** is music director. . . . KBIX is a swinging little Top 40 station in Muskogee, Okla. **Dick Embody** is the manager and program director. The air personalities collectively pick the music. Embody says that the station has "our share of regional hits that never make it strong on the national chart." Broadcast hours are 6:30 a.m. to midnight. . . . **Leonard Banks**, program director of KEVY, P.O. Drawer K, Provo, Utah 84601, reports that the station has a morning country music show and needs records. **Big Bill Van** does the 5-7 a.m. show and Banks says "he's the biggest and funniest jock to ever hit country radio."

Lineup at WABI, Bangor, Me., includes program director **George Hale**, **Ron Bean**, **Jim MacFarlane**, and **Art Balentine**. Station airs "American Top 40" Watermark show Saturday morning and again Sunday afternoon. . . . Here's part of a note from **Tony Russell**, program director of KVIC, Victoria, Tex.: "Our new manager is **Bob Woodman**, a 31-year-old veteran with the chain. He was with KNOW in Austin, Tex., for better than 10 years and was the sales manager there before making the big move to general manager here. He is aggressive and some policies have changed around here since his coming, all, I feel, for the better. Turnover in the Wendell Mayes chain is an unusual and big thing. We turned out in herds and droves and sacrificed three sheep and a disgruntled bull frog in celebration. Our former manager, **Parker M. Humes**, has moved to West Texas and is now manager of sister station KCRS, Midland, which is obviously a bigger market than here. Our new night man is **Phil Robbins**, whom I found unemployed in San Antonio. He had been formerly with KEEZ-FM, San Antonio, and replaces **Dave Roberts**, who is now doing the afternoon drive show at WACO in Waco under the name of **Rick Carpenter**. Off the record, have you been able to give a listen to KTSA in San Antonio? Since **Sonny Melendrez** took over as program director, they have gone straight up. He has changed their sound more than it has ever been changed at one time before. It's called the 'New T' and Christ, they give me headaches. Even as far away as they are, they show up in our local polls. They are really sounding great now. Melendrez has really got something going. . . . Back on the record, our regular lineup remains the same. I do the morning drive, **Nick Stevens** works from 10 a.m. to 1 p.m., **Walter Camp** until 6 p.m., and **Phil Robbins** until midnight."

## WCXL-FM to Country Music

CINCINNATI — WCXL-FM, which has been going it with a good-music policy, has made the change to a country format. Bill Jenkins, general manager of both WUBE-AM and WCXL-FM, says the stations will simulcast programs from 5 a.m. to 7 p.m., Monday through Friday. From 7 a.m. to midnight, the FM outlet will spot a live request show, with a host yet to be named. WCXL-FM is slated to change its call letters to WUBE-FM in a few weeks.

The weekend FM schedule will start with a 6-10 a.m. simulcast, followed by pre-recorded music through 5 a.m. Monday.

Little Richard  
King of Rock and Roll



The Latest from the Greatest  
on Reprise Albums (and tapes, via Ampex).  
(RS 6462)



CUTTING IT UP at the recent cocktail session and luncheon for record retailers and distributors in the Cincinnati area, hosted by John T. Murphy, president of Avco Broadcasting, and Charles K. Murdock, WLW vice-president and general manager, were, left to right: Murphy; Bill Sachs, Billboard scribe; Murdock; Jim O'Neill, WLW morning personality, and Khan Hamon, WLW program director. The "thank you" luncheon, an annual event, attracted more than 30 record distributors, promoters and dealers. Main discussion centered on better working arrangements and closer co-operation between the record people and station personnel.

# Prolongs Quadrasonic Debate Period

WASHINGTON — In response to a request from CBS, the Federal Communications Commission has extended to Nov. 15, 1971, the time in which comment can be made for or against Pacific FM's petition for rule-making on the transmission of discrete quadrasonic broadcasting. The KIOI-FM, San Francisco, petition in effect asked the Commission to outlaw the "matrix" type broadcasts in the rule-making, and recommended a discrete system like the Dorren Quadraplex for 4-channel broadcasting.

The action at this point is solely on the question of whether the FCC should undertake the requested type of rule-making on quadrasonic broadcasting over FM stations. All such petitions are listed and numbered (this one is RM 1847), giving each a 30-day period in which those for or against can argue the request. In this case, the period has been extended another month to give CBS its say on the KIOI-FM request for rule-making.

When the commission decides to

hold rule-making on quadrasonic transmission by radio stations, it will announce the terms of its proposed rule-making and set deadlines for comment and reply comment on those proposed rules.

In the KIOI-FM petition for dis-

crete quadrasonic broadcasting, the San Francisco station had some harsh things to say about the matrix type of encoding currently being used by some FM stations: "Systems of this type seriously de-

(Continued on page 52)

## Causes Court Action

• Continued from page 18

tion of the employee question until the court action was complete.

The JSAC brief filed by Tracy Westen also wants the court to make the commission reveal financial statements of KSOL and other Bay Area stations to check on the new owner's implication that the format was changed for financial reasons. (The commission has said that no licensee can be made to maintain a particular music format if he might go broke doing it.)

## Watermark to Disk

LOS ANGELES—The Watermark syndicated "American Top 40" show, being broadcast week-ends on 450-plus stations, will now be supplied on records under an agreement with Custom Fidelity here. The three-hour show was previously being provided on tape.

## MGM OFFERS MIKE CURB 3-HOUR RADIO SPECIAL

LOS ANGELES—MGM Records will make a three-hour radio special about the record company and its president Mike Curb available free to radio stations. The show was a project of the record company's promotion department, headed by Ben Scotti, and the show was co-produced by KMPC air personality Wink Martindale and MGM Records special projects manager Ernie Farrell. Martindale, veteran air personality, hosted the show when it was broadcast on KMPC here Sept. 21 noon-3 p.m. It was recorded at KMPC Aug. 15. The show revolves around the success Curb has achieved with the record company, but it also harkens back to the days when Curb invented the Hondells to promote the Honda motorcycle and came up with a hit record called "Little Honda."

Donny Osmond is also featured on the show, including a presentation to him of a Platinum Disk award for the multimillion selling record of "Go Away Little Girl."

Among the records featured on the three-hour show are "One Bad Apple," "Spill the Wine," "Chick-a-Boom," and "Burning Bridges." Curb told how he formed the Mike Curb Congregation to produce a commercial for Chevrolet and how the group went on to appear on several TV specials and later come up with a hit called "Burning Bridges."

MGM will make the master tapes of the show, a total of three reels, available to any radio station that wants to broadcast the special. Radio stations using the special will have to edit out the KMPC commercials, inserting their own. News will also have to be edited out and local news inserted. For further details of the special, contact Ernie Farrell, MGM Records, Los Angeles. The show was written by Sharon Cimarusti of KMPC in cooperation with Martindale.

Dear Mr. Dealer:  
I'd like to buy E. Power Biggs' LP, "Holiday for Harpsichord." Can you help me?

—A Classical Collector

Dear Mr. Dealer:  
If you have trouble FINDing it, **FIND** can do it, beginning October 1.

For more information on the unique FIND Service, contact:

Bill Wardlow, President  
Administrative Offices  
FIND Service International  
9000 Sunset Blvd.  
Los Angeles, Calif. 90069  
(213) 273-1555

Dean White, Operations Manager  
FIND Central Warehouse  
FIND Service International  
PO Box 775  
Terre Haute, Indiana 47808  
(802) 466-1282

# RADIO-TV JOB MART

If you're a deejay searching for a radio station—or a radio station searching for a deejay—Billboard is the best buy. No other trade publication is read by so many air personalities and program directors. And all of the sharp program managers and general managers read the magazine. Top lists 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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New York, N.Y. 10036

## POSITIONS WANTED

SOONER OR LATER, MAYBE TOMORROW, MR. BIG STUFF will hire me. ILL COLOR YOUR WORLD. TOP FORTY, won't promise you a ROSE GARDEN or BLUEBIRDS OVER THE MOUNTAIN. I'm no SUPERSTAR, just AIN'T NO SUNSHINE in present position. Witty, humorous, audience pleaser. CALL MY NAME before IT'S TOO LATE. (215) 644-3679. 10/23

Looking for a bright young DJ with "A GREAT DEAL OF POTENTIAL" (Mac Allen, PD, WKDA)? I'm most comfortable with Top 40 or Progressive Rock, but I can do (and have done) most others, including telephone-talk. 21, college grad. 3rd endorsed. Contact JEFF MARK, 16 William Ct., Rockaway, N.Y. 11691, or call (212) 471-2267. 10/23

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

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

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

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

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

Are you looking for someone willing and able to do all? Someone with ability and growing talent? Well, I'm your man!!! Will relocate, with money no object. 3rd phone endorsed. I'm looking for a small or medium size MOR or rocker to do news or own show. Available for appointments in Northeast U.S. Phone or write: Jim Robertson, 916 W. Airy St., Norristown, Pa. 19401. (215) 275-2683. Remember I will do all!!!!!! 10/23

Experienced, draft exempt, with 3rd class ticket. (Currently working towards a 1st class.) Spent two years with the best College Commercial Station in America as sports director and assistant program director. Let me put my college management degree and on-the-air experience to work for you. Can take on sports, Top 40 or MOR. Prefer the Chicago-Land Area but open to relocation. Pete Marchetti, 6024 W. Wellington, Chicago, Ill. 60634. 10/23

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

## POSITIONS OPEN

Opening in medium/small market for a bright, witty morning drive Top 40 Jock with a First Phone. Has to be tight and humorous in order to replace current Jock (modest me). Station is clean and dependable. No time and temp jocks or novices need apply. We want a dependable man with experience that will work to improve himself and improve what we feel to be one of the finest radio stations of its size. Send air check and resume to: Greg Collins, Program Director, KPUG, P.O. Box 1170, Bellingham, Wash. 98225. (206) 734-1170. \$600 a month. 10/23

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

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

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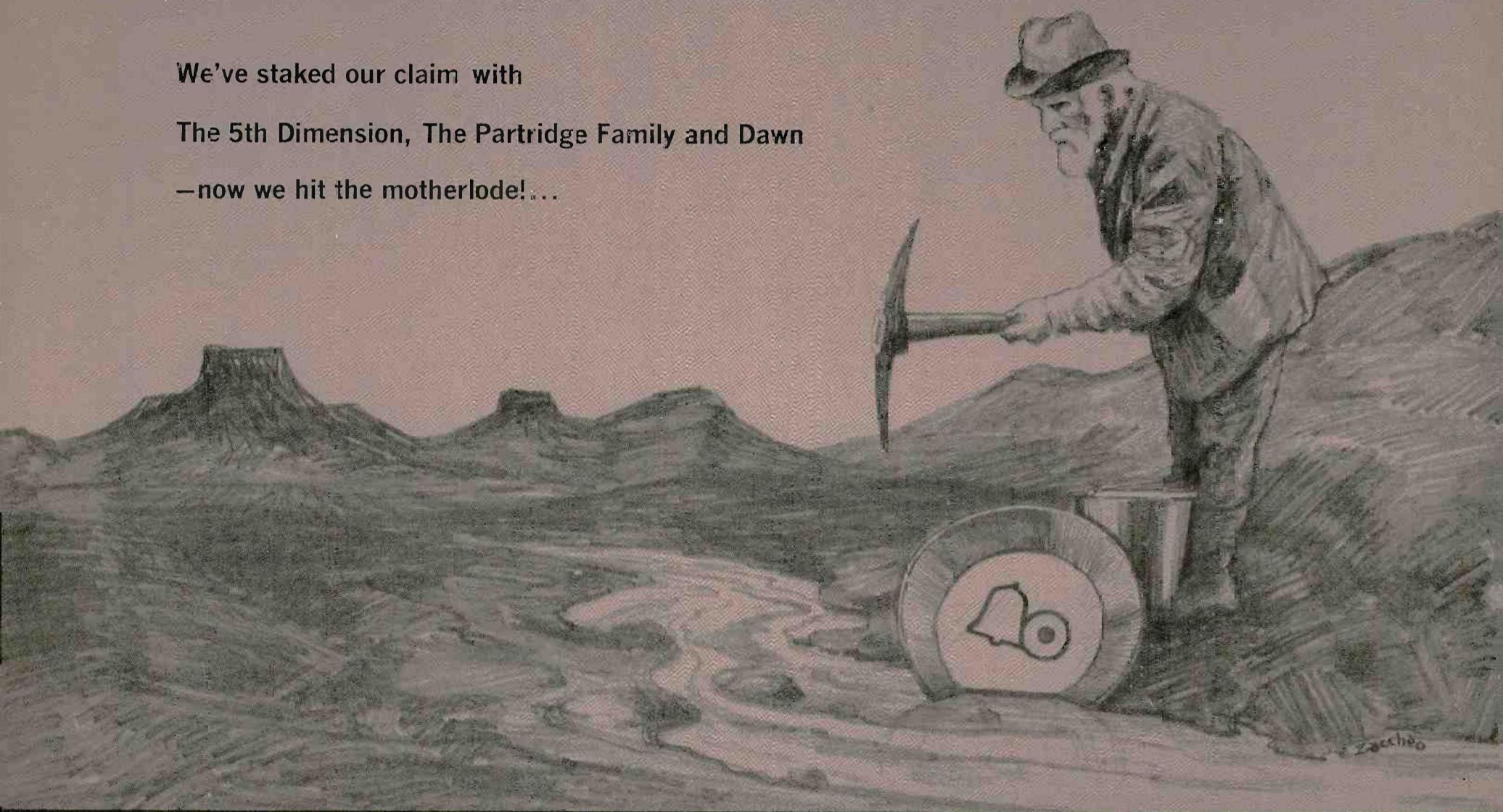
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**BLUE NOTE SHOP**  
156 Central Ave., Albany, N.Y. 12206

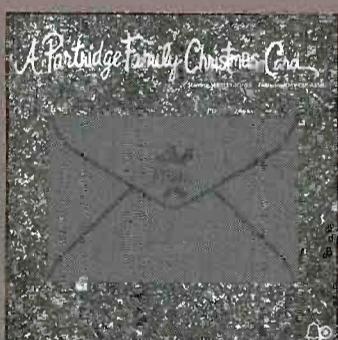


# our gold rush starts today!

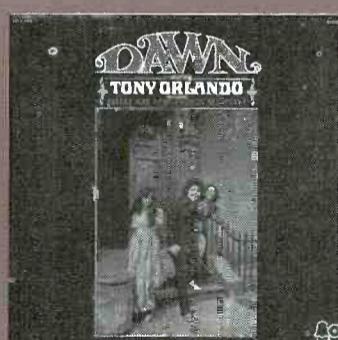
We've staked our claim with  
The 5th Dimension, The Partridge Family and Dawn  
—now we hit the motherlode!...



THE 5th DIMENSION—  
LIVE! (2 Record Set) B-9000



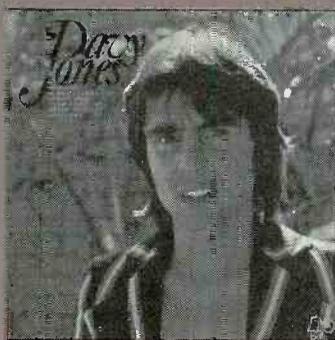
A PARTRIDGE FAMILY  
CHRISTMAS CARD B-6066



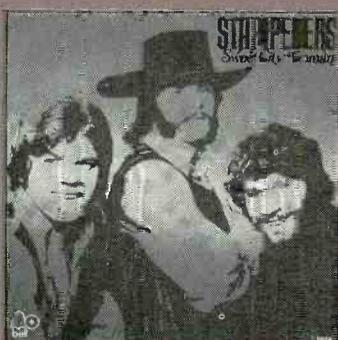
DAWN—WHAT ARE  
YOU DOING SUNDAY? B-6069



THE 5th DIMENSION  
REFLECTIONS B-6065



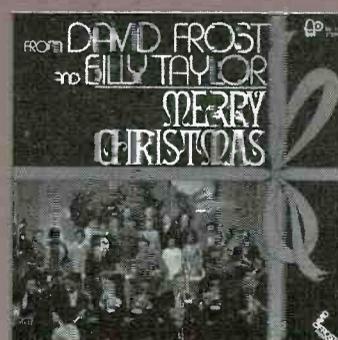
DAVY JONES B-6067



THE STAMPEDERS—  
SWEET CITY WOMAN B-6068



THE JEWISH  
AMERICAN PRINCESS B-6063



MERRY CHRISTMAS FROM  
DAVID FROST & BILLY TAYLOR B-6053

## Soft Sounds Are Making Big Sales Noise on Campuses, Survey Finds

• Continued from page 1

good. Consequently they are moving away from the rock idiom, music which seems to wear out quickly, and into bluegrass, jazz, and the pure blues fields.

"I think a lot of this branching out is also due to the fact that the rock groups themselves are branching out into other fields. The Grateful Dead, for example, are getting into country. When the Dead turn the listener on to country in this fashion, it makes the listener look a little further into the genre. Consequently, more

country records are being sold. Jazz is being sold in the same fashion," Downey said. As such well known groups as Emerson, Lake and Palmer, and even Traffic, begin getting more improvisational, the listener's ear begins to get attuned to the lyrical qualities of free form music. As a result, he will begin to seek out the pure improvisational artists such as Pharoah Sanders or Alice Coltrane. Impulse Records artists who are generally advertised through radio.

"People's tastes are more diverse than even last year," Downey said. "They are not following the charts as much. They are buying more carefully, but they are still buying, especially when we run a sale. I've seen people buy \$200-\$300 worth of records at one of our sales."

While sales of LP's have remained about the same at Discount Records in Bloomington, Ind., more jazz and classical records are being sold and less pop product is being turned over. "I think the field of pop music is entering into mediocrity," said George Davis, manager of Discount, which serves the University of Indiana. "The record buyers around here are catching on to the hype involved with pop product. They are buying music which they will listen to three or five years from now. This means classical and good quality jazz product."

### Economy

"A lot of it is due to the economy. The students aren't getting as much money from home now. But they are sacrificing clothes and even certain restaurants before they give up buying records. This is a reversal from what would have happened 10 years ago in the same economic situation. Then records would have been sacrificed. Today, buying records is like a disease with a lot of students. Sometimes they cut down on the number of records they buy, but they won't stop buying," said Davis, who also mentioned that tape sales had increased, surprisingly in the open-reel market which Davis feels still offers the best quality in tape duplication.

Garland Smith, assistant manager at Newsomes Record Shop at the University of Alabama,

Tuscaloosa, has also seen a rise in sales. He attributes the rise, however, to the fact that the store is becoming well known in the area. "We've been in operation for three years and now people are beginning to notice our good service and amiability," said Smith. "There has been an increase in the sales of country product and records in the religious bag, but on the whole, we still sell the rock things. You know, it takes a while for this part of the country to catch on to the trends set in the East and Midwest.

"Now people like Kris Kristoferson and John Denver are fairly hot. It is music native to the South and this has a great deal to go with it. Our classical sales are also up, but I feel it is because we are now stocking a larger classical inventory. The same people come in for that product and one rarely sees a new face buying classical records. We have been selling a fair amount of jazz all along and this area has remained constant in sales," Smith commented.

At the Tower Records store closest to the campus of Sacramento State College, Sacramento, Calif., sales are up slightly over the same period in 1970. "I think it is because of the better records from which the buyer can choose," said Rick Briare, store manager. "We sell mainly rock, just as we did last year, but there has been a call for more of the male folk-rock artists, such as Rod Stewart and Elton John. Our tape sales have remained pretty steady and I really haven't seen the economic status of the country effecting our business," he said.

## 'Stars of Jazz' In Campus Tours

NEW YORK—Art Hodes, Eddie Condon, Barney Bigard, Wild Bill Davison, Robert (Rail) Wilson, Jim Beebe and Hillard Brown have joined forces under the banner "Stars of Jazz," and are touring the U.S. including seven college and university campuses with their show.

Hodes acts as leader of the group narrating a history of jazz and pointing out the original forms of musical expression which jazz helped to establish.

Charles K. Jones, of Columbia Artists Theatricals Corp. explained that the reason for going to schools with the show was the great rise in interest in jazz which seems to be emanating from the campus. "The students are becoming more interested in the history

(Continued on page 34)

## London Bookstore Adds Record Dept.

LONDON — Dillon's University Bookstore, owned by London University has opened a record department. Michael Seviour, manager of the store said "We feel that records of all types go well with books. We have wanted to stock records for some time, but space limitation was a problem."

The store recently expanded, consequently a record department was put in. It is headed by John Carter, who has had four years experience in the field of record retailing.

"The store is largely dependent upon trade London University students," said Seviour, "Now they will be able to shop for many of their requirements under one roof."

## What's Happening

By BOB GLASSENBERG

Stan Fantich is now handling the campus department at Rare Earth Records. He is only handling the Rare Earth and VIP labels so don't write him asking for Motown product. He can be reached through a special Watts number, 1800-521-2177. Fantich also asks that a formal request for service or any grievances or thank you notes be written on stationery containing the official letterhead of the radio station. His address is Rare Earth Records, 2457 Woodward Ave., Detroit, Mich. 48201.

★ ★ ★

A new television center is being established at the School of the Arts at New York University, with the help of a \$220,000 grant from the Kresge Foundation. The curriculum at the center will be designed to help comprehend the scope and capacity of growing communications technology. Other grants totaling \$805,000 have been given to the school in the past six months.

★ ★ ★

This week the only people who are listed in the Picks and Plays are those who adhere to the format regulations of listing artist, title of record company and cut, as well as the name and location of the college or university.

★ ★ ★

Picks and Plays: **WVVS-FM**, Valdosta State College, Valdosta, Ga., **Bill Tullis** reporting: "Rory Gallagher," (LP), Rory Gallagher, Atco. . . . **WREK-FM**, Georgia Tech, Atlanta, **Greg Diddy** reporting: "Space and Time," (LP), Contraband, Epic. . . . **WRVU-FM**, Vanderbilt University, Nashville, **Mike Anzek** reporting: Everybody's Everything," Santana, Columbia. . . . **KSMU**, Southern Methodist University, Dallas, Tex., **Bill Harwell** reporting: "Cahoots," (LP), Band, Capitol. . . . **WVSU**, Samford University, Birmingham, Ala., **Rish Wood** reporting: "Gayle McCormick," (LP), Gayle McCormick, Dunhill. . . . Harrisonburg, **WEKU-FM**, Eastern Kentucky University, Richmond, **Hal Bouton** reporting: "Pais Tropical," (LP), Sergio Mendes & Brasil '77, A&M.

★ ★ ★

**KALX**, University of California, Berkeley, **Bob Pelzel** reporting: "I Think We're All Bozos on this Bus," (LP), Firesign Theatre, Columbia. . . . **KZAG**, Gonzaga University, Spokane, Wash., **Larry Duff** reporting: "Gimme Some Truth," (LP cut, Imagine), John Lennon, Apple. . . . **KLCC-FM**, Lane Community College, Eugene, Ore., **Dave Chance** reporting: "Mrs. Lennon," (LP), Yoko Ono, Apple.

★ ★ ★

**WVBU**, Bucknell University, Lewisburg, Pa., **James Morrell** reporting: "Teaser and the Firecat," (LP), Cat Stevens, A&M. . . . **WVBC**, Boston College, **Paul Cuzzi** reporting: "Rainbow Bridge," (LP), Jimi Hendrix, Reprise. . . . **WRTC**, Carnegie Mellon University, Pittsburgh, Pa., **Brad Simon** reporting: "What have They Done to the Moon," (LP cut, Emergence), Neil Sedaka, Kirshner. . . . **WSAC**, St. Anselm's College, Manchester, N.H., **Pat Mathews** reporting: "Shaft," (LP, soundtrack), Isaac Hayes, Enterprise. . . . **WACC**, Williamsport Community College, Williamsport, Pa., **Ken Collins** reporting: "Fireball," (LP), Deep Purple, Warner Bros. . . . **WDFM**, Pennsylvania State University, University Park, **Ray Muschamp**, reporting: "Rock Love," (LP), Steve Miller, Capitol. . . . **WSCB**, Buffalo State University, Buffalo, N.Y., **Clayt Pasternack** reporting: "Shoot for the Moon," (LP), Gary Kuper, Polydor. . . . **WRUR**, University of Rochester, Rochester, N.Y., **Ira Schultz** reporting: "Olena," (LP), Don Nix, Elektra. . . . **WISC**, Clarkson College, Potsdam, N.Y., **Mark Smith** reporting: "Rock Love," (LP), Steve Miller, Capitol. . . . **WSUA**, State University of New York, Albany, **Eric Lonschein** reporting: "Push Push," (LP), Herbie Mann, Embryo. . . . **WLVR**, **WLVR-FM**, Lehigh University, Bethlehem, Pa., **Jim Cameron** reporting: "Cris Williamson," (LP), Chris Williamson, Ampex. . . . **WMUC**, University of Maryland, College Park, **Sheldon Michelson** reporting: "Mama Come See Me," Thirty Days Out, Reprise.

★ ★ ★

**KUOK**, University of Kansas, Lawrence, **Mick Dolan** reporting: "From the Inside," (LP), Poco, Columbia. . . . **WSUR**, Wisconsin State University, Eau Claire, **Rob Lundy** reporting: "Rainbow Bridge," (LP), Jimi Hendrix, Reprise. . . . **WFAL**, Bowling Green State University, Bowling Green, Ohio, **Frank Mramor** reporting: "Smash Your Head," (LP), John Entwistle, Decca. . . . **KRC**, Rockhurst College, Kansas City, Mo., **Pete Modica** reporting: "Family of Man," (LP cut, Harmony), Three Dog Night, Dunhill. . . . **WSRM**, University of Wisconsin, Madison, **Bruce Ravid** reporting: "Dusty and Sweets McGee," (LP), various artists, Warner Bros. . . . **WMMR**, University of Minnesota, Minneapolis, **Michael Wild** reporting: "Judee Sill," (LP), Judee Sill, Asylum. . . . **WNIU**, Northern Illinois University, De Kalb, **Curt Stalheim** reporting: "Don't Wanna Live Inside Myself," Bee Gees, Atco. . . . **WBCR-FM**, Beloit College, Beloit, Wisc., **Tom Keenan** reporting: "Original Folk Blues," (LP), Elmore James, Kent. . . . **WSGS**, Athenaeum of Ohio, Cincinnati, **Jim Albenarle** reporting: "Don't Want to Live Inside Myself," Bee Gees, Atco. . . . **WAYN**, Wayne State University, Detroit, **Rob Wunderlich** reporting: "Closer to the Ground," (LP cut, Pilot), Joy of Cooking, Capitol. . . . **WLUC**, **WLVC-FM**, Loyola University, Chicago, **Judy Mullen** reporting: "Long Promised Road," (LP cut, Surf's Up), Beach Boys, Brother.

OCTOBER 23, 1971, BILLBOARD

## LOYOLA BACKS RADIO FORUM

CHICAGO—Loyola University and its radio stations WLUC and WLVC-FM, will sponsor a radio forum Nov. 6 and 7 on Loyola's downtown campus, 820 N. Michigan Ave.

Some of the speakers at the two day meeting include Bob Johnston, program director, WBBM-FM; Randy Morrison, music director, WDAI-FM; Morgan Tell, program director, WGLD-FM, and Chuck Buell, music director, WLS; all Chicago stations.

Topics include public service and new ideas for public affairs shows; the role of college radio in selling records; the selection of the right format for an audience; the selection of jazz for airplay; capturing a large share of the market with the right sound; determining next week's hits; the advantages and disadvantages of a playlist; catering to the taste of students and the campus audience; programming nationally syndicated shows; the role of free form in 1971; what the record companies owe the stations and what the stations owe the record companies.

Registration fee for the conference is \$5, which includes a lunch. The registration must be in by Friday (22). Late registration is \$10. A block of rooms has been set aside at the Water Tower Hyatt House, 800 N. Michigan Ave. All further inquiries and all registration forms should be sent to Walter Paas, WLUC, 6525 N. Sheridan Rd., Chicago, Ill. 60626.



RICK COBB, former drummer for Blookrock, Capitol Records group, conducts a free clinic on the techniques of rock drumming for the students at North Texas State University, Denton. The session was attended by over 100 students. Cobb's major point throughout the session was to use records to further one's own musical techniques and to try to listen to as many rock groups and groups playing other types of music as possible.

# "DON'T WANNA LIVE INSIDE MYSELF"

## BEE GEES

Produced by Robert Stigwood and the Bee Gees  
Atco 6847

... from their hit album

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TRAFALGAR

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ATCO

On Atco Records & Tapes (Tapes Distributed by Ampex) • Sole Representation: Robert Stigwood Organisation 67 Brook St., London W.1., England

# Tape Cartridge

## TDK Seeks Improved Tape/Videotape Output

NEW YORK — The wave of technological advances in magnetic tape this year won't dissuade TDK Electronics from investigating others.

Generally unenthusiastic about chromium dioxide, primarily because of a lack of consumer demand and equipment, TDK, nonetheless, is advancing on several new developments, like:

—Working on new tape formu-

lations superior to chromium, high energy, etc.

—Introducing a cassette head cleaner, HC-1, with a chart which tells the user when its useful life is over.

—Offering Super Dynamic and de luxe low-noise tapes in open reel (7 and 10½-inch), with lengths ranging from 1200 to 3600 feet.

—Making a C-180 blank cassette.

—Readying a videotape product. TDK, which helped pioneer cassette improvements several years ago with its Super Dynamic line, is experimenting with formulations which show even more potential than chromium, high-energy and cobalt.

"Bringing out new formulations now is pointless," said A. Otsuka, TDK general manager. "The present state-of-the-art does not call for any additional innovations in formulations."

Otsuka said TDK can introduce a chromium dioxide line today, for example, that is at least the equal of any product now available in the field.

"But we're not persuaded that there is either sufficient justification or demand for that type of product," he said. "We do not find any inherent superiority in chromium with respect to frequency response, noise or distortion."

### TDK's Skepticism

According to TDK executives, there are still some major doubts about chromium. They feel shortcomings can be found in head wear due to abrasion (lubrication can largely overcome that problem, but the lubrication tends to create problems of its own, they said), difficulty in erasing and re-recording a chromium tape, and print-through tends to be more critical (in chromium) than with ironoxide formulations.

(The controversy over the value of chromium dioxide tape isn't likely to cool off. Memorex, for example, is leading the parade for its mass consumer acceptance. The company pointed out chromium's advantages (Billboard, Aug. 28.)

Instead, TDK is emphasizing its Super Dynamic line, both as a consumer item and with equipment manufacturers.

Otsuka said: "A testimonial to the capability of the SD line can be seen in the growing number of tape duplicators using it for pre-recorded cassettes. Some, like Musical Heritage Society, imprint the SD slug on its labels."

The company is also concentrating in developing a mechanical reliability of the cassette.

It uses guide rollers that are not only flanged but tapered as well. "This prevents the tape from riding up and down during travel across the cassette head and scalloping and fraying along the edges," Otsuka said.

Flanged rollers are mounted on stainless steel rather than plastic pins for a free-rolling combination, and a beryllium copper spring

(Continued on page 32)

## Fertilizer Maker Plumbs Tape Try

NEW YORK—W.R. Grace & Co. has allocated \$500,000 to investigate the tape industry for possible entry by the fertilizer firm.

While not committing himself, James T. Haughey, vice president of educational services, admits the company is "studying the market," but it would be "some time before we make any final decision on entering the field."

If interested, the company is looking at the educational market in audio and video cassettes.

## Hefty Fall TV Spot Budgets To Snare Consumers' Dollars

By BRUCE WEBER

LOS ANGELES — The three television networks and numerous local TV stations will be beating the drums for consumer electronics equipment this fall.

A number of glamor companies in the tape industry are turning to commercials in the television

medium because of the possibility of a speedier business recovery.

Whatever the cost, and it will be great, companies are searching for ways of salvaging the fall business season after surviving a long West Coast dock strike and a 10 percent import surcharge.

## Electronic Office Equip. Market Cracked by Craig

LOS ANGELES—Craig is concentrating its sales thrust in two widely diversified fields: auto players and office audio equipment.

In the auto area, always a strong sales channel for Craig, it will introduce two new cassette models this month and another in early 1972 to supplement its line of nine 8-track players, including a discrete quadrasonic cartridge unit.

The two fall cassette models are players only with automatic reverse, with one being an under-dash unit (model 3404) and the other a floor-mount (model 3505). Next year, Craig is adding a cassette auto player (floor-mount) featuring automatic reverse with FM radio.

The auto cartridge line consists of five straight 8-tracks, including the four-channel model, one in-dash unit with AM radio, and three floor-mount models with FM radios.

To support its auto player program, Craig is supplying dealers with a full promotion campaign, said Lauren C. Davies, general sales manager. Among the promotions is a warranty service program for its floor-mount car stereos to protect consumers against theft, where for an additional \$5 a consumer can buy a two-year contract insuring his player.

In the office equipment field, Craig has already introduced five products aimed at executive or

middle management personnel and persons in the professions.

"We are pursuing new marketing channels for our cassette models and have discovered a virgin territory in office audio equipment," Davies said.

He is positive the cassette configuration can become a mass communication device, thus the emphasis in office equipment.

Proceeding with its regular audio distribution channels, Craig is also pursuing specialty distribution sources for its new office line, which includes the following items:

An executive portable desk cassette playback/recorder with FM radio; a pocket-sized cassette electronic notebook with digital counter; a cassette desk-top transcriber-recorder; and a pocket-sized electronic calculator.

Another area being explored by Davies is the premium field, with direct mail programs, incentive market and stamp catalogs.

To showcase its line of audio products, Craig is stepping up its consumer advertising exposure, beginning this month on network television. Spots have been purchased on the "Dick Cavett Show" plugging car stereos, cassette portables and cartridge and cassette home players.

Although it has used regional television and radio before, both by purchasing time and in giveaways, it is the initial effort on network television.

## Sanyo Electric Penetrates U.S. Market Via Home & Auto Equip.

LOS ANGELES — To some dealers, Sanyo Electric's push in the U.S. market is "merely another equipment line to sell."

To consumers, Sanyo's name is unknown and conceivably can cause confusion with the myriad of equipment already available.

To competitors, Sanyo's brand "is more product in an already crowded market."

All of which is just so much sour grapes to Howard P. Ladd, vice president of Sanyo Electric Co., Compton, Calif.

He shrugs off the general economic slowdown that has been vexing the industry, shuns the theory of too much equipment, and claims consumers soon will know the Sanyo name.

Ladd is leading with his chin because, "I've got the product. It's that distinctive."

The reason for his confidence is a full line of equipment in several markets: automotive, home entertainment systems, audio components and receivers.

Sanyo's initial attack market is automotive, where its product line includes seven models: four cartridge, two cassette and one compatible cartridge/cassette.

"We see our share of the automotive market growing to \$25-\$30 million in a relatively short period of time," Ladd said. "We have

experience in the field since Sanyo has produced auto units on an OEM basis to several U.S. firms marketing under their own brands."

The line ranges from \$49.95 to \$139.95 for a unit that combines cassette/8-track and enables the user to record from cartridge to cassette while listening. All seven models have fast forward. One unit has an automatic head cleaning system and another combines FM stereo radio.

Automotive models in the line include:

FT-883 8-track with repeat button at \$49.95; FT-842 8-track with automatic head cleaner at \$75; FT-863 8-track with FM stereo radio at \$99.95; FT-866 8-track with FM stereo radio at \$119.95; FT-453 cassette with automatic reverse at \$99.95 and FT-1100 8-track/cassette compatible at \$139.95.

Sanyo, which is establishing its distribution network in all equipment lines, plans a two-pronged method of distribution in the auto field: direct to electronic dealers and two-step to automotive outlets.

To emphasize Ladd's belief that the automotive stereo market will continue to grow 10 to 20 percent a year, he will shortly intro-

The trend is still slight, but the very fact that major companies are committing advertising dollars is regarded by some observers as a significant step toward reaching consumers.

Companies buying time admit it's far too early to say if the medium will prove as effective for selling as they forecast. But a economy, and production overcapacity have forced many majors into spending more freely in an effort to reach consumers.

This fall, for example, marks the television debut of Sony/Superscope. The first series of three commercials has been completed for airing on the "Dick Cavett Show" on ABC-TV.

The three commercials each feature a different Sony tape recorder being used under unique circumstances: showing tape units at use in the home, business, for recording and playback and for taping specific events and entertainment.

Agreements have been made for Sony/Superscope dealers to obtain prints of the commercials for local television programming. Print advertising will continue but will be augmented by the new TV media.

### Panasonic Grid Spots

Panasonic is turning to network sports coverage as a means of reaching consumers.

"We're putting all our dollars into commercials on sports programs," one executive remarked. "We'll be talking to Mr. America with six different commercials."

Commercials are scheduled to air 44 times on 34 different National Football Conference professional games through December. Panasonic spots on sports will be on ABC-TV Monday nights and CBS-TV and NBC-TV on Saturdays and Sundays.

Ampex is joining the parade on network television, too.

A series of 60-second commercials on early and prime time in 45 markets will plug portable tape recorders in a saturation campaign, said Larry Pugh, marketing man-

(Continued on page 35)

## DUOTONE IS IN TOWN! AT THE CONRAD HILTON



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

No audio buff worth his Wagner would be without Duotone's tape care products, from the most complete line of accessories this side of Valhalla. For that matter, what dealer could resist the heavenly profits they pick up?

An industry leader for over 30 years, Duotone markets a broad selection, from blank cassettes... to care & cleaning products... to splicers & patches. Everything the well-kept audiophile demands!

Free pegboard rack — floor stand with purchase of established assortments. As always, Duotone splits the profit percentage to your advantage.

After leading the phono accessory and diamond needle field for three decades, it follows that Duotone will out-strip the competition in tape dollars too. Call or write now and partake of the profits!

**Duotone Company Inc.**  
South Miami, Florida

## GRT's July-August Reverses Loss Span

SAN FRANCISCO—GRT Corp. has emerged from the doldrums during the past two to three months and outperformed the tape market in general.

Alan J. Bayley, GRT president, believes the company's comprehensive turnaround program is responsible for bringing GRT from losses of more than \$500,000 a month last winter to two profitable months in July and August.

In short, the economic slowdown, which had an adverse effect on GRT's past earnings, seems to be over. Earnings prospects look brighter than those of other firms in the industry.

The recent display of renewed enthusiasm can be seen in GRT's two-month report:

Sales and net earnings for July 1971 were \$1,941,204 and \$74,856 respectively; sales for July 1970 were \$1,296,718. In August 1971 sales and net earnings were \$1,795,947 and \$45,290 respectively. Sales for August 1970 were \$1,665,399.

"In a turnaround situation such as this," Bayley said, "we feel that monthly sales and earnings reports are important to keep stockholders informed of our progress. A sound reason for the monthly

earnings breakdown, believes one Wall Street analyst, is that it better shows how the company is operating since GRT restructured itself in a turnaround program.

Bayley said that the first quarter of fiscal 1972 sales and earnings are not directly comparable with those of the prior year, since the fiscal 1971 figures include results of GRT activities that have been sold or discontinued.

The first 1972 quarter results also includes costs associated with the final phases of GRT's turnaround program. "The July and August figures show the turnaround program is working and we are currently operating at a profit," he said.

GRT reported net sales of \$5,366,564 and a loss of \$398,823 for the first quarter of fiscal 1972, ended July 3.

The loss equals 14 cents a share on 2,876,037 average shares outstanding. For the same quarter a year ago, GRT sales were \$6,936,215 with a net loss of \$80,290, or 3 cents a share on 2,669,232 average common shares outstanding.

## Agfa Chases New Clients

LOS ANGELES—Agfa-Gevaert is taking a more aggressive posture in pursuing tape business for its amateur and professional products division.

In an effort to woo duplicators, the company has appointed two magnetic tape sales representatives to expand its business in bulk cassette tape to both music and spoken word companies.

Wally Peters is covering the western U.S., while Frank Gemellaro is concentrating on the eastern half of the country in servicing blank loaders and duplicators. Agfa has a representative organization covering tape sales to studios.

In the western U.S., Agfa has branch offices and warehousing facilities in San Francisco, Denver and Glendale, Calif.

Agfa-Gevaert is also marketing chromium dioxide blank cassettes in America. The German company, which has its U.S. offices in Teterboro, N.J., first exhibited its chromium-coated tape at last summer's Deutsche Funkausstellung in Dusseldorf, Germany.

(Continued on page 30)

## Veri/Sonics Aims First Product at Educators

LOS ANGELES—Veri/Sonics, premium tape and record company here, has packaged its first products to the educational market.

The initial project is a course in conversational Spanish in a triple-cassette or three-LP packages. It comes with a 66-page work-study booklet. The tape is being marketed in a carrying case album folder, with a blank C-60 cassette.

Warren Gray, president of Veri/Sonics, said the course will be offered in several languages to schools, government, private industry and consumers.

Another project aimed at the educational market is two volumes of children's classics on cassette. Volume I is a five-cassette series aimed at children between two and seven years old. Volume II is a five-cassette series aimed at seven to nine year olds.

Gray has also packaged music samplers for Akai America's quadrasonic equipment, including a 20-minute seven-inch reel called "Jet Musical Vignette Around the World." Other samplers for Akai

include "Academy Award Songs" and "Hawaii."

Veri/Sonics is concentrating in (Continued on page 32)

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## RCA Club in Member Drive

NEW YORK—RCA Music Services, the record club arm of the RCA Corp., is offering a selection of four prerecorded 8-track cartridges, cassettes or disks for 99 cents, to attract new members to the club.

The special promotion offers lets a prospective member keep the tapes or records for a 10-day trial period without cost. At the end of this period should he decide to permanently keep the selections, he pays the 99 cents, and agrees to buy, over a 12-month period, as few as four more tapes or records at the regular club price of \$6.98 for tapes and \$5.98 for records.

There are no restrictions to the selection of titles by the buyer. Persons taking advantage of the 99-cent offer are free to choose from the vast RCA catalog. The only stipulation is that there can be no mixing of orders, i.e., two 8-tracks, one cassette and one disk.

According to Donald Cameron of RCA Music Service, the special promotion offers the buyer a saving of up to \$46.93 off the regular price of the tapes or records. There is no membership fee involved in joining the club, nor is there an annual due.



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



Here's a line of cases everyone likes, from the first-time buyer to the established tape owner. A style and size for every taste. Each one is truly a first class case . . . and loaded with features. Capacities from 10 to 24 8-track tapes or Cassettes. Padded lids. Covered with beautiful plastic coated, moisture resistant material. Sturdy construction. Attractive hardware. Available in a wide range of colors to match the interior of a car or the decor of a home—red, beige, black, ivory, navy blue, gold-black and walnut wood grain.

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## LAW MAY CURB 8-TRACK SALES

NEW YORK—Pending legislation before Congress against illegal duplicators will drastically reduce 8-track blank sales, believes Ed Smulders, manager of Norelco's cassette department.

Although a marginal sales market (to blank tape manufacturers) to begin with, Smulders said that "about 80 percent of the blank cartridge business is in bootlegging," and that's "one of the reasons we didn't introduce a line of 8-track blanks."

There isn't enough 8-track playback/record equipment in the market to create enough of a legitimate sales volume to support a product line, he said. "If that's the case, and most manufacturers will agree to that theory, then most cartridge blanks wind up in the hands of bootleggers."

In short, Smulders believes 8-track is a playback medium, not a record medium.

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CASSETTE FULL SHIELD

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8 TRACK CARTRIDGE  
SPRING PAD

**No. 201**  
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**SPECIAL DESIGNS ON REQUEST**

# Toshiba Doting on GI & Premium Mart

NEW YORK — When Philip Geygan started a military and premium department at Toshiba America several years ago he didn't realize it would mushroom to these proportions:

- Toshiba is servicing more than 250 military bases in the U.S.
- Toshiba is marketing its entire line of consumer electronic products to both military and premium fields.

What makes it all exciting to

Geygan, sales manager, is that both areas are "growing surprisingly well" and are fast becoming "a significant part of our overall business."

Geygan has built his military market around 30 products and five separate regional manufacturer representative organizations in New York, Atlanta, Texas, Denver and San Diego.

What makes the military market so fruitful, according to Geygan, is

that it's a high-ticket field. "It's going higher, too," he believes. "Servicemen have always tended toward higher-priced equipment. That shows through when you see the merchandise they purchase."

Toshiba sells many decks, tuners, turntables and compact combinations. Geygan is beginning to look at the military market as a source for Toshiba's four-channel home converter-amplifier, model SC-410, at under \$200.

The executive feels the military markets mirrors the consumer field when it comes to configura-

(Continued on page 45)

## Magtec Forms Product Wing

LOS ANGELES — Magnetic Tape Engineering Corp. (Magtec) here has formed a prerecorded tape subsidiary, Cassette Productions, to market product primarily to the educational and industrial markets.

The company, which has filed an application to the Securities & Exchange Commission for a public offering, plans to form a production wing to create masters under Cassette Productions.

(Continued on page 45)

## GILLETTE TO HIGH-END PRICE

BOSTON—Gillette's test marketing program of blank cassettes in Los Angeles, Atlanta and Buffalo kicks off at the high-end price range.

It is marketing under its own name two gamma ferric lines: a standard brand (blue colored) in 30 at \$2.25, 60 at \$2.65, 90 at \$4 and 120 at \$5.35, and a step-up professional line (gold colored) in 60 at \$3.70 and 90 at \$5.35.

The lines are packaged in two ways: a blister card and a cardboard sleeve. Dealers will receive two merchandisers, including a counter rack for cassettes in sleeves and a peg-board for blister-packed tape.

## Conrac Consumer Metal Case Study

LOS ANGELES—Conrac Corp., New York manufacturer of equipment for broadcasting studios, is investigating the blank cassette market.

Bill Moreland, vice president, said Conrac markets an all-metal blank cassette to the computer industry and wants to see if its feasible for the consumer field.

If the all-metal cassette is applicable to the consumer market, Moreland said, it will be introduced as an audiophile high-end item.

The product is manufactured by Auricord Corp., Long Island, N.Y., a division of Conrac, which purchased the company in September from Scovill Manufacturing Co. for an undisclosed sum. Auricord had sales of about \$250,000 last year.

## Agfa New Client Push

• Continued from page 29

(Du Pont, which developed the Crolyn tape coating, does not list Agfa among its licensees, but, according to spokesmen at the German company, it holds its own patents relating to the use of chromium dioxide.)

# The 16 hour music machine

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First of all it's a great idea . . . a quality deck that plays twelve 8 track cartridges automatically four different ways. But even better is the fact that it really works . . . beautifully . . . smoothly . . . efficiently . . . test after test for more than a year.

### Consumer campaign

Second, we're launching a sizeable pre-Christmas consumer campaign in top Metro Markets. A campaign featuring hard-hitting Sunday Supplement advertising incorporating a dealer listing. The first ad breaks

November 28th and will be re-run the next two consecutive Sundays.

Third, we plan to provide plenty of the right kind of in-store materials including window banners, counter cards, consumer ad preprints and tie-in slicks.

### Immediate delivery

Fourth, we're not kidding when we say we can give you immediate delivery. In time for Christmas.

### Are there different models?

There's a fully amplified Telex 8 Track Changer



with optional matching speakers. There's also a preamp version and a

credenza model in beautiful Spanish hardwood. Think about how the Telex 811 R Cartridge Recorder is a natural sell-along.

### But we're not stopping there

Immediate delivery is the key this Christmas and Telex delivers. Immediately. And not just the new changer. But also consoles, portable phonographs, headphones and 8 track changers and recorders.

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## International Tape

**LONDON**—Graham Smith, Decca tape manager, said: "The tape market is still relatively small here (in the U.K.), but this shows we have a lot of growth potential just around the corner." Smith said the tape market in the U.K. only accounts for 7 percent of the total music business, while in Italy it is 15 percent, Norway 30 percent, Finland 15 percent and West Germany 20 percent. He also pointed out that Decca is making all of RCA's cassettes for the U.K. market. . . . CBS is launching its blank cassette line (60 and 90-minute lengths) with a dealer promotion. . . . CBS is releasing three tape prerecorded packages which have not been issued on disk, including "Ormandy Reverie," a cartridge made up in the U.S., "Concertos by Moonlight" and "More Heavy Hits" with Laura Nyro, Taj Mahal and Chicago. CBS is also hiking its prices on prerecorded tape product. . . . CBS has introduced new packaging for its prerecorded cartridges and cassettes. Dimensions are similar to previously used plastic holders, but without mini-sleeves. Instead of a plastic carton, it is made of laminated cardboard. James Fleming, CBS tape product manager, said the decision not to use the mini-sleeve had been made after receiving unfavorable reaction from the trade. . . . BASF's prerecorded cassette line will be introduced in the U.K. on May 1. Repertoire will be taken from the German **Harmonia Mundi MOS** and **Coronet** catalogs which BASF acquired earlier. David Rickerby, director of BASF's new record and tape division, said no prices have been established. He said the cassettes probably will be imported from Germany, although distribution and duplication is still to be decided. **Hitachi** has introduced a mini pocket-sized cassette recorder, TRQ 20, to its line of tape units in the UK. . . . **Radio Durham** is reviewing classical cassettes, even playing the tape on the air rather than the equivalent disk. . . .

**HAMBURG**—The Bavarian Library for the Blind has a library service offering 2,500 different book titles on tape.

## ITA Lawyer Cites Chink In Anti-Piracy Ruling

**LOS ANGELES**—The struggle to pass iron-clad laws curbing tape piracy continues in Washington even while a House-approved amendment winds its way through Congress.

When bootlegging becomes a federal offense, the Federal Bureau of Investigation and other government agencies might send agents after the record pirates. (The amendment to the copyright law making it a federal offense to duplicate and sell copies of a recorded performance without the record company's permission still requires the signature of President Richard Nixon.)

But M. Warren Troob, legal counsel to the International Tape Association (ITA), has some misgivings about the bill.

Although the new bill is a major step in combatting illegal duplicators, Troob believes it is still a

patchwork law which not without loopholes.

One "loophole," according to Troob, is that the bill is not retroactive and applies only to recordings manufactured and sold after the bill becomes law. "This means that all recordings made before the effective date of the bill still would be open to illegal duplicators," he said. "Such a stop-gap ruling could hardly be viewed as a complete answer."

As a result of the loophole, the International Tape Association is continuing to lobby for more comprehensive copyright protection laws.

Under the new law, record companies and tape duplicators can sue and get an injunction stopping the bootlegging, and a convicted illegal tape duplicator could be sentenced to up to a year in prison and forced to pay a \$1,000 fine.

## Software Drouth Delaying Kraco 4-Channel Auto Units

**LOS ANGELES**—Before Kraco Products markets its quadrasonic auto cartridge unit it wants to see a large amount of software in retail stores.

"There's no reason to push four-channel until consumers can purchase music," believes Hy Sutnick, national sales manager. He feels that the record manufacturers are starting to wake up, but any equipment drive on quadrasonic will have to wait until 1972.

"The dock strike hurt in getting four-channel into retail," he said, "and the software producers failed to get repertoire out early enough."

Kraco is going into the fall season with two auto cassettes, three

8-track portables and 11 auto 8-tracks. The auto cartridge line ranges from a promotional unit at \$39.95 to KS 666A with FM multiplex radio at \$129.95.

The three 8-track portables are the KS 300 with AM radio at \$99.95, KS 305 with AM-FM/FM multiplex radio at \$129.95, and KS 310 playback/record with AM-FM/FM multiple radio at \$149.95. The two auto cassettes are KS 999 stereo playback/record (front load Staar system) at \$119.95 and KS 900 monaural playback only at \$99.95.

To promote its equipment, Kraco has introduced an in-store display for speakers and players.

## Scepter 1st Twin-paks

**NEW YORK**—Scepter Records is releasing its first tape twin-paks, "Decade of Gold" by Dionne Warwick, in Vols. I and II each at \$6.95.

Jerry Geller, vice president, is planning a second twin-pak in January by B. J. Thomas. "Our concept on twin-paks, however, is strictly on a selective basis. No flooding the market," he said.

The company has delayed its re-

lease of quadrasonic cartridge product until January, with titles by Thomas and Miss Warwick being planned.

"There's simply not enough four-channel equipment in the marketplace to justify our issuing product," Geller said. He blamed the West Coast dock strike as a reason for the delay in four-channel product reaching retail levels.

(Continued on page 32)

## Sees Better Auto/Home Cassette Sale

**LOS ANGELES**—TEAC Corp. of America is discovering the auto market for cassette players is undergoing some changes.

"The biggest change," according to John Cook, sales promotion manager, "is the acceptance of the configuration in the after-market. Although the car is still an 8-track market, our sales have been strong with our one cassette unit."

TEAC, primarily in the open reel market with 11 units, including three quadrasonic models, recently introduced an auto stereo cassette player, model AC-7, at \$129.50. Cook believes there will be additional auto cassette players introduced, probably next year.

He feels the cassette is moving strongly into the auto market—a result of the growing number of consumers using cassettes in the home and wanting the same configuration for the car.

In the home, TEAC offers four stereo cassette decks: A-23 at \$139.50, A-24 at \$179.50, A-25 at \$279.50 and the 350 with a built-

in Dolby noise reduction system at \$279.50.

In four-channel, it offers three open reel home units: model TCA-40 player at \$365 and two playback/record decks, models TCA-41 and TCA-42, at \$535 and \$695.

Like most companies in the industry, TEAC continues to be affected by the West Coast dock strike, which is entering its fourth month. The company is flying in equipment from its parent firm in Tokyo.

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#### WEDNESDAY AFTERNOON BUYERS' BONANZA

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# Tape Cartridge

## Tape Happenings

Norelco has introduced a programming timer which permits automatic recording of radio broadcasts—even when no one is at home—at \$19.95. Model CT233 is designed for use with any AC operated tape recorder. . . . **Russell Industries**, Lynbrook, N.Y., has introduced a line of cassette carrying cases in three sizes. . . . **Car Tapes**, Chatsworth, Calif., has begun phasing into its new CTI designation. The name change reflects the company's entry into radios, speakers, displays, players

and accessories, thus making the old logo (Car Tapes) inappropriate, said Jim LeVitus, president. . . . **Pfanstiehl**, Waukegan, Ill. manufacturer of tape and record accessories, has opened a West Coast branch under the banner of **Telstar Electronics**, Los Angeles. . . . **CTI** (nee Car Tapes) has acquired a 23,000-square-foot warehouse in Atlanta. . . . **Superscope** has designed a display case for **Sony's** consumer condenser microphones. When the case is illuminated the background and lights create a psychedelic light show. . . . Carole King has received a gold tape for "Tapestry." . . . **Norelco** has introduced a six-minute continuous loop cassettes similar to the 3-minute model it had introduced earlier this year. . . . **Sony Superscope** has introduced a four-channel reel-to-reel recorder, model 227-4, at \$299.95. . . . Passage of the federal anti-bootlegging bill could mean an additional \$150 million to the music industry, predicts an official

(Continued on page 34)

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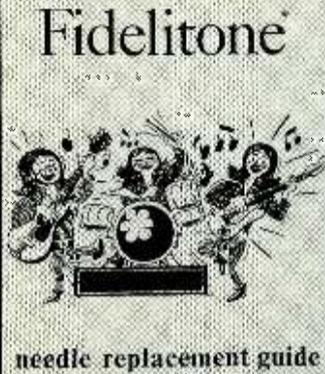
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TOP

# Billboard Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.)
1	1	<b>EVERY PICTURE TELLS A STORY</b> Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
2	2	<b>IMAGINE</b> John Lennon, Apple (8XT 3379; 4XT 3379)
3	4	<b>SHAFT</b> Soundtrack/Isaac Hayes, Enterprise/MGM (EN8-2-5002; ENC 2-5002)
4	13	<b>SANTANA</b> Columbia (CA 30595; CT 30595)
5	3	<b>TAPESTRY</b> Carole King, Ode '70 (A&M) (8T 77009; CS 77009)
6	6	<b>EVERY GOOD BOY DESERVES FAVOUR</b> Moody Blues, Threshold (M24805; M24605)
7	5	<b>CARPENTERS</b> A&M (8T 3502; CS 3502)
8	10	<b>TEASER &amp; THE FIRECAT</b> Cat Stevens, A&M (8T 4313; CS 4313)
9	7	<b>RAM</b> Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375)
10	8	<b>WHO'S NEXT</b> Who, Decca (6-9182; C73-9182)
11	12	<b>BLESSED ARE . . .</b> Joan Baez, Vanguard (J86571; J56571)
12	11	<b>BARK</b> Jefferson Airplane, Grunt (P8 FT 1001; PKFT 1001)
13	17	<b>BARBRA JOAN STREISAND</b> Columbia (CA 30792; CT 30792)
14	14	<b>SOUND MAGAZINE</b> Partridge Family, Bell (Ampex M86064; M56064)
15	16	<b>(For God's Sake) GIVE MORE POWER TO THE PEOPLE</b> Chi-Lites, Brunswick (Ampex M 84170; M 54170)
16	9	<b>MASTER OF REALITY</b> Black Sabbath, Warner Bros. (Ampex M82562; M52562)
17	19	<b>JESUS CHRIST, SUPERSTAR</b> Various Artists, Decca (6-6000; 13-6000)
18	15	<b>MUD SLIDE SLIM AND THE BLUE HORIZON</b> James Taylor, Warner Bros. (Ampex M82561; M52561)
19	21	<b>ARETHA'S GREATEST HITS</b> Aretha Franklin, Atlantic (Ampex M88295; M58295)
20	23	<b>RAINBOW BRIDGE</b> Jimi Hendrix/Soundtrack, Reprise (Ampex M82040; M52040)
21	20	<b>WHAT'S GOING ON</b> Marvin Gaye, Tamla (T81310; M75310)
22	26	<b>CAHOOTS</b> Band, Capitol (8XW 651; 4XW 651)
23	25	<b>DONNY OSMOND ALBUM</b> MGM (GRT 84782; 54782)
24	29	<b>GOING BACK TO INDIANA</b> Jackson 5/TV Soundtrack, Motown (M 742 F; M 742 C)
25	18	<b>5th</b> Lee Michaels, A&M (8T 4302; CS 4302)
26	24	<b>AQUALUNG</b> Jethro Tull, Reprise (M8 2035; M5 2035)
27	22	<b>A SPACE IN TIME</b> Ten Years After, Columbia (not available)
28	28	<b>THE SILVER TONGUED DEVIL &amp; I</b> Kris Kristofferson, Monument (GRT 830679/530679)
29	—	<b>HARMONY</b> Three Dog Night, Dunhill (GRT & Ampex 8022-30108; 5022-30108)
30	31	<b>SURF'S UP</b> Beach Boys, Reprise (Ampex M86453; M56453)
31	38	<b>GRATEFUL DEAD</b> Warner Bros. (Ampex M81935; M51935)
32	30	<b>ONE WORLD</b> Rare Earth, Rare Earth (R-8-1520; R-75520)
33	27	<b>POEMS, PRAYERS &amp; PROMISES</b> John Denver, RCA Victor (P85 1711; PK 1711)
34	36	<b>LIVE IN CONCERT</b> James Gang, ABC (GRT & Ampex 8222/733; 5022/733)
35	32	<b>STICKY FINGERS</b> Rolling Stones, Rolling Stones (M859100; M559100)
36	37	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia (1810 0726; 1610 0854)
37	39	<b>TEA FOR THE TILLERMAN</b> Cat Stevens, A&M (8T 4280; CS 4280)
38	40	<b>WELCOME TO THE CANTEN</b> Traffic, etc., United Artists (U8323; K0323)
39	34	<b>TRAFALGAR</b> Bee Gees, Atco (Ampex M87003; M57003)
40	42	<b>HOT PANTS</b> James Brown, Polydor (8F 4054; CF 4054)
41	41	<b>CLOSE TO YOU</b> Carpenters, A&M (BT 4271; CS 4271)
42	43	<b>ARETHA LIVE AT FILLMORE WEST</b> Aretha Franklin, Atlantic (Ampex M87205; M57205)
43	35	<b>4-WAY STREET</b> Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
44	44	<b>NEW RIDERS OF THE PURPLE SAGE</b> Columbia (CA 30888; CT 30888)
45	33	<b>ANOTHER TIME, ANOTHER PLACE</b> Engelbert Humperdinck, Parrot (Ampex M 79848; M 79648)
46	46	<b>FIREBALL</b> Deep Purple, Warner Bros. (Ampex M82564; M52564)
47	49	<b>UP TO DATE</b> Partridge Family, Bell (Ampex 86059; 56059)
48	—	<b>CHER</b> Kapp (Ampex M83649; M53649)
49	—	<b>LIVE AT FILLMORE EAST</b> Allman Brothers, Capricorn (Ampex M82-802; M52-802)
50	50	<b>SURVIVAL</b> Grand Funk Railroad, Capitol (4XW 764; 4XW 764)

Billboard SPECIAL SURVEY For Week Ending 10/23/71

## 1st Hitachi EVR Unit Tagged \$785

TOKYO—Hitachi, one of four manufacturers of EVR players, has set \$785 as the price for its player slated for debuting here shortly.

The company will start exporting players to Europe in November, with the American market set for a Jan. 1 date once Motorola's exclusive pact with CBS expires.

The commercial model uses parts exclusively manufactured by Hitachi. When its first prototype model was unveiled last March, several of the innards were made by Motorola.

Hitachi plans a monthly production run of 2,000 units. Next year the figure will be upped to 3,000 or 4,000 players. The company's Tokai plant has a reported capacity of 50,000 machines annually.

Around half of the firm's EVR machines are destined for overseas ports. Hitachi will sell its EVR's under its own logo in the United States, but there will be some custom work on a private label basis for other American suppliers.

Hitachi had originally announced a first production run of 5,000 units.

Toshiba plans having its EVR player on the Japanese market by the end of this year. Mitsubishi will use its Kyoto factory for its own local production runs, although it has not given a date when its units will be available. Matsushita, the fourth Japanese manufacturer for EVRs, also has not made any public announcements about when its model will be ready.

## CBS Seeks Non-Silver Film to Cut EVR Cost

NEW YORK—The Electronic Video Recording division of CBS is looking into the feasibility of using a nonsilver film in its videocassettes. If instituted, the move could reduce the cost of EVR software and create a greater program capacity in the cassettes.

EVR has been experimenting with nonsilver film for some time, and, according to its president, Robert Brockway, there is every possibility that EVR cassettes will utilize this type of film in the not-too-distant future.

Brockway stresses that his company has no plans for working with a videotape system. "We are committed to the film," he says, "and we are convinced that this is the format best suited to our needs."

### No Record Unit Yet

The EVR executive also stressed that his company had no intention of developing a player/recorder unit. He said that after a close study of the market's potential, EVR is still convinced that the vast bulk of the market would be in professionally developed programming for playback only. "That segment of the market that would be seriously interested in record capabilities of a system will be in the minority."

Brockway notes that despite the satisfactory qualities of the EVR system, the company's technicians are not resting on their laurels. "We are continually working on improvements of the system, and will not be satisfied until we have as near-perfect a unit as possible."

EVR's software efforts parallel those of the hardware division, and Brockway disclosed that with the recent FCC green light on the shipment of Teleplayers, the company is redoubling its software production program.

## Motorola Stresses New Videotape Unit, Program

By RADCLIFFE JOE

NEW YORK — Motorola Systems, Inc., is shifting the emphasis of its cartridge TV operations to software production while also looking at the feasibility of developing a videotape hardware unit to be marketed alongside the EVR film system it now manufactures.

Motorola's plan is to catch any slack which may be created when the firm's exclusive contract with the Electronic Video Recording division of CBS expires in January 1972. The plan is to establish a vertical CTV company geared to meet demands of the industry.

Although Motorola officials insist the company has made no formal commitment to a videotape system, they point out that the firm already markets several reel-to-reel videotape players, and that the

addition of a videotape CTV system would be a natural move.

However, they stress that the emphasis will be on the company's Teleprogram Center which has spawned such projects as a hospital TV network, police training programs, and a full line of industrial and educational programs.

Lloyd Singer, a company vice president, noted his firm is ideally structured for software production because of its early approaches to program development and distribution.

Motorola, which now has rights to more than 1,000 program titles, is confident that the software market will be the prime mover in the CTV industry once it gets going, and it intends to create and maintain a lead, if possible, in this area.

## MCA Videodisk

## Needs More Research Before Bow

LOS ANGELES—Although technical work is continuing on MCA Technology's color videodisk system, the final product is still a long way down the road, according to Lee Grundeis, vice president of operations.

Final design and consumer marketing are yet unplanned for the system which is directed at the consumer market. The videodisk system is being designed to operate with an existing color TV receiver, Grundeis said.

The unit is intended to be com-

petitive with phonograph records and existing home video recording systems, he stated. The videodisks will have a variety of program material, ranging from feature films and television programs to music with accompanying video.

"Further research and development are necessary to determine whether the system is technically and commercially practical," said Lew Wasserman, president of MCA, Inc., parent company of MCA Technology.

The device provides both color and longer playing time than the Telefunken system, a development of AEG-Telefunken.

Although significant advances

"This does not mean," said Singer, "that we intend to de-emphasize our efforts in the hardware market. We will continue to produce product in this area to satisfy the demands of the market."

Following the expiration date of Motorola's exclusive manufacturing and marketing contract with EVR, the company will continue to produce EVR Teleplayers for world markets under a non-exclusive licensing agreement.

The company has held talks with 10 manufacturers anent private labeling EVR players, and has also been studying the children's programming area. Additionally, it has begun a few production deals with movie makers, but the brunt of its programming activity has been with licensing films.

## Grabois to Head CBI Softwares

NEW YORK—Craig Braun Inc. will develop a software library for the cartridge TV market. The company has established a special division, headed by Tony Grabois, to develop its programs.

According to Craig Braun, president of the firm, the new division will produce programming for all areas of the CTV field, from educational, industrial and medical to entertainment programs for the home market.

Braun, who has had several years experience in the music industry, and whose company had designed and manufactured album jackets for major recording companies in the last three years, feels his staff has both ideas and expertise to develop and produce software geared to the needs of the new industry.

The division will be directed by Grabois, vice president, out of a recently established office in Los Angeles.

The establishment of Craig Braun's CTV software division is part of a planned program of expansion for the organization. Other plans include expansion of the firm's record packaging plant, and the manufacture of promotional products for major rock artists.

Braun assures, however, that the CTV software field, primarily because of the great challenge it offers to its developers, will command much of his company's time and energies.

Initial programs, which would be made available in the format of all available systems, are already on the drawing boards, and Braun expects to have them ready in time for simultaneous release with various hardware shipments.

## Russia Marketing Cassettes for Units

MOSCOW—Melodiya has begun marketing prerecorded cassettes here for the Desna recorder/player, a Soviet manufactured unit.

The record company is selling prerecorded cassettes at 5.50 roubles (\$6.10). The tape is manufactured for Melodiya by ORWO in East Germany.

Cassettes made their first appearance in Russia about one year ago when the Desna player was introduced.

## EVR as Market Service Aid Studied by Brokers

NEW YORK—The Wall Street brokerage firm of Merrill Lynch, Pierce, Fenner and Smith is investigating the possibility of providing stock market services via TV cartridges. The firm is negotiating with the CBS Electronic Video Recording Division.

The company has held talks with major CTV hardware manufacturers including CBS-EVR, Sony, Ampex and Avco in its quest for the most suitable system with which to launch the project.

Although officials at both Merrill Lynch and EVR are reluctant

to disclose details of such a project, sources close to both companies say that when begun, it could trigger a revolution in rapid stock market services.

Meanwhile Merrill Lynch is also examining the feasibility of using the cartridge TV concept to dispense interoffice information and educational programs. The company which now uses most other available media from printed word to Super 8mm film for communicating with its more than 150 branch offices across the nation,

(Continued on page 45)

## Motorola Touts EVR Future

## Videocassette Looms as Business Booster

CHICAGO—Motorola is lighting the fires of advertising agencies with the message that cartridge television will allow the range of hard to soft sell in a "pleasant viewing experience."

John Harris, general marketing manager of Motorola Systems, which is manufacturing the EVR Teleplayer, told a recent meeting of the Sales Promotion Executives Assn. that cartridge TV will be a medium "in which the viewer doesn't mind getting pitched in the context of a pleasant viewing experience."

The EVR system (playback only) "is not designed to make you want to kick it in the 'boob tube,' but rather to interact with the message, to vibrate with it, to catch it and run with it."

As a new source of revenue, CTV will aid sales promotion, advertising, public relations and pub-

lic service organizations, Harris said.

"It is obvious that you can sell, you can persuade, you can inform and train and you can entertain, using the magic x-factor of personal involvement that TV affords. You name the product and likely as not it's susceptible to selling via videocassettes. You can sell them, rent them, give them away as premiums or trade them."

Harris calls cartridge TV a "whole new revolution within the ongoing revolution brought about by TV itself. It provides a brave new world for anyone who has something to say or sell, and who has the foresight to use what he sees."

Harris calls EVR a "new generation of communication."

"In this age of electronic marvels and technical miracles, the EVR Teleplayer comes on like an ex-

tremely clever new black box. Left sitting there, it ultimately would evoke a that's nice response—the kiss of death in sales or any other kind of communication. . . . What is hottest about this new system is the programming—what shows on the tube to ignite the 'hotness' of the medium and kindle the fires of the viewer."

Motorola's own Teleprogram Center now has rights to over 1,000 titles, the executive pointed out, including the National Film Board of Canada, the Bureau of National Affairs, plus several projects produced by Motorola including a how-to football training series for high school and junior college, and a police training series.

Harris pointed to Motorola's initiating dialog with the Federal Communications Commission to have standards set for CTV, as one factor in the company's aggressive

drive to develop the medium.

Among the clients who have been first to climb on the EVR bandwagon are the State of Hawaii, Davis & Geck, American Home Products, American Banking Assn., USIA, the United States Post Office, AT&T, Playboy Enterprises, Georgetown University, J. C. Penney Co., Hallmark Cards, North American Rockwell, Equitable Life, Time-Life, and the American Library Assn.

The Alfa Romeo automobile company is establishing a commercial network of EVR machines in 40 motels in the Midwest and Southwest. The auto ad will be one of an expected 30 commercial messages placed on the screens during a 26-week test.

Boasts Harris:

"It's our view that the advertising fraternity will find EVR a new multimillion-dollar medium."

## Soul Sauce



**BEST NEW RECORD OF THE WEEK:**  
**"Shape Up or Ship Out"**  
**BOBBY BLAND**  
 (Duke)

By ED OCHS

**SOUL SLICES:** You say you're tired? Harvey Fuqua can't sleep past 7 o'clock in the morning, and on weekends, when he's not collecting a few back winks, he reluctantly admits to having written a few songs. "Nothing else to do," shrugs Fuqua, who also admits to canning a cache of four LP's—one each by the happening **New Birth** and **Nite-Lites**, one by a Brooklyn group, **Bobbie Knight & the Soulcity**, plus the rebirth of the **Moonglows**, who will single out "Sincerely '71" to tickle the soul of rock 'n' rollers. (Harvey & the Moonglows will do it in person at the Manhattan Center, Nov. 20-21.) Now **Love, Peace & Happiness**, his "stone to the bone" soul-gospel group, has been triggered out of New Orleans with "You Strip Me Naked," but Fuqua is too busy promoting, making the calls, when he's not in the studio—in Chicago or New York—writing, arranging, producing, conducting. "I'm in there trying," says Fuqua seriously, and only two LP's into his clean, distinct sound, the charts are paying overtime trying to keep up with Harvey Fuqua, a one-man band. Where would he like to see the New Birth? "The lounges in Vegas," he said. . . . **New General Johnson**, "All We Need Is Understanding," on Invictus. Add the **Barrino Bros.** "I Had It All," a Holand-Dozier number, and the **Invictus/Hot Wax** combine should increase their 10 percent share of the current soul action (Motown also has 10 percent of the top 50). Stax is represented with 10 singles, Atlantic three, on the soul charts. . . . Stax is readying one promotion explosion on behalf of Isaac Hayes' masterwork, "Black Moses," a double decker due to hit the street in early November. Meanwhile, gold has arrived for the **Dramatics**, the **Mad Lads** are now three strong with a new LP, and **Rufus Thomas'** TV specials, the first with **Isaac Hayes**, **Carla Thomas**, **Jean Knight** and the **Bar-Kays**, is up for syndication. . . . **Soul Sauce** picks & plays: **Curtis Mayfield**, "Get Down" (Curtop); **Stylistics**, "You Are Everything" (Avco); **Ike & Tina Turner**, "I'm Yours" (UA); **General Crook**, "What Time It Is" (Down to Earth); **Frederick II**, "Groovin' Out on Life" (Vulture); **Dennis Coffey**, "Scorpio" (Sussex); **Hot Sauce**, "I'll Kill a Brick" (Volt); **Millie Jackson**, "Child of God" (Spring); **Chairmen of the Board**, "Working on a Building of Love" (Invictus); **Andrea Robinson**, "Fire and Rain" (ABC); **Lee Williams & the Cymbals**, "Save It All for You" (Black Circle); **N.F. Porter**, "Keep On Keepin' On" (Lizard); **Beginning of the End**, "Monkey Tamarind" (Alston); **Chee Chee & Peppy**, "Never, Never, Never" (Buddah); **Solomon Burke**, "The Night" (MGM); **Brenda Jo Harris**, "She'll Snatch Him" (Better); **Delfonics**, "Walk Right Up to the Sun" (Philly Groove). . . . **Mel Franklin**, **Otis Williams** and **Cornelius Grant**, musical director for the **Temps**, are partners in D.O.C., a record production company already cooking with **Swiss Movement** and the instrumental **Orbiteers**. Discovered in New Orleans, the groups "bring the grass roots of Dixieland right up to date in a modern sound that combines northern urban sophistication with the best tradition of Southern soul." That's D.O.C., a Temptations production. . . . In Boston, Capitol's **Walter Lee** and **Dennis O'Malley**, district promotion chiefs, can be found reading Soul Sauce. How 'bout you?



DIZZY GILLESPIE, middle, breaks from the Monterey Jazz Festival to plug his latest Perception album, "Portrait of Jenny." Joining Diz, left to right, are: Herb Sherman of the Record Cove, Monterey and Carmel, Calif.; singer Al Hibbler; Gillespie; Johnny Adams, program director of KRML, Monterey; and Boo Frazier of Perception.

## 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	THIN LINE BETWEEN LOVE & HATE . . . 11 Persuaders, Atco 6822 (Cotillion/Win or Lose, BMI)	11	26	47	YOU THINK YOU'RE HOT STUFF . . . 2 Jean Knight, Stax 0105 (Malaco/Carallo, BMI)	2
2	3	TRAPPED BY A THING CALLED LOVE . . 10 Denise LaSalle, Westbound 182 (Chess/Janus) (Ordona/Bridgeport, BMI)	10	27	14	CALL MY NAME, I'LL BE THERE . . . 9 Wilson Pickett, Atlantic 2824 (Wren, BMI)	9
3	2	MAKE IT FUNKY, PART 1 . . . . . 9 James Brown, Polydor 14088 (Dynatone, BMI)	9	28	20	GIVE THE BABY ANYTHING THE BABY WANTS . . . . . 7 Joe Tex, Dial 1008 (Mercury) (Tree, BMI)	7
4	10	YOU'VE GOT TO CRAWL (Before You Walk) . . . . . 7 8th Day, Invictus 9098 (Capitol) (Gold Forever, BMI)	7	29	29	PIN THE TAIL ON THE DONKEY . . . . 7 Newcomers, Stax 0099 (East/Memphis, BMI)	7
5	13	INNER CITY BLUES (Make Me Wanna Holler) . . . . . 3 Marvin Gaye, Tamla 54209 (Motown) (Jobete, BMI)	3	30	28	GHETTO WOMAN . . . . . 7 B.B. King, ABC 11310 (Pamco/Sounds of Lucille, BMI)	7
6	4	IF YOU REALLY LOVE ME . . . . . 10 Stevie Wonder, Tamla 54208 (Motown) (Jobete, BMI)	10	31	25	A NICKEL & A NAIL . . . . . 9 O.V. Wright, Back Beat 622 (Don, BMI)	9
7	7	TIRED OF BEING ALONE . . . . . 16 Al Green, Hi 2194 (London) (Jac, BMI)	16	32	27	MacARTHUR PARK . . . . . 6 Four Tops, Motown 1189 (Canopy, ASCAP)	6
8	9	THE LOVE WE HAD (Stays on My Mind) . 12 Dells, Cadet 5683 (Chess/Janus) (Chappell/Butler, BMI)	12	33	46	YOU BROUGHT THE JOY . . . . . 2 Freda Payne, Invictus 9100 (Capitol) (Gold Forever, BMI)	2
9	5	SPANISH HARLEM . . . . . 12 Aretha Franklin, Atlantic 2817 (Progressive Trio, BMI)	12	34	34	HOT PANTS, I'M COMING, COMING, I'M COMING . . . . . 5 Bobby Byrd, Brownstone 4203 (Polydor) (Dynatone, BMI)	5
10	6	STICK UP . . . . . 11 Honey Cone, Hot Wax 7106 (Buddah) (Gold Forever, BMI)	11	35	35	LOOK WHAT THEY'VE DONE TO LOVE . 4 Glass House, Invictus 9097 (Capitol) (Gold Forever, BMI)	4
11	17	SHE'S ALL I GOT . . . . . 10 Freddie North, Mankind 12004 (Nashboro) (Williams/Excelsior, BMI)	10	36	42	I'M SO GLAD . . . . . 4 Fuzz, Calla 179 (Roulette) (JAMF/Ferncliff/Sharieff, BMI)	4
12	11	WOMEN'S LOVE RIGHTS . . . . . 12 Laura Lee, Hot Wax 7105 (Buddah) (Gold Forever, BMI)	12	37	41	I BET HE DON'T LOVE YOU . . . . . 5 Intruders, Gamble 4016 (Gamble-Huff, BMI)	5
13	8	BREAKDOWN, PART I . . . . . 11 Rufus Thomas, Stax 0098 (East/Memphis, BMI)	11	38	26	ALL MY HARD TIMES . . . . . 6 Joe Simon, Spring 118 (Polydor) (Cape-Anne, BMI)	6
14	36	THEME FROM "SHAFT" . . . . . 2 Isaac Hayes, Enterprise 9038 (Stax/Volt) (East/Memphis, BMI)	2	39	44	GROOVIN' OUT ON LIFE . . . . . 4 Frederick II, Vulture 5002 (Lizard) (Lizard, ASCAP)	4
15	23	SPILL THE WINE . . . . . 4 Isley Brothers, T-Neck 932 (Buddah) (Far Out, ASCAP)	4	40	—	HAVE YOU SEEN HER . . . . . 1 Chi-Lites, Brunswick 55462 (Julio-Brian, BMI)	1
16	32	RESPECT YOURSELF . . . . . 3 Staple Singers, Stax 0104 (East/Memphis/Klondike, BMI)	3	41	48	CHOKIN' KIND . . . . . 3 Z.Z. Hill, Mankind 12007 (Nashboro) (Wilderness, BMI)	3
17	22	IT'S IMPOSSIBLE . . . . . 6 New Birth, RCA 74-0520 (Sunbury, ASCAP)	6	42	33	WALK EASY MY SON . . . . . 5 Jerry Butler, Mercury 73241 (Butler, ASCAP)	5
18	18	ALL DAY MUSIC . . . . . 10 War, United Artists 50815 (Far-Out, ASCAP)	10	43	45	EVERYBODY WANTS TO GO TO HEAVEN 4 Albert King, Stax 0101 (Deerwood, BMI)	4
19	16	HIJACKIN' LOVE . . . . . 9 Johnnie Taylor, Stax 0096 (Groovesville, BMI)	9	44	39	I'LL LOVE YOU UNTIL THE END . . . 5 Luther Ingram, KoKo 2103 (Stax/Volt) (Klondike, BMI)	5
20	15	BLACK SEEDS KEEP ON GROWING . . . 8 Main Ingredient, RCA 74-0517 (Ingredient, BMI)	8	45	49	I WANT TO PAY YOU BACK . . . . . 2 Chi-Lites, Brunswick 55458 (Julio-Brian, BMI)	2
21	12	YOU SEND ME . . . . . 8 Ponderosa Twins + One, Horoscope 102 (All Platinum) (Higuera, BMI)	8	46	—	HELP ME MAKE IT THROUGH THE NIGHT . . . . . 1 O.C. Smith, Columbia 4-45435 (Combine, BMI)	1
22	19	AIN'T NO SUNSHINE . . . . . 16 Bill Withers, Sussex 219 (Buddah) (Interior, BMI)	16	47	40	FUNKY RUBBER BAND . . . . . 6 Popcorn Wylie, Soul 35087 (Motown) (McLaughlin/Afa-King, BMI)	6
23	24	A NATURAL MAN . . . . . 9 Lou Rawls, MGM 14262 (Berekofsky-Hebb Unltd., BMI)	9	48	50	SHOW ME HOW . . . . . 2 Emotions, Volt 4066 (East/Memphis, BMI)	2
24	21	FEEL SO BAD . . . . . 8 Ray Charles, ABC 11308 (Arc/Playmate, BMI)	8	49	—	BLESS YOU . . . . . 1 Martha Reeves & the Vandellas, Gordy 7110 (Motown) (Jobete, BMI)	1
25	37	WHERE DID OUR LOVE GO . . . . . 2 Donnie Elbert, All Platinum 2330 (Jobete, BMI)	2	50	43	BREEZIN' . . . . . 6 Gabor Szabo/Bobby Womack, Blue Thumb 200 (Tracebob/Unarr, BMI)	6

## Gibson Guitar to Back B.B. King

NEW YORK—B.B. King, his Gibson guitar Lucille and new ABC album, "B.B. King in London" will be the focus of a major promotion campaign co-sponsored by the Gibson Guitar Co. and Sidney A. Seidenberg, Inc., King's management.

A six-foot stand-up display picturing King and Lucille, and the B.B. King songbook, "Black and Blue," will be featured among the material being distributed to over 5,000 retail dealers in the U.S. A radio campaign will also be waged.

## Tape Happenings

• Continued from page 32

of Ampex Corp. The bill, if passed, would bring recording performances under the protection of the federal copyright law for the first time and eliminate a \$200 million illegal duplicating business, states Don Hall, vice president and general manager of Ampex Music Division. Legitimate tape sales amount to \$500 million. . . . **Action Leathercraft**, Glendale, Calif. manufacturer of tape accessories, is going into the fall season with three lines: 10 cassette cases, ranging from \$5.50 to \$16; nine cartridge cases, \$7 to \$15; and six player cases, \$11 to \$16. . . . The second annual Home Decorator

and Stereo Expo opens Wednesday (20) and continues through Oct. 24 in Santa Monica, Calif., Civic Auditorium. . . . **Lear Jet Stereo**, Tucson, has named **Freifeld Sales Corp.**, Deerfield, Ill., as its manufacturers representative.

## 'Stars of Jazz'

• Continued from page 26

of music in this country and certainly jazz plays an important part in that history," said Jones. It is hoped that by the fall semester of 1972, "Stars of Jazz," will be a permanent fixture on the campus circuit.

Billboard SPECIAL SURVEY For Week Ending 10/23/71

BEST SELLING  
**Billboard Soul LP's**

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	<b>SHAFT</b> . . . . . 11 Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax/Volt)	11	26	18	<b>SURRENDER</b> . . . . . 12 Diana Ross, Motown MS 723	12
2	2	<b>WHAT'S GOING ON</b> . . . . . 19 Marvin Gaye, Tamla TS 310 (Motown)	19	27	28	<b>A NATURAL MAN</b> . . . . . 7 Lou Rawls, MGM SE 4771	7
3	3	<b>(For God's Sake) GIVE MORE POWER TO THE PEOPLE</b> . . . . . 12 Chi-Lites, Brunswick BL 754170	12	28	14	<b>MAGGOT BRAIN</b> . . . . . 12 Funkadelic, Westbound WB 2007 (Chess/Janus)	12
4	5	<b>ARETHA'S GREATEST HITS</b> . . . . . 4 Aretha Franklin, Atlantic SD 8295	4	29	31	<b>MAYBE TOMORROW</b> . . . . . 26 Jackson 5, Motown MS 735	26
5	4	<b>HOT PANTS</b> . . . . . 7 James Brown, Polydor PC 4C54	7	30	25	<b>SAGITTARIUS MOVEMENT</b> . . . . . 6 Jerry Butler, Mercury SR 61347	6
6	7	<b>JUST AS I AM</b> . . . . . 20 Bill Withers, Sussex SXBS 7006 (Buddah)	20	31	30	<b>RAINBOW FUNK</b> . . . . . 13 Jr. Walker & the All Stars, Soul S 732L (Motown)	13
7	12	<b>GOIN' BACK TO INDIANA</b> . . . . . 2 Soundtrack/Jackson 5, Motown M 742L	2	32	32	<b>BEST OF KOOL &amp; THE GANG</b> . . . . . 5 DeLite DE 2009	5
8	6	<b>ARETHA LIVE AT THE FILLMORE WEST</b> . . . . . 21 Aretha Franklin, Atlantic SD 7205	21	33	—	<b>B.B. KING IN LONDON</b> . . . . . 1 ABC ABCX 730	1
9	8	<b>FREEDOM MEANS</b> . . . . . 11 Dells, Cadet CA 50004 (Chess/Janus)	11	34	26	<b>TRUTH IS ON ITS WAY</b> . . . . . 10 Nikki Giovanni & the New York Community Choir, Right On RR 05001	10
10	10	<b>THE SKY'S THE LIMIT</b> . . . . . 23 Temptations, Gordy GS 957 (Motown)	23	35	34	<b>DONNY HATHAWAY</b> . . . . . 16 Atco SD 33-360	16
11	16	<b>SOUL TO SOUL</b> . . . . . 4 Soundtrack, Atlantic SD 7207	4	36	36	<b>IF I WERE YOUR WOMAN</b> . . . . . 23 Gladys Knight & the Pips, Soul SS 731 (Motown)	23
12	13	<b>ONE WORLD</b> . . . . . 13 Rare Earth, Rare Earth RS 520 (Motown)	13	37	—	<b>SMACKWATER JACK</b> . . . . . 1 Quincy Jones, A&M SP 3037	1
13	15	<b>WHAT YOU HEAR IS WHAT YOU GET/ LIVE AT CARNEGIE HALL</b> . . . . . 15 Ike & Tina Turner, United Artists UAS 9953	15	38	29	<b>BLACK IVORY</b> . . . . . 7 Wanda Robinson, Perception PLP 18	7
14	9	<b>UNDISPUTED TRUTH</b> . . . . . 14 Gordy GS 955L (Motown)	14	39	35	<b>TO BE CONTINUED</b> . . . . . 46 Isaac Hayes, Enterprise ENS 1014 (Stax/Volt)	46
15	17	<b>CURTIS LIVE</b> . . . . . 21 Curtis Mayfield, Curtom CRS 8008 (Buddah)	21	40	37	<b>ALL BY MYSELF</b> . . . . . 24 Eddie Kendricks, Tamla TS 308 (Motown)	24
16	11	<b>CHAPTER TWO</b> . . . . . 60 Roberta Flack, Atlantic SD 1569	60	41	45	<b>SLY &amp; THE FAMILY STONE'S GREATEST HITS</b> . . . . . 36 Epic KE 30325 (CBS)	36
17	19	<b>ONE DOZEN ROSES</b> . . . . . 5 Smokey Robinson & the Miracles, Tamla TS 312 L (Motown)	5	42	44	<b>THEM CHANGES</b> . . . . . 41 Buddy Miles, Mercury SR 61280	41
18	38	<b>BUDDY MILES LIVE</b> . . . . . 2 Mercury SRM 2-7500	2	43	40	<b>HOWLIN' WOLF LONDON SESSIONS</b> . . . . . 7 Various Artists, Chess CS 60008	7
19	23	<b>GIVIN' IT BACK</b> . . . . . 5 Isley Bros., T-Neck TNS 3008 (Buddah)	5	44	33	<b>OSIBISA</b> . . . . . 16 Decca DL 75295 (MCA)	16
20	21	<b>BREAKOUT</b> . . . . . 13 Johnny Hammond, Kudu KU-01 (CTI)	13	45	39	<b>WHERE I'M COMING FROM</b> . . . . . 25 Stevie Wonder, Tamla TS 308 (Motown)	25
21	20	<b>LIVE AT FILLMORE WEST</b> . . . . . 11 King Curtis, Atco SD 33-359	11	46	43	<b>THE FUZZ</b> . . . . . 6 Calla SC 3001 (Roulette)	6
22	22	<b>GREATEST HITS, VOL. 2</b> . . . . . 3 Four Tops, Motown MS 740L	3	47	48	<b>MacARTHUR PARK</b> . . . . . 3 Four Tops, Motown AS 675	3
23	24	<b>SWEET SWEETBACK'S BAADAASSSSS SONG</b> . . . . . 20 Soundtrack, Stax STS 2043	20	48	50	<b>VISIONS</b> . . . . . 2 Grant Green, Blue Note BST 84373 (United Artists)	2
24	42	<b>RAINBOW BRIDGE</b> . . . . . 2 Soundtrack/Jimi Hendrix, Reprise MS 2040	2	49	—	<b>HELP ME MAKE IT THROUGH THE NIGHT</b> . . . . . 1 O.C. Smith, Columbia C 30664	1
25	27	<b>'MR. BIG STUFF'</b> . . . . . 10 Jean Knight, Stax STS 2045	10	50	49	<b>GOIN' EAST</b> . . . . . 3 Billy Paul, Philadelphia International Z 30550 (CBS)	3



REV. JESSE JACKSON, right, gets assistance from Motown president Berry Gordy in the ribbon cutting ceremony that officially opened Black Expo '71 recently at the Chicago International Amphitheatre. Also on hand for the opening of the week-long exhibition sponsored by Rev. Jackson's Operation Breadbasket, economic arm of the SCLC, were, left to right: Percy Sutton, borough president of Manhattan; Gordy; Gary, Indiana's mayor Richard Gordon Hatcher; George Johnson, president of Johnson Products; and Rev. Jackson.

## Hefty Fall TV Spot Budgets To Snare Consumers' Dollars

• Continued from page 28

ager of consumer equipment division.

Ampex's television campaign is tied to a promotion with a sister division: magnetic tape. The promotion offers five blank cassettes free with the purchase of the Micro 14, 24 or 32 models.

Another major company, Memorex, is using network television as a means of "buying" a consumer franchise in the blank tape market.

As part of its consumer drive, Memorex is believed to be spending between \$600,000 and \$1 million on advertising on network TV, trade and consumer publications. TV commercials show a classical singer shattering a glass with a high note. The singing is recorded on Memorex tape, and when it's played back, the fidelity is good enough to shatter another glass.

Craig Corp. has purchased spots on the "Dick Cavett Show" to plug

its car stereo, cassette portables and 8-track and cassette home units.

To expose the Akai America name, the company pursued creative avenues in gaining product awareness, like co-sponsoring a 20-hour syndicated 120-station telethon, offering audio and video products to TV stations for use on network shows, and giving away equipment on syndicated and network game programs.

Instead of buying time, Akai has made its models available as "script builders" on "Mission Impossible" and "Mannix" TV shows. It is considering "This Is Your Life" as a vehicle to expose the line, too.

In exchange for a 30-second spot, Akai is considering videotaping each show and presenting the software and recorder to program guests.

Whatever the form, buying time or giveaways, network television is fast becoming the medium to reach consumers in rapid fashion.

## Sanyo Electric Penetrates U.S. Market Via Home & Auto Equip.

• Continued from page 28

ment system, two-channel with built-in decoder, receiver and record changer for about \$250. Sanyo plans an April release for this model in conjunction with several four-channel cartridge home systems. In all cases, Sanyo quadra-sonic models will be outfitted with discrete and matrix capability, thus allowing a switch to indicate the four-channel concept.

The emphasis on four-channel in the Sanyo family of products obviously indicates the positive approach Ladd is taking on the concept.

"It's going to sell like hell once the dealer learns how to demonstrate it, how to sell it and learns about it himself," he said. "It

won't be a mass marketable item until 1973, but at that point, it easily can achieve at least 50 percent of the total music market."

Ladd is so convinced of quadra-sonic's potential, he is planning an in-home demonstration program for dealers.

To complete the line, Sanyo will go into the fall season with five home entertainment systems, including models GXT4610 cassette stereo deck with AM-FM/FM stereo receiver, speakers and record changer; GXT4400 AM-FM/FM stereo receiver, speakers, and record changer; DXR5110 AM-FM/FM stereo receiver; GXT4600 stereo cassette tape deck with AM-FM/FM stereo receiver, speakers and record changer; and DXT5340 2/4 channel 8-track player, stereo

cassette deck, speakers and record changer.

The home line is equipped for four-channel capability. For example, model DXT5340 plays back prerecorded 2-channel 8-track cartridges or four-channel 8-track cartridges by adding another amplifier and pair of speakers.

In early spring Ladd will introduce three 8-track units in the home line, including a cartridge playback/record model.

Sanyo is building its home distribution via manufacturers representatives, except in some regions where it will be two-stepped.

Ladd is establishing a premium sales organization for direct mail and premium programs, and the company is funneling product to military post exchanges in the U.S.

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SOULMATE

# Country Music

## Blackwood Bros. Return 'Dove' Awards; New Ballot Possible

NASHVILLE — The Gospel Music Association has indicated in meeting here this week that it will investigate thoroughly the controversial membership vote which saw the Blackwood Brothers sweep this year's Dove awards only to have the veteran group return all awards to the GMA because of "embarrassment." GMA will announce a definite move in regard to the unprecedented situation after Oct. 25.

The unprecedented return of the trophies by the Blackwoods startled the entire industry here. The association appointed a special committee which decided on the research with a decision to be announced Oct. 25. In returning the awards, James Blackwood, leader of the group, wrote to GMA president Les Beasley saying he wished he had "had a hole to crawl into" during the presentation of the Doves.

Numerous rumblings had preceded the letter, particularly after members of the Blackwood family won virtually every award for which they were eligible.

Blackwood explained what happened. His group, he said, had engaged in a vigorous campaign to sign up new GMA members.

"After the results last night," he wrote, "we do feel that we were overzealous and made an ethical mistake by sending a letter suggesting that our friends vote a certain way or for certain people in several categories."

In view of this, he added, "we are returning the Doves we were awarded and are hereby requesting GMA to conduct another balloting in the categories which we won. . . . We will pay the cost of the new balloting."

Blackwood said a letter should accompany the balloting explaining the situation and asking that any members disregard any previous suggestions made by them or by any source.

"I feel this or some other action must be taken to restore the dignity and meaningfulness of the Dove Award," Blackwood wrote. "I strongly suggest that the board come up with safeguards to prevent another such occurrence. . . . I spent a sleepless night praying that God would show me a way to make this right."

## 'Uncle Art' Satherley Voted To Country Music Hall Niche

NASHVILLE — "Uncle" Art Satherley, the English-born pioneer of many areas of country music, was named to the Country Music Hall of Fame here last week.

Satherley, whose career goes back to the Thomas Edison days, was the discoverer and developer of such talent as Gene Autry and scores of other old-timers. Among his proteges was Don Law, and

Blackwood said he was "broken-hearted" knowing that he unwittingly did something that has hurt Gospel music.

During the awards show, one of the finest ever presented, the Blackwoods marched off with most of the "Doves." James Blackwood was selected the outstanding male vocalist; his son, Billy, was named best instrumentalist; the Blackwood Brothers Quartet won top honors as the best male group of the year; the Blackwood Singers won the mixed-group category; Kay Blackwood was listed as the most promising new gospel talent, and the Blackwood albums swept the awards for best record LP, best album cover photo art, best backliner notes, and best graphic layout and design of a gospel record cover. Virtually the only thing they didn't win was "Best Female Artist," and "Best Song Writer." These went to Sue Chenault, a member of the Speer Family, and to Bill Gaither, a consistent winner. Other citations went to Sid Hughes of WWGM, Nashville, as best disk jockey; Wendy Bagwell of Atlanta for his non-Gospel recitation, and Urias and Alphas LeFebre of Atlanta for their 50 years as gospel artists.

In the Hall of Fame selections, the GMA picked Jim Waites and "Dad" Speers.

The orchestra for the event, consisting of brass and strings as well as the usual Gospel instrumentation, was directed by Rick Powell and was given a rousing ovation. The program masters of ceremonies were Bob Benson and William Hefner, who added a great deal of hilarity to an otherwise serious occasion.

The Blackwood incident was the second matter to mar the week for members of the Association. Earlier, as reported in Billboard two weeks ago, an organization was formed for the purpose of collecting royalties, enforcing copyrights and fighting outright piracy in the Gospel field.

John T. Benson III was elected president of the group, known as the International Association of Gospel Music Publishers. It has a charter membership of 25 music publishers whose catalogs contain significant gospel material. (Continued on page 42)

the two of them produced together for Columbia for years.

Now 82 years old, Satherley is living in virtual retirement in California. Last year he was brought here by National Academy of Recording Arts & Sciences to help honor Law in a testimonial dinner.

Satherley had been a nominee several times in the past, but had fallen short of the necessary votes to make it.

## Charley Pride Captures Dual Awards on '71 CMA TV Hour

NASHVILLE — Charley Pride, often a bridesmaid, won the coveted "Entertainer of the Year" award as the Country Music Association cited the elite on the nationally televised Kraft show on NBC, Sunday (10).

Pride, nominated often in the past but never a winner, also was selected "Male Vocalist of the Year" to become the only double-winner in the event.

Jerry Reed, who was nominated as a finalist in six categories, won the "Instrumentalist of the Year" award, and praised Chet Atkins, a finalist who lost, as "the man who taught me everything I know."

One of the most popular selections was that of Freddie Hart, for the song he wrote and recorded, "Easy Lovin'," which took him to number one in the Billboard chart.

Sammi Smith's single recording of "Help Me Make It Through the Night" was the winner in that category, while Ray Price won the album award for "I Won't Mention It Again." He had special thanks for his producer, Don Law.

The "Female Singer of the Year," to the surprise of no one, was Lynn Anderson. On the other hand, most were surprised, and pleasantly so, at the selection of the Osborne Brothers as "Group of the Year." As has been traditional, Porter Wagoner and Dolly Parton walked off with the "Best Duet" award, while Danny Davis and the Nashville Brass won the "Best Instrumental Group" Award for the third consecutive year.

Pride, who recalled his cotton-picking days, now will be asked to entertain on behalf of CMA at the convention of the National Association of Record Merchandisers next spring.

The even-balance of the awards, with no one sweeping the categories, was well-accepted. Label distribution also was divided. RCA had winners in Pride, Davis, Reed,

and Wagoner and Miss Parton. Capitol had Hart, Columbia had Price, Epic had Miss Anderson, Decca had the Osbornes and Mega had Miss Smith.

The show was tightly produced, featuring more talent than at any time in the past. The only regrettable incident, and this, too, has happened in the past, was the cutting almost to nothing of the Hall of Fame presentation.



COUNTRY MUSIC ASSOCIATION award winners on stage after the presentation. Left to right, Ray Price, Charley Pride, Bill McElhiney (who accepted for Danny Davis), Lynn Anderson, Jerry Reed, Ernie Ford, Sammi Smith, Freddie Hart, Dolly Parton, Porter Wagoner, and Smiley Wilson, who accepted for the Osborne Brothers.



CMA's ENTERTAINER of the Year, Charley Pride, accepts one of two awards he won, as Glen Campbell and Ernst & Ernst personnel look on.



"UNCLE" ART SATHERLEY is congratulated by Ernie Ford, host of the CMA show, after Cash had named Satherley as the individual inducted into the Country Music Hall of Fame.



DOLLY PARTON and Porter Wagoner, in a familiar role, accept the duet award.



A POPULAR WINNER, Freddie Hart, clutches his award presented by Roy Clark.

### CMA Highlights



RAY PRICE thanks his producer, Don Law, for his CMA award.



TOP FEMALE VOCALIST Lynn Anderson thanks the CMA audience as George "Goober" Lindsey approves.



TENNESSEE GOVERNOR Winfield Dunn tees off in the Music City Pro-Celebrity Golf Tournament in Nashville.

**Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .**

**"BALLAD OF ATTICA PRISON"**  
TINY TIM — VicTim Records

**"Thanks To Rumors"**—Sue Thompson—Hickory  
**"Here Comes Honey Again"**—Sonny James—Capitol  
**"For The Good Times"**—Toni Lee Wright—Nu-Top  
**"Maybe's and Don'ts"**—Larry Dale Moore—Music Towne  
**"By My Side"**—Carlos Wayne—Music Towne  
**"You're The Greatest"**—Eddie Basgall Band—Mountain Records  
**"Lay It On Me Lightly Friend"**—Lee Shipman—Cee Bee  
**"Your Heart Has Already Told me Goodbye"**—Dave Smith—Mansion  
**"This Girl"**—Earl Connelly—Maycon Records

Album of the Week  
**Mr. Hillbilly Heaven**—Hal Southern—Ivory Records

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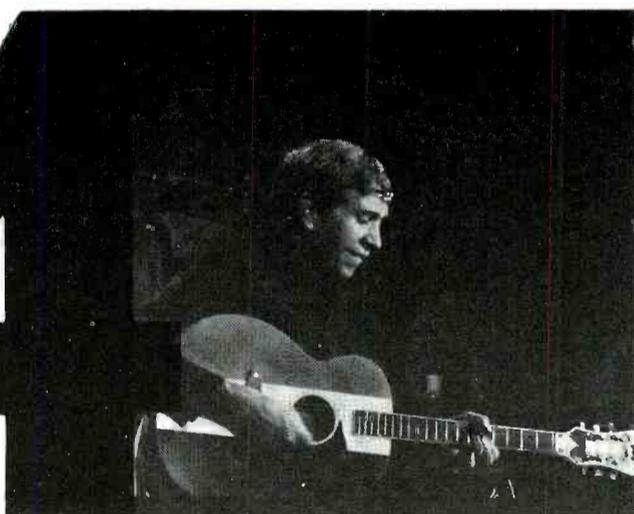
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# THE BEST

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# OWENS

# VOL. 4



Personal Management Jack McFadden 403 Chester Avenue Bakersfield, California

ST-830

**Ruby**  
(I'm Goin') Home  
The Kansas City Song  
Bridge Over Troubled Water  
Who's Gonna Mow Your Grass  
Johnny B. Goode  
I Wouldn't Live in New York City  
Tall Dark Stranger  
Big in Vegas  
Heartbreak Mountain



**LIZ ANDERSON'S  
"IT DON'T DO NO GOOD  
TO BE A GOOD GIRL" IS AN  
X-RATED SONG IN THE  
FOLLOWING CITIES:**

**DETROIT, NEW ORLEANS,  
NASHVILLE, CHICAGO,  
CLEVELAND, WHEELING,  
SACRAMENTO, SEATTLE,  
SAN DIEGO, TULSA,  
CHARLOTTE, ORLANDO,  
DAYTON, ROCHESTER,  
BALTIMORE, RICHMOND,  
FORT WORTH, KANSAS CITY,  
ATLANTA, INDIANAPOLIS,  
PITTSBURGH, LOS ANGELES,  
SAN FRANCISCO, DENVER,  
OKLAHOMA CITY, WICHITA,  
KNOXVILLE, OMAHA,  
BOSTON, SYRACUSE,  
NORFOLK, AND ROANOKE.**

Liz Anderson has written a lot of great Country hits. Like "Ride, Ride, Ride" and Merle Haggard's "From Now on All My Friends Are Gonna Be Strangers." And she's also had quite a few Grammy Award nominations.

Now Liz is singing one of her songs herself. Just weeks after its release, "It Don't Do No Good to Be a Good Girl" is already on the country's top Country stations.

Her first Epic single is about a good girl going bad who's all the happier for it. So if you're only thinking of playing "It Don't Do No Good to Be a Good Girl," just ask a disc jockey in any of the above cities exactly what you're missing.

**Liz Anderson's first Epic single.  
"It Don't Do No Good to Be a Good Girl."** 5-10782



Billboard **Hot  
Country Singles**

Billboard SPECIAL SURVEY For Week Ending 10/23/71

★ STAR Performer—Single'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	<b>HOW CAN I UNLOVE YOU</b> . . . . . 10 Lynn Anderson, Columbia 4-45429 (Lowery, BMI)	
2	2	<b>ROLLIN' IN MY SWEET BABY'S ARMS</b> . . . . . 8 Buck Owens & the Buckaroos, Capitol 3164 (Blue Book, BMI)	
3	3	<b>EASY LOVING</b> . . . . . 16 Freddie Hart, Capitol 3115 (Blue Book, BMI)	
4	4	<b>I'D RATHER BE SORRY</b> . . . . . 12 Ray Price, Columbia 4-45425 (Buckhorn, BMI)	
5	5	<b>I DON'T KNOW YOU (Anymore)</b> . . . . . 11 Tommy Overstreet, Dot 17387 (Paramount) (Shenandoah/Terrace, ASCAP)	
6	19	<b>HERE COMES MY HONEY AGAIN</b> . . . . . 4 Sonny James, Capitol 3174 (Marson, BMI)	
7	27	<b>ANOTHER NIGHT OF LOVE</b> . . . . . 5 Freddie Weller, Columbia 4-45451 (Young World/Center Star/Equinox, BMI)	
8	9	<b>RINGS</b> . . . . . 9 Tompall & the Glaser Brothers, MGM 14291 (Unart, BMI)	
9	11	<b>NEVER ENDING SONG OF LOVE</b> . . . . . 6 Dickie Lee, RCA 48-1013 (Metric, BMI)	
10	6	<b>THE YEAR THAT CLAYTON DELANEY DIED</b> . . . . . 16 Tom T. Hall, Mercury 73221 (Newkeys, BMI)	
11	12	<b>BE A LITTLE QUIETER</b> . . . . . 9 Porter Wagoner, RCA 47-9996 (Tree, BMI)	
12	28	<b>LEAD ME ON</b> . . . . . 4 Conway Twitty & Loretta Lynn, Decca 32873 (MCA) (Shade Tree, BMI)	
13	13	<b>PICTURES</b> . . . . . 10 Starler Brothers, Mercury 73229 (House of Cash, BMI)	
14	7	<b>QUITS</b> . . . . . 14 Bill Anderson, Decca 32850 (MCA) (Stallion, BMI)	
15	16	<b>NO NEED TO WORRY</b> . . . . . 7 Johnny Cash & June Carter, Columbia 4-45431 (Henson, SESAC)	
16	22	<b>KO-KO JOE</b> . . . . . 7 Jerry Reed, RCA 48-1011 (Vector, BMI)	
17	17	<b>I'M GONNA ACT RIGHT</b> . . . . . 8 Nat Stuckey, RCA 48-1010 (Cedarwood, BMI)	
18	8	<b>FLY AWAY AGAIN</b> . . . . . 10 Dave Dudley, Mercury 73225 (Addell, BMI)	
19	25	<b>THE MORNING AFTER</b> . . . . . 10 Jerry Wallace, Decca 32859 (MCA) (4 Star, BMI)	
20	20	<b>LEAVIN' AND SAYIN' GOODBYE</b> . . . . . 12 Faron Young, Mercury 73220 (Tree, BMI)	
21	15	<b>CEDARTOWN, GEORGIA</b> . . . . . 12 Waylon Jennings, RCA Victor 48-1003 (Tree, BMI)	
22	18	<b>AFTER ALL THEY USED TO BELONG TO ME</b> . . . . . 10 Hank Williams Jr., MGM 14277 (Williams Jr., BMI)	
23	41	<b>I'LL FOLLOW YOU (Up to Our Cloud)</b> . . . . . 4 George Jones, Musicor 1446 (Glad, BMI)	
24	14	<b>BRAND NEW MISTER ME</b> . . . . . 13 Mel Tillis & the Statesiders, MGM 14275 (Sawgrass, BMI)	
25	29	<b>RED DOOR</b> . . . . . 7 Carl Smith, Columbia 4-45436 (Acuff-Rose, BMI)	
26	26	<b>HANGING OVER ME</b> . . . . . 8 Jack Greene, Decca 32863 (MCA) (Tree, BMI)	
27	46	<b>DIS-SATISFIED</b> . . . . . 3 Bill Anderson & Jan Howard, Decca 32877 (MCA) (Stallion, BMI)	
28	10	<b>YOU'RE LOOKING AT COUNTRY</b> . . . . . 13 Loretta Lynn, Decca 32851 (MCA) (Sure-Fire, BMI)	
29	31	<b>FOR THE KIDS</b> . . . . . 6 Sammi Smith, Mega 615-0039 (Evil Eye, BMI)	
30	35	<b>THE NIGHT MISS NANCY ANN'S HOTEL FOR SINGLE GIRLS BURNED DOWN</b> . . . . . 9 Tex Williams, Monument 8503 (CBS) (House of Cash, BMI)	
31	33	<b>WEST TEXAS HIGHWAY</b> . . . . . 6 George Hamilton IV, RCA 74-0531 (Wren, BMI)	
32	42	<b>EARLY MORNING SUNSHINE</b> . . . . . 4 Marty Robbins, Columbia 4-45442 (Mariposa, BMI)	
33	55	<b>DADDY FRANK (The Guitar Man)</b> . . . . . 2 Merle Haggard & the Strangers, Capitol 3198 (Blue Book, BMI)	
34	24	<b>IT'S A SIN TO TELL A LIE</b> . . . . . 11 Slim Whitman, United Artists 50806 (Bregman, Vocco, Conn, ASCAP)	
35	43	<b>HOME SWEET HOME/MAIDEN'S PRAYER</b> . . . . . 5 David Houston, Epic 5-10778 (CBS) (Algee/Tree, BMI/Gallico, BMI)	
36	23	<b>PITTY PATTY</b> . . . . . 7 Susan Raye, Capitol 3129 (Blue Book, BMI)	
37	49	<b>SHE'S ALL I GOT</b> . . . . . 3 Johnny Paycheck, Epic 5-10783 (CBS) (Jerry Williams/Excellorec, BMI)	

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
38	44	<b>CHARLOTTE FEVER</b> . . . . . 6 Kenny Price, RCA 48-1015 (Window, BMI)	
39	21	<b>GOOD LOVIN' (Makes It Right)</b> . . . . . 15 Tammy Wynette, Epic 5-10759 (CBS) (Algee, BMI)	
40	34	<b>IF YOU THINK IT'S ALRIGHT</b> . . . . . 11 Johnny Carver, Epic 5-10760 (CBS) (Green Grass, BMI)	
41	48	<b>WE'VE GOT EVERYTHING BUT LOVE</b> . . . . . 4 David Houston & Barbara Mandrell, Epic 5-10779 (CBS) (Algee, BMI)	
42	54	<b>SNAP YOUR FINGERS</b> . . . . . 4 Dick Curless, Capitol 3182 (Rose, BMI)	
43	58	<b>BABY I'M YOURS</b> . . . . . 3 Jody Miller, Epic 5-10785 (CBS) (Blackwood, BMI)	
44	32	<b>IF THIS IS OUR LAST TIME</b> . . . . . 12 Brenda Lee, Decca 32484 (MCA) (Blue Crest, BMI)	
45	45	<b>OPEN UP THE BOOK</b> . . . . . 7 Ferlin Husky, Capitol 3165 (Lowery, BMI)	
46	57	<b>PAPA WAS A GOOD MAN</b> . . . . . 2 Johnny Cash & the Evangel Temple Choir, Columbia 4-45460 (Passkey, BMI)	
47	62	<b>HITCHIN' A RIDE</b> . . . . . 3 Jack Reno, Target 00137 (Mega) (Intuno, BMI)	
48	30	<b>MARK OF A HEEL</b> . . . . . 15 Hank Thompson, Dot 17385 (Paramount) (Central Songs, BMI)	
49	37	<b>A SONG TO MAMA</b> . . . . . 8 Carter Family, Columbia 4-45428 (House of Cash/Oak Valley, BMI)	
50	36	<b>HERE I GO AGAIN</b> . . . . . 16 Bobby Wright, Decca 32839 (MCA) (Contention, SESAC)	
51	61	<b>I'M SORRY IF MY LOVE GOT IN YOUR WAY</b> . . . . . 2 Connie Smith, RCA 74-0535 (Blue Crest, BMI)	
52	60	<b>SHE'S LEAVING (Bonnie, Please Don't Go)</b> . . . . . 5 Jim Ed Brown, RCA 74-0509 (Tree, BMI)	
53	63	<b>ALL I EVER NEED IS YOU</b> . . . . . 4 Ray Sanders, United Artists 50827 (United Artists/Racer, ASCAP)	
54	51	<b>HONKY TONK STARDUST COWBOY</b> . . . . . 7 Bill Rice, Capitol 3156 (Jack & Bill, ASCAP)	
55	53	<b>SIX WEEKS EVERY SUMMER (Christmas Every Other Year)</b> . . . . . 7 Dottie West, RCA 48-1012 (Con Brio, BMI)	
56	56	<b>DON'T HANG NO HALOS ON ME</b> . . . . . 7 Connie Eaton, Chart 5138 (Rose Bridge, BMI)	
57	—	<b>KISS AN ANGEL GOOD MORNIN'</b> . . . . . 1 Charley Pride, RCA 74-0550 (Playback, BMI)	
58	73	<b>SHORT &amp; SWEET</b> . . . . . 5 Bobby Bare, Mercury 73236 (Return, BMI)	
59	—	<b>ROSES &amp; THORNS</b> . . . . . 1 Jeannie C. Riley, Plantation 79 (SSS Int'l.) (Singleton, BMI)	
60	52	<b>BACK THEN</b> . . . . . 12 Wanda Jackson, Capitol 3143 (Duchess, BMI)	
61	59	<b>I WANNA BE LOVED COMPLETELY</b> . . . . . 9 Warner Mack, Decca 32858 (MCA) (Pageboy, SESAC)	
62	70	<b>NEVER ENDING SONG OF LOVE</b> . . . . . 2 Mays Nutter, Capitol 3181 (Metric, BMI)	
63	—	<b>WHAT A DREAM</b> . . . . . 6 Conway Twitty, MGM 14274 (Berkshire, BMI)	
64	—	<b>I GET LONELY WHEN IT RAINS</b> . . . . . 1 Leroy Van Dyke, Decca 32866 (MCA) (Jack & Bill, ASCAP)	
65	—	<b>COUNTRY GREEN</b> . . . . . 1 Don Gibson, Hickory 1614 (Acuff-Rose, BMI)	
66	67	<b>HOLD ON TO MY UNCHANGING LOVE</b> . . . . . 6 Jeanne Pruitt, Decca 32857 (MCA) (Moss-Rose, BMI)	
67	71	<b>ALL I WANT TO DO IS SAY I LOVE YOU</b> . . . . . 2 Brian Collins, Mega 615-0038 (Jack & Bill, ASCAP)	
68	66	<b>MUDDY BOTTOM</b> . . . . . 7 Osborne Brothers, Decca 32864 (MCA) (Stallion, BMI)	
69	74	<b>HOW CAN YOU MEND A BROKEN HEART</b> . . . . . 2 Duane Dee, Cartwheel 200 (Casserole/Tamerlane, BMI)	
70	—	<b>IT DON'T DO NO GOOD TO BE A GOOD GIRL</b> . . . . . 1 Liz Anderson, Epic 5-10782 (CBS) (Greenback, BMI)	
71	75	<b>YOUR KIND OF LOVIN'</b> . . . . . 2 June Stearns, Decca 32876 (MCA) (Wilderness, BMI)	
72	—	<b>YESTERDAY'S WINE</b> . . . . . 1 Willie Nelson, RCA 74-0542 (Nelson, BMI)	
73	—	<b>A LIVING TORNADO</b> . . . . . 1 Kenny Huskey, Capitol 3184 (Blue Book, BMI)	
74	—	<b>DOZEN PAIR OF BOOTS</b> . . . . . 1 Del Reeves, United Artists 50840 (Palo Duro, BMI)	
75	—	<b>A WHOLE LOT OF LOVING</b> . . . . . 1 Anita Carter, Capitol 3194 (Playback, BMI)	



# Susan Raye

(I've Got A) HAPPY HEART 3209

A Happy New Single From Her Happy New Album.

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**AND**  
**“I WON’T MENTION IT AGAIN”**

*(Ray Price)*

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# Billboard Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 10/23/71

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	2	I WON'T MENTION IT AGAIN . . . . . Ray Price, Columbia G 30510	20
2	3	YOU'RE MY MAN . . . . . Lynn Anderson, Columbia C 30793	14
3	1	I'M JUST ME . . . . . Charley Pride, RCA LSP 4560	15
4	4	SOMEDAY WE'LL LOOK BACK . . . . . Merle Haggard & the Strangers, Capitol ST 835	8
5	5	TAMMY'S GREATEST HITS, VOL. 2 . . . . . Tammy Wynette Epic E 30733 (CBS)	8
6	6	EASY LOVING . . . . . Freddie Hart, Capitol ST 838	5
7	7	KO-KO JOE . . . . . Jerry Reed, RCA LSP 4596	6
8	8	PITTY, PITTY, PATER . . . . . Susan Raye, Capitol ST 807	8
9	9	SILVER TONGUED DEVIL & I . . . . . Kris Kristofferson, Monument Z 30679 (CBS)	3
10	10	IN SEARCH OF A SONG . . . . . Tom T. Hall, Mercury SR 61350	6
11	12	POEMS, PRAYERS & PROMISES . . . . . John Denver, RCA LSP 4499	17
12	13	I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING . . . . . Conway Twitty, Decca DL 75292 (MCA)	8
13	14	ME & BOBBY MCGEE . . . . . Kris Kristofferson, Monument Z 30817 (CBS)	3
14	11	A MAN IN BLACK . . . . . Johnny Cash, Columbia C 30440	19
15	17	THE LAST TIME I SAW HER . . . . . Glen Campbell, Capitol SW 733	13
16	16	ROSE GARDEN . . . . . Lynn Anderson, Columbia C 30411	44
17	19	FOR THE GOOD TIMES . . . . . Ray Price, Columbia KC 30160	60
18	18	BEST OF PORTER WAGONER & DOLLY PARTON . . . . . RCA LSP 4556	13
19	15	TODAY . . . . . Marty Robbins, Columbia C 30816	7
20	24	YOU'RE LOOKING AT COUNTRY . . . . . Loretta Lynn, Decca DL 75310 (MCA)	2
21	21	DAVID HOUSTON'S GREATEST HITS, VOL. 2 . . . . . Epic E 30602 (CBS)	5
22	23	WHEN YOU'RE HOT, YOU'RE HOT . . . . . Jerry Reed, RCA Victor LSP 4506	26
23	20	PICTURES OF MOMENTS TO REMEMBER . . . . . Stallter Brothers, Mercury SR 61349	10
24	22	LIVE AT THE SAM HOUSTON COLISEUM . . . . . Mel Tillis, MGM SE 4788	6
25	25	RUBY . . . . . Buck Owens & the Buckaroos, Capitol ST 795	15
26	27	HE'S SO FINE . . . . . Jody Miller, Epic E 30659 (CBS)	9
27	26	SUPER COUNTRY . . . . . Danny Davis & the Nashville Brass, RCA LSP 4571	6
28	28	CEDARTOWN, GEORGIA . . . . . Waylon Jennings, RCA LSP 4567	7
29	30	HELP ME MAKE IT THROUGH THE NIGHT . . . . . Sammi Smith, Mega M31-1000	33
30	44	WORLD OF LYNN ANDERSON . . . . . Columbia C 30902	2
31	31	WELCOME TO MY WORLD . . . . . Eddy Arnold, RCA LSP 4570	13
32	33	GLEN CAMPBELL'S GREATEST HITS . . . . . Capitol SW 752	29
33	32	HAG . . . . . Merle Haggard, Capitol ST 375	28
34	29	I'VE GOT A RIGHT TO CRY . . . . . Hank Williams Jr., MGM SE 4774	10
35	35	I WANNA BE FREE . . . . . Loretta Lynn, Decca DL 75282 (MCA)	20
36	37	THE SENSATIONAL SONNY JAMES . . . . . Capitol ST 804	12
37	39	JEANNIE C. RILEY'S GREATEST HITS . . . . . Plantation PLP 13 (SSS Int'l)	14
38	—	TALK IT OVER IN THE MORNING . . . . . Anne Murray, Capitol ST 821	1
39	41	DID YOU THINK TO PRAY . . . . . Charley Pride, RCA Victor LSP 4513	27
40	36	TOUCHING HOME . . . . . Jerry Lee Lewis, Mercury SR 61343	18
41	42	MISSISSIPPI TALKIN' . . . . . Jerry Clover from Yazoo City, Decca DL 75286 (MCA)	14
42	—	THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. II . . . . . Columbia KC 30887	1
43	40	SONGS OF LEON PAYNE . . . . . George Jones, Musicor MS 3204	6
44	45	SATURDAY MORNING CONFUSION . . . . . Bobby Russell, United Artists UAS 5548	2
45	—	PICKIN' MY WAY . . . . . Chet Atkins, RCA LSP 4585	1

## Country Music

### Nashville Scene

Jimmie Newman, long time Decca artist, has moved to MGM. He will be produced there by Danny Davis, former RCA in-house producer, who is now independent. . . . Betty Bitterman of the Merv Griffin staff and Kari Wigton of the Dick Clark staff both were Nashville visitors to look over talent. The very attractive girls found themselves being looked over by the talent. . . . Stu Phillips did a demo session for his new publishing company and it came off so well he may do the song himself, just as soon as he signs a new contract. That's expected immediately. . . . Billy Maxwell and Bobby Mitchell, both top PGA pro's, passed up the Governor's party here to attend the "Grand Ole Opry." Said Maxwell: "I can go to a Governor's party anytime." . . . Dottie West is recuperated and is working again. . . . Bill Anderson conducted a special seminar at Vanderbilt University. . . . Bud Wandell, the capable and well-liked "Opry" manager, was made an Honorary Wagonmaster by Porter Wagoner. . . . Now that the Willis Brothers are signed with Chart and expect a release in the near future, Starday plans to release an album of their songs cut before their departure. . . . The new Gordon Cash song on Barnsby, written by Del Bryant, has a strong promotional push going for it. Cigars were mailed by the Bryants to announce the "birth." . . . Faron Young has completed another taping of B.C. commercials, his fourth consecutive year to push the product. All arrangements were handled by Billy Deuton, Faron's manager and new father. His wife gave birth to their first child, a boy. . . . John Ritter, son of Tex Ritter, has a feature role in a new MGM movie. . . . ASCAP has concluded its most successful year in the field of country music, with 429 new writers and 115 new publishers in the fold. . . . Personnel of the Tiger Room in Houston threw a big surprise party for Shirley and Woody Johnson, members of the Sounds Unlimited group, headed by Jan Horley. . . . Bluegrass 45, an all-Japanese group, were a big hit at the WRCP-sponsored show at Convention Hall in Philadelphia. . . . Dick O'Leary visited with Doug Kershaw after his show at the Cellar Door in Washington, D.C., where the audience was on its feet during most of Doug's performance. . . . Norb Payne, publisher and publicist, will represent La Cinta Music, Lo Major Productions and Gustar Promotions on the East Coast. . . . The big birthday party for Buddy Lee was quite a bash. They gave him a giant pizza instead of a birthday cake. Among the surprise guests was Mel Brown of the Temptations, who put on quite a drumming exhibition. . . . Radio stations throughout New England took part in a get-together sponsored by the Eastern States Country Music, Inc., at Burlington, Mass. . . . Jim Hayner, the capable and likeable engineer for Cedarwood Sound Studio, is in Baptist Hospital here for surgery. . . . Roger and Shirley Sovine are expecting another child next May. That will be their fourth and, of course, another grandchild for Red Sovine. . . . For the opening of Disneyland, WYRL flew a plane overhead and broadcast the event, coupled with the playing of country music. "It was the only aerial broadcast in the region.

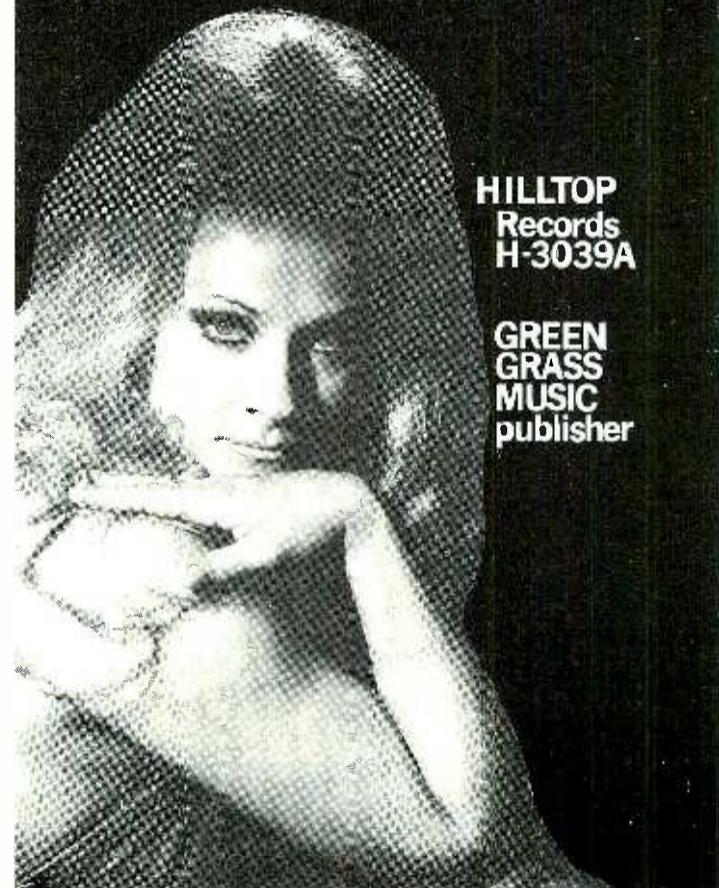
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## Country Music

# 46th Opry Birthday Honors Late 'Judge' Hay's Pioneering

NASHVILLE — The "Grand Ole Opry" celebrated its 46th birthday, a month prematurely as usual, by paying tribute to the man who started it and guided it through its formative years.

A special tribute to George D. Hay, the "Solemn Old Judge," was made by Irving Waugh, president of WSM, Inc., and was scheduled for presentation to Hay's daughter, Mrs. Margaret Hay Daugherty, a professor of English at Old Dominion University in Norfolk, Va.

It was Hay, who, on Nov. 28, 1925, started what was to become the "Opry," when, with Jimmy Thompson, he began the WSM Barn Dance. Hay, a one-time Memphis newspaperman, had come to Nashville from Chicago as station manager, and initiated the show which was to become the oldest in the history of American radio.

Mrs. Daugherty last visited here in 1952, when she returned her father to Norfolk, where he remained until his death three years ago.

The Judge Hay plaque is to be placed in the new "Opry House," which will be completed in 1972.

Another feature of the WSM presentation, along with its annual "spectacular" featuring most of the 50-plus "Opry" artists, was a color slide showing of the growth of Opryland, the music-amusement

center complex slated for opening next April 29. The Opryland concept was first announced at the same luncheon three years ago.

Once again some 6,000 individuals pre-registered for the annual affair, which has become a fixture in the past 19 years. The

nine-day-long celebration began with the Pro-Celebrity Golf Tournament Oct. 9, and continued through the last dance and party Oct. 16, or rather into early Sunday morning.

One of the highlights of the week was the groundbreaking ceremony for the new Mega Records building on Music Row Wednesday.

Banquets through the week were hosted by all three of the performance rights organizations, and the writers also had their night on Monday when the Nashville Songwriters' Association enshrined several composers into its own Hall of Fame. Mrs. Frances Preston was the principal speaker. The BMI vice president, a leader in every area of the Nashville community, said she was "stimulated by her association with creative composers" who form a "giant persuasive force." Saying that songwriters thus honored receive their rightful place in our cultural history, she called them the "lifeblood of our industry."

"The wheels," Mrs. Preston noted, "are put in motion with your minds." She pointed out that the songwriters "supply the corporate monsters with their tools." She then cited the hundreds of such corporate interests who benefit from the work of the writer. The "official" portion of the celebration began on Wednesday night with an "Early Bird" Blue Grass concert, the first ever put together for this gathering. Its creator was Bud Wendell, manager of the "Opry."

The scheduled activities were accentuated by private parties and gatherings, business which was conducted openly and behind closed doors, and finally the culmination of it all, the birthday party at the "Opry" on Saturday night.

The convention was changed from November to October several years ago because of weather factors (October is the driest month of the year, from a weather standpoint, in Nashville), and there are fewer music industry conflicts.

## Reed-January Top Gold Field

NASHVILLE — The team of former PGA champion Don January, artist Jerry Reed, businessman Stirton Oman Jr., and John T. Johanson won the team victory in the 36-hole Music City Pro-Celebrity Golf Tournament here.

Frank Beard, another top pro, took individual honors with a 136 total.

The team finishing in second place included Glen Campbell, record executive Fred Foster, Ben Edmondson and pro Bobby Nichols. The third place finishers were Norm Cash, Detroit first baseman; Mark Richardson, promoter. Chuck Chellman and Gay Brewer. Each professional received \$2,000 for playing. The winners also got a guitar.

## CMA Re-Elects Beasley

NASHVILLE — Les Beasley, leader of the Florida Boys Quartet, was re-elected president of the Gospel Music Association at the annual membership meeting here Sunday (10).

Beasley, who saw the membership grow to more than 3,000 during his term of office, was an overwhelming choice for the job.

Marvin Norcross, an executive with Word in Fort Worth, was named chairman of the board. Other new board members are Bill Golden, Oak Ridge Boys; George Younce, composer; Otis

Ehols, radio-TV; W.F. (Jim) Myers, SESAC; Hal Spencer, Manna Music; Joe Huffman, Mark Five Records; Beverly Nelson, trade papers; Jim Black, WWGM; Susan Speer and Tony Brown, youth category; Don Light, promoter-agent; Caroline Edmonds, general (fan); and Rob MacKenzie, at large.

New officers are Brock Speer, 1st vice president; Bob Benson, 2nd vice president; Walter Heeneey, 3rd vice president; Eddie Morgan, secretary, and John T. Benson III, treasurer.

# National Quartet Meet Draws 30,000; Country Names Involved

NASHVILLE — Despite a critical housing shortage, the National Quartet Convention here was the biggest ever, with a record attendance of more than 30,000.

The 15th annual gathering ended with a worship service in which more than 400 persons came forward to pledge their Christian faith.

J. D. Sumner who, with James

## ADT RESCUES CMA TV SHOW

NASHVILLE—It was American District Telegraph Co. to the rescue as a near-crisis developed just prior to the televising of the Country Music Association Awards Show on NBC Sunday (10).

Thirty minutes before show-time it was discovered that the award trophies were locked in the Hall of Fame building. No one at the Opry House had a key.

Luckily, CMA executive director Jo Walker called ADT, the alarm system which guards the building and had a guard meet her at the door with a key. The trophies made the show deadline.

Blackwood, founded the Convention 15 years ago in Memphis, cited the record crowds. Among those who showed up at the singings to supplement the solid string of Gospel artists were Ernie Ford, Connie Smith and Billy Grammer, all from the country field. Johnny Cash also made an appearance, but didn't sing.

All previous conventions had been held in Memphis, but the event was moved here because of the city's involvement in music generally, and in Gospel music specifically.

Housing posed the greatest problem. At the peak of the conven-

tion, thousands of people had come to the city for the Pro-Celebrity Golf Tournament, other thousands for the "Grand Ole Opry," still more for a major college football game, and the early arrivals already were coming for the Country Music Association's award show, and country convention week itself.

Since there are only 6,000 rooms in the Nashville area, many of the visitors had to be housed in nearby towns and cities, and faced a commuting problem.

Sumner, nonetheless, said next year's convention would be here, and probably at the same time.

## Blackwood Bros. Return 'Dove' Awards; New Ballot Possible

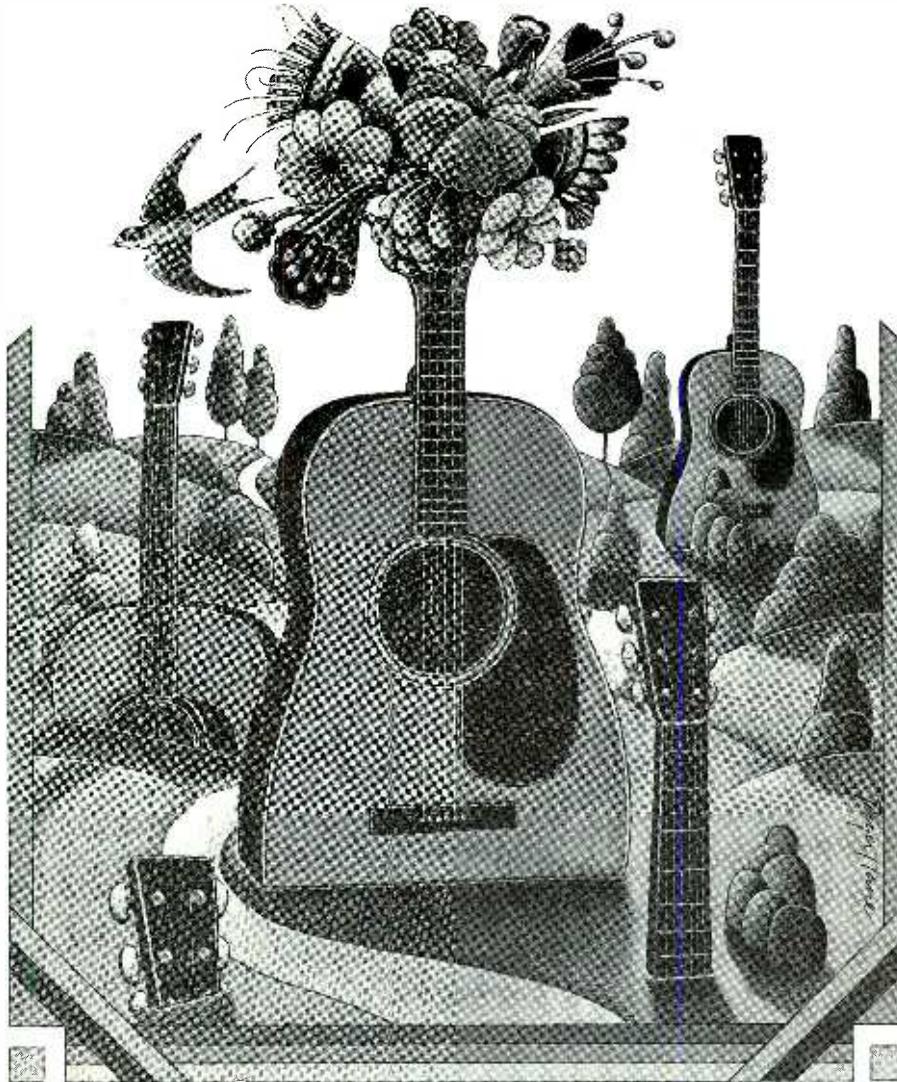
• Continued from page 36

They simply have not been paid royalties for the most part because of the standard custom in the Gospel field whereby artists purchase their records from manufacturers as "promotional copies," and then sell them on the road and at concerts at a retail price. There is no way for sales to be traced since there is no normal distribution pattern.

Publishers, with their lawyers and auditors, are demanding to look at the books of some of the groups to try to solve the problem of royalties.

Other officers of the association are: Hal Spencer of Manna Music, Hollywood, vice president; Mrs. Mary Davis of Benson Publishing Co., Nashville, secretary, and Duane Allen of Silverline Music, Nashville, treasurer.

# Congratulations to the winners of the BMI 1971 Country Music Achievement Awards



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Mike Curb  
Harley Hatcher  
Hastings Music Co.  
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Boudleaux Bryant  
House of Bryant Publications  
AMOS MOSES  
Jerry Reed  
Vector Music Corp.  
ANGELS DON'T LIE  
Dale Noe  
Acclaim Music, Inc.  
BILOXI  
Larry Kingston  
Window Music, Inc.  
BY THE TIME I GET TO PHOENIX  
Jim Webb  
Rivers Music Co.  
CAN YOU FEEL IT  
Bobby Goldsboro  
Detail Music, Inc.  
COAL MINER'S DAUGHTER  
Loretta Lynn  
Sure-Fire Music Co., Inc.  
COME SUNDOWN  
Kris Kristofferson  
Combine Music Corp.  
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PREACHER MAN  
Dolly Parton  
Dorothy Jo Hope  
Owepar Publishing, Inc.  
DON'T CRY DADDY  
Mac Davis  
Elvis Presley Music, Inc.  
B-n-B Music, Inc.  
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Carole Smith  
Marson, Inc.  
DREAM BABY  
(HOW LONG MUST I DREAM)  
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Combine Music Corp.  
EVERYTHING IS BEAUTIFUL  
Ray Stevens  
Ahab Music Co., Inc.  
ENDLESSLY  
Clyde Otis  
Brook Benton  
Vogue Music, Inc.  
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Johnny Cash  
House of Cash, Inc.  
FOR THE GOOD TIMES  
Kris Kristofferson  
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Hill and Range Songs, Inc.  
I CAN'T STOP LOVING YOU  
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Acuff-Rose Publications, Inc.  
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Billy Sherrill  
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Charlie Williams  
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# Magtec Forms Product Wing

• Continued from page 30

"We'll be into many areas of software programming, including video," said Leonard Feldman, vice president of corporate development and vice president and director of Cassette Productions.

Magtec also plans to introduce cassette and cartridge blank tape lines, both to the consumer and educational fields.

The consumer cassette line, gamma ferric coated, is in 30, 60, 90 and 120-minute lengths, with odd lengths, 32 and 64, aimed at the audio-visual field. Cartridge blanks will be offered to the education

field in 32, 35, 40, 42, 45, 60, 64, 70, 80 and 94 time lengths.

The tape lines will be distributed through manufacturers representatives.

Magtec is an audio magnetic tape duplicating company based in North Hollywood.

## Non-Silver Film

• Continued from page 33

The major setback to the development of this project is a workable agreement still to be reached between EVR and the unions involved.

Brockway remains firm in his conviction that there will be a peaceful co-existence between the EVR film system and a videotape system. He feels that each separate system will play a major role in helping to develop the potential of the CTV market, and that there will be areas which will be best served by videotape, in much the same way that there will be areas best served by EVR.

## Market Service Aid

• Continued from page 33

feels the additional scope of CTV could help strengthen its communications link with its far-flung staff.

EVR is also expected to play a major role in developing and implementing this project for the brokerage house and the program is expected to move into high gear following the firm's move into new headquarters here in the city.

# Jukebox programming

## Cite Lags in Service to Small Market One-Stops

By RAY BRACK

CHARLESTON, W. Va. — If distribution evolution is creating as many problems for other small, rural one-stops as it is for M. Z. (Red) Elkins here, then it comprises a major industry sore spot. Unique in that he deals exclusively in singles and almost totally with jukebox operators (many whose routes he programs), Elkins is having difficulty getting software service from distributors involved in rack jobbing. And some key product, the 30-year veteran complains—"Just take RCA"—is available from no other type source.

With nearby sources of supply drying up in recent years (no distributor is located in the state), Elkins is forced at the outset to go far afield and to a variety of firms to find singles. That's problem enough, for delivery from, say, Cherry Hill, N. J. takes six days. And Elkins orders a lot of singles from that distance.

But that's not his biggest problem. Elkins puts it this way: "Some of those labels aren't doing right by distributing through rack jobbers. The hot hits go out on the racks first, and us little one-stops don't get a thing until the supplier stocks up later. Meanwhile, operators are in here asking for the singles and I have to tell them I don't have it. Of course, they don't believe me. But I never lie about a thing like that."

In short, Elkins sighs, being the middle man in the record business—when you're in a plus nothing market like the Appalachian high-

lands—can really put you in the middle.

It happened to Elkins most recently with "Go Away Little Girl" by Donny Osmond on MGM. He says he placed an order with a Baltimore distributor, the Joseph M. Zamoiski Co. and was told the title was not in stock.

In the case of RCA, Elkins says, he is extremely disappointed in top management decisions in recent years that took the software from Ohio Appliance in Cincinnati (which retains the hard ware) and gave it to rack jobbers distributors.

Elkins said "I couldn't get service on John Denver's RCA hit, 'Take Me Home, Country Roads' when the record was hottest because the distributor was shunting all it had out on the racks." The unavailability of this particular single rankled Elkins especially because operators in West Virginia, the inspiration for the song, were frantically demanding the single. Elkins eventually moved 4,000 copies onto the state's jukeboxes where customers played them incessantly, but many copies of the single were delivered long after the hit had peaked nationally and the distribution pipeline in the major markets had clogged up.

Being remote from his distribution points in major markets has created another major problem for Elkins. The staple on the state's jukeboxes is still traditional country and hillbilly music, Elkins' distributors, however, finding little

(Continued on page 48)

## 1-Stop Service Lag Wrongfully Blamed on Dist.

BALTIMORE—Distributors are often wrongfully blamed for lagging shipments to one-stops when the problem can be due to many complex circumstances, a check with wholesalers here and in other cities shows. Most were familiar with complaints such as those made by M. Z. (Red) Elkins, Charleston, W. Va. (see separate story).

Many times, the problem is with the distributor obtaining deliveries from manufacturers. This was mentioned by spokesmen at various distributors. "There was for a time a problem getting 'Go Away Little Girl,'" said singles buyer Joyce Heider of Joseph M. Zamoiski Co. here, "but it's all straightened out." Speaking to Elkins' complaint specifically, she said: "He hasn't complained since we became aware of his shipment deadlines."

She said Elkins is on the road

(Continued on page 48)

## Dot Jukebox Push

NASHVILLE — Dot Records is initiating a direct promotion to jukebox programmers as an adjunct to its one-stop arrangements, according to Larry Baunach, national sales and promotion director. The program will be very selective.

Initially, jukebox programmers are being serviced with Roy Clark's "Magnificent Sanctuary Band/Be Ready" and Jack Barlow's "Catch the Wind/Tonight I'm Wantin' You Again." Baunach said future releases to jukebox programmers will carry letters explaining why this service is being supplied. Dot regularly ships new releases to 110 key one-stops but Baunach wants an even stronger push in the jukebox market.

## JUKEBOX PRICING

### Consent Order in Missouri

WASHINGTON — The Justice Department's consent order barring any future anti-competitive pressures or price fixing of jukebox record play and vending items by the Kansas City Music Operators' Association and three vending firms became final recently. The department also ordered dis-

## Sue L.A. Location

LOS ANGELES—The Trojan Amusement Co. has filed suit for \$6,396 against the Turf Cafe and its owner, Claude Leonard, in Superior Court here. Trojan charges that the location broke a \$17.50 weekly jukebox contract with 104 weeks still left to go. The operator is also seeking \$3,000 in punitive damages as a result of the Turf Cafe switching to another company's jukebox.

## Holland Jukeboxes Improved

By BAS HAGEMAN

AMSTERDAM—Better quality jukeboxes are being installed in this country, some utilizing Little LP's and most emphasizing better sound. However, there is not as much growth here as in other countries, a report shows.

The number of jukeboxes in Belgium is still 10 percent more than in France, although France has five times as many inhabitants and is 18 times larger than Belgium.

In 1969, the number of Belgian jukeboxes in normal use—excluding the boxes on fairs and summer encampments—was almost 35,000 (in France: 31,500).

The growth for the year 1970 is estimated at three percent for Belgium and five percent for France.

The number of boxes in use in Holland in 1970 was approximately 30,000, plus exclusive apparatus in use on fairs and campings.

## Singles Go Longer; Soul 45's Grow Too

By EARL PAIGE

CHICAGO—Pop singles continue to grow longer and lengthy 45's still are a controversial topic at jukebox conventions. Moreover, comparisons with one year-age show soul singles stretching out too while country pressings are running about the same length. Comparisons with several years ago offer dramatic evidence of the longer single in all categories.

While the subject of lengthy singles wasn't slated as a formal topic at Music Operators of America (MOA) here last week, it was expected to be much discussed. MOA has made no formal statement on the subject. Some one-stops are now mentioning length in sales bulletins. Label marketing people are showing growing awareness of jukebox programmers demanding shorter singles.

Larry Baunach, national sales and promotion director, Dot Records, said the lengthy singles problem is critical with MOR and other stations, particularly in tight-sold drive time segments. He said his label recognized a problem with Hank Thompson's "Mark of a Heel." Said Baunach, who is particularly conscious of jukebox singles, "I tried to get the producer of the Thompson record to cut it down, but it still couldn't be less than 3:37."

Baunach said the trend to more meaningful lyrics, songwriters trying to relate more to modern life and other aspects such as the emphasis on albums all point to

longer singles, although in country he said the trend is not yet significant.

The average length of the 10 top recordings on the "Hot 100" Oct. 9, 1971 was 3:16, paced by "Uncle Albert" at 4:47 and "Maggie May" at 4:07. One year ago, the top 10 averaged 3:08 with Rare Earth's "(I Know) I'm Losing You" the longest at 3:38. The Oct. 10, 1964 top 10 averaged 2:30 with Roy Orbison's "Oh, Pretty Woman" the longest at 2:55.

Random averages from reviews this fall compared with one year ago, show the growing length of soul singles. Seven singles reviewed Sept. 4, 1971 averaged 3:08 against 2:52 for a like amount a year ago. Another group of seven reviewed Sept. 11, 1971 averaged 3:10 against 3:01 for the same week a year ago. A random average of soul singles reviewed in the same period of 1964 averaged 2:36.

Country singles, with notable exceptions such as Baunach mentions, are generally even with a year ago though some longer than in 1964. A group of 12 singles reviewed Sept. 4, 1971 averaged 2:31 against 2:49 for 12 a year ago. Groups of 10 reviewed Sept. 12, 1971 averaged 2:31 against 2:35 one year prior. A group of eight reviewed Oct. 9, 1971 averaged 2:42 against 2:36 for a similar amount the same time last year. However, a group of 10 reviewed in a similar period in 1964 averaged 2:29.

## Coin Machine World

### NEB. ASSN.

The Coin Operated Industries of Nebraska (COIN) association is attempting to gather information

on locations that own their own equipment. The association is working with the state department of revenue which believes that locations owning their own jukeboxes may not be contributing to the operator license and occupation tax, according to COIN president Ed Kort. The tax matter and another legislation project, a push for a new break-in law, are being handled by Ed Zorinsky, prominent Omaha distributor and COIN officer. Copies of landmark laws from Kansas and the nation's capital are being sent to Nebraska senators.

### ARIZONA VENDORS

New officers of the Arizona Automatic Merchandising Association: Charles Humphrey, Coca-Cola (Phoenix) director for one-year; three-year directors Roy Dickson, Struve Dist. (Phoenix), Claude Sharpenstein, Jr., A. A. Amusement (Yuma), Charles Snelson, Arizona Cigarette Service (Phoenix). Other officers will be elected at the December board meeting.

## Anti-Trust Suit

CHICAGO—Two trade groups here and individual jukebox operator members have until Oct. 29 to pay the balance of a \$50,000 fine levied against the defendants in an anti-trust suit, assistant attorney general Robert S. Atkins said. Attorneys for the defense recently handed over to Cook County Circuit Court Judge Samuel B. Epstein checks totalling \$30,915, some for amounts as low as \$28.66. Atkins said newspaper accounts failed to mention that assessment checks were received from individuals (and firms) "not even named in the suit."

## Russian Fair Focus on Soviet Jukebox Business

By VADIM YURCHENKOV

MOSCOW — It may be some time before Russia becomes a significant market for U.S. or European jukeboxes and resultant software new equipment might require such as Little LP's or stereo 45's. But the potential is here. This is the assessment of industry experts following the recent Attraction '71, the first international coin machine fair ever held in the USSR.

No big sales of American or West European made jukeboxes can be expected in the near future. Polish industry completely dominates in the local jukebox market and thousands of inexpensive monaural 100 selection Melomane hi-fi type jukeboxes have been supplied to Russia during recent 10 years. Russia can become a potential market for American and European product in the future, experts feel, though a lot of various problems must be solved before this.

The fair was organized by V/O Soyuzatraktzion, the USSR Ministry of Culture's department of amusement and games. It must be noted that the fair itself is a reflection of a bigger leisure now enjoyed by the Russian people and the Ministry of Culture's interest in increasing popular recreation facilities. Participating companies from 10 countries introduced over 60 outdoor exhibits.

A \$500,000 order was obtained from the Soviet Ministry of Culture by Amrex, Inc. a New York trading company, whose executive vice-president, Mrs. Bettine Parker had spent considerable time in Russia. Among other exhibits, coin machines were most popular with Russian visitors who stood in long lines for hours to get a 20-minute

spell to enjoy games. The Izmailovo park Amrex, Inc., and Japan Taito Trading Co., Ltd. exhibits included sophisticated games and Seeburg jukeboxes. In Gorky park, where the main part of the fair was located, Japan's CI Itochu Co. presented several Kasco coin machines: Indy 500 Air Fighter and Combat Gun.

However, the biggest collection of coin machines—games and jukeboxes—was introduced by Bo Billing & Co. AB, a Bally distributor in Scandinavia and Eastern Europe. Most of the machines introduced by Billing were Bally's still there were several Swedish and German made games and jukeboxes — Mustang, Treasure Chest, Zip a Dog, Four Million B.C., Express Way, Double Up, Big Strike, Sebring, Target Zero, Sea Devil, Race Day, World Cup, Football, Basket Ball, Jet Rider, Invaders from Outer Space, Wild Kingdom.

Billing has a considerable experience in supplying coin machines to East European countries and first made a deal with Soy-

(Continued on page 48)

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# Cite Lags in Service to Small Market One-Stops

• Continued from page 46

or no demand for some of the good old country artists, don't stock their singles.

Typical of artists that Elkins says are ignored by his sources are Jim Ed Brown, Waylon Jennings and Dottie West. "I need them for programming in this state," Elkins says.

At the same time, the grizzled one-stopper points out, his source will be spreading thousands of a

## Consent Order

• Continued from page 46

vending machine operators. Tactics were said to include preventing location owners from trying to drop defendants' machines and products in favor of a competitor's.

Specifically, the consent decree requires dissolution of the Kansas City Music Operators Association, and enjoins both the association and the vending operators from entering any price-fixing agreement, dividing up market territories or customers, and soliciting or accepting business from customers of other vending machine operators.

The judgment also bars the defendants from trying to restrict the installation of newer or improved machines in their locations.

new hit by a pop country singer like Charley Pride out on its racks, "and it'll be three or four weeks before I can get a copy."

Yet another problem Elkins is experiencing that is allied to distribution has to do with radio promotion far in advance of product availability.

"They send radio stations the records three weeks before we can get them. Operators will hear a new Merle Haggard single and ask for it. Again they think I'm lying to them."

Elkins, who programs "15 to 20 per cent of the jukeboxes in the state," isn't down on all distributors, however. He has plaudits for a few, primarily Columbia.

"For one thing, they never send out a Johnny Cash record to the radio stations before it's available to me. They put out good hits, they get my orders to me on time. They ship the way I want them to. They give me returns. And their salesmen don't bother me."

In his tiny store here, decorated with pictures and posters of recording artists that have sold well for him since the thirties, Elkins muses, "I'm small, but I do pay my bills—and if they didn't have me here I don't know who would do the job?"

Are a lot of little middle men asking the same question?

# 1-Stop Service Lag Wrongfully Blamed on Dist.

• Continued from page 46

from Wednesday on through the week and must receive deliveries prior to that time—Monday or Tuesday. She said the firm here is shipping Greyhound and "doing everything possible" to see service is as Elkins desires.

A spokesman at another distributor said there was also a lag in deliveries from RCA on "Take Me Home, Country Roads," a record Elkins particularly complained about delivery on. Moreover, RCA is handled by more than one area distributor; the spokesman said.

It was also pointed out there are some problems where country singles are not as strong in major markets as in small markets.

However, the whole picture of country singles is changing. Several prominent distributors were at the recent Country Music Association (CMA) convention. Also, CMA officials flew to Chicago to present a film to Music Operators of America.

## Programmer's Potpourri

Little LP's released from Gold-Mor. "Blood, Sweat & Tears 4 (30590)"; "Lisa, Listen to Me," "Redemption," "A Look to my Heart," "Mama Gets High" and "For My Lady"; "Woody Herman's Thundering Herd (1959)"; "Blowing up a Storm," "Bijou," "Four Brothers," "Woodchopper's Ball," "Good Earth" and "Apple Honey"; Tammy Wynette "We Sure Can Love Each Other (30658)"; "He Knows All the Ways to Love," "Have a Little Faith," "If You Think I Love You Now, I've Just Started," "Make Me Your Kind of Woman," "Bring His Sister Home to Me" and "Longing to Hold You Again"; Ray Price (30510): "Kiss the Wall Goodbye," "Sweet Memories," "Forget My Heart," "Loving Her Was Easier," "Sunday Morning Coming Down" and "The Burden of Freedom."

## Russian Fair

• Continued from page 46

uzatraktzion, selling about 75 coin machines during 1970-1971. The machines are operated in Moscow, Leningrad and Tallin. The deal can be estimated to average \$45,000, though Billing himself refused to submit exact figures. He expected to sell 40 to 50 machines more.

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JAMES HUNTER, left, president of the Black Association of Sports Enterprises, passes the Grambling ball to Charles Fach, president of Mercury Records. Mercury recently signed a recording agreement with the Grambling College Marching Band, one of the nation's renowned college bands. Hunter's firm is producing and promoting the school's nationally televised football games. The band was recently recorded at the Grambling auditorium. A total of 24 selections were recorded by Location Recorders. They included marches and contemporary pop songs with an R&B slant.

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Made of steel with dark brown baked enamel finish. 10¢ or 25¢ operation. Large coin capacity w/Ntl. Rejectors. Size: 8" x 16" x 4". Electric counter optional.



# What's Playing?

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

### Beaver Dam, Wis.; Country Location

Ruth Sawejka, programmer,  
Coin-Operated Amusement Co.



**Current releases:**  
"Pitty, Pitty Patter," Susan Raye, Capitol 3121;  
"Strollin'," Mills Brothers, Paramount 117.  
**Oldies:**  
"Empty Arms," Sonny James, Capitol 3015;  
"For the Good Times," Ray Price, Columbia 45178;  
"Make the World Go Away," Eddy Arnold, RCA 8679.

### Chicago; Soul Location

Billy McClain, programmer,  
Eastern Music Co.



**Current releases:**  
"Theme From 'Shaft,'" Isaac Hayes, Enterprise 9038;  
"Have You Seen Her?," Chi-Lites, Brunswick 55462;  
"Inner City Blues (Make Me Want to Holler)," Marvin Gaye, Tamla 54209;  
"Breakdown (Part 1)," Rufus Thomas, Stax 0098.

### Holly Hill, Fla.; Easy Listening Location

Mary Knowles, programmer,  
Beyer & Brown Associates



**Current releases:**  
"Maggie May," Rod Stewart, Mercury 73224;  
"Uncle Albert," Paul & Linda McCartney, Apple 1837;  
"Superstar," Carpenters, A&M 1289.  
**Oldies:**  
"Moonlight Serenade," Enoch Light, Project 3 1401;  
"A String of Pearls," Enoch Light, Project 3 139.

### Jacksonville, Ill.; Easy Listening Location

Chick Henske, programmer,  
Henske Music Co.



**Oldies:**  
"Help Me Make It Through the Night," Sammi Smith;  
"I Won't Mention It Again," Ray Price;  
"Release Me," Engelbert Humperdinck;  
"One o'Clock Jump," Enoch Light.

### Manhattan, Kan.; Campus/Young Adult Location

Judy Wiedner, programmer,  
Bird Music Co.



**Current releases:**  
"Ain't No Sunshine," Bill Withers, Sussex 219;  
"Gypsies, Tramps & Thieves," Cher, Kapp 2146;  
"I'd Love to Change the World," Ten Years After, Columbia 45457;  
"Only You Know and I Know," Delaney & Bonnie, Atco 6838.

### Manhattan, Kan.; Country Location

A.L. Ptacek, operator,  
Judy Wiedner, programmer,  
Bird Music Co.



**Current releases:**  
"The Night Miss Nancy Ann's Hotel for Single Girls Burned Down," Tex Williams, Monument 8503;  
"Papa Was a Good Man," Johnny Cash & the Evangel Temple Choir, Columbia 45460;  
"For the Kids," Sammi Smith, Mega 0039;  
"How Can I Unlove You," Lynn Anderson, Columbia 45429;  
"Kiss an Angel Good Morning," Charley Pride, RCA 0550.

### Mankato, Minn.; Campus/Young Adult Location

Barb Walther, programmer,  
C&N Sales



**Current releases:**  
"Smackwater Jack/So Far Away," Carole King, Ode 66019;  
"Uncle Albert," Paul & Linda McCartney, Apple 1837;  
"Maggie May," Rod Stewart, Mercury 73224.  
**Oldies:**  
"We've Only Just Begun," Carpenters, A&M 1217;  
"It's Too Late," Carole King, Ode 66015.

### Missoula, Mont.; Teen Location

Eva Shelhamer, programmer,  
Montana Music Rentals



**Current releases:**  
"Peace Train," Cat Stevens, A&M 1291;  
"The Night They Drove Old Dixie Down," Joan Baez, Vanguard 35138;  
"Superstar," Carpenters, A&M 1289.  
**Oldies:**  
All Creedence Clearwater Revival records.

### Winchester, Va.; Country Location

Jessie J. Richardson, programmer,  
Frye Amusement Co.



**Current releases:**  
"Baby I'm Yours," Jody Miller, Epic 10785;  
"Kiss an Angel Good Morning," Charley Pride, RCA 0550;  
"Daddy Frank," Merle Haggard, Capitol 3198.  
**Oldies:**  
"Easy Loving," Freddie Hart;  
"Take Me Home, Country Roads," John Denver.

### Wisconsin Rapids, Wis.; Teen Location

Morgan "Chick" Metcalf, programmer,  
Rapids Coin Machine Service



**Current releases:**  
"Maggie May," Rod Stewart, Mercury 73224;  
"The Night They Drove Old Dixie Down," Joan Baez, Vanguard 35138;  
"Go Away Little Girl," Donny Osmond, MGM 14285.  
**Oldies:**  
"How Can You Mend a Broken Heart," Bee Gees;  
"Smiling Faces Sometimes," Undisputed Truth.

# Classical Music

## 'Guarded' Paganini Work Makes Record & Concert Bows in U.K.

By EVAN SENIOR

LONDON—The first performance since Paganini's death of his long-hidden "Violin Concerto No. 3," combined with the launching of Philips Records' LP, drew capacity house to London's Festival Hall on Oct. 10, with Philips executives coming from all over Europe.

Last played by Paganini himself more than 100 years ago, and jealously guarded since by his descendants, the concerto was re-

leased to violinist Henryk Szeryng and recording rights acquired last year by Philips. The recording, by Szeryng and the London Symphony Orchestra under Alexander Gibson, was made in secret last January, timed for release to coincide with planned October performance.

Lasting some 35 minutes, the concerto proved typical of its time and its composer: tuneful, elaborate, sounding much like the melo-

dies of Paganini's contemporary and friend, opera composer Rossini, but bristling with technical difficulties.

Szeryng himself wrote the glittering cadenzas for each of the three movements, based on rough notes left by Paganini. He told Billboard after the concert, "I had these notes to start with, and I studied carefully all Paganini's famous violin caprices and other writing of the period, and based my reconstruction on these. But, of course, the work itself is original Paganini."

Philips followed the premiere with a celebration party, to which came Paganini's two granddaughters Giuseppina Paganini-Freyerie and Andriena Paganini-Giussani, their sons, and Paganini's great-great-granddaughter, nine-year-old Emanuela Ornago-Paganini. Top-ranking Philips executives from Holland included senior vice-president Willem Zalsman, classical exploitation manager Ernst Van Der Vossen, public relations chief Bob Bouma, with Paris chief Igor Maslovsky, Ugo Balestrini from Italy, Dutch Phonogram head Jan Rubinstein, and London representatives group manager Steve Gottlieb, managing director Fred Marks, marketing manager Hilton Price, classical manager Quita Chavez, plus leading London music figures.

Paganini family members were given advance copies of the recording, now issued simultaneously worldwide. Young Emanuela got from Philips a portable cassette player with cassette of the recording.

Szeryng played the concerto for the first time in Europe last week, in Milan, again with the LSO but this time Edward Downes conducting as Gibson has previous engagements in Germany with his own Scottish National Orchestra.

Szeryng gives the U.S. premiere of the concerto in five concerts with the Cleveland Orchestra starting Sunday (24) under conductor Paul Kletzki. Disk is issued in elaborate folder sleeve containing illustrations and historical material, with simultaneous release of cassette.



VIOLINIST Henryk Szeryng, with members of the Paganini family at the London world premiere of the composer's "Violin Concerto No. 3." From left to right are Giuseppina Paganini-Freyerie, Emanuela Ornago-Paganini and Andriena Paganini-Giussani.

## U.K. Woman Producer Exits Label & Marketing Scenes

By EVAN SENIOR  
(Staff member Record & Tape Retailer)

LONDON—Britain's only woman classical music producer, Isabella Wallich, has exited the manufacturing and marketing ends of the business.

Niece of EMI producer Fred Gaisberg, she established Delyse' Records in 1956. Since then she has produced a classical catalog numbering some 200 titles. In 1969, she joined with Pye Records. Her contract with Pye ended a few weeks ago.

The Delyse' catalog will now be

taken over and issued by British Decca on its own group of labels.

Miss Wallich is not leaving the recording industry. "I am sad that I won't be running my own company any more," she said, "but today's economic conditions make it impossible to carry on as an independent. I'm delighted that Decca is now to handle release of my recordings."

Pye will continue to sell off its existing stocks of Delyse' recordings before Decca's issues come out.

## Classical Sales Hold Own in West Germany

HAMBURG—According to recent market research figures, there are at present about 220,000 purchasers of "pure classical music" recordings in West Germany. Five years ago, the total was around 500,000 market, said DGG director Richard Busch.

This comparatively small figure of classical buyers compares with

the five million pop music consumers and approximately 750,000 "mixed buyers." These mixed buyers, Busch said, can be regarded as "the most active group of record buyers"—which means they purchase an average of 20 LP's a year. According to Busch, this group purchases twice as many classical recordings as the pure classical buyer does.

Busch adds that in all three categories there are over 300,000 consumers who spend more than \$80 annually on records. If the figures revealed are correct, he said, "we may assume that there has been no migration from the classical field."

## Phonogram 10-LP Set on Tchaikovsky

HAMBURG — Phonogram has issued a 10-LP set, including a 24-page booklet, featuring the complete symphonies and orchestral suites of Tchaikovsky.

This is the first time the Russian composer's complete recorded work has been recorded by Philips and issued by that company in one individual unit, according to Phonogram. The price of the complete Tchaikovsky set is \$27.20.

## Word Issues Classical LP

WACO, Tex.—Long a leader in recorded sacred music, Word Records here has recently begun a concert series, and the first LP issued features Lev Aronson, Dallas cellist.

For over 20 years Aronson has been a musician in Dallas, most of that time spent as first cellist with the Dallas Symphony up until 1968. Aronson is backed on the LP by pianist Roger L. Keyes and organist Joyce Jones and on one selection, Couperin "Pieces en Concert," by a string group.

## Philips Converts 11 More Items

NEW YORK—Philips Records has converted to imports for October 11 more of its domestic pressings. This is in continuance of its conversion policy, begun in June, and brings the total number of conversions to 38. Philips plans to switch its entire catalog of 75 items to European pressings.

Among the new conversions are works by Berg, Mozart, Berlioz, Beethoven and Penderecki. One of the latter's works to be released this month is the "St. Luke Passion: To the Victims of Hiroshima."

# Billboard TOP 40 Easy Listening

These are the best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wks. Ago			TITLE—Artist, Label (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	2	4	4	NEVER MY LOVE Fifth Dimension, Bell 45-134 (Warner-Tamerlane, BMI)	6
2	13	23	30	PEACE TRAIN Cat Stevens, A&M 2138 (Irving, BMI)	4
3	1	1	2	SUPERSTAR Carpenters, A&M 1289 (Skyhill/Delbon, BMI)	8
4	3	3	3	SO FAR AWAY/SMACKWATER JACK Carole King, Ode 66019 (A&M) (Screen Gems-Columbia, BMI/Screen Gems-Columbia, BMI)	8
5	21	33	35	THE DESIDERATA Les Crane, Warner Bros. 7520 (Old St. Paul, ASCAP)	4
6	4	5	7	LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) Kris Kristofferson, Monument 8525 (CBS) (Skyhill, BMI)	9
7	20	27	—	LONG AGO & FAR AWAY James Taylor, Warner Bros. 7521 (Blackwood/Country Road, BMI)	3
8	9	18	18	GYPSIES, TRAMPS & THIEVES Cher, Kapp 2146 (MCA) (Peso, BMI)	5
9	7	7	12	TALK IT OVER IN THE MORNING Anne Murray, Capitol 3159 (Almo, ASCAP)	8
10	12	17	26	I'VE FOUND SOMEONE OF MY OWN Free Movement, Decca 32818 (MCA) (Mango/Run-a-Muck, BMI)	6
11	11	12	14	BIRDS OF A FEATHER Raiders, Columbia 4-45453 (Lowery, BMI)	6
12	14	14	22	FREEDOM COME, FREEDOM GO Fortunes, Capitol 3179 (Maribus, BMI)	5
13	5	2	1	THE NIGHT THEY DROVE OLD DIXIE DOWN Joan Baez, Vanguard 35138 (Canaan, ASCAP)	12
14	10	13	16	IF YOU REALLY LOVE ME Stevie Wonder, Tamla 54280 (Motown) (Jobete, BMI)	8
15	8	8	9	SWEET CITY WOMAN Stampeters, Bell 45-120 (Corral, BMI)	11
16	15	9	6	WEDDING SONG (There Is Love) Paul Stookey, Warner Bros. 7511 (Songbirds of Paradise, ASCAP)	13
17	18	25	28	A NATURAL MAN Lou Rawls, MGM 14262 (Beresofsky-Hebb, Unltd., BMI)	4
18	25	37	40	IT'S A CRYIN' SHAME Gayle McCormick, Dunhill 4288 (Trousdale/Soldier, BMI)	4
19	26	30	—	LOVE Letterman, Capitol 6316 (Maclen, BMI)	3
20	6	6	5	ANOTHER TIME, ANOTHER PLACE Engelbert Humperdinck, Parrot 40065 (London) (MCA, ASCAP)	9
21	—	—	—	IMAGINE John Lennon Plastic Ono Band, Apple 1840 (Maclen, BMI)	1
22	33	35	39	DO I LOVE YOU Paul Anka, Buddah 252 (Spanka, BMI)	5
23	34	34	36	BABY I'M YOURS Jody Miller, Epic 5-10785 (CBS) (Blackwood, BMI)	4
24	36	—	—	WHAT ARE YOU DOING SUNDAY Dawn, Bell 45-141 (Pocketful of Tunes, BMI)	2
25	27	28	—	EVERYTHING'S ALRIGHT Yvonne Elliman, Decca 32870 (MCA) (Leeds, ASCAP)	3
26	17	15	10	UNCLE ALBERT/ADMIRAL HALSEY Paul & Linda McCartney, Apple 6279 (Maclen/McCartney, BMI)	10
27	16	11	11	AIN'T NO SUNSHINE Bill Withers, Sussex 219 (Buddah) (Interior, BMI)	11
28	29	29	—	EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI)	3
29	—	—	—	I SAY A LITTLE PRAYER/ BY THE TIME I GET TO PHOENIX Glen Campbell & Anne Murray, Capitol 3200 (Blue Seas/Jac, ASCAP/Rivers, BMI)	1
30	32	—	—	JENNIFER Bobby Sherman, Metromedia 227 (Sunbeam, BMI)	2
31	37	—	—	ONE FINE MORNING Lighthouse, Evolution 1048 (Stereo Dimension) (Cam, USA, BMI)	2
32	35	—	—	TOMORROW Bobbi Martin, Buddah 253 (Kama Rippa/Teeger, ASCAP)	2
33	—	—	—	ONLY YOU KNOW AND I KNOW Delaney & Bonnie, Atco 6838 (Irving, BMI)	1
34	39	39	—	MAMMY BLUE Pop Tops, ABC 11311 (Maxim, ASCAP)	3
35	19	19	25	VALERIE Cymarron, Entrance 7502 (CBS) (Press, BMI)	5
36	—	—	—	ONE TIN SOLDIER Coven, Warner Bros. 7509 (Cents & Pence, BMI)	1
37	—	—	—	ALL I EVER NEED IS YOU Sonny & Cher, Kapp 2151 (MCA) (U.A., ASCAP)	1
38	—	—	—	THEME FROM "SHAFT" Isaac Hayes, Enterprise 9038 (Stax/Volt) (East/Memphis, BMI)	1
39	—	—	—	BABY I'M-A WANT YOU Bread, Elektra 45751 (Screen Gems-Columbia, BMI)	1
40	—	—	—	BANKS OF THE OHIO Olivia Newton-John, Uni 55504 (MCA) (Bluegum, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 10/23/71

## CHICAGO GETS A NEW TWIST

LONDON — The Chicago Symphony Orchestra received a rare collaborative effort by two major record companies last week. The orchestra was feted by both EMI and British Decca at a reception here, as a welcoming salute.

The orchestra records for both firms, for British Decca under Georg Solti and for EMI under Carlo Maria Giulini. Each conducted one of the orchestra's Festival Hall, London, concerts during the visit.

Both EMI and British Decca have issued Chicago Orchestra records this month to mark the orchestra's visit.

# Billboard Album Reviews



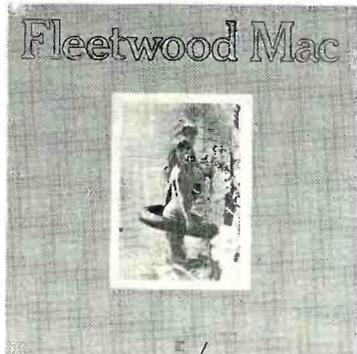
**POP**  
**THREE DOG NIGHT—**  
Harmony.  
Dunhill DSX 50108

Three Dog Night has a string of best selling albums and this latest entry is sure to make it even longer. The LP is entitled "Harmony" and rightly so for the vocal blend has been the keynote to success of the group. Stand-out cuts are "Jam," "Never Been to Spain," "Murder in My Heart for the Judge" and "Old Fashioned Love Song." Instant gold.



**POP**  
**VAN MORRISON—**  
Tupelo Honey.  
Warner Bros. WS 1950

Morrison plays his voice like a band of instruments, melody and percussion at once, with results that are artistically elegant and sell, too. Nine possible hit singles among the nine cuts, among them "Wild Night," which is already on the charts. FM programmers have wasted no time in introducing the rest of the album to their audiences.



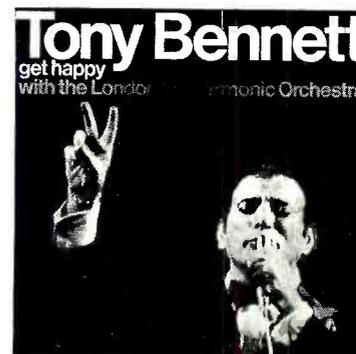
**POP**  
**FLEETWOOD MAC—**  
Future Games.  
Reprise RS 6465

The British art-rock group comes through personnel changes with consistent quality. Excellent harmonies on the title track. Heavier underground stations will prefer "Lay It All Down" and the instrumental "What a Shame." Good musicianship well produced by the group.



**POP**  
**TOMMY ROE —**  
Beginnings.  
ABC ABCS 732

Tommy's current chart smash single "Stagger Lee" is included in this superbly produced package (Steve Barri, naturally). The cuts deserving of Top 40 attention are from his own pen: "Back Streets and Alleys" and the title cut "Beginnings."



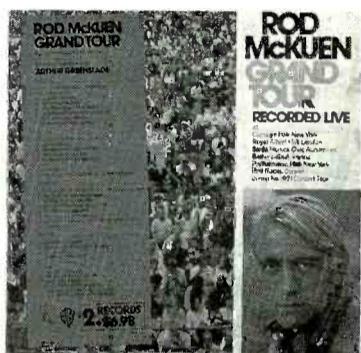
**POP**  
**TONY BENNETT—**  
Get Happy With the London Philharmonic Orchestra.  
Columbia C 30953

This is Bennett's first live concert recording since Carnegie Hall and was a benefit for London's Royal Albert Hall. Robert Farnon directed the London Philharmonic and Bennett's expert readings of his standard material was enthusiastically applauded by the sold-out audience. The program reads like a greatest hits set and Bennett sounds in fine form.



**POP**  
**MANTOVANI AND HIS ORCHESTRA**  
To Lovers Everywhere.  
London XPS 598

The perennial best selling maestro offers another highly lush and melodic set dedicated to lovers and should continue his string of chart successes in this country. Among the outstanding cuts are "I Can't Stop Loving You," "The Way You Look Tonight," "September Song" and "Tea for Two."



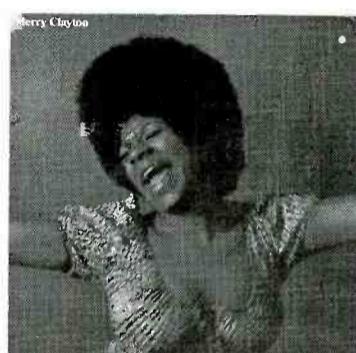
**POP**  
**ROD MCKUEN—**  
Grand Tour—Recorded Live.  
Stanyon 2XS 1947 (Warner Bros.)

Six live performances, in London, Vienna, as well as the U.S. provide the contents for this specially priced two-record set. McKuen, with conductor Arthur Greenblatt's strongly felt assistance, is at his most affecting in his familiar repertoire of songs, poems and movie themes, and his repartee with the audience was warmly appreciated.



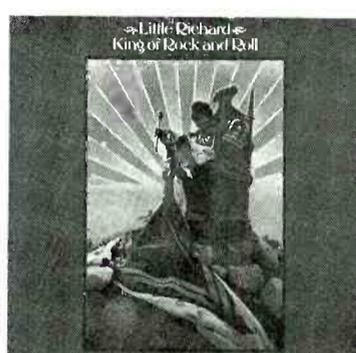
**POP**  
**T. REX—**  
Electric Warrior.  
Reprise RS 6466

T. Rex is now the hottest group in England (consistent No. 1 singles). With the group and the company taking great promotional interest in this album, it won't be long before America also starts bopping to Marc Bolan's uniquely entertaining cosmic visions. Freakiest cut: "Jeepster"; prettiest: "Life's a Gas"; funniest: "Rip-Off."



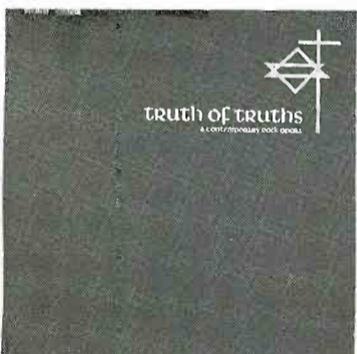
**POP**  
**MERRY CLAYTON—**  
Ode SP 77012

Merry Clayton has sung background for just about every pop recording artist around today, from the Rolling Stones on down. If a soulful gospel overtone was needed, bets are the Gimme Shelter girl was at the session. In her second solo LP effort, Miss Clayton is excellent with the material of Carole King, James Taylor and Bill Withers. Suggested cuts include "Walk On In," "Steamroller" and "Grandma's Hands." Loaded with potential to be a monster.



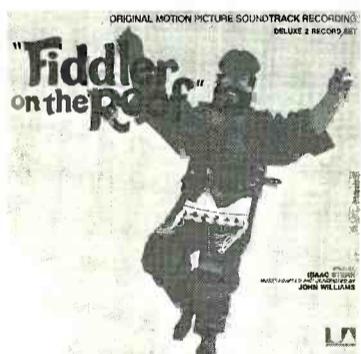
**POP**  
**LITTLE RICHARD—**  
King of Rock and Roll.  
Reprise RS 6462

Little Richard provides a highly entertaining LP whose premise, that he is the king of rock & roll, is backed by some solid authentic performances. Musically Little Richard is very much alive and his self-mocking humor is ever present. "Joy to the World," "Brown Sugar," "Born on the Bayton," "I'm So Lonesome I Could Cry" and the title songs are highlights.



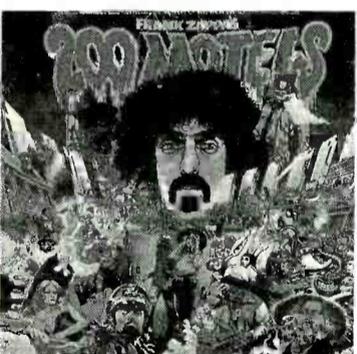
**POP**  
**VARIOUS ARTISTS—**  
Truth of Truths.  
Oak OR 1001

Producer Ray Ruff has a commercial winner in this super, de luxe two-record rock opera production, the first musical adaptation of the Bible in its entirety. Four years of work by seven composers and featuring a cast of over 100 musicians and voices, the superb production lends itself to stage and films. Strong cuts for FM and Top 40 include "Let My People Go," "Forty Days and Forty Nights" and "Resurrection."



**SOUNDTRACK**  
**ORIGINAL SOUNDTRACK—**  
Fiddler on the Roof.  
United Artists UAS 10900

The score to this long-awaited film musical has been enlarged into a two-record set by rich, extended arrangements of the popular score, with guest violinist Isaac Stern featured in the instrumental segments. The score is faithful to the original and the performers like Topol and Norma Crane contribute renditions of such favorites as "Sunrise Sunset," "If I Were a Rich Man," "Matchmaker" and "Tradition."



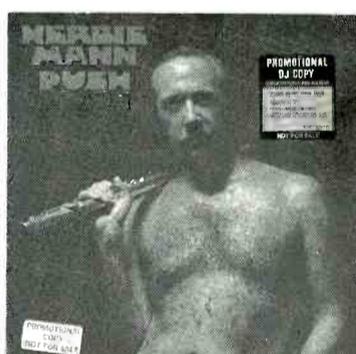
**SOUNDTRACK**  
**FRANK ZAPPA'S 200 MOTELS—**  
United Artists UAS 9956

Zappa has supplied a bizarre score to this Ringo Starr/Theodore Bikel starrer which may be about the Mothers' performing tour. The Royal Philharmonic assists the Mothers in the songs; some of the provocative titles are "This Town Is a Sealed Tuna Sandwich," "What Will This Evening Bring Me This Morning." The fans of Frank Zappa and the Mothers of Invention should be delighted.



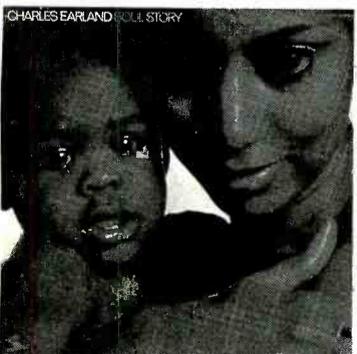
**COUNTRY**  
**THE WORLD OF MARTY ROBBINS—**  
Columbia G 30881

Columbia features Robbins in its latest specially priced two-record "World of" series. The program consists of his own early hits and standard country material, featuring such standout treatments of "The Story of My Life," "Have I Told You Lately That I Love You," "Singing the Blues," and "I'm So Lonesome I Could Cry."



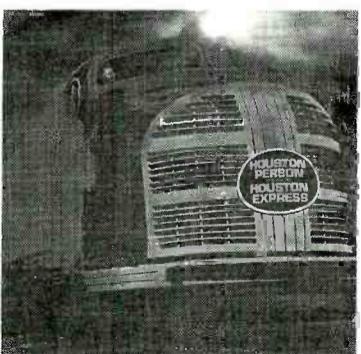
**JAZZ**  
**HERBIE MANN—**  
Push Push.  
Embryo SD 532

The boss of the flute is presented here in another great album. Mann, a household name to the jazz enthusiast, will also score big here soul & pop. The title cut is a Mann original and programming must. Also included are Marvin Gaye's "What's Going On," Aretha Franklin's "Spirit in the Dark" and Ray Charles' "What'd I Say" hits. A great production job.



**JAZZ**  
**CHARLES EARLAND—**  
Soul Story.  
Prestige 10018

A fine album, packed with flavorful material, half of which is Earland's material. "I Was Made to Love Her," a vocal hit by Stevie Wonder a while back, gets quite an instrumental treatment here and should prove to be a favorite as well as "Happy Medium." A top jazz entry.



**JAZZ**  
**HOUSTON PERSON—**  
The Houston Express.  
Prestige 10017

No question about it, Houston Person is an outstanding saxophonist and has established quite a name in the field and this album is definitely no letdown. Excellent treatment of Whitfield & Strong's "Just My Imagination" as well as the Black anthem "Lift Every Voice."

## 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.

## SPECIAL MERIT PICKS

### POP

**MASON WILLIAMS** — Sharepickers. Warner Bros. WS 1941  
Composer-performer Williams' latest offering is augmented by the diverse instrumental talents of his sundry "sharepickers": Rick Cunha, Billy Cunningham (super-fiddle) and Hal Blaine and Larry Knechtel, who never sleep. Lyrically, the most potent cuts are "Here I Am Again" and "Godsend."

**YOUNG-HOLT UNLIMITED**—Born Again. Co-tillion SD 18004  
Determining a musical bag in which to place Young-Holt is difficult. Jazz, soul and easy listening appeal is inherent as well as pop. "We've Only Just Begun" and "Save the Day," although somewhat lengthy, are recommended for programming.

**JOHN STEWART**—The Lonesome Picker Rides Again. Warner Bros. WB 1948  
Simplicity and honesty of lyric are under-

lined by the sensitive production of John's brother Mike. "All the Brave Horses," "Crazy" and "Bolinas" merit special attention, as does his latest single, "Daydream Believer." The familiar female voices belong to Kate Taylor and Jennifer.

**COLOSSEUM**—Live. Warner Bros. 2XS 1942  
Very heavy rock well executed in two specially priced live-in-concert LP's. Audible audience reaction shows that Colosseum have considerable impact in person. Notable instrumental work on "Lost Angeles" and "Skellington," each of which takes up a whole LP side.

**QUIVER**—Warner Bros. WS 1939  
Readers of liner notes and album credits will welcome this first release by Tim Renwick and cohorts. Renwick has long been one of England's most distinguished session guitarists, and here he is joined by Bruce Thomas, who plays astounding bass guitar. Possible FM airplay on "Glad I Came Around" and "Barnes County," a Loudermilk-flavored country tune.

(Continued on page 52)

Your friendly  
Neighborhood  
Record Co.  
brings you

## MELANIE

Her single:  
"Brand New Key"

NRA 4201  
b/w "(Some Say) I Got Devil"

Her album:  
"Gather Me"

NRS 47001

**NEIGHBORHOOD RECORDS**

Distributed by  
Famous Music Corp., N.Y., N.Y.  
A Gulf - Western Company



BILLBOARD

PREDICTS

NEXT WEEK'S FASTEST MOVERS

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

- THEME FROM "SHAFT" . . . Isaac Hayes, Enterprise (Stax/Volt)
- PEACE TRAIN . . . Cat Stevens, A&M
- IMAGINE . . . John Lennon, Apple
- INNER CITY BLUES (Make Me Wanna Holler) . . . Marvin Gaye, Tamla (Motown)
- THE DESIDERATA . . . Les Crane, Warner Bros.
- QUESTIONS 67 & 68/I'M A MAN . . . Chicago, Columbia
- EVERYBODY'S EVERYTHING . . . Santana, Columbia
- TWO DIVIDED BY LOVE . . . Grass Roots, Dunhill
- ABSOLUTELY RIGHT . . . 5 Man Electrical Band, Lionel (MGM)
- HAVE YOU SEEN HER . . . Chi-Lites, Brunswick
- BLESS YOU . . . Martha Reeves & the Vandellas, Gordy (Motown)
- ALL I EVER NEED IS YOU . . . Sonny & Cher, Kapp (MCA)
- BABY I'M-A WANT YOU . . . Bread, Elektra
- DON'T WANT TO LIVE INSIDE MYSELF . . . Bee Gees, Atco

ACTION Records

NATIONAL BREAKOUTS

SINGLES

- IMAGINE . . . John Lennon Plastic Ono Band, Apple 1840 (Maclen, BMI)
- HAVE YOU SEEN HER . . . Chi-Lites, Brunswick 55462 (Julio-Brian, BMI)

ALBUMS

- THREE DOG NIGHT . . . Harmony, Dunhill DSX 30108

REGIONAL BREAKOUTS

SINGLES

- SCORPIO . . . Dennis Coffey & the Detroit Guitar Band, Sussex 226 (Buddah) (Interior, BMI) (DETROIT)
- LINDA'S SONG . . . Alex Bevan, Big Tree 126 (Ampex) (Big Pumpkin/Brillyunt Sun, BMI) (CLEVELAND)
- KEEP IT IN THE FAMILY . . . Road Home, Dunhill 4285 (Trousdale/Soldier, BMI) (SEATTLE)
- GIRL I'VE GOT NEWS FOR YOU . . . Cherokee, ABC 11304 (Sherlyn, BMI) (MINN.-ST. PAUL)

ALBUMS

- MOMS & DADS . . . Rangers Waltz, GNP Crescendo GNPS 2061

Bubbling Under The HOT 100

- 101. I WANT TO PAY YOU BACK . . . Chi-Lites, Brunswick 55458
- 102. CO CO . . . Sweet, Bell 45-126
- 103. I BET HE DON'T LOVE YOU . . . Intruders, Gamble 4016
- 104. LOOKIN' BACK . . . Bob Seger, Capitol 3187
- 105. USED TO BE . . . Just Us, Atlantic 2831
- 106. WALK EASY MY SON . . . Jerry Butler, Mercury 73241
- 107. SCORPIO . . . Dennis Coffey & the Detroit Guitar Band, Sussex 226 (Buddah)
- 108. CHOKIN' KIND . . . Z.Z. Hill, Mankind 12007 (Nashboro)
- 109. FUNKY RUBBER BAND . . . Popcorn Wylie, Soul 35087 (Motown)
- 110. PAPA WAS A GOOD MAN . . . Johnny Cash & the Evangel Temple Choir, Columbia 4-45460
- 111. WALK RIGHT UP TO THE SUN . . . Delfonics, Philly Groove 169 (Bell)
- 112. EVERYBODY WANTS TO GO TO HEAVEN . . . Albert King, Stax 0101
- 113. LISA LISTEN TO ME . . . Blood, Sweat & Tears, Columbia 4-45477
- 114. I REALLY LOVE YOU . . . Davy Jones, Bell 45-136
- 115. BRAND NEW KEY . . . Melanie, Neighborhood 4201 (Paramount)
- 116. GIRL I'VE GOT NEWS FOR YOU . . . Cherokee, ABC 11304

Bubbling Under The TOP LPs

- 201. JODY MILLER . . . He's So Fine, Epic E 30659 (CBS)
- 202. FUZZ . . . Calla SC 2001 (Roulette)
- 203. FIDDLER ON THE ROOF . . . Soundtrack, United Artists UAS 10900
- 204. MADURA . . . Columbia G 30794
- 205. RANDY NEWMAN . . . Live, Reprise RS 6459
- 206. MARK LINDSAY . . . You've Got a Friend, Columbia G 39735
- 207. DIONNE WARWICKE . . . Story, Scepter SPS 2-596
- 208. 200 MOTELS . . . Frank Zappa/Soundtrack, United Artists UAS 9956
- 209. RASPUTIN'S STASH . . . Cotillion SD 9046
- 210. BUZZY LINHART . . . Time to Live Is Now, Kama Sutra KSBS 2037 (Buddah)
- 211. CROWFOOT . . . Find the Sun, ABC ABCS 745

SPECIAL MERIT PICKS

Continued from page 50

**LAZARUS**—Bearsville BR 2044 (Warner Bros.) Very pleasant folk-rock melodies and harmonies from a group that comes with the enthusiastic recommendation of producer Peter Yarrow. Honesty in the lyrics and optimism in the chords. Best cuts: "What Ever Happened," "Refugee," "Warmth of Your Eyes" and "Rivers."

CLASSICAL

**FAVORITE BRAHMS CONCERTOS**—Heifetz/Reiner/Rubinstein/Krips. RCA Red Seal VCS 7088. Certainly a good buy in a specially priced double-LP set. Excellent quality recording. Heifetz performs the Brahms "Piano Concerto in D" with Fritz Reiner and the Chicago Symphony Orchestra; the other LP is the "Piano Concert No. 2 in B Flat," with Artur Schnabel and the RCA Symphony Orchestra.

**FAVORITE BEETHOVEN CONCERTOS**—Heifetz/Munch/Rubinstein/Leinsford. RCA Red Seal VCS 7087. On a double LP are two familiar Beethoven concertos performed by the renowned soloists Heifetz and Rubenstein. Works performed are the "Emperor" Concerto and the "Violin Concerto in D." Package is designed to be accessible to a mass audience.

JAZZ

**JOHNNY HAMMOND SMITH**—What's Going On. Prestige 10015. Orce more Johnny "Hammond" Smith has added his inimitable style some of the hit tunes of the day to come up with some really cool music. Smith, who plays an exciting and refreshing organ, lends special beauty to the Jackson brothers' "I'll Be There" as well as Marvin Gaye's winner "What's Going On." A good album.

FOLK

**BERT JANSCH**—Rosemary Lane. Reprise RS 6455. As a soloist and as a member of the Pentangle, Jansch is one of the most respected and most uncompromising supporters of traditional music. His own songs are strictly in the folk vein. Very well done again; Jansch's followers will be pleased with "Tell Me What Is True Love," "Nobody's Bar," and the familiar "Reynardine."

SPOKEN WORD

**DICK GREGORY AT KENT STATE**—Poppy YPS 5600. A two-record package of Gregory's lecture recorded live at Kent State University in commemoration of the 1970 tragedy. Milton Wilson, dean of Human Relations, introduced him as a comedian, author, lecturer, actor, human being. Dick Gregory is a man with a message. An excellent introduction.

4 STAR

POPULAR

- JOHN HARTFORD**—Aereo-Plain. Warner Bros. WS 1916.
- FREDA PAYNE**—In Stockholm. USA 111.
- PENTANGLE**—Reflection. Reprise RS 6463.
- LEO KOTTKE**—Takoma. C 1024.
- HIGH COUNTRY**—Warner Bros. WS 1937.
- STARK NAKED**—RCA LSP 4592.
- HOMEGAS**—Takoma C 1026.
- JESSE FREDERICK**—Bearsville BR 2043 (Warner Bros.).
- RORY GALLAGHER**—Atco SD 33-368.
- NEW CHRISTY MINSTRELS' GREATEST HITS**—Harmony KH 30918.
- JOHNNY MATHIS**—Tenderly. Harmony KH 30917.

LOW PRICE COUNTRY

- RAY PRICE**—Release Me. Harmony KH 30919.

JAZZ

- SHIRLEY SCOTT**—The Soul Is Willing. Prestige 7845.
- MOSE ALLISON**—Western Man. Atlantic SD 1584.
- ERIC DOLPHY**—Iron Man. Douglas KZ 30873 (CBS).

RELIGIOUS

- DALLAS HOLM**—For Teens Only. Teen Zondervan. ZLP 810 (S).
- J.D. SUMNER AND THE STAMPS QUARTET**—Top of the Stamps. Heart Warming R 3145 (S).
- MICKEY HOLIDAY**—Take the Long Look. Teen ZLP 8225 (S).
- RICHARD & PATTI ROBERTS**—Amazing Grace. Light LS 5569 LP (S).

More Album Reviews on See Page 50

From The Music Capitals of the World

DOMESTIC

Continued from page 16

MIAMI

Poco will be coming to Pirates World Nov. 13. The amusement center is resuming concerts at that time under the direction of Ron Sheaverini. Stereo Deminson's group **GAME** has completed their second LP at Criteria Recording Studios and will be touring on the college circuit. . . . The Dearville Hotel's new Star Theater released a list of names which will be coming to the hotel during the winter season. "Jesus Christ, Superstar" will be appearing during the Christmas-New Year's holiday, (Dec. 23 through Jan. 2). **Andy Williams** and the **Lennon Sisters** are coming in Feb. 4 to 13; **Lena Horne** and **Alan King** are booked for the Feb. 18 to 26 slot; **Steve Lawrence** and **Edyie Gorme** plus **Milton Berle** will appear March 10 through 19; and **Tom Jones** winds up the season March 31 to April 8.

The **Four of Us** (Marcia and Phil Zugg, Jim and Dee Martin, plus Dave Miner, drummer) just completed a booking engagement at Fazio's in Fort Lauderdale. The group recently concluded a stint at the Bahamia Club, King's Inn, Freeport, Grand Bahama. They left the area for a nightclub engagement in Minneapolis.

Around the nightclub scene in Miami . . . the Newport's Seven Seas Lounge is featuring **O.C. Smith**. Coming up are **Fats Domino** and the **Mike Vetro Show**, **Wayne Cochran** and the **C.C. Riders**, **Frankie Avalon**, **Buck Ram Platters**, **Martha Reeves** and the **Vandellas**. . . . **Sir Julian** and his trio are appearing at the mid-town Miami Tom Jones Pub. . . . The English Hearth in Bal Harbour presents **Sally Bailey** on the keyboard. . . . **Ruey Rhodes**, **Thomas Crown V** and the **Will Noble Affair** sharing the spotlight at Miami Beach's Forge. . . . **Joey Ace** and the **Heads of State**, a group that held forth at the Fontainebleau Hotel last winter, now at the Rancher Lounge. . . . The zany **Richie Brothers** and **Renato Renzi** are appearing at the Beachcomber Lounge. . . . Comic **Don Sebastian**, singer/MC **Marc Leonard** and trumpeter **Jimmy Roma** are at the Tequilla Lounge in the Aztec Motel. . . . The Boom Boom Room at the Fontainebleau Hotel has reopened and is featuring **Benny Latimore** and his soul quartet.

**Myrtle Jones** is at the piano in the same room from 6 to 9 p.m. . . . **Johnny Milanese** and the **Interludes** are entertaining at the Zanzibar in the Sheraton Four Ambassadors. . . . **The Mariachis** are appearing at the Sonesta Beach Hotel, Key Biscayne. . . . And both Latin and American rhythms are provided for dancing by **El Gitana** at the Promenade Restaurant, Miamarina. . . . The Shelbourne Hotel's 007 discotheque is featuring a new entertainment policy with club dates Tuesdays and Saturdays, with the Rick Warsaw dancers on Fridays. **Luke Salem** and **Scotch on the Rocks** appear nightly.

**Ron Albert** and **Howie Albert**, young brother engineering team at Criteria Recording Studios, have co-produced two albums in the last couple of weeks. The first, in co-operation with Rick Bowen, was **Bang**, a Philadelphia group, and the second was with a trio from Uruguay called **Opa**. Mack Emerman, Criteria president, took over the board to record a session for organist **Jackie Davis** and four other musicians for an LP this week.

**San Francisco** **Joan Baez** into the U.C. Greek Theatre, Berkeley, Friday (15). . . . MCA planning to record current road version of Robert Stigwood production of "Jesus Christ Super-

star." . . . **Kapp's Sonny & Cher** at Circle Theatre, San Carlos, for three days Friday (15) through Sunday (16). . . . **The Mills Brothers** follow Tuesday (19) through Friday (24). . . . San Francisco's EST Company doing good business with a run of the **Who's** rock opera "Tommy" at S.F.'s Friends and Relations Hall. . . . **Caterina Valente** holds forth at the Venetian Room, Fairmont Hotel, through Wednesday (20).

Decca's **Virgil Fox** brings his Heavy Organ Show to Winterland, S.F., for one show on Thursday (14). This all-Bach program was recorded live by the label at New York's Fillmore East. . . . **Bill Graham** running Winterland on a regular weekend basis along with spot shows at the Berkeley Community Theatre. . . . **Blue Thumb's Dave Mason** now a Bay area resident and has started a new album for the label. . . . **The Who** will be here Dec. 12 & 13 at the Civic Center.

**Eddie Arnold** at Harrah's, Lake Tahoe, through Wednesday (13). . . . **The Nugget**, Reno, featuring **The Carol Channing** show.

PAUL JAULUS

CINCINNATI

Some 30 record retailers and distributors were guests Wednesday (6) at WLW Radio's annual "thank you" cocktail session and luncheon held at Avco's executive quarters in the Provident Tower. On hand to greet the music men were **Charles K. Murdock**, WLW Radio's general manager, and **John T. Murphy**, president of Avco Broadcasting, who explained that the purpose of the meeting was to improve relations between WLW Radio and the record distributors and to eliminate some of the annoyances that frequently crop up in the industry. Also on hand to address the group were **Khan Hamon**, WLW program director, and **Dan Clayton**, station's new music director.

**Johnny Mathis** launched the Cincinnati Symphony's Eight O'Clock series to a capacity house at Music Hall Sunday (10). **Erich Kunzel**, resident conductor, is batoning the series, which is already a complete sellout for the entire season. Maestro **Thomas Schippers**, CSO music director, will conduct the Oct. 29 Eight O'Clock concert and appear as piano soloist. Other features in the series will include **Italo Tajo**, Dec. 4; **Roberta Flack**, Jan. 22; **Al Hirt**, March 12; **Chet Atkins**, April 15, and **Pam Myers**, of "Company," and **Lee Roy Reams**, of "Applause," both Cincinnatians, May 13.

The Cincinnati Symphony Orchestra, in its first tour under the direction of **Thomas Schippers**, visits six Eastern cities between Oct. 31 and Nov. 5. First stop will be the new John F. Kennedy Center for the Performing Arts in Washington, with **Roberta Peters** as soloist. Other dates are Carnegie Hall, New York; Center Theater, Norfolk, Va.; Johnston Hall, Bethlehem, Pa.; Temple Auditorium, Wilkes-Barre, Pa., and Geneva Theater, Geneva, N.Y.

Indie record promoter **Julie Godsey** is back on the track after a freak accident which netted her a broken shoulder and put her in a cast for more than a month.

(Continued on page 62)

Delay Debate Period

Continued from page 24

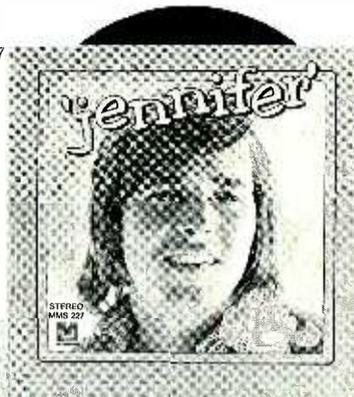
grade existing stereophonic signals in some cases to the point of making the compatible two-channel signal essentially monaural."

The station has submitted a lengthy report on tests of the Doreen Quadruplex discrete system, which it describes as highly successful and fully compatible with present monaural and stereo equipment (Billboard Aug. 1, 1971).

**Anything Bobby Sherman does is successful.**

**That's why we released his new hit single and his new hit album at the same time.**

MMS 227



MD 1045



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Then, four weeks later, you discover you've sold 500,000 pieces of product.

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Pretty soon those millions of TV viewers will be swarming to the stores for the new Bobby Sherman single.

And the new Bobby Sherman album.



Produced by Ward Sylvester for Phase I Productions.

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## LIBERACE

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"With your 6th Anniversary engagement at Oakdale you have successively smashed your own records.

"We all here pay special tribute to Liberace, 'The Great Entertainer of the World.'"

— Ben Segal and Bob Hall  
Executive Producers

The following figures tell the story:

Year	Admissions	Gross	No. Perfs.
1963	10,646	\$ 36,821.02	7
1965	15,199	61,774.53	8
1967	19,248	91,180.22	8
1969	20,002	109,469.36	7
1970	20,161	113,749.55	8
1971	20,663	114,943.29	6
	105,919	\$527,937.97	44

THE MUSIC CENTER—Los Angeles, Calif.

"The Music Center is home for Liberace. The public has said so for the past two years and we are looking forward to a 3rd sold-out season."

— Jack Present  
Music Center Presentations

WARWICK MUSICAL THEATRE, Warwick, R.I.

"Dear Lee:

"THE KING STILL REIGNS!

"Records are meant to be broken . . . but, every year? Your engagement was the first time in the history of the theatre that a performer played 11 performances during one season and sold out each one—and 3 weeks in advance!"

—"Buster" Bonoff  
Producer

STARLIGHT MUSICAL THEATRE, Indianapolis, Ind.

"Dear Liberace:

"Your \$105,300. set an all time high for one week in the history of our theatre and we here at Starlight are deeply grateful."

— Robert L. Young, Jr.  
General Manager

MILL RUN THEATRE—Chicago, Ill.

"Dear Lee . . .

"Thanks to you, my secretary is ready to quit—what with 10 to 20 calls a day saying 'You must get us in to see Liberace.'

"This is a happy complaint. If I had a few more engagements a year like yours I would be a lot wealthier and I could afford to hire more people to screen me from my phones."

— Gerald S. Kaufman  
Mill Run Theatre

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October 22, 23 ADELAIDE, AUSTRALIA  
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October 25-27 SYDNEY, AUSTRALIA  
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October 28, 29 BRISBANE, AUSTRALIA  
Festival Hall

November 11-24 JOHANNESBURG, SOUTH AFRICA  
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California



## THE SECOND COMING

... is in the November 6 issue of Billboard.

For the second straight year — the year of The Jesus Movement in Rock — Billboard unfolds "The Greatest Story Ever Told".

**ROCK NOW.** The Billboard Special that explores the very soul of Rock. Where it's been, where it's going and where it's at — now!

Including profiles and interviews with the artists and producers who spread the word of rock throughout the land. Insight into the citadel's of sound, personal appearances — tape, disk, cassette, cartridge, radio — all built on the rock of today's pop music.

**ROCK NOW.** The gospel more than 34,000 followers are waiting to read. The issue created to enlighten your mortal customers in the market place of rock music.

See the second coming of **ROCK NOW** materialize in the November 6 issue of Billboard, the bible of the music-record-tape industry.

Advertising deadline: October 20, 1971 A.D.

Spread your word throughout the land. Contact our apostles at any one of the following Billboard sales offices:

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LONDON, LONDON W.1  
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437-8090

MILAN, ITALY  
Pizzale Loreto 9  
28-29-158

TOKYO, JAPAN  
Shin-Nichibo Building 2-1,  
1-Chome Sarugaku-Cho,  
Chiyoda-Ku.  
294-76-22

Cast your bread upon the waters of **ROCK NOW** and reap the harvest of Billboard's readership. **AMEN.**



## From The Music Capitals of the World

### TORONTO

CRTC vice chairman **Harry Boyle** has been added to the list of guest speakers at the forthcoming **Bob Hamilton** Radio Clinic on Whistler's Mountain near Vancouver (23-24). . . . Procol Harum's **Gary Brooker** will arrive in Edmonton two days prior to the group's appearance with the Edmonton Symphony Orchestra for rehearsals—Booker is now working on charts for the Nov. 18 concert. The Edmonton Symphony will also feature **Lennie Breau**, **Mason Williams**, **Rod McKuen** and **Brent Titecomb** in concert this season. . . .

A & M's **Mimi Farina** and **Tom Jans** have been added to the **Cat Stevens** tour. . . . **Dick Damron** in Toronto this month to cut an album at RCA for the Damon label, which is distributed by MCA. . . . Polydor's **Allan Katz** is working new albums by **Tax Free**, **Link Wray** and **Isaac Hayes**. The label has pulled "God Out West" from the Link Wray album.

The latest **Neil Diamond** LP, "Stones," will be released later this month, according to MCA's **Al Matthews**. . . . **Rita Coolidge** and the **Dixie Flyers** will embark on a cross-Canada tour next month. . . . The Rain single of "Out of My Mind" has been picked up by Bell Records in the U.S.—side was produced by **Greg Hambleton**.

The new **Steel River** single is called "Mexican Lady" and it will be shipped in two weeks. Van Records has two new singles—"Up-town" by **Paul Martin** and "Katie's Bar" by **Bat**. . . . A & M's West Coast sales and promotion director, **Liam Mullin**, in Toronto this week for **Cat Stevens** concert. . . . **Harry Hinde** now producing former Nimbus group, the **Copper Penny**. . . . Ampex a&r director **John Driscoll** finishing off debut album by **Young**. . . . Two-week delay on GRT album by **Moe Koffman**. . . . Several labels competing for the rights to the Metro-media label from the U.S.

RITCHIE YORKE

### MEXICO CITY

AMPROFONO (the Mexican Association of Phonograph Producers) celebrated its anniversary with a party hosted by president **Luis Baston**. . . . **Nancy Wilson**, **Roger Williams** and **Vikki Carr** signed by impresario **Rogelio Villareal** to perform in Monterey City rather than Mexico City, owing to a high ticket price in the latter. . . . "Mammy Blue" is being promoted by three local companies: Orfeon with a Pop Tops version, RCA with **James Darren** and Gamma with **Joel Dayde**. In addition, several local versions of the song are in preparation.

The Chicana wave is growing with more local groups recording in English. Heading the movement are **La Revolucion de Emiliano Zapata**, **Love Army**, **La Tribu**, **El Ritual**, **Three Souls on My Mind**, **Los Locos**, **La Division del Norte**, **Dug Dugs**. . . . **Enrique Guzman** has returned to recording after a year's absence on Peerless, singing "En Ese Mismo Lugar." . . . **Cesar Costa** is recording in Madrid and will rerecord some of his Mexican material in English. This session will take place in London. . . . Musart has released the **Ike and Tina Turner** Carnegie Hall concert. ENRIQUE ORTIZ

### BARCELONA

**Danny Daniel** (previously with Columbia Espanola) has signed an exclusive contract with Spanish EMI, as composer and singer. . . . **Jimmy Frey** (Ekipo) appeared on Spanish TVE recently when he sang "Nina de Ojos Gitanos" (Gypsy-eyed girl), the title of his soon-to-be-released single. . . . EMI pop group **Shock** goes to Paris this month to promote its recording of "No se Puede Ser Superman" (One Can't Be Superman). Shock is to appear on the ORTF TV show "Pop 2." . . . **Manuel Salguero** (Ekipo) has a new record on the market—"Donde, Done?" (Where, Where?) coupled with a Spanish version of "The Fool on the Hill" (retitled "La Playa Vacía").

DOLORES ARACIL

## Canada Executive Turntable

The Canadian Radio-Television Commission has announced the appointment of **Monique Coupal** as acting secretary of the Commission. Miss Coupal was formerly legislative counsel to the president of the Privy Council, and assistant-secretary and legal adviser to the Royal Commission on the Status of Women in Canada. She is a member of the Bar of the Province of Quebec, and the Canadian Bar Association.

### Biscuit Boy UK Tour Set

TORONTO — Daffodil's **King Biscuit Boy** leaves for an extended tour of Britain and Europe Oct. 20. Some 30 U.K. dates have been set. The artist will appear with three members of the recently split-up **Savoy Brown**, now known as **Brandy Wine**.

The dates were booked by **Jim Simpson** of **Big Bear Management** in conjunction with **Paramount Records U.K.** and **EMI's Brian Hopkins**.

On Dec. 5 **Biscuit** will undertake a tour of Germany, Belgium, Sweden, Holland, Denmark and France. He has already been booked for the top-rated German TV show, **Best Club**.

### Global Records In Expansion

STUTTGART—Global Records chief **Peter Kirsten** is expanding his company. On Oct. 1, **Peter Deurba**, formerly press officer at **Deutsche Vogue**, Cologne, became Global's label manager.

At the same time, **Kirsten** started a new company, together with Austrian music publisher **Josef Hochmut**, called **Global Music Austria**. **Global Music Austria** represents all firms within the **Global Group**, including **Altus Music Publishing**, **Fanfare Publishing** and **Carrera**.

### Polydor Canada Signs Tapestry

MONTREAL—Polydor Records has signed Montreal-based group, **Tapestry**, to a worldwide recording contract. The group, managed by **Kevin Hunter Associates** (which also handles the **Bells**), have recently appeared in Montreal, Vermont, Virginia and Toronto. **Tapestry's** first single, produced by the **Bells' Cliff Edwards**, is called "Love Me Brother."

A national promotion campaign has been set by Polydor promotion director, **Allan Katz**, including a coast-to-coast tour of key radio stations.

### GRT Canada Film Rights

TORONTO—GRT of Canada has obtained the Canadian distribution rights for the soundtrack of **Ivan Reitman's** new film, "Foxy Lady."

The movie score was written and produced by **Doug Riley**, and features **Terry Black**, **Rhonda Silver**, musicians from **Doctor Music** and other prominent Toronto players.

GRT hosted a special screening of the film this week.

## Maple Music Junket —CRMA Pledges \$\$

MONT GABRIEL, Quebec—A plan to bring a contingent of European press corps to Canada next spring to view the booming Canadian music scene at first hand received a tremendous boost here this week.

The Canadian Recording Manufacturers' Association, at a meeting in this Laurentians ski resort, agreed to co-sponsor the plan—which has been called the **Maple Music Junket**—and also pledged the sum of \$20,000 to aid in its organization.

The total cost of the junket would be in the vicinity of \$45,000, and it is hoped that this week's endorsement by the Canadian majors will pave the way for government subsidization.

Several government departments have already indicated interest in the **Maple Music Junket**.

The full proposal, along with the **CRMA** pledge, will be forwarded in the next few days to the Secretary of State, the Canadi-

an Radio Television Commission, the Department of Industry Trade and Commerce, Canada Council and the Canadian Travel Bureau. It will also be sent to the two performing rights societies, **BMI** and **CAPAC**.

When first announced, managers **Don Hunter** (the **Guess Who**) and **Tom Wilson** (Ocean), each pledged \$1,000 and the services of their artists to the **Maple Music Junket**.

It will be held in Toronto next spring.

Following the **CRMA** meeting, the body appointed a junket committee consisting of **Capitol's Arnold Gosewich**, **Lee Farley of Quality**, **Polydor's Everett Garretsen**, and **Fred Willmott of Columbia**.

As soon as replies are received from government departments, the **CRMA** committee will meet with various other members of the industry and an executive planning committee will be formed.

## RCA's Toronto Studios Reach Record Level

TORONTO — RCA's Toronto studios reached an all-time record in booking during this summer, according to **Norma Barnett** of RCA's a&r department.

Among the highlights of the summer were **Randy Bachman's** production work for **Kinney Music**. **Bachman** cut both **Brave Belt** and **Spriggs and Bringle** at RCA. The new **Glass Bottle** single was cut here, and **Laurie Bower** is recording his latest album for the **Canadian Talent Library** with RCA's **George Semkiw** producing. The new **Harry Belafonte** album

was cut in Toronto, and the **Mercy Brothers** are now laying down tracks for a Christmas single.

Arranger **Ben McPeck** has just completed an album for RCA, "Ben McPeck's Latest Fling at the Record Scene." Also scheduled is the **Carlton Showband's** latest LP, "Sing Irishman Sing."

The Quebec scene has RCA's **French Canadian a&r** department producing French covers of English hit songs, the latest being "Rainy Jane" (now called "Ne T'En Va Pas") and "If Not for You" ("Tu Peux Partir").

## EMI Survey Reveals Global Picture: Mkt Share, Profit, Loss

• Continued from page 57

lion in 1972-73, based on sales of \$56.4 million.

Turning to Capitol, possibility of a return to a break-even situation before tax and interest this year is mentioned together with a probable \$4.8 million contribution to profits in 1972-73.

The "dramatic decline" in Capitol's earnings is related significantly to the operation of rack jobbers in America, who during the past two years have returned "well over 20 percent" of all records received. "Capitol's experience has probably been worse than this," the report comments.

Also noted is the way other companies — **Kinney**, **CBS** and **ABC-Dunhill** are mentioned — "have the personalities . . . with greater flair to identify and attract the up-and-coming artist."

A policy of releasing new product on a hit-or-miss basis is also referred to, as is the sales record of the **Beatles** in masking the underlying cost involved in such an exercise.

Another aspect of Capitol's decline is the performance of **Merco**, Capitol's own rackjobbers, which is "understood to have turned in a loss of some \$9.6 million pre-tax in 1970-71," mainly as a result of a failure of the distribution setup and the introduction of computerized stock control which has "magnified distribution problems."

The management of **EMI** is described as having "a less than complete idea of the depth and spread of problems that lay hidden in Capitol during the halcyon days," but a much closer control by **EMI** in the management and control of the U.S. subsidiary is anticipated, instanced by the appointment of **Bhaskar Menon** as president with a view to "tighten-

ing up cost control quickly and effectively."

Another aspect of **EMI's** activities, not generally known, yet revealed in the report, is that the manufacturing activities of the tape division are in the joint ownership of **EMI** and **Philips**, with each company controlling operations in its own country. The range of products covered by the U.K. company comprises magnetic tape for computers, instrumentation, professional and domestic use.

A loss of \$1.2 million in 1969-70 reflected "technical problems in tape manufacture causing a high percentage of goods being returned as sub-standard."

### UA France Artists Visit

PARIS—Liberty/United Artists-France group artists shortly to appear in France — **Miles Davis** (Paris, Oct. 25 and 27; in Bordeaux, Nov. 11, and Lyons, Nov. 18); **Frank Zappa** (Paris, Dec. 12), and the **Groundhogs** are scheduled to arrive during the third week of December. **Liberty/United Artists-France** Director **Addy Adamis** announced.

### Spanish Int'l Jazz Fest Set

LISBON—The first International Jazz Festival will be held in Cascais on Nov. 20-21. Among artists and groups who will be appearing are the **Miles Davis Quartet**, **Ornette Coleman Quartet** and the **Giants of Jazz** (**Dizzy Gillespie**, **Thelonious Monk**, **Art Blakey**, **Sonny Stitt**, **Kai Winding** and **Al McKibbon**).



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IPX - 10

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# BMI Writers, Publishers Cited

• Continued from page 10

The 84 BMI award-winning country songs, their writers and publishers, are:

**All for the Love of Sunshine**

Lalo Schifrin  
Mike Curb  
Harley Hatcher  
Hastings Music Co.

**All I Have to Do Is Dream**

Boudleaux Bryant  
House of Bryant Publications

**Amos Moses**

Jerry Hubbard Reed  
Vector Music Corp.

**Angels Don't Lie**

Dale Noe  
Acclaim Music, Inc.

**Biloxi**

Larry Kingston  
Window Music, Inc.

**By the Time I Get to Phoenix**

Jim Webb  
Rivers Music Co.

**Can You Feel It**

Bobby Goldsboro  
Detail Music, Inc.

**Coal Miner's Daughter**

Loretta Lynn  
Sure-Fire Music Co., Inc.

**Come Sundown**

Kris Kristofferson  
Combine Music Corp.

**Daddy Was an Old Time**

Preacher Man  
Dolly Parton  
Dorothy Jo Hope  
Owepar Publishing, Inc.

**Don't Cry Daddy**

Mac Davis  
Elvis Presley Music, Inc.  
B-n-B Music, Inc.

**Don't Keep Me Hanging On**

Sonny James  
Carole Smith  
Marson, Inc.

**Dream Baby (How Long Must I Dream)**

Cindy Walker  
Combine Music Corp.

**Everything Is Beautiful**

Ray Stevens  
Ahab Music Co., Inc.

**Endlessly**

Clyde Otis  
Brook Benton  
Vogue Music, Inc.

**Flesh and Blood**

Johnny Cash  
House of Cash, Inc.

**For the Good Times**

Kris Kristofferson  
Buckhorn Music Publishing, Inc.

**Gentle On My Mind**

John Hartford  
Glaser Publications, Inc.

**Georgia Sunshine**

Jerry Hubbard Reed  
Vector Music Corp.

**A Good Year for the Roses**

Jerry Chesnut  
Jerry Chesnut Music

**Green Green Grass of Home**

Curly Putman  
Tree Publishing Co., Inc.

**He Loves Me All the Way**

Carmol Taylor  
Billy Sherrill  
Norris Wilson  
Algee Music Corp.

**Heart Over Mind**

Mel Tillis  
Cedarwood Publishing Co., Inc.

**Hello Darlin'**

Conway Twitty  
Twitty Bird Music Co.

**Help Me Make It Through the Night**

Kris Kristofferson  
Combine Music Corp.

**Humphrey the Camel**

Jack Blanchard  
Back Bay Music

**I Can't Be Myself**

Merle Haggard  
Blue Book Music

**I Can't Believe That You've**

**Stopped Loving Me**  
Dallas Frazier  
Arthur Leo Owens  
Blue Crest Music, Inc.  
Hill and Range Songs, Inc.

**I Can't Stop Loving You**

Don Gibson  
Acuff-Rose Publications, Inc.

**I Do My Swinging At Home**

Billy Sherrill  
Algee Music Corp.

**I Never Once Stopped**

**Loving You**  
Bill Anderson  
Jan Howard  
Stallion Music, Inc.

**I Never Picked Cotton**

Charlie Williams  
Bobby George  
Freeway Music Corp.  
Central Songs, Inc.

**If I Ever Fall In Love With**

**A Honky Tonk Girl**  
Tom T. Hall  
Newkeys Music, Inc.

**Is Anybody Goin' To**

**San Antone**  
Dave Kirby  
Glenn Martin  
Tree Publishing Co., Inc.

**It's Only Make Believe**

Conway Twitty  
Jack Nance  
Marielle Music Publishing Corp.

**Jesus Take A Hold**

Merle Haggard  
Blue Book Music

**Joshua**

Dolly Parton  
Owepar Publishing, Inc.

**Kansas City Song**

Red Simpson  
Buck Owens  
Blue Book Music

**Kentucky Rain**

Dick Heard  
Eddie Rabbitt  
Elvis Presley Music, Inc.  
S-P-R Music Corp.

**King of the Road**

Roger Miller  
Tree Publishing Co., Inc.

**Long Long Texas Road**

Dennis Linde  
Combine Music Corp.

**Louisiana Man**

Doug Kershaw  
Acuff-Rose Publications, Inc.

**Me and Bobby McGee**

Kris Kristofferson  
Fred Foster  
Combine Music Corp.

**Mornin' Mornin'**

Dennis Linde  
Combine Music Corp.

**Mule Skinner Blues**

Jimmie Rodgers  
George Vaughn  
Peer International Corp.

**My Elusive Dreams**

Curly Putman  
Billy Sherrill  
Tree Publishing Co., Inc.

**My Love**

Tony Hatch  
Duchess Music Corp.

**My Woman, My Woman, My Wife**

Marty Robbins  
Mariposa Music, Inc.

**No Love At All**

Wayne Carson Thompson  
Johnny Christopher  
Rose Bridge Music, Inc.  
Press Music Co., Inc.

**Oh, Lonesome Me**

Don Gibson  
Acuff-Rose Publications, Inc.

**Oh, Pretty Woman**

Roy Orbison  
William M. Dees  
Acuff-Rose Publications, Inc.

**One Minute Past Eternity**

William E. Taylor  
Stanley Kesler  
Hi-Lo Music, Inc.  
Varia Publishing Co.

**The Pool Shark**

Tom T. Hall  
Newkeys Music, Inc.

**Release Me**

Eddie Miller  
W. S. Stevenson  
Four Star Music Co., Inc.

**Rise and Shine**

Carl Perkins  
Cedarwood Publishing Co., Inc.

**Rocky Top**

Boudleaux Bryant  
Felice Bryant  
House of Bryant Publications

**(I Never Promised You A)**

**Rose Garden**  
Joe South  
Lowery Music Co., Inc.

**Ruby Don't Take Your Love**

**To Town**  
Mel Tillis  
Cedarwood Publishing Co., Inc.

**Run Woman Run**

Ann Booth  
Duke Goff  
Dan Hoffman  
Algee Music Corp.

**She's A Little Bit Country**

Harlan Howard  
Wilderness Music Publishing Co.

**Singing My Song**

Tammy Wynette  
Billy Sherrill  
Glenn Sutton  
Al Gallico Music Corp.

**Stand By Your Man**

Tammy Wynette  
Billy Sherrill  
Al Gallico Music Corp.

**Stay There Till I Get There**

Glen Sutton  
Al Gallico Music Corp.

**The Straight Life**

Sonny Curtis  
Viva Music, Inc.

**Sunday Mornin' Comin' Down**

Kris Kristofferson  
Combine Music Corp.

**The Taker**

Kris Kristofferson  
Shel Silverstein  
Combine Music Corp.

**Talk About the Good Times**

Jerry Reed  
Vector Music Corp.

**Tennessee Bird Walk**

Jack Blanchard  
Back Bay Music

**That's How I Got to Memphis**

Tom T. Hall  
Newkeys Music, Inc.

**There Goes My Everything**

Dallas Frazier  
Blue Crest Music, Inc.  
Husky Music Co., Inc.

**There Must Be More to Love**

**Than This**  
William E. Taylor  
LaVerne Thomas  
Varia Publishing Co.  
Chimneyville Music  
Publishing Co., Inc.  
De Capo Music, Inc.

**A Thing Called Love**

Jerry Reed  
Vector Music Corp.

**Tom Green County Fair**

Dennis Linde  
Combine Music Corp.

**Tomorrow Never Comes**

Ernest Tubb  
Johnny Bond  
Noma Music, Inc.

**True Love Is Greater**

**Than Friendship**  
Carl Perkins  
Ensign Music Corp.  
Cedarwood Publishing Co., Inc.

**Tulsa**

Wayne Carson Thompson  
Earl Barton Music, Inc.

**Watching Scotty Grow**

Mac Davis  
B-n-B Music, Inc.

**We're Gonna Get Together**

Buck Owens  
Blue Book Music

# Pye U.K. Abolish 5 Percent Returns

LONDON — Pye will abolish 5 percent dealer returns from the beginning of November and replace the allowance with a graduated discount plan devised as an incentive to bulk ordering which may bring about the formation of dealer-cooperatives.

Blueprinted by marketing director Colin Hadley and announced to the sales force at the company's conference in Jersey, the discount program is built around the value of the delivery advice note from the minimum order level of \$12.

Orders up to \$71.99 will qualify for a 36½ percent discount. On orders between \$72 and \$191.99 the discount will be 38 percent, climbing to 40 percent for \$192-\$383.99; 42 percent for \$384-\$719.99 and hitting a 44 percent maximum for orders of \$720 upwards.

The plan will appeal most directly to the multiples and retail disk chains, the immediate candidates for top discounts providing they switch to centralized buying and handle their own distribution to individual sales points. However, the smaller dealers will not be ruled out and Pye is anxious to see the formation of bulk-buying consortiums where orders are placed on a collaborative basis which utilizes one delivery point, thus taking advantage of the higher discount structures.

The Pye scheme has been devised with a twofold objective—to meet the trade's need for increased margins and to discourage dealers from placing small or-

ders, either by joining forces with other traders, or through more accurate planning of long-term requirements, particularly in stocking up for the Christmas market.

Hadley admitted that if the trade failed to take advantage of Pye's new strategy, the majority of orders as at present placed would only derive a marginal increase in discounts. However, he expressed his confidence that there will be a positive and favorable reaction based on a preliminary sample of retailers' opinions in advance of deciding to implement the scheme.

Pye will be notifying the trade this week of its intentions and dealers will have until next March to return unsold product.

## Poulain Forms Pub-Prod Co

PARIS—Andre Poulain, former a&r and international manager with Polydor France and latterly RCA France, has formed his own independent publishing-production company, EDIMAP.

First titles are Colin Verdier's "Avant l'Heure, C'est Pas l'Heure," and the Delanoe-Bonnet "Ca, C'est La Vie" by Jean-Claude Pascal, both on the Atlantic label, distributed by Kinney-Filipacchi.

Poulain is also co-publishing, with Herve Bergerat, the new French group Catharsis (Disques Saravah) the title "Masq," and has rights on "Un Gros Calin" by Sophie Makhno on Sonopresse.



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(Continued on page 72)

# HITS OF THE WORLD

## AUSTRALIA

(Courtesy Go Set)

- This Week**
- 1 DADDY COOL—Drummond (Fable)
  - 2 I DID WHAT I DID FOR MARIA—Tony Christie (MCA)
  - 3 HE'S GONNA STEP ON YOU AGAIN—John Kongos (EMI)
  - 4 DON'T PULL YOUR LOVE—Hamilton, Joe Franks & Reynolds (Probe)
  - 5 EAGLE ROCK—Daddy Cool (Sparmac)
  - 6 L.A. INTERNATIONAL AIRPORT—Susan Raye (Capitol)
  - 7 COME BACK AGAIN/JUST AS LONG AS WE'RE TOGETHER—Daddy Cool (Sparmac)
  - 8 SWEET HITCHHIKER—Creedence Clearwater Revival (UA)
  - 9 NEVER ENDING SONG OF LOVE—Delaney & Bonnie (Atlantic)
  - 10 IT'S TOO LATE—Carole King (A&M)

## AUSTRIA

- This Week**
- 1 CO-CO—Sweet (RCA)
  - 2 BORRIQUITO—Peret (Ariola)
  - 3 ICH WILL DIR HELFEN—Peter Alexander (Ariola)
  - 4 GET IT ON—T. Rex (Ariola)
  - 5 LOVE STORY—Francis Lai (EMI/Columbia)
  - 6 SCHOEN IST ES AUF DER WELT ZU SEIN—Roy Black and Anita (Polydor)
  - 7 JA, DER EIFELTURM—Severine (Ariola)
  - 8 WILLST D UMIT MIR GEHN?—Daliah Lavi (Polydor)
  - 9 HAL ICH DIR HEUTE SCHON GESAGT, DASS ICH DICH LIEBE—Chris Roberts (Polydor)
  - 10 NEVER ENDING SONG OF LOVE—New Seekers (Philips)

## BELGIUM

(Courtesy: Humo)

- This Week**
- 1 MAMMY BLUE—Pop Tops (CBS)
  - 2 BORRIQUITO—Peret (Supreme)
  - 3 MANUELA—Jacques Herb (11 prov.)
  - 4 SOLEY SOLEY—Middle of the Road (RCA)
  - 5 AAN MIJN DARLING—Will Tura (Palette)
  - 6 VAARWEL EN TOT WEERZIENS—Paul Severs (Start)
  - 7 BLOSSOM LADY—Shocking Blue (Pink Elephant)
  - 8 HELP—Tony Ronald (Ariola)
  - 9 MEISJE VAN MIJN LEVEN—Jimmy Frey (Philips)
  - 10 ZEVEN ANJERS, ZEVEN ROZEN—Willy Somers (Vogue)

## BELGIUM (French)

(Compiled by Telemoustique)

- This Week**
- 1 MAMMY BLUE—Joel Dayde
  - 2 BORRIQUITO—Peret
  - 3 THE FOOL—Gilbert Montagne
  - 4 CHE SARA—Jose Feliciano
  - 5 J'AI TANT BESOIN DE TOI—Crazy Horse
  - 6 MAMMY BLUE—Pop Tops
  - 7 JESUS—Jeremy Faith
  - 8 CO-CO—Sweet
  - 9 LUNA BLANCA—Los Lentes Rojos
  - 10 FAIS-MOI UN SIGNE—Gerard Palaprat

## BRAZIL

(Courtesy IBOPE)

- This Week**
- 1 AMADA AMANTE—Roberto Carlos (CBS)
  - 2 IF—Bread (Philips)
  - 3 OH ME, OH MY—B.J. Thomas (Top Tape)
  - 4 SINFONIA NO. 40—Waldo de Los Rios (Continental)
  - 5 TOAST AND MARMALADE FOR TEA—Tin Tin (Polydor)
  - 6 SE DEUS ME OUVISSE—Silvana (Copacabana)
  - 7 THAT'S WHAT I WANT—Square Set (CBS)
  - 8 MINHA HISTORIA—Chico Buarque (Philips)
  - 9 INDEPENDENCIA OU MORTE—Zedi (Tape Car)
  - 10 OH OH-AH AH—Los Angeles (Continental)

## BRITAIN

(Courtesy Record Retailer)

- This Last Week**
- 1 MAGGIE MAY/REASON TO BELIEVE—\*Rod Stewart (Mercury)—Koppelman/Rubin (Stewart)
  - 2 4 TWEEDLE DEE TWEEDLE DUM—\*Middle of the Road (RCA) Sunbury (G. Tosti)
  - 3 2 HEY GIRL DON'T BOTHER ME—Tams (Lowery)—Probe
  - 4 5 YOU'VE GOT A FRIEND—James Taylor (Warner Bros.)—Screen Gems-Columbia (Peter Asher)
  - 5 3 DID YOU EVER—Nancy & Lee (Reprise)—London Tree
  - 6 7 FOR ALL WE KNOW—Shirley Bassey (United Artists)—United Artists
  - 7 8 COUSIN NORMAN—\*Marmalade (Decca)—Catine (Marmalade)
  - 8 6 TAP TURNS ON THE WATER—\*C.C.S. (Rak)—Rak/C.C.S. (Mickie Most)
  - 9 14 WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)—Novalene/Blackwood (Pat & Lolly Vegas)

- 10 9 FREEDOM COME, FREEDOM GO—\*Fortunes (Capitol)—Cookaway (Cook & Greenaway)
- 11 11 LIFE IS A LONG SONG/UP THE POOL—\*Jethro Tull (Chrysalis)—Chrysalis (Ian Anderson)
- 12 18 SIMPLE GAME—Four Tops (Tamlam-Motown)—Sparta Florida (Tony Clarke)
- 13 23 BUTTERFLY—Danyel Gerard (CBS)—April
- 14 17 SULTANA—\*Titanic (CBS) April
- 15 21 ANOTHER TIME, ANOTHER PLACE—\*Engelbert Humperdinck (Decca)—Leeds/Melanie (Gordon Mills)
- 16 12 NATHAN JONES—Supremes (Tamlam-Motown)—Jobete/Carlin
- 17 10 I BELIEVE (In Love)—\*Hot Chocolate (RAK)—RAK (Mickie Most)
- 18 13 YOU DON'T HAVE TO BE IN THE ARMY TO FIGHT IN THE WAR—\*Mungo Jerry (Dawn)—Our Music (Barry Murray)
- 19 25 KEEP ON DANCING—\*Bay City Rollers (Bell)—Jewel (Jonathan King)
- 20 19 DADDY DON'T YOU WALK SO FAST—\*Daniel Boone (Penny Farthing)—Intune
- 21 26 SPANISH HARLEM—Aretha Franklin (Atlantic)—Carlin (J. Wexler/T. Dowd/A. Mardin)
- 22 24 MOON SHADOW—\*Cat Stevens (Island)—Freshwater (Paul Samwell-Smith)
- 23 29 THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Vanguard)—Feldman (Jack Lothrop)
- 24 22 SOLDIER BLUE—Buffy Sainte-Marie (Cyril Shane)—RCA (B. Ste. M./Jack Nitzsche)
- 25 20 NEVER ENDING SONG OF LOVE—\*New Seekers (United Artists)—Philips (David MacKay)
- 26 28 SUPERSTAR/FOR ALL WE KNOW—Carpenters (A&M)—Rondor (Jack Daugherty)
- 27 31 I'M LEAVIN'—Elvis Presley (RCA)—Carlin
- 28 37 TIRED OF BEING ALONE—Al Green (London)—Burlington (W. Mitchell/Al Green)
- 29 33 LOOK AROUND—\*Vince Hill (Columbia)—Famous/Chappell (Norman Newell)
- 30 16 I'M STILL WAITING—D. Ross (Jobete/Carlin)—Tamlam-Motown (Deke Richards & Hal Davis)
- 31 27 IT'S TOO LATE—Carole King (Screen Gems/Columbia)—A&M (Lou Adler)
- 32 15 BACK STREET LUV—\*Curved Air (Blue Mountain)—Warner Bros. (Curved Air)
- 33 44 BRANDY—\*Scott English (Horse)—Screen Gems-Columbia/Grathle (Dave Bloxham)
- 34 38 PUT YOURSELF IN MY PLACE—Elgins (Tamlam-Motown)—Jobete/Carlin
- 35 48 MAMMY BLUE—Los Pop Tops (A&M)—Carlin (A. Milhaud)
- 36 36 MAMY BLUE—\*Roger Whittaker (Columbia)—Carlin (Denis Preston)
- 37 34 WHEEL LOVE COMES ROUND AGAIN—\*Ken Dodd (Melanie)—Columbin (John Burgess)
- 38 49 LADY LOVE BUG—\*Clodagh Rogers (RCA)—Kangaroo (Kenny Young)
- 39 35 CHIRPY CHIRPY, CHEEP CHEEP—\*Middle of the Road (RCA)—Flamingo (G. Tosti/I Greco)
- 40 30 WHAT ARE YOU DOING SUNDAY—Dawn (Bell)—Carlin (Tokens & Dave Appel)
- 41 — THE LIGHTNING TREE—\*Settlers (York)—Chewson (T. Couch)
- 42 39 MY WAY—Frank Sinatra (Reprise)—Shapiro/Bernstein (Don Costa)
- 43 — ALEXANDER GRAHAM BELL—\*Sweet (RCA)—Chinnichap/RAK (Phil Wainman)
- 44 — READY OR NOT HERE I COME—Delfonics (Bell)—Carlin (Stan & Bell Prod.)
- 45 50 AT THE TOP OF THE STAIRS—\*Formations (Mojo)—Chappell (Leon Huff)
- 46 42 REMEMBER—\*Rock Candy (MCA)—KPM (Zack Laurence)
- 47 32 LET YOUR YEAH BE YEAH—\*Pioneers (Island)—Trojan (J. Cliff/S. Crooks)
- 48 — MY LITTLE GIRL—\*Autumn (Pye)—Screen Gems/TR (Alshire Prod.)
- 49 40 AMAZING GRACE—Judy Collins (Elektra)—Harmony (Mark Abramson)
- 50 — RIDERS ON THE STORM—Doors (Elektra)—Rondor (Bruce Botnick/Doors)

## DENMARK

(Courtesy Danish Group IFPI)

- This Week**
- 1 SCHOEN IST ES AUF DER WELT ZU SEIN—Roy Black & Anita Hegerland (Polydor)—Intersong
  - 2 BUTTERFLY—Danyel Gerard (CBS)—April
  - 3 FIRE AAR—\*Ole T. Nielsen (CBS) April
  - 4 TOM TOM TURN AROUND—New World (Columbia)—Stig Anderson
  - 5 HELLIG HERLIG—Klaus & Servants (RCA)—Winckler
  - 6 FLIRT (SAMME STED SAMME TID)—Gitte Haenning (HMV)—Imudico
  - 7 POUR UN FLIRT—Michel Delpech (Barclay)—Imudico
  - 8 CO-CO—Sweet (RCA)—Stig Anderson
  - 9 I DID WHAT I DID FOR MARIA—Tony Christie (MCA)—Imudico
  - 10 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Imudico

## ITALY

(Courtesy Discografia Internazionale)

- This Last Week**
- 1 TANTA VOGLIA DI LEI—\*I Poo (CBS)—Melodi
  - 2 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA)—RCA
  - 2 EPPUR MI SON SCORDATO DI TE—\*Formula 3 (Numero Uno)—Acqua Azzurra
  - 4 WE SHALL DANCE—Demis (Philips)—Alfiere
  - 5 AMORE CARO, AMORE BELO—\*Bruno Lauzi (Numero Uno)—Numero Uno
  - 6 ERA BELLA—\*I Profeti (CBS)—April Music
  - 7 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Voce del Padrone
  - 8 DIO MIO NO—\*Lucio Battisti (Ricordi)—Acqua Azzurra
  - 9 IO E TE—\*Massimo Ranieri (CGD)—Apollo
  - 10 DJAMBALLA—\*Augusto Martelli (Cinevox)—Cinevox
  - 11 NON TI BASTA VO PIU'—\*Patty Pravo (Philips)—RCA
  - 12 PENSIERI E PAROLE—\*Lucio Battisti (Ricordi)—Acqua Azzurra
  - 13 DOMANI E' UN ALTRO GIORNO—\*Ornella Vanoni (Ariston)—Palace Italia
  - 14 I AM . . . I SAID—Neil Diamond (Uni)—Melodi
  - 15 VENDDO CASA—\*I Dik Dik (Ricordi)—Acqua Azzurra
  - 16 THE FOOL—Gilbert Montagne (CBS)—Fragola Blu
  - 17 MOZART—Sinf. N. 40—Valdo De Los Rios (Carosello)—Curci
  - 18 AMOR MIO—\*Mina (PDU)—Acqua Azzurra/PDU
  - 19 FIRE AND ICE—Demis (Philips)—Alfiere
  - 20 APRI LE TUE BRACCIA E ABBRACCIA IL MONDO—\*Mino Reitano (Durium)—Fiumara
  - 21 SWEET HITCH-HIKER—Creedence Clearwater Revival (America)—Ariston/Palace
  - 22 PECCATO—\*Wess (Durium)—Durium
  - 23 LOVE STORY—Francis Lai (Paramount)—Chappell
  - 24 LA BALLATA DI SACCO E VANZETTI—Joan Baez (Original Cast)—RCA
  - 25 CASA MIA—\*Equipe 84 (Ricordi)—Fono Film

## JAPAN

(Courtesy Music Labo Co., Ltd.)

- This Week**
- 1 WATASHI NO JOYKAMACHI—\*Rumiko Koyanagi (Reprise)—Watanabe
  - 2 AME NO BALLADE—\*Masayuki Yhara (Union)—JCM
  - 3 SAYONARA O MO ICHIDO—\*Kiyohiko Ozaki (Philips)—Nichion
  - 4 MANATSU NO DEKIGOTO—\*Miki Hirayama (Columbia)—Takarajima
  - 5 MELODY FAIR—Soundtrack (Polydor)—Intersong
  - 6 JYUNANA SAI—\*Saori Minami (CBS/Sony)—Nichion
  - 7 AME NO HI NO BLUES—\*Yuko Nagisa (Toshiba)—Takarajima
  - 8 POLYUSHKA—POLYE—Masami Naka (Victor)
  - 9 TOUT TOUT POUR MA CHERIE—Michel Poinareff (Epic)
  - 10 NAGASAKI KARA FUNE NI NOTTE—\*Hiroshi Itsuki (Minorophone)—Nichion
  - 11 KINO KYO ASHITA—\*Junji Inoue (Philips)—PMP
  - 12 HI NO ONNA—\*Shinichi Mori (Victor)—Watanabe/Ai
  - 13 SARABA KOIBITO—\*Masaaki Sakai (Columbia)—Nichion
  - 14 OMOIDE NO NAGASAKI—\*Ayumi Ishida (Columbia)—Takarajima
  - 15 BLOSSOM LADY—Shocking Blue (Polydor)—Intersong
  - 16 MINATO NO WAKAREUTA—\*Hiroshi Uchiyamada & Cool Five (RCA)—Uchiyamada
  - 17 AME NO MIDOSUJI—\*O Yan Hui (Toshiba)—UA-Japan

## CANADA

(Courtesy Maple Leaf System)

- This Week**
- 1 MAGGIE MAY—Rod Stewart
  - 2 SUPERSTAR—Carpenters
  - 3 DO YOU KNOW WHAT I MEAN—Lee Michaels
  - 4 YO YO—Osmonds
  - 5 THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez
  - 6 ONE FINE MORNING—Lighthouse

- 7 WEDDING SONG—Paul Stookey
- 8 GYPSYS, TRAMPS & THIEVES—Cher
- 9 PEACE TRAIN—Cat Stevens
- 10 SO FAR AWAY—Carole King

## MALAYSIA

(Courtesy Rediffusion, Malaysia)

- This Week**
- 1 I WOKE UP IN LOVE THIS MORNING—Partridge Family (Bell)
  - 2 GO AWAY LITTLE GIRL—Donny Osmond (MGM)
  - 3 FLYING MACHINE—Cliff Richard (EMI)
  - 4 FREEDOM—\*Straydogs (Harvest)
  - 5 SHE DIDN'T DO MAGIC—Lobo (Big Tree)
  - 6 GET IT ON—Chase (Columbia)
  - 7 SIGNS—Five Man Electrical Band (MGM)
  - 8 LIAR—Three Dog Night (Dunhill)
  - 9 DON'T PULL YOUR LOVE—Hamilton, Joe Frank & Reynolds (Dunhill)
  - 10 SWEET HITCHHIKER—Creedence Clearwater Revival (Fantasy)

## MEXICO

(Courtesy Radio Mil)

- This Week**
- 1 DOUBLE BARREL—Dave and Ansil Collins (Philips)
  - 2 LES ROIS MAGES—Shelia (Orfeon)
  - 3 MARY ES MI AMOR—Leo Dan (CBS)
  - 4 ROSA MARCHITA—Roberto Jordan (RCA)
  - 5 FELICIDAD—Victor Yturbe (Piruli) (Philips)
  - 6 PECADO MORTAL—Los Barbaros (Raff)
  - 7 BUTTERFLY—Danyiel Gerard (CBS)
  - 8 ROSAS ROJAS—Massimo Ranieri (CBS)
  - 9 QUE SEAS FELIZ—Rafael Vazquez (Musart)
  - 10 RIDERS IN THE STORM—Doors (Gamma)

## NORWAY

(Courtesy Verdens Gang)

- This Week**
- 1 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Sonora
  - 2 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Imudico
  - 3 CO-CO—Sweet (RCA)—Sweden
  - 4 BANGLA DESH—George Harrison (Apple)—Essex
  - 5 ME AND YOU AND A DOG NAMED BOO—Lobo (Philips)—Sweden
  - 6 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA)—Liberty
  - 7 SWEET HITCH-HIKER—Creedence Clearwater Revival (United Artists)—Palace
  - 8 ER DET UNDERLIG MAN LENGTER BORT IBLANDT—Gro Anita Schoenig (RCA)—Sweden
  - 9 SOLDIER BLUE—Buffy Sainte-Marie (Vanguard)—Moerk
  - 10 FUNNY FUNNY—Sweet (RCA)—Bendiksen

## POLAND

(Courtesy Music Clubs Co-Ordination Council)

- This Week**
- 1 WSZYSTKO CI KUPILEM—Romuald I Roman
  - 2 DEEP BLUE—George Harrison (Apple)
  - 3 BANGLA DESH—George Harrison (Apple)
  - 4 MONK BERRY MOON DELIGHT—Paul McCartney (Apple)
  - 5 WILL NOT GET FOOLED AGAIN—Who (Track)
  - 6 GO DOWN GAMBLIN'—Blood, Sweat & Tears (CBS)
  - 7 GOD SAVE US—Elastic Oz Band (Columbia)
  - 8 HALF MOON—Janis Joplin (Columbia)
  - 9 CO SIE STALO KWIATOM—\*Breakout (Muza)
  - 10 HEY, WILLY—Hollies (Parlophone)

## RIO DE JANEIRO

(Courtesy IBOPE)

- This Week**
- 1 OH ME, OH MY—B.J. Thomas (Top Tape)
  - 2 IMPOSSIVEL ACREDITAR QUE PERDI VOCE—Marcio Greick (CBS)
  - 3 AMADA AMANTE—Roberto Carlos (CBS)
  - 4 IF—Bread (Philips)
  - 5 FIRE AND RAIN—James Taylor (Philips)
  - 6 IT'S TOO LATE—Carole King (Odeon)
  - 7 INDEPENDENCIA OU MORTE—Zedi (Tape Car)
  - 8 ACAPULCO GOLD—Mason Dixon (Top Tape)
  - 9 RAINY DAYS AND MONDAYS—Carpenters (Odeon)
  - 10 SWEET HITCH-HIKER—Creedence Clearwater Revival (Liberty)

## SINGAPORE

(Courtesy Rediffusion Singapore)

- This Week**
- 1 NEVER ENDING SONG OF LOVE—New Seekers (Philips)
  - 2 TONIGHT—The Move (Harvest)

- 3 Won't Get Fooled Again—Who (Track)
- 4 HOW CAN YOU MEND A BROKEN HEART—Bee Gees (Polydor)
- 5 SPANISH HARLEM—Aretha Franklin (Atlantic)
- 6 DRAGGIN' THE LINE—Tommy James (Roulette)
- 7 LIAR—Three Dog Night (Stateside)
- 8 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)
- 9 SIGNS—Five Man Electrical Band—(Lionel)
- 10 I WOKE UP IN LOVE THIS MORNING—Partridge Family (Stateside)

## SOUTH AFRICA

(Courtesy Southern African Record Manufacturers & Distributors Assn.)

- This Last Week**
- 1 2 YOU—Peter Maffay (Gallo)—Ardmore & Beechwood (Gallo)
  - 2 1 CO-CO—Sweet (RCA)—Phil Wainman Music (Teal)
  - 3 3 DAAR'S NIKS SO WARE LIEFDE (WAHRE LIEBE IST GANZE LIEBE)—\*Groep 2 (Brigadiers) Ed. Montana (Brigadiers)
  - 4 4 NEVER ENDING SONG OF LOVE—New Seekers (Philips)—Laetrec (Trutone)
  - 5 6 TOM TOM TURNAROUND—New World (Columbia)—Rak Music (EMI)
  - 6 5 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA)—Laetrec (Teal)
  - 7 7 SILVER THREADS & GOLDEN NEEDLES—\*Barbara Ray (RCA)—Central Songs (Teal)
  - 8 — SWEET HITCH-HIKER—Creedence Clearwater Revival (Liberty)—MPA (Teal)
  - 9 — HEY—\*Hedgehoppers (CBS)—Tojo Music (GRC)
  - 10 — HOLD ON TO WHAT YOU'VE GOT—\*Peanut Butter Conspiracy (CBS)—MPA (GRC)

## SPAIN

- This Last Week**
- 1 1 HELP—\*Tony Ronald (Movieplay)—Canciones del Mundo
  - 2 2 FIN DE SEMANA—\*Los Diablos (EMI)—Ritmo y Melodia
  - 3 7 CARMEN—\*Trebol (CBS)—April
  - 4 3 AHORA SE QUE ME QUIERES—\*Formula V (Philips-Fonog.)—Fontana
  - 5 9 DOS CRUCES/EL JINETE—Jose Feliciano (RCA)
  - 6 — EAT AT HOME—Paul McCartney (EMI)—FGO
  - 7 4 BUTTERFLY—Danyel Gerard (CBS)
  - 8 5 HOY DARIA YO LA VIDA—Martinha (Hispanovox)—Hispanovox
  - 9 8 ROSAS A SANDRA—Jimmy Frey (Ekkipo)—Musica del Sur
  - 10 6 EL VALS DE LAS MARIPOSAS—\*Danny & Donna (Columbia)—Notas Magicas

## YUGOSLAVIA

- (Courtesy by Radio TV Revue)
- This Last Week**
- 1 2 TRI SLATKE RIJECI (Three Sweet Words)—Krunoslav Slabinac (Jugoton)
  - 2 1 PROPLJAT CE ZORA (Dawn Will Cry)—Miso Kovac (Jugoton)
  - 3 7 HEY, WILLY—The Hollies (Jugoton)
  - 4 9 ELENA SAM NA SVIJETU (Helen/Alone In the World)—Pro Arte (Jugoton)
  - 5 3 BOLNO ARCA PLACE (The Sick Heart Cries)—Boba Stefanovic (RTB)
  - 6 — LADY ROSE—Mungo Jerry (Jugoton)
  - 7 5 VOLI ME SAD (Love Me Now)—Lola Novakovic (RTB)
  - 8 6 SILVER RAIN—Cliff Richard (Jugoton)
  - 9 4 STA DA MU KAZEM (What Should I Tell Him)—Miki Jevremovic (Jugoton)
  - 10 8 STRANGE KIND OF WOMAN—Deep Purple (Jugoton)

## LP's

- This Month**
- 1 RAY CHARLES—Ray Charles (Jugoton)
  - 2 MCCARTNEY—Paul McCartney (Jugoton)
  - 3 PUSTI DA TI LEUT SVIRA (Let You Let Play)—Dubrovacki Trubaduri (Jugoton)
  - 4 PRUZI MI RUKU LJUBAVI (Give Me a Hand My Love)—Pro Arte (Jugoton)
  - 5 THE WORST OF JEFFERSON AIRPLANE—Jefferson Airplane (Jugoton)
  - 6 SPLIT 71—Various Artists (Jugoton)
  - 7 BEST OF FRANK SINATRA—Frank Sinatra (Jugoton)
  - 8 TOM—Tom Jones (Jugoton)
  - 9 MANTOVANI—Mantovani Orch. (Jugoton)
  - 10 BEST OF DEAN MARTIN—Dean Martin (Jugoton)

SPR119

# "A CHILD OF GOD (IT'S HARD TO BELIEVE)"

#1  
IT'S NOT HARD TO BELIEVE



# MILLIE JACKSON

A concerned  
songwriter, performer.

"A child of God, it's hard to believe," is her new single. It's breaking out across the country— and that's easy to believe.

She's Millie Jackson, an extremely talented new singer/writer/pianist who puts an incredible amount of force and energy into her music and her performing.



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# New LP/Tape Releases

Weekly product list includes the most recent LP and tape releases. Listings are in alphabetical order by artist in pop, by composer in classical. Prices are manufacturers' suggested list and subject to change.

Symbols: LP—long-playing record album; CA—cassette; 8T—8-track cartridge; OR—open reel tape.

ARTIST, Title  
Config., Label, No., List Price

## POPULAR

**A**  
**ALLISON, MOSE**  
Western Man;  
(LP) Atlantic SD 1584 \$5.98

**B**  
**BENNETT, TONY**  
Get Happy With the London  
Philharmonic Orch.;  
(LP) Columbia C 30953 \$4.98

**C**  
**CLAYTON, MERRY**  
(LP) Ode SP 77012 ...\$5.98  
**COLOSSEUM**  
Live;  
(LP) Warner Bros.  
25 1942 2 LP's .....\$9.96

**E**  
**EARLAND, CHARLES**  
Soul Story;  
(LP) Prestige 10018 ..\$4.98

**F**  
**FAHEY, JOHN**  
America;  
(LP) Takoma C 1030 ..\$5.00  
**FLEETWOOD MAC**  
Future Games;  
(LP) Reprise RS 6465 ..\$5.98  
**FREDRICK, JESSE**  
(LP) Bearsville BR 2043 \$4.98

**G**  
**GALLAGHER, RORY**  
(LP) Atco SD 33-368 ..\$4.98  
**GREGORY, DICK** at Kent State;  
(LP) Poppy PYS 5600 ..\$5.98

ARTIST, Title  
Config., Label, No., List Price

**GETZ, STAN**  
Dynasty;  
(8T) Verve 8140-8802C \$7.98

**H**  
**HARTFORD, JOHN**  
Aereo-Plain;  
(LP) Warner Bros.  
WS 1916 .....\$4.98

**HIGH COUNTRY**  
(LP) Warner Bros.  
WS 1937 .....\$4.98

**HOMEGAS**  
(LP) Tacoma C 1026 ..\$5.00

**J**  
**JANSCH, BERT**  
Rosemary Lane;  
(LP) Reprise RS 6455 ..\$5.98

**K**  
**KING, B. B.**  
Live at The Regal;  
(CA) ABC 5022-724V ..\$6.98  
**KOTTKE, LEO**  
(LP) Takoma C 1024 ..\$5.00

**L**  
**LAZARUS**  
(LP) Bearsville BR 2044 \$4.98  
**LITTLE RICHARD**  
King of Rock and Roll;  
(LP) Reprise RS 6462 ..\$5.98

**M**  
**MANN, HERBIE**  
Push Push;  
(LP) Embryo SD 532 ..\$4.98  
**MANTOVANI & HIS ORCH.**  
To Lovers Everywhere;  
(LP) London XPS 598. \$4.98

ARTIST, Title  
Config., Label, No., List Price

**MATHIS, JOHNNY**  
Tenderly;  
(LP) Harmony KH 30917 \$2.98

**McKUEEN, ROD**  
Grand Tour—Recorded Live;  
(LP) Stanyon 2XS 1947  
2 LP's .....\$6.98

**MORRISON, VAN**  
Tupelo Honey;  
(LP) Warner Bros.  
WS 1950 .....\$4.98

**N**  
**NEW CHRISTY MINSTRELS'**  
Greatest Hits;  
(LP) Harmony KH 30918 \$2.98

**O**  
**ORIGINAL SOUNDTRACK**  
Fiddler on the Roof;  
(LP) United Artists  
UAS 10900 2 LP's ....\$5.98

**P**  
**PAYNE, FRED**  
In Stockholm;  
(LP) USA 111 .....\$4.98

**PENTANGLE**  
Reflection;  
(LP) Reprise RS 6463 ..\$5.98  
**PERSON, HOUSTON**  
The Houston Express;  
(LP) Prestige 10017 ..\$4.98

**PRICE, RAY**  
Release Me;  
(LP) Harmony KH 30919 \$2.98

**Q**  
**QUIVER**  
(LP) Warner Bros.  
WS 1939 .....\$4.98

**R**  
**REX, T.**  
Electric Warrior;  
(LP) Reprise RS 6466 ..\$5.98  
**ROACH, MAX**  
Lift Every Voice & Sing;  
(LP) Atlantic SD 1587 ..\$5.98

**ROBBINS, MARTY, World of;**  
(LP) Columbia G 30881  
2 LP's .....\$9.96  
(8T) GA 30811 .....\$7.98

**ROE, TOMMY**  
Beginnings;  
(LP) ABC ABCS 732 ...\$4.98  
**ROUND, JONATHAN**  
(8T) Westbound 8098-  
2009M .....\$6.98

ARTIST Title  
Config., Label, No., List Price

**S**  
**SCOTT, SHIRLEY**  
The Soul Is Willing;  
(LP) Prestige 7845 ...\$4.98

**SMITH, JIMMY**  
In A Plain Brown Wrapper;  
(8T) Verve 8140-8800M \$6.98  
**SMITH, JOHNNY HAMMOND**  
What's Going On;  
(LP) Prestige 10015 ..\$4.98

**STARK NAKED**  
(LP) RCA Victor  
LSP 4592 .....\$5.98

**STEWART, JOHN**  
The Lonesome Picker Rides  
Again;  
(LP) Warner Bros.  
WB 1948 .....\$4.98

**T**  
**THREE DOG NIGHT**  
Harmony;  
(LP) Dunhill DSX 50108 \$5.98

**W**  
**WATERS, MUDDY**  
McKinley Morganfield;  
(8T) Chess 8033-  
60006M .....\$6.98

**WILLIAMS, MASON**  
Sharepickers;  
(LP) Warner Bros.  
WS 1941 .....\$4.98

**Y**  
**YOUNG-HOLT UNLIMITED**  
Born Again;  
(LP) Cotillion SD 18004 \$4.98

**Z**  
**ZAPPA'S, FRANK 200 MOTELS**  
(LP) United Artists  
UAS 9956 2 LP's ....\$5.98

## CLASSICAL

**F**  
**FAVORITE BEETHOVEN  
CONCERTOS**  
Heifetz/Munch-Rubinstein/  
Leinsdorf;  
(LP) RCA Victor VCS 7087  
2 LP's .....\$6.98

**FAVORITE BRAHMS  
CONCERTOS**  
Heifetz/Reiner-Rubinstein/  
Krips;  
(LP) RCA Victor VCS 7088  
2 LP's .....\$6.98

Each new LP and Tape release must be reported to Billboard for inclusion on this page. The following information is requested to insure accurate data.

### POPULAR

Name of Artist  
Name of Album  
(LP) Label & Number...Price  
(8T) Number .....Price  
(CA) Number .....Price  
(OR) Number .....Price  
Please send information to Helen Wirth, Billboard, 165 West 46th St., New York, N.Y. 10036.

### CLASSICAL

Name of Composer & Title of Album  
Name of Artist  
(LP) Label & Number...Price  
(8T) Number .....Price  
(CA) Number .....Price  
(OR) Number .....Price

# From The Music Capitals of the World

## DOMESTIC

• Continued from page 52

She said it happened when she "fell off of a body." Seems a lad was demonstrating to her the fireman's rescue carry when he dropped her. Julie is presently working on a new single, "Now I Lay Me Down to Dream," by **Wade Crookham**, Erin Records artist. The artist was bird-dogged by **Agnes Moorehead**.

The **Ike & Tina Turner Revue** will top the University of Cincinnati Homecoming Concert at the campus Armory Fieldhouse Oct. 29. . . . Music Productions, Inc., presents **Jeff Beck** at Music Hall Nov. 4-8 at a \$5.50 top. . . . The **Jethro Tull** itinerary has been changed to include the Toledo Sports Arena Oct. 25. . . . **Chase**, Epic Records' jazz-rock group, in for a single shot at Kent State University, Kent, Ohio, Oct. 31. . . . **Grand Funk Railroad**, with **Black Oak Arkansas** as the filler, played to a half a house at the 11,500-seat Cincinnati Gardens Sunday night (10). Ducats were pegged at a \$6.50 top for the Belkin promotion.

Pianist **Roger Williams** and Co. launched the **James Bridges Pops Concert Series** with an appearance at Taft Auditorium Sunday (17). Others in the series will include **Tony Sandler** and **Ralph Young**, Nov. 18 at Music Hall; **James Whitmore** in "Will Rogers U.S.A.," Dec. 11; **John Gary** unit, Jan. 21; the **Norman Luboff Choir**, Feb. 26; **Ferrante and Teicher**, March 16, and the **George Schearing Quintet**, April 29.

**Elvis Presley** brings his troupe to Cincinnati Gardens for a one-nighter Nov. 11, with ducats pegged at \$5, \$7.50 and \$10. . . . **Carlos Santana** and his group plus

**Booker T. and Prescilla** played to a three-quarter house at 11,500-seat Cincinnati Gardens Friday night (1).

**BILL SACHS**

## PHOENIX

**Horace Heidt Jr.**'s leading his dad's band at the French Quarter. . . . **Balladeer Dolan Ellis**, called "Arizona's Ambassador of Song," is the headliner in the Arizona Library Room of the Scottsdale Holiday Inn. . . . Denver's **Davis Brothers Garage** lounge rock group began a six-week stint at Mr. Lucky's. . . . Country singer **Virg Warner** opened a stand at the Captain's Beef Rigger Lounge. . . . The **Galerie** group's set through Nov. 6 at the TowneHouse Lounge. . . . Singer **Robert Carlin** is studying organ, plans to put together a rhythm group, and return to the cafe circuit. . . . Veteran jazz trumpeter **Red Rodney's** appearing in the **Vic Caesar** show at the Executive House.

The **DeCastros** are set for the French Quartet Jan. 3 for four weeks. . . . **Herb's Underground**, already dubbed "The Arthur of Phoenix," is the "in" discotheque with its zodiac-influenced decor. . . . **Eagle's Dave McCann**, with his trio at Pinnacle Peak Patio, has a new country single, "Lie One More Time."

**PHIL STRASSBERG**

## NASHVILLE

**Buddy Killen** has recently returned from a trip that took him to New York and the West Coast to work on production deals. . . . Having recently completed a successful performance at the Bistro in Atlanta, **Jimmy Buffett** is presently appearing nightly at the Exit In in Nashville. . . . **Earthen Vessel**, a hard rock group from Lansing,

Mich., has been signed by NRS Records of Nashville, and just now has its initial release. **Col. Dave Mathes**, who co-produced the LP with **Leon Norton**, says the music is basically rock gospel. The group is handled by **Balton Enterprises**. . . . **Jose Feliciano** is set for a concert at Middle Tenn. State U Oct. 29. . . . **The Guess Who** will be in concert at Municipal Auditorium in Chattanooga. Studio One, Atlanta's 16-track facility, will go custom work now. The studio is handled by **Paul Cochran**. . . . **Billy Joe Royal** and **Tommy Roe** each will lead crowds in singing the National Anthem this year at Atlanta Falcon games.

Reprise recording artist, **Neil Young** and his producer, **Elliot Mazer** have recently completed doing a session and filming at Quadrophonic Studios. The filming is for a movie about **Neil Young**, with no release date as yet. The mixing of the recording is being done this week. Also at Quad, **Mother Earth** is still recording for their new LP. Responsible for production and engineering of the sessions are **Gene Eichelberger** and **Lee Hazen**. . . . Recently at Creative Workshop Studios, a new group, **The Brothers and Sisters United** have recorded a single which was independently produced. . . . **Mickey Newberry**, with **Elektra**, recently recorded an LP, "Frisco Mabel Joy," produced by **Dennis Linde**. The session was done at Cinderella Studios and the mixing at Jack Clements Studio. **Newberry** has recently appeared at several clubs in the New York area. . . . Former owner of the Red Dog Saloon in Nashville, **Ed White** is opening a new entertainment spot called the **Cosmic Ballroom** to be located on Music

# Talent In Action

• Continued from page 16

## MOTHERS OF INVENTION

Carnegie Hall, New York

The stage of Carnegie Hall has been desecrated by many contemporary music groups in the past but it has never been done quite so artfully nor totally as it was with Zappa and his merry men. The Mothers have a way of satirically ripping apart everything for which an audience might live on the outside world. Once they took the stage, the world of New York and its surrounding areas become points of view, readily broken down into trivialities by seven musicians led by a nonchalant poet who couldn't possibly be as absurd as he wants everyone to believe.

Oddly enough, the music was quite real. There was no need to cover up vocals or instrumentals, for all of the Mothers are true musicians. However, reinforcement is constantly needed in this area, for Zappa and his crew would seem to want people to believe otherwise.

Also appearing on the bill were the Persuasions. The a capella group made street corner singing seem simple with tunes such as "Cloud Nine," "Don't Look Back" and "Walk Like a Man."

**BOB GLASSENBERG**

## DIONNE WARWICKE

Copacabana, New York

Dionne Warwick opened at the Copacabana Oct. 7, and proved once again why she has retained her stature as one of the finest stylists around today. Her opening number with the Continental Four kept the enjoyable but far from exciting group out for a few numbers to be followed by comic **Lonnie Schorr**. It was when Miss Warwick, newly signed to Warner Bros., returned to the floor that the magic took hold.

She is personable, warm and enticing, and keeping her talk to a bare minimum left much more time for her to display her intriguing vocal artistry. She performed a medley of what must have amounted to every hit single she's ever had and included such favorites as "I Say a Little Prayer," "Do You Know the Way to San Jose?" "Make It Easy on Yourself" and "A Message to Michael." Miss Warwick knows what to do, when to do it, and how to do it. And she does it all well.

**JOE TARAS**

## FRANKIE LANE

Persian Room, New York

There was a time when the traditional record/publishing scene, faced with the growing independent onslaught, went West for inspiration—the Hollywood kind, full of Lone Ranger riffs and cracking bullwhips. Frankie Lane underlined this era by including "Mule Train," "High Noon" (Ritter on the soundtrack, Lane on the hit), "Cry of the Wild Goose" and "Rawhide."

Not that all of Lane's act was done from the saddle. He ran confidently through his other hits, nodded at gospel-pop and country-pop to give himself some modern sounds.

His is a no-nonsense singing act. He informed the audience he was between record companies and previewed a virile sounding "Can You Hear Me Lord" as his already-recorded next single when he finds his new company.

**IAN DOVE**

Row—16th Avenue. . . . **Kris Kristofferson** and **Mickey Newberry** appeared at the Big Sur Folk Festival recently. Attending the festival were Nashville songwriters, **Zac Vaarsdale** and **Bill Shotts**.

**THOMAS WILLIAMS**

OCTOBER 23, 1971, BILLBOARD

find

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(1) FIND will only accept orders from participating FIND dealers who have completed application to FIND and have signed the letter of understanding with FIND.

(2) FIND will only process orders for that product listed in the FIND Catalog. Please do not submit orders for other product.

(3) Payment must accompany all orders to FIND.

By October 25th you will receive your FIND Customer Service Center, Ordering Forms and Promotional Materials. With this shipment will be instructions for processing orders to FIND. Within a few days after you receive the above, you will receive the initial FIND Catalog under separate cover.

BECAUSE OF THE TREMENDOUS AMOUNT OF PRODUCT INVOLVED, WE WERE UNABLE TO INCLUDE ALL PRODUCT IN THE FIRST FIND CATALOG. IT WILL BE INCLUDED IN THE SECOND CATALOG ISSUED NOVEMBER 20TH; THE SECOND CATALOG WILL BE COMPLETE, CONTAINING ALL PRODUCT FROM THE FIRST CATALOG AS WELL AS ADDITIONS RECEIVED SINCE THE CUT-OFF DATE FOR THE INITIAL CATALOG.

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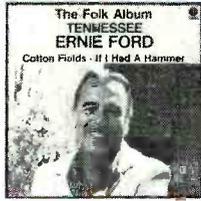
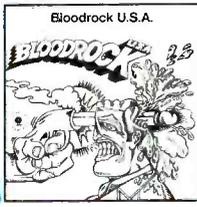
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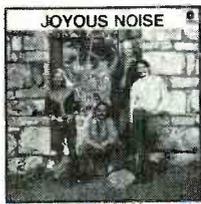
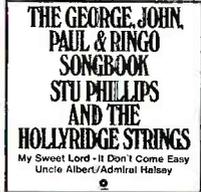
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# BLOODROCK



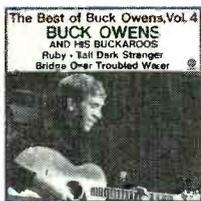
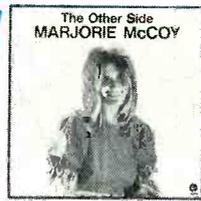
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# HOLLYRIDGE STRINGS



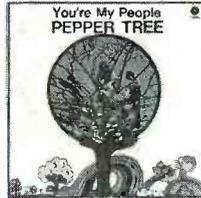
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# MARJORIE McCOY



# BUCK OWENS

# PEPPER TREE



# PINK FLOYD

# BOB SEGER



# BEN SIDRAN

# IN OCTOBER



# Spotlight Singles

NUMBER OF  
SINGLES REVIEWED  
THIS WEEK

115

LAST WEEK  
92

\*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

### ARETHA FRANKLIN—ROCK STEADY (3:10)

(Prod: Jerry Wexler, Tom Dowd & Arif Mardin) (Writer: Franklin) (Pundit, BMI)—This original swinging discotheque number with another wild vocal workout has all the sounds of a No. 1 smash. Flip: "Oh Me Oh My" (Nootrac, ASCAP). **Atlantic 2838**

### BILL WITHERS—GRANDMA'S HANDS (2:00)

(Prod: Booker T. Jones) (Writer: Withers) (Interior, BMI)—Withers follows his Top 10 winner "Ain't No Sunshine" with a moving piece of ballad material set to a funky blues beat, a cut from his hit LP. Offers much the same sales and chart potency of the initial smash. Flip: Same Song, Long Version (2:59). **Sussex 227 (Buddah)**

### MICHAEL JACKSON—GOT TO BE THERE (3:23)

(Prod: Hal Davis) (Writer: Willensky) (Stein & Van Stock/Glenwood, ASCAP)—The youngest member of the Jackson 5 comes up a winner with this strong rock ballad solo debut and he should meet with all the play, sales and chart action of the group's hits. Flip: (No Information Available). **Motown 1191**

## TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

### B.J. THOMAS—LONG AGO TOMORROW (3:57)

(Prod: Burt Bacharach & Hal David) (Writers: Bacharach-David) (Hidden Valley/J.C./Cinema 5, ASCAP)—The team, Thomas/Bacharach/David of "Raindrops" fame, reunite with another film theme, a moving ballad with a top Thomas performance and Bacharach-Pat Williams arrangement. Flip: (No Information Available). **Scepter 12335**

### RAY STEVENS—TURN YOUR RADIO ON (2:09)

(Prod: Ray Stevens) (Writer: Brumley) (Affiliated Ents., BMI)—This is the type of clever rhythm item that will put Stevens back high on the charts. Strong revival item, it should hit hard and fast. Flip: (No Information Available). **Barnaby 2048 (CBS)**

### STEPPENWOLF—FOR LADIES ONLY (3:20)

(Prod: Richard Podolor) (Writers: Edmorton-Henry-Kay-McJohn) (Steppenwolf, BMI)—The cut-down version of John Kay's LP rocker is a strong commercial Top 40 item that should fast pass "Ride With Me." Flip: (No Information Available). **Dunhill 4292**

### RUBIE McNAMARA—MARY, JANEY AND ME (2:55)

(Prod: Jeff Barry) (Writers: Barry-McNamara-Goldberg) (Heiress, BMI)—By

far one of the most unusual story lines of the week set to a wild rock beat could easily prove an out and out smash . . . if the Top 40 comes through. Flip: "Beer Drinkin' Man" (2:57) (Heiress/Gold Rush, BMI). **Steed 736 (Paramount)**

### CCS—TAP TURNS ON THE WATER (3:24)

(Prod: Mickie Most) (Writers: Cameron-Korner) (Rak, ASCAP)—A wild discotheque rocker, a current Top 10 item in Britain, offers much of that sales and chart potency for the U.S. Flip: "Save the World" (3:59) (Gallico, ASCAP). **RAK 4507 (CBS)**

### SWEATHOG—HALLELUJAH (2:56)

(Prod: Joel Sill & Bill Schnee) (Writers: Zekley-Bottler-Twain) (Colgems/Teeny Bopper, ASCAP)—Driving, raucous rocker, loaded with Top 40 potential, it should prove a hot chart winner. Flip: "Still on the Road" (Mals, BMI). **Columbia 4-45492**

### RICHARD HARRIS—MY BOY (3:10)

(Prod: Phil Coulter & Bill Martin) (Writers: Martin-Coulter) (News, BMI)—The film star offers a touching lyric and a beautiful melody that could prove another left-field smash a la "MacArthur Park." Flip: (No Information Available). **Dunhill 4293**

## SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

**JONI MITCHELL—California (3:48)** (Writer: Mitchell) (Mitchell, BMI)—Followup to "Carey" is a clever piece of rhythm ballad material with much the same sales and chart potential. **Reprise 1049**

**PAUL DAVIS—Got to Find My Way Back (3:00)** (Prod: Paul Davis) (Writer: Davis) (Web IV, BMI)—Easy beat rocker with good lyric line has it to bring Davis back to the charts. **Bang 590**

**ALEX TAYLOR—Night Owl (2:58)** (Prod: Johnny Sandlin) (Writer: Taylor) (Country Road/April Blackwood, BMI)—Penned by James Taylor, brother Alex turns in a top vocal workout on the strong folk ballad. **Capricorn 8019 (Atco)**

**\*DANNY DAVIS & THE NASHVILLE BRASS—Blue Bayou (2:27)** (Prod: Bob Ferguson) (Writers: Orbison-Melson) (Acuff-Rose, BMI)—The Roy Orbison-Joe Melson easy rhythm material is delivered in top style by Davis and his brass, loaded with MOR and country play and sales appeal. **RCA 74-0560**

**HOOKFOOT—Don't Let It Bring You Down (4:05)** (Prod: Caleb Quayle) (Writer: Young) (Broken Arrow/Cotillion, BMI)—The Neil Young rock ballad, a cut from the Hookfoot LP, could break through via FM and Top 40. **A&M 1300**

**\*ED AMES—He Gives Us All His Love (2:45)** (Prod: Joe Reisman) (Writer: Newman) (Unart, BMI)—The Randy Newman Jesus-rock ballad from the film "Cold Turkey" is given a strong reading by Ames, loaded with MOR potential that could spin it into Top 40 as well. **RCA 74-0551**

**\*JERRY VALE—I Found You (Just in Time) (2:30)** (Prod: Billy Sherrill) (Writers: Sherrill-Sutton) (Gallico, BMI)—Vale comes up with a strong country ballad penned by Billy Sherrill and Glenn Sutton that should make a heavy dent in the Easy Listening chart. **Columbia 4-45463**

**\*CAROL BURNETT—If I Could Write a Song (2:50)** (Prod: Jack Gold & Ted Glasser) (Writers: Sedaka-Greenfield) (Kirshner/A.T.V., BMI)—The top TV star moves to the label with a strong piece of ballad material penned by Neil Sedaka and Howie Greenfield. Beautiful lyric line with a performance to match. **Columbia 4-45481**

**\*JAMES HENDRICKS—Ride 'Em Cowboy/Softly and Tenderly (2:20/2:28)** (Prod: James Hendricks) (Writer: Hendricks) (Rivers, BMI)—Two cuts from Hendricks' current initial LP for the label. First is a touching lyric line set to a rock beat with much commercial appeal. Flip is a ballad beauty and both offer much for MOR and Top 40. **MGM 14297**

**\*CYAN—Misaluba (2:54)** (Prod: Giacomo Toati) (Writer: Cyan-Glosy-Capuan) (Dunbar, BMI)—The producer of the original European hit of "Chirpy Chirpy Cheep Cheep" comes up with another infectious rhythm item out of Italy that could prove a winner here as well. **RCA 74-0552**

**SHAWN ELLIOTT—Child Is Father to the Man/Any Dream Will Do (3:30/3:21)** (Prod: Peter Sames) (Elliott-Elliott/Rice-Webber) (Burlington, ASCAP)/Belwin Mills, ASCAP)—Elliott debuts on the label with a potent piece of original material . . . rock ballad with strong lyric line. Flip, the ballad penned by Rice and Webber from "Joseph & the Amazing Technicolor," also has commercial appeal. **London 161**

**LINK WRAY—Fallin' Rain (3:02)** (Prod: Steve Verroca & Ray Stevens) (Writer: Wray) (Grayhound/Florentine, BMI)—From his current LP, Wray comes up with a commercial folk rock ballad with a good lyric line that offers much for FM and Top 40. **Polydor 14097**

**TINA CHARLES—Baby Don't You Know Anymore (2:35)** (Prod: Gordon Mills) (Writer: Westlake) (Anne-Rachel, ASCAP)—The manager-producer of Jones and Humperdinck comes up with a fresh sounding femme with an easy beat rhythm item that offers much Top 40 and sales potential. **MAM 3614 (London)**

## TOP 20 SOUL

### SOUL

Spotlights Predicted to reach the

TOP 20 of the TOP SELLING SOUL SINGLES Chart

### ARETHA FRANKLIN—ROCK STEADY (See Pop Pick)

### BILL WITHERS—GRANDMA'S HANDS (See Pop Pick)

### MICHAEL JACKSON—GOT TO BE THERE (See Pop Pick)

### GENERAL JOHNSON—

### ALL WE NEED IS UNDERSTANDING (2:37)

(Prod: Holland-Dozier-Holland Prod.) (Writers: Dunbar-Wayne) (Gold Forever, BMI)—The Chairman of the Board lead singer comes up with a wild vocal workout on strong funky beat material with a strong lyric line. Pop potential as well. Flip: (No Information Available). **Invictus 9106 (Capitol)**

## CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

**OSCAR WEATHERS—When You Steal (2:33)** (One Eye Soul, BMI) **Top & Bottom 410 (Jamie/Guyden)**

**21st CENTURY LTD.—Your Smallest Wish (Is My Command) (2:52)** (House of Talley/Treka, BMI) **BeeGee 110**

**BUDDY ACE—Kicked the Habit (4:17)** (Su-Ma, BMI) **Paula 355**

Top 60 singles Spotlight in the issue of 10/16 unfortunately contained several errors. The pick in question is the new Richie Havens single, "Think About the Children." The lyric writer of the song is the well-known composer-performer, Danny Meehan. In the review of the single it was mentioned that the song was co-written by Bobby Scott known for his hit, "He Ain't Heavy, He's My Brother." Scott was co-writer of that hit with the lyric penned by the late Bobby Russell. Proper credit was not given to Russell, and Meehan's name had been misspelled. Our apologies.

## TOP 20 COUNTRY

### COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

### JERRY LEE LEWIS—WOULD YOU TAKE ANOTHER CHANCE ON ME (2:50)

(Prod: Jerry Kennedy) (Writers: Foster-Rice) (Jack & Bill, ASCAP)—Lewis follows "When He Walks on You" smash with another top piece of ballad material penned by Jerry Foster and Bill Rice and headed right for the top! Flip: (No Information Available). **Mercury 73248**

### JEANNIE C. RILEY—HOUSTON BLUES (2:44)

(Prod: Jim Vienneau) (Writer: Bond) (Acuff-Rose, BMI)—The stylist moves to the label and with the help of composer Bobby Bond and producer Jim Vienneau comes up with a winner in this catchy rhythm item. Flip: "How Hard I'm Trying" (2:32) (Cedarwood/Forrest Hills, BMI). **MGM 14310**

### BILLY WALKER—TRACES OF A WOMAN (2:59)

(Prod: Jim Vienneau) (Writers: Stewart-Eldridge) (Forrest Hills, BMI)—Walker turns in another exceptional ballad performance certain to top his successful "Don't Let Him Make a Memory Out of Me." Flip: "You Gave Me a Mountain" (4:12) (Noma/Presley/Mojave, BMI). **MGM 14305**

### DEL REEVES—A DOZEN PAIR OF BOOTS (2:32)

(Prod: Scott Turner) (Writer: Steagall) (Palo Duro, BMI)—Reeves' "Philadelphia Fillies" put him in the Top 10 and this clever rhythm item offers that same sales and chart potency. Flip: "A Rose Is Hard to Beat" (2:22) (Reaction/Unart, BMI). **United Artists 50840**

### DAVID ROGERS—RUBY YOU'RE WARM (3:03)

(Prod: Pete Drake) (Writer: Kirby) (Tree, BMI)—His "She Don't Make Me Cry" took Rogers high on the chart and this strong, driving ballad performance will put him on top. Flip: (No Information Available). **Columbia 4-45478**

### TOMMY CASH—ROLL TRUCK ROLL (2:39)

(Prod: Glenn Sutton) (Writer: Collins) (Central Songs, BMI)—The Tommy Collins truck-driving rhythm number is given a top Cash reading that will fast pass his recent hit "I'm Gonna Write a Song." Flip: (No Information Available). **Epic 5-10795 (CBS)**

### JOHNNY DUNCAN—BABY'S SMILE, WOMAN'S KISS (2:23)

(Prod: Bob Montgomery & Bobby Goldsboro) (Writer: Wheeler) (United Artists, ASCAP)—Duncan, Billboard's Newcomer Award winner, came close to the top with the recent "One Night of Love." This strong Billy Edd Wheeler rhythm item and an equally strong Duncan performance has it to put him way up there. Flip: (No Information Available). **Columbia 4-45479**

### JACK BLANCHARD & MISTY MORGAN—SOMEWHERE IN VIRGINIA IN THE RAIN (2:30)

(Writer: Blanchard) (100 Oaks/Birdwalk, BMI)—The strong duo hit big with the recent "There Must Be More to Life" and this delightful performance on original rhythm material will put them higher on the chart. Pop appeal as well. Flip: (No Information Available). **Mega 615-0046**

### PATTI PAGE—THINK AGAIN (2:41)

(Prod: Jerry Kennedy) (Writers: Foster-Rice) (Jack & Bill, ASCAP)—The winning team of Jerry Foster and Bill Rice provide a powerful piece of ballad material and it's delivered in exceptional vocal form. Another top production job by Jerry Kennedy. Flip: "A Women Left Lonely" (3:02) (Equinox/Center Star/Penn, BMI). **Mercury 73249**

### JOHN WESLEY RYLES I—RECONSIDER ME (2:45)

(Prod: Tommy Alsup) (Writers: Smith-Lewis) (Singleton, BMI)—Ryles of "Kay" fame moves over to the Singleton label with a top country-blues redoing of the past pop and soul hit. Should prove a big one all over again and re-establish Ryles on the charts. Flip: (No Information Available). **Plantation 81 (SSSInt'l)**

### NITTY GRITTY DIRT BAND with ROY ACUFF—I SAW THE LIGHT (3:45)

(Prod: William E. McEuen) (Writer: Williams) (Rose, BMI)—The Hank Williams classic is updated by the Dirt Band and Acuff, part of a forthcoming LP, and it should prove a giant chart hit via country programming. Flip: "The Precious Jewel" (3:30) (Acuff-Rose, BMI). **United Artists 50849**

### RAY GRIFF—THE MORNIN' AFTER BABY LET ME DOWN (3:07)

(Prod: Dick Heard & Ray Griff) (Writer: Griff) (Blue Echo, ASCAP)—This original ballad beauty with a reading to match should break Griff through for a heavy chart hit. Strong entry. Flip: (No Information Available). **Royal American 46**

## CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

**LYNN ANDERSON—Love of the Common People (2:47)** (Tree, BMI) **Chart 5146**

**ALICE CREECH—The Night They Drove Old Dixie Down (3:19)** (Canaan, ASCAP) **Target 0138 (Mega)**

**RAY PENNINGTON—The Best Worst Thing (3:41)** (Combine, BMI) **Monument 8527 (CBS)**

**DARRELL STATLER—Where're We Going This Time Mama (2:47)** (Jack & Bill, ASCAP) **Dot 17397 (Paramount)**

**DAVE PEEL—Cracklin' Rosie (2:42)** (Prophet, ASCAP) **Chart 5143**

**BILL HALEY & THE COMETS—A Little Piece at a Time (3:02)** (Central Songs, BMI) **Janus 162 (Chess/Janus)**

**ERNIE POWELL—Four Roses (2:40)** (Blue Creek/Gaylo, BMI) **Prize 98-19**

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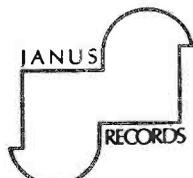
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# HOT 100

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	MAGGIE MAY/REASON TO BELIEVE 15	Rod Stewart (Rod Stewart), Mercury 73224
2	2	SUPERSTAR 8	Carpenters (Jack Daugherty), A&M 1289
3	3	YO-YO 7	Osmonds (Rick Hall), MGM 14295
4	10	GYPSIES, TRAMPS & THIEVES 6	Cher (Snuff Garrett), Kapp 2146 (MCA)
5	4	THE NIGHT THEY DROVE OLD DIXIE DOWN 11	Joan Baez (Norbert Putnam & Jack Lothrop), Vanguard 35138
6	6	DO YOU KNOW WHAT I MEAN 13	Lee Michaels (Lee Michaels), A&M 1262
7	5	GO AWAY LITTLE GIRL 12	Donny Osmond (Rick Hall), MGM 14285
8	9	SWEET CITY WOMAN 11	Stampeders (Mel Shaw), Bell 45-120
9	50	THEME FROM "SHAFT" 2	Isaac Hayes (Isaac Hayes), Enterprise/MGM 9038 (Stax/Volt)
10	8	IF YOU REALLY LOVE ME 11	Stevie Wonder (Stevie Wonder), Tamla 54208 (Motown)
11	15	I'VE FOUND SOMEONE OF MY OWN 21	Free Movement (Joe Porter), Decca 32818 (MCA)
12	13	TIRED OF BEING ALONE 14	Al Green (Willie Mitchell & Al Green), Hi 2194 (London)
13	7	UNCLE ALBERT/ADMIRAL HALSEY 11	Paul & Linda McCartney (Paul & Linda McCartney), Apple 6278
14	16	TRAPPED BY A THING CALLED LOVE 10	Denise LaSalle (Crajon Enterprises), Westbound 182 (Chess/Janus)
15	20	PEACE TRAIN 5	Cat Stevens (Paul Samwell-Smith), A&M 2191
16	14	SO FAR AWAY/SMACKWATER JACK 9	Carole King (Lou Adler), Ode 66019 (A&M)
17	18	THIN LINE BETWEEN LOVE & HATE 9	Persuaders (Poindexter Bros.), Atco 6822
18	11	AIN'T NO SUNSHINE 15	Bill Withers (Booker T. Jones), Sussex 219 (Buddah)
19	26	NEVER MY LOVE 6	Fifth Dimension (Bones Howe), Bell 45-134
20	—	IMAGINE 1	John Lennon Plastic Ono Band (John & Yoko & Phil Spector), Apple 1840
21	35	INNER CITY BLUES (Make Me Wanna Holler) 3	Marvin Gaye (Marvin Gaye), Tamla 54209 (Motown)
22	19	STICK-UP 12	Honey Cone (Greg Perry & General Johnson/Stagecoach Prod.), Hot Wax 7106 (Buddah)
23	28	BIRDS OF A FEATHER 7	Raiders (Mark Lindsay), Columbia 4-45453
24	22	CHIRPY CHIRPY, CHEEP CHEEP 14	Mac & Katie Kissoon (Miki Dallan), ABC 11306
25	25	STAGGER LEE 10	Tommy Roe (Steve Barri), ABC 11307
26	27	LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) 10	Kris Kristofferson (Fred Foster), Monument 8525 (CBS)
27	34	ONLY YOU KNOW AND I KNOW 5	Delaney & Bonnie (Delaney & Bonnie), Atco 6838
28	32	ONE FINE MORNING 7	Lighthouse (Jimmy Ienner), Evolution 1048 (Stereo Dimension)
29	31	EASY LOVING 10	Freddie Hart (George Richey), Capitol 3115
30	12	SMILING FACES SOMETIMES 18	Undisputed Truth (Norman Whitfield), Gordy 7108 (Motown)
31	17	I WOKE UP IN LOVE THIS MORNING 11	Partridge Family, Starring Shirley Jones & Featuring David Cassidy (Wes Farrell), Bell 45-130
32	24	WEDDING SONG (There Is Love) 13	Paul Stookey (Jim Mason & Ed Mottau), Warner Bros. 7511
33	23	RAIN DANCE 11	Guess Who (Jack Richardson for Nimbus 9), RCA 74-0522

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	36	YOU'VE GOT TO CRAWL (Before You Walk) 6	8th Day (Greg Perry-HDH Prod.), Invictus 9098 (Capitol)
35	54	THE DESIDERATA 3	Les Crane (Fred Werner & Les Crane), Warner Bros. 7520
36	40	LONG AGO AND FAR AWAY 4	James Taylor (Peter Asher), Warner Bros. 7521
37	37	WOMEN'S LOVE RIGHTS 8	Laura Lee (William Weatherspoon/Stagecoach Prod.), Hot Wax 7105 (Buddah)
38	39	A NATURAL MAN 9	Lou Rawls (Michael Lloyd), MGM 14262
39	30	THE LOVE WE HAD (Stays on My Mind) 11	Dells (Chuck Stepney & Chuck Barksdale), Cadet 5683 (Chess/Janus)
40	41	I'M COMIN' HOME 5	Tommy James (Tommy James & Bob King), Roulette 7110
41	43	ONE TIN SOLDIER (The Legend of Billy Jack) 6	Coven (Mundell Lowe), Warner Bros. 7509/MGM 14308
42	42	THE YEAR THAT CLAYTON DELANEY DIED 10	Tom T. Hall (Jerry Kennedy), Mercury 73221
43	45	WHAT ARE YOU DOING SUNDAY? 4	Dawn (Tokens & Dave Appel), Bell 45-141
44	46	CHARITY BALL 6	Fanny (Richard Perry), Reprise 1033
45	49	QUESTIONS 67 & 68/I'M A MAN 3	Chicago (James William Guercio), Columbia 4-45467
46	29	MAKE IT FUNKY (Part 1) 9	James Brown (James Brown), Polydor 14088
47	53	EVERYBODY'S EVERYTHING 2	Santana (Santana), Columbia 4-45472
48	55	TWO DIVIDED BY LOVE 3	Grass Roots (Steve Barri), Dunhill 4289
49	52	I'D LOVE TO CHANGE THE WORLD 5	Ten Years After (Ten Years After), Columbia 4-45457
50	51	SHE'S ALL I GOT 4	Freddie North (Jerry Williams, Jr.), Mankind 12004 (Nashboro)
51	59	SPILL THE WINE 4	Isley Brothers (R. Isley/O. Isley/R. Isley), T-Neck 932 (Buddah)
52	38	MacARTHUR PARK (Part II) 7	Four Tops (Frank Wilson), Motown 1189
53	60	IT'S A CRYING SHAME 6	Gayle McCormick (Dennis Lambert & Brian Potter), Dunhill 4288
54	70	ABSOLUTELY RIGHT 2	Five Man Electrical Band (Dallas Smith), Lionel 3220 (MGM)
55	44	K-JEE 16	Nite-Liters (Fuqua III Prod.), RCA 74-0461
56	58	IT'S ONLY LOVE 3	Elvis Presley, RCA 48-1017
57	62	YOU BROUGHT THE JOY 4	Freda Payne (Holland-Dozier-Holland), Invictus 9100 (Capitol)
58	63	LOVE 3	Lettermen (Lettermen Inc.), Capitol 6316
59	69	YOU THINK YOU'RE HOT STUFF 2	Jean Knight (Wardell Quezergue), Stax 0105
60	—	HAVE YOU SEEN HER 1	Chi-Lites (Eugene Record), Brunswick 55462
61	61	IT'S FOR YOU 6	Springwell (Pink Unlimited & Vinny Testa), Parrot 359 (London)
62	64	THAT'S THE WAY A WOMAN IS 7	Messengers (Mass Prod.), Rare Earth 5032 (Motown)
63	77	WILD NIGHT 3	Van Morrison (Van Morrison & Ted Templeman), Warner Bros. 7518
64	65	SOME OF SHELLEY'S BLUES 7	Nitty Gritty Dirt Band (William E. McEuen), United Artists 50817
65	74	BLESS YOU 2	Martha Reeves & the Vandellas (Corporation), Gordy 7110 (Motown)
66	67	IT'S IMPOSSIBLE 3	New Birth (Fuqua III Prod.), RCA 74-0520

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	78	DO I LOVE YOU 4	Paul Anka (David Van De Pitte & Bruce Miller), Buddah 252
68	72	JENNIFER 2	Bobby Sherman (Ward Sylvester), Metromedia 227
69	57	TALK IT OVER IN THE MORNING 7	Anne Murray (Brian Aherne), Capitol 3159
70	79	YOUR MOVE 5	Yes (Yes & Eddie Offord), Atlantic 2819
71	71	TOUCH 3	Supremes (Frank Wilson), Motown 1190
72	75	FREEDOM COME, FREEDOM GO 4	Fortunes (Cook & Greenaway), Capitol 3179
73	73	I DON'T NEED NO DOCTOR 5	Humble Pie (Glyn Johns), A&M 1282
74	76	RUB IT IN 4	Laying Martine (Ray Stevens), Barnaby 2041 (CBS)
75	80	LIFE IS A CARNIVAL 2	Band (Band), Capitol 3199
76	89	ALL I EVER NEED IS YOU 2	Sonny & Cher (Snuff Garrett), Kapp 2151 (MCA)
77	—	BABY I'M-A WANT YOU 1	Bread (David Gates), Elektra 45751
78	83	I LIKE WHAT YOU GIVE 4	Nolan (Gabriel Mekler), Lizard 1008
79	82	RESPECT YOURSELF 2	Staple Singers (Al Bell), Stax 0104
80	81	MIDNIGHT MAN 3	James Gang (James Gang & Bill Szymczyk), ABC 11312
81	91	THEME FROM "SUMMER OF '42" 2	Peter Nero (Paul Leka), Columbia 4-45399
82	84	YOU SEND ME 5	Ponderosa Twins + One (B. Massey), Horoscope 102 (All Platinum)
83	—	DON'T WANT TO LIVE INSIDE MYSELF 1	Bee Gees (Robert Stigwood & the Bee Gees), Atco 6867
84	87	MAMMY BLUE 3	Pop Tops (Alain Milhaud), ABC 11311
85	100	WHERE DID OUR LOVE GO 2	Donnie Elbert (Donnie Elbert), All Platinum 2330
86	90	MOTHER 2	Barbra Streisand (Richard Perry), Columbia 4-45471
87	88	ARE YOU OLD ENOUGH 2	Mark Lindsay (Mark Lindsay), Columbia 4-45462
88	—	I SAY A LITTLE PRAYER/BY THE TIME I GET TO PHOENIX 1	Glen Campbell & Anne Murray (Al de Lory/Brian Aherne), Capitol 3200
89	—	DOLLY DAGGER 1	Jimi Hendrix (Jimi Hendrix, Mitch Mitchell, Eddie Kramer & John Jansen), Reprise 1044
90	—	GIMME SOME LOVIN', Part 1 1	Traffic, etc. (Chris Blackwell & Stevie Winwood), United Artists 50841
91	94	BABY I'M YOURS 3	Jody Miller (Billy Sherrill), Epic 5-10785
92	92	EVERYTHING'S ALRIGHT 5	Yvonne Elliman (Tim Rice & Andrew Lloyd Webber), Decca 32870 (MCA)
93	—	MY PART/MAKE IT FUNKY (Pt. 3) 1	James Brown (James Brown), Polydor 14098
94	97	OLENA 3	Don Nix (Don Nix), Elektra 45746
95	98	BANKS OF THE OHIO 2	Olivia Newton-John (Bruce Welch & John Farrar), Uni 55504 (MCA)
96	—	YOU'VE LOST THAT LOVIN' FEELIN' 1	Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2837
97	—	IF IT'S ALRIGHT WITH YOU 1	Rose Colored Glass (Jim Long & Norm Miller), Bang 588
98	99	TELL ME WHY 2	Matthews Southern Comfort (Ian Matthews), Decca 32874 (MCA)
99	96	VALERIE 4	Cymarron (Chips Monan), Entrance 7502 (CBS)
100	95	I'M SO GLAD 3	Fuzz (Carr-Cee Prod.), Calla 179 (Roulette)

## HOT 100

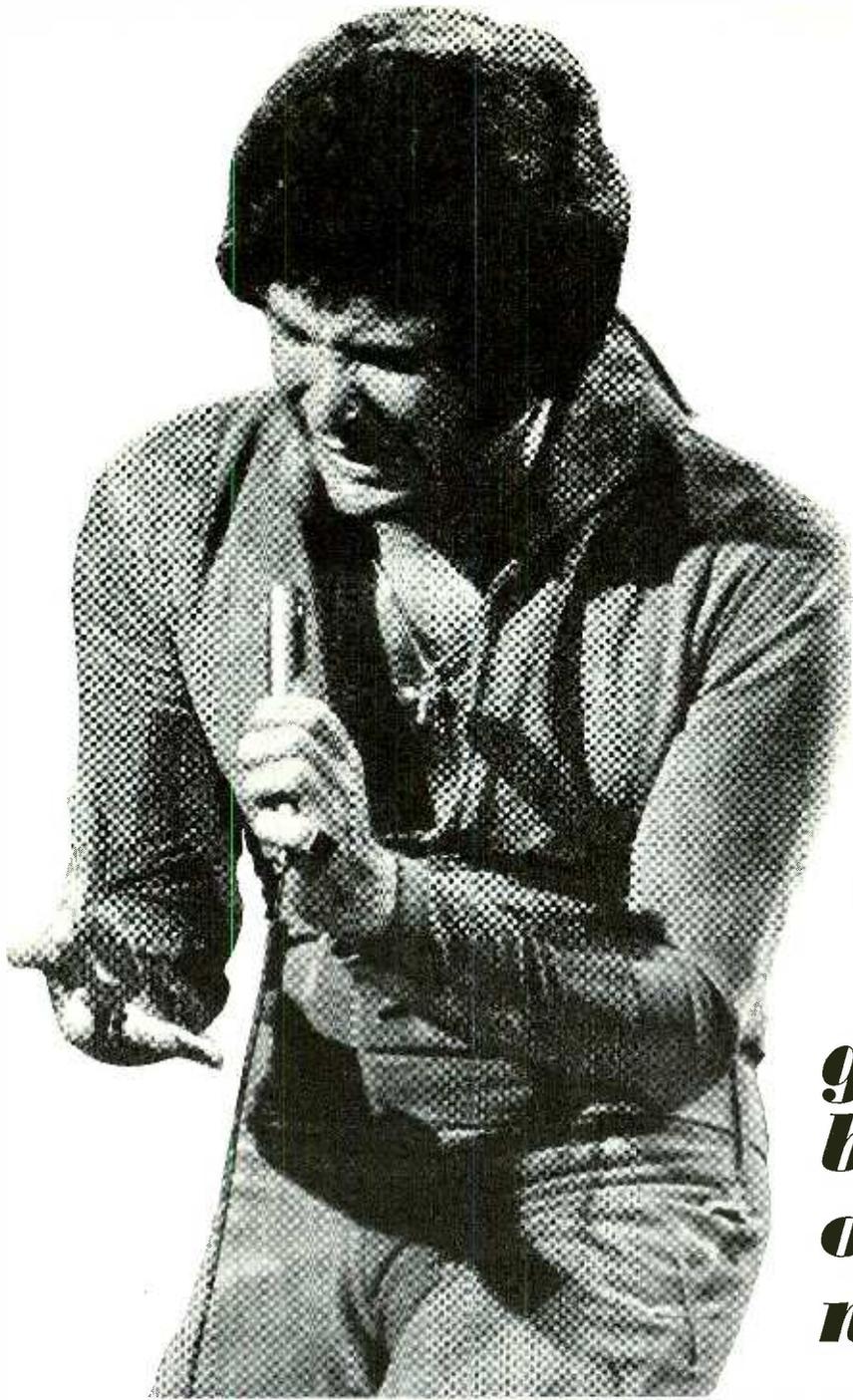
Absolutely Right (4 Star, BMI)	54
Ain't No Sunshine (Interior, BMI)	18
All I Ever Need Is You (United Artists, ASCAP)	76
Are You Old Enough (Viva/Wren, BMI)	87
Baby I'm Yours (Blackwood, BMI)	81
Baby I'm-a Want You (Screen Gems-Columbia, BMI)	77
Banks of the Ohio (Bluegum, BMI)	95
Birds of a Feather (Lowery, BMI)	23
Bless You (Jobete, BMI)	65
Charity Ball (Braintree/Tinkle, BMI)	44
Chirpy Chirpy Cheep Cheep (Intersongs-U.S.A., ASCAP)	24
Chirpy Chirpy Cheep Cheep (Intersongs-U.S.A., ASCAP)	24
Considerate, The (Old St. Paul, ASCAP)	35
Do I Love You (Spanka, BMI)	67
Dolly Dagger (Arch, ASCAP)	89
Don't Want to Live Inside Myself (Casseroles, BMI)	83
Do You Know What I Mean (LaBrea/Sattwa, ASCAP)	6
Easy Loving (Blue Book, BMI)	29
Everybody's Everything (Dandelion, BMI)	47
Everybody's Alright (Leeds, ASCAP)	92
Freedom Come, Freedom Go (Maribus, BMI)	72
Gimme Some Lovin', Part 1 (Irving, BMI)	90

Go Away Little Girl (Screen Gems-Columbia, BMI)	7
Gypsies, Tramps & Thieves (Peco, BMI)	4
Have You Seen Her (Julio-Brain, BMI)	60
I Don't Need No Doctor (Renleigh/Baby Monica, BMI)	73
I Like What You Give (Lizard, ASCAP)	78
I Wake Up in Love This Morning (Screen Gems-Columbia, BMI)	31
I'd Love to Change the World (Chrysalis, ASCAP)	49
I Say a Little Prayer/By the Time I Get to Phoenix (Blue Seas/Jac, ASCAP)	88
If It's Alright With You (House of Gold, BMI)	97
If You Really Love Me (Jobete, BMI)	10
I'm a Man (Irving, BMI)	45
I'm Coming Home (Big Sevens, BMI)	40
I'm So Glad (Jami/Fanelli/Shorrieff, BMI)	100
Image (Maclen, BMI)	20
Inner City Blues (Make Me Wanna Holler) (Jobete, BMI)	21
It's a Crying Shame (Trousdale/Soldier, BMI)	53
It's for You (Maclen, BMI)	61
It's Impossible (Sunbury, ASCAP)	66
It's Only Love (Press, BMI)	56
I've Found Someone of My Own (Mango/Run-A-Muck, BMI)	11

Jennifer (Sunbeam, BMI)	68
K-Jee (Rutri, BMI)	55
Life Is a Carnival (Canaan, ASCAP)	75
Long Ago and Far Away (Blackwood/Country Road, BMI)	36
Love (Maclen, BMI)	58
Love We Had, The (Stays on My Mind) (Chappell/Butler, ASCAP)	39
Loving Her Was Easier (Than Anything I'll Ever Do Again) (Combine, BMI)	26
MacArthur Park, Part 2 (Canopy, ASCAP)	52
Maggie May (MRC-GH, BMI)	16
Make It Funky (Part 1) (Dyanone, BMI)	16
Mammy Blue (Maxim, ASCAP)	84
Midnight Man (Pamco/Home Made, BMI)	80
Mother (Maclen, BMI)	86
My Part/Mackie It Funky (Part 3) (Dyanone, BMI)	93
A Natural Man (Beresofsky-Hebb, Unltd., BMI)	38
Never My Love (Warner-Tamerlane, BMI)	19
The Night They Drove Old Dixie Down (Canaan, ASCAP)	5
Olena (Deerwood, BMI)	94
One Fine Morning (C.A.M./U.S.A., BMI)	28
One Tin Soldier (The Legend of Billy Jack) (Cants & Pence, BMI)	41
Only You Know & I Know (Irving, BMI)	27

Peace Train (Irving, BMI)	15
Questions 67 & 68 (Aurelius, BMI)	45
Rain Dance (Cirrus/Sunspot/Walrus-Moore/Dunbar, BMI)	33
Reason to Believe (Kappelman-Rubin, BMI)	1
Respect Yourself (East/Memphis/Klondike, BMI)	79
Rub It In (Ahab, BMI)	74
She's All I Got (Williams/Excellence, BMI)	50
Smackwater Jack (Screen Gems-Columbia, BMI)	16
Smiling Faces Sometimes (Jobete, BMI)	30
So Far Away (Screen Gems-Columbia, BMI)	16
Some of Shelley's Blues (Screen Gems-Columbia, BMI)	64
Spill the Wine (Far Out, ASCAP)	51
Stick Up (Gold Forever, BMI)	25
Superstar (Skyhill/Delton, BMI)	2
Sweet City Woman (Corral, BMI)	8
Talk It Over in the Morning (Alma, ASCAP)	69
Tell Me Why (Cotillion/Broken Arrow, BMI)	98
That's the Way a Woman Is (Stein & Van Stock/Positive, ASCAP)	62
Theme From "Shaft" (East/Memphis, BMI)	9
Theme From "Summer of '42" (WB, ASCAP)	81

Thin Line Between Love & Hate (Cotillion/Win or Lose, BMI)	17
Tired of Being Alone (Jac, BMI)	12
Touch (Jobete, BMI)	71
Trapped by a Thing Called Love (Ordona/Bridgeport, BMI)	14
Two Divided by Love (Trousdale/Soldier, BMI)	48
Wild Night (Caledonia Soul, ASCAP)	85
Wild Night (Caledonia Soul, ASCAP)	63
Women's Love Rights (Gold Forever, BMI)	37
The Year That Clayton Delaney Died (Newkeys, BMI)	42
You Brought the Joy (Gold Forever, BMI)	9
You Send Me (Kays, BMI)	82
You Think You're Hot Stuff (Malaco/Caraljo, BMI)	59
Your Move (Cotillion, BMI)	70
You've Got to Crawl (Before You Walk) (Gold Forever, BMI)	34
You've Lost That Lovin' Feelin' (Screen Gems-Columbia, BMI)	96



# TOM JONES

*gives what just might  
be the vocal performance  
of the year on his  
new single...*

“

# TILL

”

Produced by Gordon Mills

40067

*“TILL” is part of the phenomenal new 2-record set  
“TOM JONES LIVE AT CAESAR’S PALACE”*

*Tom Jones the world’s most exciting performer*

on





STAR PERFORMER — LP's registering great-  
est 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.)

# SOULS POP LPL POP TOP Billboard

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	<b>ROD STEWART</b> Every Picture Tells a Story Mercury SRM 1-609	19
2	2	<b>JOHN LENNON</b> Imagine Apple 3379	6
3	4	<b>SHAFT</b> Soundtrack/Isaac Hayes Enterprise/MGM/ENS 2-5002 (Stax/Volt)	10
4	13	<b>SANTANA</b> Columbia KC 30595	2
5	3	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	29
6	6	<b>MOODY BLUES</b> Every Good Boy Deserves Favour Threshold THS 5 (London)	10
7	5	<b>CARPENTERS</b> A&M SP 3502	21
8	10	<b>CAT STEVENS</b> Teaser & the Firecat A&M SP 4313	3
9	7	<b>PAUL &amp; LINDA McCARTNEY</b> Ram Apple SMAS 3375	21
10	8	<b>WHO</b> Who's Next Decca DL 79182 (MCA)	11
11	12	<b>JOAN BAEZ</b> Blessed Are . . . Vanguard VSD 6570/1	6
12	11	<b>JEFFERSON AIRPLANE</b> Bark Grunt FTR 1001 (RCA)	6
13	17	<b>BARBRA JOAN STREISAND</b> Columbia KC 30792	6
14	14	<b>PARTRIDGE FAMILY</b> Sound Magazine Bell 6064	9
15	16	<b>CHI-LITES</b> (For God's Sake) Give More Power to the People Brunswick BL 754170	10
16	9	<b>BLACK SABBATH</b> Master of Reality Warner Bros. BS 2562	8
17	19	<b>JESUS CHRIST, SUPERSTAR</b> Various Artists Decca DXSA 7206 (MCA)	49
18	15	<b>JAMES TAYLOR</b> Mud Slide Slim & the Blue Horizon Warner Bros. BS 2561	25
19	21	<b>ARETHA FRANKLIN</b> Aretha's Greatest Hits Atlantic SD 8295	5
20	23	<b>JIMI HENDRIX/SOUNDTRACK</b> Rainbow Bridge Reprise MS 2040	3
21	20	<b>MARVIN GAYE</b> What's Going On Tamla TS 310 (Motown)	20
22	26	<b>BAND</b> Cahoots Capitol CMAS 651	2
23	25	<b>DONNY OSMOND</b> MGM SE 4302	16
24	29	<b>JACKSON 5/TV SOUNDTRACK</b> Goin' Back to Indiana Motown M 742 L	3
25	18	<b>LEE MICHAELS</b> 5th A&M SP 4302	21
26	24	<b>JETHRO TULL</b> Aqualung Reprise MS 2035	24
27	22	<b>TEN YEARS AFTER</b> A Space in Time Columbia KC 30801	9
28	28	<b>KRIS KRISTOFFERSON</b> The Silver Tongued Devil & I Monument Z 30679 (CBS)	13
29	—	<b>THREE DOG NIGHT</b> Harmony Dunhill DSX 30108	1
30	31	<b>BEACH BOYS</b> Surf's Up Reprise RS 6453	7
31	38	<b>GRATEFUL DEAD</b> Warner Bros. 2WS 1935	128
32	30	<b>RARE EARTH</b> One World Rare Earth RS 520 (Motown)	15
33	27	<b>JOHN DENVER</b> Poems, Prayers & Promises RCA Victor LSP 4499	28
34	36	<b>JAMES GANG</b> Live in Concert ABC ABCX 733	7
35	32	<b>ROLLING STONES</b> Sticky Fingers Rolling Stones COC 59100 (Atco)	23

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	37	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia GP 8	128
37	39	<b>CAT STEVENS</b> Tea for the Tillerman A&M SP 4280	38
38	40	<b>TRAFFIC, ETC.</b> Welcome to the Canteen United Artists UAS 5550	4
39	34	<b>BEE GEES</b> Trafalgar Atco SD 7003	5
40	42	<b>JAMES BROWN</b> Hot Pants Polydor PD 4054	8
41	41	<b>CARPENTERS</b> Close to You A&M SP 4271	58
42	43	<b>ARETHA FRANKLIN</b> Aretha Franklin Live at Fillmore West Atlantic SD 7205	21
43	35	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> 4 Way Street Atlantic SD 2-902	27
44	44	<b>NEW RIDERS OF THE PURPLE SAGE</b> Columbia C 30888	7
45	33	<b>ENGELBERT HUMPERDINCK</b> Another Time, Another Place Parrot XPAS 71048 (London)	7
46	46	<b>DEEP PURPLE</b> Fireball Warner Bros. BS 2564	10
47	49	<b>PARTRIDGE FAMILY</b> Up to Date Bell 6059	30
48	64	<b>CHER</b> Kapp KS 3649 (MCA)	5
49	51	<b>ALLMAN BROTHERS BAND</b> At Fillmore East Capricorn SD 2-802 (Atco)	14
50	50	<b>GRAND FUNK RAILROAD</b> Survival Capitol SW 764	26
51	48	<b>GUESS WHO</b> Best of RCA Victor LSPX 1004	28
52	55	<b>POCO</b> From the Inside Epic KE 30753 (CBS)	5
53	53	<b>FIRESIGN THEATER</b> I Think We're All Bozos on This Bus Columbia C 30737	5
54	56	<b>KRIS KRISTOFFERSON</b> Me & Bobby McGee Monument Z 30817 (CBS)	7
55	52	<b>JONI MITCHELL</b> Blue Reprise MS 2038	17
56	59	<b>SANTANA</b> Abraxas Columbia KC 30130	55
57	57	<b>THREE DOG NIGHT</b> Golden Biscuits Dunhill DS 50098	35
58	54	<b>EMERSON, LAKE &amp; PALMER</b> Tarkus Cotillion SD 9900	17
59	73	<b>BUDDY MILES LIVE</b> Mercury SRM 2-7500	4
60	60	<b>STEPPENWOLF</b> For Ladies Only Dunhill DSX 50110	4
61	61	<b>DOORS</b> L.A. Woman Elektra EKS 75011	25
62	45	<b>BLACK SABBATH</b> Paranoid Warner Bros. WS 1887	36
63	63	<b>IKE &amp; TINA TURNER</b> What You Hear Is What You Get/ Live at Carnegie Hall United Artists UAS 9953	16
64	62	<b>ROBERTA FLACK</b> Chapter Two Atlantic SD 1569	61
65	68	<b>GRASS ROOTS</b> Their 16 Greatest Hits Dunhill DSX 50107	4
66	67	<b>VICTOR BUONO</b> Heavy Dore LP 325	6
67	70	<b>JAMES TAYLOR</b> Sweet Baby James Warner Bros. WS 1843	85
68	71	<b>SUMMER OF '42</b> Soundtrack Warner Bros. WS 1925	7
69	69	<b>TEMPTATIONS</b> The Sky's the Limit Gordy GS 957 (Motown)	25
70	47	<b>ISLE OF WIGHT/ATLANTA POP FESTIVAL</b> Various Artists Columbia G3X 30805	6

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	58	<b>GUESS WHO</b> So Long, Bannatyne RCA LSP 4574	10
72	76	<b>OSMONDS</b> Homemade MGM SE 4770	18
73	154	<b>B.B. KING</b> In London ABC ABCX 730	2
74	80	<b>SONNY &amp; CHER LIVE</b> Kapp KS 3654 (MCA)	4
75	75	<b>JACKSON 5</b> Maybe Tomorrow Motown MS 735	26
76	65	<b>BILL WITHERS</b> Just as I Am Sussex SXBS 7006 (Buddah)	17
77	79	<b>BLOOD, SWEAT &amp; TEARS</b> B S & T 4 Columbia KC 30590	16
78	66	<b>UNDISPUTED TRUTH</b> Gordy GS 955 (Motown)	14
79	84	<b>BOBBY SHERMAN</b> Gettin' Together Metromedia MD 1045	3
80	72	<b>THE PARTRIDGE FAMILY ALBUM</b> Bell 6050	52
81	86	<b>SAVOY BROWN</b> Street Corner Talking Parrot PAS 71047 (London)	6
82	78	<b>CHICAGO III</b> Columbia C2 30110	39
83	94	<b>STEVE MILLER BAND</b> Rock Love Capitol SW 748	3
84	74	<b>CHICAGO</b> Columbia KGP 24	89
85	89	<b>FREDDIE HART</b> Easy Lovin' Capitol ST 838	3
86	91	<b>DELLS</b> Freedom Means Cadet CA 50004 (Chess/Janus)	9
87	81	<b>CURTIS MAYFIELD</b> Curtis Live Curton CRS 8008 (Buddah)	22
88	82	<b>STEPHEN STILLS II</b> Atlantic SD 7206	15
89	92	<b>LONDON HOWLIN' WOLF SESSIONS</b> Chess CH 60008	10
90	88	<b>KING CURTIS</b> Live at Fillmore West Atco SD 33-359	10
91	83	<b>BURT BACHARACH</b> Close to You/One Less Bell to Answer A&M SP 3501	19
92	96	<b>SMOKEY ROBINSON &amp; THE MIRACLES</b> One Dozen Roses Tamla T 312 L (Motown)	5
93	90	<b>JOHNNY MATHIS</b> You've Got a Friend Columbia C 30740	8
94	100	<b>LIGHTHOUSE</b> One Fine Morning Evolution 3007 (Stereo Dimension)	14
95	87	<b>SLY &amp; THE FAMILY STONE</b> Greatest Hits Epic E 30324 (CBS)	51
96	85	<b>ALICE COOPER</b> Love It to Death Warner Bros. WS 1883	32
97	162	<b>QUINCY JONES</b> Smackwater Jack A&M SP 3037	2
98	99	<b>URIAH HEPP</b> Look at Yourself Mercury SRM 1-614	5
99	95	<b>ANDY WILLIAMS</b> You've Got a Friend Columbia KC 30797	9
100	93	<b>JOHN SEBASTIAN</b> Four of Us Reprise MS 2041	6
101	98	<b>PAUL STOOKEY</b> Paul And Warner Bros. WS 1912	10
102	101	<b>JIMI HENDRIX</b> Cry of Love Reprise MS 2034	34
103	105	<b>NEIL YOUNG</b> After the Gold Rush Reprise RS 6383	58
104	104	<b>THREE DOG NIGHT</b> Naturally Dunhill DS 50088	46
105	106	<b>THE MOTHERS</b> Fillmore East—June 1971 Reprise MS 2042	10

Compiled from National Retail  
Stores by the Music Popularity  
Chart Department and the  
Record Market Research  
Department of Billboard.

# WHILE JEFF BECK WAS AWAY, HIS MUSIC TOOK OVER THE WORLD.

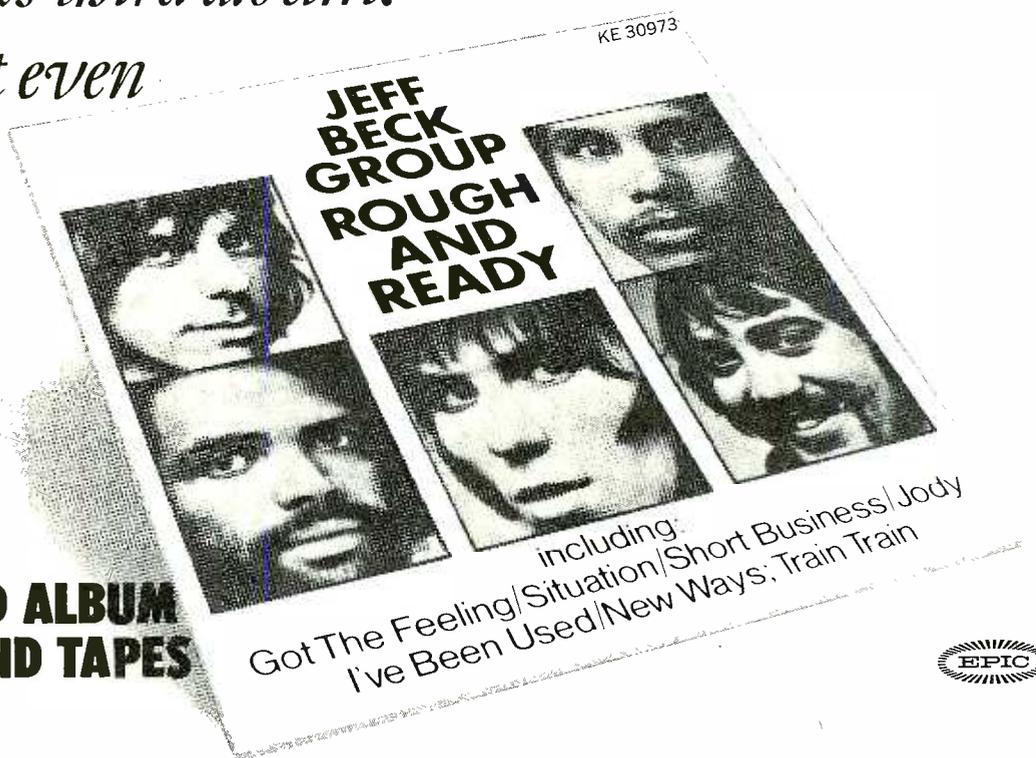
*Jeff Beck dropped out of the music scene for a while. During the time he was gone, the music he was famous for became the biggest music around.*

*Beck was the longest-standing and most influential guitarist with the Yardbirds. He was shaping the Yardbirds' sound longer than Eric Clapton, before Jimmy Page.*

*Beck's last group featured lead singer Rod Stewart. It also featured Nicky Hopkins, who can be heard on countless hit albums.*

*Now, Jeff Beck has a new group. His music and the people associated with it have never been bigger.*

*So you might say that the world is waiting for Beck's third album. And you wouldn't even be exaggerating.*



**JEFF BECK'S THIRD ALBUM  
ON EPIC RECORDS AND TAPES**



*Some of the stops on the upcoming Jeff Beck tour: October 28—Phoenix, October 29—Long Beach, October 30—San Francisco, October 31—San Bernardino, November 5 & 6—New York City and November 8—Boston. (Additional dates to follow.)*

Continued from page 68

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	110	<b>FOUR TOPS</b>	Greatest Hits, Vol. 2 Motown M 740 L	5
★107	134	<b>ISLEY BROTHERS</b>	Givin' It Back T-Neck TNS 3008 (Buddah)	5
108	114	<b>B.B. KING</b>	Live at the Regal ABC ABCS 724	5
109	103	<b>BUDDY MILES</b>	Them Changes Mercury SR 61290	68
110	113	<b>JAMES GANG</b>	Thirds ABC/Dunhill ABCX 721	28
111	107	<b>TEMPTATIONS</b>	Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	57
112	115	<b>SOUL TO SOUL</b>	Soundtrack Atlantic SD 7207	5
★113	132	<b>LETTERMEN</b>	Love Book Capitol ST 836	3
114	108	<b>MERLE HAGGARD &amp; THE STRANGERS</b>	Someday We'll Look Back Capitol ST 835	6
115	121	<b>LOU RAWLS</b>	A Natural Man MGM SE 4771	8
116	116	<b>DIANA ROSS</b>	Surrender Motown MS 723	12
117	77	<b>LEON RUSSELL &amp; THE SHELTER PEOPLE</b>	Shelter SW 8903 (Capitol)	22
118	119	<b>TAMMY WYNETTE</b>	Greatest Hits, Vol. 2 Epic E 30733 (CBS)	6
119	123	<b>CHARLEY PRIDE</b>	I'm Just Me RCA LSP 4560	14
120	97	<b>GODSPELL</b>	Original Cast Bell 1102	12
121	122	<b>STEVIE WONDER</b>	Where I'm Coming From Tamla TS 308 (Motown)	25
122	124	<b>EMERSON, LAKE &amp; PALMER</b>	Cotillion SD 9040	38
123	102	<b>GRAHAM NASH</b>	Songs for Beginners Atlantic SD 7204	19
124	120	<b>RAIDERS</b>	Indian Reservation Columbia C 30768	19
125	133	<b>ROD STEWART</b>	Gasoline Alley Mercury SR 61264	51
126	130	<b>MOODY BLUES</b>	On the Threshold of a Dream Deram DES 18025 (London)	59
127	118	<b>ISAAC HAYES</b>	To Be Continued Enterprise ENS 1014 (Stax/Volt)	47
128	128	<b>JOHN HAMMOND</b>	Breakout Kudu KU-01 (CTI)	7
129	117	<b>JANIS JOPLIN</b>	Pearl Columbia KC 30322	39
130	126	<b>EDDIE HARRIS &amp; LES McCANN</b>	Second Movement Atlantic SD 1583	22
131	111	<b>GRAND FUNK RAILROAD</b>	Live Album Capitol SWBB 633	47
132	136	<b>SEATRIN</b>	Marblehead Messenger Capitol SMAS 829	3
133	140	<b>FREE</b>	Live A&M SP 4306	7
134	135	<b>MOODY BLUES</b>	A Question of Balance Threshold THS 3 (London)	59
135	137	<b>OSMONDS</b>	MGM SE 4724	39
136	138	<b>JOY OF COOKING</b>	Closer to the Ground Capitol SMAS 828	3
137	146	<b>AL GREEN</b>	Gets Next to You Hi SHL 32062 (London)	8

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
138	147	<b>TOM T. HALL</b>	In Search of a Song Mercury SR 61350	3
139	112	<b>CREEDENCE CLEARWATER REVIVAL</b>	Cosmo's Factory Fantasy 8402	66
140	109	<b>ELTON JOHN</b>	11-17-70 Uni 93105 (MCA)	21
141	145	<b>JEAN KNIGHT</b>	Mr. Big Stuff Stax STS 2045	10
142	144	<b>CAROLE KING</b>	Writer Ode SP 77006 (A&M)	26
★143	166	<b>FLEETWOOD MAC</b>	Black Magic Woman Epic EG 30632 (CBS)	2
144	129	<b>FUNKADELIC</b>	Maggot Brain Westbound WB 2007 (Chess/Janus)	11
145	148	<b>STEPPENWOLF</b>	Gold/Their Greatest Hits Dunhill DSX 50099	34
146	125	<b>RAY PRICE</b>	I Won't Mention It Again Columbia C 30510	20
147	127	<b>GLADYS KNIGHT &amp; THE PIPS</b>	If I Were Your Woman Soul SS 731 (Motown)	24
148	149	<b>BILLY JACK</b>	Soundtrack Warner Bros. WS 1926	3
149	153	<b>HUMBLE PIE</b>	Rock On A&M SP 4301	21
150	150	<b>CROSBY, STILLS, NASH &amp; YOUNG</b>	Deja Vu Atlantic SD 7200	82
151	143	<b>JOHN BALDRY</b>	It Ain't Easy Warner Bros. WS 1921	17
152	160	<b>CONWAY TWITTY</b>	I Wonder What She'll Think About Me Leavin' Decca DL 75292 (MCA)	6
153	142	<b>CHASE</b>	Epic E 30472 (CBS)	25
154	131	<b>TOMMY JAMES</b>	Christian of the World Roulette SC 30001	4
155	158	<b>SWEET SWEETBACK'S BAADASSSSS SONG</b>	Soundtrack Stax STS 3001	17
★156	188	<b>JERRY BUTLER</b>	Sagittarius Movement Mercury SR 61347	4
157	139	<b>MARY TRAVERS</b>	Mary Warner Bros. WS 1907	28
158	159	<b>CHEECH &amp; CHONG</b>	Ode SP 77010 (A&M)	5
159	169	<b>JAMES GANG</b>	Rides Again ABC ABCS 711	62
160	157	<b>RAY STEVENS</b>	Greatest Hits Barnaby Z 30770 (CBS)	8
161	152	<b>BOOKER T. &amp; THE MG's</b>	Melting Pot Stax STS 2035	37
★162	—	<b>JOHNNY CASH</b>	Portrait: Greatest Hits, Vol. 2 Columbia KC 30887	1
163	141	<b>DONNY HATHAWAY</b>	Everything Is Everything Atco SD 33-332	22
164	151	<b>LYNN ANDERSON</b>	You're My Man Columbia C 30793	14
165	165	<b>ROD STEWART ALBUM</b>	Mercury SR 61237	10
166	164	<b>BLACK SABBATH</b>	Warner Bros. WS 1871	61
167	170	<b>NITE-LITERS</b>	Morning, Noon & Nite-Liters RCA LSP 4493	13
168	156	<b>OSIBISA</b>	Decca DL 75285 (MCA)	17

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
169	167	<b>NIKKI GIOVANNI &amp; THE NEW YORK COMMUNITY CHOIR</b>	Truth Is on the Way Right On RR 05001	10
170	171	<b>RAY PRICE</b>	For the Good Times Columbia C 30106	59
★171	—	<b>JIM NABORS</b>	How Great Thou Art Columbia C 30671	1
172	173	<b>SERGIO MENDES &amp; BRASIL '77</b>	Pais Tropical A&M SP 4315	2
173	155	<b>8th DAY</b>	Invictus ST 7306 (Capitol)	12
174	172	<b>KOOL &amp; THE GANG</b>	Best of De-Lite DE 2009	5
175	168	<b>SHIRLEY BASSEY</b>	Something Else United Artists CAS 6796	13
★176	—	<b>STAMPEDEERS</b>	Sweet City Woman Bell 6068	1
177	183	<b>JR. WALKER &amp; THE ALL STARS</b>	Rainbow Funk Soul SS 732 (Motown)	14
178	178	<b>FERRANTE &amp; TEICHER</b>	It's Too Late United Artists UAS 5531	3
★179	—	<b>FIFTH DIMENSION</b>	Live Bell 9000	1
180	176	<b>BLACK OAK ARKANSAS</b>	Atco SD 33-354	9
181	182	<b>ANNE MURRAY</b>	Talk It Over in the Morning Capitol ST 821	3
182	192	<b>EDWIN HAWKINS SINGERS</b>	Children (Get Together) Buddah BDS 5088	4
183	184	<b>BOBBY RUSSELL</b>	Saturday Morning Confusion United Artists UAS 5548	2
184	187	<b>MAIN INGREDIENT</b>	Black Seeds RCA LSP 4483	4
185	185	<b>DOC SEVERINSEN</b>	Brass Roots RCA LSP 4522	2
186	186	<b>"J"</b>	The Way to Become the Sensuous Woman Atlantic SD 7209	2
187	175	<b>MARTY ROBBINS</b>	Today Columbia C 30816	6
188	179	<b>WHO</b>	Tommy Decca DXSW 7205 (MCA)	110
189	181	<b>STATLER BROTHERS</b>	Pictures of Moments to Remember Mercury SR 61349	2
190	163	<b>YES ALBUM</b>	Atlantic SD 8283	17
191	200	<b>WANDA ROBINSON</b>	Black Ivory Perception PLP 18	2
192	194	<b>GRANT GREEN</b>	Visions Blue Note BST 84373 (United Artists)	2
193	190	<b>DR. JOHN THE NIGHT TRIPPER</b>	Sun, Moon & Herbs Atco SD 33-362	3
194	174	<b>WISHBONE ASH</b>	Pilgrimage Decca DL 75295 (MCA)	7
195	195	<b>DAN HICKS &amp; HIS HOT LICKS</b>	Where's the Money? Blue Thumb BTS 29	4
196	197	<b>GARY PUCKETT ALBUM</b>	Columbia C 30862	2
197	198	<b>BILLY PAUL</b>	Going East Philadelphia International Z 30550 (CBS)	2
198	199	<b>GAYLE McCORMICK</b>	Dunhill DS 50109	2
199	—	<b>FANNY</b>	Charity Ball Reprise RS 6456	1
200	—	<b>JOHN ENTWISTLE</b>	Smash Your Head Against the Wall Decca DL 79183	1

Allman Brothers Band	49
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Joan Baez	11
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**B. J. THOMAS  
BURT BACHARACH  
HAL DAVID**

**Put it all together...**

**Again!** with a new single

**"Long Ago Tomorrow"**

SCOE12335

(The Title Song from the Cinema 5 movie)

Written and Produced by Burt Bacharach and Hal David  
Included in B.J.'s latest LP



SPS 597

**On Scepter Records  
and Tapes**

Direction: STEVE TYRELL

# Disk Dollar: Where It Goes to Lure Buyer

• Continued from page 1

ment in addition to pop-soul. Spots are prepared in the Motown office by Jones. Jones sends tapes to distributors. Distributor is selected from early action on the product. Usually start with a few distributors, eventually might end up with all distributors. Distributor asked to monitor spots. First 10 fieldmen will verify progress of program at local levels. Use both 30 and 60 second spots. No set length of campaign.

(2) (indicates the second greatest amount being spent) **Print Advertising:** Schlesinger prepares "mini-mats" color-corrected reductions white and corrects reductions where title is lost in color correction to provide best possible legibility for ad. Especially for tape, Schlesinger has made up a standard frame backdrop, which looks like a fine-line drawing of a tape package, in which the center is open and the "mini-mat" album cover graphic is just dropped in to differentiate tape from record product.

(3) **Point-of-Purchase Material:** Schlesinger emphasizes that store merchandising material must be carefully chosen as room for display material continually decreases. "You can have a hit pop store display," Schlesinger said, pointing to the firm's "Beautiful People" poster series. The first shipment of 22 by 28-inch four-color posters, mounted on hardboard, carrying label logo only, included the Jackson 5, Diana Ross, Gaye, Smokey Robinson and the Miracles, the Four Tops and Junior Walker, with the entire artist roster eventually to be postered. Six-thousand of each poster shipped. Field store checks indicate that the posters, shipped eight months ago, are still on department walls. Gaye posters were shipped to underground stations to promote the latest LP. Schlesinger packed the Diana Ross TV special LP display material right in with each 25-pack shipping carton, plus correlative streamers. It bypassed handling by distributors and "they loved it." It got out more quickly into the field. We no longer ship easel-backed covers. Schlesinger imprints each display carton with "This carton of important display material will self-destruct if left unopened in distributor warehouse or store stockroom." Field men check distributor warehouses especially to see if displays are going out quickly. Schlesinger uses motion, puppets and noisemakers in displays. Best recently was a venetian-blind type display, which displayed eight LP covers, powered by a six-volt battery. At the end of three months, Motown distributors were serviced with a "cartridge," which contained a new battery and eight new covers, easily inserted into the display.

Dennis Lavinthal, national sales director, ABC-Dunhill, Los Angeles: (1) **Radio Spot Campaigns:** Firm was one of the first to use radio spot over three years ago, initiated contracts with 10 to 12 stations nationally at the beginning. Now use up to 40 stations nationally simultaneously if necessary. Stations determined by constant survey of sales from airplay by Steve Resnick, who calls major accounts of all types daily after sales department sees break-out point or points on product. Marv Helfer and his promo corps help pinpoint these. "Radio spots are less effective than three years ago because radio is overcrowded with them," Lavinthal said. ABC now tailoring spots to individual stations. To become more selective, firm now using as many as five different sources for spot production. Favors 60-second spots because they provide more time for music. ABC does all local spot placement, so Resnick can instantly check resultant sales. Resnick checks inventory when he calls accounts. Campaigns can last from two to six months.

(2) **Live Performance Tours:** Helfer helms sending pertinent artists out on company-financed professional appearance tours. For example, Gayle McCormick and her group at present are doing a 19-city tour with Three Dog Night. ABC's national promotion force coordinates as much local promotion in each city with local promotion man.

(3) **Print Advertising:** Sales Manager Julie Zimand supervises mailing of finished advertising layout glossy. Favors quarter-pages with distributor asked to see that dealer gets another quarter if possible to run alongside so that publication carries half page of advertising as larger space brings more attention. Like to work 60 days ahead because mass users like it and it ties up space so we can get what we want in publication. Prefer to run Thursday and Sunday in daily papers. Thirty college newspapers are being used, with firm finding that a new artist can be advertised in collegiate press long before normal consumer press. A national service handles placement in campus press. All print carries dealer reference, as do all radio spots. Firm uses outside agencies to create print ads "because it's a good source of new creativity."

(4) **Point-of-Purchase Material:** Very limited usage. Best success with distributor shipment of tubes, containing as many as 14 different black and white posters of artists, all ready for shipment to retail accounts.

Dick Schory, President, Ovation Records, Glenview, Ill.: (1) **Sampler LP Campaigns:** Using monthly ads, ranging in size from one-half to full-page, in audiophile magazines like High Fidelity, firm started July quadrasonic drive, which

## 'SUPERSTAR' AS DAILIES SEE IT

NEW YORK — "Jesus Christ, Superstar," a rock opera, lyrics by Tim Rice; music by Andrew Lloyd Webber, opened at the Mark Hellinger Theatre Oct. 12. Following are excerpts from the daily newspaper reviews:

**TIMES:** "Superstar" seemed to me less than super—but the novelty of the aspirations should win it many adherents."

**NEWS:** "A triumph. The story itself is, of course, almost unbearably moving, but the great accomplishment of Webber and Rice has been to make it so strikingly immediate."

**POST:** "I felt it wasn't worthy of the furor, enthusiasm and ire that it has aroused."

## 'Superstar' Review

• Continued from page 3

into his voice that fits into the scenes he sings opposite Judas (Ben Vereen). Not only does this Judas get the sympathy (plus some of the only motivation for his actions in the whole show), but also gets a resurrection scene. He descends from above to groove into "Superstar."

"Jesus Christ, Superstar" is already a solid booking and will be an ideal show for an MOR audience seeking some non-frightening rock (plus some educated orchestrations by composer Andrew Lloyd Webber) and modern (but again not too frightening) theater spectacle. A problem could be in merchandising the Broadway cast version when this hones so close to the original MCA release.

IAN DOVE

## AVCon Expands

NEW YORK — Audio-Video Concepts (AVCon), location and studio recording agency in Washington, has developed sound programs for the educational and business markets, as well as maintaining a music division with a studio in suburban Maryland for mastering and demos.

AVCon, headed by Edward P. Helvey and Troy C. Brand, has already initiated "Project II," which offers "yearbooks in sound" to high schools and colleges, and "Cassecutive," which provides newsletters on cassette for client's field reps and salesman. The necessary equipment, as well as the recording, production and writing facilities are also available.

Writing and production for radio and TV, jingles and scores are also among AVCon's related services.

## BMI Pubs, Writers

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- What Is Truth**  
Johnny Cash  
House of Cash, Inc.
- When A Man Loves A Woman (The Way That I Love You)**  
Bill Eldridge  
Gary Stewart  
Forrest Hills Music, Inc.
- Where Is My Castle**  
Dallas Frazier  
Blue Crest Music, Inc.
- A Woman Always Knows**  
Billy Sherrill  
Algee Music Corp.
- Wonder Could I Live There Anymore**  
Bill Rice  
Hall-Clement Publishing Co.
- The Wonders You Perform**  
Jerry Chesnut  
Jerry Chesnut Music

## Spector Does Film

LOS ANGELES—Phil Spector is making his film-scoring debut with the Landers-Roberts production of "Hot Rock." The gangster comedy stars Robert Redford, Segal and Zero Mostel.

# 4-Channel, Audiotape Slug It Out for AES Spotlight

NEW YORK — Discrete and matrix 4-channel sound manufacturers and their software producers vied with audiotape hardware and software manufacturers for the spotlight at the 41st convention of the Audio Engineering Society, held at the New Yorker Hotel Oct. 5-8.

Exhibiting alongside such leading tape manufacturers as BASF Systems, Ampex, Maxell and the 3M Co. were key contenders in the quadrasonic race including Sansui Electronics, Electro Voice, Columbia Records and RCA.

Although papers presented at the convention explored the various ramifications of the 4-channel movement, and looked at the advantages of discrete quadrasonic sound over matrix and vice versa, problems of standardization and compatibility of equipment remained unsolved.

In the area of audio tape the emphasis continued to be on high energy and the chromium dioxide tape formulations, with Dolbyized product still very much in demand.

Papers presented in this area looked at the new Philips Noise Limiter System, the chromium dioxide audio cassette as seen by engineers of the DuPont Co.; suggestions for the improvement of the tone quality of cassette tape recorders presented by represen-

tatives of the Sony Corp., and a study to establish optimum level on cassette copies, researched by Stewart Smith and James Wood of the GRT Corp., and Audio/Tek Inc.

An estimated 3,000 delegates and visitors attended the three-day semi-annual confab which closed with an awards banquet, and an anecdotal review of recording experiences by Morton Gould.

## Gold Awards

United Artists Records sound-track album for the film "Fiddler on the Roof" achieved \$1 million in disk and tape sales the first day it was available for distribution, as certified by RIAA. It's a \$9.98 double album, the fastest-moving film soundtrack package in UA history, beating out "Goldfinger," "Midnight Cowboy," "Never on Sunday," and the Beatles' "Hard Day's Night" and "Let It Be."

# GE Station in N.Y. Tests Discrete 4-Channel Sound

By CLAUDE HALL

SCHENECTADY, N.Y.—WGFM-FM, radio station owned and operated by the General Electric Co., last week began experimental broadcasts in discrete quadrasonic sound. The experiments are being conducted between 1-6 a.m. by a staff headed by Bob Linz out of the Utica, N.Y., radio receiver department of GE. The automated MOR station ordinarily signs off the air at midnight.

Thus, WGFM-FM becomes the second station in the nation to broadcast in discrete quadrasonic sound. KIOI-FM, San Francisco, pioneered in discrete single-station quadrasonic broadcasting, but has cut back on these broadcasts pending approval of the Federal Communications Commission. A report based on the KIOI-FM broadcasts is now before the FCC. James Gabbert, owner of KIOI-FM, is petitioning the FCC to pass rules making discrete the system for quadrasonic broadcasting.

Meanwhile, several FM stations around the country are broadcasting matrix quadrasonic sounds via either an encoder device manufactured by Electro-Voice or one made by Sansui.

Details about the discrete system being used by GE were not available, though GE's audio electronics department is gearing to manufacture several discrete tape quadrasonic units for the home. Paul Van Orden, marketing manager, said in a Billboard story (Oct. 9 issue) that he felt matrix was only an interim step in consumer hardware. He said GE had investigated the matrix system, but has put its product effort in discrete and that the firm was looking at 4-channel systems in disk and broadcasting equipment.

CBS last week petitioned the

FCC for a month's delay in answering its viewpoint to KIOI-FM's pleas for a ruling making discrete the system for broadcasting. Via CBS Records, CBS has committed itself to a matrix system. (See story in radio-TV programming section.)

# Webb & Canopy File Suit Vs. Ja-Ma Music

• Continued from page 8

on all net sums on foreign royalties and U.S. mechanicals. Webb alleges that during the period from July 1, 1969, to Dec. 31, 1970, Ja-Ma Music received \$285,771, with a disbursement of \$28,577.10 being made leaving a balance of \$257,193.91, of which he was to receive half or \$128,596.65. Webb charges that he was paid \$104,121.34, and he asks the remainder, \$32,351.50 be paid by Ja-Ma.

In another suit, also filed Sept. 24, Canopy Music seeks payment of \$28,577.10, which it claims is due from Ja-Ma Music, based on a written contract of April 1, 1969. Under the provisions of the pact, Canopy would aid Ja-Ma and Madelon Baker in securing commercial recordings for Webb songs and advise the defendant in return for 10 percent of income received by Ja-Ma for Webb songs from the period through Oct. 31, 1969. Suit states that pact was extended later to Dec. 31, 1970. Complaint alleges that firm obtained \$285,771 for mechanical and folio use of Webb material and seeks accounting and the amount due plus 10 percent interest.

# Gospel Pubs in Drive for Rights

• Continued from page 1

the standard custom in the gospel field whereby artists purchase their records from manufacturers as "promotional copies," and then sell them on the road and at concerts at retail price. There is no way for sales to be traced since there is no normal distribution pattern.

Publishers, with their lawyers and auditors, are demanding to

look at the books of some of the groups to try to solve the problem of royalties.

Other officers of the association are: Hal Spencer of Manna Music, Hollywood, vice president; Mrs. Mary Davis, also of Benson, Nashville, secretary; and Duane Allen of Silverline Music, Nashville, treasurer.

The group also plans to exchange information on credit.

# The Cat is Back.



**SP 4313 A&M Records and Tapes**

Produced by Paul Samwell-Smith Licensed by Island Records Limited, London

# NEIL DIAMOND

## STONES



ALBUM: UNI 93106  
8-TRACK: 8-93106  
CASSETTE: 2-93106



THE SINGLE:  
**STONES**  
55310