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SEVENTY-SEVENTH YEARThe International
Music-Record-Tape
Newsweekly

CARTRIDGE TV PAGE 38

HOT 100 PAGE 88

TOP LP'S PAGES 90, 92

NEW BOOTLEG BATTLES FLAIR

FCC Pondering Electronic Logs

WASHINGTON—New recordings made on or after Feb. 15, 1972, which can be copyrighted under the recently passed anti-piracy law, will be able to encode this fact along with other identification, for subliminal transmission in radio play. This would be another of the benefits in the FCC's proposed rulemaking to permit automatic electronic monitoring of radio programming and the aural part of TV programming (Billboard, June 20).

Engineering spokesmen at the Federal Communications Commission point out that tape duplication of a recording (whether for legitimate radio broadcast or for piracy purposes) would pick up the original manufacturer's encoded information, including serial numbers. It would be impossible to delete the encoding, which would be "mixed in" with the music on the record—another identification plus

for the original producer of the record.

Unfortunately, the rulemaking has encountered considerable delays and it may still "take a little time" say engineers for the FCC to decide what type of system to authorize.

Two systems, Audicom of New York, and International Digisonics Corp. (IDC) have been undergoing extensive tests and research. Each claims superiority in the rulemaking which began originally with encoding plans for TV commercial monitoring, in 1969.

Audicom, with its "Submerged Signalling" Crosby system, was first to ask for authorization of aural encoding. The identifying signals, which will not be audible to the radio listener, would be stamped into records or tapes to be broadcast. Electronic monitors would pick up and transmit them

(Continued on page 94)

2 Major Counterfeit Actions Filed; 'Legal' Duplicators Fight Back

By MILDRED HALL

SALT LAKE CITY—The door was left ajar for disk and tape counterfeiting and bootlegging when Federal District Court Judge Hillis W. Ritter here issued a temporary restraining order against RCA Corp., Columbia Broadcasting System, the American Broadcasting System and Ampex Corp., Wednesday (10).

The order restrains the four companies from "interfering with or harassing the plaintiffs by instituting or prosecuting any legal or equitable actions in the courts of several states against the plaintiffs or any other persons relating to the manufacturing, producing, distributing or selling of magnetic musical tapes or otherwise."

Plaintiffs referred to are two local owners of recording industry businesses: Stan D. Schubach, owner of Tape Head, Inc., local record and tape retailer, and R.A. Ridges, owner of R.A. Ridges

(Continued on page 94)

LOS ANGELES—The continuing anti-piracy litigation, pioneered by Mitchell, Silberberg and Knupp since 1968, reached a peak here this week when four clients, A&M records, first record company to file a counterfeit complaint; and Atlantic, Columbia and Warner Bros. labels filed complaints seeking damages, injunctive relief and accounting for unfair competition and just enrichment against over 50 retail outlets in southern California. Suit was instituted in superior court here.

Defendants and their businesses included:

(Continued on page 94)

Spotlight
On Spain
In This Issue

By PAUL ACKERMAN

NEW YORK—The first legal action under the new Federal anti-piracy law—S.646—was initiated last week when 60 publisher principals of the Harry Fox Agency, acting through attorneys Abeles and Clark, started an action in the U.S. District Court for the Southern District of Florida, Miami Division, against 52 separate defendants, charging them with bootlegging. The publishers have requested that the court impose the new heavy penalties authorized by S.646.

Heretofore, publishers were able to recover royalties of 2 cents for each infringing recording, plus treble damages of 6 cents. Under the new law, publishers may recover all profits realized from the sale of bootleg product plus damages or, in lieu thereof, \$1 for each infringing tape cartridge made, used, sold or found in the possession of defendants; but not less

(Continued on page 94)

Emphasis on APAA Show

See Tape Cartridge Section

ABC-Ampex Plot Consumer Catalog Saturation Plan

By JOHN SIPPEL

PORTLAND, Ore.—ABC-Dunhill's family of labels and Ampex tapes are combining in what is probably the biggest pre-Christmas saturation program in a single area to reach the consumer ever. Dennis Lavinthal, national sales director of ABC, said the promotion is a trial run, with ABC and Ampex hoping it will be duplicated nationally by others soon.

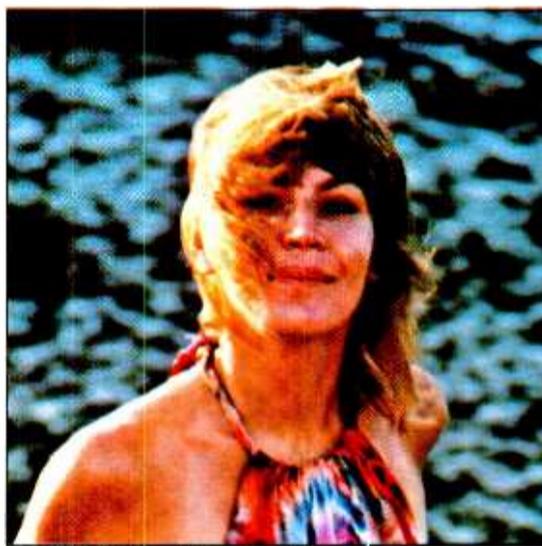
The 23 Fred Meyer shopping centers, a chain of retail outlets ranging from groceries through major home appliances in greater Portland-Vancouver, kick off a multithousand-dollar mutual direct-to-the-consumer record and tape merchandising program Sunday (14) that will continue right up to Dec. 24. The program also includes nine Meyer stores in greater Seattle.

Highlight of the test run to reach the consumer in a saturation

program in a test control area is the insertion of a 32-page three-color 10 by 7-inch "Super Grooves" consumer catalog in 450,000 copies of Sunday's Portland Oregonian. An additional 150,000 copies of the catalog will be distributed by the Meyer chain. The catalog is dotted with informative facts for consumers, with approximately eight of the pages devoted to subtle-sell facts about acts and the record business in general. Included with each catalog is a fold-in order sheet, which carries 170 varied catalog and current hit albums from the affiliated ABC catalogs.

George Sommersby of the Meyer chain set retail pricing. For example, \$5.98 suggested list LP's sell for \$4.64 during the sale, while Westminster Gold albums go for \$1.88. Suggested list \$6.98 8-track

(Continued on page 94)



Helen Reddy, one of the major talent finds of 1971, has recorded a new album, *Helen Reddy* (Capitol ST 857), released today. Helen gained immediate fame earlier in the year with her inspired interpretation of "I Don't Know How to Love Him" from Jesus Christ, Superstar. In numerous concert and club appearances, from the Troubadour in Los Angeles to The Bitter End in New York, Helen has enraptured audiences and reviewers. Her new single, "No Sad Song" (3231), written by Carole King and Toni Stern, is in her new album.

(Advertisement)

Kodak Super-8 CTV Aims at Home User

By ELIOT TIEGEL

LOS ANGELES—Eastman Kodak's contribution to cartridge television is a \$900 videoplayer which will be sold as an "optional" means of viewing Super 8mm color movies.

The videoplayer is part of the Super 8 system which Kodak continues to advance. The cartridge TV unit, which won't be ready for sale for another two years, is "a major investment to prove film won't be obsolete," admits Marvin Hodges, sales director for Kodak's motion picture and education markets division.

This division will be the first to market the player which accepts standard Super 8mm cartridges and which electronically transmits the images through a cable connection to the antenna terminals of any standard TV set.

At the first West Coast showing of the unit, Hodges made the following points:

- The videoplayer has been invented to provide a TV capability for anyone wanting or needing that mode of display.

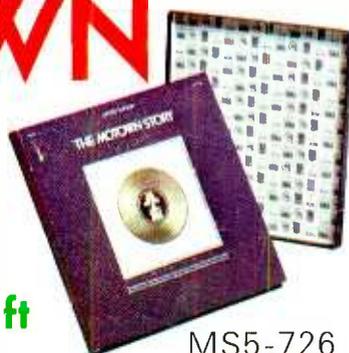
- Kodak is presently in the discussion stage with "less than 10" U.S. based TV set suppliers anent manufacturing the unit, and expects to have this situation clarified within 90 days.

(Continued on page 38)

(Advertisement)

THE MOTOWN STORY

The Perfect Christmas Gift



MS5-726



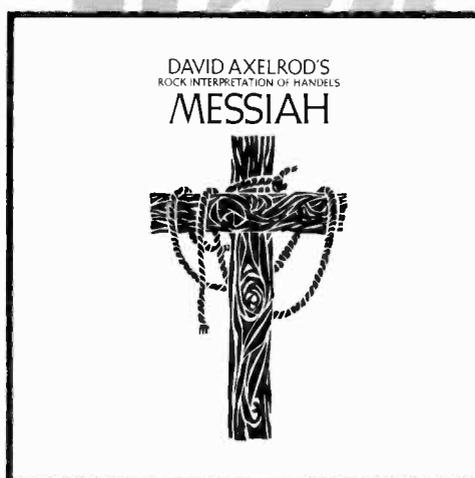
58 Golden hits that made Motown history • Live, in person interviews with the artists that recorded them • Twenty-four page color illustrated book of the story of Motown • Presented in a Deluxe five volume set.





RCA Records
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significant contemporary
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Rock Interpretation
of Handel's Messiah.
Written and Arranged
by Mr. Axelrod,
with choir and orchestra



LSP-4636, P8S-1868

RCA Records and Tapes

Available now

A&M's UK Publishing Division Solidifies Significant Foothold

LOS ANGELES — Rondor Music, the A&M Records publishing division which includes such houses as Almo and Irving, only stopped subcontracting English rights and opened its own London office 18 months ago. But already Rondor U.K. has made significant gains in a variety of areas.

Rondor's English effort begins with the solid base of A&M's catalogs, which of course include the compositions of Herb Alpert, Richard Carpenter and the very hot team of Paul Williams and Roger Nichols, plus more recent acquisitions such as the basic repertoires

of Rod McKuen and Mason Williams.

However, Rondor U.K. has made a series of surprising breakthroughs with stars who record for labels competing with A&M. It now handles English publishing for Leon Russell, Hoyt Axton, the Doors and Buddy Niles. In addition, Rondor is publisher for one of England's hottest new groups, Yes.

Derek Green heads Rondor's London operation, with Nigel Burlington as general manager and a staff of eight. In another unusual situation, Dave Hunter, a Rondor professional manager, has one of his own songs moving up the English charts.

Chuck Kaye, A&M's vice president in charge of record product and publishing, said, "What we've tried to do with our Rondor company in England is to make it reflect the Hollywood operation as an energetic and diversified publisher with good staff writers, major rock stars publishing and an aggressive catalog acquisition program. From the start, A&M has felt that England is one of the world's great creative centers of popular music and if we could get some lines of communication going it would generate a lot of worthwhile activity."

Rondor has held American rights to the Island Chrysalis catalogs for several years, which include the songs of Steve Winwood, Dave Mason, Ian Anderson, Alvin Lee and Savoy Brown.

L.A. Festivals Highlight Jazz

LOS ANGELES — Modern jazz and the mainstream school of jazz will be spotlighted in two forthcoming "festivals" in this area.

Mainstreamers playing at the fourth annual meeting of the Blue Angel Jazz Club Nov. 20 at the University Club of Pasadena include Clark Terry, Harry (Sweets) Edison, Bob Havens, Carl Fontana, Sonny Criss, Flip Phillips, Peanuts Hucko, Jimmy Rowles, Herb Ellis and Red Norvo.

The event is the baby of Dr. William McPherson, an obstetrician who digs jazz and assembles the jam sessions which begin at 3 p.m. and run until 2 a.m.

An estimated 25 musicians are expected to participate in the jams. A \$25 admission gets the listener a buffet supper.

The second event, sans supper, is the first annual Black Jazz Festival, sponsored by newly formed Black Jazz Records. That event takes place Nov. 28 at the Hollywood Paladium and is designed to introduce the label's artists, including Gene Russel, Rudolph Johnson, Walter Bishop Jr., Doug Carn, Calvin Keys and Chester Thompson.

A jam session scheduled as the closing event will involve all the musicians on the bill.

Top Musicians Staff Center

NEW YORK—The Harlem Music Center, located at 20 St. Nicholas Ave., is now fully opened and is beginning a music industry membership drive. "Our purpose is: to stimulate interest in black music and to make the Harlem Music Center a home for black music," said W. Joseph Black, executive director of the center.

The center now holds two workshops performances per week, including a Wednesday night rehearsal open to the public and a Saturday afternoon rehearsal and workshop with an admission charge. "We have planned these combination workshop/performance to help the young musicians and to stimulate public interest in our cause," said Black. Also scheduled is a series of concerts during Thanksgiving weekend and during the Christmas and New Year's holidays.

Such well-known musicians as Max Roach, Joe Chambers, and Herbie Hancock, who is also the president of the Music Center, Roger Blank, Warren Smith, and Ahmed Abdullah plan to participate in the music center's various programs.

Membership fee ranges from \$5 for student, \$10 for active member, \$25 for sponsor, and \$500 for donor. Membership gives special privileges to each member. The center was started in 1969.

Tommy James Bidding for Roulette Nashville Ofc.

NASHVILLE — Roulette artist Tommy James said he will ask that his recording company establish an office here, and said he plans all future sessions in this city.

James and Bob King, his co-writer, co-producer and bass player of ten years, returned here last week to begin work on James' album, "My Head, My Bed, and My Red Guitar."

The artist cut a single here a few months ago, and said the experiment was rewarding. "We were looking for a different sound. We utilized the talents of Pete Drake, who co-produced the single with Bob and myself."

The single, "Nothing To Hide," got a top-20 pick in Billboard. James already was on the charts with "I'm Comin' Home," which is his 28th consecutive single to get strong chart action.

"We've recorded in New York and Los Angeles, but find Nashville unique in what it offers an artist," James said. "It also makes it easier to write material—just knowing the musicians are capable of making a song sound like you hear it in your head, or even better."

The sessions have been held at Music City Recorders, with Scotty Moore engineering. Working on the dates have been Pete Drake, Buddy Harmon, Russ Leslie, D.J. Fontana, Buddy Spicher, Charlie McCoy, Pig Robbins, George Richey, Ray Edenton, Dave Kirby, Dale Sellers, Linda Hergrove and the Town and Country Singers.

James said Nashville was a natural place for a Roulette office, and he would ask company officials to open one as quickly as possible.

Janus Chiefs Hit the Road

NEW YORK—Chief executives of Chess/Janus Records, including Marv Schlacter, president, have been visiting their distributors in 21 markets across the country. "By making personal contact with our distributors and salesmen in the field, we can assess our technique and analyze the product at the grass roots level," said Schlacter.

"The face-to-face meeting is important also in maintaining the most effective relationship with the men in the field," Schlacter continued. "This relationship is especially important when a record company releases many good al-

World Acceptance Spurs Alshire 4-Channel Image

LOS ANGELES — With four quadrasonic disks, using the Electro-Voice matrix system, already in distribution in the U.S., Japan, England, Spain and Brazil, Alshire International is planning another four quadrasonic releases in January.

Alshire is best known for the 101 Strings budget orchestral series, whose top-seller, "Soul of Spain, Vol. 1" has sold some 20 million copies worldwide during the past decade. Alshire's Japanese licensee, Nippon Columbia, although it has its own matrix disk system, is actually sending a representative to the U.S. to study the Alshire quad mixing technique and production methods.

Al Sherman, the veteran distributor who took over the 101 Strings record companies in 1963 and expanded the operation into an 8-9 million album yearly sales bracket said, "We record our big orchestras in London with 16-track and mix down the masters here to discrete four-track quad tapes which are released worldwide by Ampex. Then we encode the quad tapes via the Electrovoice matrix system for our records. Electro-Voice is currently the most widely-used matrix disk system and it's compatible with stereo phonographs, but of course we could easily re-process our quadrasonic discrete tapes into any other disk system that wins general acceptance."

Alshire's currently available quadrasonic matrix disks are "Multiple Guitars," "Today's Hits," "Exciting Sounds of Today" and a "Soul of Spain" selection. These quad records retail at \$5.98, on the Audio Spectrum label.

"Admittedly, at this stage our total sales numbers don't mean very much," said Sherman. "But what is so impressive to me is that even this early in the history of quadrasonic recording, there is so much international trade excitement over the product. Our quad disks and tapes have had a really

Veterans Open Concert Office

LOS ANGELES — Dick Bock and Michael Davenport have begun promoting pop concerts. Bock, the former head of World Pacific/Pacific Jazz Records, and Davenport, a former GAC agent, will present the first dance concert at UCLA's Pauley Pavilion starring the Grateful Dead and New Riders of the Purple Sage, Nov. 20.

Their first concert ventures involved Frank Zappa and the Mothers of Invention and Van Morrison and Linda Ronstadt, all at the same UCLA location. They also presented Randy Newman at San Francisco's Masonic Pavillion.

The two are also jointly producing Atlantic's new East Indian rock group, Shanti, which played the Ash Grove here last week.

fantastic impact with the hardware people and MOR FM programmers. Alshire wants to get as many quadrasonic editions into our catalog as we can. We think the worldwide sales potential for our kind of music in quadrasonic sound is tremendous."

Daybreak on Global Webs

LOS ANGELES — Daybreak Records, with its first five albums launched in the U.S. and Canada via RCA distribution, is kicking off a major overseas promotion effort via the worldwide Armed Forces Radio-TV Service, the Canadian Forces Network, the British Forces Network, the Voice of America and Radio Free Europe.

Daybreak executive vice president Bobby Weiss said, "The local citizens tune in to these outlets as well as military personnel, so we can bypass the problems in getting contemporary popular music on all those government-controlled radio networks in foreign markets."

Fantasy Stays on TV Film Promotion

SAN FRANCISCO — With a growing demand by TV stations for promotional artist films, Fantasy Records has expanded their in-house film production unit. With most record companies cutting down or eliminating the use of promotional TV films of artists, Fantasy has stepped up their production of these films.

Bob Mercer, the national promotion director, feels these films are still a very important promotional tool in the exposure of an artist and record. While they offer TV coverage upon the release of a new record, Mercer also believes they keep an artist before the record buyers between releases. On new Fantasy artists a full press kit accompanies the film and LP to the stations. In addition, the company supplies these films in advance of any national or international tours as an added promotional tool.

While building a full library of this type of films, Fantasy further believes that this product will have added value with the adoption of a video cassette system.

FCC DESIRES MORE FM TIME

WASHINGTON — The Federal Communications Commission wants FM radio stations to increase hours on the air, and has proposed rulemaking to license all FM's for unlimited time operation. The new rule would require a minimum schedule of at least 8 hours between 6 a.m. and 6 p.m. local time, and at least four hours between 6 p.m. and midnight, each day of the week except Sunday.

The commission has found that even though the FM service is proving "economically more viable," a good many stations are operating at or near the minimum. Present required minimum is 36 hours weekly during the hours of 6 a.m. to midnight, consisting of not less than 5 hours in any one day, except Sunday.

Comments on the proposal should reach the commission by Dec. 17, and replies by Dec. 28, 1971.

PRO GRID TEAMS TO SELL NFL SONGBOOKS & 45's

CHICAGO—A new record label here is producing team songs on stereo 45 rpm disks to retail at \$1.50 and is publishing band songbooks in a project involving all 26 National Football League teams.

Eddie Ballantine, music director of the Don McNeill show for 25 years, also produced official songs for the National and American football conferences. The packages will have the individual team song on one side and the appropriate NFC or AFC song on the flip.

Ballantine was approached by Bear owner George Halas after Ballantine's long-time friend on the show, Ed McCaskey, became Bear vice president. The whole project stems from Ballantine's production of a new Bear and NFC song.

Warner Bros. publishing wing, WB Music and Chappell & Co. advanced monies (not against royalties but rather a bonus) to get the project rolling. The compositions have gone to 500 high school band instructors.

Individual teams advance Ballantine \$1,000 and receive 1,000 records to use as promotion vehicles. The project is tedious because Ballantine often must work with existing songs or completely compose new ones. He is using his 17-piece band and seven vocalists recording the songs here at Universal and Streeter-ville studios.

Ballantine has lined up Fred Sipiore's Singer One-Stop here as a supplier to stores which pay 75 cents for the disks. Vendors are selling the disks at Bear games. However, the veteran music director thinks the disks may be better promoted via a premium promotion and is investigating that avenue.

He has completed songs for the Minnesota Vikings, New Orleans Saints, San Francisco 49ers, Atlanta Falcons and the Bears. The Atlanta Braves baseball team has also expressed interest in Ballantine's Athletic Records, Inc. operation indicating that the project may go beyond football.

Bob Banner Bemoans Bad Blood Between TV & Rock

LOS ANGELES—Rock music has not been given a fair shake by television, according to Bob Banner, recognized as one of the leading producers and directors of television music shows with such weekly series credits as "The Fred Waring Show," "The Jimmy Dean Show" and "The Dinah Shore Show" to his credit.

Hoping to make "better bed-fellows" of contemporary music and television, Banner has just finished a radical departure special for the Hallmark Hall of Fame featuring Helen Reddy, the Bread and Mac Davis. The show was conceived and produced with a target audience of young adults in mind. Titled "Love! Love! Love!" part of it was filmed in the Troubador here. Although, this is only a special and not a series, it is a step in the right direction.

"There has been a poor marriage between music and television since the advent of rock," Banner said. He spoke of shows such as "Hit Parade," "The Dinah Shore Show," "The Perry Como Show" and others and how they faded from television with the popularity of rock music. The rock music fans wanted to hear the hits by the artists who created them, he said.

"Now, the music-variety show, with just a couple of exceptions, is all that's left. But most of these are comedy shows which have music on them." He said this category also includes the Dean Martin show.

"But there should be a place on

television for rock. Rock music has been one of the major factors in the success of radio."

"I wish we could do something with rock music on a permanent basis in television, because rock is so put down on TV now. You don't see many rock groups on TV shows at all, unless it's a syndicated show or a quick guest appearance."

"Television right now considers rock music and rock artists unclean. I don't know why. Rock music is the language of the young people. Today's music tells it like it is, whether the song is about love or about the Vietnam War. Years ago, music was an escape. Today, lyrics are down to earth and straightforward."

He said that he was working on a couple of ideas for series. Both will probably be done as specials and "let the chips fall where they fall." One of these would be a music show.

Although Banner is one of the uncrowned kings of music specials, with about 50 to his credit including a few featuring the king himself, Frank Sinatra, he doesn't believe that music specials do that well today "because they've become ordinary. In our 'Love! Love! Love!' special for Hallmark we tried to do something totally out of the ordinary." He related how film footage of various couples was shot on location. The camera crew went everywhere across the nation, shooting film in place like a small town in Texas and several other

locations. During the show, which will be aired in February, host Robert Wagone: will serve as a guide. The couples will be shown in the Troubador, then in a flashback, as if they're living the music, the earlier film footage on location will be weaved in. The music and the film fit so well it was almost "shocking," Banner said. But the key asset of the special is that it is a first class production featuring contemporary acts.

As for most specials—and he has four of them in the works currently, including a Friday Night Movie for CBS-TV—there's nothing special about them, he said. There are so many good weekly music-variety shows produced in a studio that specials look weak in comparison. Striving for originality, Banner has produced all four of his current projects on location.

He honestly feels that appearances on specials can't make a record artist, and perhaps not even influence record sales. "But appearance on specials can expose the artists to a whole new audience. Television can make him or the group a super star." He pointed to

(Continued on page 16)

Promoters In 2-Year Lease

LOS ANGELES—Concert Associates has taken over a two-year lease on Hollywood's Aquarius Theater. The 1,200-seat facility where a local production of "Hair" played for some two years will be used to supplement Concert Associates activities, rather than replacing any of the larger Southern California halls they currently book rock attractions into.

"We don't expect to be our own best tenant at the Aquarius," said Steve Wolf. "The Santa Monica Civic Auditorium seats 2,800, over twice as many as the Aquarius, and most rock concert attractions can fill it. But before rock attractions started keeping the Santa Monica so busy, they used to book a lot of two-week stands of Broadway road companies. It's this kind of business we're shooting for at the Aquarius, especially the rock musicals that are the hottest theater genre today anyhow."

Other musical uses Concert Associates expects to put the Aquarius to are for debut concerts by artists who are just moving up from the club circuit and for record company promotional tours of their new artists. The Aquarius can also handle movies and closed-circuit television presentations.

Executive Turntable



GREENBERG



VOGEL



MEYERSON



HURFORD

Jerry Greenberg named senior vice president operations, and general manager, and Sheldon Vogel named senior vice president, finance, Atlantic Records. In addition Mark Meyerson promoted to a&r coordinator for the company and Noreen Woods promoted to executive assistant to company president, Ahmet Ertegun and executive vice president, Jerry Wexler. Greenberg was named vice president operations in October 1970 after joining Atlantic as executive assistant to Wexler from Seaboard Distributors, Hartford, Conn. Vogel was named vice president, finance in March 1969 after joining the company in 1962 as controller. He was previously controller of Barney's Clothes in New York. Meyerson joined Atlantic as executive assistant to Wexler, succeeding Greenberg. Previously he was with ASCAP. Noreen Woods, with Atlantic since 1957, has been secretary to Ertegun and Wexler.

Arthur G. Hausman named president and chief executive of Ampex Corp., succeeding William E. Roberts, who continues as chairman. He was previously chief operating officer and executive vice president of Ampex, joining in 1960 as director of research.

Robert A. Hurford appointed division vice president, RCA Records International. He joined the company in 1970 as personnel manager and was named director of industrial relations. Before he was manager, compensation and benefits, RCA's electronic components division. He joined RCA 21 years ago.



MARSHALL

Stanley Marshall named national sales manager, Elektra Records; continuing as tape sales manager for Elektra and Nonesuch. Penny Ross joins Elektra in New York to do East Coast publicity. She was previously associated in public relations for the ABC-owned FM stations.

Logan Westbrooks named to the newly created position of director special markets, Columbia Records. He will direct overall marketing efforts for Columbia, Epic, and Columbia custom label for r&b product. He was previously with Mercury as national promotion director and has been associated with Capitol and RCA. . . . Leonard Golove joined Warner Bros. Music as house counsel and head of administration. He was previously with Viva Music and Viva Records. . . . Al Kohn, formerly with Francis Day and Hunter as U.S. foreign representative, named copyright director for the company. In addition he will administrate Warner Bros. Music's foreign companies and licensees.



WESTBROOKS

Herb Kole, vice president, sales and merchandising, Stax Records, has resigned. He joined the company as director of marketing. He was previously associated with Atlantic, Handelman Co. and King Records. . . . Marty Olinick joins RCA's business and talent affairs department. He was previously house counsel and international manager, Roulette Records and Big 7 Music.

Charles A. Schicke named vice president marketing, Caedmon Records. He joined the firm last year and was previously national sales manager for Epic and for Everest Records. . . . Harriette Vidal named assistant director of publicity, Paramount Records. She was formerly with Buddah Records and Connie De Nave public relations.



SCHICKE

Larry Taylor named vice president, West Coast operations, Music Maximus. He was formerly general professional manager, Paramount Publishing companies.

Fred Woodruff, director of recordings for Edward B. Marks Music, has retired after 32 years with the firm. More than 20 years ago Woodruff set up the firm's record library and catalog.

Caleb A. Shera named vice president, general manager, Panasonic's special products division, New York. He previously held the same position in the company's Chicago region, joining in 1961. . . . George C. Coleman named vice president industrial relations, Cartridge Television Inc., an affiliate of Avco Corp. He is a vice president and director of industrial relations for Avco.



SHERA

(Continued on page 6)

Movie Review

Film 'Fiddler' Augers Giant LP/Show Gross

Released and Distributed by United Artists-Mirisch; Running Time: 100 Minutes; Soundtrack album available: UA Records.

NEW YORK—"Fiddler on the Roof," Broadway's longest running musical, has been transferred to the screen at last. With relatively few exceptions, the transformation that takes place when a show becomes a film, is not the most successful. It's a common practice in Hollywood to delete favorite songs, add some new ones, and often unimpressive ones, and some up with a film that bares a slight resemblance to the original show.

In the case of the Mirisch Company Production of "Fiddler," which is released as a two-record set by United Artists, this, happily, has not happened. Only one song has been severed, the rather bland "Now I Have Everything," while all the others have been retained and improved upon, and the incidental music is now played by Isaac Stern. The cast, which is headed by Topol, who played Tevye in the original London production, is just superb. Norma Crane is a touching Golde, while Molly Picon has a field day with her role as Yente the Matchmaker.

Midwest Signed

CLEVELAND—Midwest Limited has been signed to distribute Stereo Dimension and Evolution Records product in Pittsburgh and Western Pennsylvania. Dan Kelly will promote the line and John Horn will be sales representative.

Leonard Frey plays Motel the Tailor, and proves his acting ability goes beyond the Bittersweet role he played in "Boys in the Band."

Jerome Robbins' original choreography has been beautifully expanded by Tom Abbott, and the many production numbers bring a whole new life and vibrancy to the delightful Jerry Bock and Sheldon Harnick score. It would be difficult to select a high spot in the film, but the memory of the staging and effects used in "Tevey's Dream" linger on. Producer-director Norman Jewison was very effective in setting the necessary moods with his control of the performers and the use of darkened lighting effects.

JOE TARAS

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For More Late News

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It's A Beautiful Day: The inbetween all those big sellers big seller.

Day after day. Week after week. Month after month. People keep buying It's A Beautiful Day albums.

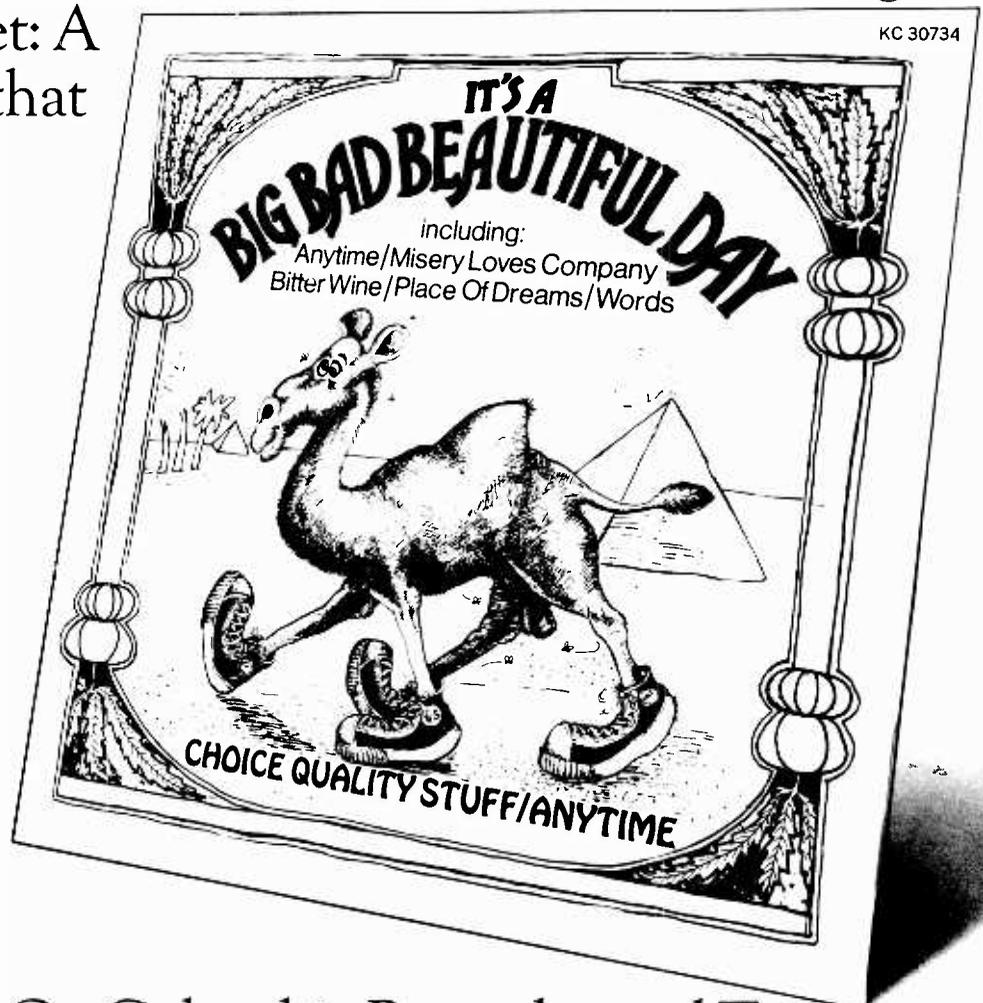
Combined sales on their first and second albums are well over half a million copies.

This week It's A Beautiful Day is releasing their third and most important album yet: A remarkable album that

overflows with feeling and energy. And includes for the first time on an IABD album, strong cuts for Top-40 play.

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Vol. 83 No. 47

RCA Reports On 'Q' Disk

NEW YORK—RCA's progress towards a compatible, discrete, 4-channel disk has been "phenomenal" announced RCA Records president Rocco Laginestra at a meeting hosted by RCA, Panasonic and JVC (Victor Company of Japan Ltd.), the three companies working on the disk.

Commented Laginestra: "A year ago we felt we were perhaps years away from the discrete four channel disk. Progress in the past four months and the engineering co-operation of Panasonic convinces us that the disk is very close to reality."

RCA stated that they will definitely market the disk when they achieve 100 percent stereo-four channel compatibility, but gave no specific date for this.

MGM's Aubrey Reveals Big 3 Spinoff Under Consideration

LOS ANGELES—Metro-Goldwyn-Mayer, which recently acquired full interest in Robbins Music Corp. from 20th Century-Fox Film Corp., is considering spinning off the music publishing firm as a separate entity.

James T. Aubrey, MGM president, told New York Securities Analysts "a public stock offering is possible for Robbins, Feist & Miller," but declined to disclose specific plans on the Big 3.

MGM recently purchased 32 percent of Robbins Music Corp. from Fox for \$4,500,000. MGM now fully controls the Big 3, which has been earning more than \$1 million annually from ASCAP.

(The sale of minority interests in Robbins, Feist & Miller by 20th-Fox was largely responsible for a \$4.3 million third-quarter profit at Fox.)

(Extraordinary gains in the third quarter of the current year totaled \$3,713,000, or 43 cents a share. The extraordinary gain included \$3,832,000 after carry forward tax benefit realized on the sale of Robbins Music Corp., Fox reported.)

Aubrey avoided giving specific figures on the Big 3, since they are consolidated with records, tapes and publishing, but he told analysts it was very profitable.

London Disk/Song Sign 'Brel' Star

NEW YORK—London Records has signed Shawn Elliott, starring in the Boston production of "Jacques Brel Is Alive and Well and Living in Paris," to a long-term contract. Elliott and his brother, Roland, have also been signed as songwriters to a long-term contract with London's publishing affiliate, Burlington Music.

Both contracts are worldwide through the international distribution of London's parent company, Decca Records, Ltd. of England, and Decca's international Burlington publishing network.

The first single Elliott will release under the new agreement is "Child Is Father to the Man," written by the brother team.

Executive Turntable

Continued from page 4

Don M. Keirns named executive vice president of Jack D. Johnson Agency, personal management and booking agency for Charley Pride. He is a former CMA executive, and will be Johnson's special agent for fair dates.

★ ★ ★

William Titone appointed president of Lionel Hampton Enterprises. He was previously vice president and general manager with the organization. . . . Bernie Scherer joins Irving Berlin Music. He was previously with Edwin H. Morris and Bourne.



TITONE

John Davis is Elektra's new AM radio promotion staffer for the West Coast. He was formerly with MCA Records and Big State Distributors of Dallas. . . . Terry Fletcher moves from Elektra promotion man in Memphis to staff producer with the label. . . . Billy James, who opened Elektra's West Coast office in 1968, has rejoined the label to work in the western publicity office with Judy Fayaber.

★ ★ ★

Bob Morris has been named professional manager of Buck Owens' Blue Book Music. Morris as a songwriter, Moo Morris, has had hits for Owens artists Susan Raye, the Buckaroos and Buddy Alan.

★ ★ ★

Arthur H. Hausman, chief operating officer and executive vice president of Ampex Corp., has succeeded William E. Roberts who has resigned for health reasons. Roberts continues as chairman.

★ ★ ★

Lawrence LeKashman, formerly president of Electro-Voice, has been appointed president of Olson Electronics. He succeeds Sidney L. Olson, who is retiring.

★ ★ ★

Curtis Rodgers named to head Solar-Glo Records, marketing subsidiary, Jimmie Productions, Grand Rapids, Mich. Jimmie is headed by Wendell Watts. Others involved: writer Tom Lee, publishing-editing consultant, and artist Paul Collins and Mark Vanden Bosch.

★ ★ ★

Jeff Berkowitz has been appointed assistant general manager of Panasonic's merchandising division. He will continue in his role as national sales manager of tape equipment. Dick Lovisolo has been named assistant national sales manager.

★ ★ ★

George Osaki is the new director of creative services of MCA Records. His career includes 10 years with Capitol Records, including the post of art director; most recently, he was with Album Graphics in Los Angeles.

★ ★ ★

John Ierardi has joined UDC as regional director for DGG product, covering Seattle, Denver, San Francisco and Los Angeles. Ierardi started in Boston with Mutual Dist., in 1961. He last was product manager of the stereo tape division with UA until February.

Accident Kills Duane Allman

NEW YORK—Duane Allman, organizer and lead guitarist of the Allman Brothers Band, died in a motorcycle accident in Macon, Ga. on Oct. 29. According to police reports, he apparently lost control of his motorcycle to avoid crashing into a tractor-trailer. He died on the operating table at Middle Georgia Medical Center, three hours after the accident.

The Allman Brothers, a six-member group based in Macon, had recently completed a tour of the West Coast and was getting ready for a tour of the East. The group recorded for Capricorn Records.

He is survived by his wife, a daughter by a previous marriage, and his brother, Gregg, also a member of the band, and his mother.

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on A&M Records and Tapes

Wexler Attributes Greater R&B Volume to Black Buyer



COLUMBIA's newly signed rock act Wilderness Road poses outside Chicago's Wise Fools club, where they became one of the city's most acclaimed rock acts. From left: Nate Herman, Warren Leming, manager Ron Oberman, Columbia West Coast contemporary a&r director Allan Rinde, Tom Haban and Andy Haban. The canine mascot is Arfa. The group will be on national television (NET) Nov. 21 and its new album produced by Jack Richardson will be released in January.

RIAA Honors N.Y. County DA

NEW YORK—The first honorary Gold Recording Award, voted by the RIAA's board of directors, has been awarded to Roy R. Kulcsar, assistant district attorney for New York county, for the activities of his office in investigating and prosecuting illegal tape duplicators, wholesalers and retailers.

The presentation, citing Kulcsar's "extraordinary dedication and zeal in enforcing the laws against counterfeiting and piracy," was made in RIAA's offices by association executive director Henry Brief and RIAA special counsel Jules E. Yarnell.

LOS ANGELES—Soul music is making a market resurgence, largely on the enormous strength of sales to blacks. Jerry Wexler, executive vice president of Atlantic Records, points to "secret service" hits in rhythm & blues that are selling primarily to blacks.

"The old myth used to be that an r&b record could sell maybe 200,000 copies and, in order to get any real muscle in sales, had to sell pop (to whites). But now I think millions of sales are possible on 'secret service' hits — records that whites may not really be familiar with.

"There's a whole new set of demographics possible in rhythm & blues record sales," he said.

Among the big sellers recently in soul music that he listed were Jean Knight's "Mr. Big Stuff," "Groove Me" by King Floyd, "The Thin Line Between Love and Hate" by the Persuaders, "Precious, Precious" by Jackie Moore, and "Funky Nassau" by the Beginning of the End. The Persuaders' record, he said, sold 1.8 million, "but whites, as a rule, don't know about the record.

"There's a terrific sales move by rhythm & blues. It's so manifest now. Really coming on. As long as I've been around, I've never seen it having such impact in sales."

As for the "new" demographics in sales, he points out that "it's strictly a feel. Generally, it's maybe because of a broadening of communications, as according to Marshall McLuhan . . . everything is more widespread . . . more people are tuned in.

"I don't profess to have studied the sociological ideology of this thing. I fly by the seat of my pants. If you ask me where I'm going, I'd rather tell you where I've been. You could get a lot of record industry people to sound off about what directions music is going. I think it's a lot harder to find out what it's doing now. The computerized approach to the record industry hasn't been successful. But I feel a lot of blacks are buying both singles and albums today that didn't before.

The typical white flower child or hippie or whatever you want to call them—those who are into James Taylor or the Grateful Dead and those kind of big sellers—in my opinion are only giving lip-

service to rhythm & blues. They don't really like it. They have their few shibboleths . . . their few official symbols . . . Tina Turner is their symbol. B.B. King their blues singer. They pay homage, but are not really into the music. As a matter of fact, they're really bored by it—it's alien to them. But they know it would be unhip to say so. I don't believe they actually go out and buy the records. Certainly, not some little 13-year-old girl from Scarsdale.

"Who's left? It's the blacks. Except for the South. The South genuinely loves that music and buys it. It's their culture. Their thing . . . without interposition. They don't need to hear 'Maybelline' done for them by the Beatles because they're into Chuck Berry. They have no sociological or psychological reason to have the music refined, granulated, emasculated, reprocessed and vitaminized and brought back to them."

One of the reasons why the boom in soul music was dampened four or five years ago, Wexler feels, was a reaction against soul music on Top 40 stations. It may have a lot to do with the strife and unrest in many cities about that same time . . . the riots. "Radio stations who were serving their audiences—or so they thought—didn't want to burden them with the sound of breaking glass in Watts or the sirens coming from Detroit, which was what rhythm & blues music meant at that time. In the opinion of these program directors, rhythm & blues would be disturbing to their middle-class listeners, so they took most of it off radio."

Top 40 Return

True, Top 40 stations are again giving ample exposure to soul-based music, with just a few exceptions.

"Because black music is too potent, too powerful. No matter how hard, for whatever reason, people try to turn away from it, rhythm & blues will prevail.

"Despite all of the trappings and veils, the unnecessary interventions, the blockages that culture and society have interposed between us and reality, something in us responds to black music and it will not be denied."

Secret service hits do not include records by such artists as Aretha

Franklin, "who sells to both whites and blacks."

Wexler, it should be pointed out, has loved blues and jazz for many years and is never far from his music. He has with him, at all times, music by such artists as Ray Charles, B.B. King, Aretha Franklin, Dr. John, Dusty Springfield (the material on Atlantic), Albert King ("whom I love"). Currently, he personally produces Donny Hathaway, Aretha Franklin, and Dr. John (future material). Two of his current pet projects will be producing Professor Longhair ("whom we've found again. He's to New Orleans piano and rhythm and blues what Robert Johnson is to slide guitar and delta blues) and Tony Joe White, an artist on another label ("don't ask me how it came about, but I'll be producing him in Muscle Shoals in December").

Fanfare Buys Big Sioux Inc.

LOS ANGELES—Fanfare Corp., motion picture producer and distributor, has agreed in principle to acquire Big Sioux Inc., and its subsidiaries, Big Sioux Publishing, Black Hills Music and Golden West Records.

The film company is forming Fanfare Music and Fanfare Records, with the Big Sioux subsidiaries becoming part of Fanfare Music under David Diamond, former president of Big Sioux.

Diamond joins Fanfare as vice president of music operations and president of Fanfare Music.

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Movie Review

Zappa's Zany Zooms Perk Stormy 'Trip'

Released and distributed by: United Artists; Running time: 98 minutes; Soundtrack Album available: UA Records.

LOS ANGELES—Frank Zappa has finally made the movie he's been trying to get off the ground for years. "200 Motels" features the spectacularly far-out electronic visual effects possible with Technicolor's videotape-to-film Vidtronics process . . . colors flowing into each other as a scene progresses and sudden dissolves of the characters into geometric forms. And the high point of the film is a hyperactive and uncensored Murakami/Wolf cartoon of a Mother of Invention deciding to quit the group so he can be a real rock star and stealing every piece of furniture in the motel room as a gesture of frenzied defiance. In real life, bassist Jeff Simmons did leave the Mothers just as "200 Motels" filming started and he was replaced by Ringo Starr's former chauffeur, the ethereally beautiful

Martin Lickert, who makes an arresting screen presence. Martin's ex-boss, Ringo, is also seen disguised in a Frank Zappa goatee.

But the bad news is that despite the occasional moments of daffy brilliance we'd expect from any product associated with Frank Zappa, "200 Motels" is a chaotic bum-trip. It comes out a confused mass of footage with no discernable narrative value, running neck-and-neck with Dennis Hopper's "The Last Movie" as the most self-indulgently pretentious film of the year.

Worse yet, "200 Motels" concentrates on the most unpleasant side of Zappa's artistic personality, his delayed, adolescence sexual inanities and resentment of women. Surely a Mothers of Invention film could have been made that contained more than awkward home-movie posturing by Zappa's cohorts and sophomoric lamentations about what a drag it is to be bothered by groupies on the road. "200 Motels" stands as a visually exciting waste of time.

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BOB HAMILTON RADIO REPORT—"FICK"

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Viewlex Net Spurs in Qtr

NEW YORK—Viewlex Inc. has recorded a substantial increase in net income for the first three months of fiscal 1971. According to a recently released report to its stockholders, net income was

\$205,000, as compared to \$158,000 over the same period in 1970. Net sales for the first quarter of fiscal 1971 was \$10,024,000, as compared to \$9,136,000 for the first quarter of fiscal 1970. Income after taxes for the same period was \$205,000 as compared to \$197,000 for fiscal 1970.

Earnings per share based on 4,020,004 shares outstanding was 5 cents. Net income per share based on the same number of outstanding shares was also 5 cents, 1 cent up from the same period in 1970.

Schaak Stock Offer

MINNEAPOLIS—Schaak Electronics has made a public offering of 83,333 shares of its common stock at \$6 a share. This represents 25 percent of the company.

Schaak is a Minneapolis-based retail electronics 8-store chain.

BASF Expecting Earnings Slash

LUDWIGSHAFEN, West Germany—BASF, chemical producer and blank tape manufacturer, expects earnings to decrease sharply this year.

In the first half, BASF reported that pretax earnings declined 40 percent to the equivalent of \$63 million, figured at the old mark valuation of 27.3 cents. The BASF Group's international pretax earn-

(Continued on page 94)



Meet Stylus Carnivorous, the vinyl cannibal. His eating habits can make you money.

Any of your customers who play records could fall prey to Stylus Carnivorous, The Vinyl Cannibal. "Stylus", as you'll probably end up calling him, is a loveable but dangerous little creature we've created to symbolize damaged and neglected phonograph styli. And he serves as the main theme in a brand new informative program designed just to make people aware that diamond styli don't last forever.

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Market Quotations

As of Closing, Thursday, Nov. 11, 1971

| NAME | 1971 High | Low | Week's Vol. in 100's | Week's High | Week's Low | Week's Close | Net Change |
|------------------------|-----------|--------|----------------------|-------------|------------|--------------|------------|
| Admiral | 21 | 8 | 144 | 16 3/4 | 15 1/2 | 15 5/8 | - 1/8 |
| A&E Plastik Pak Co. | 127 1/8 | 4 1/4 | 87 | 47 1/2 | 41 1/4 | 43 1/8 | - 3/8 |
| Amer. Auto. Vending | 111 1/2 | 67 1/8 | 24 | 9 5/8 | 8 5/8 | 8 7/8 | - 1 |
| ABC | 48 | 25 | 361 | 44 3/8 | 43 | 43 5/8 | + 1/4 |
| Ampex | 25 3/8 | 13 1/2 | 1498 | 14 3/4 | 13 1/2 | 13 3/4 | - 1 |
| Automatic Radio | 14 1/4 | 6 | 125 | 6 1/2 | 6 | 6 | - 1/4 |
| ARA | 147 1/2 | 117 | 197 | 145 | 141 | 141 | - 2 |
| Avco Corp. | 18 1/4 | 12 1/8 | 232 | 14 5/8 | 13 5/8 | 13 5/8 | - 1 1/4 |
| Avnet | 15 5/8 | 8 1/4 | 400 | 10 5/8 | 9 3/4 | 9 3/4 | - 1 |
| Bell & Howell | 53 | 32 1/8 | 148 | 47 1/2 | 45 3/8 | 45 1/2 | - 1/8 |
| Capitol Ind. | 21 7/8 | 8 | 96 | 10 3/8 | 9 3/4 | 10 1/8 | + 1/8 |
| CBS | 49 7/8 | 30 1/8 | 464 | 45 | 42 1/4 | 42 1/4 | - 2 3/4 |
| Columbia Pictures | 17 3/8 | 8 | 305 | 8 7/8 | 8 | 8 1/8 | - 7/8 |
| Craig Corp. | 9 | 2 7/8 | 112 | 3 3/8 | 2 7/8 | 3 | - 1/2 |
| Creative Management | 17 3/4 | 7 5/8 | 62 | 8 1/4 | 7 3/4 | 8 1/8 | + 1/8 |
| Disney, Walt | 128 7/8 | 77 | 866 | 104 7/8 | 101 1/4 | 102 3/8 | - 2 1/8 |
| EMI | 5 1/8 | 3 | 295 | 3 7/8 | 3 5/8 | 3 3/4 | Unch. |
| General Electric | 65 7/8 | 52 7/8 | 2526 | 58 5/8 | 56 3/8 | 56 3/8 | - 2 1/4 |
| Gulf + Western | 31 | 19 | 549 | 25 | 23 1/8 | 23 1/8 | - 2 |
| Hammond Corp. | 13 7/8 | 8 5/8 | 151 | 9 3/8 | 8 3/4 | 9 | - 1/8 |
| Handleman | 47 | 33 | 242 | 37 | 35 3/4 | 35 3/4 | - 3/4 |
| Harvey Group | 8 7/8 | 3 1/8 | 166 | 4 1/8 | 3 1/8 | 3 1/8 | - 7/8 |
| Instruments Sys. Group | 12 3/8 | 5 1/8 | 301 | 6 | 5 1/8 | 5 3/8 | - 3/8 |
| Interstate United | 13 1/2 | 7 1/4 | 68 | 7 3/4 | 7 1/4 | 7 1/2 | - 1/8 |
| ITT | 67 3/8 | 45 7/8 | 4138 | 51 1/4 | 45 7/8 | 46 | - 3 1/2 |
| Kinney Services | 39 3/8 | 26 1/4 | 483 | 30 3/8 | 26 1/4 | 26 3/8 | - 3/8 |
| Macke | 14 5/8 | 8 5/8 | 123 | 11 5/8 | 10 1/2 | 10 1/2 | - 1 1/4 |
| Mattel, Inc. | 52 1/4 | 19 1/4 | 1376 | 22 7/8 | 19 1/4 | 19 7/8 | - 2 1/2 |
| MCA | 30 | 21 | 51 | 22 1/2 | 21 | 21 | - 1 1/2 |
| Memorex | 79 1/2 | 21 | 2915 | 27 1/2 | 21 | 21 1/8 | - 5 3/4 |
| MGM | 26 7/8 | 15 1/2 | 145 | 19 1/2 | 16 1/8 | 16 1/4 | - 3 1/2 |
| Metromedia | 30 7/8 | 17 3/8 | 132 | 26 | 25 1/2 | 25 5/8 | - 1/8 |
| 3M | 126 3/8 | 95 1/8 | 700 | 124 1/8 | 119 1/8 | 119 1/8 | - 2 7/8 |
| Motorola | 89 3/4 | 51 1/2 | 319 | 77 5/8 | 73 1/2 | 74 | - 2 3/4 |
| No. Amer. Philips | 31 7/8 | 21 7/8 | 103 | 26 5/8 | 26 | 26 | - 1/2 |
| Pickwick International | 38 | 32 | 65 | 37 3/8 | 36 1/2 | 37 1/8 | + 1/8 |
| RCA | 40 3/4 | 26 | 1902 | 33 3/8 | 31 3/8 | 31 5/8 | - 1 3/8 |
| Servmat | 40 1/4 | 25 1/2 | 261 | 35 | 33 1/4 | 33 1/4 | - 1 1/4 |
| Sony Corp. | 25 1/8 | 14 1/4 | 1192 | 16 1/2 | 15 | 15 7/8 | + 3/8 |
| Superscope | 32 5/8 | 11 | 274 | 12 3/8 | 11 1/4 | 11 3/4 | + 1/8 |
| Tandy Corp. | 38 1/4 | 30 3/8 | 426 | 33 1/4 | 31 | 31 1/8 | - 2 3/8 |
| Telex | 22 3/8 | 9 3/4 | 1077 | 10 5/8 | 9 7/8 | 10 | - 3/4 |
| Tenna Corp. | 11 1/2 | 5 1/8 | 137 | 5 5/8 | 5 1/8 | 5 1/8 | - 1/8 |
| Transamerica | 20 1/2 | 15 1/4 | 1482 | 17 3/8 | 16 | 16 | - 3/4 |
| Transcontinental | 11 | 4 5/8 | 508 | 5 | 4 5/8 | 4 5/8 | - 1/4 |
| Triangle | 22 3/4 | 14 3/8 | 111 | 17 1/2 | 16 | 16 | + 3/8 |
| 20th Century Fox | 15 7/8 | 7 5/8 | 693 | 8 7/8 | 7 5/8 | 7 7/8 | - 3/4 |
| Vendo | 17 1/2 | 10 | 87 | 10 3/4 | 10 1/8 | 10 1/8 | - 5/8 |
| Viewlex | 10 3/4 | 5 1/2 | 208 | 6 1/4 | 5 1/2 | 5 1/2 | - 1/2 |
| Wurlitzer | 17 1/2 | 10 1/8 | 9 | 14 1/8 | 13 3/4 | 13 3/4 | - 3/4 |
| Zenith | 54 7/8 | 36 3/8 | 757 | 44 | 39 1/4 | 40 1/8 | - 3 1/8 |

As of Closing, Thursday, Nov. 11, 1971

| OVER THE COUNTER* | Week's High | Week's Low | Week's Close | OVER THE COUNTER* | Week's High | Week's Low | Week's Close |
|---------------------|-------------|------------|--------------|----------------------|-------------|------------|--------------|
| ABKCO Ind. | 4 1/4 | 3 3/4 | 3 3/4 | Kirshner Entertain | 5 1/2 | 4 3/4 | 4 3/4 |
| Alltapes | 4 | 3 1/2 | 3 1/2 | Koss Electronics | 7 3/8 | 7 3/8 | 7 3/8 |
| Bally Mfg. Corp. | 29 1/2 | 27 3/4 | 27 3/4 | M. Josephson Assoc. | 6 3/4 | 5 5/8 | 6 3/4 |
| Cartridge TV | 20 3/8 | 18 | 18 | Mills Music | 14 1/2 | 13 1/2 | 13 1/2 |
| Data Packaging | 6 3/4 | 6 3/4 | 6 3/4 | NMC | 9 3/8 | 8 3/4 | 8 3/4 |
| GRT Corp. | 3 1/2 | 3 1/4 | 3 1/4 | Perception Venture | 5 1/2 | 5 1/4 | 5 1/4 |
| Gates Learjet | 7 5/8 | 7 | 7 | Schwartz Bros. | 8 3/4 | 7 3/8 | 7 3/8 |
| Goody, Sam | 7 | 6 3/8 | 7 | Teletronics Int. | 7 1/4 | 6 1/2 | 6 1/2 |
| Integrity Entertain | 8 1/2 | 3 3/8 | 8 1/2 | United Record & Tape | 3 1/4 | 2 3/4 | 3 |

*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.

Paramount Aid to G&W Profits

LOS ANGELES — Music publishing, and to a lesser degree records, has added to Gulf & Western's profit structure for fiscal 1971.

Lumped under Paramount's "other revenues," disks and music publishing went up 16 percent to \$36,000,000 from \$31,000,000 in fiscal 1970.

It amounted to 13 percent of Paramount's 1971 gross; the same as in 1970. A spokesman at Paramount stated the company's publishing wing, Famous Music, added significant profits to the parent firm.

Hartstone Firms \$3 Million Year

LOS ANGELES—Integrity Entertainment Corp., parent company of the Wherehouse, a 15-store chain of music stores, reports sales of \$1,210,000, or 3 cents a share on 1,400,000 shares outstanding. Net income was \$40,385 for the first quarter of fiscal 1972 ended Sept. 30.

Comparable figures for the first quarter of fiscal 1971 are not significant since the company commenced store operations in Sept. 1970.

For the year ended June 30, Integrity Entertainment posted sales of \$3,238,056 for a profit of \$87,620, or 8 cents a share on 1,123,077 average shares.

Farrell Contracts

NEW YORK—The Wes Farrell Organization has acquired the writers' contracts of Johnny Cymbal and Peggy Clinger—the company's first West Coast writer signings.

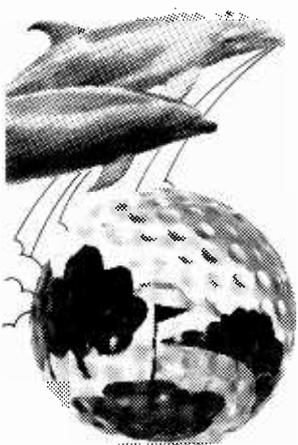
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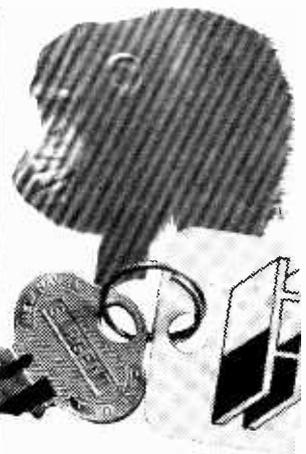
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Warner Bros. Album BS 2569

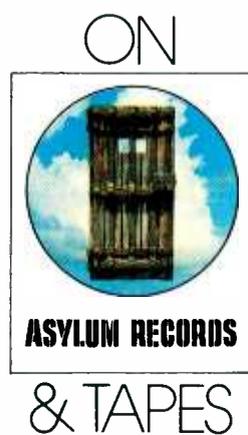
Warner Bros. Records Has Just Shipped the Official 1971 Original Cast Album, Produced by The Children's Television Workshop, Creators of "Sesame Street". Warners Has Never Issued a More Elaborate, Better Publicized Album. "Sesame Street 2" Is Also Available on Ampex - Distributed Warner Bros. Tapes.

Workshop revenues from this product will be used to help support CTW educational projects.

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DAVID BLUE / STORIES / SD 5052



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RECORD REVIEW

Jazz Greats Piano Rolls Re-Released on Biograph

NEW YORK—Piano rolls cut in 1916 by Scott Joplin premier ragtime composer, spearhead a Biograph Records release of ragtime, blues and country material, the Joplin album (BLP 1006Q) will undoubtedly benefit from the increased interest in the work of the composer, who died in 1916, from both the jazz and classical world.

A companion piano roll album in the release is a set of 1924-1931 by Thomas Fats Waller (BLP 1005Q) which presents more varied and equally rare material. As usual with Biograph piano roll transcription to album, great care has been taken with choice of tempo and some of the rolls have been "corrected" by Mike Montgomery.

The blues side of Biograph focuses on Blind Blake's "No Dough Blues" (BLP 12031), part of the company's continuing series devoted to the singer-guitarist's Paramount recordings of 1926-1929 again, the original sound qualities have been retained and there's no fake stereo of rechanneling. Singer Skip James in "King of the Delta Blues Singers" (BLP 12029) is featured on some Paramount sides from 1931 with a couple of 1964 cuts included—"I'm So Glad," which was recorded by Cream, is one of the later recordings.

Rev. Gary Davis, who moves from sacred to secular, is another strong name on the Biograph label represented by "New Blues and Gospel." These are 1971 recordings, show Davis in strong form, and is volume one of a series.

(BLP 12030). Larry Johnson is a younger name and a Gary Davis disciple on "Country Blues" (BLP 12028) he gets an assist from John Hammond Jr. to show that that old blues style is still alive . . . and well!

As part of Biograph's country catalog, "Traditional Country Music" by Betsy Rutherford (RC 6004) shows a definite non-Nashville approach and would appeal to folk enthusiasts as well. **IAN DOVE**

Douglas Tomes In Disk Outlets

LOS ANGELES—Douglas Communications Corp., which has as its subsidiaries Douglas Records and Douglas Books among others, has begun merchandising its book line through record outlets.

They began experimenting with this marketing technique at Tower Records here and found that the book on which the experiment was tested, "Getting Busted," sold out three times in two weeks. The experiment spread to supplying Vogue stores in the Los Angeles area with the same success.

(Continued on page 14)

McFarland Dies After Session

NEW YORK — Jazz composer-musician Gary McFarland, 38 years old, died Nov. 1 in St. Vincent's Hospital of a heart attack hours after final recording sessions for the original cast album of the Israeli musical, "To Live Another Summer (To Pass Another Winter)," for which he had served as musical supervisor.

Named "best new composer" in 1963 by Downbeat, McFarland in 1964, composed and orchestrated the jazz ballet "Reflections in the Park." He was musical director and conductor of the Downbeat Jazz Festival in Chicago in 1965, and conducted the UCLA Jazz Festival in 1967. The vibraharpist

also appeared with many noted musicians over the years, arranging and composing, and founded the Gary McFarland Student Scholarship in 1967.

In 1968, he formed Skye Records with fellow artists Gabor Szabo and Cal Tjader, recording two LPs including "America the Beautiful—An Account of Its Disappearance." McFarland's last recording for Buddah, which picked up distribution on Skye, was "Butterscotch Rum." He had also recorded for Impulse.

Born in Los Angeles, McFarland studied in coast colleges and the Berklee School of Music in Boston. He lived in East Hampton, L.I., and leaves a wife and son.

*to all
recording
and
broadcast
studios*

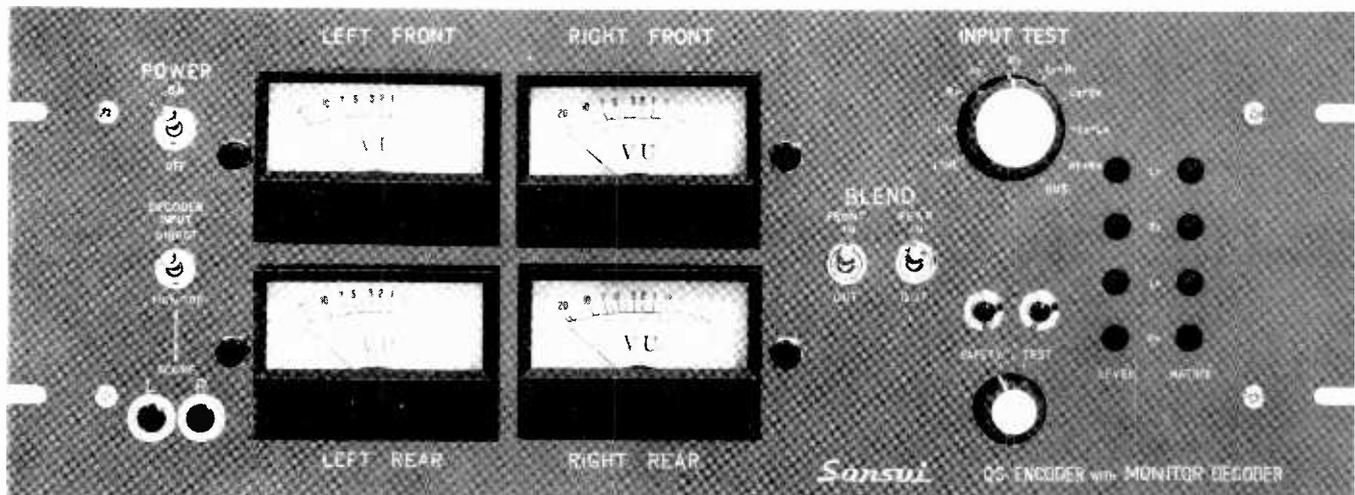
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Boone Feted By Nixons

WASHINGTON — MGM Records artist Pat Boone, his wife, Shirley, and their four children were guests of President and Mrs. Nixon at the White House Nov. 11, just prior to the taping of his new television show, "Festival at Ford." The show recorded live at the historic Ford Theatre, with many of the nation's political leaders and their wives in attendance.

The show, hosted by Bob Hope, and scheduled for airing Dec. 15 on the NBC television network, also features Boone's daughter, Cheryl, Debbie, Linda and Laurie, who have just recorded their debut disk for MGM.

Other artists appearing on "Festival at Ford's" include Raymond Burr as narrator, Carol Channing, Melba Moore, Charley Pride, Jonathan Winters and the Henry Mancini orchestra.

Buena Vista in 'BAB' Campaign

NEW YORK—Buena Vista Records is mounting a massive push on the soundtrack album of "Bedknobs and Broomsticks," the Walt Disney Production starring Angela Lansbury and David Tomlinson. The promotion will be coordinated with the opening of the film at the Radio City Music Hall in mid-November as well as in approximately 40 key cities in the U.S.

The score for the film was written by Richard M. Sherman and Robert B. Sherman, writers of the score for Disney's "Mary Poppins." The album was produced by Irwin Kostal with the assistance of Evelyn Kennedy.

Already set up in the promotion are displays in 24 Korvettes stores.

Several singles from the score are now in the works. The score is published by Wonderland Music (BMI).

Grove Tries to Groove With Pop Sounds

By ELIOT TIEGEL

LOS ANGELES—For the second straight year things are very different at this city's leading nightclub room. The Grove.

The 1,000-seat facility is now called The Grove. Last year its sobriquet was changed from the Coconut Grove to the Now Grove. The room, with "modern decor" laid a financial bomb to the reported tune of seven figures.

This year, the Grove is booking acts on four-day schedules. Totti Fields, the comedienne who opened the room two months ago, did not do well. Sonny and Cher were a vast financial improvement.

Aretha Franklin and her re-

vue, which played the room Wednesday through Saturday (10-13), was the first soul attraction under the new policy. But there was a \$10 minimum during the dinner show plus a \$7 cover for all shows. A late show minimum of \$7.50 for Friday and Saturday was also tacked onto the tab.

In the past, the Grove used to load up opening nights with free-loading celebrities and hosts of press people from the area. No more.

At Miss Franklin's opening, the movie stars were gone. Instead, denim-clad members of the underground press sat at ringside. Atlantic picked up the tab for all the press and broadcasters, but gossip columnists for movie fan magazines and community newspapers were not on the freebie list.

The audience for Miss Franklin was into her music and responded honestly to her searing gospel vocal style, her dynamics on her standards like "Call Me," "Doctor Feel Good" and "Spirit of the Dark."

The crowd was patient with Stu Gilliam, who did his Las Vegas act geared primarily for whites, and enjoyed Carolyn Franklin's one solo, "You Got Me Goin' in Circles." Aretha herself maintained her standard of excellence by generating great amounts of energy, supported by 22 pieces.

The room is now closed until Dec. 28 when Pearl Bailey and Louie Bellson play through New Years. Then the lineup includes: Sammy Davis Jr. (Feb. 2-12); Liza Minnelli (Feb. 16-26); Duke Ellington / Billy Eckstine / Sarah Vaughan (March 1-11); Dionne Warwick (March 29-April 8); Sergio Franchi (April 12-22) and Diana Ross (April 26-May 6).

The hotel is caught in the dilemma of wanting top names and having to meet high fees for the five show skein. The public is caught in the quagmire of meeting those cover-minimum combinations.

The city's second bistro, the Westside Room of the Century Plaza, has a radically smaller capacity and thus cannot afford to book super names, so the responsibility for maintaining a top talent room in Los Angeles remains with the Coconut Grove, oops, Now Grove, oops The Grove.

N.Y. Concert Will Honor Armstrong

NEW YORK—The late Louis Armstrong will be honored at a special concert premiering a "Jazz Suite for Pops—1971" organized by Jazz Interactions, a non-profit organization. The concert is set for Dec. 15 at Alice Tully Hall and will be free by invitation.

The Jazz Interactions Louis Armstrong scholarship, an annual \$500 award for music study, will be presented at the concert to one of the apprentices from the society's Young Musicians Clinic. In addition, BMI will also contribute \$500.

"Jazz Suite for Pops" is composed by trumpet player Thad Jones, and will be performed by the Jazz Interactions orchestra under the leadership of Joe Newman.

Assistance in the concert's production was given from the New York State Council on the Arts, and the United Federation of Musicians Local 802.

M'Media Denies Suit vs Disk

NEW YORK—Metromedia Records has denied that there is legal action pending on the single, "I'd Like to Teach the World to Sing" by the Hillside Singers. The title is based on a Coca-Cola commercial.

Metromedia has released a letter from the McCann-Erickson advertising agency, responsible for Coca-Cola advertising, quashing the rumor.

Douglas Disk Outlets

• Continued from page 13

Now Douglas has completed an agreement with Sound Music Sales, a new alternative culture one-stop, to supply the entire Los Angeles distribution area. Sound Music Sales owns four record stores and services over 100 other record stores which deal with the counter-culture consumer.

Studio Track

By BOB GLASSENBERG

ON LOCATION: The group from Fedco has been hopping around lately and even doing some recording of plays. Most outstanding is the Broadway production, "Lenny." Fedco was there for two performances recording it for Blue Thumb Records, with Bruce Botnick handling the engineering. The LP should be out before Christmas. Fedco also recorded the Donovan concerts at Madison Square Garden. They also are doing Tommy Makem's performance in Boston.

Location Recorders has also been busy. When Melba Moore played Philharmonic Hall, Location was there. Then it was down to New Orleans for two dates with Blood, Sweat & Tears for Columbia. And onto Indianapolis for Five Star Productions, to record a country project.

The Wally Heider/Record Plant remote recording van was also on location—at the Cellar Door in Washington, to record Al Kooper for Columbia.

At Quadrafonic Studios, Nashville. Mother Earth is completing the re-mix for their upcoming Warner Bros. album with Travis Rivers, the group's manager, producing and Gene Eichelberger engineering. Terry Mike is in from Paducah, Ky., produced by John Darnall with Eichelberger engineering. The Addrissi Brothers, produced by Norbert Putnam were recording all week for Columbia. And Carol Hall is scheduled for some studio time with Russ Miller producing and Eichelberger engineering.

At Jack Clement's in Nashville, Dave Loggins is recording for Vanguard Records with Jerry Crutchfield and Glen Keener, lead guitarist for Charlie Pride, co-producing.

Vanguard Records also has Randy and Gary Scruggs in with Neil Wilburn producing and Jack Lothrop executive producer. Bob Frank is cutting a record for the label in the Vanguard Studios. Producers on that session include David Wilkes, head of a&r for the label; Clitus Haggard and Gary Walker. Also in at Vanguard is Ellen Warshaw with Neil Wilburn producing. And be sure to watch for Joan Baez, who will go back down to Quadrafonic in a few weeks. She has a new LP, "Carry It On," coming out soon. It's the soundtrack to her documentary film about her and her husband David in 1969. Miss Baez sings "Joe Hill," "Oh Happy Day," "Carry It On," "In 40 Days," "Hickory Wind," and other tunes on the LP and in the film.

Artists in the East Coast Record Plant include the Three Degrees for Coral Rock, of the Wes Farrell Organization—Roy Cicala engineering. . . . The Raspberries in for CAM U.S.A., with Shelly Yakus engineering. . . . Barry Miles in for Mainstream Records, Jim Jenner producing and Carmine Rubino engineering. . . . and Jay Messina is engineering on the soundtrack from "El Topo," a flick by Alexandro Jodorowski, put out by ABKCO.

At the West Coast Record Plant in Los Angeles, Buddy Miles is in for Mercury Records, with Jack Adams engineering.

Arthur Gee, who has a new Tumbleweed Records album on the way, is hard at work on his second LP for the label. It's being done in Denver, home of Tumbleweed, at Jackson Sound, and at the West Coast Record Plant. Producing the album is Marcus Demerst. Musicians on the sessions include Bill Alexander, keyboards; Richard Hathaway, bass; Gee on acoustic guitars; Don Riggs, drums; and Steve Van Gelder, violin and guitars.

Telegeneral Studios, New York, hosted Zephyr on a record Warner Bros. session. . . . the Gene Reed Singers for MGM. . . . and a singles session for Kool and the Gang, Delight Records artists.

SHORT TAKES: Malcom Adley is back at Bell Sound Studios, New York, as engineer supreme. He was probably drawn back to the studios by Bell's newly built complex which Dave Tieg says is a magnificent piece of engineering and machinery. . . . At DB Sound Studios in Silver Springs, Md., James Marshall and the Village Soul Choir were in for a session. Willie Mason of Jay Walking Records also came in for a session. . . . At Columbia's Chicago studios, Jam Factory completed their second single in as many months with producer Frank Rand. . . . Echo Sound Studios, Levittown, N.Y., hosted Richie DiBenedetto's new rockers Hemlock, cutting with indieproducer Paul Naumann. That's a lot to swallow. Herb Deutch a professor at Hofstra University, sat in on the moog. . . . Bob Morgan, vice-president at Sound Exchange in New York, produced sessions with Orville Stoeber for Uni Records. . . . Most of Showco Sounds recordings with their new artists, Green and newly signed Nitzinger, will be done at the Capricorn Studios, Dallas. Jack Calmes heads Showco and he also manages Freddie King and Bloodrock. . . . If you want to have some peace and quiet or tend to want to run around and yell and scream during a recording session, may I suggest that you book time at Baroque Studios, Hopewell Jct., N.Y. It's not only out in the woods, but it's connected to a motel so you can have your own private living quarters not 100 yards from the studio. There is good equipment and a lot of space to run in.

WANTED

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Gold Awards

Led Zeppelin's fourth album, released Nov. 8 by Atlantic Records, has been awarded a gold disk. All three previous Led Zeppelin albums were gold disk winners.

★ ★ ★
The Grateful Dead, Warner Bros. Records artists, received gold certification for their double-record set, "Grateful Dead." This marks their first gold record.

★ ★ ★
"The Allman Brothers Band Live at the Fillmore East," has received gold certification by the RIAA. This marks the first gold album for the Atco Records artists.

★ ★ ★
The James Gang has received certification of a gold LP for their recent ABC/Dunhill Records release, "The James Gang Rides Again."

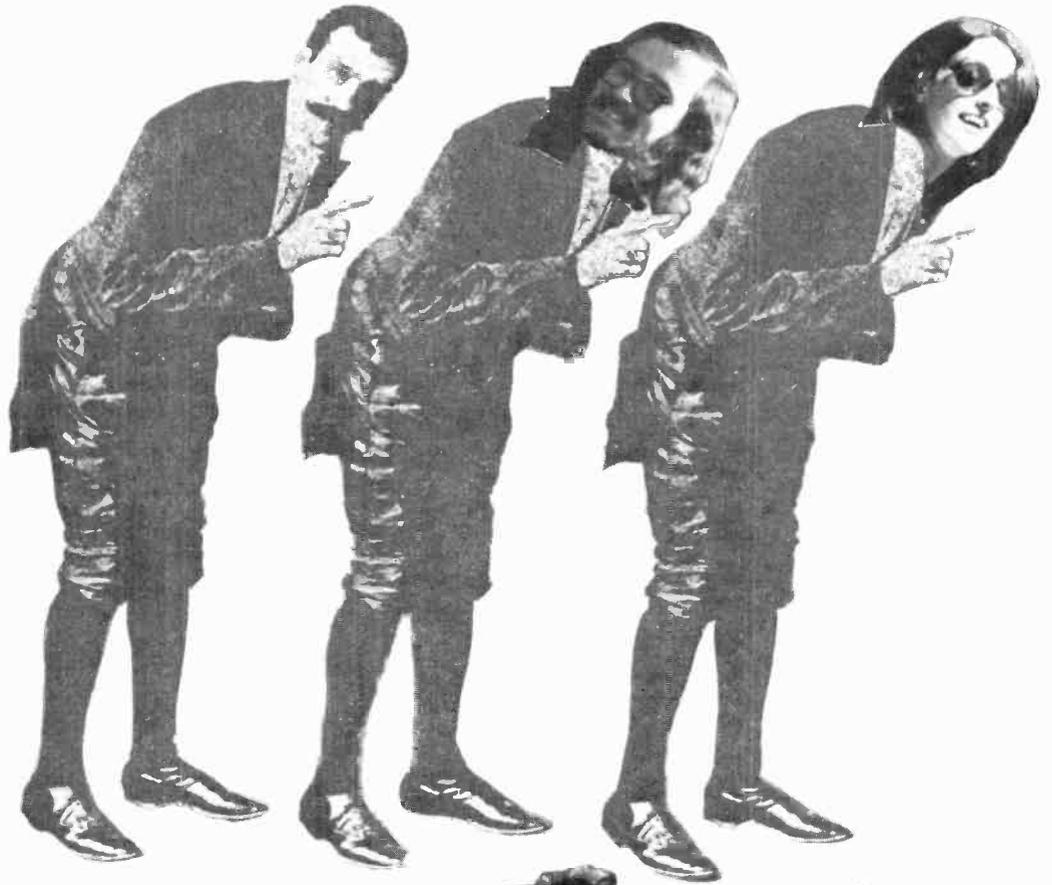
★ ★ ★
Hi Records artist Al Green has received a gold record for his single, "Tired of Being Alone." The Hi label is distributed through London Records.

★ ★ ★
Isaac Hayes has received his fourth consecutive platinum record, signifying more than \$2 million in sales, for the soundtrack from "Shaft," on Enterprise Records.

★ ★ ★
Joan Baez received a gold record for her hit single on Vanguard Records, "The Night They Drove Old Dixie Down."

Last Disk Reserviced

NEW YORK—Polydor, Inc., is reservicing to all outlets the James Last single, "Music From Across the Way." The move has been made because of increased MOR radio station interest in the single.

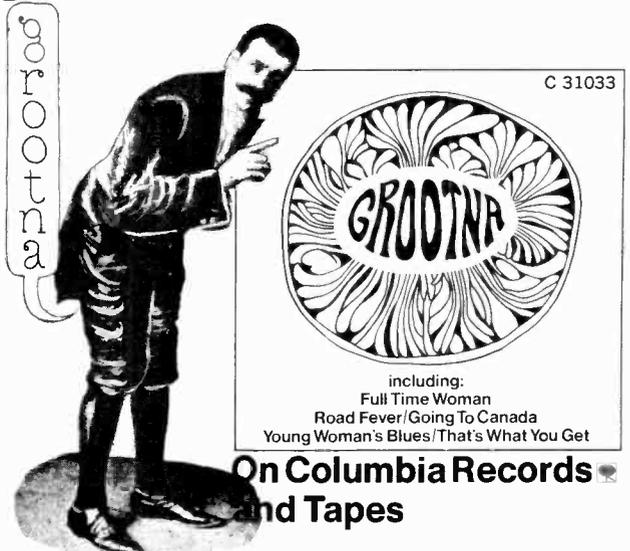


Grootna: The band that knocks you on your feet.

Born in the Avalon Ballroom and raised around the Fillmore, they're a San Francisco band, through and through. They play music with energy so high, it lifts you right on up. Makes you want to dance. And dance. Then dance some more. Anna Rizzo, the girl singer up front, is bound to be compared with some other San Francisco singers, but she doesn't care.

She just throws back her head and wails. Richard Sussman, Vic Smith, Dewey DaGrease, Kelly Bryan, Slim Chance, and Anna, are Grootna. They'll make you stand up and take notice.

Seduced by Marty Balin



C 31033

On Columbia Records
and Tapes

Radio-TV programming

Better TV 'Shake' for Rock

• Continued from page 4

the job television did for the Beatles . . . "they became a phenomenon of our time and television exposure of any kind can certainly contribute to making a record artist a true star."

The impact of a regular weekly contemporary music series upon

record sales, of course, has yet to be determined.

TV Sound Hurts

Television does have certain drawbacks—the quality of the sound, for one thing. "But technically it's just a matter of time until this is solved. I think more and more people are going to find out they can tie the sound of their TV into their stereo hi-fi system. One day, perhaps, TV manufacturers will build a jack in all new sets so all you have to do is plug them into your stereo amplifier. Right now, the sound on most small TV sets sounds like the show is coming over the telephone."

And, of course, the stigma against rock. "A lot of times, when people want to do rock on TV, it's pseudo—they put together their own group. But the kids see through it if it's pseudo and the older people don't like it anyway, so the show ends up with zero audience. With 'Love,' we wanted to feature name acts in the rock field who're going to be even bigger in name in the months to come."

Bob Banner, who has two outstanding producers working with him, Tom Eagen and Dick Foster, got into television around 1948 merely in order to learn what it was all about so he could teach his drama classes at Northwestern University, Chicago, better. He was teaching at the university while finishing up his doctorate on "Dual Art Hearing" and some of the experiments conducted at the Bell Laboratories in Chicago were 4-channel sound (drama, not music) only two 2-track tape recorders were used as synchronized sound sources.

Alger Rise

Banner got a job as an apprentice at WMKB-TV, Chicago. He said he did "assorted flunky jobs."

When WNBQ-TV went on the air there, he got a job as stage manager and four months later had directed his first show ("the business was young then and the pay was low and you advanced much faster because they couldn't afford to hire anyone else").

Fred Waring saw some of those Chicago TV shows and hired him to come to New York, where he produced and directed the Waring show for over a couple of years. Then he directed "Omnibus" for a while and a bunch of specials. He moved to California and directed some of the first color TV

shows. Then came the Shore show, which he directed for five years. Bob Banner Associates was formed in 1959. A former musician (trombone and piano and still a member of the musician's union), Banner fell naturally into producing and directing musicals. But, he's flexible. Only one of his current projects is a music show, the 'Love' special lined up by Dwayne Bogie, executive vice president of Foote Cone and Belding on the Hallmark account. The other projects are that movie—"Mongol's Back in Town" for CBS-TV; "Timex Presents: Peggy Fleming's 'To Europe With Love'" for NBC-TV (a skating musical), and a documentary on "The American West of John Ford" by CBS-TV.

ALSHIRE SETS 20-RECORD BR'DCAST PRODUCTION

LOS ANGELES—Alshire International here, has dipped into its extensive catalog and came up with a 20-record "Creative Sound" package of radio broadcast production music in spots ranging from 5 to 30 seconds in length.

Sampler albums of the set are currently being shipped to radio stations nationwide. The material on the records is arranged thematically, in categories such as dramatic moods, light music, excitement, children's themes. Alshire's jazz, classical and contemporary product is included under the appropriate sound categories.

Alshire's president, Al Sherman, said the radio service took three months to assemble. "There are few other music breaks packages available to radio stations today," Sherman stated, "and I feel that our sound quality and music are really outstanding for this field. Certainly many broadcasters have programmed the 101 Strings and our other product over the years, so they're familiar with what Alshire delivers."

KFSA Always Chances 20 Disks

By EARL PAIGE

FORT SMITH, Ark. — Those who charge that Top 40 radio is not relating to what's happening today and is becoming an oldie-but-goodie format, should still consider that many Top 40's are top-rated in their market. So says program director Ken Rank here at KFSA, who also denies that Top 40's play it too safe. He has 20 new releases previewing on the air at all times.

However, program directors in heartland areas like this have an added responsibility to a very wide audience segment and take that responsibility seriously, Rank said. One has only to look at a map to see that this 200,000 market area is only a couple hours drive from Muskogee, Okla., the wellspring of Merle Haggard's giant hit "Okie From Muskogee."

Rank, program director here for two years, is quite aware of the

fact that Haggard's lyrics lay bare the hypocrisy many young people see in current American culture (hard drinkin's fine—but no long hairs).

Clearly, Rank, who right off declares he is no "baptist prude" and has nothing "against hippies," is hemmed in — even by his own sense of relevance, because he does know that many of the themes in music he cannot program do relate to "now" reality.

But he is hemmed in from several directions.

Nevertheless, KFSA was just top-rated by Mediastat here, so the 1,000 watt 6 a.m.-midnight nearly-all-music-station must be doing a number of things right and must be right with a number of people dialing in.

The forces that shape Rank's programming decisions come from

near and far. For example, there is an FM rocker right here in town which many listeners could dial. But not surprisingly, perhaps, Rank considers his toughest night competition for yet another audience segment is WLS, Chicago.

And the boundaries Rank sets for himself right here in Sebastian country are extremely challenging because he chooses to shoot for an audience from 20 to 40. This means that a hard rock cut with too much screaming, too much fuzz tone, will drive away people in those upper age demographics; but also, he has to stay away from an Eydie Gorme which he fears will cause young listeners to dial out. He isn't after real young listeners, and maybe "Top 40" needs to be redefined in Rank's case, because he isn't programming "Two

(Continued on page 18)

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Fidelitone's Needle Replacement Guide is more than a Catalog . . . it is a true selling tool. It contains more cross-referenced entries. More ways to find what you're looking for. Saves time and effort in determining your customer's needs. You locate the Fidelitone needle number quickly and confidently. It simply helps to sell more needles!

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Flagship KHJ Alters Format

LOS ANGELES — KHJ, leading Top 40 station in this market, has altered its programming to feature not only more album cuts but greater rotation of the cuts. Ted Atkins, program director of the station, pointed out that the format hasn't changed and that the station will still have its playlist of 30 singles and still print it and still play them all and debut them 6-8 p.m. every Wednesday.

There's no fixed number of LP cuts played per hour; it varies depending on spot load and other variables.

The alterations at KHJ, and probably other radio stations consulted by the Drake-Chenault firm, are merely to "up-date the station's programming and be a little more a reflection of what's being sold in the music market—albums as opposed to singles. The new sound of KHJ is much more of a mirror of that particular taste of the public."

Listeners report that KFRC, San Francisco, is also playing a lot more LP cuts.

Campus & Commercial Twains Meet?

CHICAGO — Once commercial radio men see that most college stations block programs while most commercial stations shoot for one audience segment—well, professors and students can get down to basics.

This is what happened here for two days at Loyola University where professionals like Ira Lipson, WWWW, Detroit, saw nearly every hand go up when he asked how many campus stations were block programming. Lipson, of course, is dead set against programming for every kind of listener.

This wasn't the only point at which the pros and students were at loggerheads. During the opening day session long discussion ensued over how campus stations should use a music bed with news or features. On this subject, Nick Acerenza, WCFL, Chicago, was challenged and tossed some challenges as well.

The opening day morning session finally settled down to a point where the students more or less agreed that college radio is the only "alternative media" where artists never or rarely heard on AM and even not so much on FM can be heard.

Nevertheless, now and then someone would take a shot at Acerenza, probably because he was the one panelist from a really giant commercial station. "There's just no explanation why I pick one record over another—it's in the head," he said at one point. "The promotion man might tell me it's on 46 stations and he's sold 900,000 copies, but that doesn't influence me if I don't think the record is right for the particular balance of sound I need right then, on that day."

Campus + Commercial

In addition to Acerenza, the opening panel consisted of Jack Gleason, WLUC, Chicago; Speak-easy, WSDM-FM, Chicago; Larry Jordan, KRNY, Cornell College.

Mt. Vernon, Iowa, and Dave Loebel, WNUR, Northwestern University, Evanston, Ill.

Alluding to the pros, Pat West of Programming db said: "There's nothing wrong with perfection. You (students) have to get together in terms of techniques and learn that there are a lot of ways to communicate."

On a similar note, program director Bob Johnston, WBBM-FM, Chicago, told the students to scan the commercial dials and pinpoint the positives. He noted that students during the conclave had ripped off WBBM-FM for playing a Donny Osmond disk now and then. He said he happened to like some Osmond records and even liked "Yo-Yo" personally, though he did pull this disk after one week on the rock outlet.

Johnston told the delegates not to be afraid to do some of the things the commercial stations were doing. "Don't throw out the positives the other stations have. Put together the compatible positives." He also said radio was much more than music, though music was very important. He said people want to have a personalized communication and may well tune in because they want the companionship radio offers.

Ratings Lumps

Johnston said he studied ratings because he and station manager John Gatlett, WBBM-FM, and also a panelist, were vitally interested in cross-over listeners. "But diaries are very, very imperfect," Johnston said. Lipson said a recent rating in Detroit failed to include the top FM in that market.

The professionals went to great pains to explain their formats. Lipson said his station plays progressive rock and specific oldies (rock 'n' roll from 1965-1971 but no bubblegum and "root things" such as old Drifters' records). He pointed out that singles sales were

way off and that except for blacks, few people in his market bought singles. Asked why he did not program for blacks, he answered that no station could program for everybody.

After learning that block programming dominates college radio (one delegate explained that this was the only way in which diverse groups on campus could be satisfied), he said: "I still say that whatever you do you should be consistent at it. View a 15-minute segment of your broadcast day as a new listener might. Will that 15 minutes be representative of your whole day? Will it have balance? Will you have tossed in some records that are familiar?"

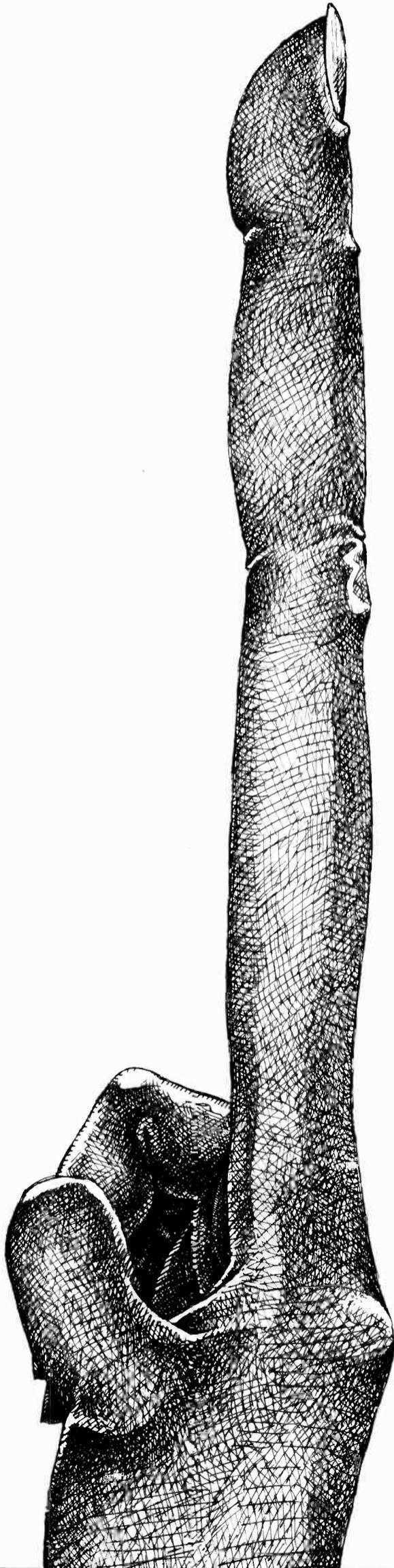
In a talk that projected to the future as well as reviewed the very beginning of radio, Lee Davis, WMAQ, Chicago, said he thought regulations for radio would be

(Continued on page 20)

FROM ATLANTA WITH LOVE
The Lowery Group
Atlanta's
JOE SOUTH
wrote
DONNY OSMOND'S
hit
"I KNEW YOU WHEN"

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FROM THE NEW
BADFINGER
ALBUM
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APPLE ST3387



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CONTINUED FROM LAST WEEK

| STATE | CITY | STATION |
|-----------------------------|---|------------------------------|
| DISTRICT OF COLUMBIA | Washington, D.C. | WPGC |
| FIJI | Suva | Radio FIJI |
| FLORIDA | Cypress Gardens Pensacola | WGTO WMEL |
| GEORGIA | Brunswick Valdosta | WGIG WVLD |
| HAWAII | Hilo Honolulu Lihue | KHLO KPOI KTOH |
| HONG KONG | HONG KONG | COMMERCIAL RADIO |
| IDAHO | St. Anthony | KIGO |
| INDIANA | Columbus Indianapolis Lafayette Muncie | WCSI WIFE WASK WERK |
| KENTUCKY | Ashland/Huntington Harlan Lexington | WKEE WHLN WLAP |
| LOUISIANA | Baton Rouge Monroe | WIBR KNOE |

CONTINUED NEXT WEEK

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I am: Station Manager Program Director Sales Manager
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STATION _____

ADDRESS _____

©Watermark, Inc. producers of "The Elvis Presley Story"

KFSA Always Chances 20 Disks

• Continued from page 16

Divided by Love" by Grass Roots because it's too bubblegum and the same goes for "Yo-Yo."

Rank believes fervently that it is not his responsibility to relate to what's happening today if the semantics mean message records of any kind. He said he certainly didn't program Steppenwolf's "Snowblind Friend" because music making a point against drugs goes away from Rank's idea of Top 40 just as much as a song extolling the use of drugs. "I'm against the war in Vietnam, personally I'm against it. But I'm not against the guys who are over there in Vietnam."

Entertaining Prime

KFSA's music must first of all entertain. This is Rank's top criterion. But he doesn't feel Top 40 is an "escape." He dislikes that word. He merely feels that people tune in to relax and to not be reminded of the world's problems and to most of all not be alienated. "If we need 'Snowblind Friend' to warn kids about cocaine, we have public service announcements for that and we do just that with PSA's. We also have an editorial once a week and five minutes of news on the hour." The Don Rey Media group station is part of the local newspaper and television organization here.

Rank said the station is particularly strong on local news with two mobile units. But the drive is toward music entertainment, and there's a lot of it with a long list of 100 records, plus the 20 preview new releases, plus three oldies an hour in a format—and here's more hemming in—crunched by 18 minutes of commercial load in drive-time segments and an average around-the-clock of 14 minutes per hour.

Relate? Yes, he wants his personality deejays to do this but in a way that is in keeping with the overall philosophy of entertainment.

Music itself, of course, relates. For example, in the area of oldies. Rank likes to think that the 35-year-old listener today will hear five or six songs during a broadcast day that were popular when this listener was 17.

Again, those wide, wide age demographics.

In between all this, Rank considers that he's programming 60 out of Billboard's "Hot 100" and is listening to every record that comes through the door.

The big test is just that—does the record in any way alienate? This finds Rank doing a contor-

tion trick now and then. For example, the lead-in of "Theme From 'Shaft'" goes like this "Who's the black guy that did it like a sex machine with all the chicks . . ." Run it quickly through your ear and—well, Rank erased the lead-in and put it on the air. "Gypsies, Tramps & Thieves" gets a pass here at KFSA because Rank just doesn't want to get into a thing on prostitution. However, some message lyrics get a nod because they fall in that area that's so very, very hard to define.

For example, Les Crane's "The Desiderata." Said Rank: "Well, here's a song that basically says everybody has a place in the world—don't worry, it's going to work out, so I think it's right for us."

Some slip by. "One Toke Over the Line" is one. "At first, I pro-

gramed it because it had a great beat and no one could really be sure what a 'toke' was. Every record could be subject to some kind of judgment and it can become ridiculous. However, after all the publicity over 'Toke' I did take it off the air. I probably never should have programmed it. It's just very difficult."

And so it is. And all the more so when it's realized that Rank doesn't run away from any record—he does listen to everything. There's 20 new ones all day long and most will be heard four or five times. Maybe someone else would want to do it differently down here where the big action is cattle and poultry and small industrial plants but Rank is the man in the slot and apparently a lot of listeners think he's doing a pretty good job.



By CLAUDE HALL
Radio-TV Editor

WOL, Washington soul station, and WWDC, adult-oriented MOR station, are teaming up to simulcast a series of open telephone talk shows aimed at bringing together the two diverse audiences of the stations. . . . Dave Herman is leaving WPLJ-FM, New York. . . . WMCA is moving to new studios at 888 Seventh Avenue, New York. The station, once a rocker, previously was entrenched for years on Madison Avenue. Press release about the move states it was dictated by the station's growing success since the inception of its Dial-log radio format a year ago. Maybe the people who write such press releases know something you and I don't know. . . . Here's a letter from John (John Harmon) H. McGibbons, director of operations for KWKI, Kansas City, Mo., that I have to print in its totality because of its serious nature and the far-reaching effects it will have on radio stations around the world:

"Something just came to my attention which I think is probably one of the great tragedies of the radio industry. The Cahoes Carrybag Company has gone into bankruptcy. Now this may not sound like anything newsworthy or even of interest to anyone, but!!! The Cahoes Carrybag Company is the firm that makes the little green record shucks that radio stations depend on to store and care for their singles. The reason that this is such a dire emergency for us all is that, apparently, there is no other firm that makes these durable little green goodies. Chief engineer Don Wilson and I are going to drink a toast to the Cahoes Carrybag Company and then attempt to drink a toast to every friendly green record shuck we've ever known."

★ ★ ★

WRMF-FM, Titusville, Fla., has a new progressive rock show on the air 7-midnight. Between 11 p.m. and midnight, Steve Stalcup plays an album in its entirety. . . . Ed Wendling, 408-385-5633, has been with KRKC, King City, Calif., for three years. Done everything. As for Dec. 1, he'll be looking for radio or TV work; anything considered from sales to announcing. . . . Would you like to hear what W102-FM, Philadelphia, sounds like? Call 215-835-6577. The stations feeds this line directly 24 hours a day.

★ ★ ★

Don Imus is leaving WGAR, Cleveland, to join WNBC, New York. He'll be doing the same type of morning show at WNBC. Salary range is a way to hell and gone above half a million over a five-year deal. Not bad for a former railroad brakeman who got fired from a little California station around three or four years ago. He wasn't earning \$500 a month in those days, either. Any-

however, that means that WGAR will be needing a morning air personality. Call John Lund at the station. . . . Gion Friddo, rock TV producer, rock critic and writer, needs a job in radio and/or TV. Good radio production man. Call him at 213-659-3769. . . . Jerry Clifton needs a gig; call 805-851-5012.

★ ★ ★

WRNA-FM, Charlotte, has been purchased by Stan Kaplan, subject to FCC approval. Some of the people there figure Kaplan will make staff changes when he takes over the progressive rock station and are already looking, including Cal Walker, 704-334-0958. He has been working as air personality and music director of the operation. . . . Dan Patrick has joined KBPI-FM, Denver. He comes from WOVE (now WXEE), Welch, W. Va. Nick St. John, program director of KBPI-FM, says the station is now stereo and soon going to 100,000 watts with a format of Top 40 and oldies. . . . Whatever happens to old deejays? Well, Walt Robin, former air personality with KXOL, Fort Worth, now has an advertising firm in that city and one of his accounts is KXOL. Robin also once worked at KFJZ in Fort Worth.

★ ★ ★

Andy Barber has been promoted to assistant program director of KUDL, Kansas City. . . . Dave Morgan at KSTN, Stockton, is in desperate need of a first ticket air personality to handle the 7-midnight slot. . . . John Bruce has left KREL, Corona, Calif., as program director. Anyone needing an air personality can reach him at (213) 434-2308. . . . Tony Taylor is out of WNEW, New York.

★ ★ ★

Just listened to "Love's Bigger Than Football" by Sammy Day & the Comic Strip on Big Tree Records, distributed by Ampex Records. Cute lyrics. Recommend you listen. The legendary Ira Trachter, head of charts, said the record is already getting airplay in some part of the nation. . . . Big question coming to mind at this moment is whether "Stones" would have been a big hit by Rick Nelson instead of Neil Diamond. Just how much is name (as opposed to quality) affecting Top 40 programming today?

2nd Rap Session

LOS ANGELES—A second informal rap session is being slated by Gregar Records and Warren Lanier Enterprises at noon Nov. 21 at the Gregar-Gaiety, 8471 Beverly Blvd. The rap sessions will be a monthly event because of the response to the first meeting on Oct. 17. Attendance is by invitation only.



CONNIE THOMAS of WLIB, New York, receives a plaque honoring her for helping break "Mr. Big Stuff" by Jean Knight. Presenting the plaque is Hank Talbert, New York field representative of Stax Records. The record was heard first in New York on the Al Granum show on the station.

Our last release was the most successful we ever had. Where did we go right?

Last time we said if you didn't pick up on our new release our sales mgr. would come around and put firecrackers under your bed. From the way things took off, it looks like someone came around and put firecrackers under his bed, because we moved everything in sight. We figure we went right because we had the kind of product everyone believed in. This is our new release. And we believe in it at least as much as last time.

JANUS

Bob Covay / Different Strikes
Different Folks JLS-3038

Michael Gatley / Gatley's Cafe
JLS-3039

John Lee Hooker / Mad Man Blue
JLS-3040

Colonel Bagshot / Oh! What A Lovely War
C/C-50010

Pot Liquor / Levee Blues
JLS-3033

Inside Ramsey Lewis
2CA-60010

Groovin' With Jesus / The Violinaires
JLS-10367

Muddy Waters / Swahili Strut
C/C-50011

Power and Light
CA-50014

Koko Taylor
Produced by Willie Dixon
Koko Taylor C-1532

Bill Haley and The Comets / Razzle Dazzle
Bill Haley and The Comets
Razzle Dazzle JX2S-7003

The Soul Stirrers / Glory, Glory
2CA-11066

Muddy Waters / Live
CH-50014

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Letters To The Editor

Dear Editor,

Things have been busy in Greenville this fall and I have not had the opportunity to write you and let you know how much I enjoyed the Billboard Programming Forum. It was a privilege to meet the fine Billboard staff.

One problem seems to have arisen this fall. That is the universal problem of record service. Several major record companies have taken WECU and a great number of other campus stations

from their mailing lists during the summer. The record companies are getting harder and harder to communicate with, especially from the campus level. Bob Glassenberg has mentioned this in his column several times, but to no avail. If it is possible, please mention this problem in your column.

Carl W. Davis Jr.
General manager
WECU
East Carolina Univ.
Greenville, N.C.

If you haven't filled out this ballot yet, please do so now and send to Ted Randal, 1606 N. Argyle, Hollywood, Ca. 90028. Ted is chairman of the ad hoc committee for the Professional Radio Programming Society. The purpose of the society is to raise the professional status of radio programmers and programming within the broadcast industry.

Of the 50 programmers nominated, 38 accepted and stated they were willing to serve on the formative committee. One member will be elected from each of five sections of the country—Northeast, Southeast, Southwest, Midwest, and West Coast. One member will be elected from Canada. Two at-large members also will be elected.

Any air personality, music director, program director, or programmer in the radio industry is eligible to vote. The ballot printed here may be used. Extra copies may be made, or voters may also send in their votes in a letter on radio station or company letterhead. Vote deadline, according to ad hoc committee chairman Ted Randal, is Nov. 30.

Professional Radio Programming Society
ELECTION BALLOT

Vote for One (1)
NORTHEAST Sebastian Stone WOR-FM ()
Pat Whitley WNBC ()
Rick Sklar WABC ()
Art Simmers WTRY ()
Al Horskovitz WPRO ()
Jay Cook WFIL ()
Jerry Boulding WWRL ()

Vote for One (1)
SOUTHEAST Tom McMurray WBT ()
Joe Sullivan WMAK ()
Lany Ryan KEEL ()
George Williams WTOB ()

Vote for One (1)
SOUTHWEST Don Day WBAP ()
Bill Young KILT ()
Dave Tucker KFJZ ()
Ray Potter KERP ()
Jack Daniels KRUX ()

Vote for One (1)
MIDWEST Dan Clayton WLW ()
Chuck Renwick Storer Bdcst. ()
Jack Gardner WMIN ()
Chuck Dunaway WIXY ()
John Randolph WAKY ()
Bob Sherwood WRIT ()

Vote for One (1)
WEST COAST Buzz Bennett KCBQ ()
Cal Milner KGFJ ()
Mark Blinoff KMPC ()
Russ Barnett KMPC ()
Gary Taylor KJR ()
Chuck Scruggs KDIA ()

Vote for One (1)
CANADA George Johns CFRA ()
George C. Davies Victoria, B.C. ()
Gene Kirby CKEY ()
Keith James CHED ()

Vote for One (1)
AT LARGE Ken Draper Programming db ()
Meatball Fulton ZBS Media ()
Ted Randal Ted Randal Ent. ()
John Rook Programming db ()
Cris Lane I.G.M. ()
Bill Drake Drake-Chenault ()

Campus Stations and Commercial Twains Meet?

Continued from page 16

changed, that radio should not be regulated like television.

Davis, music director of the MOR outlet here, pointed out the inconsistency of the government allowing an all-news station but not allowing a total music sans news outlet. "Radio regulations are no longer relevant to the times," he said.

MOR Explained

He described MOR in detail, explaining that it was one of a number of diversified formats in a market. He said it was a slight cut above Top 40, "but I don't mean to be putting Top 40 down in any way." He explained that WMAQ probably plays 50 percent of the titles a Top 40 outlet does with the balance standards, but standards in the sense that they are previous hits of the Top 40 type.

Essentially, he said that every record WMAQ programs should be familiar with its listeners. The station aims at the age group 25-49.

Other differences: MOR is perhaps "grown-up Top 40." He said

the MOR personality would probably be more wordy than the Top 40 personality, but added: "This doesn't mean he isn't relevant. He cannot talk just to be saying something. I used to do this, but I guess that's why we have PD's now so our people don't do it."

He said there is no substitute for good, tight production—unless a station has a definite format of looseness, and if that works for the station then that's fine. "I think that in most markets you can find a station that's violating all the rules of radio and is still a top-rated station."

He said radio people have to believe in what they're doing. Jim Stagg and Clark Weber (two WMAQ staffers) live the life style of listeners in the very center of the age demographics WMAQ shoots for, he said.

Davis also told the students that advertising was not a dirty word. "There is no direct contradiction between making a buck and doing good for humanity. Dollars pay salaries. The dollar is not a bad omen."

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

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POSITIONS WANTED

Bright sounding DJ, 27 years old, single, with first phone, looking to relocate to the south, preferably Georgia. Have five years' experience. Spent the past four years at WGLA, Babylon, N.Y. I'm looking for a Top-40, Underground or MOR Station. Have Music Director experience and am available right now. I've already served for Uncle Sam. Have tapes and resumes that I will send upon request. Write: Dennis Calabro, 664 Sobor Ave., Franklin Square, New York 11011. Or telephone 516-483-0794. You won't be sorry. 11/20

Take me off the bench and put me in your starting lineup. Currently going for 1st ticket and available on or around Nov. 15. Fifteen months' experience on commercial radio doing D.J. work, newscasting, sports, play-by-play, and sports talk-host. Four years college FM. Done minor broadcasting with Journalism minor. Good references, looking for a stable spot. A lot of potential in this versatile announcer ready to materialize and get the big hit for your station. Tell me what position I'll be playing for your team and I'll deliver the appropriate tape. All replies will be answered. Write: Sandy Michaels, 555 Loretto Road, Pittsburgh, Pa. 15217. 11/27

POSITIONS OPEN

One of the leading progressive rock stations in San Francisco Bay area is evaluating tapes and resumes for future openings. If interested send Tape and Resume to KOMA Radio, P.O. Box 6113, San Jose, Calif. 95150. Attn: Ronald Cutler. 11/27

Top Modern Country Western FM Drive Personality wanted for PGH. Must have shown excellent ratings and have empathy for our music. Send Tape to WEEP Radio, 107 6th St., Pittsburgh, Pa. 15222. Note: We are currently ranked #2 in PGH, this show. Man 18-49, and woman 25-34. So we must have a heavyweight to fill this spot. 11/27

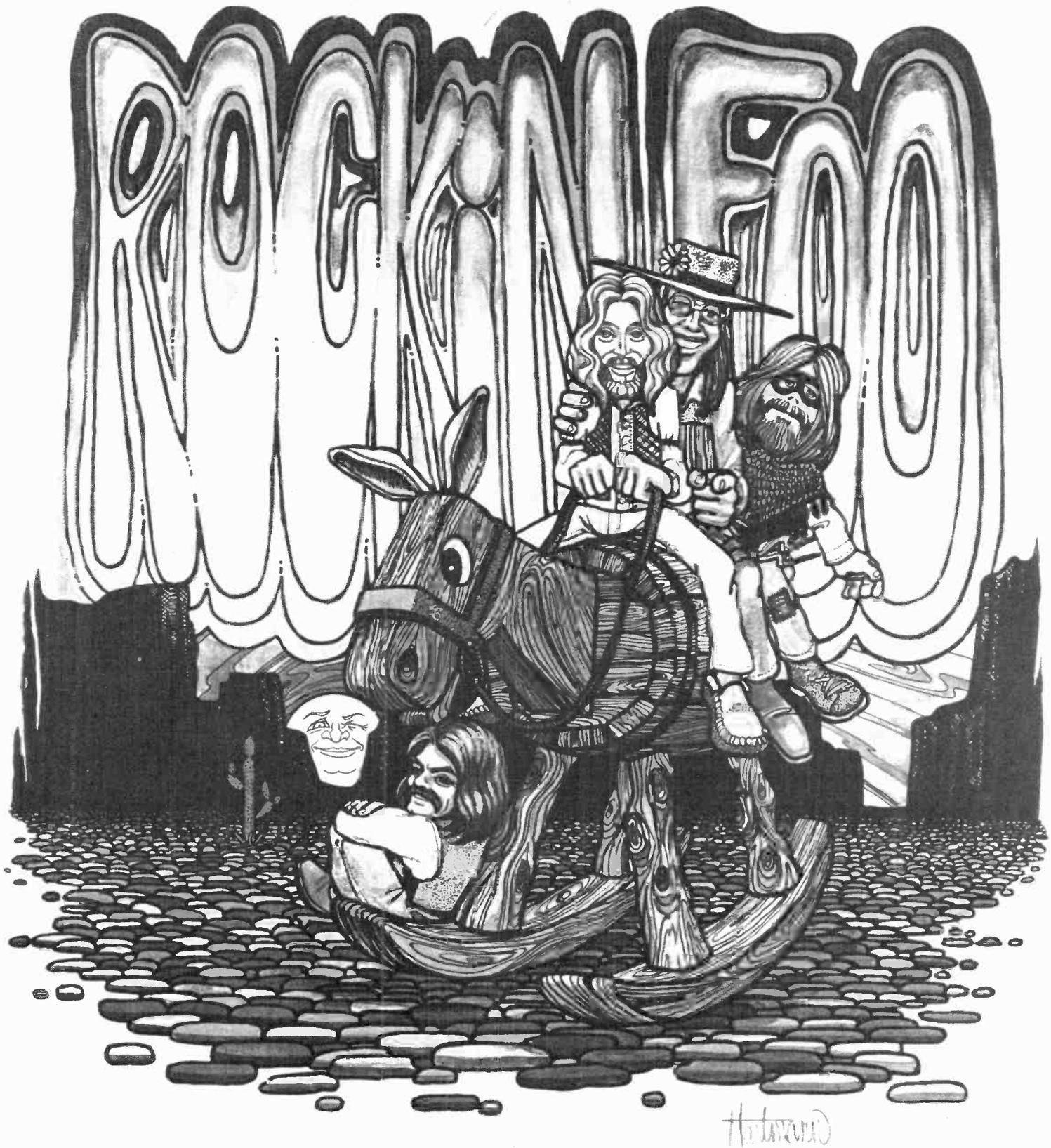
Our best recommendation is the people who have worked for us. Immediate opening for mature voiced, experienced DJ on a station that has been number one for over 15 years. Contact Gene Nelson, WLCS, Baton Rouge, La., Box 2546. We also have an opening for First Phone Jock on our Jackson, Miss., Station, WWUN. Contact Rick Martin, Box E, Delta Station, Jackson, Miss. 11/27

Newsman wanted, needed. But I said newsman; someone who wants to make news a career and has an interest in his job. 5,000 watt facility in Grand Rapids, Mich., in search of morning newsmen. If your delivery is a good news delivery, a tape will tell me. Experience in small markets necessary. Tell us how much you require. Box 450, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York 10036. 11/27

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Talent

From The Music Capitals of the World

DOMESTIC

LOS ANGELES

The **Rock Flowers**, all-girl vocal trio produced by **Wes Farrell** for **Wheels Records**, made their L.A. debut at a press luncheon atop the Hollywood Holiday Inn. **RCA** distributes the label. . . . **Billboard** researched the authentic '50s music atmosphere in the brilliantly-reviewed film "The Last Picture Show." Director **Peter Bogdanovich** consulted our 1951-52 charts to purchase some 500 top hits of the period. He then cut the playlist to 30 and his film is scored entirely with singles by the likes of **Hank Williams**, **Jo Stafford** and **Frankie Laine**.

The **Band** gave up a Forum date to play two shows at the more intimate Pasadena Civic Auditorium. The Nov. 25 date is the Band's first Southern California appearance since their 1970 Hollywood Bowl Concert.

The **Johnny Otis Show** played three campus concerts Saturday (13), Los Angeles City College in the morning, afternoon at U.C. Santa Barbara and that night at Calif. Poly. San Luis Obispo. . . . **Douglas Records** starting a deal to give away free "The Essential Lenny Bruce" paperbacks with each copy of their "What I Was Arrested For" **Lenny Bruce** LP in selected markets like the L.A. Warehouse chain. . . . **Brewer & Shipley** due into the Troubadour Tuesday (23) to showcase their new "Shake Off the Demon" album.

UA moves in on the **Sonny & Cher** boom with a double record set of **Cher's** solo greatest hits on the label. **Lou Rawls** cutting his second **MGM** album. . . . **Chase**

gets a songbook by the **Hansen Co.** . . . **Curtis Mayfield** and **Oscar Brown Jr.** teaming to write a Broadway musical. . . . **Glenn Gould** playing all-Bach will pen the music track for "Slaughterhouse-Five" film. . . . **Richard** and **Robert Sherman** to provide songs for the **Hanna-Barbera** film of kiddie classic, "Charlotte's Web."

The **Jeff Sturges Universe**, a 20-piece rock band, comes off five months with **Tom Jones** to a Disneyland gig next Friday and Saturday (26-27). . . . **Bill Withers** and **Gladys Knight & the Pips** on the **NAACP Awards** show Sunday (21) at the **Beverly Hilton**. TV crews from six countries will be filming the **Leon Russell** European tour with **Freddie King**.

Jose Feliciano to play some electric guitar on his upcoming European tour. He'll be on the **Trini Lopez** dropout prevention TV special filmed in San Antonio. . . . **Sol Hurok** bringing the **Vienna Choir Boys** to Music Center in February. . . . **ABC/Dunhill's** **Emmit Rhodes** to England for TV and clubs. . . . The **Lettermen** make their first Far East tour early in 1972.

NAT FREEDLAND

NASHVILLE

Jim Williamson, a 10-year engineering veteran, has joined the staff of **Woodland Sound Studios**. His career goes back to **Columbia** and **Decca**. . . . **Dennis Yost** and the **Classics IV** performed at half-time of the **Atlanta Falcons** home game with the **New York Giants**. Instrumental backing was provided by the **Morris Brown College** band. . . . **ABC's** **Tommy Roe** makes his second appearance in the **Congo Room** of the **Sahara-Las Vegas** new week. . . . **Bill Rodgers** of **Muntz Cartridge City** of Nashville has been recording radio spots for "Four Way Street," engineered by **Gene Eichelberger**. . . . **Mother Earth**, produced by **Travis Rivers** for **Warner Bros.**

(Continued on page 24)

'Farina' Getting Cast LP Bids

NEW YORK — **Jay K. Hoffman**, who is co-producing "Richard Farina—Long Time Coming and a Long Time Gone" with **Free Flow Productions**, is taking bids from record companies for the original cast album rights, and will wrap up the bidding two days before the production's scheduled opening here Wednesday (17). The show will open at the off-Broadway **Fortune Theater**.

The play will feature 15 songs composed and originally recorded by **Richard** and **Mimi Farina**. **Nancy Greenwald** did the adaptation.

A second company will begin a West Coast college tour on Feb. 1.

Funk Tour Plans

NEW YORK — Although the **Grand Funk** has decided to take a year's hiatus from U.S. concert tours, **Grand Funk's** manager-producer, **Terry Knight**, has "reserved the right" to alter the group's plans. However, he listed a string of off-stage commitments that may keep the group too busy to tour.

Recording dates, editing of the **Grand Funk** at **Shea Stadium** television special and a **Grand Funk** film are high on the group's agenda, while personal projects by the trio are also due to be announced. Before the hiatus goes into effect, the group will tour Europe in December. **Grand Funk's** sixth album will be released this week.

Signings

Marlin Greene to **Elektra** as staff producer and artist. He was formerly an engineer with **Muscle Shoals Sound** and produced for **Percy Sledge**, **John Hammond** and **Boz Scaggs**, as well as writing songs for **Don Nix** and **Jeanie Greene**. **Elektra** acts. . . . **Mother's Milk**, Atlantic group led by former **Blues Image** lead singer **Michael Pinera**, to **Schiffman & Larsen** for management and co-publishing. . . . **Mike Settle**, former **First Edition**, to **Uni** with "Saturdays Only." An LP is in the works. . . . **Rock Garden** to **Epic** for **Double O Productions**. . . . **Henry Jerome** to produce the original Broadway cast album of "To Live Another Summer," for **Buddah**. His "Promises, Promises" production won a **Grammy** in '69. . . . **Radio-TV** comedian **Jean Shepherd** to **Mercury Records** with an album. . . . The **Coasters** back with **King Records** and "Love Potion No. 9." . . . **Ray Zeiner**, formerly with **Wild Weeds** on **Chess**, and **Johnny Parris**, lead singer with **Tension**, to **Poison Ring Records**. **Parris'** first single is "Together Love." . . . **Casper** to **Sunflower** with "All Day, All Night Marianne." . . . **C&W** artist **Tony Booth** to **Capitol** with "Cinderella." . . . **Marty Diamond** to **Jack Creed's** newly formed **Salient Productions** with "Solitaire."

Kenton Teaches Denver Schools

DENVER — The **Stan Kenton Orchestra** will teach and perform at nine high schools here in December and April, announced **John T. Roberts**, music education director of the Denver school district and also president of the **National Association of Jazz Educators**.

Kenton has pioneered jazz teaching programs in schools since the 1950s, but this is the first time a school district contracted him for a series of jazz clinics. Usually such jazz clinics are engaged by the individual school.

Some 20,000 Denver students will either participate or attend concerts during the **Kenton** program. From December 9 through 15, the **Kenton Orchestra** will play two 45-minute concerts and conduct a 60-minute music clinic at each of nine high schools. On April 6 and 7 at **Denver City Auditorium**, **Stan Kenton** and **Orchestra** will play a pair of concerts featuring opening sets by the high school bands and an original "concerto grosso" played together by the **Kenton Orchestra** and the multiple high school bands.

Stigwood Wins A Legal Step On 'Superstar'

NEW YORK — **Robert Stigwood** has won a temporary injunction against the **National Rock Opera Co.'s** presentation of "Jesus Christ Superstar" in Toledo. The temporary injunction was granted by **Judge Michael Walinsky** of the U.S. District Court of Ohio enjoining them from the copyright infringements alleged in the complaint. The Court found "that irreparable injury is likely to be suffered by plaintiffs (Stigwood Organization) if their allegations are ultimately sustained." Also named as defendants were **Jesus Christ Superstar, Inc.**, and **Julius Berry**.

The Court also examined transcript and orders of 12 cases filed by the **Stigwood Organization** against various and sundry defendants. **Judge Walinsky** has ordered a full trial for Monday (22).

Talent In Action

ELLA FITZGERALD

Flamingo, Las Vegas

Ella Fitzgerald lived up to her legend in exquisite sound. Constantly banked in yellow light to ease the strain on her eyes and gowned in black chiffon she looked sexy.

Her voice sounded so young that if you closed your eyes, a vision of a 20-year-old came to mind.

Her repertoire was culled from alltime greats. A swinging "L-O-V-E" was the opener and that mood remained for the rest of the evening.

The only relative new song included was "Close to You" and it held the crowd spellbound.

Backed by conductor **Tommy Flanagan** on piano, **Ed Thigpen** on drums and **Frank Delaross** on bass, her arrangements were pure **Nelson Riddle**. **LAURA DENI**

GLEN CAMPBELL

Hilton Hotel, Las Vegas

Capitol artist **Glen Campbell** relaxed, became his own man and put on a super show. He does an hour of solid, well chosen material backed by his TV show "Goodtime Hour Singers."

Much more relaxed, his unique vocal style came across well. He was very effective with "Love Story" and one guitar solo "Classical Gas." He featured two songs from his latest album.

He has a clever sense of humor which is beginning to emerge on stage. This show has few comparisons to his other Las Vegas engagements where he was overpowered by props and other artists. **Campbell** may have explained it all after the show when he said "I threw away all the showbiz stuff and was just me." It was a great show. **LAURA DENI**

ALII

Don the Beachcomber's, Honolulu

Absent one-and-one-half years from the **Waikiki** scene, **The Aliis'** roared back in early November, opening a four-month stand at **Don the Beachcomber's**, the club within the **Waikiki Beachcomber Hotel**. The group now is a sextet, with the addition of **Carlos Barboza**, who mans keyboard and brass instruments and also sings, and he provides new breadth and variety to the act.

The **Aliis'** haven't changed much otherwise; the format is a mixture of old and new, a sprinkling of comedy, a splendid display of both vocal and instrumental finesse. **Joe Mundo** is on piano and vocals; **Rudy Aquino** plays everything from kettle drum to chimes to vibes; **Manny Lagod** is a bass-plucking ballad singer; **Benny Chong** is a master on guitar, mandolin and congas, and **Al Akana** is a precise drummer.

Their repertoire includes such pop bits as "Cecelia" and a show-stopping "Jesus Christ Superstar" montage; such **Island-based** songs as "Sweet Lailani" and "Makahihila" for tourist consumption, and such outbursts as an "It's Impossible/Try a Little Tenderness" medley. **WAYNE HARADA**

TOM PRINE, STEVE GOODMAN

Bitter End, New York

Atlantic artist **Prine** is an essentially functional singer who throws away his songs in a deceptively offhand, head-scratching manner. His songs though are exceptional, enabling him to put over some strong ideas in a simple format usually taking refuge in humor ("Illegal Smile," and "Your Flag Decal Won't Get You Into Heaven Anymore"). It is obvious that **Prine** is a writer to watch — he could also develop into a performer of merit if he can keep the innocence intact.

Steve Goodman shared the bill with **Prine** (they are both from Chicago). **Goodman** is more outgoing than his partner and talks a lot more between songs. Again there is evidence of a fresh writing mind in his lyrics, such as "Don't Do Me Any Favors Anymore" and evidence also of a sardonic sense of humor ("I Don't Know Where I'm Going, But I'm Going Nowhere in a Hurry Blues") on **Buddah**.

JOHN ROWLES

Plaza Hotel, New York

While **Elvis Presley** was shaking nearby Philadelphia, **John Rowles**, **Elvis-impersonator** for the "puff" generation, was presenting his 60-minute routine to **Persian Room** opening nighters, who didn't quite know what to expect from the **Kapp Records** act.

First, the **Elsner Sisters** (**Pam & Paula**), both blond, both wearing white mini-dresses, and both provoking sentiment for **Patience & Prudence**, cooed blandly, like two vases from Vegas. Then **Rowles**, pompadoured, puffy-lipped and **Elvis-voiced**, swiveled in to "Let's Go Where the Grass Is Greener" and **Wilson Pickett's** "Don't Let the Green Grass Fool You," sort of a mild confrontation for the delicate diners.

His "Impossible Dream" was unconvincing enough to further still the room, and then—"River Deep, Mountain High." What keeps **Rowles** on stage is his strong, dogged voice, which rolls through boredom to the finish. Best were "Since I Fell For You," which moved right along, and his self-penned success "Cheryl Moana Marie." And even though his voice proved faulty and readings strained to the point of tension, he followed through powerfully, occasionally winning at the end, reminding any who might care to remember of a finger-popping, leg-quaking **Elvis** around 1958.

A **New Zealander** by way of Hawaii in his **New York** debut, **Rowles** is an **Island** star who seems to have taken a wrong turn on the road from **Las Vegas**. **ED OCHS**

MELBA MOORE

Philharmonic Hall, New York

Despite a poor microphone and a group of over-enthusiastic backup musicians, who at times threatened to upstage her act, **Melba Moore**—**Mercury Records**—carried a two-hour show at the **Philharmonic Hall**, Nov. 7, that firmly establishes her as one of the most dynamic and versatile young female entertainers around today.

Miss Moore, who came to the notice of music critics with her musical role in the Broadway version of "Hair," then shot into prominence with the lead female role in "Purlie," is an entertainer of really incredible talent and vocal range.

Frail, pixieish, with an appeal that is almost childlike in its innocence, **Miss Moore** can belt a tune with almost unbelievable gutsy enthusiasm, while caressing another with delicate tenderness.

Her repertoire of songs were specially chosen to afford her an opportunity to demonstrate this amazing range, and included such tunes as "A New World for Me," "If I Had a Million," "Blue Skies," "God Bless the Child," "Never Can Say Goodbye," and other favorites.

Sharing the stage with **Miss Moore** was the "George Faison Universal Dance Experience."

RADCLIFFE JOE

SERGIO MENDES AND BRASIL '77

Philharmonic Hall, New York

Sounds of pop tunes with a Latin percussion backup filled **Philharmonic Hall** Tuesday night as **Ser-**

(Continued on page 24)

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From The Music Capitals of the World

DOMESTIC

• Continued from page 22

is finishing the remixes for their upcoming album. . . . **Terry Mike Jeffrey** from Paducah, Ky., produced by **John Darnall**, has been recording at Nashville's Quadrafonic. He is managed by **Lewis Warford**.

Columbia's the **Addrisi Brothers**, produced by **Norbert Putnam**, have spent a week in session. . . . Another Nashville session at Quadrafonic included **Carol Hall** on Electra, produced by **Russ Miller**. . . . **Jewell-Paula** has new releases set for **Bobby Patterson**, the **Montclairs**, **Fontella Bass** and **Shay Holiday**. . . . **Albert King's** guitar is named **Lucy King**, and she's the sort of woman who never speaks until spoken to. . . . The Don Light Talent Agency has booked singer-composer **Gove** for a campus concert tour which kicks off Monday (15) at High Point College in North Carolina. He goes on to Columbia, S.C., Farmville, Va., and Richmond, Va. **Gove** has just finished an appearance at the Bistro in Atlanta. . . . **Carla Thomas** has just completed her fifth tour of Germany. She spent 24 days there, and now is set to guest on the next **Henry Mancini** TV special. . . . The great recording of **Little Johnny Taylor** was cut at the Fame Studios in Muscle Shoals. . . . **William Bell** of Stax Records plans to do some

serious acting, planning a new career at Atlanta's Theatre Academy of Dramatic Arts. He also has been tapped for a role in a movie. **THOMAS WILLIAMS**

NEW YORK

Mountain, Windfall group, headlines the 14th St. Academy of Music, Wednesday (24). And **Mylon**, now on Columbia but represented by Windfall, plays Madison Square Garden, Thursday (18). **Mountain's** latest LP is "Flowers of Evil." . . . **James Taylor** makes up three postponed Carnegie Hall concerts, Nov. 29-30 and Dec. 1, to coincide with the release of his live album. . . . **Procol Harum** headlines with **King Crimson** and **Yes** in an all-English night at the Academy of Music, Thursday (25). **Harum** plays Newark State in Union, N.J., Sunday (21). . . . **Sussex's Bill Withers** booked for the "Soul Show" here, Dec. 17. . . . **Bull Angus**, Mercury group, added to the **Rod Stewart & Faces** tour and MSG date, Friday (26). . . . **Danny Cox**, Dunhill singer, plays the Gaslight, Dec. 16-20. **Dunhill** is also ready to release **John Kay's** first solo effort apart from **Steppenwolf**, "Forgotten Songs and Unsung Heroes." . . . **Ten Years After** will play 21 dates in 28 days, including Cobo Hall, Detroit, Sunday (21). . . . **Atlantic's Black Oak Arkansas**, off a Grand Funk Railroad tour, plays the Academy of Music, Dec. 3-4. . . . Comedian **Albert Brooks**, whose "Great American Dream Machine" segment will be submitted for Emmy consideration, appears at the Bitter End for four days beginning Thursday (18) and again for five days starting Wednesday (24). . . . A&M flutist **Tim Weisberg** debuts at the Gaslight Au Go Go for six days, opening Wednesday (17). . . . **Sly & the Family Stone** return to Madison Square Garden for one night, Dec. 8. **ED OCHS**

San Francisco
Melanie makes her first Bay Area appearance since her 1969 debut at Fillmore West on Tuesday (16) at Berkeley's Community Theatre. . . . **Kris Kristofferson's** motion picture "Cisco Pike" world premiered at San Francisco's Metro to strong local reviews. . . . **Neil Simon** and **Burt Bacharach** musical "Promises, Promises" in at The Curran Theatre for two weeks Dec. 8-22. . . . **Henry Katzman** BMI's local manager back home after a week of meetings in New York.

SAN FRANCISCO

Paul Simon in town for recording at Columbia studios. . . . Columbia's **Groovin'** being produced here by **Marty Balin** of **Jefferson Airplane** fame. . . . **The Beach Boys** at Winterland on Dec. 10 & 11. . . . **Canned Heat** and **Linda Ronstadt** at The Circle Star Theatre in San Carlos for two nights (four shows) on Friday & Saturday (19-20). . . . **Kama Sutra's Brewer & Shipley** at S.F.'s Boarding House on Friday & Saturday (19-20) followed by a guest shot on KSAN-FM on Saturday (20). . . . **Bill Graham** presents **Cat Stevens**, **Mimi Farina** and **Tom Jans** at the Berkeley Community Theatre on Wednesday (24). . . . **Epic's Red Bone** and **Wayne Cochran** finished up new LP's at the Columbia studios. **PAUL JAULUS**

Las Vegas
Don Cornell, Stardust lounge star, recorded two sides here at **Bill Porter's** United Recording for RCA. . . . **Jay Orlando** currently in the Omaha Lounge of the Union Plaza has a new recording due for release soon entitled "Night Train." . . . In conjunction with her Caesars Palace engagement **Nancy Wilson's** album "Kaleidoscope" was released.

LAS VEGAS

Jimmy Mulidore taking over conducting at the Hilton for **Ann-Margret** while **Joe Guercio** is traveling with **Elvis**. Also with **Elvis** is **United Recording's Bill Porter** going along as sound engineer. . . . **Sonny and Cher** were originally set for the Nov. 26 date at the Sahara had to delay their gig because of taping on their new TV series. The husband-wife recording team will be grand marshals in the second annual North Las Vegas Christmas Parade Nov. 27. The couple will ride horses owned by **Municipal Judge Ray Daines**. . . . Famous arranger **Nelson Riddle** in town arranging for **Ella Fitzgerald**. **Riddle** is also doing work for **Steve Lawrence** under contract to Caesars Palace. **Riddle** will arrange and conduct his own orchestra for **Steve's** solo album on the MGM label. **Sands** star **Alan King** is also working with the arranger on a pilot for ABC titled **20th Century Folies** in which **Riddle** is the musical director. . . . **Beverlee and Sidro** signed to play all their 1972 Las Vegas engagements at the Sahara. Their first, for four weeks, opens May 16. The singing team welcomed their first child, born in Las Vegas on Oct. 27. . . . **Danny Thomas** has had all of his 1972 **Sands** playdates firmed up by the Hughes officials. . . . **Frankie Laine** moves from the Hilton lounge to the mainroom of the Landmark. . . . **Helen Reddy** had to turn down a Flamingo offer because of a previous commitment. . . . **Marilyn Michaels**, singing star of the **Don Rickles Show** at the Sahara collapsed during a midnight show and had to be carried off stage. A severe case of the flu. . . . **Riviera's Liza Minelli** and **Fremont's John Ray** plagued with "Vegas Throat" while **Vive Les Girls** star **Elmarie Wendell** is in Sunrise Hospital for surgery. **Clifford Allen**, one of the dancers with **Connie Stevens** at the Sands broke his foot opening night and was replaced by **Nick Navarro**. . . . **Barbra Streisand** opens Dec. 24 at the Hilton. . . . European recording and night club star **Audrey Arne** will headline the completely new edition of the **Folies Bergere**, scheduled for preview opening at the Tropicana Nov. 26. Music and lyrics for the hour and a half production will be coordinated by arranger **Jerry May** and lyricist **Bobby Troup**. The choreographer is **Larry Maldonado**. . . . The **Grass Roots** have been set to tape an American Bandstand segment. . . . **Bobby Vinton** opens in the Hilton lounge. . . . **Tun Tun** of Mexico will replace the **Argentinian Gauchos** in **Manolo Torrente** and **Freddy Manjon's** Latin Fire '72 at the Thunderbird. . . . **Merv Griffin** is taping his TV show at Caesars Palace. . . . **Don Ho** does a special one weeker at the Flamingo starting Dec. 2 due to a spot left vacant by **Carol Channing**. . . . **Ann-Margret** had a new deal with the Hilton which pays her \$1,750,000 for 16 weeks in 1972-73, plus the three weeks she is currently doing. . . . **Harry Belafonte** and **Nancy Wilson** combined their artistic talents at Caesars Palace. Following the duo will be **Paul Anka** and **George Kirby**. **LAURA DENI**

TEMPOS TAKE FUND AWARD

NEW YORK — The Tempos, a musical group from Southeast Jamaica, Queens, N.Y. was named Best Instrumental Group at the First Annual Pied Piper Foundation Entertainment-Broadcast Industry Talent Recognitions Awards Night recently. The group was presented with the WOR-TV Trophy by John W. Murray, vice president of public affairs for WOR-TV. The station also presented \$500 to the Pied Piper Scholarship Fund. The Awards Night was the culmination of The Pied Piper Foundation's program to aid talented young people from culturally deprived areas of New York.

Jimmy Mulidore taking over conducting at the Hilton for **Ann-Margret** while **Joe Guercio** is traveling with **Elvis**. Also with **Elvis** is **United Recording's Bill Porter** going along as sound engineer. . . . **Sonny and Cher** were originally set for the Nov. 26 date at the Sahara had to delay their gig because of taping on their new TV series. The husband-wife recording team will be grand marshals in the second annual North Las Vegas Christmas Parade Nov. 27. The couple will ride horses owned by **Municipal Judge Ray Daines**. . . . Famous arranger **Nelson Riddle** in town arranging for **Ella Fitzgerald**. **Riddle** is also doing work for **Steve Lawrence** under contract to Caesars Palace. **Riddle** will arrange and conduct his own orchestra for **Steve's** solo album on the MGM label. **Sands** star **Alan King** is also working with the arranger on a pilot for ABC titled **20th Century Folies** in which **Riddle** is the musical director. . . . **Beverlee and Sidro** signed to play all their 1972 Las Vegas engagements at the Sahara. Their first, for four weeks, opens May 16. The singing team welcomed their first child, born in Las Vegas on Oct. 27. . . . **Danny Thomas** has had all of his 1972 **Sands** playdates firmed up by the Hughes officials. . . . **Frankie Laine** moves from the Hilton lounge to the mainroom of the Landmark. . . . **Helen Reddy** had to turn down a Flamingo offer because of a previous commitment. . . . **Marilyn Michaels**, singing star of the **Don Rickles Show** at the Sahara collapsed during a midnight show and had to be carried off stage. A severe case of the flu. . . . **Riviera's Liza Minelli** and **Fremont's John Ray** plagued with "Vegas Throat" while **Vive Les Girls** star **Elmarie Wendell** is in Sunrise Hospital for surgery. **Clifford Allen**, one of the dancers with **Connie Stevens** at the Sands broke his foot opening night and was replaced by **Nick Navarro**. . . . **Barbra Streisand** opens Dec. 24 at the Hilton. . . . European recording and night club star **Audrey Arne** will headline the completely new edition of the **Folies Bergere**, scheduled for preview opening at the Tropicana Nov. 26. Music and lyrics for the hour and a half production will be coordinated by arranger **Jerry May** and lyricist **Bobby Troup**. The choreographer is **Larry Maldonado**. . . . The **Grass Roots** have been set to tape an American Bandstand segment. . . . **Bobby Vinton** opens in the Hilton lounge. . . . **Tun Tun** of Mexico will replace the **Argentinian Gauchos** in **Manolo Torrente** and **Freddy Manjon's** Latin Fire '72 at the Thunderbird. . . . **Merv Griffin** is taping his TV show at Caesars Palace. . . . **Don Ho** does a special one weeker at the Flamingo starting Dec. 2 due to a spot left vacant by **Carol Channing**. . . . **Ann-Margret** had a new deal with the Hilton which pays her \$1,750,000 for 16 weeks in 1972-73, plus the three weeks she is currently doing. . . . **Harry Belafonte** and **Nancy Wilson** combined their artistic talents at Caesars Palace. Following the duo will be **Paul Anka** and **George Kirby**. **LAURA DENI**

Talent In Action

• Continued from page 22

gio Mendes and **Brasil '77** ran through an hour of tightly arranged numbers. **Mendes** has become more and more pop styled through the years and this concert seemed to be a typical offering of his evolutionary style.

Mendes' piano and electric piano playing offered the best possible leads to the rest of his group, which featured a very energetic rhythm section. The use of his two female vocalists as a wind section delighted the audience. Tunes such as "Sometimes in Winter," "After Midnight," and "I Think I'm Going Out of My Head," were typical of the A&M Records artist's selection. There was, of course, ample selection of Latin music with Latin words. And all of the music had some type of Latin beat accompanying it. **Mendes** is definitely a hit with a segment of the music audience in this country. And he could well be described in some circles as one of the leaders in the introduction of Latin rhythms to the U.S.

BOB GLASSENBERG

ELVIS PRESLEY

Spectrum, Philadelphia

Elvis has now copped the music from "2001" as his opening theme (Grand Funk also use this) but from there on in, it's Presley material all the way. Just the left leg twitches now, and he's backed up by the Sweet Inspirations (3) and the J.W. Stampe quartet, who get some heavy Baptist changes going behind "How Great Thou Art," "Bridge Over Troubled Water" and even "The Impossible Dream." There's a tremendously full sound to these items but Presley doesn't lose his way at all.

The sound in the 18,000-seater was exceptional, the pace was kept up and never allowed to get frantic—with such a lot of recorded material Presley has no programming problems. He ranged freely over the '50s plucking out "Heartbreak Hotel," "Blue Suede Shoes," etc., but didn't pile on the nostalgia. Presley still has it tied together—the gospel, blues, country, Southern funk. He also has some low-key professionalism. He always had the confidence.

IAN DOVE

BONNIE RAITT MISSISSIPPI FRED McDOWELL

Gaslight II, New York

Bonnie Raitt eased her audience into an evening of blues at the Gaslight II with "Listen to My Bluebird Cryin'." There was a touch of earthiness in her voice when she sang "Mighty Tight Woman" and "Women Be Wise—Keep Your Mouth Shut, Don't Advertise Your Man." But she didn't show the full range of the warm, earth-toned quality she'd been hiding until "The Blender Song," one she wrote about giving a blender to a male friend telling him she'd like to be his blender 'cause she could "whip, chop and puree."

Miss Raitt rounded out the set with bottleneck on a steel guitar. She finished up with **Mississippi John Hurt's** "Rich Land Woman" and **Lenny Welsh's** "I Can't Get You Out of My Heart."

Early in '72 Warner Bros. will release a **Bonnie Raitt** album.

Mississippi Fred McDowell, Arhoolie Records, found **Miss Raitt** a hard act to follow. Nevertheless, the audience foot-stomped to **McDowell's** sure beat while he played bottleneck blues.

CAROL SEILER

CONNIE FRANCIS

Copacabana, New York

A new **Connie Francis**, coolly professional, and sporting a whole new repertoire of songs, returned to the New York nightclub circuit Nov. 4, with a show that held much promise of an entertainment

comeback that could probably parallel her success of the 1950's.

Miss Francis, who still holds the record for the female vocalist with the most million sellers, opened at the Copacabana for a two-week stint, with a stylistic approach to her act that spoke volumes for her maturity and creativity development since that early period when she made it big with tunes like, "Mama," "Where the Boys Are," and "Al Di La."

The new **Connie Francis** songbook contained polished, well-arranged, and well-delivered versions of such chart riders as, "You Have a Friend," "Something in the Way He Moves," "Help Me Make It Through the Night," and "Bridge Over Troubled Water."

Also included were a few of the oldies like "Mama," and "Who's Sorry Now," for those of her audience who feed on nostalgia. However, judging from her repertoire, and style, **Miss Francis** has little time for the past, instead she is looking forward with the hope of making it within the challenging framework of today's musical trends, and judging from her opening night performance, she can do it.

On the bill too was comedian **Frank Fontaine**.

RADCLIFFE JOE

NEW SEEKERS

Maisonette, St. Regis, New York

The **New Seekers**, making their first New York nightclub appearance (previously the group played the Bitter End) are three boys and two girls. They exude the same kind of fresh-faced appeal that the **Christy Minstrels** specialize in, which should be a help when facing the nightclub audiences. The **Elektra** group makes no concession, apart from singing "Georgy Girl" to the old Seekers, moving with hand-clapping fervor through "My Sweet Lord" to "I'll Be Over Tonight," their new single.

Comedy is introduced but never obstructs, and there is some minor key tap-dancing just to keep things moving. All in all, it is a well-thought-out, nicely-paced nightclub act that should have no problems communicating to the cover charge set.

GATO BARBIERI

Village Vanguard, New York

Flying Dutchman's Gato Barbieri is Argentinian, and has previously been associated with the free school of jazz playing. He still retains a lot of freedom but now digs into the themes and sounds of his homeland. The result is not the light dancing bossa novish, more commonly associated with South American form. Rather **Barbieri's** tenor is gritty and dominating. His ideas and exposition are firm and direct and he is aided by a rhythm section that comes on like an early Afro-Cuban unit. **Barbieri** has an excellent pianist in **Lonnie Liston Smith**. **IAN DOVE**

Lightfoot Tour Of Europe Set

NEW YORK — **Gordon Lightfoot** has been lined up for a tour of Europe in January. It will follow a six-day engagement at the Troubadour in Hollywood, beginning Jan. 4. Reprise will release a new **Lightfoot** LP about that time.

Lightfoot is now on a three-week tour of concert dates in the U.S.

PR Fair on Yule

NEW YORK—The Vega Baja Music and Art Fair in Puerto Rico has been postponed from Thanksgiving until Christmas. Reasons given by a spokesman for the group sponsoring the festival include a lack of money and poor ticket distribution. The 150 people in Puerto Rico helping to build the festival site will remain.

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Tape Cartridge

UK Auto Tape Surge Proven at Motor Show

LONDON—Tape industry penetration is finally taking place in the British automotive market.

The market is still comparatively small—of the 11 million cars now registered in the UK, only about 100,000 are fitted with any kind of tape equipment—the market is growing at a rapid pace.

This was evident by the emphasis of hardware manufacturers at the Motor Show, where many companies exhibited automotive players for the first time.

Auto manufacturers, too, have recognized the thrust by tape. Both Chrysler and General Motors are offering tape players as optional extras on all their car models and are selling prerecorded tape at some dealerships.

Chrysler, in fact, offers its own Chrysler-branded 8-track auto model and is selling prerecorded tape at about 100 showrooms.

Although the auto market in the UK is predominantly 8-track, General Motors is offering the

Philips N2602 stereo cassette as an extra for its Viva, Victor, Cresta and Ventura models. At the moment, GM's commitment is somewhat less than Chrysler's, but General Motors is also distributing prerecorded cassettes in dealerships.

Gaedor, the motor accessory retail chain and wholesaler, is selling prerecorded tape, and at least one leading garage chain will be announcing plans to sell both tape and equipment. Even car rental firms are starting to equip their fleets with tape units.

The auto industry's enthusiasm for tape is reflected in the Society of Motor Manufacturers and Traders' decision to allow tape software companies to exhibit for the first time at this year's Motor Show.

Software companies are aware of the potential in the automotive tape market. Some have formed

(Continued on page 28)

Wide Selection Increases Auto Tape Business Boom

LOS ANGELES—Amid all the uncertainties about how President Nixon's Phase 2 will work, one thing not bugging manufacturers of automotive stereo players is their market.

It's booming.

In fact, to a consumer earnestly searching for a cassette or cartridge auto unit, one of the most depressing difficulties is deciding on which unit at what price from what manufacturer to purchase.

There is a plethora of equipment in varied price ranges from many, many manufacturers.

The reason for the crowded marketplace is simple:

Most manufacturers predict a 20 percent sales gain in automotive players this year over last, and even conservative producers admit the market is growing between 10 and 15 percent.

No longer is the automotive field virgin territory. Today, be-

side the familiar household names in the market, like Motorola, Lear Jet, Automatic Radio, Craig, among others, there are Sanyo, Teac, Toshiba, Ampex, Panasonic, and many more.

Instead of straight 8-track players, consumers have a choice of cartridges and cassettes in combination with radios, automatic reverse, in-dash units, floor-mount models, home/auto pull-out players, and even a cassette changer.

And what about quadrasonic cartridge auto players?

Rocketing along without 4-channel, the automotive tape field achieved significant sales over the years. It is now further insulated by the introduction of quadrasonic, which, many believe, will definitely enhance stereo equipment in the car.

Manufacturers of automotive equipment have survived several dilemmas along their route: a configuration squabble between

4-track and 8-track, a second generation configuration spat between 8-track and cassette, pricing wars, safety standards, and even Detroit.

Instead of worrying whether Detroit would "go or no go" on stereo players as optional extras installed at factory level, manufacturers are becoming sophisticated in their distribution channels.

Other Channels Found

Detroit is important, to be sure, but tape player manufacturers are finding other avenues to reach consumers. New car dealers, mass merchandisers, specialty automotive repair shops, college campuses, music-tape stores, department and discount outlets, military post exchanges, direct mail and premiums are all receiving attention.

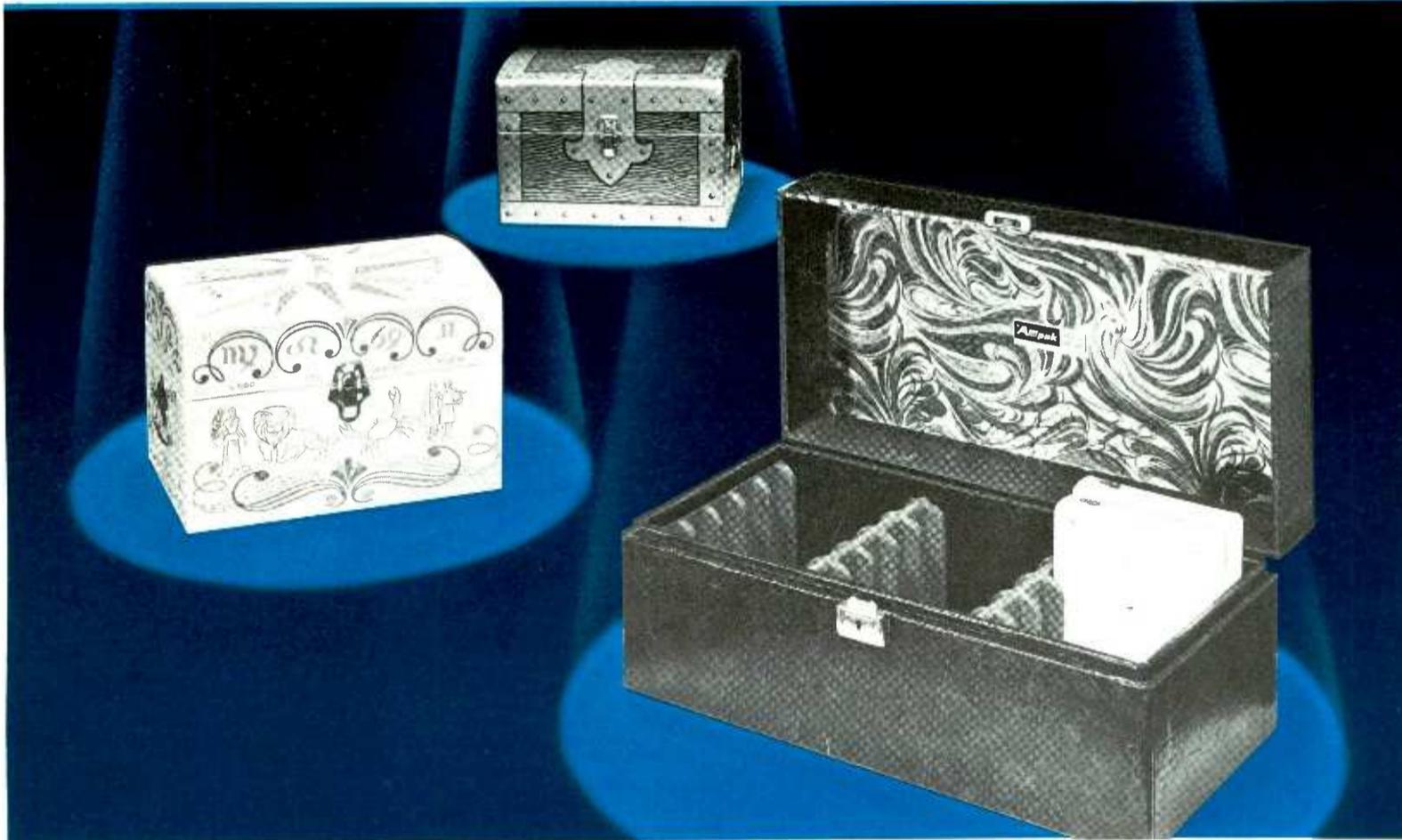
Over the year, producers have found that 8-track and cassette can co-exist in the auto, and manufacturers committed to one configuration found themselves producing both instead of one.

With enlarged auto player lines came more interest in allied areas, like recreational vehicles, mobile homes, sports cars.

Statistics reveal that over one million mobile homes will be sold in the U.S. in 1972. Tape player companies are wooing recreational vehicle manufacturers in hopes of gaining a bigger slice of that pie.

Software producers, too, recognize the importance of the auto. Many are custom duplicating spok-

(Continued on page 45)



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Illinois Firm Enters Mart

CHICAGO—The portable cassette field is crowded and a little squeezed by the import surcharge, but Triumph/Precision Products & Parts, a division of General Time Corp., in suburban Wheeling, Ill., is moving into the field anyway.

The line includes four AC/DC recorders: 851 at \$34.95; 852 at \$39.95; 853 at \$59.95 and 854 at \$62.95. Features include built-in automatic record level control, built-in speaker, earphones and jack.

A step up model 855 is a cassette recorder with AM-FM radio. It features fast forward and rewind, automatic recording level control, built-in battery checker, earphone, extension speaker jack and a blank cassette.

Triumph is distributing through independent representatives, but is testing two-step distribution in New York City and Ohio.

The company, while not planning to enter the automotive market, will be introducing an 8-track player in January, said Norman Symons, general manager.

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AMPEX INTERNATIONAL AGAIN HANDLES GLOBAL

CHICAGO—Ampex Stereo Tapes has turned the international operation of prerecorded tapes and music back to Ampex International after a brief stint of managing that division.

Ampex Music of Canada continues to operate under Ampex Stereo Tapes.

The company has also officially scuttled plans to build a manufacturing plant in England and instead will bolster its facility in Nivelles, Belgium, said Don Hall, vice president of Ampex Stereo Tapes. It also operates a manufacturing facility in Toronto, Canada.

Although Hall's division will act as "consultants if and when necessary to Ampex International," the bulk of its international emphasis will be in Canada.

Ampex Music of Canada duplicates and markets prerecorded tape in Canada for Vanguard, Fantasy, Motown, Sussex, among others, and distributes records for the same group except Fantasy.

While tape sales in Canada were down between 10 to 15 percent through June of this year, Hall points to a turn-around in July and August, when sales were up substantially.

The two-month period indicated gains in 8-track sales and a noticeable spurt—about 15 percent—in cassette volume, according to Hall.

NEW

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Berg Avers Matrix Hampers 'Q' Fervor

LOS ANGELES—"Four-channel matrix systems are setting the quadrasonic market back several years," believes Arne Berg, technical director of Teac Corp. of America.

"Beside causing confusion at all levels—manufacturer, dealer, consumer—matrix concepts are making it more difficult to convince consumers of a purer surround sound gained by discrete systems," he said.

Berg is certain that younger people are able to distinguish between matrix and discrete and have the money to purchase a high-end discrete system. "Unfortunately, though, manufacturers of matrix systems have been able to push their concept across to the mass buying public."

Despite a scarcity of 4-channel software—open reel or cartridge—Berg feels the quadrasonic market will catch fire "certainly in two years." Additional software will give it impetus to achieve a faster rate of growth, he contends.

Teac has produced several open reel demonstration tapes for deal-

ers to play on its three quadrasonic discrete open reel units: TCA-40 player deck at \$365, TCA-41 deck at \$535, and TCA-42 deck at \$695.

"We have no plans to sell our samplers," Berg said. "They're strictly for dealer demonstrations and convention utilization. We're not in the music business; we're afraid of it."

Berg's opinion is that the 4-channel market will be built around a cartridge system for autos—again because of younger consumers—and then spread into the home.

Although Teac has no immediate plans to enter the 4-channel cartridge field, it realizes that a healthy quadrasonic market will give added strength to open reel units. "Frankly, open reel is likely to benefit greatly from 4-channel cartridge volume," Berg said.

While not developing any cartridge models, Teac is concentrating on cassette decks with built in Dolby noise suppression systems, including model 350 at \$279.50.

The recently introduced 350 is (Continued on page 40)

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U.K. Auto Tape Surge Proven

Continued from page 26

special sales forces to service auto and other non-record retailers.

Ampex Stereo Tapes, at one time, was the prime supplier of prerecorded product to auto outlets and had distribution agreements with nearly every major record company to supply tapes to motor dealers. However, record and other tape duplicating companies have made their own arrangements since Ampex cut back its distribution services earlier this year.

Precision Booming

Precision Tapes, which picked up the slack when Ampex reduced its role, has many non-record accounts. More than 65 percent of the firm's total business and 85 percent of its cartridge sales are made through outlets other than the traditional record shops.

Decca and United Artists have launched special prerecorded tape lines to woo the car owner. Decca, for example, released "Music for the Motorway," while United Artists introduced "Music on the Move" series.

But one of the biggest factors contributing to the growth of the automotive tape market has been the increasing availability of hardware and the introduction of improved players.

Motorola unveiled its Quadra-line 4-channel auto cartridge system, even though many doubt quadrasonic will sell yet.

Hardware manufacturers at the Motor Show displayed the following:

—Motorola's broadest line of products, including 8-track players, 8-track and radio combinations, portables and car radios.

—Radiomobile and Musitapes new cartridge players. The Musitape unit is an in-dash 8-track with AM-FM radio, while Radiomobile's line includes its new cartridge player, model 102S, an 8-track with radio, and a stereo cassette unit.

—World Radio, Radiomobile's sister company, a mini cartridge model.

—Sanyo has three tape units, including two in-dash cassettes. One cassette has an AM-FM radio. Its cartridge unit features fast forward, one of only two car 8-track models in the UK to have that capability.

—Javelin's line includes an 8-track model with AM-FM radio.

—Ford exhibited cars with cassette and cartridge players.

Record and tape rack jobbers are also looking to the automotive field as another source of distribution.

In England, all agree on one thing:

Whether the future is in cassette or cartridge, the potential of the automotive market for tape is enormous and has only just begun to be tapped.

Your customer is out on the highway. His cassettes are at home. That's pretty silly.

Your customer has his favorite music on cassettes. He plays them at home. But he leaves them at home when he drives.

Your customer has a problem. You can solve it.

Because Panasonic has filled the car stereo entertainment gap. With car stereos that play cassettes. Instead of cartridges.

We've got three models to choose from. They all put out great stereo sound. They're all good looking.

And they're all built with Panasonic quality.

There's the CX-131. A compact model that fits under the dash or into the glove compartment. With automatic or pushbutton ejection.

Or the RS-246. 12 watts of stereo music power that mounts beneath the dash. It starts automatically the instant a cassette is inserted. And stops automatically when the cassette tape comes to an end.

To top things off, we've got one

for the floor. RS-248. Its handsome console/bracket bolts directly to the hump beneath the dash. With the turn of a lock you can take the player with you for safe keeping. And it has a full complement of luxury features like automatic and manual reverse for the ultimate in convenience and listening pleasure.

Tell your customers about Panasonic car stereo cassette players. And find out more about selling them. The way demand's increasing, it's pretty silly not to.



Panasonic
just slightly ahead of our time

Lucasey Sparks Big Panasonic Auto Push

NEW YORK—At first glance, nothing could have seemed more natural.

Prestigious Panasonic making a serious move into the automotive stereo market. An expected commitment by a company fast becoming part of the Establishment.

So what? A word of advice to competitors of Panasonic in the rapidly growing auto tape player field:

While many companies struggle for influence in the market, Panasonic is unfolding a game plan to bypass much of the street fighting.

Beside the muscle and product line it has going for it, Panasonic is putting marketing flair in its attack—"sort of a show business approach in advertising and promotion aimed right at the consumer," admits Ed Lucasey, national sales manager of auto products.

"Frankly, many companies have been lax in creating mass market and product appeal," Lucasey said. "We're going to change that."

"Instead of the usual stodgy merchandising concepts," he said, "we're going to attack the automotive field with new ideas in advertising, distribution, promotion, etc."

The first effort Panasonic is making in supplementing distribution patterns will be aimed at new car dealers.

Panasonic's program includes selling cartridge and cassette players and radios to franchise dealers through its independent distributors.

Lucasey will be providing new car dealers, and there are about 100,000 in the U.S., with promotional aids and displays. One dealership in Florida is already exhibiting Panasonic's line on the showroom floor.

"There's got to be new channels of distribution for automotive products," the executive said. "You can't sit on your hands and merely service the traditional areas. Of course, we have to maintain relationships at the mass merchandiser level, specialty shops and automotive stores, but there is great volume potential at the new car dealer level."

According to statistics released by Panasonic, and among the reasons why the company is going to new car dealers, about 50 percent of the automobiles imported to the U.S. have no tape players or radios installed at factory level.

"You can see the after-market is extremely ripe for creative merchandising," Lucasey said. "Why can't new car dealers, many of whom are being squeezed on all sides of the profit picture, pick up additional dollars by selling equipment at the showroom level?"



ED LUCASEY vows to make Panasonic a major factor in the automotive field.

Panasonic is also looking at independent auto shops—specialty outlets—as a serious new distribution channel.

But the company's big romance will be with mobile and recreational vehicle manufacturers and dealers, Lucasey admits. "This opens up new vistas for industry growth," he said, "and it's certainly the market we feel will show the greatest growth potential for tape players."

Lucasey points to statistics that reveal over one million mobile homes will be sold in the U.S. in 1972.

Panasonic is trying to reach that market with products aimed specifically for mobile home owners, like a cassette playback changer which holds up to 20 tapes. The unit is compact and can be mounted in-dash, with the carousel-type changer installed in a hideaway place.

Other new introductions, both for the mobile-recreational field and the automotive market in general, are the following:

—A 4-channel discrete auto/home pull-out model—CX 601—at \$139.99.

—A floor-mount cassette playback unit mounted in a console to fit on the transmission hump at \$109.99.

—A line of speakers at \$10 to \$26 a set.

In addition, Panasonic will introduce about six more players—four 8-tracks and two cassettes, including several in combination with radios—in mid-1972.

The company's current cassette line includes the following models:

CX 121 stereo playback in-dash at \$89.99, CX 131 stereo playback

with automatic reverse under-dash at \$89.99, and RS 248 stereo playback with automatic reverse under-dash at \$89.99.

The current 8-track line includes the following:

CX 355 mini at \$49.99, CX 351 at \$79.99, CX 830 with hideaway dials at \$89.99, C 888 auto/home pull-out at \$114.99, CQ 909 with FM multiplex radio at \$119.99, and CQ 251 in-dash with AM radio at \$109.99.

All models have the capability to be full-feature units by purchasing adaptor packs: AM at \$39.99, AM-FM at \$49.99, AM-FM multiplex at \$59.99 and cassette at \$49.99.

Working automotive lines under Lucasey will be Panasonic's regional and national major account managers from five regional offices: Los Angeles, Dallas, Atlanta, Chicago and New York. The team is supplemented with independent distributors, especially in the mobile-recreational vehicle field.

Panasonic intends to tailor advertising and promotions at the mobile home field both individually and in concert with vehicle manufacturers.

While it has programs for new car dealers and recreational vehicles, Panasonic is also putting stress at the mass merchandiser level.

"Because of the previous success in marketing automotive equipment, the mass merchandiser has become somewhat stodgy in his approach in moving car stereos," Lucasey feels.

"Obviously he remains a strong factor in the market, but he needs a creative dose of merchandising and promotional materials. Lack of qualified sales personnel, among other factors, has also slowed the mass merchandising outlet."

To combat a passive attitude, Panasonic has instructed its regional personnel to start educating sales personnel, begin handing out product brochures, begin creating equipment awareness. Lucasey is holding a convention for Panasonic's auto distributors, dealers and industry executives at the Diplomat Hotel in Hallandale, Fla., Feb. 3-6, to emphasize Panasonic's commitment.

The reason for all this noise in the automotive market is simple, he said. "We see a minimum of 25 percent growth in this field alone next year over 1971. Hell, we had an 18 percent increase this year over 1970 with a limited line."

The bulk of the automotive sales will be in 8-track, Lucasey admits, "but we're not pulling in our horns on cassette, which accounts for about 8 to 10 percent of our sales. We feel strongly that cassette, although it won't be the seller cartridge is, will be a steady influence in the auto."

It is not merely wishful thinking to believe Panasonic is looking at an automotive cassette playback/record unit, among other introductions, Lucasey said.

Other areas Panasonic is making headway in are premium, military, college, drug stores, food chains and even clothing store outlets.

It's easy to see why Lucasey is bullish about automotive.

Dolby Concept Licenses 4 Firms

LOS ANGELES—Toshiba, Pioneer Electronics, Nippon Columbia and the MCA family of record labels (Decca, Uni and Kapp) have been licensed by Dolby to utilize its noise suppression system.

In addition, at least five manufacturers displayed products utilizing Dolby systems at the International Audio Festival in London: Sansui cassette recorders, Ferrograph and Revox open reel decks, and noise reduction units from Highgate Acoustics and Kellar.

Lewerke Buys Back Vault; Fantasy to Distribute US

LOS ANGELES—Jack Lewerke has re-purchased his Vault Records operation from National Tape Distributors. The tape and record distributor had acquired Vault in 1969 as part of a package of companies owned by Lewerke and Ralph Kaffel.

Lewerke bought back Vault through his Eurofilm Productions, and is forming a new corporation, Vault Record Co. He is going through Fantasy for domestic and international distribution. (The Billboard, Nov. 13.) Lewerke is president. His son Greg is the production vice president.

The two will produce a big band album by Charles Owens in conjunction with Dick Bock, who had a &red Owens' first Vault LP, "I Stand Alone." That title will be re-released. It had only been released and sold in Southern California earlier this year.

A small roster of acts will be developed. Vault's expertise as a local independent is in the blues, jazz and rock idioms.

String player Chris Darrow's first LP is slated for release next

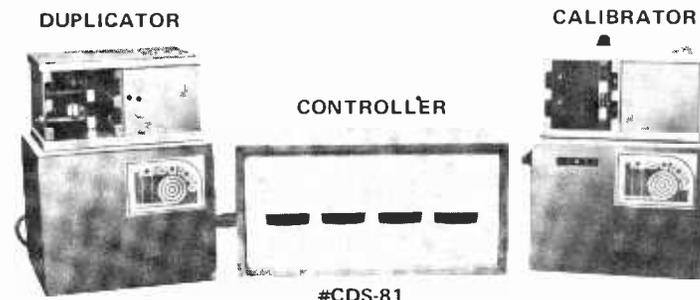
month. It was produced by Danny Bruce. Darrow has been active in local studio work, playing on James Taylor's second LP and touring with several name acts.

Morning, a country/rock band's second LP, "Struck Like Silver," has just been released. It was produced by the group.

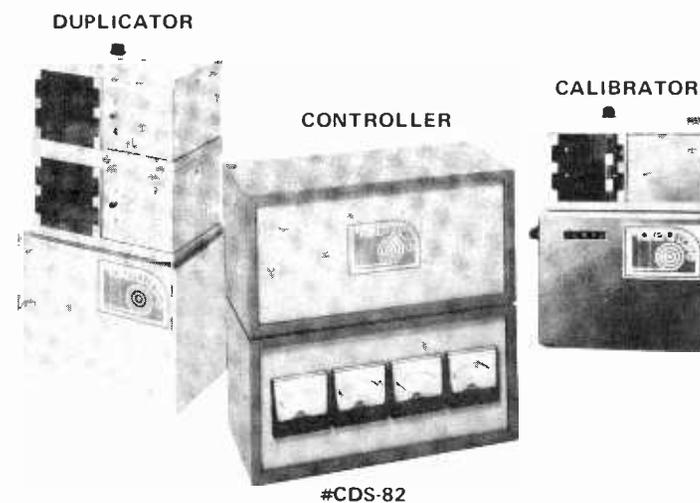
Eurofilm is a music film house formed by Lewerke last year to handle projects for overseas television. Its catalog includes a series titled "Jazz On Stage" which was shot on-location in Los Angeles area jazz clubs and has been sold to national TV networks around the world. It also handles 11 "Frankly Jazz" shows, filmed originally for American TV with Frank Evans as host. Eurofilm also participated with George Wein in the filming of a salute to Louis Armstrong at the 1970 Newport Jazz Festival.

Vault Records is the first company sold back to an original owner by National Tape. During the past year National Tape has closed down several of the record distributors it originally purchased.

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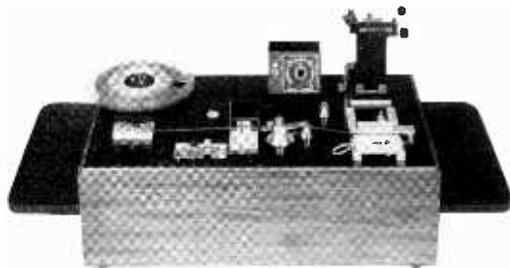
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The CX-355 is precisely what your customer is looking for. The name is right — Panasonic. The name he knows through TV, radio and magazine advertising . . . the name

he knows for quality.

And the price is right — under \$50. The price all budget-minded car stereo buyers come shopping for.

The CX-355 produces rich, big sound. Its two-stage pre-amp and dual channel amplifier provide pure reproduction, clean separation, and astounding depth. And its Vertical Head Movement System, exclusive on Panasonic tape players, assures

sound reproduction that's free from irregularities.

It's one of the most popular car stereos on the market today. For a number of reasons. Like price. Size. Sound. Quality. And the Panasonic name.

Find out more about Panasonic car stereos. Especially the CX-355. Little things mean a lot.



Panasonic
just slightly ahead of our time

Veri/Sonics Into Label; Issuing Disks & Tapes

LOS ANGELES — Veri/Sonics, tape and record production company, has formed FM Records to distribute a series of prerecorded tapes and disks.

Warren Gray, president, said the initial project will be a "Remember When" series of tapes and double LPs aimed at the premium market. Albums, with original cover artwork by Gilbert Stone, will list at \$5.98 and tapes at \$6.98.

Included in the series will be "Music of the 1940s," "Harry James Greatest Hits," "Tommy

and Jimmy Dorsey's Greatest Hits," and original repertoire from Duke Ellington, Count Basie, Glenn Miller and Artie Shaw. Distribution will be through rack merchandisers in certain markets and on a direct basis in specialty fields, like international, premium, education and military.

"It has become very camp in today's society to 'Remember When' our parents and grandparents lived, dressed, acted, and to relive those moments," Gray said. "We're in the nostalgia packaging business and we've put together several attractive offers for the premium field."

In keeping with a nostalgic theme, Veri/Sonics has 4-color double-cover album jackets and sepia photo inserts of famous people, including Humphrey Bogart, Joe Louis, Judy Garland, Betty Grable, Joe DiMaggio, Willie Best, Veronica Lake, Fred Astaire, Peter Lorre, among others.

Gray has also packaged a Duke Ellington "Take the A Train" album at \$4.79 with 8-track and

(Continued on page 40)

Ampex Extending Blank Cassettes

SAN FRANCISCO — Ampex's magnetic tape division has introduced a 40-minute blank cassette at \$2.25 in its 362 (extended frequency) series.

Ampex offers a C-60 at \$2.95 and a C-90 at \$3.95 in the 362 series aimed at recording and playback.

3,000,000 Concertgoers from Coast to Coast will know



is the superior tape their taste and equipment demand.

BASF Bedford, Mass. 01730

Pugh Prophesies Larger Ampex Share of Surging Hardware Mart

CHICAGO—Amid all the business uncertainties and the differences of opinion about which way the economic winds will blow next year, one thing is in sharp focus: Ampex's consumer equipment division is starting something big.

Judging from the company's latest product brochure, Ampex is bidding for influence in the tape industry and, for the first time, competitors admit it (Ampex) has a lot going for it.

Lawrence R. Pugh, marketing manager, is idealistic enough but realistic, too. "There's plenty of good competition on the street," he said, "but we have a damn good line. Frankly, we're finally ready to make some big noise."

Such talk by Pugh may be the result of momentary euphoria, of course, but talk at retail indicates Ampex's heady surge in consumer electronics is more fact than fiction.

Beside an all-encompassing cartridge and cassette product line—automotive, portables, home stereo systems, open reel recorders, components—Pugh sees the industry returning to its dizzying buying habits of early 1969.

He supports his theory with the following figures:

In the 8-track home and portable field, Ampex projects 1.8 million units will be sold in 1971, an increase from 1.4 in 1970. In 1972, about 2.2 million units will be sold, the company projects.

In the cassette home and portable field, the graph jumps from 5.4 million units sold in 1970 to 6.5 million (projected) in 1971 to 7 million (projected) in 1972.

"I'm convinced that at last there are solid reasons for optimism; that business is in a turnaround situation," Pugh stated.

"Our theory is that the economy is bound to improve at some point in late 1971 and will gradually gain momentum as 1972 unfolds."

To show growth, tape recorders are continuing to widen a sales lead over record players in competition for consumer entertainment dollars.

"About 11.6 million tape units (including automotive) will be sold in the U.S. in 1971," he said, "compared with 6 million phonographs, or a 10 percent gain in tape recorder unit sales over 1970."

Giving Pugh even more enthusiasm is his statistical information concerning automotive units.

In cassette, he cites automotive unit sales of 500,000 (projected) in 1971 from 350,000 units in 1970. Ampex projects 800,000 units sold in 1972.

In contrast to an expected increase in auto cassette sales, Pugh envisions a decrease in 8-track car volume. "We feel the auto market for cartridge models has reached a saturation level," he said, "and we anticipate a dip in sales."

According to Ampex, 2.2 million 8-track auto models were sold in 1970, but projections maintain a decrease to 2 million units in 1971 and 1.8 million units in 1972. The projections exclude 4-channel sales.

'Q' Could Help

Pugh admits quadasonic could give new impetus to automotive sales, since he sees 4-channel initially taking off in the car and then spreading to the home.

With the car leading the way for quadasonic, the Ampex executive believes 4-channel will become a mass marketing item in the auto "within the next six to eight months" and could give the auto player field "a 15 to 20 percent sales gain."

To that end, Ampex will be introducing a 4-channel auto cartridge unit in late spring at between \$120 to \$160, Pugh said.

The company is going into the automotive field with three units, including two cassette models and

a cartridge unit. It has phased out of several car models.

The line includes the following: Micro 140 cassette stereo with automatic reverse at \$119.95, Micro 44 cassette stereo with FM stereo radio at \$169.95, and model ACP-8 cartridge player at \$69.95.

Although cassette is growing in the auto, "it's not growing as fast as we'd like," Pugh admits. "The key is Detroit, and there just hasn't been as great an after-market as we anticipated."

The home market, of course, has been excellent, he said. In 1971, sales of cassette players and recorders will for the first time exceed phonograph unit sales and will be approximately double cartridge unit sales.

Stereo cassette units were 10 percent of cassette unit sales in 1969, but will be 15 percent of 1971 unit sales. On the basis of sales dollars, stereo sales will for the first time equal monaural sales.

Impressive Lineup

Ampex goes into the cassette marketplace with the following units:

—Micro 87R stereo music center includes an automatic reverse cassette recorder with a stereo FM/AM receiver with inputs for phonograph at \$450 with speakers and microphone.

—Micro 187R bi-directional cassette recorder and FM-AM/FM stereo receiver with automatic reverse.

—Micro MX 1000 home stereo system with FM-AM/FM stereo receiver, stereo cassette recorder and record turntable at \$400.

—Micro 335 automatic changer bi-directional stereo cassette deck which records either or both sides of 12 cassettes in sequence. It lists at \$349.

—Micro 155 bi-directional play/record stereo cassette deck.

—Micro 54 stereo play/record cassette deck.

(The bi-directional deep gap cassette head combines six separate elements in a single unit to provide bi-directional erase and play/record capability in stereo.)

(According to Ampex, by having all elements in one head, alignment problems are eliminated and recordings made in either direction have identical characteristics.)

The portable cassette line includes the following:

Micro 9A AC/DC, Micro 14, Micro 24, Micro 28 with AM-FM radio, Micro 32 with AM-FM radio and Micro 70.

In late spring, Ampex is planning to introduce a cassette record/

(Continued on page 40)



LARRY PUGH is posturing Ampex's consumer equipment division in an aggressive manner.

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Auto Tape Market Innovation Piques Consumers' Unit Buying

LOS ANGELES—The auto tape market is undergoing the most rapid and innovating changes since its inception in the early '60's—changes making auto tape one of the most necessary and profitable areas for the tape/audio retailer.

Following tape's initial move into the car—first in 4-track and soon in 8-track—manufacturers kept the market at a near standstill as far as innovations.

Units became more compact and more stereo capability was available, but the market remained basically one of 8-track playback units that, once installed in the car, stayed there.

The market remained profitable, however, and for many consumers the auto unit was their introduction to tape. As more auto manufacturers included units in new models, more consumers wanted some form of tape in the home.

The auto tape market thus created much of the initial thrust for a market that is today one of the brightest spots in home electronics.

The past couple of years have seen more important innovations in auto tape than took place in the many years before. What are some of these innovations and why did they occur?

—Four-channel, felt by many to be best suited for the car, is a new area which manufacturers and consumers are showing strong interest.

—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.

—Industry is making heavy use of prerecorded tape to train on-the-road sales people and to provide personnel with business news via the spoken rather than written word.

—Most new auto units are multipurpose. Consumers want equipment that can be easily slipped out of the car and used in the home, boat or as a portable unit.

—The growth of 8-track record units is creating a resurgence of interest in the 8-track configuration in the car. Consumers, who know they can record as well as playback, are purchasing units for car and home.

—The number of combination tape/radio units is increasing rapidly.

All of these reasons are combining to give the auto a fresh image for tape equipment.

The car may be the ideal place for 4-channel, according to many retailers and a growing number of manufacturers. The "surround sound" feature of 4-channel is considered a natural for the auto.

The consumer does not have to use his living room or have an extra room to set up four speakers. They will fit naturally into a car.

In addition, many feel 4-channel can catch consumer attention first in the car and then move into the home, much the same way 8-track did several years ago.

Many of the most attention-grabbing 4-channel displays are seen in the auto, and many retailers who are marketing the configuration for the auto are using a car equipped with 4-channel as their primary display.

The 4-channel future looks very bright no matter where the configuration is located, but a good many people are banking on the auto to offer the first major breakthrough.

Cassette Use Grows

The cassette, like quadrasonic, has become an increasingly important factor in the car. Several years ago, many auto manufacturers announced plans to equip autos with cassette rather than 8-track, but these plans never materialized.

Recent introductions, however, see auto manufacturers offering the consumer an option of either 8-track or cassette.

As the cassette continues to grow into a recognized audio product, and as more consumers purchase high-end, high-quality decks for use in the home, many are selecting cassette for the car.

They have built up large libraries of prerecorded cassettes, and most of the albums are available in this configuration. In addition, the record capability makes it a natural for the car. Many units can record directly from the radio and the consumer can continue to build up his library while he drives.

Retailers and manufacturers agree that much of the future of the auto tape market lies with cassette units, and the great number of auto cassette introductions this year point to this fact.

Industry and business are using prerecorded tape as a major source for disseminating information. According to one major tape manufacturer, "The bulk of our working force is getting more and more leisure time."

Driving to and from work may be the perfect place to offer memos and information to workers. A tape unit in the car, provided by the company, can give a spoken word message a quality close to entertainment.

The rapid swing from reliance on the printed text to reliance on the spoken word is showing up in the car, said another manufacturer. Salesmen are receiving training on the road as well as new product data and information on clients.

Medical and law associations as well as insurance companies are sending out information on cas-

settes and giving their employees the hardware to use them. And many of these cassette units are going in the car.

Many of the recent auto player introductions are multipurpose units. This is contributing to the growth of the auto market.

More consumers want units that can be used in the home or as portable equipment as well as in the car, and many manufacturers are responding to these wishes by offering units that slip easily out of the auto.

Versatile, Portable Units

One other reason for this trend is undoubtedly the growing number of thefts of auto tape units. Many equipment producers feel such thievery can be minimized if the consumer is able to remove tape hardware from the car and bring it into the home.

Retailers and consumers have taken strongly to this trend as a matter of convenience, however, and most manufacturers see this trend continuing and such units becoming even bigger sellers than they are already.

More and more 8-track record units are now on the market, and this is providing consumers with large 8-track tape collections and cartridge units in the home with incentive to buy units for the car.

Consumers are using 8-track in the auto in much the same way they have been using cassette and open reel in the home for years. The newer auto 8-tracks feature fast forward and automatic shut-off.

The growing number of tape/radio combinations is also assisting the auto tape market. With newer equipment providing record capabilities, there is more recording done directly from the radio.

The auto tape market, with all of its recent innovations, is making it easier for the consumer to use tape in the car as he uses it in the home. This is one of the major reasons why manufacturers and retailers see an already rising and healthy market growing even stronger.

Ampex's 3 Tape Divisions In May Co. Home Trial Bid

LOS ANGELES—Ampex's three tape divisions have initiated a major promotion with the May Co., major department store chain.

The promotion centers around an Ampex cassette player/recorder with FM-AM radio, model Micro 34, and a triple bonus: three extended frequency C-60 blank cassettes, a prerecorded cassette, and four rechargeable ni-cad batteries.

The 14-day home trial offer costs \$89.95 to consumers, a savings of \$31.65, according to Herman Platt, president of Platt Music, which buys and merchandises products for the Radio and Record Division of May Co. "If the consumer is not satisfied," Platt said, "he can return the package for refund or charge account credit."

The promotion involves Ampex's magnetic tape, consumer equipment and stereo tapes divisions.

It is the second time in recent weeks that Ampex has tied in with a major retail chain to promote tape-oriented products.

Ampex Stereo Tapes recently produced "Big Band Moog," a stereo compatible quadrasonic released mastered for 4-channel on encoded disk, matrix cassette and cartridge, and discrete cartridge, for more than 1,200 Radio Shack stores.

The matrix record and tapes sell at \$3.95 and the discrete cartridge

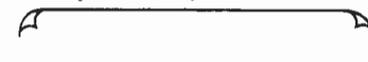
at \$4.95. "Big Band Moog" contains 10 selections and appears on Radio Shack's Realistic brand.

The software package will also be used to demonstrate Radio Shack's 4-channel equipment.

MAGCOM New Blank Cassettes

DOVER, N.J.—Magnetic Communications, which acquired the assets of defunct Audio Communications, has introduced a line of low-priced blank cassettes.

Marketed under the MAGCOM brand, the line comes in 30, 60, 90 and 120-time lengths in color-coded Norelco-type boxes. The company also offers 8-track blanks and open reel tapes.





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GAUSS TO SELL EUROPE MART

LOS ANGELES — Gauss, manufacturer of professional duplicating equipment here, is expanding its sales thrust to the international market.

The company sold high-speed duplicating equipment for cartridges and cassettes to Pedro Czernikowski, president of Kenia, S.A.Y.C., Buenos Aires, Argentina.

Bart Bingaman, sales manager of Gauss, said the sale to Kenia was the second to a South American company. He now plans to market duplicating equipment in Europe.

"Mr. Topp Tape" Says



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| <div style="text-align: center;">  <p>No. 201 CASSETTE SPRING PAD Phosphor Bronze Spring with wool felt pad—Fits all standard Cassettes</p> </div> <div style="text-align: center;">  <p>No. 510 FLAT-FOAM SHIELD Size and material to customer specifications</p> </div> <div style="text-align: center;">  <p>No. 570 FULL-FOAM SHIELD Standard Shield with foam pad—Nickel alloy or Silicon steel. Foam specifications to customer requirement</p> </div> <div style="text-align: center;">  <p>No. 208 8 TRACK CARTRIDGE SPRING PAD Phosphor Bronze Spring with wool felt pads</p> </div> <div style="text-align: center;">  <p>No. 508 8 TRACK FOAM PAD Mylar face — Styrene base — dimensions to customer specifications</p> </div> | <div style="text-align: center;">  <p>No. 470A CASSETTE FULL SHIELD Standard dimensions Made from any nickel alloy or Silicon steel.</p> </div> <div style="text-align: center;">  <p>No. 410 FLAT SHIELD Any size—Any material.</p> </div> <div style="text-align: center;"> <p>SPECIAL DESIGNS ON REQUEST</p> <p>P. O. Box 6 515 North Pierce Street Fremont, Nebraska 68025 Phone 402-721-7270</p> </div> <div style="text-align: center;">  <h1>OVERLAND PRODUCTS</h1> </div> |
|---|---|

TOP
Billboard **Tape Cartridges**

(Based on Best Selling LP's)

| This Week | Last Week | Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.) |
|-----------|-----------|--|
| 1 | 1 | SANTANA Columbia (CA 30595; CT 30595) |
| 2 | 2 | SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM (ENB-2-5002; ENC 2-5002) |
| 3 | 5 | TEASER & THE FIRECAT Cat Stevens, A&M (BT 4313; CS 4313) |
| 4 | 4 | IMAGINE John Lennon, Apple (8XT 3379; 4XT 3379) |
| 5 | 3 | EVERY PICTURE TELLS A STORY Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609) |
| 6 | 6 | TAPESTRY Carole King, Ode '70 (A&M) (8T 77009; CS 77009) |
| 7 | 39 | THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic (EA 30986; ET 30986) |
| 8 | 10 | HARMONY Three Dog Night, Dunhill (GRT & Ampex 8022-30108; 5022-30108) |
| 9 | 43 | AT CARNEGIE HALL Chicago, Columbia (CA30865; CT30865) |
| 10 | 7 | CARPENTERS A&M (8T 3502; CS 3502) |
| 11 | 8 | EVERY GOOD BOY DESERVES FAVOUR Moody Blues, Threshold (M24805; M24605) |
| 12 | 14 | (For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick (Ampex M 84170; M 54170) |
| 13 | 38 | TO YOU WITH LOVE Donny Osmond, MGM (GRT84797; 54797) |
| 14 | 15 | MASTER OF REALITY Black Sabbath, Warner Bros. (Ampex M82562; M52562) |
| 15 | 16 | RAINBOW BRIDGE Jimi Hendrix/Soundtrack, Reprise (Ampex M82040; M52040) |
| 16 | 18 | GOING BACK TO INDIANA Jackson 5/TV Soundtrack, Motown (M 742 F; M 742 C) |
| 17 | 17 | SOUND MAGAZINE Partridge Family, Bell (Ampex M86064; M56064) |
| 18 | 22 | CHER Kapp (Ampex M83649; M53649) |
| 19 | 9 | RAM Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375) |
| 20 | 20 | JESUS CHRIST SUPERSTAR Various Artists, Decca (6-6000; 13-6000) |
| 21 | 21 | WHAT'S GOING ON Marvin Gaye, Tamla (T81310; M75310) |
| 22 | 12 | WHO'S NEXT Who, Decca (6-9182; C73-9182) |
| 23 | 13 | BLESSED ME Joan Baez, Vanguard (J86571; J56571) |
| 24 | 19 | BARK Jefferson Airplane, Grunt (P8 FT 1001; PKFT 1001) |
| 25 | 11 | BARBRA JOAN STREISAND Columbia (CA 30792; CT 30792) |
| 26 | 29 | PERFORMANCE: ROCKIN' THE FILLMORE Humble Pie, A&M (8T-3506; CS-3506) |
| 27 | 28 | AQUALUNG Jethro Tull, Reprise (M8 2035; M5 2035) |
| 28 | 24 | ARETHA'S GREATEST HITS Aretha Franklin, Atlantic (Ampex M88295; M58295) |
| 29 | 23 | MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros. (Ampex M82561; M52561) |
| 30 | 35 | TUPELO HONEY Van Morrison, Warner Bros. (Ampex M81950; M51950) |
| 31 | 25 | GRATEFUL DEAD Warner Bros. (Ampex M81935; M51935) |
| 32 | — | STONES Neil Diamond, Uni (8-93106; 2-93106) |
| 33 | 34 | LIVE Fifth Dimension, Bell (Ampex M8900; M5900) |
| 34 | 32 | TEA FOR THE TILLERMAN Cat Stevens, A&M (8T 4280; CS 4280) |
| 35 | 26 | WELCOME TO THE CANTEN Traffic, etc., United Artists (U8323; K0323) |
| 36 | — | MEATY, BEATY, BIG & BOUNCY Who, Decca (C-9184; C73-9184) |
| 37 | 37 | CHICAGO TRANSIT AUTHORITY Columbia (1810 0726; 1610 0854) |
| 38 | 30 | 5th Lee Michaels, A&M (8T 4302; CS 4302) |
| 39 | 31 | THE SILVER TONGUED DEVIL & I Kris Kristofferson, Monument (GRT 830679/530679) |
| 40 | 36 | DONNY OSMOND ALBUM MGM (GRT 84782; 54782) |
| 41 | 40 | A SPACE IN TIME Ten Years After, Columbia (not available) |
| 42 | 27 | CAHOOTS Band, Capitol (8XW 651; 4XW 651) |
| 43 | 33 | SURF'S UP Beach Boys, Reprise (Ampex M86453; M56453) |
| 44 | 41 | STICKY FINGERS Rolling Stones, Rolling Stones (M859100; M559100) |
| 45 | — | OTHER VOICES Doors, Elektra (ET8-75017; TC5-75017) |
| 46 | 48 | CLOSE TO YOU Carpenters, A&M (BT 4271; CS 4271) |
| 47 | 45 | LIVE AT FILLMORE EAST Allman Brothers, Capricorn (Ampex M82-802; M52-802) |
| 48 | — | ROOTS Curtis Mayfield, Curtom (Ampex M8800; M58009) |
| 49 | 44 | TRAFALGAR Bee Gees, Atco (Ampex M87003; M57003) |
| 50 | 49 | POEMS, PRAYERS & PROMISES John Denver, RCA Victor (P85 1711; PK 1711) |

Billboard SPECIAL SURVEY For Week Ending 11/20/71

Cartridge TV

Kodak Concept Tied to Home Video

• Continued from page 1

• It is talking with several Hollywood studios about duplicating their features into Super 8 cartridges for home usage.

• It has in development a line of sound Super 8mm cameras, a line of thin based film which will provide longer playing time, and pre-stripped sound film.

• It plans to have within two years processing devices which will be available in retail outlets to duplicate Super 8 cartridges for around \$2.50 in five minutes.

Hodges points to the 7 million persons in the U.S. who own Super 8mm cameras and an estimated 50 million Super 8mm home movies already shot, as providing the programming nucleus for viewing on the videoplayer. These same movies can still be projected on screens, Hodges points out, while acknowledging there are inherent disadvantages in TV viewing.

"We want our customers to have all the options from projecting their films on the wall to viewing them on a TV screen," he says, noting that the other cartridge TV systems all have one proprietary visual mode—the TV screen—and the cost of duplicating multiple copies is more expensive than the cost of running through Super 8 titles.

Kodak sees its initial market in business and education, with the videoplayer being used in concert with multiple TV sets hooked up on a single line. (There is also a new movie projector which plays the same cartridges and has applications for advertising and training purposes.)

Currently existing Super 8 movies can have a

magnetic sound strip put on for around \$4-\$5 per 50 feet, according to Hodges, and by running the film through a sound projector, the owner can record his comments, thus creating sound movies for the videoplayer.

The videoplayer uses a flying spot scanner to decode the visual information off the film and transmit it through the TV set. "The videoplayer is a mini TV station," notes Hodges, "which only handles the Super 8 format." There are plans to create a player with sound recording capability.

Penney Probes Deck-Type Unit

NEW YORK—J C Penney is eying an entry into cartridge TV next year with a deck type of unit. The company does not want to sell a combination cartridge TV-regular TV console.

It prefers rather to offer a less costly unit than a combination model since it acknowledges the home market will expand gradually.

Although it has not stated which system it will be stocking next year, Penney's is reported ordering portable and table model TV sets from Matsushita and Toshiba, both of whom have 1/2-inch videotape CTV systems under development.

The mass merchandiser believes that standardization is a must before the home market can develop significantly.

Sony & Teletronics Form Duplicator

NEW YORK—The Sony Corp. of America and Teletronics International have jointly formed a duplicating company to reproduce Videocassettes for the Sony U-Matic color unit.

The deal had been in the works for several months and was pactured last week with Kazuo Iwama, president of Sony, signing the agreement with George Gould, Teletronics' president.

The new company, called S/T Videocassette Duplicating Corp., will, in addition to duplicating software for Sony, also make its services available to the general cartridge TV market.

According to Iwama, Sony expects a substantial market for duplicating services to industrial and institutional users. He also feels that with the services available to the general public, the cartridge TV concept would gain momentum towards becoming a worldwide medium for individual choice of entertainment and education programming.

Teletronics was Sony's choice because of its experience in the field of electronic photography, computerized editing and the mastering and duplicating of videotape.

Bay Area Packager Favors Animation

SAN FRANCISCO—Preflight Instructions here has begun preparing three shows for cartridge TV, with the emphasis on animation. The color film shows are being transferred to 2-inch videotape as the master and will be held until they are converted into any of the CTV formats, explains Alan Bendit, the firm's executive producer.

The shows in preparation are "The Inner Tube," which will use local area rock bands combined with surrealistic visual effects; "What's Really Going On?"

documentaries probing multiple topics, and "Video Comix," science fiction sagas.

"We are building a library of programs now," says Bendit, adding he is checking out various methods of reaching the home audience.

The nucleus of the company was formerly associated with KEMO-TV, a UHF channel here. "We are aiming specifically at the 18-35 market as we are all in our mid-20's and feel we can best communicate with this new video generation," explains Bendit.

Motorola Making Cartrivision Components

PHOENIX—Avco Electronics has awarded a \$1.7 million contract to the semiconductor products division of Motorola for the manufacture of integrated circuit components for Cartrivision cartridge TV units.

According to Charles Brown, vice president of operations for Avco cartridge television, Motorola will furnish digital and linear integrated circuits, as well as many different types of silicon transistors and rectifiers for both the home entertainment and educational versions of the system.

Motorola will be committed to the initial produc-

tion of components for 100,000 sets, with shipments beginning immediately and continuing through 1972.

Commenting on Avco's decision to select Motorola's facilities for the production of its components, Brown cited the company's uncommonly wide product line resources and the attendant advantages of a single source supplier for semiconductors.

He added that the selection was also in line with Cartridge Television's program of establishing component vendor sources for CTV's planned volume production in 1972.

Cartrivision Underwriters Staging Local Showings

NEW YORK—Cartridge TV received a shot-in-the-arm via a week-long sight and sound exhibition and sale at Macy's Herald Square store here.

The exhibition utilizes the Avco Cartrivision system and according to a Macy's spokesman, the exhibition which brings a CTV demonstration to the mass consumer for the first time, is designed to acquaint the public with electronic devices of the future.

Cartrivision executives intend to continue the momentum via a number of similar demonstrations in key cities of the nation. These demonstrations which will be hosted by Cartrivision's underwriters, Hornblower, and Weekes, Hemphill Noyes, are scheduled for Washington, Chicago, Dallas, Charlotte, N.C., Boston, Philadelphia, Cleveland, San Francisco, and Beverly Hills, Calif.

Many of these subsequent showings will be geared to the financial community, as well as the regular consumer. Public sale models are expected to be marketed by the summer of 1972.

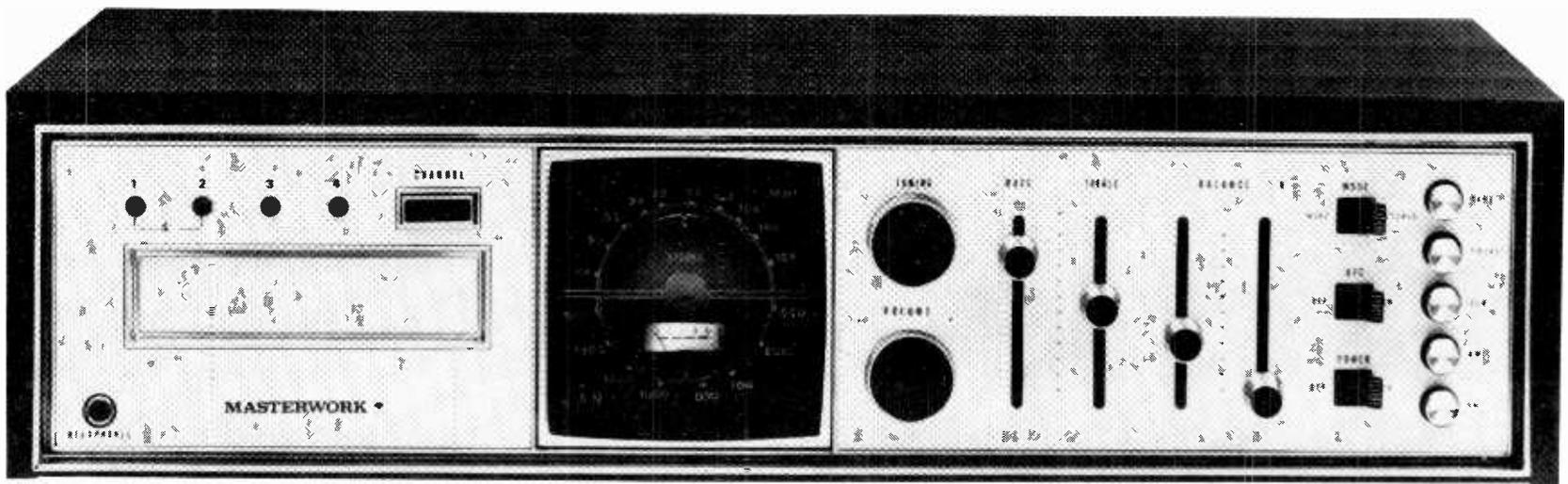
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Acapulco,
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April 30-
May 6, 1972

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IT'S HERE! Enjoy the excitement of 4-Channel sound reproduction on SQ quadrasonic records and 4-Channel tapes from Columbia, with the new MASTERWORK 4-CHANNEL Sound System!

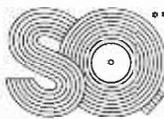
The Masterwork 4-Channel Stereo/Quadrasonic Model SQ 440 with AM/FM/FM and 4-Channel 8-Track Playback is the heart of the Masterwork 4-Channel Sound System. In addition, all of your existing stereo records and 8-Track tape cartridges can be played through this system.

For startling 4-Channel sound reproduction of SQ records, CBS Laboratories has developed the Masterwork SQ DECODER.

SQ records, played over the air can be received in the home as 4-Channel sound by listeners with an SQ decoder.



\$79⁹⁵*
SQ 40



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Columbia Broadcasting
System, Inc.



MODEL SQ 440 FEATURES:

- Includes 4 power amplifiers and 4 pre-amplifiers
- 4 Slide controls including balancing from Front to Rear and Right to Left.
- Full function push button switches for Stereo/Quadrasonic operation
- Oscilloscope styled tuner with Black-out dial, tuning meter, FM Stereo indicator
- Built-in 8 Track Tape Deck including 4 channel tape head
- 8 Track Tape Playback compatible for 2 channel and 4 channel playback with automatic switching
- Speaker output jacks; Front (right-left), Rear (right-left)
- Aux input jack; Front (right-left), Rear (right-left)
- 3 position speaker switch; Front, Rear, 4 speakers (Front-Rear)
- Phono input sockets; (right-left)
- Quadrasonic Decoder inputs and outputs
- AC convenience outlet
- Model SQ 440 includes a wood enclosure and is a receiver only
- Size: 18 $\frac{1}{4}$ " wide, 4 $\frac{3}{4}$ " high, 11 $\frac{5}{8}$ " deep

\$199⁹⁵*
SQ 440

Available with 2 matching speaker systems as the Model SQ 442 and with 4 matching speaker systems as the SQ 444. In all cases, record changer and decoder are extra.

For TOTAL MUSIC POWER Choose



*Prices shown are Manufacturers' Suggested List and do not include Import Surcharge.

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BILLBOARD PREDICTS NEXT WEEK'S FASTEST MOVERS

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

- FAMILY AFFAIR** . . . Sly & the Family Stone, Epic (CBS)
GOT TO BE THERE . . . Michael Jackson, Motown
RESPECT YOURSELF . . . Staple Singers, Stax
CHERISH . . . David Cassidy, Bell
SUPERSTAR (Remember How You Got Where You Are) . . . Temptations, Gordy (Motown)
OLD FASHIONED LOVE SONG . . . Three Dog Night, Dunhill
STONES . . . Neil Diamond, Uni (MCA)
BRAND NEW KEY . . . Melanie, Neighborhood (Paramount)
(I Know) I'M LOSING YOU . . . Rod Stewart, Mercury

ACTION Records

NATIONAL BREAKOUTS

SINGLES

There are no National Breakouts this week.

ALBUMS

- WHO** . . . Meety Beaty Big and Bouncy, Decca DL 7918X (MCA)
ALL IN THE FAMILY . . . T.V. Cast, Atlantic SD 7210
STEVIE WONDER . . . Greatest Hits, Vol. 2, Tamla T313 L (Motown)

REGIONAL BREAKOUTS

SINGLES

- THAT'S THE WAY I FEEL ABOUT 'CHA** . . . Bobby Womack, United Artists 50847 (Unart/Tracebob, BMI) (DETROIT)
PRECIOUS & FEW . . . Climax, Carousel 30055 (Bell) (Coesar's/Emerald, ASCAP) (BUFFALO)
HUDSON & LANDRY . . . Losing Their Heads, Dore 326 (Los Angeles, San Francisco)

ALBUMS

- DETROIT w/MITCH RIDER** . . . Paramount PAS 6010 (Detroit)
ELVIS PRESLEY . . . I Got Lucky, RCA Camden CAL 2533 (Baltimore)

Bubbling Under The HOT 100

101. CAN I . . . Eddie Kendricks, Tamla 54201 (Motown)
 102. I WANT TO PAY YOU BACK . . . Chi-Lites, Brunswick 55458
 103. DROWNING IN THE SEA OF LOVE . . . Joe Simon, Spring 120 (Polydor)
 104. LOOK WHAT WE'VE DONE TO LOVE . . . Glass House, Invictus 9097 (Capitol)
 105. CHILD OF GOD . . . Millie Jackson, Spring 119 (Polydor)
 106. I'M YOURS . . . Ike & Tina Turner, United Artists 50837
 107. DANNY IS A MIRROR TO ME . . . Bobby Goldsboro, United Artists 50846
 108. IF IT'S ALRIGHT WITH YOU . . . Rose Colored Glass, Bang 588
 109. MARBLEHEAD MESSENGER . . . Seatrain, Capitol 3201
 110. JUST FOR ME & YOU . . . Poco, Epic 5-10804 (CBS)
 111. CLEAN UP WOMAN . . . Betty Wright, Alston 4601 (Atlantic)

Bubbling Under The TOP LPs

201. JACK JONES . . . Song for You, RCA LSP 4613
 202. TOMMY ROE . . . Beginnings, ABC ABCS 732
 203. EMITT RHODES . . . Mirror, Dunhill DSL 50111
 204. O.C. SMITH . . . Help Me Make It Through the Night, Columbia C 30664
 205. EXUMA . . . Do Wah Nanny, Kama Sutra KSBS 2040 (Buddah)
 206. PENTANGLE . . . Reflection, Warner Bros. RS 6463
 207. GLASS HARP . . . Synergy, Decca DL 75306 (MCA)
 208. WANDA ROBINSON . . . Black Ivory, Perception PLP 18
 209. ELVIS PRESLEY . . . I Got Lucky, RCA Camden CAL 2533
 210. RICK NELSON . . . Body the Fifth, Decca DL 75297 (MCA)
 211. BRIAN AUGER & OBLIVION EXPRESS . . . A Better Land, RCA LSP 4540
 212. BLESS THE BEASTS AND CHILDREN . . . Soundtrack, A&M SP 4322
 213. TRUTH OF TRUTHS . . . Various Artists, Oak OR 1001
 214. BOOTS RANDOLPH . . . World of Boots Randolph, Monument ZG 30963 (CBS)

Tape Happenings

Concord Electronics, a division of **Benjamin Electronics Sound Co.**, has moved its West Coast headquarters to the City of Industry, a suburb of Los Angeles. The new 40,000-square-foot facility will serve as headquarters for western regional sales and a warehouse and service facility. . . . **Cassette Dynamics**, Encino, Calif., has developed a high-speed cassette copier aimed at the education, industrial and business fields. George Halamandaris, president, said the copier duplicates a master cassette at the rate of one every two minutes including recycling and rewinding time. . . . **Ampex's** consumer equipment division has added three distributors: **Banner Sales**, San Antonio, Tex.; **Norcal Electronics**, Sacramento, Calif., and **Hi Fidelity of Lubbock**, Lubbock Tex.

Motorola, Sanyo, Mikado and Akai DeLuxe Cassette Units

LOS ANGELES—Four equipment manufacturers, Sanyo Electric Co., Motorola, Akai America and Mikado, have introduced new cassette models.

Akai, Compton, Calif., released a cassette stereo recorder, model GXC-40, and a cassette deck, model GXC-400, with a glass and crystal ferrite head. The deck lists at about \$190 and the amplified unit at \$240.

Both units feature a bias switch to play chromium dioxide tapes.

Mikado, San Francisco, has introduced model 2020 stereo unit featuring a tuner/amplifier, stereo cassette recorder and digital clock with timer and sleep control.

Pugh Prophesies Larger Ampex Share of Surging Hardware Mart

• Continued from page 32

playback model with a built in Dolby noise suppression system and a bias switch to play chromium dioxide tape.

"We don't see this being a mass consumer item," Pugh said, "but it certainly will have an active market in the audiophile field."

According to Pugh, "We have noted an interesting trend toward the coupling of cassette and open reel decks to provide greater flexibility in listening and recording. We are also seeing a trend toward multiple tape recorder ownership."

"Families may own an open reel recorder for high fidelity listening, a cassette stereo unit for music and recording, and a portable cassette.

"Business and educational uses of cassette equipment are growing, too," Pugh noted. "Companies are using cassette players and recorders for communications and training, and schools and students are discovering the many uses of cassette equipment."

Aware of the spreading 8-track market in the home, Ampex entered the field with the following units:

Tape Cartridge

Packard Bell Studying Larger Component Line

LOS ANGELES — Teledyne Packard Bell is considering broadening its component line next year, according to Bryce Bateman, product director.

Bateman has several drawing board concepts, particularly as they affect 4-channel. The executive is looking at a discrete/matrix 4-channel receiver with auxiliary inputs for a record changer, cartridge or open reel decks at between \$250 to \$300.

"We're giving more serious thought to expanding our component line," he said, "and if we offer the 4-channel receiver we would most certainly have to come with a cartridge deck."

Among the Packard Bell component systems are the Mach R stereo, model RPTS 155WL, with a cassette record/playback deck, AM-FM radio, 30 watt tuner/

amplifier and record changer at \$299.95; Quartet I AM-FM tuner/amplifier Garrard turntable and dual speaker units; Avalong modular component system with AM-FM stereo, 30 watt tuner/amplifier and two speakers at \$79.95; and a stereo cassette record/player with two microphones, model TRA 17, designed for stereo consoles.

Bateman, a big supporter of 4-channel discrete systems—Packard Bell's console RPC-388 is outfitted with a discrete cartridge system—is not committed solely to one concept.

"I don't care whether it's discrete or matrix," he said. "All I care about is quadrasonic. My concern, right now, is 4-channel exposure in any configuration and in any concept."

"Two concepts can co-exist in the marketplace, with matrix competing at the low-end and discrete at the high-end."

Bateman is looking at a matrix console at under \$400. "probably with the Electro-Voice system because of its availability, compatibility and little expense."

He is also investigating a 4-channel disk system. "It won't be long before quadrasonic disks replace stereo records. Four-channel disks, once underway, should become a viable product very quickly," Bateman said.

Ill. Gov. Sees Nippon Drive

SPRINGFIELD, Ill. — Illinois Governor Richard Ogilvie (R) is warning the Nixon administration that Japan will this year "put into effect a law re-establishing a government-industry electronics cartel."

Ogilvie said in a letter to U.S. Secretary of Treasury John Connally that employment in the electronics industry here is down 42 percent from figures of five years ago.

Connally, on a trade mission to Japan, was reminded that the White House this month put the U.S. trade deficit for consumer electronics at 1.6 billion, "two and one-half times the deficit in 1968," Ogilvie stated.

The governor asked for a speedy solution to "unfair practices of the Japanese electronics industry."

Matrix Hampers 'Q'

• Continued from page 28

top loading and features rewind, fast forward, automatic shutoff, 2-mike inputs, tape selector switches bias and equalization, Crolyn provision, digital counter and headphone output.

It also markets a plug-in Dolby adaptor, model AN-50, at \$49.50 for two Teac stereo cassette decks: A-23 at \$139.50 and A-24 at \$179.50. Model A-25 recorder is similar to A-24 but with built-in 10-watt/channel amplifiers and separate speakers at \$279.50.

Teac has two other Dolby adaptors to fit equipment produced by other manufacturers: AN-80 at \$129.50 and AN-180 at \$289.50.

In the automotive field, Teac has introduced a cassette player, model AC-7, with automatic reverse at \$129.50.

Teac Corp., Tokyo, Japan, is marketing a second auto cassette unit, model AC-5, with automatic reverse which it plans to sell in the U.S.

Veri/Sonics Expands

• Continued from page 32

cassette counterparts, and a series of extended play "Best of the Composers" classical albums at \$5.98, with open reel and cassette tapes at \$6.98. The series includes repertoire by Bach, Beethoven, Liszt, among others.

International Tape

LONDON—RCA is releasing 75 Dolbyized prerecorded cassettes on its Caprice series. Dealers who buy 75 titles have a choice of receiving a slight refund or a 10 percent product discount. The refund can be used to offset the purchase price of a cassette rack.

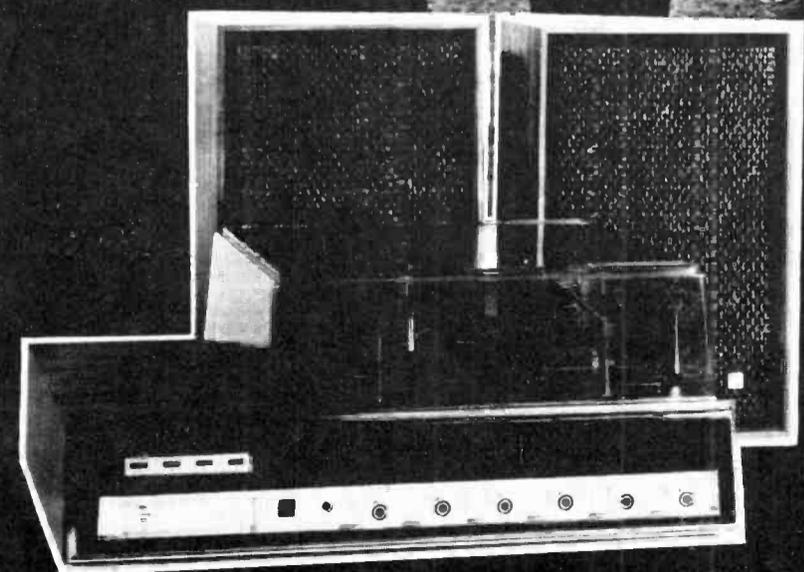
BERLIN—International Tape Production Co. has opened a second tape duplicating plant here to increase its daily capability to 10,000 cassettes and between 3,000 and 4,000 cartridges. The company is now distributing cartridges on its SMS label to West German Volvo dealers.

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Campus News

Miami U. Halts Concerts—Again— Despite Evaluation Unit Opinion

By JIM FISHEL

CORAL GABLES, Fla. — The student concert series at the University of Miami has been cancelled for the second time in nine months. This, despite recommendations to University president, Dr. Henry King Stanford, from the Concert Evaluation Committee, that the series continue with certain qualifications.

The concert cancellations went into effect almost immediately after the Oct. 30, B.B. King date, and forced the student workers and advisors to act quickly in securing a place to continue the remaining concerts on which contracts have already been signed.

According to Ray Bellamy, student body president, the movement of the concerts off campus by the president of the University was prompted by the influence of Dr. William Butler, vice president in charge of student affairs.

It was also in November 1970, that a "moratorium" was declared on the large scale on campus entertainment events, due to the number of outsiders who came to

the free concerts at students' expense and the open usage of illegal drugs; threats and actions of physical violence; uncontrollable vehicular traffic problems; and complaints by area residents of excessive noise.

The concerts in 1970 were immediately moved to other sites in the Miami area. At these alternate sites, the concerts ran quite smoothly. Thus the president of the university and his cabinet decided to allow the return of on-campus concerts with the stipulation that the concerts were to return to a campus site, the athletic fields, on a trial basis. The trial return was on a concert-to-concert basis, with continual review by the Concert Evaluation Committee. Due to the failure to uphold the standards established by the university, all concerts have once again been purged from the campus. The reasons for this year's purge appear to be the same as those of the previous year's.

Stanford Complaint

"Our students and staff have tried valiantly to insure a successful campus concert series," said Dr. Stanford. "But last Sunday's B.B. King and Mandrill concert once again demonstrated to my colleagues and me that the current facilities of the university are simply inadequate to accommodate a large scale campus concert series, despite the sincere good faith and efforts of our staff and students."

"The fact remains, that the students who have tried valiantly to run smooth concerts have been sold down the river on a credibility gap," said Glen Lipnick, chairman of the Student Entertainment committee. "No students were contacted before Dr. Stanford made his decision."

"It appears that the student Evaluation Committee is no more than a figurehead since the university administration chose to ignore the recommendations of the committee," Lipnick stated.

Got Go Ahead

Originally, the Concert Evaluation Committee had given the go ahead for a Nov. 6, concert which

was to feature the J. Geils Band, If and the Goose Creek Symphony, if certain precautions were taken. These precautions included a minimum of 44 security marshals with easily distinguishable armbands, who were to be posted in specific locations for the entire evening; a minimum of 10 off-duty Coral Gable policemen to assist in maintaining the concert perimeter and at the gates and to help with traffic control at the concert's end; the use of a decibel rating monitor to check sound levels and output;

(Continued on page 44)

LSU Center Opens Jan. 3

BATON ROUGE — Louisiana State University's new Assembly Center will open Jan. 3. The center, built at a cost of \$11.5 million, will house all types of major events, including campus concerts, with a capacity of 15,000 people.

William Bankhead, manager of the new facility, said that the center will house all major entertainment events for both on and off campus promotions. "At the outset, we will give recognized campus organizations first crack at the center," said Bankhead. "We will not promote against the Union but if there is an attraction that the community would enjoy and the Union does not bring in, we will co-promote it ourselves." Bankhead further stated that the Union is often willing to co-promote an event with outside promoters.

Two portable stages which can be set up in almost any size will be available for shows. The building is being promoted as both a performing arts center and sports arena.

Entertainment already booked to play the new center include Johnny Cash, Ralph Nader, the Vienna Opera, and Holiday on Ice.

Albert Beatty and Bill Hite, the university's theater director, are assisting Bankhead.

Loyola Forum Cues Campus As Alternative Programmer

CHICAGO — Campus radio has emerged as one of the true sources of alternative programming in the country after the Loyola University Radio Programming Forum held here Saturday and Sunday (6-7). This opinion was reached after sessions which pointed out the differences between commercial radio and campus radio.

At a Saturday session featuring Nick Acerenza, music director, WCFL, Chicago; Jack Gleason, general manager, WLUC, Loyola University, Chicago; Larry Jordan, general manager, KRNL-FM, Cornell College, Mt. Vernon, Iowa; Den Speakeasy of WSDM, Chicago; and Dave Lobel, WNUR, Evanston, many differences between the medium of campus radio and commercial radio were discussed. It was then pointed out as being apparent that the only true alternative radio could be campus radio. In fact, it was further stated that the strength of campus radio came from its ability to program alternative formats.

This point was further discussed by Morgan Tell, ex-program director of WGLD-FM, Chicago. "Within six weeks the entire free form format on commercial radio has practically dissolved," said Tell.

Steve Stafford, WDAI-FM, Chicago further stressed the importance of campus radio as a creative

alternative when he warned campus broadcasters to "utilize all the creative energy you have now, before you get into commercial radio, because there is little room for creativity as you know it in that medium," Randy Morrison, music director, WDAI-FM concurred.

At a record session featured on Sunday Rusty Wood from Famous Music, representing Neighborhood Records and Paramount Records mentioned that campus radio was rapidly becoming the best outlet for albums.

Mike Kagan, from CBS Custom labels, felt that one of the main functions of campus radio was to break new singles and records in general. This opinion was echoed by Anne Moore, head of campus promotions for UA Records.

Although campus stations could break records, it was felt by the record promotion people who dealt with campus stations that many stations were irresponsible with regard to supplying companies with adequate information. Andy Meyer from A&M Records stated that about one-third of the playlists he receives are not readable. "Sometimes I do not know who to call. Sometimes I cannot read the call letters of the station or the list omits the location of the station. There are other things as well. But if we had adequate communications with stations, we

(Continued on page 45)

What's Happening

By BOB GLASSENBERG

Crazy Steve Productions (Billboard, 11/6/71), is moving its University of Illinois Circle Campus free rock concerts indoors for the winter. All future concerts will be held in one of the larger rooms at the university. The first such concert is scheduled for Thursday (18), and features Otis Rush, Aura (formerly Giant City), Foshis, Eric and Ashley Short. The concert will be held at 10:30 a.m. in the Illinois Room. The room accommodates about 1,500.

★ ★ ★

The Association of College Unions—International will hold its annual convention at the Chase Park Hotel, St. Louis, March 25-29. All exhibitor information may be obtained from Jack Overman, ACU-I Products Exhibitors Coordinator, Kansas State College, Pittsburg, Kan. 66762. Or call (316) 231-7000, ext. 218 and 219.

★ ★ ★

"Ain't Supposed to Die a Natural Death," the new Melvin Van Peebles play, will have a special viewing for all campus media, including radio and newspapers. The date is Friday (19) at the Ethel Barrymore Theater. Any campus media person interested in seeing the play should call Albert McGoldrick at the New York A&M Records office. The number is (212) 581-0144. There will also be a rap session with Van Peebles after the show.

★ ★ ★

The outstanding varsity show the year, according to a panel of 12 from the musical theater, appointed by BMI to make the selection, was "Sun, Son," a production of the Experimental Theatre of the University of Kansas at Lawrence. BMI has sponsored the competition for the past 11 years. This year BMI president Edward M. Cramer presented \$500 checks to composer Janet Hood and lyricist Bill Russell. A check for the same amount was given to the sponsoring organization. Runners-up in the competition include State University College, Oneonta, N.Y.; sponsor of "Gnorp," with music and lyrics by Robert Preston. Also receiving an honorable mention was a play sponsored by Potsdam State University, New York.

★ ★ ★

Yale University's WYBC carrier current station burned down recently and the campus station lost about \$5,000 in equipment and recordings. Included in the loss were their entire 2,000 record goldie collection, two turntables; three cart machines; their microphones; 36 tape cartridges and two turntable pre-amps. WYBC will go back on the air with remote unit that they borrowed from WHBW in Hyde Park, Conn. Now the carrier current will simulcast with WYBC-FM for a while. If anyone can make donations; send them to WYBC, Yale University, New Haven, Conn., 06520.

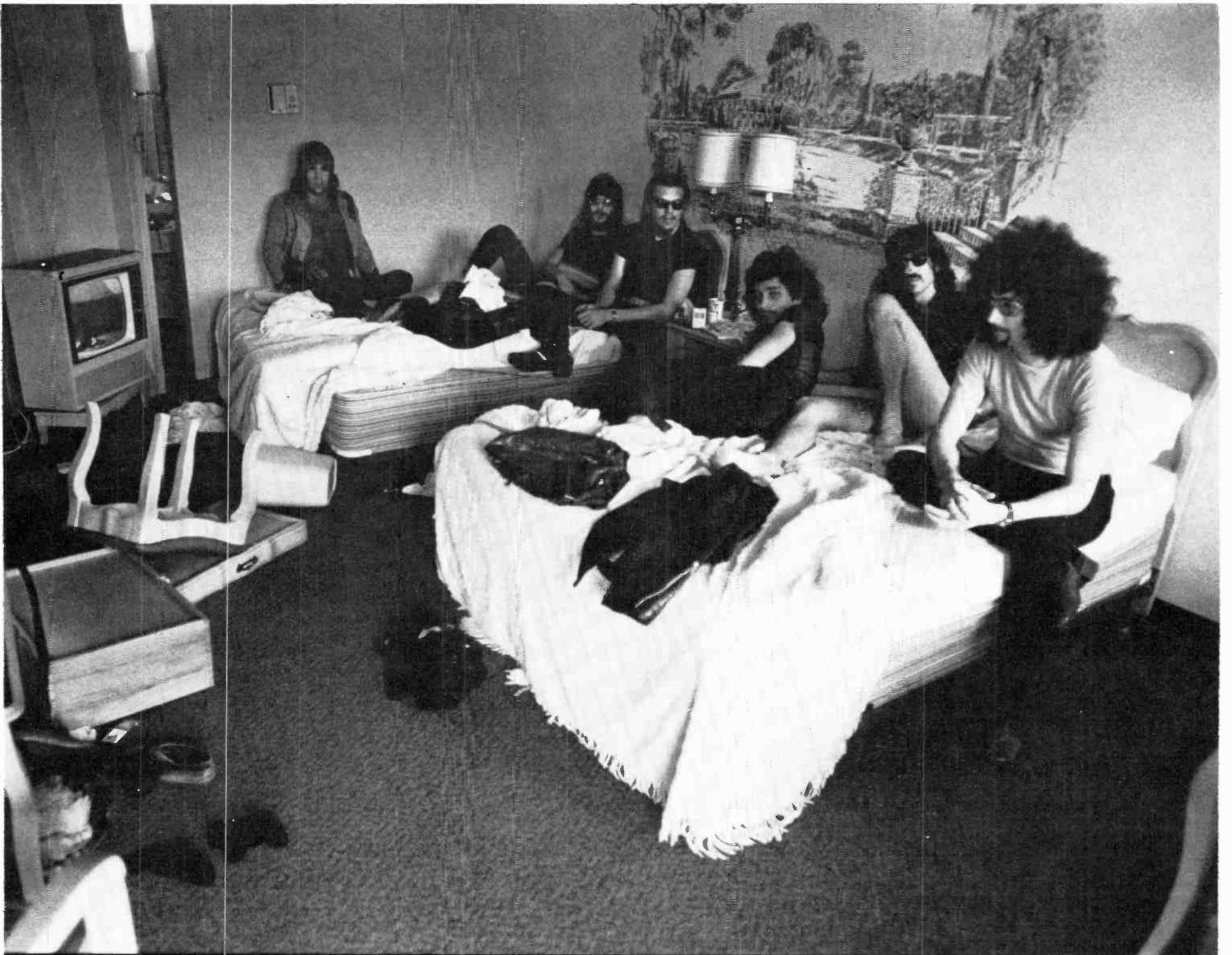
★ ★ ★

PICKS AND PLAYS: WLVR-FM, Lehigh University, Bethlehem, Pa., Jim Cameron reporting: "Future Games," (LP), Fleetwood Mac, Reprise. . . . WLRN, Lehigh University, Bethlehem, Pa., Scott Hopkins reporting: "Superstar," Temptations, Gordy. . . . WVBU, WVBU-FM, Bucknell University, Lewisburg, Pa., James Morrell reporting: "The Morning After," (LP), J. Geils Band, Atlantic. . . . WSRN, Swarthmore College, Swarthmore, Pa., Dan Gibbon reporting: "Allman Brothers Band at the Fillmore East," (LP), Allman Brothers, Atlantic. . . . WDFM, Penn State, University Park, Pa., Ray Mushcamp reporting: "Meddle," Pink Floyd, Harvest. . . . WMUH, Muhlenberg College, Allentown, Pa., Dave Eriek reporting: "Lost in the Ozone," (LP), Commander Cody and his Lost Planet Airmen, Paramount. . . . WDCV, Dickenson College, Carlisle, Pa., Rick Woodward reporting: "The Living Game," (LP), Mick Greenwood, Decca. . . . WQMC, Queens College, Flushing, N.Y., Ted Goldspiel reporting: "Louisiana Lady," New Riders of the Purple Sage, Columbia. . . . WRHO-FM, Hartwick College, Oneonta, N.Y., Dave Maurer reporting, "Friends With You," John Denver, RCA. . . . WTSC-FM, Clarkson College, Potsdam, N.Y., Mark Smith reporting: "Living the Blues," (LP), Canned Heat, UA. . . . WGSU-FM, State University of New York at Geneseo, John Davlin reporting: "John Prine," (LP), John Prine, Atlantic. . . . WRCU-FM, Colgate University, Hamilton, N.Y., Susan Vernarde reporting: "Reflection," Pentangle, Reprise. . . . WAEE-FM, Syracuse University, Syracuse, N.Y., Tony Yoken reporting: "The Inner Mounting Flame," (LP), John McLaughlin, Columbia. . . . WSCB, Buffalo State College, Buffalo, N.Y., Clay Pasternack reporting: "Emergence," (LP), Neil Sedaka, Kirshner. . . . WSUA, State University of New York at Albany, Eric Lonschein reporting: "Stark Naked," (LP), Stark Naked, Rare Earth. . . . WNTC, WNTC-FM, SUNY at Potsdam, "I Know I'm Losing You," Rod Stewart, Mercury. . . . WAMU, American University, Washington, D.C., Bruce Rosenstern reporting: "Hey There Babe," (LP cut, Five'll Getcha Ten), Cowboy, Capricorn. . . . WHEN, University of Delaware, Newark; Gary Andreassen reporting: "Electric Warrior," (LP), T. Rex, Reprise. . . . WNCY-FM, Nasson College, Springvale, Me., Joe Bartucca reporting: "Take Heart," (LP), Mimi Farina and Tom Jans, A&M. . . . WSAC, St. Anselm's College, Manchester, N.H., Pat Mathews reporting: "Other Voices," (LP), Doors, Elektra.

WECU, East Carolina University, Greenville, N.C.; Larry Fitzgerald reporting: "Lost Son," Frijid Pink, Parrot. . . . WUOA,

(Continued on page 45)

NOVEMBER 20, 1971, BILLBOARD



J. Geils Band
The Morning After SD-8297



On Atlantic Records & Ampex Tapes

New Single:

"Looking For a Love" #2844

Produced by: Bill Szymczyk for Tumbleweed Productions

Soul

Soul Sauce

BEST NEW RECORD
OF THE WEEK:

"Love Potion No. 9" THE COASTERS (King)

By ED OCHS

SOUL SLICES: The Band, of Woodstock rock, has adopted horns as arranged by New Orleans' **Allen Toussaint** for a Dec. 27 concert here. They may return the favor by launching him into the pop orbit. He's signed to Warner Bros. and swings out of New Orleans with his first LP for the label in January. Warners has also made a rare master purchase of "I'll Take You Back," by the **Cool Sounds**, hired promotion hands to push it and **Earth, Wind & Fire's** second LP, "The Need of Love." Also begging to break is **Charlie Watts & his Watts Rhythm Band**. . . . Time's right, and so's the song, for the return of that "Oh Happy Day" gospel, and it sounds like the **Edwin Hawkins Singers** are still the hope with a new seasonal smash, "Give Me A Star." . . . Trusty ears tell us that the **Persuaders** are for real, as "Thin Line Between" tolls a million with three new sides of equal potential awaiting the call. Also at Atlantic, **Roberta Flack's** "Quiet Fire" LP is ready, "Let Pharoah Go" is a cut to contend with, and **Sam & Dave** are breaking down the past with their gathering "Don't Pull Your Love." **Roland Kirk's** "Ain't No Sunshine," too—a song too strong to quit. . . . The **Chambers Bros.** get back to their gospel-like beginnings with a little help from **Gamble & Huff**. New single is "By the Hair of My Chinny Chin Chin." A greatest hits package is out now on Columbia. . . . Around New York town, UA's **War** joins **Isaac Hayes** on a 16-concert tour that opened at Philharmonic Hall, Saturday (13), and repeats there Wednesday (17). **Curtis Mayfield** moves into Philharmonic Dec. 6, while **Sussex's Bill Withers** plays Alice Tully Hall in Lincoln Center, Saturday (27). . . . WPLJ, New York pop FM station, will broadcast a studio concert with **Roberta Flack & Donny Hathaway**, Wednesday (24). . . . Are you ready for "Son of Shaft?" While Stax bids for the soundtrack, the **Bar-Kays** have jumped on the single, "Son of Shaft," penned by East Memphis Music's **Jones, Banks & Brown**, as the group's new album, "Do You See What I See," gears for release. Meanwhile, the **Staples** keep on toward the million mark as major pop radio hops on board. . . .

Soul Sauce Picks & Plays: **Aretha Franklin**, "Oh Me, Oh My" (Atlantic); **Clarence Carter**, "Scratch My Back" (Atlantic); **Little Johnny Taylor**, "Everybody Knows About My Good Thing" (Ronn); **Betty Wright**, "Clean Up Woman" (Alston); **B.B. King**, "Ain't Nobody Home" (ABC); **Swordsmen**, "Hip Thang" (RCA); **Merry Clayton**, "After All This Time" (Ode); **Joe Simon**, "Drowning in a Sea of Love" (Spring); **Miracles**, "Satisfaction" (Tamla); **Jackie Moore**, "Time" (Atlantic); **Chi-Lites**, "I Want to Pay You Back" (Brunswick); **Meters**, "Good Old Funky Music" (Josie); **Bird Rollins**, "Here He Comes" (Calla); **Ike & Tina Turner**, "I'm Yours" (UA); **People's Choice**, "The Wootie-T-Woo" (Phil.-L.A. of Soul); **Bobby Womack**, "The Way I Feel About Cha" (UA); **Ruby & the Party Gang**, "Hey Ruby" (Law-ton); **David Sigler & Dee Dee Sharp**, "Conquer the World Together" (Philly Int'l); **Syl Johnson**, "The Love I Left Behind" (Hi); **Al Green**, "Let's Stay Together" (Hi); **Gwen McCrae**, "Ain't Nothing You Can Do" (Columbia); **Patti Austin**, "Can't Forget the One I Love" (Columbia); **Jesse James**, "At Last" (Zay); **Eddie Kendricks**, "Can I" (Tamla); **Barrino Bros.**, "I Had it All" (Invictus).

ON THE HOTLINE: From Houston, Duke is hitting with **JoAnn Garrett's** "Don't Abuse Your Faithful Love" on Scorpio, while **Peacock** is cooking with **Jean Elias's** "You Made Me Anybody's Woman" on Back Beat. . . . **Joe Tex** to tour Germany in December. . . . **New Gene Chandler:** "I'm Ready If I Don't Get to Go," on Mr. Chand. . . . Into the Apollo for one week, beginning Wednesday (17): **The Dells**, **Main Ingredient**, **Persuaders** and **Denise LaSalle**. . . . Breakouts: **Chi-Lites**, **Aretha**, **Michael Jackson**, **Sly & Family**, **Temps**, **Staples**, **Dennis Coffey**, **James Brown**, **Curtis Mayfield**, **Bill Withers**, **Intruders**, **Tyrone Davis**, **Millie Jackson**, **Emotions**, **Sam & Dave**, **Betty Wright**, **Joe Simon**, **Little Johnny Taylor**, **Stylistics**, **Honey Cone**. . . . Album Happenings: **Santana**, (Columbia); **Jimi Hendrix**, "Rainbow Bridge" (Reprise); **Sly & the Family Stone**, "There's A Riot Going On" (Epic); **Curtis Mayfield**, "Roots" (Cur-ton); **Quincy Jones**, "Smackwater Jack" (A&M); **Isleys Bros.**, "Givin' It Back" (T-Neck); **Bobby Womack**, "Communication" (UA); **Dennis Coffey**, "Evolution" (Sussex); **Merry Clayton**, (Ode); **Ike & Tina Turner**, "Nuff Said" (UA); **Stevie Wonder**, "Greatest Hits, Vol. 2" (Tamla); **War**, "All Day Music" (UA); **Chambers Bros.**, "Greatest Hits" (Columbia); **Ray Charles**, "All-Time Great Performances" (ABC); **Rock Gospel**, "Keys to the Kingdom" (Motown); **Bobby Hutcherson**, "Head On" (Blue Note); **Lucky Peterson**, "Our Future" (Today); **B.B. King**, "In London" (ABC); **Melvin Van Peebles**, "Ain't Supposed to Die a Natural Death" (A&M); **Billy Preston**, "I Wrote A Simple Song" (A&M); **Cannonball Adderley**, "Black Messiah" (Capitol). . . . **Paul Johnson**, Atlantic promotion gen for New York, reads Soul Sauce. Do You?

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Billboard SPECIAL SURVEY For Week Ending 11/20/71

BEST SELLING Soul Singles

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

| This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart | This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart |
|-----------|-----------|--|----------------|-----------|-----------|---|----------------|
| 1 | 4 | HAVE YOU SEEN HER Chi-Lites, Brunswick 55462 (Julio-Brian, BMI) | 5 | 25 | 41 | SHOW ME HOW Emotions, Volt 4066 (East/Memphis, BMI) | 6 |
| 2 | 2 | THEME FROM "SHAFT" Isaac Hayes, Enterprise 9038 (Stax/Volt) (East/Memphis, BMI) | 6 | 26 | 18 | SPILL THE WINE Isley Brothers, T-Neck 932 (Buddah) (Far Out, ASCAP) | 8 |
| 3 | 1 | INNER CITY BLUES (Make Me Wanna Holler) Marvin Gaye, Tamla 54308 (Motown) (Jobete, BMI) | 7 | 27 | 19 | YOU THINK YOU'RE HOT STUFF Jean Knight, Stax 0105 (Malaco/Caralio, BMI) | 6 |
| 4 | 8 | ROCK STEADY Aretha Franklin, Atlantic 2838 (Pundit, BMI) | 3 | 28 | 24 | YOU BROUGHT THE JOY Freda Payne, Invictus 9100 (Capitol) (Gold Forever, BMI) | 5 |
| 5 | 5 | RESPECT YOURSELF Staple Singers, Stax 0104 (East/Memphis/Klondike, BMI) | 7 | 29 | 25 | GROOVIN' OUT OF LIFE Frederick II, Vulture 5002 (Lizard, ASCAP) | 8 |
| 6 | 7 | WHERE DID OUR LOVE GO Donnie Elbert, All Platinum 2330 (Jobete, BMI) | 6 | 30 | 31 | CHOKIN' KIND Z.Z. Hill, Mankind 12007 (Nashboro) (Wilderness, BMI) | 7 |
| 7 | 14 | GOT TO BE THERE Michael Jackson, Motown 1191 (Glenwood, ASCAP) | 3 | 31 | 32 | LOOK WHAT THEY'VE DONE TO LOVE Glass House, Invictus 9097 (Capitol) (Gold Forever, BMI) | 8 |
| 8 | 27 | FAMILY AFFAIR Sly & the Family Stone, Epic 5-10805 (CBS) (Stone Flower, BMI) | 2 | 32 | 33 | YOU'VE LOST THAT LOVIN' FEELIN' Roberta Flack & Donny Hathaway, Atlantic 2837 (Screen Gems-Columbia, BMI) | 4 |
| 9 | 37 | SUPERSTAR (Remember How You Got Where You Are) Temptations, Gordy 7111 (Motown) (Jobete, BMI) | 2 | 33 | 30 | YOU SEND ME Ponderosa Twins + One, Horoscope 102 (All Platinum) (Higuera, BMI) | 12 |
| 10 | 15 | SCORPIO Dennis Coffey and the Detroit Guitar Band, Sussex 226 (Buddah) (Interior, BMI) | 4 | 34 | 34 | 90 DAY FREEZE 100 Proof Aged in Soul, Hot Wax 7148 (Buddah) (Gold Forever, BMI) | 3 |
| 11 | 3 | YOU'VE GOT TO CRAWL (Before You Walk) 8th Day, Invictus 9098 (Capitol) (Gold Forever, BMI) | 11 | 35 | 21 | WOMEN'S LOVE RIGHTS Laura Lee, Hot Wax 7105 (Buddah) (Gold Forever, BMI) | 16 |
| 12 | 44 | I'M A GREEDY MAN (Part 1) James Brown, Polydor 2-14100 (Dynatone/Belinda, BMI) | 2 | 36 | 29 | BLESS YOU Martha Reeves & the Vandellas, Gordy 7110 (Motown) (Jobete, BMI) | 5 |
| 13 | 13 | WALK RIGHT UP TO THE SUN Delfonics, Philly Groove 169 (Bell) (Nickel Shoe, BMI) | 4 | 37 | 38 | LOVE IS FUNNY THAT WAY Jackie Wilson, Brunswick 55461 (Julio-Brian, BMI) | 2 |
| 14 | 6 | TRAPPED BY A THING CALLED LOVE Denise LaSalle, Westbound 182 (Chess/Janus) (Ordena/Bridgeport, BMI) | 14 | 38 | 43 | DON'T PULL YOUR LOVE Sam & Dave, Atlantic 2839 (Trousdale/Soldier/Cents & Pence, BMI) | 2 |
| 15 | 16 | YOU ARE EVERYTHING Stylistics, Avco 4581 (Bellboy/Assorted, BMI) | 4 | 39 | 40 | I WANT TO PAY YOU BACK Chi-Lites, Brunswick 55458 (Julio-Brian, BMI) | 6 |
| 16 | 20 | GET DOWN Curtis Mayfield, Curtom 1966 (Buddah) (Curtom, BMI) | 3 | 40 | 22 | A NATURAL MAN Lou Rawls, MGM 14262 (Beresofsky-Hebb Unltd., BMI) | 13 |
| 17 | 17 | YOU KEEP ME HOLDING ON Tyrone Davis, Dakar 626 (Cotillion) (Julio-Brian/Jadan, BMI) | 4 | 41 | 42 | WHAT TIME IT IS General Crook, Down to Earth 77 | 3 |
| 18 | 12 | IT'S IMPOSSIBLE New Birth, RCA 74-0520 (Sunbury, ASCAP) | 10 | 42 | — | CLEAN UP WOMAN Betty Wright, Alston 4601 (Atlantic) (Sherlyn, BMI) | 1 |
| 19 | 35 | GRANDMA'S HANDS Bill Withers, Sussex 227 (Buddah) (Interior, BMI) | 3 | 43 | — | DROWNING IN THE SEA OF LOVE Joe Simon, Spring 120 (Polydor) (Assorted, BMI) | 1 |
| 20 | 23 | I BET HE DON'T LOVE YOU Intruders, Gamble 4016 (Gamble-Huff, BMI) | 9 | 44 | 45 | HELP ME MAKE IT THROUGH THE NIGHT O.C. Smith, Columbia 4-45435 (Combine, BMI) | 2 |
| 21 | 9 | THIN LINE BETWEEN LOVE & HATE Persuaders, Atco 6822 (Cotillion/Win or Lose, BMI) | 15 | 45 | 48 | NEVER MY LOVE Fifth Dimension, Bell 45-134 (Warner-Tamerlane, BMI) | 4 |
| 22 | 10 | SHE'S ALL I GOT Freddie North, Mankind 12005 (Nashboro) (Williams/Excellorec, BMI) | 14 | 46 | 49 | DON'T TURN AROUND Black Ivory, Today 1501 (Perception) (Bradley, BMI) | 3 |
| 23 | 11 | TIRED OF BEING ALONE Al Green, Hi 2194 (London) (Jec, BMI) | 20 | 47 | 47 | DETERMINATION Ebony, Philadelphia International 3510 (CBS) (Assorted, BMI) | 2 |
| 24 | 28 | CHILD OF GOD (It's Hard to Believe) Millie Jackson, Spring 119 (Polydor) (Will-Du/Gaucha/Belinda, BMI) | 3 | 48 | — | EVERYBODY KNOW ABOUT MY GOOD THING (Pt. 1) Little Johnny Taylor, Ronn 55 (Jewel) (Respect, BMI) | 1 |
| | | | | 49 | 50 | LET ONE HURT DO L.J. Reynolds, Law-Ton 1553 (Avco) (Frabob/Ira/Mable Lawton, BMI) | 2 |
| | | | | 50 | — | EVERYBODY'S EVERYTHING Santana, Columbia 4-45472 (Dandelion, BMI) | 1 |

Miami University Halts Concerts

Continued from page 42

and a mandatory 11 p.m. shut-off to comply with Coral Gables sound regulations; assistance of the university newspaper, the "Miami Hurricane," in stressing the importance of student help and control of drug abuse, including the abuse of alcohol; increased lighting on the game fields where the concerts have been held since being outlawed from the larger soccer field; and the authorization of only one student plus the student body president to speak from the stage.

The committee also recommended that the Chambers Brothers concert, tentatively scheduled for Friday (19), be held off campus with shuttle bus service provided for the student body.

"We are redoubling our efforts to establish an all purpose field-house on campus at the earliest possible time," said Dr. Stanford in his reply to the current concert situation.

However, the problem seems far from over, since Edward Dunn, a member of the board of Trustees and the Concert Evaluation Committee predicts that it will be at least five years before the Uni-

versity of Miami will have a field-house for use, even if the money is found to finance the building of such a facility.

The problem seems to be further compounded by the fact that the facility which the University turned to last year, the Miami Jai Ali Fronton, begins its sports season in September, thus closing that facility for any further concert activities until May.

Cassettes Train Ford People

FARMINGTON, Mich.—Magnetic Video Corp. is producing spoken word training cassettes for the Ford Motor Co.; the Cadillac division of General Motors; Chrysler Corp. and American Motors.

Ford has provided its dealers with cassette players to hear messages from M. S. McLaughlin, president of Ford's marketing division, and Phil Benton, general manager of the company's customer service division.

NOVEMBER 20, 1971, BILLBOARD

Loyola Forum Cues Campus As Alternative Programmer

• Continued from page 42

would be able to really use campus stations to break records and pick singles from the preferred cuts indicated on campus radio playlists. There is no doubt that a good campus radio station is close to its audience. Much closer many times than ever the best AM com-

Larger Ampex Share

• Continued from page 40

mercial station or FM station," said Meyer.

mercial station or FM station," said Meyer.

Campus broadcasters were warned, however of completely ignoring commercial radio. "Don't be afraid to do some of the things other stations are doing," was a warning offered by Bob Johnston of WBBM-FM, Chicago. "Don't disregard the positives other stations have just because you are competing. You have to put together the compatible positives."

The campus broadcasters also discussed the Intercollegiate Broadcast System and generally agreed that the IBS was going in the wrong direction. Larry Jordan of KRNL-FM, proposed an alternative to IBS. "Serve College Radio" was presented by Jordan as a positive alternative. However, Pat West from Programming db stated that it would probably be better to take the IBS and redirect it so it would "become relevant to the campus radio broadcaster."

Jordan urged that dues be withheld from IBS and instead be donated to his SCR fund, which recently took the IBS to court in an effort to redirect the organization. There seemed not to be a consensus on this topic, although it provided much heated discussion at the final meeting.

home models, including a discrete/matrix unit, a discrete model and a matrix unit (possibly using the Electro-Voice concept) in the \$200 to \$350 price range.

"Obviously," he said, "we feel both quadrasonic concepts—discrete and matrix—can easily co-exist for several years."

Pugh hinted of a June introduction of a quadrasonic home stereo concept, including a disk system.

It's easy to see that Pugh is posturing Ampex's consumer equipment division is an aggressive manner.

Auto Tape Business

• Continued from page 26

en word cassettes for business, institutional companies, education, sales training and government.

Companies are shipping spoken word cassettes to consumers as a time-filler during in-car hours. Also filling travel hours in the car are prerecorded music tapes, foreign language courses and enrichment tapes.

In short, the auto stereo market is flourishing, whether it's in software or hardware, cassette or cartridge, stereo or quadrasonic, music or spoken word.

'Family' Drive

NEW YORK—A major advertising campaign is being mounted by Atlantic Records on the comedy album, "All in the Family," which was rush released this week. Among point of sale merchandising by the company is a life-sized poster of Carroll O'Connor, who plays Archie Bunker in the television series on which the album is based, holding a copy of the album.

Billboard SPECIAL SURVEY For Week Ending 11/20/71

BEST SELLING Soul LP's

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

| This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart |
|-----------|-----------|---|----------------|
| 1 | 1 | SHAFT 15 Soundtrack/Isaac Hayes, Enterprise ENS 205002 (Stax/Volt) | |
| 2 | 2 | WHAT'S GOING ON 23 Marvin Gaye, Tamla TS 310 (Motown) | |
| 3 | 4 | ARETHA'S GREATEST HITS 8 Aretha Franklin, Atlantic SD 3295 | |
| 4 | 3 | (For God's Sake) GIVE MORE POWER TO THE PEOPLE 16 Chi-Lites, Brunswick BL 754170 | |
| 5 | 7 | SANTANA 7 Columbia KC 30595 | |
| 6 | 6 | HOT PANTS 11 James Brown, Polydor PG 4054 | |
| 7 | 5 | GOIN' BACK TO INDIANA 6 Soundtrack/Jackson 5, Motown M 742L | |
| 8 | 8 | JUST AS I AM 24 Bill Withers, Sussex SXBS 7006 (Buddah) | |
| 9 | 12 | RAINBOW BRIDGE 6 Soundtrack/Jimi Hendrix, Reprise MS 2040 | |
| 10 | — | THERE'S A RIOT GOIN' ON 1 Sly & the Family Stone, Epic KS 30986 (CBS) | |
| 11 | 9 | ARETHA LIVE AT FILLMORE WEST 25 Aretha Franklin, Atlantic SD 7205 | |
| 12 | — | BOOTS 1 Curtis Mayfield, Curtom CRS 8009 (Buddah) | |
| 13 | 10 | BUDDY MILES LIVE 6 Mercury SWR 2-7500 | |
| 14 | 19 | SMACKWATER JACK 5 Quincy Jones, A&M SP 3037 | |
| 15 | 16 | B.B. KING IN LONDON 5 ABC ABCX 730 | |
| 16 | 17 | DIONNE WARWICKE STORY 2 Dionne Warwick, Scepter SFS 2-596 | |
| 17 | 18 | SOUL TO SOUL 8 Soundtrack, Atlantic SD 3037 | |
| 18 | 15 | FREEDOM MEANS 15 Dells, Cadet CA 50004 (Chess/Janus) | |
| 19 | 20 | FIFTH DIMENSION LIVE 3 Bell 9000 | |
| 20 | 14 | WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL 19 Ike & Tina Turner, United Artists UAS 9953 | |
| 21 | 13 | UNDISPUTED TRUTH 18 Gordy GS 9551 (Motown) | |
| 22 | 27 | GIVIN' IT BACK 9 Isley Brothers, T-Neck TNS 3008 (Buddah) | |
| 23 | 23 | BREAKOUT 17 Johnny Hammond, Kudu KU-01 (CTI) | |
| 24 | 21 | THE SKY'S THE LIMIT 27 Temptations, Gordy GS 957 (Motown) | |
| 25 | 22 | GREATEST HITS, VOL. 2 7 Four Tops, Motown MS 740L | |

| This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart |
|-----------|-----------|---|----------------|
| 26 | 26 | MAGGOT BRAIN 16 Funkadelic, Westbound WS 2007 (Chess/Janus) | |
| 27 | 25 | ONE DOZEN ROSES 9 Smokey Robinson & the Miracles, Tamla TS 312L (Motown) | |
| 28 | 11 | CURTIS LIVE 25 Curtis Mayfield, Curtom CRS 8008 (Buddah) | |
| 29 | — | COMMUNICATION 1 Bobby Womack, United Artists UAS 5539 | |
| 30 | 29 | SAGITTARIUS MOVEMENT 10 Jerry Butler, Mercury ST 61347 | |
| 31 | 28 | MR. BIG STUFF 14 Jean Knight, Stax STS 2045 | |
| 32 | 24 | CHAPTER TWO 64 Roberta Flack, Atlantic SD 1569 | |
| 33 | 35 | SLY & THE FAMILY STONE'S GREATEST HITS 40 Epic KE 03325 (CBS) | |
| 34 | 49 | EVOLUTION 3 Dennis Coffey, Sussex SXBS 7004 (Buddah) | |
| 35 | 37 | SURRENDER 16 Diana Ross, Motown MS 723 | |
| 36 | 36 | TRUTH IS ON ITS WAY 14 Nikki Giovanni & the New York Community Choir, Right On RR 05001 | |
| 37 | 33 | BLACK IVORY 11 Wanda Robinson, Perception PLP 18 | |
| 38 | — | MERRY CLAYTON 1 Ode SP 77012 (A&M) | |
| 39 | 39 | MacARTHUR PARK 7 Four Tops, Motown AS 675 | |
| 40 | 32 | MAYBE TOMORROW 30 Jackson 5, Motown MS 735 | |
| 41 | 43 | A NATURAL MAN 11 Lou Rawls, MGM SE 4771 | |
| 42 | 42 | EIGHTH DAY 5 Invictus SMAS 7306 (Capitol) | |
| 43 | 31 | IF THIS WORLD WERE MINE 4 George Kerr, All Platinum AP 3004 | |
| 44 | 44 | AL GREEN GETS NEXT TO YOU 9 Hi SHL 32062 (London) | |
| 45 | 41 | BEST OF KOOL & THE GANG 9 De-Lite DE 2009 | |
| 46 | 47 | VISIONS 6 Grant Green, Blue Note BST 8473 (United Artists) | |
| 47 | 38 | ALL BY MYSELF 28 Eddie Kendricks, Tamla TS 308 (Motown) | |
| 48 | 50 | RAINBOW FUNK 17 Jr. Walker & the All Stars, Soul S 732L (Motown) | |
| 49 | 30 | LIVE AT FILLMORE WEST 15 King Curtis, Atco SD 33-359 | |
| 50 | 46 | VICTIM OF A JOKE 4 David Porter, Enterprise ENS 1019 (Stax/Volt) | |

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What's Happening

• Continued from page 42

University of Alabama, Tuscaloosa, **Gaylon Horton** reporting: "Live," (LP), Grateful Dead, Warner Bros. . . . **WFPC**, Florida Presbyterian College, St. Petersburg, **Billy Kitchings** reporting: "Reflection," (LP), Pentangle, Reprise. . . . **WMOT-FM**, Middle Tennessee University, Murfreesboro, **Robert Mather** reporting: "Gene Clark," (LP), Gene Clark, A&M. . . . **WLSU**, Louisiana State University, Baton Rouge, **Dex Bott** reporting: "The Great Blind Degree," (LP), Richie Havens, Stormy Forest. . . . **WVSU**, Samford University, Birmingham, Ala., **Rish Wood** reporting: "Together We Found Love," (LP cut, Live), Fifth Dimension, Bell. . . . **KSMU**, Southern Methodist University, Dallas, **Bill Harwell** reporting: "Sunshine," Jonathan Edwards, Capricorn. . . . **KNTU-FM**, North Texas State University, Denton, **Doug Adams** reporting: "Think About the Children," (LP cut, Great Blind Degree), Richie Havens, Stormy Forest. . . . **WREK-FM**, Georgia Tech, Atlanta, **Greg Diddy** reporting: "Whale," (LP), Aynsley Dunbar, Warner Bros. . . . **KTRU-FM**, Rice University, Houston, Tex., **Rob Sides** reporting: "Guarding You," (LP cut, Earthquake), Earthquake, A&M. . . . **KBTM**, Arkansas State University, Jonesboro, **Dennis Rogers** reporting: "The Great Blind Degree," (LP), Richie Havens, Stormy Forest.

The charts tell the story —
Billboard has THE CHARTS

Jukebox programming

Rip Tardy Christmas Samples

By EARL PAIGE

CHICAGO—Sales of Christmas singles are being lost because labels fail to realize the time factor involved in programming jukeboxes and falsely assume programmers do not want new material, a national survey reveals.

The survey also points up a need for more contemporary Christmas material for jukebox programmers near campuses where young people just do not play traditional Christmas fare, programmers said.

"I wanted to buy 'Christmas in My Hometown' by Charley Pride and 'Merry Christmas Darling' by the Carpenters in heavy quantity last fall," said Bill Bush, Peoria, Ill., programmer for Les Montooth Phonograph Service. "The samples of these two songs simply arrived too late and we just hope we can get them this year."

At the time Bush was interviewed, he said he was deciding on Christmas product and would start programming it on the street Nov. 29.

New Orleans programmer Henry Holzenthal of TAC Amusement said he was disappointed on deliveries of Aretha Franklin's "Christmas Song" and Otis Redding's "White Christmas" last year and may not reorder them but instead look for something newer.

Holzenthal said TAC will try to get by with six Christmas songs per jukebox but may have to go to eight. Many programmers said they would use five titles. "If it's a club or lounge that does very well, we may put on ten," said Judy Wiedner, programmer at Bird Music Co., Manhattan, Kan.

Several programmers said Christmas standards generate no play near campuses. When told that Melanie has one title available from the title strip company lists, Holzenthal made a quick check to see if he could buy it.

"On our campuses we might get by with something like Charles Brown's 'Please Come Home for Christmas'—some soul number, but that's about it," Holzenthal said.

Mrs. Wiedner said one problem is that college students leave for home Dec. 17. "But I think they just don't like the Christmas songs we find available."

Like several others, she said

Christmas samples come to her in mid-December and far too late. Chattanooga, Tenn. programmer Lloyd Smalley agreed, saying that the Pride sample arrived too late last fall.

Dick Steinberg, Sterling Title Strip, said he serviced one-stops and programmers with strips for

the Carpenters and Pride record Nov. 25, 1970, but according to programmers checked they are by that time largely decided on what they will use, in heavy quantity at least.

Holzenthal said some locations want Christmas product on the boxes Thanksgiving day.

PROGRAMMER'S POTPOURRI

500 Christmas 45's Listed

Title Strip companies are mailing lists of Christmas singles and the following is a selection from nearly 500 titles on hand at Sterling Title Strip. Duplicate titles are listed in case of unavailabilities. The selections will continue next week.

Evergreens: "Rudolph the Red Nosed Reindeer": ABC 10169, Paul Anka; Col. 33165, Gene Autry; Col. 42211, Mitch Miller; Decca 25683, Earl Grant; Decca 27159, Bing Crosby; and Decca 28410, 27803, Guy Lombardo; Hi Fi 5081, Arthur Lyman Group; Hit 901, Bob Russell; Liberty 55289, 54583, Chipmunks; RCA 0172, Spike Jones; RCA 7642 Hugo Winterhalter; Thunderbird 525, Brad Swanson.

"Silent Night": Audio Arts 60004, Casietta George; Col. 42213, Mitch Miller; Col. 43896; Barbra Streisand; Col. 44280, Jerry Vale; Col. 50081, Ken Griffin; Decca 23643, Fred Waring; Decca 23777, Bing Crosby; Hit 902, William Randolph; Paula 317, Ronnie Kole Trio; RCA 0810, Perry Como; RCA 0850, Mario Lanza; Reem 4501, Robert Reems; Rheims 101, Robert Heims; United Artists 1660, Ferrante & Teicher; "Jingle Bell Rock": Cameo 205, Rydel/Checker; Cetron 10021, Bobby Helms; Decca 30513, Bobby Helms; Decca 31687, Brenda Lee; Kapp 85, Helms; Kapp 719, Helms; L'I Darling 0038, Helms; RCA 7971, Chet Atkins.

"Jingle Bells": Capitol 1881, Les Paul; Mary Ford; Col. 42212, Mitch Miller; Col. 43941, Roy Merriwether; Col. 44350, Barbra Streisand; Decca 23281, Crosby/Andrews Sisters; Decca 24142, Ethel Smith; Decca 25703, Earl Grant; Decca 28408, Guy Lombardo; Hit 904, Music City Chorale; King 6189, Bob Kames.

White Christmas: Capitol 2954, Frank Sinatra; Col. 43894, Andy Williams; Col. 44359, Jim Nabors; Decca 23738, Guy Lombardo; Decca 23778, Bing Crosby; Decca 24500, Fred Waring; Decca 28409, Guy Lombardo; Decca 29342, Crosby/Kay/Lee/Stevens; Hit 900, Bob Russell; Kapp 87, Roger Williams; RCA EP250, Three Suns; RCA 0875, Hugo Winterhalter; RCA 8478, Al Hirt.

"The Little Drummer Boy": Col. 43155, 43155, Temple University Choir; Decca 35160, Bert Kaempfert; Dot 16410, Jack Halloran Singers; Kapp 86, Harry Simeone Chorale; Kapp 711, Harry Simeone Chorale; Mercury 72065, Johnny Mathis; RCA 0404, Jose Feliciano; 20th Fox 121, Harry Simeone Chorale; 20th Fox 429, Harry Simeone Chorale; Vanguard 35046, Joan Baez; Viva 622, Midnight String Quartet.

"The Christmas Song": A&M 1001, Herb Alpert; Capitol 2955 and 3561, Nat King Cole; Capitol 3905, Whiting/

Wakely; Capitol 4754, Nat King Cole; Col. 44352, Barbra Streisand; Col. 42210, Mitch Miller; Liberty 55250, Chipmunks; Roulette 4773, Steve Rossi.

"Silver Bells": Capitol 3905, Whiting/Wakely; Capitol 5311, Al Martino; Col. 43846, Percy Faith; Col. 41484, Ray Coniff; Dot 15434, Fontane Sisters; Decca 25703, Earl Grant; Decca 27229, Bing Crosby; Hit 900, Bob Russell; Paramount 0062, Brady Bunch.

Country, Capitol: Ferlin Husky, Christmas Is Holy/Christmas Dream, 2023; Buck Owens, "Christmas Shopping/One of Everything You Got," 2328 and "Santa Looked a Lot Like Daddy/All I Want for Christmas," 5537; Tennessee Ernie Ford, "Little Boy King/Bring a Torch," 2334, "Little Klinder/Jingle-O-The Brownie," 4446 and "The Little Drummer Boy/Sing We Now of Christmas," 5534; Hank Thompson, "I'd Like to Have an Elephant for Christmas/Mr. & Mrs. Santa Claus," 5310 and "Gonna Wrap My Heart in Ribbons/Little Xmas," 5535; Glen Campbell, "There No Place Like Home.../Christmas Is For...," 2336; Margaret Whiting and Jimmy Wakely, "Silver Bells/Christmas Song," 3905; Louvin Bros., "Santa Claus Parade/It's Christmas Time" 4473; Sonny James, "Barefoot Santa Claus/My Christmas Dream," 5733;

(Continued on page 48)

Trucano Details MOA Seminars

CHARLESTON, W. Va.—Music Operators of America (MOA) president-elect John Trucano outlined the association's new program of regional business seminars to West Virginia operators in their convention here recently to enthusiastic response.

About half the businessmen present indicated they would attend one of the four seminars, probably the second, to be held at the Regency Hotel in Atlanta March 3-4.

Trucano, who entered the business as a youthful peanut machine vendor in 1941 (and soon increased his profits measurably by switching his machines from bag to bulk operation), told members of the West Virginia Music and Vending Assn. that many operators are successful, but they're successful by operating out of their back pockets. We hope these seminars will improve performance and profit for the operator.

The seminar series will be conducted by the Center for Continuing Education at Notre Dame Uni-

(Continued on page 48)



NATIONAL OFFICIALS with the Music Operators of America, president John Trucano, left, and Fred Granger, right, congratulate the new president of the West Virginia operators' association, James Kiser.

FLYING PROGRAMMERS?

Granger: 'Jukeboxes on Jets'

By RAY BRACK

CHARLESTON, W. Va. — In the next "five to seven years" many new locations (obviously requiring new programming approaches) will be open to jukeboxes, Music Operators of America (MOA) executive vice president Fred Granger believes. He includes airliners.

Speaking to the West Virginia Music and Vending Association, Granger said that he even considers airliner lounges as ideal jukebox sites. Noting that one airline recently offered big-name live entertainment in its aircraft lounges, Granger said he is contacting airline officials to suggest that they consider placing jukeboxes in their high-altitude lounges.

"Opening up markets is a question of salesmanship," Granger said. "There are many natural salesmen in this business and the industry should have no difficulty in opening up new markets."

Some of the more glamorous new locations, he suggested, might

not be all that profitable. But they should be cultivated, he feels, because of their publicity value.

Granger reported that the status of copyright legislation at the federal level remains the same. The \$8 royalty proposal—long ago endorsed by MOA—remains in committee as Congress debates other aspects of the ponderous copyright revision bill. MOA will vigorously oppose any attempt by Congress to impose add-on fees in addition to the \$8 figure, Granger said. Three such amendments have been proposed.

The national trade association, Granger said, "is in a strong position. And it is as close as you can come to a democratic organization. There are no personality cults—no power cliques."

MOA is gaining a solid reputation, he added, among other national associations. Other trade groups have been calling to seek advice, Granger confided.

LISTS 'HIGH-LOW'

Jukebox Tax Plan

CHARLESTON, W. Va.—Tax assessment of jukeboxes—a headache for operators throughout the country—was fully aired in discussions with state tax officials during the West Virginia Music & Vending Association convention here recently.

Both operators and state authorities expressed satisfaction with the meeting, which resulted in the former offering to provide appraisers with lists of equipment and the latter promising to revise their appraisals on the basis of new data received yearly from operators.

Music Operators of America president John Trucano, a South Dakota operator, sat in on the session and later observed that it was an excellent example of what trade association activity is all about.

"I wish we had the relationship with tax people in my state that these West Virginians have," he said.

The state was represented by James W. Park, supervisor of the West Virginia personal property appraisal division, and Park's able assistant. Park conceded at the outset, responding to several frank complaints from individual operators, that tax assessors in some counties are over-taxing on jukeboxes. He urged operators to appeal what they considered over-assessment, and he explained the proper procedure.

"A lot of you are paying your taxes and griping after you get home," he said.

Some operators had complained that county assessors set high valuations and ignore hard evidence such as bills of sale.

Park and his colleague said the problem will largely be eliminated if operators will supply them annually with lists of machines and valuations. With such information in hand, Park said, the state tax department, which is responsible for appraising personal property values, can do away with the present arbitrary valuation schedule on jukeboxes. This schedule places the value of a 100-play jukebox at \$1,000, a 120-play machine at \$1,200, a 160 at \$1,400, a 200 at \$1,600 and wall boxes at \$40.

All equipment under current state policy is depreciated at an average of 50 percent, and county officials assess at half of assessed value. That means, Park explained, that every 100-play jukebox—new or old—is assessed at a \$250 value figure at a rate of \$3 per \$100 valuation.

This system, operators agreed, favors the operator who routes new equipment over the operator who is nursing old equipment along.

Park pointed out that operators stand to save additional tax dollars by providing precise equipment-value-location information annually because they will no longer be billed for machines that have been removed from service. While a tax card is automatically made out on machines that go into a new location, Park explained, the state has no way of knowing when that machine is removed. Consequently, they go on billing. With precise lists, however, the tax department will pull obsolete equipment cards from the files.

The subject of business journal price lists came up in the discussion. State operators have supplied the tax department with published price lists in the past, but Park said he felt prices compiled by business journals were generally too low. Several operators said they felt the prices were usually high. Operators and tax men agreed that lists supplied by opera-

(Continued on page 48)

BOMAR CLOSE-OUT

Jukebox LP's a Paradox

CHICAGO—Marketers who believe in the jukebox album continue to call for more interest on the part of the record manufacturers. The result: frustration. One of the veteran boosters of jukebox LP's is very disgusted and one of the newest Little LP enthusiasts is delighted.

Oscar (Bucky) Buchman, Redisco one-stop, Baltimore, is offering 75 to 100 titles of albums on his 7-in. Bomar Label at 25 cents

each in quantities of 100 per title. Said Buchman: "The jukebox manufacturers (hardware people) are absolutely right when they say Little LP's properly merchandised will increase jukebox revenue. The problem is with the attitude of the record manufacturers. We cannot get the right material when we need it and there is no return authorization."

Richard Prutting, head of Little LP's Unlimited, Northfield, Ill., however, has just released eight more albums bringing his total to 70 titles. One of his points is that big selling artists now do not want to release singles. "My LP's are one answer to the no single and long single problem" Prutting's newest release also offers such artists as Cat Stevens, Three Dog Night Lee Michaels, Grass Roots, which with others, for the first time allow jukebox programmers to place 10 albums (a natural tier) on campus jukeboxes.

Bernie ("Y") Yudkowsky of Gold-Mor Dist., Englewood, N.J., is another jukebox album producer equally as enthusiastic. Meanwhile, Buchman said his Bomar label will remain active as he watched developments.

'NO MESSAGES'

CHICAGO — Programmers surveyed on Christmas singles report that product must meet certain needs for use on jukeboxes. Lynn Anderson's new "Ding-A-Ling the Christmas Bell" contains a plug for Christmas seals, one programmer said. "Generally, we find any kind of message lyrics, no matter how valid or worthwhile, hurts jukebox acceptance." He suggested Columbia edit a special jukebox version of the record and said as is he will not program it.

Coin Machine World

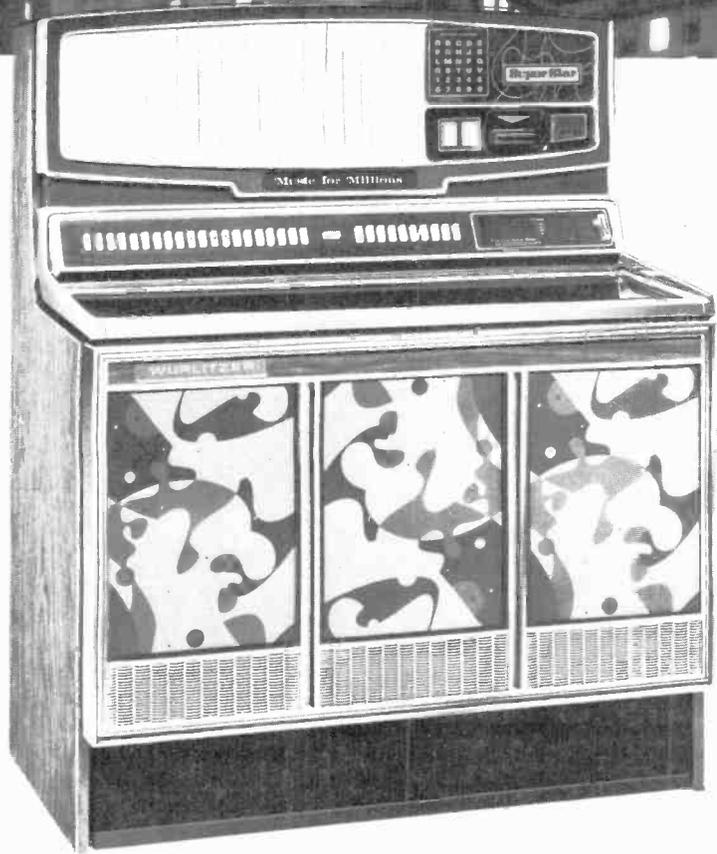
W. VA. ASSN.

James Kiser, operator of K&K Music Co. in Beckley, W. Va., was elected president of the West Virginia Music & Vending Association at its annual convention here Nov. 4-6.

Kiser succeeds M. Lee Hayhurst, owner of Central West Virginia Vending, Inc., Buckhannon, W. Va. Other officers elected were James Stevens, first vice president; Ronnie DeHaven, second vice president; Leoma Ballard, treasurer; Al Bloom, sergeant-at-arms and Marie A. Coffman, secretary.

Elected to the board of directors, expanded during the convention to include two additional members, were J.C. Hunt, W.F. Cruze, E.M. Oliver, Joe Dobkin, James K. Hutzler, Shelton Price, James Orum, Harry Miller, A.M. Springer, William N. Anderson, Andrew Kniska, Jerry Derrick, E.R. Wallace, Chris Ballard, Pat Sagace and Hayhurst.

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Trucano Details MOA Seminars

• Continued from page 46

versity under contract to MOA. The first will be held at the Notre Dame campus at South Bend, Ind. Feb. 4-5, 1972.

In preparation for the seminars, Trucano said, Notre Dame professors are conferring with South Bend area operators, "and even riding around with their route-

Jukebox Tax

• Continued from page 46

tors themselves would be most accurate.

Park said also he hopes to contact the four major domestic jukebox manufacturers for latest pricing information.

men." This type of first-hand exposure to the business, Trucano assured his listeners, will mean that the seminars will deal with industry problems realistically. "There won't be some professor up there with a string of degrees talking theory," the Deadwood, S.D. operator said.

Other seminars, restricted to MOA members, will be held at the Sands Hotel in Las Vegas, Nev. on March 24-25 and at the New York Hilton in New York City April 21-22.

"We want to bring MOA to the operators," said Trucano, who initiated the seminar project. "There are many operators who never attend the convention in Chicago."

While any MOA member may attend the seminar of his choice, Trucano said, each meeting will be limited to 100 participants.

The initial series of seminars will deal with basic accounting methods, personnel problems, opening new markets for jukeboxes and other equipment and security problems. The latter topic will be handled by Bos Curtis, security

advisor for MOA and the National Automatic Merchandising Association.

Format for each seminar will provide for lectures in the mornings and workshops in the afternoons during which the experts will deal with individual operator problems in small groups.

Trucano said that manufacturer and distributor members of MOA are also welcome at the seminars.

"I'm not going to hard sell this program," Trucano added. "I feel we need it. I feel I need it. The man who says he knows it all is a fool."

Expenses incurred in attending the seminars are tax deductible, Trucano added.

Trucano's expanding operation is the Black Hills Novelty Co. He was recently named vice chairman of the South Dakota industrial expansion committee and has been a director and officer in state and national trade associations for over 10 years.

MOA's business seminar service will continue beyond 1972, Trucano said, with new business topics dealt with.

Programmers Potpourri

• Continued from page 46

Columbia: Jimmy Boyd, "I Saw Mommy Kissing Santa Claus/Jingle Bells/Santa Is Coming," B2611; "Thumberlina/I Saw Mommy Kissing Santa Claus," 39871 and "I Saw Mommy . . . /Santa Claus," 50078; Johnny Cash, "Little Drummer Boy/I'll Remember You," 41481; Jimmy Dean, "Yes, Patricia There Is a Santa Claus/Blue Christmas," 43457; Stonewall Jackson, "Mommy, Look Santa Is Crying/Blue Christmas," 53917; Ray Price, "Happy Birthday to Our Lord/Jingle Bells," 45046; Lynn Anderson, "Ding-a-Ling the Christmas Bell/Don't Wish Me . . .," 45251.

Decca: Ernest Tubbs, "White Christmas/Blue Christmas," 25758; "Blue Snowflakes/Merry Texas Christmas," 28453; "Lonely Christmas/I'll Be Walkin' the Floor," 29350; "Blue Christmas Tree/Who's Gonna Be Your Santa," 31866; "C-H-R-I-S-T-M-A-S/Christmas Island," 46268 and "White Christmas/Blue Christmas," 46186; Kitty Wells, "Xmas Ain't Xmas Anymore/Dasher . . .," 31441 and "White Christmas/There Won't Be Any Trees This Year," 32604; Red Foley, "From Our House to Your House/Is There Really . . .," 32063; "Here Comes Santa Claus/Our Christmas Waltz," 46185 and "Frosty the Snowman/Rudolph the Red Nosed Reindeer," 46267; Jimmie Davis, "It's Christmas Time/Go Tell It to the Mountain," 31686 and "Take Me Back to Babyland/Forgive Me Santa," 32062; Webb Pierce, "Christmas at Home/Sweet Memories," 31867; Loretta Lynn, "To Heck With Ole Santa Claus/It Won't Seem Like . . .," 32043; Bill Anderson, "Po, Folks Christmas/Christmas Times A-Comin'," 32417; Bill Monroe, "Christmas Times A-Comin'/The First Whippoorwill," 46386.

Epic: Tammy Wynette, "One Happy Christmas/We Must Be Having One," 10690; Mercury: Jerry Lee Lewis, "I

Can't Have a Merry Christmas/In Loving . . .," 73155; MGM: Johnny Tillotson, "Christmas Country Style/Xmas Is Best of All," 13633; Paula: Nat Stuckey, "Blue Christmas/How Can Christmas Be Merry?" 288.

RCA: Chet Atkins, "Jingle-Bell Rock/Jingle Bells," 0883; Jim Reeves, "An Old Christmas Card/Senor Santa Claus," 0884; and "Snow Flake/Take My Hand Precious Lord," 0885; Eddy Arnold, "Xmas Can't Be Far Away/I'm Your Private Santa," 5905; Chet Atkins, "Jingle Bell Rock/Jingle Bells," 7971; Jim Reeves, "An Old Christmas Card/Senor Santa Claus," 8252; Jim Reeves, "Snow Flakes/Take My Hand Precious Lord," 8719; Eddy Arnold, "The First Word/The Angel & the Stranger," 9027; Hank Snow, "The Christmas Cannonball/God Is My Santa . . .," 9030; Eddy Arnold, "The World of Ours/Jolly Old St. Nicholas," 9387; Charley Pride, "They Stood in Silent Prayer/Wings of a Dove," 9777; Willie Nelson, "Pretty Paper/What a Merry Christmas This Could Be," 9931; Danny Davis, "Silent Night/Jingling Brass," 9936; Charley Pride, "Christmas in My Home Town/Santa & the Kids," 9933; George Hamilton IV, "Natividad, the Little Grave," 9937.

United Artists: Bobby Goldsboro, "Look Around You (It's Christmas)/A Christmas Wish," 50470.

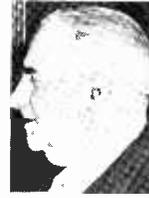
Soul & Jazz. ABC: Impressions, "Amen/Long, Long Winter," 10602; Aladdin: Charles Brown, "Merry Christmas Baby/Black Night," 3348; Amsterdam: Louis Armstrong, "Here Is My Heart For Christmas/His Father Wore . . .," 85017; Apollo: Mahalia Jackson, "Silent Night/The Lords' Prayer," 750; Atco: King Curtis, "The Christmas Song/What Are You Doing New Years Eve?" 6630; Otis Redding, "White Christmas/Merry Christmas Baby," 6631; Donny Hathaway, "This Christmas/ Be There," 6799.

What's Playing?

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

Buchanan, Mich.; Easy Listening Location

Frank Fabiano, programmer,
Fabiano Amusement Co.



Current releases:
"Theme From 'Shaft,'" Isaac Hayes, Enterprise 9038;
"Gypsies, Tramps & Thieves," Cher, Kapp 2146;
"Till," Tom Jones, Parrot 40007;
"Do I Love You," Paul Anka, Buddah 252.

Chattanooga, Tenn.; Soul Location

Lloyd Smalley, programmer,
Chattanooga Coin Machine Co.



Current releases:
"I'm a Greedy Man—Pt. 1," James Brown, Polydor 14100;
"Have You See Her," Chi-Lites, Brunswick 55462;
"Theme From 'Shaft,'" Isaac Hayes, Enterprise 9038.

Manhattan, Kan.; Campus Location

Judy Wiedner, programmer,
Bird Music Co.



Current releases:
"Imagine," John Lennon Plastic Ono Band, Apple 1840;
"All I Ever Need Is You," Sonny & Cher, Kapp 2151;
"Old Fashioned Love," Three Dog Night, Dunhill 4294;
"Friends With You," John Denver, RCA 0567;
"Summer of '42," Peter Nero, Columbia 45339.

Manhattan, Kan.; Country Location

A. L. Ptacek, operator;
Judy Wiedner, programmer;
Bird Music Co.



Current releases:
"Never Ending Song of Love," Dickie Lee, RCA 1013;
"Love of the Common People," Lynn Anderson, Chart 5146;
"I've Got a Happy Heart," Susan Raye, Capitol 3209.

New Orleans; Soul Location

John Elms Jr., operator;
Henry Holzenthal, programmer;
TAC Amusement Co.



Current releases:
"Drowning in a Sea of Love," Joe Simon, Spring 120;
"Everybody Knows About My Good Thing," Johnny Taylor, Ronn 55;
"Rock Steady," Aretha Franklin, Atlantic 2838.

New Orleans; Young Adult/Campus Location

Lawrence LeGarde, operator;
Henry Holzenthal, programmer;
TAC Amusement Co.



Current releases:
"Let Me Be the One," Cathy Carlson, DCP 104;
"Old Fashioned Love Song," Three Dog Night, Dunhill 4294;
"Blue Bayou," Danny Davis & Nashville Brass, RCA 0560.
Top pick:
"Sour Suite," "Guess Who, RCA 0578.

Norfolk, Va.; Teen Location

Henry C. Pope, programmer,
A-Musements, Inc.

Current releases:
"Easy Loving," Freddie Hart, Capitol 3115;
"Gypsies, Tramps & Thieves," Cher, Kapp 2146;
"Maggie May," Ron Stewart, Mercury 73224.
Oldies:
"Rapper";
"Devil With a Blue Dress."

Peoria, Ill.; Pop Location

Bill Bush, programmer,
Les Montooth Phonograph Co.



"Easy Loving," Freddie Hart, Capitol 3115;
"Superstar," Carpenters, AGM 1289;
"Stagger Lee," Tommy Roe, ABC 11307;
"Go Away Little Girl," Donny Osmond, MGM 14285;
"Questions 67 & 68," Chicago, Columbia 45467;
"Charity Ball," Fanny, Reprise 1033;
"Absolutely Right," Five Man Electrical Band, Lionel 3220;
"Two Divided by Love," Grass Roots, Dunhill 4289;
"Wild Night," Van Morrison, Warner Bros. 7518;
"What Are You Doing Sunday?," Dawn, Bell 141;
"Everybody's Everything," Santana, Columbia 45472.

Current releases:
"Kiss an Angel Good Morning," Charley Pride, RCA 0550;
"Gypsies, Tramps & Thieves," Cher, Kapp 2146;
"Yo-Yo," Osmonds, MGM 14295;
"The Night They Drove Old Dixie Down," Joan Baez, Vanguard 35138;

Seattle; Soul Location

Odell Lovre, programmer,
Hit Parade Music Co.



Current releases:
"Family Affair," Sly & Family Stone, Epic 10805;
"Respect Yourself," Staple Singers, Stax 0104;
"Theme From 'Shaft,'" Isaac Hayes, Enterprise 9038.
Oldies:
"The Thrill Is Gone," B. B. King, ABC 1449;
"My Way," Brook Benton, CL 44072.

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Rain-Bo Ball Gum, 5550 per ctn. 9.40
Rain-Bo Ball Gum, 4350 per ctn. 9.50
Rain-Bo Ball Gum, 3350 per ctn. 9.50
Maltettes, 2400 per carton 8.65
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BOARD OF DIRECTORS elected during the recent convention of the West Virginia Music & Vending Assn. in Charleston, W. Va. (top). Ronnie Dove entertained a record-size crowd at the banquet.







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An Emerging Creative Force

By RAFAEL REVERT

The Spanish record industry whose development and evolution had been slowed up in the mid-60's, has enjoyed an accelerated growth rate since then. This growth reached a peak in 1969 and has since leveled out at slightly lower mark—a trend which has been maintained in the first months of 1971.

One reason for this decline is undoubtedly the multiplication of record production and distribution companies—currently numbering 33—and the resulting fierce competition which often has a destructive effect. The competition, in fact, produces an inflationary situation—particularly in the matter of talent costs.

With a monthly average of 300 new releases and 80 percent of these releases achieving an average sale of about 2,000 copies, the vast majority of product fails to cover its cost of production.

It is reckoned that, to cover costs, a record needs to sell 8,000 copies and the shortfall suffered by 80 percent of the production just cannot be compensated by the better sales of the other 20 percent. The fact is that only in exceptional cases is a sale above 50,000 copies ever achieved.

The sales decline has been most severe in classical records which, contrary to the general wish of the industry, do not benefit from any tax relief as cultural items—unlike books. Classical sales, once 10 percent of the market, have over the last few years slumped to a mere 3 percent.

Any hopes of a new boom in record sales are somewhat dampened by the rather static state of phonograph

sales. Recent statistics show that about 1.5 million Spanish homes have record players and annual sales of record-playing equipment are running at 200,000 units. However, informed estimates suggest that there will be no change in this annual increment of 200,000 over the next four years; part of this stagnation, it is true, will be attributable to competition from cassette-playing equipment.

The number of cassette players in use in Spain in 1969 was relatively insignificant but it is reliably estimated that by 1975 there will be 1.2 million, compared with 2.65 million record players.

Record sales are now predicted to show a gain of between 6 and 8 percent over the next few years but probably fewer than 25 percent of all releases will pass the 2,000 sales mark.

Sales Outlets

Although Spain has about 1,700 shops selling records, the vast majority of these do not handle records exclusively. There are only about 25 to 30 major record dealers and these are primarily concentrated in Madrid and Barcelona. These shops, plus department stores, by use of aggressive promotion, are expanding their business; whereas the small shops are tending to see a decline in their record sales.

Sales through other outlets, such as clubs and premium offers are very small, largely due to the difficulty in obtaining suitable repertoire at a reasonable price.

Continued on page S-12

The Minority Ethnic Groups in Spain

By JOSE RAMON PADRO

In Spain, in addition to the Castilian language, there are three other tongues, spoken by minority groups. These are Catalan (spoken in the northeastern part of Spain; Barcelona, Gerona and in general along the Mediterranean coast down to Alicante, including the Balearic Island); Basque (spoken along the northern coast of Spain, San Sebastian, Bilbao, etc.), and Galician (spoken in the northwestern part of Spain, Vigo, La Coruna and along the Atlantic Coast down to the Portuguese border).

Around these three languages, a whole phonographic industry has developed and in some cases its product achieves nationwide success.

Catalan Song

The first major landmark on the Catalan recording scene was the founding of the Edigsa record company in 1961. At the same time there emerged a group of singers calling themselves Els Setzes Jutges (the Sixteen Judges) who achieved considerable success.

The Catalan song also gained increasing recognition through the work of two artists—Raimon and Juan Manuel Serrat. The first achieved national renown when, along with Salome, he won the Mediterranean Song Festival with "S'en va anar" in September 1963. It was the first time that a Catalan song had won an international contest.

Juan Manuel Serrat, for his part, has popularized his songs in Catalan throughout Spain. And once the Catalan language had made its mark in popular music on a national level, Serrat began to record in other languages and in 1968 was chosen to represent Spain in the Eurovision Song Contest. However, he did not appear in the end because he wanted to sing in Catalan and the authorities insisted that the song had to be sung in Castilian.

In March 1965, the Concentric record company—the second firm to devote itself exclusively to Catalan production—was founded. At this time a certain number of national companies, such as Hispavox, Movieplay, Columbia Espanola and Odeon, were beginning to produce Catalan recordings.

Finally in March 1969, a third Catalan record company—Als 4 Vents—was founded.

Numerous artists are recording in Catalan today and although there are idiomatic differences, creating problems outside the Catalan regions, the average sale of singles is in the region of 3,000 and a big hit can go as high as 50,000.

Basque Song

The Basque country has also produced its own artists and songs although, since the language is entirely different from the other Spanish languages, the spread of this music is much more restricted.

The songs, however, have sparked a powerful revival of the use of the Basque language which, for the last two years, has been most pronounced. At first Basque tastes were partially catered for by the Catalan record companies, but today two Basque firms—Cinsa and Hegosa—are largely responsible for Basque production. Their product is augmented from time to time by records produced by the major companies. Major

Continued on page S-8

SHARE OF MARKET

Based on a consensus of estimates supplied by the various record companies, the share-of-market table for Spain is:

| | |
|-----------------|-------------|
| EMI | 16 percent |
| Hispavox | 14 percent |
| Philips/Polydor | 12 percent |
| RCA | 12 percent |
| Columbia | 10 percent |
| CBS | 8 percent |
| Belter | 8 percent |
| Movieplay | 6 percent |
| Zafiro | 4 percent |
| Ariola | 4 percent |
| Others | 6 percent |
| | 100 percent |

SPANISH MUSIC INDUSTRY SIZE OF COMPANIES

LARGE COMPANIES

WITH MORE THAN 100 EMPLOYEES 8

MEDIUM COMPANIES

WITH 25 TO 100 EMPLOYEES 8

SMALL COMPANIES

WITH UP TO 25 EMPLOYEES 17

TOTAL 33

| | Unit | 1965 | 1966 | 1967 | 1968 | 1969 | 1970 | 1971 | 1972 | 1973 | 1974 | 1975 |
|------------------------------------|---------------------|--------|--------|---------------|--------|--------|--------|--------|--------|--------|--------|--------|
| Total Population | Thousand of persons | 31.604 | 31.967 | 32.291 | 32.621 | 32.949 | 33.290 | | | | | |
| Per capita income | \$ US | | 567 | 617 | 677 | 738 | | | | | | |
| Number of homes | Thousand of homes | 7.901 | 7.992 | 8.073 | 8.155 | 8.237 | 8.323 | | | | | |
| Number of record players | Thousand of units | 815 | 963 | 1.125 | 1.296 | 1.467 | 1.650 | 1.850 | 2.050 | 2.250 | 2.450 | 2.650 |
| Number of musicassette reproducers | Thousand of units | — | — | — | 80 | 170 | 300 | 480 | 680 | 880 | 1.040 | 1.200 |
| Records manufactured (1) | Thousand of copies | 10.558 | 12.181 | 13.162 | 15.437 | 17.797 | 17.850 | 19.200 | 20.700 | 22.000 | 23.300 | 24.700 |
| Musicassettes manufactured | Thousand of copies | — | — | (Importation) | 74 | 288 | 700 | 750 | 900 | 1.000 | 1.150 | 1.350 |

(1) Included in these figures in addition to the records sold through the normal sales channels are those records which make up the stock of the companies and those which, due to their becoming rapidly obsolete, are destroyed.

Ten Questions For the Spanish Music Industry

1. What is your view of the music industry in Spain for the 1971/72 season. Is there likely to be an increase in sales and, if so by how much?

Alain Milhaud, Compania Fonografica Espanola S.A. In the last few months there has been something of a crisis in the Spanish music market, which is a reflection of the general economic situation in the country. To halt the inflation, the Government has had to restrict credit and this has had an effect on all business enterprises.

My estimate of the increase in sales for this year is between 7 and 10 percent.

Manuel Lopez Quiroga, Ediciones Quiroga: My guess is that sales will increase by about 20 percent.

Francisco Roses, Discos Belter S.A.: Our view is that the Spanish industry will maintain its present rate of growth through 1971/72.

Alberto Serra Pujol, Ariola-Eurodisc S.A.: We feel that sales will not show any increase during 1971-72 but will remain at the same level.

Arturo Mas Aguado, Ekipo: The Spanish music industry is evolving continuously and year after year the volume of business increases. It is therefore to be expected that the next year will show a sales increase of between 15 and 20 percent.

Augusto Alguero, Canciones del Mundo: We feel that in the next year we shall do well to maintain the present sales figures.

Pierre Maget, Compania del Gramofono-Odeon S.A.E. (EMI): The last months of 1970 and the first months of the current year showed a certain sluggishness in business. However, there is already a noticeable increase in sales and we foresee for 1971/72 an average increase of some 10 percent.

2. What, in your view, is the biggest single problem facing the industry today; and what is the best way in which this problem can be solved?

Milhaud: The main problem is that too many records are produced; they overwhelm not only the market but also the capacity of the radio programmes. An average of 300 records are released each month and only four of five singles can achieve hit status. There is a very marked sales difference between the No. 1 record and the No. 10 record in the Spanish chart. The only possible solution of this problem is a sensible reduction in the number of new records produced and a very careful and considered production of local material.



Arturo Mas Aguado, General Manager, Ekipo, Barcelona

Quiroga: Pirate tapes are the biggest problem and the only solution is joint action by the record industry and the S.G.A.E. (the performing right society).

Roses: The most worrying problem at present is piracy and it is going to prove very difficult to solve. How-

ever, we can overcome it if there is a spirit of unity among all members of the industry.

Pujol: The biggest problem is the excess of material produced and there is no easy solution.

Aguado: The major problem is the simple commercial one of having a demand for records which is inferior to the supply. The best way of solving this problem is by concerted industry action; but whereas many companies are prepared to work together, there are always some which remain outside the circle of general agreement.

Alguero: A saturated market is the problem—and the only answer is a much greater selectivity.

Maget: Too many records are released. The market can only absorb about 13,000,000 records a year and this means that there are also too many record companies competing for a slice of what is after all a smallish cake.

3. How do you see the future of the tape cassette and cartridge market in Spain and what factors are important to its continuing development?

Milhaud: The tape cassette market is developing in Spain possibly to the detriment of record sales since young people, instead of buying records, are recording them on cassette from the records themselves or from the radio. These cassettes are then passed on and re-recorded onto other cassettes, and so on. The great advantage of cassettes is their portability—making it possible for young people to listen to music of their choice anywhere they please. The problem is that the majority of people in Spain are not yet in a position to own both a record player and a cassette player.

Quiroga: There is a steady increase but in order for greater expansion to occur the prices of cassettes and cartridges must be reduced.

Roses: The cassette market should increase slightly in the future but the cartridge market is still in its infancy. Neither will evolve very rapidly until the price of the equipment comes down.

Pujol: We believe the cassette and cartridge market has a big potential in Spain because the system is easy to operate.

Aguado: The tape market will develop principally through cassettes, then cartridges, then open reel—in order of importance. But the development will be relatively slow because the cost of playing equipment is high in relation to the purchasing power of the Spanish people. I think the cartridge market will be limited to people owning cars of a certain category; the majority of car users will favor the cassette system—but I don't think there will be much development of home use in either system.

Alguero: I see a slight increase—although I feel we will do well to maintain present sales level. The picture will only improve substantially when the cost of playing equipment is reduced.

Maget: It is still too early to talk about cartridges in Spain. The existing cartridge players are very scarce and sell at a high price. There is not yet sufficient repertoire available and the price of the cartridge—because of the small demand—is too high. It is the chicken and egg problem whose only solution is close co-operation between hardware and software producers. The cassette market is already well established and is developing normally. It has a promising future.

4. What do you feel about the promotional facilities—radio, TV, pop music papers etc.—in Spain?

Milhaud: As in all other countries, the most powerful promotional medium in Spain is television, with radio taking second place and pop papers third. However promotion through TV can be damaging because of poor programmes and the lack of competence in broadcasting live music shows. This is why most artists and record companies insist on mimed performances—which are not so satisfactory from an artist's point of view. There is a general lack of co-operation between television and the music industry and sometimes a record company will advertise an appearance by one of its artists on a TV programme only to find the programme subsequently cancelled.

Radio is much more favorably disposed towards the music industry, but the multiplicity of hit parades and the great discrepancies among them creates a confusion which certainly does not help the record industry. With the growing development of FM radio and more spe-



Pierre Maget, General Manager, Compania del Gramofono Odeon S.A.E.

cialized programmes the record industry should benefit. Certainly with so many radio stations the record companies have many opportunities to get airplay—though, on the other hand, covering them all requires a great deal of work and time.

The music papers probably do not have a direct promotional effect as far as record sales are concerned but in a general way they create interest in the pop world.

Quiroga: All these means of promotion are indispensable as far as creating hit material is concerned.

Roses: The press pays some attention to musical matters and the radio is a good means of promotion—although every day it becomes more and more difficult because of excessive production. The lack of musical programmes on television means that this medium plays only a small part in the promotion of record sales.

Pujol: The radio is by far the most effective promotional medium. Music magazines do not have a wide circulation and Spanish television affords very few facilities for the promotion of recording artists.

Aguado: Promotional ideas and techniques have not yet been fully developed in Spain. Certainly the radio is effective but there is a strong tendency for disk jockeys to play any material that comes from abroad—particularly America and England. This makes it hard for producers of national artists. There is an order from the Government requiring radio stations to play a certain quota of national product, but in general this is not being observed.

Alguero: I think the promotional media in Spain are all effective.

Maget: Promotional facilities in Spain are extremely profuse. As far as radio is concerned, there are hundreds of stations and very few programmes are networked. With regard to television, although musical programmes are among the most popular, these are unfortunately very few in number.

5. What are your views on the future of Spanish songwriters and artists in terms both of national and international potential?

Milhaud: There are potentially good young composers and songwriters in Spain, as well as artists capable of having success not only here but internationally. Many of them have evolved from groups although their potential is not always realized because of a lack of vision on the part of their producers.

Quiroga: I think the future in this respect is very encouraging. Many Spanish songs are making a considerable impact both locally and internationally today.

Roses: At the moment we are going through a transitional period but we are sure that their possibilities will rapidly increase, particularly in Latin America.

Pujol: Spain, little by little, is producing increasingly better singers and songwriters. Because of their background they sometimes have problems in adapting their music to another style and most of them prefer to follow their own natural idiom. I think in the near future they will be appreciated on a world-wide basis for their experience and quality.

Aguado: It is obvious that our current songwriters and performers are somewhat ignored by the countries with the biggest phonographic markets—USA, Britain, Japan. But it is also certain that, gradually, the songs and performers are winning widespread popular acceptance.

Continued on page S-4

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Ten Questions For the Spanish Music Industry

Continued from page S-2

Some Spanish artists today enjoy worldwide success—something that would not have been imagined five years ago.

I think the development of artists and writers runs parallel to the development of the industry as a whole. We all know the great influence Spanish productions are having in Latin America. This may be the way to approach other countries in the not too distant future. **Alguero:** I think Spanish artists and songwriters are currently in a strong ascendant position both in national and international terms.

Maget: Spanish artists and songwriters are increasingly establishing themselves thanks to the continually improving quality of songs and performances. Although the normal overseas outlets have been and will continue to be the Latin American countries, other markets are currently being opened up as is demonstrated by the widespread success achieved by such artists as Los Diablos.

6. How important are music festivals in developing the Spanish music market?

Milhaud: I have long since ceased to believe in the efficacy of music festivals as a means of developing the record industry—due largely to generally bad organization, lack of valid criteria involved in the selection of songs—resulting in a total lack of interest in the songs—and, on occasions, the unsatisfactoriness of some of the voting systems which have sometimes given rise to public scandals. With very few exceptions, songs that win festivals never become hit records.

Quiroga: They may be important but, in my view, if they were stopped altogether they would not be missed.

Roses: At the present time they have very little importance.

Pujol: They held little interest for the record industry since there are too many of them and each suffers from inadequate promotion.

Aguado: Festivals vary in importance. There are some which only merit one line in the newspapers. Others benefit from much more publicity and promotion. Festivals are probably important for the development of the artistic and commercial facets of the industry. They acquaint the public with new songs and talents and create new idols, some of whom may become big record sellers.

Alguero: Festivals have value in that they create an atmosphere of interest in popular music and have a promotional value for the music industry.

Maget: Music festivals in Spain have lost almost all of their importance in recent years as far as helping develop the music market is concerned. There are several reasons for this—the incredible multiplicity of festivals in the country over the last few years with the consequent loss of quality and interest; the disinclination of leading artists to participate; the generally low quality of songs entered; and the lack of interest shown by television in broadcasting the events.

7. What are the specific plans of your company for the 1971/72 season?

Milhaud: We will concentrate on producing material for international exploitation.

Quiroga: Without disregarding light music, we plan to give greater emphasis to promoting Spanish contemporary symphonic music.

Roses: Our plans are to maintain the traditional lines of our company while, at the same time, creating new labels which will enable us to develop pop music production.

Pujol: To achieve a 10 percent share of the national market and to break into the most important markets of the world.

Aguado: Our plans are to consolidate our position as a 100 percent Spanish company and to expand our sales by all the means at our disposal.

Alguero: To maintain our traditional line.

Maget: Our main objective for the future is to increase the strength of our national repertoire as well as developing our efforts to extend our scope abroad and, in this connection, a company like ours, being part of EMI, the greatest recording organization in the world, is in a privileged position to do so.

8. What is your estimate of the market share of the various record companies? And what percentage of total record sales is represented by classical music, folk music, pop, jazz, etc.?

Milhaud: Due to the impossibility of obtaining full information about Spanish record industry sales, by virtue

of the tax system existing in Spain, it is absolutely technically impossible to give a reply to this question.

Quiroga: The secretary of the Phonographic Industry Federation is best able to answer the first part of the question. As to the second part, our estimate would be Folk/Spanish 40 percent; Pop 48 percent; Classical 10 percent; Jazz 2 percent.

Roses: Because of the special characteristics of the Spanish market, it is impossible to hazard a guess at the market share. We estimate that folk and Spanish music represents 35 percent of the market; pop music 50 percent—and this includes light music; classical music 10 percent; jazz and all other material, 5 percent.

Pujol: Classical music represents around 5 percent of national sales. Folk music about 25 percent—partly because of tourist interest. Jazz music has a very small audience in Spain. Pop music, national and international, represents well over 50 percent of the market.

Aguado: I consider that Odeon, Hispavox and Fonogram are the big three companies in Spain, followed by RCA, Columbia, Belter and Zafiro. Then come Movieplay, Marfer, Ekipo, Discophon, Edigsa, Concentric, Palobal etc. etc.

I have omitted CBS and Ariola-Eurodisc S.A. because these are relatively young Spanish companies. However, having in mind the power of their organizations, it is to be expected that they will soon occupy an important place in the Spanish record industry.

Regarding the markets shares of the various kinds of music. It is difficult to give percentages but pop music is by far the most important.

Alguero: I would estimate that contemporary popular music accounts for 60 percent of total sales.

Maget: We estimate, from information supplied by dealers, that our company occupies first place as far as market share is concerned. However, it is very difficult and hazardous to indicate the share of the other record companies due to the fact that there are not any sort of figures or statistics available in Spain and the figures or percentages that may be given differ very much depending on the source.

The classical market represents some 8 percent, which we regard as too low.

9. What are the tendencies of the record buying public as far as musical taste is concerned?

Milhaud: The record buying public tends in the main to buy the international hits. American influence is considerable, but English productions—with the exception of those by the Beatles, and the Rolling Stones—have tended to lose their impact. A very small sector of the young public is interested in progressive and underground music, but in general the groups are going through a lean period since the public seems to be tired of rhythm and noise and is demanding more sensitivity and melodic content—essentially a positive and welcome trend. There is also a tendency to favor singer-songwriters who write fairly profound and intelligent lyrics.

Quiroga: There is a tendency to give more support to classical music and recordings.

Roses: There is a growing interest in everything that represents the music of today.

Pujol: Spanish tastes are becoming more selective and demanding. Big changes have been introduced in record company production giving their releases a more international flavor.

Aguado: Lacking a high musical culture, the Spanish public tends to be vulnerable to whatever publicity and promotion presents to it as being good. However the main interest continues to be shown in contemporary pop music and in "evergreens." There is also an encouraging tendency by young people to take a greater interest in classical music.

Alguero: Sixty percent of the public are interested in contemporary pop and light music.

Maget: In the past few years there has been a growing interest in Spanish pop music. Where international repertoire is concerned, the market is dominated by British and American product.

10. Is there any significant development in the field of rack jobbing in Spain?

Milhaud: I don't think rack jobbing really exists as yet in Spain.

Roses: There is a rack jobbing organization whose effectiveness is rather uncertain. However I think this sales system will develop significantly within the next two years.

Aguado: There has been no significant development in this field, although the record companies do see the advantages of direct contact with the retailer by servicing outlets direct instead of going through wholesalers. So far, however, rack jobbing is not a viable reality.

Alguero: There have been several trial runs in the rack jobbing field and I understand the first rack jobbing company has started operations now.

Maget: There is no significant development in rack jobbing at this time.

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By ANTONIO CONTRERAS

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Raphael has visited Puerto Rico on five different occasions and has performed in hotels, theatres, open air concerts and TV spectaculars. Serrat, in his only visit so far, performed in a hotel concert and one in the University of Puerto Rico theatre.

Other Spanish recording artists to have performed here in shows and television are: Miguel Alejandro (Hispavox), Luis Aguile (Odeon), Conchita Bautista (Belter,) Mona Bell (Hispavox), Rocio Durcal (Fonogram), Formula V (Fonogram), Gemelos Del Sur (Vergara), Juan Y Junior (Zafiro), Los Payos (Hispavox-Gema), Maria Luisa Guell (Gema), Marisol, (Zafiro), Massiel (Zafiro) and Monica (Columbia Espanola). The Fonogram, Vergara and Zafiro artists have their records pressed locally by Borinquen Records of Puerto Rico.

Old-time recording artists: Sarita Montiel (Hispavox-London-Rico Voz), Juan Legido (RCA), Lola Flores (Belter-Seeco), Carmen Sevilla (Belter-Seeco) all of whom appeared here, will always remain big favorites with the middle-age group. Sarita Montiel holds some kind of international sales record with her album of the songs in her top-grossing film "El Ultimo Couplet."

Other modern Spanish artists that enjoy popularity through their records although they have not visited Puerto Rico so far, are: Los Diablos (Odeon-Crazy Horse), Duo Dinamico (La Voz de su Amo) and Agua-viva (Accion-Capitol), also Miguel Rios (Hispavox-A&M).

Of the musical-show groups we have Los Chavales who have recorded for RCA, Seeco and Tico and who have appeared at our Hilton hotels, always during Christmas time, for the past several years. Another such group is Los Trovadores de Espana (Montilla-N.Y.) recently booked for their annual visit by El San Juan Hotel. This time they will be at the big Club Tropicoro from Aug. 30 till Dec. 22 for their longest booking ever. Los Churumbeles de Espana (RCA) is another such group that has appeared here many times.

By the same token the bonds of musical friendship between Spain and Puerto Rico have become even closer in the field of classical and concert music through such artists from Spain as Maestro Pablo Casals, for many years a resident of Puerto Rico. Casals has recorded for RCA and Columbia among others. In this field, Puerto Rico answers with Maestro Arturo Somohano, founder and conductor-composer of Orquesta Filarmonica de Puerto Rico, who has visited and performed in Spain many times. Maestro Somohano also owns his private recording company, Alcazar, with sales in the U.S. and Latin countries.

Ethnic Groups

Continued from page S-1

Basque artists are Lourdes Iriondo, Mikel Laboa and Benito Lertxundi and among those singing both in Castillian and Basque are Maria Ostiz and Patxi Andion.

However, sales are extremely limited because of the linguistic problem and because of the lack of any nationally popular artists.

After a modest and difficult start made by the group Voces Ceibes (Free Voices)—based on the Catalan Sixteen Judges group—the Galician song has enjoyed a tremendous boom recently and today sells more records nationally than either of the other two ethnic minority groups.

The Galician song has no industry of its own but was originally given record exposure through the Catalan companies. Today Edigsa of Barcelona still distributes the Galician labels, Galaxia and Xistra; but the Galician songs which enjoy the biggest sales are produced in Madrid studios and recorded by such popular artists as Juan Pardo or Andres Do Barro.

Pioneers of the idiom are Xerardo Moscoso, Vicente, Xoan Rubia and Miro—but these are minority group artists whose audience tends to be restricted to intellectuals.

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Spanish Disks Break in Canada

Continued from page S-6

they were the first to demonstrate the readiness of the youth market to listen to classical music. Subsequently many U.S. labels have repackaged classical product and aimed advertising campaigns at young people.

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Creative Force

Continued from page S-1

As in most Western European countries the vast majority of product originating abroad which is sold in Spain is of Anglo-American origin. The proportion is about 70 percent and certainly foreign product dominates both LP and singles charts as a rule.

However, the Spanish industry is confident that Spain is now emerging as a strong creative force internationally with a big potential not only in the Spanish-speaking countries but throughout the world.

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The Role of Radio in The Music Industry

Continued from page S-7

from 80 percent in country districts to 60 percent in the major cities.

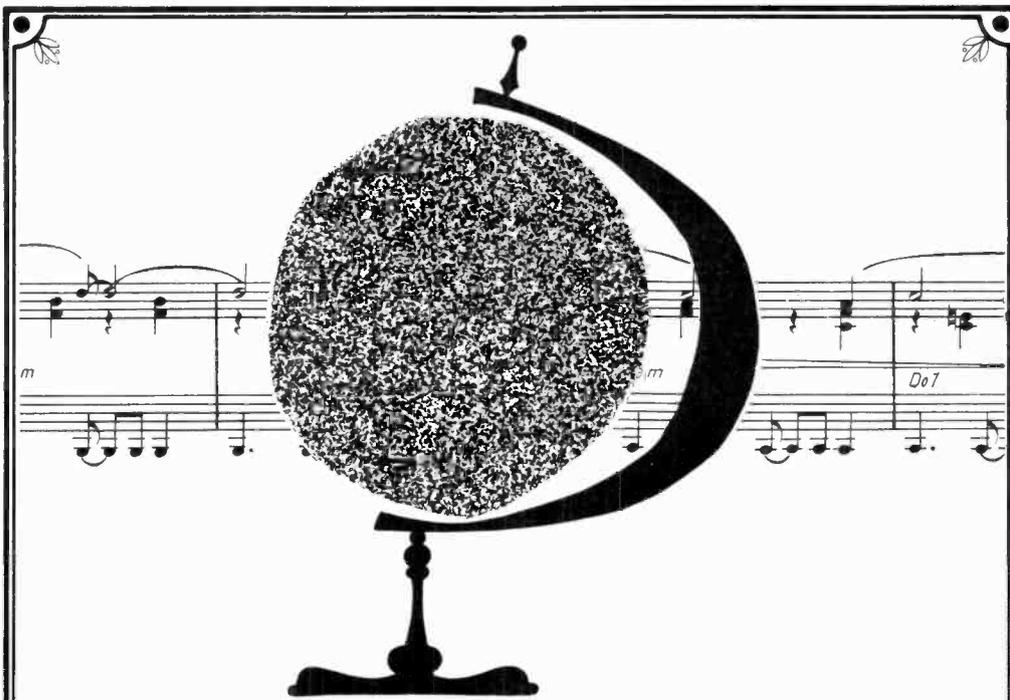
The Cadena network has adopted a Top 40 format for all its FM stations and creates a weekly programming chart based mainly on the newly released records which have been elected by a board of programmers as being those with the highest musical quality and the greatest commercial impact.

The Top 40 are broadcast nationwide on an all-day basis on the FM stations and, in addition, there are weekly Top 40 programmes on all AM stations which run to several hours a week. Cadena features the longest established record sales chart in Spain—inaugurated four years ago—and its LP and single sales ratings are also published in the network's own pop weekly *El Musical* and in *Billboard*.

These activities are co-ordinated in Madrid by a central department within the network which also, through its board of programmers, issues "must" playlists to all disk jockeys, thus ensuring that 100 percent control is maintained over programming on all stations.

With this increasing concentration of power to give a unified programming policy, the record industry has a powerful means of promotion of its best product at its disposal.

This style of programming has certainly boosted audiences with the result that more and more commercial firms are sponsoring music programmes—which is good both for radio and for the record-music industry.



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Spotlight Singles

NUMBER OF
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THIS WEEK
112

LAST WEEK
140

*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

DONNY OSMOND—I KNEW YOU WHEN/ HEY GIRL (2:48/3:05)

(Prod: Rick Hall) (Writers: South/Goffin-King) (Lowery, BMI/Screen Gems-Columbia, BMI)—Two potent sides by the young Osmond to follow his #1 winner, "Go Away Little Girl." With equal potential, both ballads, one penned by Joe South and the other by Carole King and Gerry Goffin, will put him right on top once again. **MGM 14322**

BADFINGER—DAY AFTER DAY (3:02)

(Prod: George Harrison) (Writer: Ham) (Apple, ASCAP)—George Harrison's group, Badfinger, hit it big here last year with "Come and Get It." This driving rock ballad, penned by Pete Ham has it to re-establish then at the top of the chart once again. Flip: "Money" (3:34) (Apple, ASCAP). **Apple 1841**

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

AL GREEN—LET'S STAY TOGETHER (3:15)

(Prod: Willie Mitchell) (Writers: Mitchell-Green-Jackson) (Jec, BMI)—Green's "Tired of Being Alone" put him high on the Hot 100 and soul charts. This funky best blues ballad offers much of the same sales potency. Flip: (No information available). **Hi 2202 (London)**

HAMILTON, JOE FRANK & REYNOLDS— DAISY MAE (2:53)

(Prod: Steve Barri) (Writers: Lambert-Potter) (Trousdale/Soldier, BMI)—Trio follows "Annabella" with more solid rocking material from the pen of Dennis Lambert and Brian Potter and loaded with top 40 potential. Flip: (No information available). **Dunhill 4296**

ISLEY BROTHERS—LAY LADY LAY (3:57)

(Prod: R. Isley-O. Isley-R. Isley) (Writer: Dylan) (Big Sky, ASCAP)—The Dylan number is updated in a smooth blues reading loaded with potential for MOR as well as pop and soul. Flip: (No information available). **T-Neck 933 (Buddah)**

JR. WALKER & THE ALL STARS—WAY BACK HOME (2:58)

(Prod: Johnny Bristol) (Writers: Felder-Bristol-Knight) (Four Knights, BMI)—Follow up to his hit "Take Me Girl I'm Ready" is a vocal updating of the Jazz Crusaders instrumental that made noise last year. Strong entry. Flip: (No information available). **Soul 35090 (Motown)**

BRENDA & THE TABULATIONS—WHY DIDN'T I THINK OF THAT (2:43)

(Prod: Gilda Woods & Van McCoy) (Writers: McCoy-Cobb) (McCoy/One Eye Soul, BMI)—This heavy blues swinger is just the one to put them back in the strong selling bag of "Right On the Tip of My Tongue" for pop and soul. Flip: (No information available). **Top & Bottom 411 (Jamie/Guyden)**

CHASE—SO MANY PEOPLE (2:42)

(Prod: Frank Rand & Bob Destocki) (Writers: Williams-Nichols) (Irving, BMI)—The driving rock ballad penned by Paul Williams and Roger Nichols should put Chase back in their heavy sales bag of "Get It On." Flip: (No information available). **Epic 5-10806 (CBS)**

* NEW SEEKERS—I'D LIKE TO TEACH THE WORLD TO SING (IN PERFECT HARMONY) (2:23)

(Prod: David Mackay) (Writers: Backer-Davis-Cook-Greenaway) (Shada, ASCAP)—The popular TV Coca-Cola commercial is redone lyrically for a strong pop entry and performed by the New Seekers from the commercial. Number already making noise by the Hillside Singers. Flip: "Boom-Town" (4:24) (Yellow Dog, ASCAP). **Elektra 45762**

* DION—SANCTUARY (2:47)

(Prod: Phil Gernhard) (Writer: Holler) (Stonehenge, BMI)—Powerhouse folk rock ballad by Dick Holler is delivered in top form by Dion loaded with Top 40 and MOR potential. This one could prove a left field smash. Flip: "Brand New Morning" (1:55) (Wedge/Fat Zach, BMI). **Warner Bros. 7537**

SHIRELLES—NO SUGAR TONIGHT (2:10)

(Prod: Randy Irwin) (Writer: Bachman) (Dunbar, BMI)—The Guess Who's past hit written by Randy Bachman serves as potent material for the trio's debut on the label. The swinger, with a fresh flavor should hit the Hot 100 and soul chart charts with impact. Flip: "Strange, I Still Love You" (2:26) (Parabut/World War III, BMI). **RCA 48-1019**

PLAYMATES—DAYEYNU (That Would Be Enough For Me) (2:32)

(Prod: Paul Vance, Lee Pockriss 7/8 Phil Kshl) (Writers: Zevin-Badale) (Kahl, BMI)—The hit group of the past makes a strong bid for a commercial chart comeback with this clever, infectious adaptation of a Hebrew classic melody. Flip: "Foundation of Love" (2:33) (Vanlee/Emily, ASCAP). **Bell 45-149**

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

NITE-LITERS—(We've Got To) Pull Together (3:06) (Prod: Fuqua 111 Productions) (Rutri, BMI)—Group hit with impact via "K-Jee" and follow it with a blues swinger loaded with soul potential that will move over pop as well. **RCA 74-0591**

ASHTON, GARDNER, DYKE & CO.—Can You Get It (3:07) (Prod: Tony Ashton) (Writer: Ashton) (Coletta, ASCAP)—The British group hit it here with "Resurrection Shuffle" and follow that with a raucous rocker that offers much of that hit's sales potential. **Capitol 3206**

GENE CHANDLER—Yes, I'm Ready (If I Don't Get To Go) (3:30) (Writers: Record-Gipson) (Julio/Brian, BMI)—Strong blues ballad material penned by Eugene Record is given a strong Chandler reading for both pop and soul charts. **Mercury 73258**

JOY OF COOKING—Closer to the Ground (3:02) (Prod: John Palladino) (Writer: Brown) (Bear Brown, ASCAP)—The "Brownsville" group offer a strong piece of rock material, title tune of their current chart LP. **Capitol 3224**

*** MARY HOPKIN—Water, Paper & Clay (4:03)** (Prod: Tony Visconti) (Writer: Sutcliffe-Sutcliffe) (Cheshire, BMI)—Plaintive folk ballad, penned by Reina and Mike Sutcliffe is delivered beautifully by Mary Hopkin. Much potential here for top 40 and MOR. Flip is also a top reading of Ralph McTell's "Streets of London." **Apple 1843**

*** SOUNDS OF SUNSHINE—Anything Can Happen/Yesterday Keeps Getting In the Way (2:36/2:40)** (Prod: Randy Wood & the Wilder Bros.) (Bon Ton, ASCAP) (Writer: Wilder)—Two equally strong ballad sides from the "Love Means You Never Have To Say You're Sorry" smooth group. Loaded with MOR appeal that should spill over top 40 as well. **Ranwood 913**

EMITT RHODES—Really Wanted You (2:42) (Prod: Emitt Rhodes) (Writer: Rhodes) (Thirty Four, ASCAP)—From his "Mirror" LP comes a strong

rock ballad that offers much the Top 40 selling bag of his earlier hit "Fresh As a Daisy." **Dunhill 4295**

*** JOSE FELICIANO—Daytime Dreams (4:08)** (Prod: Jose Feliciano & Jana Merlyn Feliciano) (Writers: Feliciano-Conley) (J & H, ASCAP)—A cut from his new "That The Spirit Needs" LP is a moving ballad performance that could easily prove a left field smash via MOR and top 40. **RCA 74-0586**

CARROLL O'CONNOR & JEAN STAPLETON as the BUNKERS—Those Were The Days (2:29) (Prod: Shel Kagan) (Writers: Adams-Strouse) (New Tandem, ASCAP)—A cut from the hot "All In the Family" chart LP, is this hilarious duet that should pick up some strong programming. **Atlantic 2847**

JOHN DAVIDSON—Good Times (2:05) (Prod: Snuff Garrett) (Writers: Addrissi-Addrissi) (Blackwood, BMI)—Swinging top 40 commercial sound for Davidson, produced by Snuff Garrett, is this easy beat rock ballad that could bust him through for chart action. **Columbia 4-45486**

*** MARK JAMES—It's No Laughing Matter (3:33)** (Prod: Chips Moman) (Writer: James) (Press, BMI)—The hit composer (Presley, B.J. Thomas, etc.) comes on strong with his own ballad material. Moving performance could hit big via top 40 and MOR. **New Design 1002 (CBS)**

*** JAMES LAST—Music From Across the Way (3:10)** (Prod: James Last) (Writer: Last) (Chappell/Intersong/U.S.A., ASCAP)—Original ballad material is a must for MOR programming that should bring it through for sales and a spill over into top 40. **Polydor 15028**

*** DARA VALLEY—Portofino (2:44)** (Prod: Jack Rael) (Writers: Freedman-Shuman) (Redbridge/Lear, ASCAP)—The Progresso radio jingle is given a top commercial treatment that could easily prove a sleeper and break big via MOR play. **Brunswick 55464**

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

MERLE HAGGARD And the Strangers— CAROLYN (2:31)

(Prod: Earl Ball) (Writer: Collins) (Shade Tree, BMI)—Culled from his current hit LP, by popular demand, Haggard will fast replace his #1 winner, "Daddy Frank," with this moving Tony Collins ballad. Will hit hard and fast and move over pop as well. Flip: "When the Feeling Goes Away" (2:53) (Blue Book, BMI) **Capitol 3222**

FARON YOUNG—IT'S FOUR IN THE MORNING (2:55)

(Prod: Jerry Kennedy) (Writer: Chestnut) (Chesmont, BMI)—Strong Jerry Chestnut ballad material and an equally strong Young performance will put him right back in the Top 40 "Leavin' and Sayin' Goodbye." Flip: "It's Not the Miles" (2:03) (Court of Kings, BMI) **Mercury 73250**

NAT STUCKEY—FORGIVE ME NOW FOR CALLING YOU DARLING (2:27)

(Prod: Jerry Bradley) (Writers: Frazier-Owens) (Blue Crest/Hill & Range Songs, BMI)—Stuckey's "I'm Gonna Act Right" returned him to the teens of the chart. This ballad besuty, penned by Dallas Frazier and Doodle Owens will fast top that recent smash. Top performance and material. Flip: "He's Got the Whole World In His Hands" (2:35) (Chappell, ASCAP) **RCA 74-0590**

ARLENE HARDEN—RUBY GENTRY'S DAUGHTER (2:52)

(Prod: Frank Jones) (Writer: Putman, Jr.) (Green Grass, BMI)—Clever, infectious piece of material from the pen of Curly Putman, Jr. and a strong delivery should top her recent "Congratulations (You Sure Made a Man Out of Him)." Flip: (No information available). **Columbia 4-45489**

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

MAYF NUTTER—The Litterbug Song (2:32) (Blue Book, BMI) **Capitol 3226**

EARL SCRUGGS and the Earl Scruggs Revue—The Brand New Tennessee Waltz (2:54) (Fourth Floor, ASCAP) **Columbia 4-45503**

LESTER FLATT—Kentucky Ridgerunner (2:36) (Combine, BMI) **RCA 74-0589**

CARL BUTLER & PEARL—Temptation Keeps Twistin' Her Arm (2:35) (Peach, SESAC) **Chart 5145**

JERRY KENNEDY—Casey's Last Ride (2:15) (Combine, BMI) **Mercury 73251**

JAY LEE WEBB—The Happiness of Having You (2:28) (Contention, SESAC) **Decca 32887 (RCA)**

DOTTIE RAMBO—Tiny (3:38) **Impact 5120**

OAK RIDGE BOYS—The Flowers Kissed the Shoes (2:54) (Mydob, BMI) **Impact 5119**

DICK O'LEARY—The Wintertime (2:37) (Blue Echo, ASCAP) **Country Showcase America 108**

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

AL GREER—LET'S STAY TOGETHER (See Pop Pick)

ISLEY BROTHERS—LAY LADY LAY (See Pop Pick)

**JR. WALKER & THE ALL STARS—
WAY BACK HOME (See Pop Pick)**

**BRENDA & THE TABULATIONS—WHY DIDN'T I
THINK OF THAT (See Pop Pick)**

SHIRELLES—NO SUGAR TONIGHT (See Pop Pick)

**NITE-LITERS—(WE'VE GOT TO) PULL TOGETHER
(See Pop Pick)**

**GENE CHANDLER—YES I'M READY
(If I Don't Get To Go) (See Pop Pick)**

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

PEGGY SCOTT & JOJO BENSON—I Can't Say No (3:05) (Moonsong, BMI) **Atco 6843**

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CBS-France Moves Into Campus Mart

PARIS—CBS-France is launching the first major attack by an individual record company on the hitherto untapped university campus scene. This year there are 708,000 students in France, a massive increase of 142,000 on the previous year.

The CBS campaign, called College Promotion and conceived by Christian Deffes, will open at the university centers of Paris, Lille, Bordeaux and Aix-Marseille, the latter alone involving 12,000 students. It will eventually spread to France's other major college cities.

Under the promotion—headed by Jean-Michel Garnier, formerly with Europe No. 1 radio—CBS will send new releases and promotion material to paid student representatives in each center, who will liaise closely with local record retailers. The representatives themselves, however, will not sell CBS product.

Paris will then co-ordinate twice-monthly visits to each center of a mobile discotheque, to be called Club 33-45, and will also organize personal performances by international group artists. Entry fee to these concerts will not exceed \$2.

First expected is Redbone, who will appear later this year at the Paris Olympia and then is scheduled to visit the three regional campuses. Deffes said the promotion should be in a position to take in all of France's 12 university regional centers within a year's time.

The move is the first step in filling a near total void in French university activities. Few colleges have fully-equipped theaters, and the only hall where regular concerts take place, promoted by an

Germany Sets Euro Entrants

BERLIN—In order to select the West German representatives for the final of next year's Eurovision Song Contest, to be held in Blackpool, England, the joint German Television ARD will present nine solo singers and three duos on a special TV program, transmitted from Berlin, on Feb. 26.

Artists having been chosen to appear on this program include: Ilan and Ilanit (Ariola), Su Kramer (Teldec), Marion (Kinney), Olivia Molina (Electrola), Edina Pop (Philips), Mary Roos (CBS), Sandra (BASF), Peter Horton (Polydor), Teddy Parker (Metronome), Adrian Wolf (Liberty), Cindy & Bert (Cornet), and Inga and Wolf (Austroton).

Each artist (or duo) will feature three songs each and a jury will select a single number for each competitor in Berlin.

According to ARD rules, no one composer may enter more than a single composition. But lyric writers are not restricted in this way, which will mean that, along with the six solo singers and three duos, 36 composers will be taking part in the Berlin contest.

external impresario, is the Paris Law Faculty.

Deffes said that CBS intended to use city venues as little as possible, and would prefer setting up giant marquees on the campuses to give concerts a full-university atmosphere.

CBS planned the campaign in close liaison with the French Education Ministry, university authorities and the students themselves who, it is intended, will assume major responsibility in promotional activities.

Sweet, Sweet Success For Israeli Song in Poll

TEL AVIV—The song "Matok, Matok" (Sweet, Sweet) has been voted the most popular Israeli song of 1971 in the annual radio popularity polls.

The song was composed by two new talents, Illan Mociach (music) and Illan Goldhirsch (lyric). It was voted top song by the two local radio stations: the Government-owned Shidurei Israel and the Forces' radio station Galei Zahal.

"Matok, Matok," has been recorded by Igal Bashan on two of his Hed Arzi albums—first, with the original North Command Variety Ensemble, and then again on his latest LP, entitled "Matok, Matok."

Close behind the winning song, in both polls, was "Ani Ve'ata" (Me & You), sung by Arik Einstein (Phonodor), and written by Einstein and another newcomer, Miki Gavrilove (who is a member of leading Israeli pop group, known locally as the Churchills and abroad as Jericho Jones).

In third place, came two winning songs. On Shidurei Israel, third place went to "Ani Cholem Al Naomi" (I Dream of Naomi), sung by Hedva & David (RCA)—first-prize winner in last year's Tokyo Song Festival and which sold more than 1,000 copies in Japan—and on Galei Zahal, the ballad "Lech Ita" (Go With Her), sung by Illana Rovia (Hed Arzi).

Rod Stewart—Gold and Silver

AMSTERDAM—To mark the international sales of his album "Every Picture Tells a Story" and single "Maggie May," Philips Phonographic Industries staged a mass presentation of gold and silver disks to singer Rod Stewart.

The disks were presented to the Mercury artist for sales achievements in Australasia, including the Far East, Benelux and Scandinavia, Germany, Britain and the Mediterranean countries.

A surprise presentation was made by Mercury president Irwin Steinberg who gave Stewart a platinum disk for U.S. album sales of 1.7 million copies.

The event was attended by 100 journalists and photographers from 12 European countries and over 50 Philips executives from British, European and U.S. companies.

Soviet Publisher Expands Roster

MOSCOW—Sovetsky Kompozitor, one of the three music publishers in Russia, will enter 1972 with plans for expanded roster of 532 publications with the overall edition of 8,664,500 copies. Biggest editions are tutoring books and sheet music for Russian folk instruments/orchestras (3,722,000); current pop songs collections (1,595,000); study literature (970,000); research/musicological/reference books (721,000).

Russian Co's Production Up

MOSCOW—The all-Union Recording Studio (VSG), Melodiya's division comprising recording studio/master copy and record manufacturing activities, produced 44,867,000 units (flexible singles) during Jan.-Sept., as against 42,520,000 units preplanned for the period, with estimated gross receipts of 5,096,000 roubles to 4,800,000 roubles preplanned, said VSG general manager Boris Vladimirovsky. The 1971 yearly output will be about 59,440,000 units.



THE GALA Concert marking the Silver Jubilee of the Royal Philharmonic Orchestra, held at the Royal Festival Hall, London, on Nov. 2, was attended by the orchestra's patron, Her Majesty Queen Elizabeth the Queen Mother. During the interval she talked with members of the RPO Organization and is seen, above, with impresario Vic Lewis, Chairman of NEMS Enterprises Ltd., and his wife Jill.

From The Music Capitals of the World

• Continued from page 74

end of that dispute meant the start of Fable's first year in open competition with major companies. "The Pushbike Song" by The Mixtures turned out to be Fable's biggest hit of the year with worldwide sales of close to a million copies. Liv Maessen made history again for Fable when she became the first Australian female recording artist to win a gold record award when "Knock Knock, Who's There?", passed sales of 50,000. Other Fable artists to earn gold awards during this time were John Williamson for his own composition, "Old Man Emu," and Drummond for their current hit, "Daddy Cool." As well as having local hits, Fable obtained overseas release for two of their records: "Man of Constant Sorrow," by Bulldog, was released through Jamie Records and Ampex released Hans Poulsen's "Boom Sha La La Lo."

Released this week by RCA, an album-with-a-difference by one of Australia's leading folk singers, Shirley Jacobs. Some six years ago, Miss Jacobs, a keen student of Australian history, embarked on a program of introducing Australian folklore through balladry to young school children. Her new RCA album is called "A Tribute to Henry Lawson," and consists of 10 tracks all adapted from poems by Lawson.

Lawson is a poet studied by every Australian child at some stage of their education. . . . RCA has also signed local singer Brent Brodie whose first single, "Sweet Susanah," is released this week. Brodie, a finalist in a TV Talent program who was signed on first hearing by a&r manager Brian Nicholls, already has overseas experience. During a two-year period in England as part of a singing trio, The Brodie Brothers, he appeared on the same bill as Tom Jones, Dusty Springfield, Lulu, and Engelbert Humperdinck.

EMI artist Lovelace Watkins is presently performing to packed houses in Australia. His very successful "Live Album" recorded at England's Top of the Town is released this week. Also on EMI, Melbourne band Spectrum have a single due for release. "But That's Alright," from their album, "Mile-sago," which will be released shortly after the single. . . . Festival recording artist Reg Lindsay is this week celebrating his 20th year in show business. Lindsay, who had one of the biggest hits of 1971 in the John Stewart song, "Armstrong," is currently enjoying chart success with his version of the Dillard's "Copperfields." . . . Also re-

leased this week on Festival's Infinity label is a new single, "Listen to the Children," penned by singer-guitarist Greg Quill for his Sydney band, Country Radio. . . . Summer in Australia is ideal for open air concerts, and with that season only three weeks away record companies are looking forward to the maximum opportunities for live exposure of their recording artists. The first concert for the season—a Bangla Desh benefit—was held this week at the Myer Music Bowl. The large crowd watched performances from some of Australia's top bands including Bakery, Carson County, Billy Thorpe and the Aztecs, Spectrum, Chain, and Blackfeather. JAN MURRAY

HAMBURG

Teldec has signed an agreement which will last for several years with the new U.S. label Daybreak, covering distribution rights in West Germany. First LP release here from the Daybreak catalog is Count Basie's "Have a Nice Day." . . . Alexis Korner will take part in a 13-program TV series based around the history of pop music. His LP, "Alexis," has turned out to be a big seller, according to Metronome. . . . Metronome is giving heavy promotion to Raymond Lefevre. He will be introduced to German record-buyers by means of posters and a promotional tour. Tied in with this will be LP sampler, titled "This Is Raymond Lefevre." . . . Metronome has issued a Christmas album, featuring various artists, which will be donated to the German Mothers Help and Help for Aged People charities. . . . Peter Maffay has reached the No. 1 spot on the South African Hit Parade with "You," the English version of "Du." For combined sales of the latter in West Germany, Holland, Belgium, Maffay was recently presented with a Gold Disk. . . . Newcomer Ulli Martin has so far notched up sales of 500,000 with his first single, "Monika," on Philips.

Following his tour of West Germany in June, Neil Diamond's Phonogram single, "I Am I Said," has passed the 200,000 mark, and the follow-up—"Shilo"—is another big seller. In West Germany alone, Diamond has sold over 400,000 albums, claims Phonogram's pop press officer Dieter Broer. . . . Vicky Leandros will be the first German language artist for many years to appear as a top-rated artist on Regs Varney's British TV special, set for transmission on Dec. 25. WALTER MALLIN

(Continued on page 78)

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Miguel Rios Song Wins Lux'bourg Fest

By MIKE CLARE

LUXEMBOURG—The German entry "Sonnenschein und Regenbogen," sung by Spain's Miguel Rios edged John Goodison's U.K. production, "Ring a Ring of Roses," by Union Express, into second place at the third Radio Luxembourg Grand Prix for record producers, held here at the Nouveau Theatre.

The winning song, produced by Fred Weyrich, is issued on Polydor. In third place was Daniel Popp singing "Le Grand Bazar" for France. Popp produced the disc himself and it is also released on Polydor.

But the shock surprise of the event was the failure of the Phil Coulter-Bill Martin number "My Boy" sung by Richard Harris to gain a placing. It was the hot favourite to win with most of the visitors and the audience booed

when they heard the final result. During the contest "My Boy" had also received the longest ovation.

In fairness, however, the Miguel Rios song was also highly regarded and with English lyrics could give him another "Song of Joy" success. Many of the visitors speculated that the British jurors, under the rules unable to vote for the U.K. entries, had given their votes to the Rios' number while the European judges' voting had been more divided between the entries.

The winners were announced by Midem president Bernard Chevry who was chairman of the judging panel of 12, judging the 12 entries representing the countries serviced by the station.

At a reception after the event, the Luxembourg organization introduced a new award for the best performance at the event and, not surprisingly, it went to Richard Harris. Also at the reception, the Coulter-Martin song was awarded the prize as the best of the three U.K. entries.

The show was broadcast live by the five Luxembourg radio services as well as being shown on Tele Luxembourg. The telecast of the event also included guest appearances by artists nominated as the year's most popular artist in their own country. The U.K. award went to Lulu who gave a brilliant performance on her two numbers, "Oh Me Oh My" and "Boom Bang a Bang."

A recording of the contest was shown the following day in Germany. Several other countries are also showing a TV recording.

During a press conference prior to the event, it was revealed that plans are being made to extend the contest worldwide. At the moment it is limited to the countries serviced by Radio-Tele-Luxembourg. It was also revealed that the group will shortly introduce an Italian service for immigrants in Northern Europe, the only common market language not at present serviced by Luxembourg.

'J.C. Superstar' Paris Opening

PARIS — The Andrew Lloyd Webber-Tim Rice rock spectacular, "Jesus Christ—Superstar," is to be staged in Paris early Feb., with French lyrics by composer-broadcaster Pierre Delanoe.

The show will be produced by Annie Fargue, who put on the still-running and highly-successful stagings of "Hair" and "Oh, Calcutta" in Paris.

The MCA original-version album, distributed in France by Barclay (published by SIM-Beuscher), has already been released, but Beuscher's Charlie Ganem announced that major promotion would be given once the spectacular had been staged.

French cover versions—one is scheduled by Claude Francois (Fleche)—will also be held until Feb. Auditions are current underway for the stage production. Ganem said, but added there would be no major artist performing, in the case of "Hair" and "Oh, Calcutta."

Meanwhile, Nov. 11 saw the debut of a new all-children's musical, "WW," by Hollywood-based, French-born author Francois Dusoulier, with music by CBS singer-composer Jean-Jacques Debout.

The cast includes 28 children—11 from the U.S., and 17 from a total of 16 different countries and resident in France. A gala premiere, to mark the 25th anniversary of UNICEF, is scheduled for Nov. 23, in the presence of Mme. Georges Pompidou, wife of the French president. The show is running at the Theatre de l'Hotel de Ville.

Manta Sound 16-Track Studio Opens

TORONTO—The city's fifth 16-track recording complex was officially opened this week (4) with a party attended by some 400 members of the music and advertising industries.

Manta Sound Company was built at a total cost of some \$750,000 and its equipment includes Studer 16-track, 8, 4, 2 and mono machines.

David Greene, former engineer at A&R Studios in New York, has been appointed engineering supervisor.

Manta Sound also offers quad mixing facilities and live projection to all areas.

Its two studios are located in a new building, specially constructed for the complex.

Toronto's other 16-trackers are Toronto Sound, Thunder Sound, Eastern Sound (which also has 24 track equipment) and RCA.

Canada Pirate Tapes Seized

WINNIPEG—In its continuing fight against tape piracy, the CRMA this week seized illicit tapes from Hammond Organ Studios here.

Bert Betts, executive secretary of the CRMA, revealed the seizure and said that an interlocutory injunction was obtained. The proprietor of the store had been given notice by the CRMA to co-operate, but had failed to do so.

Betts said: "Rights for damages resulting from . . . sales of illegally produced tapes which reportedly he imported directly from the U.S. remain for the decision of the CRMA members concerned."

Repeat Promo on 'Superstar' Album

LONDON—In a bid to break the double-album of "Jesus Christ Superstar" in Britain MCA, Decca Records and Radio Luxembourg are co-operating to present the album in serialized form at prime-time on Luxembourg and in its entirety on the network's Kid Jensen Show on Sunday, Nov. 21.

MCA reports sales of 30,000 to date and claims that the order rate is building. The company expects a boom in sales during the Christmas period. The opera will be broadcast on Radio Luxembourg for four consecutive nights starting Nov. 17. One side will be played each night in the prime 9 to 9:30 p.m. spot. The fourth side will be played on Saturday (20) and the following day the entire 90 minutes of music will

be played in the 12 p.m. to 2 a.m. spot normally hosted by Kid Jensen.

Jensen however is currently in the U.S. where he is interviewing the cast of the Broadway show for transmission at a later date and will not be back in time to present the show. No disk jockey has yet been chosen for any of the five programs.

Also MCA is to rush-issue a four-track 33 $\frac{1}{3}$ rpm maxi-single to spearhead the new drive. The disk features "I Don't Know How to Love Him" and "Everything's Alright" by Yvonne Elliman and "Superstar" and "Heaven On Their Minds" by Murray Head. The four tracks are taken from the double album and retail price for the single is \$1.20.

Warehouse Helps Spur Polydor's October Sales

MONTREAL—October was the largest sales month in the history of the Polydor label, announced national sales manager Frank Henry.

Henry attributes the increase to product and the installation of the company's central warehouse.

Because of the central warehousing, Polydor's delivery ratio now exceeds 88 percent for the past quarter. To date, Polydor has had a 78 percent increase in turnover for the entire year.

Three main acts were responsible for the heavy sales activity at Polydor—the Bells, the Canadian group whose last album, "Love, Luck 'n Lollipops" was a gold disk award winner on day of release; James Last and the Osmonds.

The last Donny Osmond single, "Go Away Little Girl" sold in

excess of 100,000 units in Canada, claimed Henry.

Polydor has also seen much success with product by Isaac Hayes, Joey Gregorash, Link Wray and James Brown, plus of course, the entire DGG catalog.

This week, Polydor shared the top vote on the Maple Leaf System with its first single by newly-signed Tapestry, "Love Me Broth-

Blues Artist First Tour

MONTREAL — Bluesway recording artist, T Bone Walker, has just completed his first Canadian tour, headlining for three weeks at Ottawa's Le Hibou and Montreal's Esquire Show Bar.

He was accompanied on the tour by Polydor's Lori Bruner.



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From The Music Capitals of the World

• Continued from page 76

TORONTO

The Canadian Government has introduced a bill which may prevent the SRL copyright law from taking effect—SRL is built on the assumption of an old copyright law that music producers are entitled to some form of royalty payment. Earlier this year, the stormy issue almost resulted in broadcast bans. . . . CHUM FM's Larry Green presented a four hour all-Canadian music show this week. Green, long a Canadian talent supporter, is expected to repeat the performance shortly.

Daffodil hosted a small get-together at Thunder Sound this week for Capitol executives and members of the press to hear the fully-mixed tapes of the forthcoming Crowbar live double album, recorded recently at Massey Hall—as yet untitled, the album will be issued early in January. . . . The party, hosted by Daffodil's Frank Davies and members of Crowbar, was filmed by the National Film Board for its forthcoming rock movie.

Ampex Signs Oshawa Group

TORONTO—Ampex Music of Canada has signed Canadian group, Oshawa-based Wednesday, whose first single, "Hang on Girl," was cut at RCA Studios in Toronto.

The side was produced by John Driscoll, Ampex a&r director, with Bill Diel and C. Daniels.

A&M Liam Mullan flew to Edmonton for two days this week to make final arrangements for Procol Harum's concert with the Edmonton Symphony Orchestra (18), which is to be recorded by Wally Heider. . . . Toronto Sound has announced a 25 percent price reduction for all sessions booked during the remainder of 1971—president Terry Brown said that current financial pressures caused by the U.S. 10 percent surcharge was one of the reasons for the surprise move.

Quality's Edward and Harding guest on the Ian Tyson Show (16) with the Staple Singers. . . . Ann Stark, formerly with CJAY-TV and the Winnipeg Free Press, has joined CFRW, Winnipeg rock station.

Frank Mills' single of "Love Me, Love Me, Love" is turning out to be a big sleeper and will be re-submitted to the MIS. . . . London hosted a party this week for the Poppy Family, in town to promote their new single, "No Good to Cry." . . . Australian group, Daddy Cool, in Toronto with manager, Peter Andrew, last week. . . . October was the best sales month in the history of Kinney Music. . . . MCA is releasing a special radio station album of Christmas fare by Bing Crosby, Roger Williams, Brenda Lee, Burl Ives and more. . . . Bill Anderson and Jan Howard at Massey Hall (26). . . . MCA's Russell Thornberry has moved to Toronto from Edmonton and is working on a new album.

The new Spring single on London is "I Turn To You." . . . GRT

has signed Western Canadian country artist, Bob Smith. Formerly with MCA, Smith's biggest hit was "Ode to Suburbia." . . . New Paul Clinch-produced single for The Cycle is "Gimme Some Time" on Tamarac. . . . Columbia threw a press party for True North's Murray McLauchlan on the occasion of his Riverboat appearance and his "Songs From the Street" album. . . . The Stampedeers begin a U.S. tour this week, which includes appearances on the Steve Allen and Merv Griffin TV shows. . . . BMI's Harold Moon scheduled to speak at the next CIRPA meeting (Nov. 19). . . . "Axes, Chops & Hot Licks (The Canadian Rock Music Scene)" was published this week by M. G. Hurtig Ltd.

RITCHIE YORKE

BERLIN

Arthur Brauner, promoter and president of the CCC Movie Co., has founded the firm 3 C Audio (Continued on page 80)

Fundy Releases Rocky Road

MONCTON—Canada's first Atlantic provinces recording company, Fundy Recording Company Ltd., has begun operations with the release of two singles by popular Moncton group, Rock Road.

The top sides are "Facing the Day" and "Starlight Woman."

Fundy has distributed the singles throughout the Atlantic provinces, and is now looking for national distribution.

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N.3 Melody Maker—N.5 Record & Tape Retailer

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SWEDEN: N.10 Radio Popularity Charts

BELGIUM: N.5

HOLLAND: N.11

FRANCE: N. 11

SPAIN: N.13 El Musical

GERMANY: N.31 Club Charts

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HITS OF THE WORLD

ARGENTINA

(Courtesy Escalera a la Fama)

- This Week**
- 1 QUIERO GRITAR QUE TE QUIERO—Quique Villanueva (RCA)—Relay
 - 2 HELP (GET ME SOME HELP)—Tony Ronald (M. Hall); Flash (CBS); Romeo (EMI); Kingston Karachi (RCA)
 - 3 UNA NOCHE EXCEPCIONAL—Paul Padovani (RCA)—Relay
 - 4 MAMALU CAHUE—Johnny Tedesco (Philips)—Melograf
 - 5 VEN A VIVIR CONMIGO—Lechuga (Philips)—Korn
 - 6 BUTTERFLY—Danyel Gerard (CBS); Pintura Fresca (RCA)
 - 7 TU SEI TU—Enrico Chiari (RCA); Dino Ponti (M. Hall)—Relay
 - 8 MAMY BLUE—Roger Wittaker (Philips); James Darren (RCA); Pop Tops (EMI); Ricki Shayne (Ferмата)—Clot-Pascal/Korn
 - 9 LOS REYES MAGOS (TOCA DEE TOCA DUN) (TWEEDLE DEE TWEEDLE DUM)—Sheila (M. Hall); Middle of the Road (RCA)
 - 10 LA FIESTA INOLVIDABLE—Robert Livi (CBS)

AUSTRALIA

(Courtesy Go Set)

- This Week**
- 1 DADDY COOL—Drummond (Fable)
 - 2 LOVE IS A BEAUTIFUL SONG—Dave Mills (Albert)
 - 3 BANKS OF THE OHIO—Olivia Newton-John (Interfusion)
 - 4 BUTTERFLY—Matt Flinders (Fable)
 - 5 COME BACK AGAIN—Daddy Cool (Sparmac)
 - 6 SIGNS—Five Man Electric Band (MGM)
 - 7 MAMMY BLUE—Joel Dayde (Riviera)
 - 8 I WOKE UP IN LOVE THIS MORNING—Partridge Family (Bell)
 - 9 THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Astor)
 - 10 NEVER ENDING SONG OF LOVE—Delaney & Bonnie (Atlantic)

BELGIUM

(French) (Courtesy: Telemoustique)

- This Week**
- 1 MAMY BLUE—Joel Dayden (Barclay)
 - 2 BORRIQUITO—Peret (Supreme)
 - 3 SOLEY SOLEY—Middle of the Road (RCA)
 - 4 HELP—Tony Ronald (Ariola)
 - 5 MAMY BLUE—Pop Tops (Carrere)
 - 6 CHE SARA—Jose Feliciano (RCA)
 - 7 EVERYDAY I HAVE TO CRY SOME—Mardi Gras (Vogue)
 - 8 LUNA BLANCA—Los Lentes Rojos (CBS)
 - 9 ACROPOLIS ADIEU—Mireille Mathieu (Barclay)
 - 10 NON, NE CRIEZ PAS—Poppys (Barclay)

BRITAIN

(Courtesy Record Retailer) *Denotes local origin

- This Week**
- 1 8 COZ I LUV YOU—*Slade (Polydor)—Barn/Schroeder (Chas. Chandler)
 - 2 1 MAGGIE MAY/REASON TO BELIEVE—*Rod Stewart (Mercury)—Koppelman/Rubin (Stewart)
 - 3 2 WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)—Novallene/Blackwood (Pat & Lolly Vegas)
 - 4 5 TILL—*Tom Jones (Decca)—Chappell (Gordon Mills)
 - 5 3 SIMPLE GAME—Four Tops (Tamla-Motown)—Sparta Florida (Tony Clarke)
 - 6 4 TIRED OF BEING ALONE—Al Green (London)—Burlington (W. Mitchell/Al Green)
 - 7 19 JOHNNY REGGAE—*Piglets (Bell) Jonjo (Jonathan King)
 - 8 17 I WILL RETURN—*Springwater (Polydor)—Jig-Saw (P. Cordell/D. Williams)
 - 9 6 THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Vanguard)—Feldman (Jack Lothrop)
 - 10 7 SULTANA—*Titanic (CBS) April
 - 11 21 BANKS OF THE OHIO—*Olivia Newton-John (Pye)—Blue Gum (John Kongos)
 - 12 13 BRANDY—*Scott English (Horse)—Screen Gem-Columbia/Grathle (Dave Bloxham)
 - 13 12 LOOK AROUND—*Vince Hill (Columbia)—Famous/Chappell (Norman Newell)
 - 14 9 FOR ALL WE KNOW—Shirley Bassey (United Artists)—United Artists
 - 15 10 TWEEDLE DEE TWEEDLE DUM—*Middle of the Road (RCA) Sunbury (G. Tosti)
 - 16 32 GYPSYS, TRAMPS & THIEVES—Cher (MCA)—Campbell Connelly (Snuff Garrett)
 - 17 16 KEEP ON DANCING—*Bay City Rollers (Bell)—Jewel (Jonathan King)
 - 18 20 SUPERSTAR/FOR ALL WE KNOW—Carpenters (A&M)—Rondor (Jack Daugherty)
 - 19 11 FREEDOM COME, FREEDOM GO—*Fortunes (Capitol)—Cookaway (Cook & Greenaway)
 - 20 24 RUN BABY RUN—Newbeats (London)—Acuff-Rose
 - 21 14 SPANISH HARLEM—Aretha Franklin (Atlantic)—Carlin (J. Wexler/T. Dowd/A. Martin)

- 22 27 SURRENDER—Diana Ross (Tamla Motown)—Jobete/Carlin—(N. Ashford/V. Simpson)
- 23 15 YOU'VE GOT A FRIEND—James Taylor (Warner Bros.)—Screen Gems-Columbia (Peter Asher)
- 24 22 DID YOU EVER—Nancy & Lee (Reprise)—London Tree
- 25 18 BUTTERFLY—Danyel Gerard (CBS)—April
- 26 26 CHINA TOWN—*Move (Harvest)—Roy Wood/Carlin (R. Wood/J. Lynn)
- 27 30 LET'S SEE ACTION—*Who (Track)—Fabulous (Who/Glyn Johns)
- 28 35 LADY LOVE BUG—*Clodagh Rogers (RCA)—Kangaroo (Kenny Young)
- 29 — ERNIE (THE FASTEST MILKMAN IN THE WEST)—*Benny Hill (Columbia) (Walter J. Ridley)
- 30 28 I'M LEAVIN'—Elvis Presley (RCA)—Carlin
- 31 34 PUT YOURSELF IN MY PLACE—Elgins (Tamla Motown)—Jobete/Carlin
- 32 25 HEY GIRL DON'T BOTHER ME—Tams (Lowery)—Probe
- 33 40 RIDERS ON THE STORM—Doors (Elektra)—Rondor (Bruce Botnick/Doors)
- 34 29 ANOTHER TIME, ANOTHER PLACE—*Engelbert Humperdinck (Decca)—Leeds/Melanie (Gordon Mills)
- 35 43 GYPSY EYES/REMEMBER—Jimi Hendrix (Track)—A. Schroeder
- 36 31 MAMMY BLUE—*Roger Whittaker (Columbia)—Carlin (Denis Preston)
- 37 — JEEPSTER—*T. Rex (Fly) Campbell-Connelly (Tony Visconti)
- 38 23 TAP TURNS ON THE WATER—*C.C.S. (Rak)—Rak/C.C.S. (Mickie Most)
- 39 33 ALEXANDER GRAHAM BELL—*Sweet (RCA)—Chinnichap/RAK (Phil Wainman)
- 40 38 DADDY DON'T YOU WALK SO FAST—*Daniel Boone (Penny Farthing)—Intune
- 41 36 THE LIGHTNING TREE—*Settlers (York)—Chewson (T. Couch)
- 42 47 MY LITTLE GIRL—*Autumn (Pye)—Screen Gems/TR (Alshire Prod.)
- 43 39 COUSIN NORMAN—*Marmalade (Decca)—Catrine (Marmalade)
- 44 41 SOLDIER BLUE—Buffy Sainte-Marie (Cyril Shane)—RCA (B. Ste. M./Jack Nitzsche)
- 45 — SING A SONG OF FREEDOM—*Cliff Richard (—) Big Secret/Rondor (Norrie Paramor)
- 46 49 CHIRPY CHIRPY, CHEEP CHEEP—*Middle of the Road (RCA)—Flainigo (G. Tosti/I. Greco)
- 47 46 NEVER ENDING SONG OF LOVE—*New Seekers (United Artists)—Philips (David MacKay)
- 48 — FIREBALL—*Deep Purple (Harvest) HEC (Deep Purple)
- 49 48 MAMMY BLUE—Los Pop Tops (A&M)—Carlin (A. Milhaud)
- 50 — BURUNDI BLACK—*Brundi Stephenson Black (Barclay) Britico (—)

DENMARK

(Courtesy Danish Group of 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 FLIRT—Gitte Haenning (HMV)—Imudico
 - 4 POUR UN FLIRT—Michel Delpech (Barclay)—Imudico
 - 5 TOM-TOM TURN AROUND—New World (Columbia)—Stig Anderson
 - 6 JEG GOER HVAD JEG KAN FOR MARIA—Peter Belli (Polydor)—Imudico
 - 7 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Imudico
 - 8 CO-CO—Sweet (RCA)—Stig Anderson
 - 9 BORRIQUITO—Peret (Ariola/Telefunken)—Intersong
 - 10 FIRE AAR—Ole T. Nielsen (CBS)—April

FRANCE

National

- This Week**
- 1 MAMY BLUE—Nicoletta (CED)
 - 2 II—Gerard Lenorman (CBS)
 - 3 FILS DE PERSONNE—Johnny Hallyday (Philips)
 - 4 FILLE DU VENT—P. Groscolas (CBS)
 - 5 SOLEIL—Marie (Pathe-Marconi)
 - 6 LE JOUR SE LEVE—Esther Galil (Barclay)
 - 7 BLANCS, JAUNES, ROUGES, NOIRS—Sheila (Carrere)
 - 8 FAIS-MOI UN SIGNE—Gerard Palapat (Disc'AZ)
 - 9 JE M'ECLATE AU SENEGAL—Martins Circus (Vogue)
 - 10 PEUT ETRE DEMAIN—Triangle (Pathe-Marconi)

International

- 1 MAMY BLUE—Pop Tops (Carrere)
- 2 MAMY BLUE—Joel Dayde (CED)
- 3 THE FOOL—G. Montagne (CBS)
- 4 WE SHALL DANCE—D. Roussos (Philips)
- 5 JESUS—J. Faith (Decca)
- 6 GET IT ON—T. Rex (CBS)
- 7 HE'S GONNA STEP ON YOU

- 8 AGAIN—John Kongos (Pathe-Marconi)
- 8 CHIRPY, CHIRPY, CHEEP, CHEEP—Lally Stott (Philips)
- 9 THERE'S NO MORE CORN ON THE BRASOS—The Walkers (Carrere)
- 10 HOT LOVE—T. Rex (CBS)

ITALY

(Courtesy Discografia Internazionale) *Denotes local origin

- This Week**
- 1 2 TANTA VOGLIA DI LEI—*I Pooh (CBS)—Molodi
 - 2 1 AMORE CARO, AMORE BELLO—*Bruno Lauzi (Numero Uno)—Numero Uno
 - 3 3 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Voce del Padrone (Ariston)—Palace Italia
 - 4 10 DOMANI E' UN ALTRO GIORNO—*Ornella Vanoni (Ariston)—Palace Italia
 - 5 4 EPPUR MI SON SCORDATO DI TE—*Formula 3 (Numero Uno)—Acqua Azzurra
 - 6 9 IO E TE—*Massimo Ranieri (CGD)—Apollo
 - 7 8 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA)—RCA
 - 8 7 DIO MIO NO—*Lucio Battisti (Ricordi)—Acqua Azzurra
 - 9 5 MAMY BLUE—Pop Tops (Rare)—Carre D'As
 - 10 12 NON TI BASTAVO PIU'—*Patty Pravo (Philips)—RCA
 - 11 13 MOZART—Sinf. N. 40—Valdo De Los Rios (Carosello)—Curci
 - 12 6 ERA BELLA—* Profeti (CBS)—April
 - 13 14 WE SHALL DANCE—Demis (Philips)—Alfiere
 - 14 18 CHISSA' SE VA—*Raffaella Carre (RCA)—Suvini Zerboni
 - 15 11 DJAMBALLA—*Augusto Martelli (Cinevox)—Cinevox
 - 16 22 WILD WORLD—Jimmy Cliff (Island)—Freshwater
 - 17 20 APRI LE TUE BRACCIA E ABBRACCIA IL MONDO—*Mino Reitano (Durium)—Fiumara
 - 18 — LA NOTTE E' TROPPO LUNGA/PECCATO—Wess and the Airedales (Durium)—Durium
 - 19 16 ER PIU'—Adriano Celentano (Clan)—Clan
 - 20 — LOVE STORY—Francis Lai (Paramount)—Chappell
 - 21 — MAMY BLUE—Dallida (RCA)—Carre D'As
 - 22 19 VENDO CASA—*I Dik Dik (Ricordi)—Acqua Azzurra
 - 23 15 AMOR MIO—*Mina (PDU)—Acqua Azzurra/PDU
 - 24 21 THE FOOL—Gilbert Montagne (CBS)—Fragola Blu
 - 25 24 I AM . . . I SAID—Neil Diamond (Uni)—Melodi

JAPAN

(Courtesy Music Labo Co., Ltd.) *Denotes local origin

- This Week**
- 1 AME NO BALLADE—*Masayuki Yuhara (Union)—JCM
 - 2 OMATSURI NO YORU—*Rumiko Koyanagi (Reprise)—Watanabe
 - 3 NAMIDAKARA ASHITA E—*Masaaki Sakai (Columbia)—Nichion
 - 4 AME NO MIDOSUJI—*O Yan Hui Hui (Toshiba)—UA-Japan
 - 5 POLYUSHKA-POLYE—*Masami Naka (Victor)
 - 6 GET IT ON—Chase (Epic)—Toshiba
 - 7 NAGASAKI KARA FUNE NI NOTTE—*Hiroshi Itsuki (Minoruphone)—Nichion
 - 8 AME NO HI NO BLUES—*Yuko Nagisa (Toshiba)—Takarajima
 - 9 WATASHI NO JYOKAMACHI—*Rumiko Koyanagi (Reprise)—Watanabe
 - 10 SHIOKAZE NO MELODY—Saori Minami (CBS/Sony)—Nichion
 - 11 TOUT TOUT POUR MA CHERIE—Michel Polnareff (Epic)
 - 12 MELODY FAIR—Soundtrack (Polydor)—Intersong
 - 13 AMERICA—Simon & Garfunkel (CBS/Sony)—Shinko
 - 14 MINATO NO WAKAREUTA—*Hiroshi Uchiyama & Cool Five (RCA)—Uchiyama
 - 15 AKUMA GA NIKUI—*Takao Hirata & Fullsails (Dan)—Tokyo 12 Channel
 - 16 SAYONARA O MO ICHIDO—*Kiyohiko Ozaka (Philips)—Nichion
 - 17 AOI RINGO—*Goro Noguchi (Polydor)—Fuji
 - 18 YES IT'S ME—Elton John (DJM)—Shinko
 - 19 NOZOMUMONO WA SUBETE—*Hide & Rosanna (Columbia)—Fuji
 - 20 DON'T PULL YOUR LOVE—Hamilton, Joe Frank & Reynolds (Stateside)—Toshiba

MEXICO

- This Week**
- 1 1 ROSA MARCHITA (CRACKLIN' ROSIE)—Roberto Jordan (RCA)
 - 2 3 MONKBERRY MOON DELIGHT (El Monje) Paul & Linda McCartney (Apple)
 - 3 4 POR QUE YO TO AMO—Sandro (CBS)
 - 4 2 BUTTERFLY (Mariposa)—Danyel Gerard (CBS)
 - 5 5 DOUBLE BARREL—(Doble Barril)—Dave and Ansell Collins (Philips)
 - 6 — UNCLE ALBERT (Tio Alberto)—Paul & Linda McCartney (Apple)

- 7 8 A DONDE VA NUESTRO AMOR—Angelica Maria (RCA)
- 8 — ROSAS ROJAS—Massimo Ranieri (CBS)
- 9 6 QUE SEAS FELIZ—Rafael Vazquez (Musart)
- 10 7 LES ROIS MAGES (los Reyes Magos)—Sheila (Orfeon)

NORWAY

(Courtesy Verdens Gang)

- This Week**
- 1 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Imudico
 - 2 MAMY BLUE—Pop Tops (Metronome)—Mimosa
 - 3 MAMY BLUE—Joel Dayde (Riviera)—Mimosa
 - 4 BANGLA DESH—George Harrison (Apple)—Essex
 - 5 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Sonora
 - 6 EAT AT HOME—Linda and Paul McCartney (Apple)
 - 7 CO-CO—Sweet (RCA)—Sweden
 - 8 SULTANA—Titanic (CBS)—April
 - 9 ME AND YOU AND A DOG NAMED BOO—Lobo (Philips)—Sweden
 - 10 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA)—Liberty

POLAND

(Polish Jazz Society—Courtesy Music Clubs Co-ordination Council) *Denotes local origin

- This Week**
- 1 GO DOWN GAMBLIN'—Blood, Sweat and Tears (CBS)
 - 2 DEEP BLUE—George Harrison (Apple)
 - 3 WSZYSTKO CI KUPILEM—*Romuald i Roman
 - 4 KOROWAL (LP)—*Marek Grechuta/Anawa (Muza)
 - 5 HEY GIRL DON'T BOTHER ME—Tams (Probe)
 - 6 BANGLA DESH—George Harrison (Apple)
 - 7 GOD SAVE US—Elastic Oz Band
 - 8 CALIFORNIA SUNDAY MORNING—Brotherhood of Man
 - 9 LOVE—Plastic Ono Band (Apple)
 - 10 WON'T GET FOOLED AGAIN—Who (Track)

PUERTO RICO

(Courtesy of WKAQ-El Mundo)

- This Week**
- 1 PAYASO—La Selecta (Horoscopo)
 - 2 ARRANCAME LA VIDA—Pijuan (Kubaney)
 - 3 VUELVO A VIVAR—Sabu (Exitos)
 - 4 ESTA TU CANCION—Orlando Contreras (Teica)
 - 5 HAY QUE VIVIR—Chivirico (Cotique)
 - 6 VOLVER—Ricardo Ray (Vaya)
 - 7 MR. B.J.G STUFF—Jean Night (Stax)
 - 8 TU Y YO—Tempo 70 (MC)
 - 9 K-JEE—Nite Leters (RCA)
 - 10 HOT PANTS—James Brown (People)

SINGAPORE

(Courtesy: Rediffusion, Singapore)

- This Week**
- 1 GO AWAY LITTLE GIRL—Donny Osmond (MGM)

- 2 I WOKE UP IN LOVE THIS MORNING—Partridge Family (Stateside)
- 3 SPANISH HARLEM—Aretha Franklin (Atlantic)
- 4 ANOTHER TIME ANOTHER PLACE—Engelbert Humperdinck (Decca)
- 5 COUSIN NORMAN—Marmalade (Decca)
- 6 STICK UP—Honey Cone (Hot Wax)
- 7 WON'T GET FOOLED AGAIN—Who (Track)
- 8 MAGGIE MAY—Rod Stewart (Mercury)
- 9 LIAR—3 Dog Night (Stateside)
- 10 UNCLE ALBERT/ADMIRAL HALSEY—Paul and Linda McCartney (Apple)

SOUTH AFRICA

(Courtesy: Southern African Record Manufacturers & Distributors Assn.) *Denotes local origin

- This Week**
- 1 MAMY BLUE—*Charisma (CBS) Intersong, G.R.C.
 - 2 NEVER ENDING SONG OF LOVE—New Seekers (Philips) Laetrec, Trutone
 - 3 YOU—Peter Maffay (Gallo) Ardmore & Beechwood, Gallo
 - 4 BUTTERFLY—Danyel Gerard (CBS) M.P.A., G.R.C.
 - 5 CO CO—Sweet (RCA)—Wainman, Teal
 - 6 DAAR'S NIKS SO WARE LIEFDE (WAHRE LIEBE IST GANZE LIEBE)—*Groep Twee (Brigadiers)—Ed. Montana, Brigadiers
 - 7 SILVER THREADS AND GOLDEN NEEDLES—*Barbara Ray (RCA)—Ardmore & Beechwood, Teal
 - 8 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA)—Laetrec, Teal
 - 9 TOM TOM TURNAROUND—New World (Columbia)—Rak, EMI
 - 10 HEY—*Hedgehoppers (CBS)—Tojo, GRC

SPAIN

(Courtesy El Musical)

- This Week**
- 1 2 MAMMY BLUE—*Los Pop Tops (Explosion-Ariola)—Symphaty
 - 2 1 MAMMY BLUE—Joel Dayde (Opalo-Movieplay)—Symphaty
 - 3 3 HELP—*Tony Ronald (Movieplay)—Canciones del Mundo
 - 4 4 CO-CO—Sweet (RCA)—RCA
 - 5 7 EL VALS DE LAS MARIPOSAS—*Danny & Donna (Columbia Espanola) Notas Magicas
 - 6 6 DOS CRUCES—Jose Feliciano (RCA)
 - 7 — WE SHALL DANCE—Demi Roussos (Philips-Fonogram)—Symphaty
 - 8 5 EAT AT HOME—Linda & Paul McCartney (EMI)—EGO
 - 9 10 HERE'S TO YOU—Joan Baez (RCA)
 - 10 8 BANGLA DESH—George Harrison (EMI)—Essex Espanola

From The Music Capitals of the World

• Continued from page 78

Vision, which is to enter the cassette TV business. The Telefunken video-disk has been chosen as the company's carrier. . . . **Amon Duul II** will be the first German underground band to perform at the Olympia Music Hall, Paris.

WALTER MALLIN

HONOLULU

Trummy Young now is fronting a group at the Sheraton-Waikiki's penthouse Ranohano Room. . . . **The Society of Seven**, Uni Records act, return Dec. 3 to the Outrigger Hotel's Main Showroom. . . . **Glen Campbell**, who lensed his CBS-TV show here recently, sent a check to **Charles (Bud) Dant**, executive director of the infant Hawaiian Music Foundation, making Campbell one of the first Mainland founding members in the non-profit organization.

Don Ho, Reprise artist, leaves the Cinerama Reef Towers Polynesian Palace for a week, beginning Dec. 2, to headline the main room at the Flamingo Hotel in Las Vegas. . . . Island favorite **Carole Kai** returns to the Garden Bar of the Hilton Hawaiian Village Nov. 26.

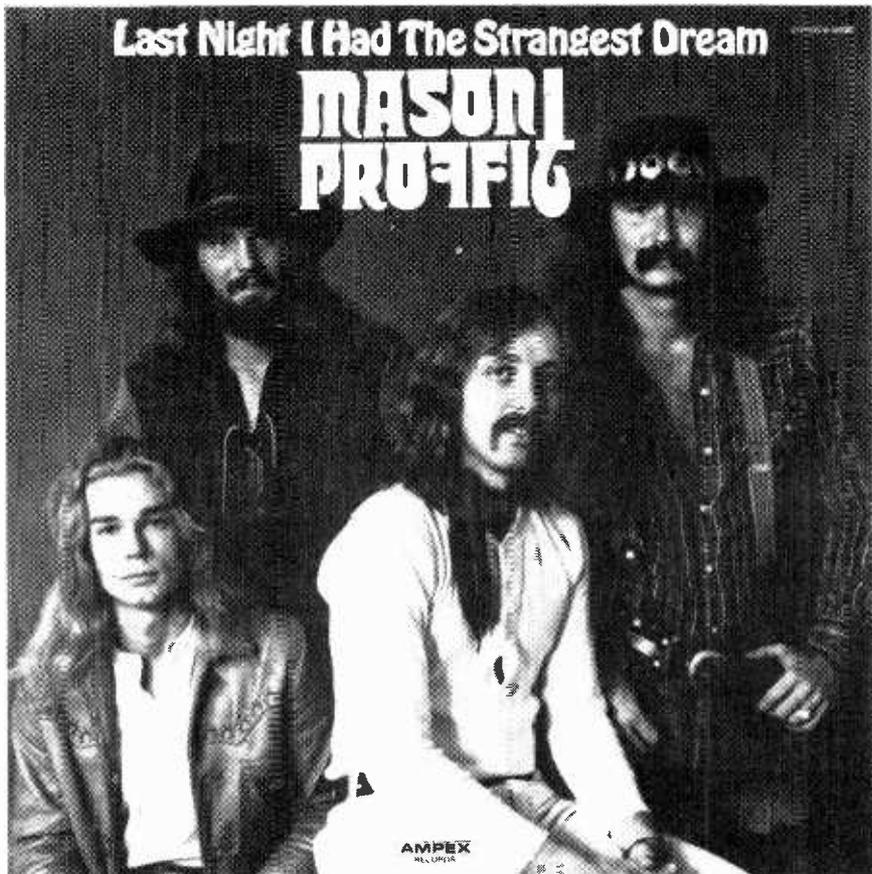
. . . The **Dimensions**, a dance combo, just back from a Vegas trek and recording sessions for Victor Japan.

Tommy Sands is going full steam ahead as a show producer—he's directing "Hawaii '71," a youth-accented Island revue set to bow Nov. 30 for a six-month stand at the Royal Hawaiian's Monarch Room. Sands also is putting together a company for Las Vegas consumption, with a January send-off. Singer **Ed Kenney** is choreographer for the production. . . . Soprano **Emma Veary** is co-starring with **Ed Kenney** at the Tapa Room of the Hilton Hawaiian Village—subbing for a month, after regular **Marlene Sai** exited the cast.

Bookings: **Della Reese** and **Edie Adams** helped the Ilikai re-launch its cabaret show series. Future gigs: **Patti Page**, Sunday (21); the **Ventures**, Nov. 27; and **Ray Stevens**, Dec. 5. . . . The **Lettermen** finally will be doing a Hawaii show; the date is Jan. 30, in the H.I.C. Arena. . . . And an old-time rock-out is set for Jan. 16 at the Arena—with **Chuck Berry** and **Bo Diddley**. . . . **Goodthunder**, a Los Angeles quintet, has been making Isle appearances.

WAYNE HARADA

There's a lot going on at **AMPEX** RECORDS

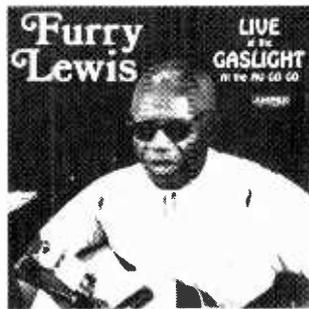


Mason Proffit

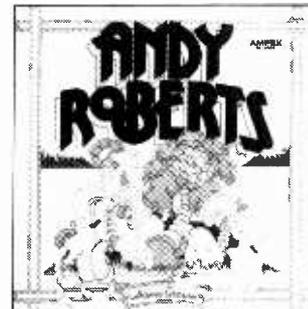
Third chart L.P.—charted in first 10 days of release in all 3 trades. Sales over 100,000 in less than 4 weeks—appearing 11/24 in concert Hollywood Palladium with The Byrds and Delaney & Bonnie.



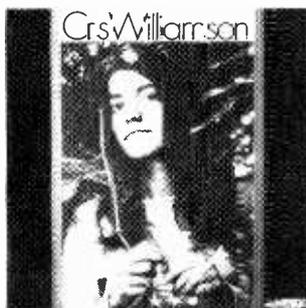
Bob Hinkle
"Unborn Lullaby" Front Cover Pick Record World. L.P. Feature Pick in Billboard and Record World. "Please get your head into these heavy lyrics. Bob Hinkle just may be the new find of the year"—Pop Music Survey.



Furry Lewis
"The unannounced surprise hit of 'Alabama State Troopers' concert was Furry Lewis, who tore things up quite nicely in a show opening solo spot"—(Insight & Sound) Cash Box.



Andy Roberts
Play and Sales Philadelphia, Pa. Eugene, Ore. Springfield, Mass. Memphis, Tenn. Hartford, Conn. San Diego, Calif. Detroit, Mich. Miami, Fla. Charlotte, N.C. Los Angeles, Calif. St. Louis, Mo.



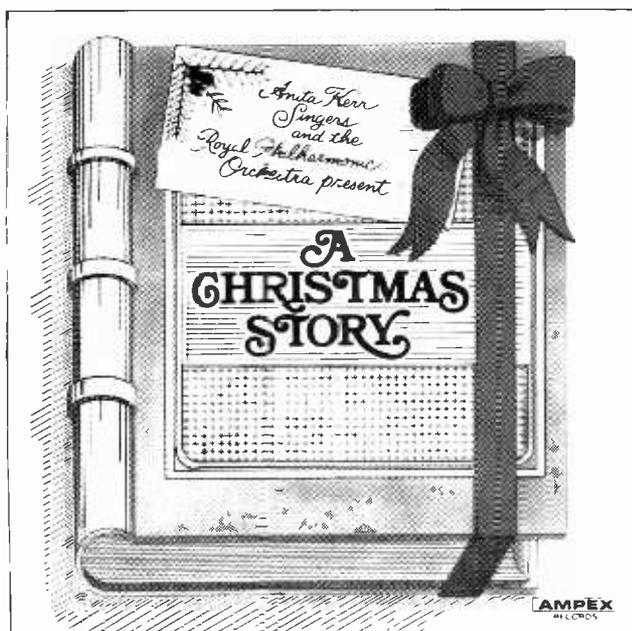
Cris Williamson
"Miss Williamson is no ordinary opening act. She is dynamite with a great voice, her songs invested with unusually pretty melodic patterns."—Troubadour Review—Record World.



Marc Ellington
"A super session to make the folk-rock oriented mind boggle. Accompanying the talented and versatile singer/writer are a good number of the Burrito Brothers and the much overlapping Fairport/Fotheringay/Southern Comfort crew"—Billboard.



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Country Music

Clements' JMI Records Turns Best Foot Forward

NASHVILLE — The newly-formed JMI Records (The Billboard Nov. 6), a division of Jack Clement Inc., has announced a distribution policy which will include "no deals, no free merchandise, and no sales gimmicks."

The policy plan, included in a general outline of the direction of the new firm, was disclosed at a luncheon and tour for the press hosted by label vice president Allen Reynolds and promotion market manager Bob Alou.

JMI sales manager Lynn Shults also said that distribution will be 100% independent, and that 29

leading distributors already had been appointed, with the initial sales thrust directed at the East Coast, the South and the Midwest. Distribution costs have been set to a minimum figure, he added.

Shults said that all returns will be scrapped. "There will be no reselling, no budget merchandise," he added.

Reynolds, the one-time Memphis banker who also supervises all a&r, said there would be totally new concepts with the label. There will be, for one thing, no categorizing of records. "It is the company's intention to record according to the musician's instinct, rather than worry whether the product will fit into a certain bag," he said. JMI will not be confined to country music. "There are many other things happening in Nashville," Reynolds explained, "and many great musicians aren't getting a chance to utilize their full potential. We're going to try to develop some brand new approaches to the whole science of records." He said the company already has started going back to the days when "it was fun to make records."

The formula for studio work already has been outlined in Billboard. The Clement studio facility is booked on a day-long basis by the artists of the label. They do three or four sessions in a row, not worrying about the number of sides cut. Food is brought in, and all sessions are closed, to avoid interruption and distraction. Everyone is given liberty to innovate.

The label's first single will be by Bob McDill, an artist-producer-songwriter. Titled "Song for Man," it will be on the market today (15). JMI also has other artists under contract with merchandise recorded and already for release. They include Susan Taylor, former lead singer for Pozo Seco; Reynolds, Terry Mace, and a group from Louisville named Dusty.

Also as reported earlier, Billy Grammer is under contract to the label, and will have a release after Jan. 1.

Bill Farr and Hubert Long Top '72 CMA Officer Slate

NASHVILLE—Bill Farr, vice president of Columbia Records, is the new president of the Country Music Association, succeeding outgoing president Wade Pepper of Capitol.

Hubert Long, president of Hubert Long International and of Moss-Rose Publishing, was named chairman of the board. Long is a past president of the organization.

In other action, the board elected the following officers: executive vice president, Joe Talbot, Precision Record Pressing; vice presidents, Cliffie Stone, Central Songs; Bill Denny, Cedarwood Publish-

ing; Jack McFadden, Omac Artists; Stanley Adams, ASCAP, Janet Gavin, The Gavin Report; and Charlie Scully, SESAC.

Jack Loetz, MCA, was named secretary, while Bob Woltering of Music City News is assistant secretary. John Sturdivant of Record World was named treasurer, Jim Schwartz of Schwartz Brothers, assistant treasurer, and Roy Horton, Peer-Southern, sergeant-at-arms.

The board confirmed that its next meeting will be held in Mexico City in January, with subsequent meetings in Bakersfield, Calif., and Montreal, Quebec.

GAYLES SWELL DISK ROSTERS

NASHVILLE — The Lynda Gayle who records for Mega is not the Lynda Gail Lewis who records for Mercury, nor is she the Crystal Gayle who records for Decca. She is not even the Gayle Winters who records for Hickory.

She has been mistaken for all of these, but Mega insists she has an unmistakable style. The label just wants to clear away the confusion.

Lynda Gayle (Mega) has just recorded a Bill Rice - Jerry Foster tune called "Waitin' At the End of Your Run."

Don Light Agency Showcases Talent For Campus Buyers & Club Operators

NASHVILLE—With more country acts going into colleges and sophisticated clubs, the Don Light Talent Agency has brought the club owners and college bookers here for a showcasing demonstration.

Light, who books heavily in the Gospel field and lately has expanded all directions, held a six-hour session at this city's new Exit Inn to demonstrate his acts and their self-contained shows.

Among the artists who performed for the bookers were Billy Edd Wheeler, Jimmy Buffett, The Natchez Trace, Mac Wiseman, Dianne Davidson, and John D. Loudermilk.

Club owners represented were Herb Cohen, from the Raven Gallery, Detroit; Richard Hardin from Quiet Night, Chicago; Tom Hayward, the Bistro, Atlanta; and Owsley Manier, from Exit Inn.

University representatives on hand for the performances included those from Vanderbilt, Middle Tennessee State University, Austin Peay State University, Emory, Mercer, University of Kentucky, University of the South (Sewanee), Belmont College, University of Alabama, and Western Kentucky State University.

Light said his intent was to acquaint the owners and bookers with his line-up of talent, and to

point up the need for showcasing his growing list of talent.

Most of his acts in all fields have played college dates, but he feels this is a fertile field that needs more development. He is concentrating on area schools and clubs, figuring that the word will spread once they have performed nearby.

Each of the owners and colleges came in at their own expense to watch the show, hosted by Manier. The opening of such a club in this city offers the opportunity for more new and older talent to work on their acts, for development on the road.

(Continued on page 84)

DAVID HOUSTON

Has 2 Hit Records

"MAIDEN'S PRAYER"

Epic 5-10778

And A Hit Duet With BARBARA MANDRELL

"WE'VE GOT EVERYTHING BUT LOVE"

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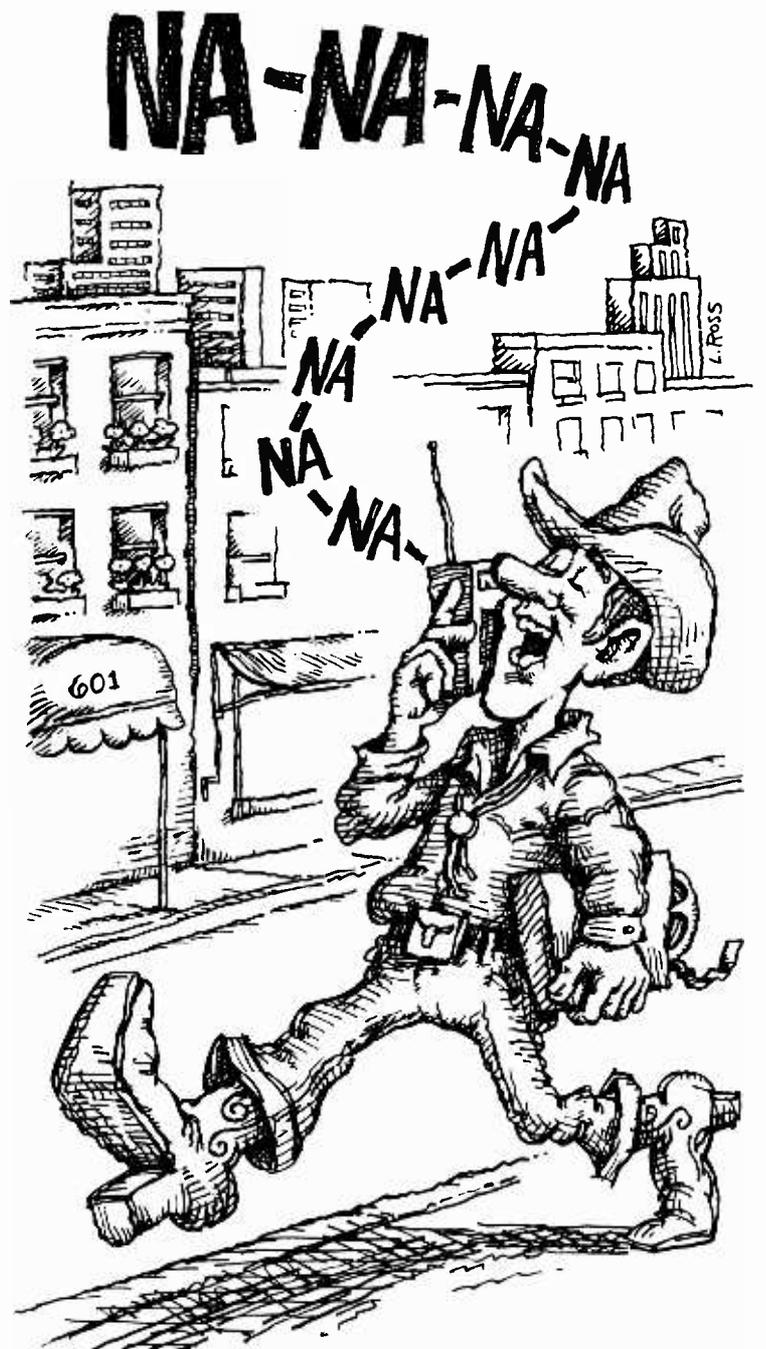
Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 11/20/71

★ 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 | 2 | DADDY FRANK (The Guitar Man) Merle Haggard & the Strangers, Capitol 3198 (Blue Book, BMI) | 6 |
| 2 | 4 | KISS AN ANGEL GOOD MORNIN' Charley Pride, RCA 74-0550 (Playback, BMI) | 5 |
| 3 | 1 | LEAD ME ON Conway Twitty & Loretta Lynn, Decca 32873 (MCA) (Shade Tree, BMI) | 8 |
| 4 | 3 | HERE COMES MY HONEY AGAIN Sonny James, Capitol 3174 (Marson, BMI) | 8 |
| 5 | 12 | BABY, I'M YOURS Jody Miller, Epic 5-10785 (CBS) (Blackwood, BMI) | 7 |
| 6 | 5 | ANOTHER NIGHT OF LOVE Freddy Weller, Columbia 4-45451 (Young World/Center Star/Equinox, BMI) | 9 |
| 7 | 7 | SHE'S ALL I GOT Johnny Paycheck, Epic 5-10783 (CBS) (Williams/Excellorec, BMI) | 7 |
| 8 | 11 | DIS-SATISFIED Bill Anderson & Jan Howard, Decca 32877 (MCA) (Sure-Fire, BMI) | 7 |
| 9 | 10 | EARLY MORNING SUNSHINE Marty Robbins, Columbia 4-45442 (Mariposa, BMI) | 8 |
| 10 | 9 | NEVER ENDING SONG OF LOVE Dickie Lee, RCA 48-1013 (Metric, BMI) | 10 |
| 11 | 6 | ROLLIN' IN MY SWEET BABY'S ARMS Buck Owens and His Buckaroos, Capitol 3164 (Blue Book, BMI) | 12 |
| 12 | 8 | RINGS Tompall & the Glaser Brothers, MGM 14291 (Unart, BMI) | 13 |
| 13 | 14 | I'LL FOLLOW YOU (Up to Our Cloud) George Jones, Musicor 1446 (Glad, BMI) | 8 |
| 14 | 15 | MAIDEN'S PRAYER/HOME SWEET HOME David Houston, Epic 5-10778 (CBS) (Gallico, BMI/Algee/Tree, BMI) | 9 |
| 15 | 13 | EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI) | 20 |
| 16 | 26 | PAPA WAS A GOOD MAN Johnny Cash & the Evangel Temple Choir, Columbia 4-45460 (Passkey, BMI) | 6 |
| 17 | 36 | WOULD YOU TAKE ANOTHER CHANCE ON ME/ME & BOBBY McGEE Jerry Lee Lewis, Mercury 73248 (Jack & Bill, ASCAP/Combine, BMI) | 3 |
| 18 | 24 | HITCHIN' A RIDE Jack Reno, Target 00137 (Mega) (Intune, BMI) | 7 |
| 19 | 19 | NO NEED TO WORRY Johnny Cash & June Carter, Columbia 4-45431 (Henson, ASCAP) | 11 |
| 20 | 33 | COUNTRY GREEN Don Gibson, Hickory 1614 (Acuff-Rose, BMI) | 5 |
| 21 | 21 | WE'VE GOT EVERYTHING BUT LOVE David Houston & Barbara Mandrell, Epic 5-10779 (CBS) (Algee, BMI) | 8 |
| 22 | 38 | COAT OF MANY COLORS Dolly Parton, RCA 74-0538 (Owepar, BMI) | 4 |
| 23 | 16 | BE A LITTLE QUIETER Porter Wagoner, RCA 47-9996 (Tree, BMI) | 13 |
| 24 | 17 | HOW CAN I UNLOVE YOU Lynn Anderson, Columbia 4-45429 (Lowery, BMI) | 14 |
| 25 | 20 | I'D RATHER BE SORRY Ray Price, Columbia 4-45425 (Buckhorn, BMI) | 16 |
| 26 | 22 | RED DOOR Carl Smith, Columbia 4-45436 (Acuff-Rose, BMI) | 11 |
| 27 | 23 | WEST TEXAS HIGHWAY George Hamilton IV, RCA 74-0531 (Wren, BMI) | 10 |
| 28 | 29 | I'M SORRY IF MY LOVE GOT IN YOUR WAY Connie Smith, RCA 74-0535 (Blue Crest, BMI) | 6 |
| 29 | 30 | ROSES & THORNS Jeannie C. Riley, Plantation 79 (SSS Int'l.) (Singleton, BMI) | 5 |
| 30 | 41 | LIVING AND LEARNING Mel Tillis & Sherry Bryce, MGM 14303 (Sawgrass, BMI) | 4 |
| 31 | 32 | ALL I EVER NEED IS YOU Ray Sanders, United Artists 50827 (United Artists/Racer, ASCAP) | 8 |
| 32 | 18 | KO-KO JOE Jerry Reed, RCA 48-1011 (Vector, BMI) | 11 |
| 33 | 25 | I DON'T KNOW YOU (Anymore) Tommy Overstreet, Dot 17387 (Paramount) (Shenandoah/Terrace, ASCAP) | 15 |
| 34 | 27 | FOR THE KIDS Sammi Smith, Mega 615-0039 (Evil Eye, BMI) | 10 |
| 35 | 55 | (I've Got a) HAPPY HEART Susan Raye, Capitol 3209 (Blue Book, BMI) | 2 |
| 36 | 34 | FLY AWAY AGAIN Dave Dudley, Mercury 73225 (Addell, BMI) | 14 |
| 37 | 35 | THE MORNING AFTER Jerry Wallace, Decca 32859 (MCA) (4 Star, BMI) | 14 |
| 38 | 64 | BRING HIM SAFELY HOME (To Me) Sandy Posey, Columbia 4-45458 (Tree, BMI) | 4 |

| This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart |
|-----------|-----------|--|----------------|
| 39 | 37 | SHE'S LEAVING (Bonnie, Please Don't Go) Jim Ed Brown, RCA 74-0509 (Tree, BMI) | 9 |
| 40 | 63 | I SAY A LITTLE PRAYER/ BY THE TIME I GET TO PHOENIX Glen Campbell & Anne Murray, Capitol 3200 (Blue Seas/Jac, ASCAP/Rivers, BMI) | 4 |
| 41 | 56 | A CHAIN DON'T TAKE TO ME Bob Luman, Epic 5-10786 (CBS) (Blue Crest, BMI) | 3 |
| 42 | 50 | DOZEN PAIR OF BOOTS Del Reeves, United Artists 50840 (Palo Duro, BMI) | 5 |
| 43 | 61 | BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton, RCA 74-0565 (Owepar, BMI) | 2 |
| 44 | 42 | I'M GONNA ACT RIGHT Nat Stuckey, RCA 48-1010 (Cedarwood, BMI) | 12 |
| 45 | 28 | THE YEAR THAT CLAYTON DELANEY DIED Tom T. Hall, Mercury 73221 (Newkeys, BMI) | 20 |
| 46 | 40 | SNAP YOUR FINGERS Dick Curless, Capitol 3182 (Rose, BMI) | 8 |
| 47 | 47 | CHARLOTTE FEVER Kenny Price, RCA 48-1015 (Window, BMI) | 10 |
| 48 | 31 | AFTER ALL THEY USED TO BELONG TO ME Hank Williams Jr., MGM 14277 (Williams Jr., BMI) | 14 |
| 49 | 46 | THE NIGHT MISS NANCY ANN'S HOTEL FOR SINGLE GIRLS BURNED DOWN Tex Williams, Monument 8503 (CBS) (House of Cash, BMI) | 13 |
| 50 | 53 | WHAT A DREAM Conway Twitty, MGM 14274 (Berkshire, BMI) | 10 |
| 51 | 43 | PICTURES Starler Brothers, Mercury 73228 (House of Cash, BMI) | 14 |
| 52 | 54 | HOW CAN YOU MEND A BROKEN HEART Duane Dee, Cartwheel 200 (Casserole/Tamerlane, BMI) | 6 |
| 53 | 60 | MAGNIFICENT SANCTUARY BAND Roy Clark, Dot 17385 (Paramount) (Beechwood/Racle, BMI) | 4 |
| 54 | 45 | HANGING OVER ME Jack Greene, Decca 32863 (MCA) (Tree, BMI) | 12 |
| 55 | 69 | YOU BETTER MOVE ON Billy (Crash) Craddock, Cartwheel 201 (Spartus/Keve, BMI) | 3 |
| 56 | 58 | YOUR KIND OF LOVIN' June Stearns, Decca 32876 (MCA) (Wilderness, BMI) | 6 |
| 57 | 65 | SOMEWHERE IN VIRGINIA IN THE RAIN Jack Blanchard & Misty Morgan, Mega 615-0046 (100 Oaks/Birdwalk, BMI) | 3 |
| 58 | 67 | THE NIGHT THEY DROVE OLD DIXIE DOWN Alice Creech, Target 0138 (Mega) (Canaan, ASCAP) | 2 |
| 59 | 52 | IF YOU THINK IT'S ALRIGHT Johnny Carver, Epic 5-10760 (CBS) (Green Grass, BMI) | 15 |
| 60 | 57 | SHORT & SWEET Bobby Bare, Mercury 73236 (Return, BMI) | 9 |
| 61 | 66 | TRACES OF A WOMAN Billy Walker, MGM 14305 (Forrest Hills, BMI) | 2 |
| 62 | 74 | YESTERDAY'S WINE/ME AND PAUL Willie Nelson, RCA 74-0542 (Nelsen, BMI/Nelsen, BMI) | 5 |
| 63 | — | HOUSTON BLUES Jeannie C. Riley, MGM 14310 (Acuff-Rose, BMI) | 1 |
| 64 | 68 | CATCH THE WIND Jack Barlow, Dot 17396 (Paramount) (Terrace, ASCAP) | 3 |
| 65 | 59 | NEVER ENDING SONG OF LOVE Mayf Nutter, Capitol 3181 (Metric, BMI) | 6 |
| 66 | 73 | RUBY YOU'RE WARM David Rogers, Columbia 4-45478 (Tree, BMI) | 2 |
| 67 | — | ALRIGHT I'LL SIGN THE PAPERS Jeannie Seely, Decca 32882 (Cedarwood, BMI) | 1 |
| 68 | 70 | A WHOLE LOT OF LOVING Anita Carter, Capitol 3194 (Playback, BMI) | 5 |
| 69 | — | THINK AGAIN Patti Page, Mercury 73249 (Jack & Bill, ASCAP) | 1 |
| 70 | — | RECONSIDER ME John Wesley Ryles I, Plantation 81 (SSS Int'l.) (Singleton, BMI) | 2 |
| 71 | 71 | I LOVE YOU DEAR Eddy Arnold, RCA 74-0559 (Alpine, ASCAP) | 2 |
| 72 | 72 | A LIVING TORNADO Kenni Huskey, Capitol 3184 (Blue Book, BMI) | 5 |
| 73 | — | THE MORNIN' AFTER BABY LET ME DOWN Ray Griff, Royal American 46 (Blue Echo, ASCAP) | 1 |
| 74 | — | TRAIN TRAIN (Carry Me Away) Murray Kellum, Epic 5-10784 (CBS) (Campbell/Young World, BMI) | 1 |
| 75 | 75 | DADDY WAS A PREACHER BUT MAMA WAS A GO-GO GIRL Joanna Neel, Decca 32865 (MCA) (4 Star, BMI) | 2 |



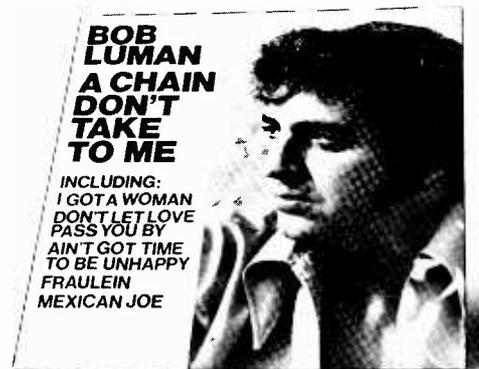
Don't be surprised when you hear someone walking down the street singing this.

It's one of the catchiest parts of Bob Luman's infectious new hit, "A Chain Don't Take to Me."

In addition to catching on at radio stations throughout the country, and climbing the country charts, it's catching on in people's heads.

As you'll probably be hearing very soon.

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A CHAIN
DON'T
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PASS YOU BY
AIN'T GOT TIME
TO BE UNHAPPY
FRAULEIN
MEXICAN JOE

Just released!
The new Bob Luman album,
titled after his catchy hit.

E 30923

Nashville Scene

Clyde Moody, after an absence of many years, is returning to Nashville. The old-time artist will probably become a regular on the Ernest Tubb Record Shop show. . . . **Billy "Crash" Craddock** has done a series of commercials for Busch Bavarian, joining the long list of artists going the beer commercial route. . . . The **Willis Brothers** have just completed jingles for Acme Boots Company. . . . More people moving to the farm. They include **Roy Drusky**, who has bought an acreage near Portland, Tenn., in the strawberry country, and **Carl Phillips**, who purchased the land where **Loretta Lynn** used to hold her rodeos, so he can raise his quarter-horses. . . . The Country Music Palace in Jackson, Miss., now is booking country music. **David Houstin** is scheduled for the next experience there. . . . **Clarence Selman** has joined forces with **Marijohn Wilkins** to write the new **Tex Williams** single. . . . **Lynn Anderson** has filmed a pilot for a possible syndicated television show, which could be launched in January. If successful, it would include **Freddy Weller** as a regular. . . . **George Morgan**, a sleep-walker, fell over a chair while rambling and dozing, and suffered a broken arm. . . . **Guy Willis**, with a serious stomach disorder, has joined the **Willis Brothers** act in appearances again. . . . **Stu Phillips** has become the first new major artist to sign with the talent agency owned by **Loretta Lynn** and **Conway Twitty**. . . . **Jim and Jesse**, who have been on the bluegrass circuit since June, made a Nashville appearance only because a scheduled date was cancelled. . . . **Tammy Wynette** and **George Jones**, through Carlton Haney, are bringing a Bluegrass show into their Florida park in December. . . . **Jeannie Pruitt**, bucking a big football game, nonetheless played to sold-out crowds in North Carolina. . . . **Joe Taylor**, who signed **Red Lane** to his agency, had a picture made for publicity purposes, only to have the camera

stolen, went through the procedure again. It involved getting-together some pretty big people, including **Chet Atkins** and **Buddy Killen**. . . . **Guy Drake** claims his new Mallard release, "Supreme Court Bus," has been purchased in large quantities by a Michigan group opposed to the busing of school children. . . . The hottest current songwriter in Nashville is **Jerry Chesnut**, who now has had 200 songs recorded in two years, many of them by major artists. He is buying out the publishing firm he currently owns with **Del Reeves**. . . . **Shelby Singleton** has purchased an expensive home on top of a mountain overlooking Nashville, where he can keep his eye on things. It is surrounded by 17 acres of woods. . . . **Skeeter Davis**, on a recent day off, went into a new record shop, Ruby's, in Franklin, Tenn., and bought more than \$100 worth of albums. . . . **Willie Nelson**, with his new wife, has moved back to Nashville from Texas. . . . **John Hartford** has done a benefit at the Ohio Penitentiary in Columbus. . . . **John Walton**, an old-timer from the past "Opry" days, is seriously ill in the Veterans Hospital in Nashville. . . . **Bobby Fuller** has left Little Rock to live in Nashville where he'll record and be booked. . . . **LeRoy Van Dyke** has scratched Ireland from his itinerary because of trouble there. . . . **Earl Richards** has signed **Hugh Brown** to Partridge Records. The first release, written by the young singer, is called "Turnip Greens." . . . **Glen Barber** of Hickory has been booked back in Hawaii in March for a return appearance. . . . The **Gross Brothers** of Rising Sun, Ind., have signed with the NRS label. . . . Three of the four new band members added to **Tom T. Hall's** group are American Indians. . . . **Jim Hughes** has signed a contract with Palatka Records of Atlanta, and has his first release on the market. It's called "That's the Price She Pays for Loving Me." . . . A group of Iowa entertainers

Hap Peebles' 4 Decades In Promotion Celebrated

WICHITA, Kan. — A special "salute to Harry (Hap) Peebles," veteran country music booker-promoter and president of the International Country Music Buyers Association, drew more than 9,000 here last week.

The trihutes were led by Johnny

Don Light Agency

• Continued from page 82

Wheeler and Wiseman record for RCA, Miss Davidson for Janus, and Loudermilk for Warner Brothers. Buffett, who is seeking a new label, formerly recorded for Barnaby. The Natchez Trace is not yet signed.

Cash and June Carter, who performed before the overflow crowd at Henry Levitt arena on the campus of Wichita State University.

Peebles, who began his promoting career in 1931 with Bob Wills and his Texas Playboys, received a telegram from Wills and many others. These were read by Mike Oatman of KFDL, who also presented plaques to the 40-year veteran.

Cash and his wife gave Peebles an engraved watch.

Peebles and Cash were made "Marshals of Dodge City" by Mayor Dale Anderson, who headed a big contingent from the cowboy capital. June Carter was made a "Miss Kitty" of Dodge City.

Manager Books Charley Pride

NASHVILLE—The Jack D. Johnson Talent Inc., personal management and booking agency for Charley Pride, has ended its affiliation with Creative Management Associates.

Jack Johnson, president of the firm, said former CMA executive Don Keirns would join the agency as vice president, working specifically in the area of fairs. He also will be responsible for the firm's general administration.

Keirns' father was assistant manager of the Ohio State Fair for eight years and has managed the Michigan State Fair since 1968. Don Keirns worked for four years as assistant to CMA fairs specialist Eldred O. Stacy.

Johnson has been Pride's mentor since 1964.

who auditioned for a so-called Hollywood company in Des Moines got taken, according to **Larry Heaberlin**. They showed up at the Hyatt House, paid a fee, and never heard anything again. . . . The Sounds of Nashville show will be presented at the prison armory in Canyon City, Colo., Nov. 20. . . . ASCAP writer **Arthur Kent** is moving to Nashville from Ho-Ho-Kus, N.J. . . . No one has more problems with his name than **Mayf Nutter**, the Capitol artist. His name recently ended up Maye in this column, which we regret. But it's Mayf, and soon everyone will have it straight. Like Spiro Agnew, it may become a household name. . . . Writer **Les Kangas** has written a tune called "Made in U.S.A." which was recorded by **Glen Snow** and **The Country Americans** on Kangaroo Records. It deals with the national economy program. . . . The **LeGarde Twins** are touring their Australian homeland for the month of November. . . . The second anniversary special broadcast of Country Crossroads will feature **Maybelle Carter** and **Carl Perkins**. The following week **Loretta Lynn** will be featured, with subsequent shows spotlighting **Floyd Cramer**, **Connie Smith**, **Tex Ritter**, **LeRoy Van Dyke** and **Bill Mack**. . . . **Archie Campbell** will be the grand marshal for Nashville's Christmas parade. . . . **Tom T. Hall** and his wife, **Dixie**, are convinced there's a ghost at their new farm. Strange things have been happening, and they're conducting a serious search. . . . **Nat Stuckey** has been booked for the Kessler Air Force Base NCO club on New Year's Eve. . . . **Charlie Walker** was a guest on the Roy Rogers Jr. syndicated television show in Cleveland.



BOBBYE HINSON, former publicist for the Shelby Singleton organization, receives word of her promotion to National Country Promotion Manager for the firm.

Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 11/20/71

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

| This Week | Last Week | TITLE—Artist, Label & Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|---|----------------|
| 1 | 1 | EASY LDVING Freddie Hart, Capitol ST 838 | 9 |
| 2 | 2 | I'M JUST ME Charley Pride, RCA LSP 4560 | 19 |
| 3 | 3 | I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510 | 24 |
| 4 | 4 | YOU'RE MY MAN Lynn Anderson, Columbia C 30793 | 18 |
| 5 | 5 | SILVER TONGUED DEVIL & I Kris Kristofferson, Monument Z 30679 (CBS) | 7 |
| 6 | 6 | THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. II Columbia KC 30887 | 5 |
| 7 | 7 | YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca DL 75310 (MCA) | 6 |
| 8 | 9 | PITTY, PITTY, PATTERN Susan Raye, Capitol ST 807 | 12 |
| 9 | 10 | SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol ST 835 | 12 |
| 10 | 13 | ME & BOBBY McGEE Kris Kristofferson, Monument Z 30817 (CBS) | 7 |
| 11 | 8 | TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS) | 12 |
| 12 | 11 | ROSE GARDEN Lynn Anderson, Columbia C 30411 | 48 |
| 13 | 17 | WE GO TOGETHER Tammy Wynette & George Jones, Epic KE 30802 (CBS) | 3 |
| 14 | 12 | IN SEARCH OF A SONG Tom T. Hall, Mercury SR 61350 | 10 |
| 15 | 16 | KO-KO JOE Jerry Reed, RCA LSP 4596 | 10 |
| 16 | 15 | FOR THE GOOD TIMES Ray Price, Columbia KC 30160 | 64 |
| 17 | 14 | POEMS, PRAYERS & PROMISES John Denver, RCA LSP 4499 | 21 |
| 18 | 20 | WORLD OF LYNN ANDERSON Columbia C 30902 | 6 |
| 19 | 21 | BEST OF BUCK OWENS, VOL. 4 Capitol ST 830 | 3 |
| 20 | 19 | THE LAST TIME I SAW HER Glen Campbell, Capitol SW 733 | 17 |
| 21 | 22 | I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca DL 75292 (MCA) | 12 |
| 22 | 24 | TODAY Marty Robbins, Columbia C 30816 | 11 |
| 23 | 25 | HE'S SO FINE Jody Miller, Epic E 30659 (CBS) | 13 |
| 24 | 29 | WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis, Mercury SR 61346 | 2 |
| 25 | 32 | BEST OF CHARLEY PRIDE RCA Victor LSP 4223 | 14 |
| 26 | 27 | TALK IT OVER IN THE MORNING Anne Murray, Capitol ST 821 | 5 |
| 27 | 28 | WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA LSP 4506 | 30 |
| 28 | 23 | HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000 | 37 |
| 29 | 31 | PORTER WAGONER SINGS HIS OWN RCA LSP 4586 | 4 |
| 30 | 30 | PICKIN' MY WAY Chet Atkins, RCA LSP 4585 | 5 |
| 31 | 26 | BEST OF PORTER WAGONER & DOLLY PARTON RCA LSP 4556 | 17 |
| 32 | 35 | WORLD OF MARTY ROBBINS Columbia G 30881 | 2 |
| 33 | 36 | MISSISSIPPI TALKIN' Jerry Clower from Yazoo City, Decca DL 75286 (MCA) | 18 |
| 34 | 34 | CLASS OF '71 Floyd Cramer, RCA LSP 4590 | 4 |
| 35 | 18 | A MAN IN BLACK Johnny Cash, Columbia C 30440 | 23 |
| 36 | — | HIS GREATEST HITS, VOL. 2 Bill Anderson, Decca DL 75315 (MCA) | 1 |
| 37 | 37 | COAT OF MANY COLORS Dolly Parton, RCA LSP 4603 | 4 |
| 38 | 33 | PICTURES OF MOMENTS TO REMEMBER Statler Brothers, Mercury SR 61346 | 14 |
| 39 | 40 | DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513 | 31 |
| 40 | — | CHARLOTTE FEVER Kenny Price, RCA LSP 4605 | 1 |
| 41 | 43 | WELCOME TO MY WORLD Eddy Arnold, RCA LSP 4570 | 17 |
| 42 | 41 | GLEN CAMPBELL'S GREATEST HITS Capitol SW 752 | 33 |
| 43 | 45 | RANGERS WALTZ Mom and Dads, GNP Crescendo GNPS 2061 | 2 |
| 44 | 39 | LIVE AT THE SAM HOUSTON COLISEUM Mel Tillis, MGM SE 4788 | 10 |
| 45 | — | FRISCO MABELJOY Mickey Newbury, Elektra EKS 74107 | 1 |

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

"A STEP IN THE RIGHT DIRECTION"
Eric Saxon—Chalice

"LETTER EDGED IN BLACK"—Tiny Tim—Vic Tim
"THE BALLAD OF ATTICA PRISON"—Tiny Tim—Vic Tim
"GROWING UP"—Freddie Stafford—Musical Spin
"I ALREADY KNOW"—Wanda Jackson—(Capitol)
"ONE HEART TO GIVE"—Vik Chandler—Rush Records
"HARD DRIVING MAN"—Ronnie Bell—Bellron
"I'M STILL WAITING"—Diana Ross—(Motown)
"HOLD ON TO YOU"—O.J. Smith—Soul West
"LOVE ME LIKE YOU LOVE ME NOW"—Debbie Sadler—MBS
"ONE MORE"—Gene Tyndall—Twilight
"SLOWLY"—Ronnie Bell—Bellron

ALBUM OF THE WEEK—
"BECAUSE YOU'RE JUST MORE A WOMAN"—
Bob Yarborough—Sugar Hill

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Brite Star's Pick Hits

BUCK & BUDDY



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ORIGINAL MOTION PICTURE SOUNDTRACK ON UNITED ARTISTS RECORDS & TAPES.



Shipped: September 27, 1971

RIAA Certification Date: September 30, 1971

For Week Ending
Nov. 20, 1971

Billboard

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|--|--|
| 1 | 2 | THEME FROM "SHAFT" | Isaac Hayes (Isaac Hayes), Enterprise/MGM 9038 (Stax/Volt) |
| 2 | 1 | GYPSIES, TRAMPS & THIEVES | Cher (Snuff Garrett), Kapp 2146 (MCA) |
| 3 | 3 | IMAGINE | John Lennon Plastic Ono Band (John & Yoko & Phil Spector), Apple 1840 |
| 4 | 11 | BABY I'M-A WANT YOU | Bread (David Gates), Elektra 45751 |
| 5 | 8 | HAVE YOU SEEN HER | Chi-Lites (Eugene Record), Brunswick 55462 |
| 6 | 4 | MAGGIE MAY/REASON TO BELIEVE | Rod Stewart (Rod Stewart), Mercury 73224 |
| 7 | 7 | PEACE TRAIN | Cat Stevens (Paul Samwell-Smith), A&M 2191 |
| 8 | 21 | FAMILY AFFAIR | Sly & the Family Stone (Sly Stone), Epic 5-10805 (CBS) |
| 9 | 13 | GOT TO BE THERE | Michael Jackson (Hal Davis), Motown 1191 |
| 10 | 6 | YO-YO | Osmonds (Rick Hall), MGM 14295 |
| 11 | 5 | I'VE FOUND SOMEONE OF MY OWN | Free Movement (Joe Porter), Decca 32818 (MCA) |
| 12 | 9 | INNER CITY BLUES (Make Me Wanna Holler) | Marvin Gaye (Marvin Gaye), Tamla 54209 (Motown) |
| 13 | 15 | THE DESIDERATA | Les Crane (Fred Werner & Les Crane), Warner Bros. 7520 |
| 14 | 16 | EVERYBODY'S EVERYTHING | Santana (Santana), Columbia 4-45472 |
| 15 | 22 | ROCK STEADY | Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2838 |
| 16 | 10 | SUPERSTAR/BLESS THE BEASTS AND CHILDREN | Carpenters (Jack Daugherty), A&M 1289 |
| 17 | 18 | EASY LOVING | Freddie Hart (George Richey), Capitol 3115 |
| 18 | 27 | TWO DIVIDED BY LOVE | Grass Roots (Steve Barri), Dunhill 4289 |
| 19 | 12 | NEVER MY LOVE | Fifth Dimension (Bones Howe), Bell 45-134 |
| 20 | 17 | TIRED OF BEING ALONE | Al Green (Willie Mitchell & Al Green), Hi 2194 (London) |
| 21 | 31 | A NATURAL MAN | Lou Rawls (Michael Lloyd), MGM 14262 |
| 22 | 14 | DO YOU KNOW WHAT I MEAN | Lee Michaels (Lee Michaels), A&M 1262 |
| 23 | 37 | RESPECT YOURSELF | Staple Singers (Al Bell), Stax 0104 |
| 24 | 25 | QUESTIONS 67 & 68/I'M A MAN | Chicago (James William Guercio), Columbia 4-45467 |
| 25 | 33 | ALL I EVER NEED IS YOU | Sonny & Cher (Snuff Garrett), Kapp 2151 (MCA) |
| 26 | 26 | ABSOLUTELY RIGHT | Five Man Electrical Band (Dallas Smith), Lionel 3220 (MGM) |
| 27 | 29 | ONE TIN SOLDIER (The Legend of Billy Jack) | Coven (Mundell Lowe), Warner Bros. 7509 |
| 28 | 19 | THE NIGHT THEY DROVE OLD DIXIE DOWN | Joan Baez (Norbert Putnam & Jack Lothrop), Vanguard 35138 |
| 29 | 40 | CHERISH | David Cassidy (Wes Farrell), Bell 45-150 |
| 30 | 51 | WHERE DID OUR LOVE GO | Donnie Elbert (Donnie Elbert), All Platinum 2330 |
| 31 | 43 | THEME FROM "SUMMER OF '42" | Peter Nero (Paul Leka), Columbia 4-45399 |
| 32 | 67 | SUPERSTAR (Remember How You Got Where You Are) | Temptations (Norman Whitfield), Gordy 7111 (Motown) |
| 33 | 38 | SCORPIO | Dennis Coffey & the Detroit Guitar Band (Theodore & Coffey), Sussex 226 (Buddah) |
| 34 | 24 | ONE FINE MORNING | Lighthouse (Jimmy Ienner), Evolution 1048 (Stereo Dimension) |

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|---------------------------------------|--|
| 35 | 20 | ONLY YOU KNOW AND I KNOW | Delaney & Bonnie (Delaney & Bonnie), Atco 6838 |
| 36 | 41 | WILD NIGHT | Van Morrison (Van Morrison & Ted Templeman), Warner Bros. 7518 |
| 37 | 28 | YOU'VE GOT TO CRAWL (Before You Walk) | 8th Day (Greg Perry-HDH Prod.), Invictus 9098 (Capitol) |
| 38 | 35 | TRAPPED BY A THING CALLED LOVE | Denise LaSalle (Crajon Enterprises), Westbound 182 (Chess/Janus) |
| 39 | 77 | AN OLD FASHIONED LOVE SONG | Three Dog Night (Richard Podolor), Dunhill 4294 |
| 40 | 42 | I'D LOVE TO CHANGE THE WORLD | Ten Years After (Ten Years After), Columbia 4-45457 |
| 41 | 45 | SHE'S ALL I GOT | Freddie North (Jerry Williams, Jr.), Mankind 12004 (Nashboro) |
| 42 | 49 | LOVE | Lettermen (Lettermen Inc.), Capitol 6316 |
| 43 | 59 | YOU ARE EVERYTHING | Stylistics (Thom Bell), Avco 4581 |
| 44 | 47 | IT'S A CRYING SHAME | Gayle McCormick (Dennis Lambert & Brian Potter), Dunhill 4288 |
| 45 | 50 | TILL | Tom Jones (Gordon Mills), Parrot 40007 (London) |
| 46 | 36 | LONG AGO AND FAR AWAY | James Taylor (Peter Asher), Warner Bros. 7521 |
| 47 | 76 | STONES | Neil Diamond (Tom Catalano), Uni 55310 (MCA) |
| 48 | 61 | I'M A GREEDY MAN—Part 1 | James Brown (James Brown, Brother 1 Prod.), Polydor 2-14100 |
| 49 | 39 | WHAT ARE YOU DOING SUNDAY? | Dawn (Tokens & Dave Appel), Bell 45-141 |
| 50 | 46 | CHARITY BALL | Fanny (Richard Perry), Reprise 1033 |
| 51 | 52 | YOUR MOVE | Yes (Yes & Eddie Offord), Atlantic 2819 |
| 52 | 54 | IT'S IMPOSSIBLE | New Birth (Fuqua III Prod.), RCA 74-0520 |
| 53 | 55 | DON'T WANT TO LIVE INSIDE MYSELF | Bee Gees (Robert Stigwood & the Bee Gees), Atco 6867 |
| 54 | 66 | BRAND NEW KEY | Melanie (Peter Schekeyryk), Neighborhood 4201 (Paramount) |
| 55 | 69 | GRANDMA'S HANDS | Bill Withers (Booker T. Jones), Sussex 227 (Buddah) |
| 56 | 53 | BLESS YOU | Martha Reeves & the Vandellas (Corporation), Gordy 7110 (Motown) |
| 57 | 64 | MAMMY BLUE | Pop Tops (Alain Milhaud), ABC 11311 |
| 58 | 63 | DO I LOVE YOU | Paul Anka (David Van De Pitte & Bruce Miller), Buddah 252 |
| 59 | 57 | YOU BROUGHT THE JOY | Freda Payne (Holland-Dozier-Holland), Invictus 9100 (Capitol) |
| 60 | 62 | JENNIFER | Bobby Sherman (Ward Sylvester), Metromedia 227 |
| 61 | 89 | BEHIND BLUE EYES | Who (Who), Decca 32888 (MCA) |
| 62 | 75 | AN AMERICAN TRILOGY | Mickey Newbury (Dennis Linde), Elektra 45750 |
| 63 | 78 | I'M STILL WAITING | Diana Ross (Deke Richards), Motown 1192 |
| 64 | 60 | IT'S FOR YOU | Springwell (Pink Unlimited & Vinny Testa), Parrot 359 (London) |
| 65 | 82 | FRIENDS WITH YOU | John Denver (Milton Okun), RCA 74-0567 |
| 66 | 100 | HALLELUJAH | Sweatshop (Joel Sill & Bill Schnee), Columbia 4-45492 |

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|--|---|
| 67 | 65 | RUB IT IN | Laying Martine (Ray Stevens), Barnaby 2041 (CBS) |
| 68 | 73 | GIMME SOME LOVIN', Part 1 | Traffic, etc. (Chris Blackwell & Stevie Winwood), United Artists 50841 |
| 69 | 90 | SUNSHINE | Jonathan Edwards (Peter Casperson), Capricorn 8021 (Atco) |
| 70 | 68 | MY PART/MAKE IT FUNKY (Pt. 3) | James Brown (James Brown), Polydor 14098 |
| 71 | 99 | LET IT BE | Joan Baez (Norbert Putnam), Vanguard 35145 |
| 72 | 71 | YOU'VE LOST THAT LOVIN' FEELIN' | Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2837 |
| 73 | 87 | AIN'T NOBODY HOME | B.B. King (Zagarino & Michel), ABC 11316 |
| 74 | — | ONE MONKEY DON'T STOP NO SHOW | Honey Cone (Greg Perry & General Johnson), Hot Wax 7110 (Buddah) |
| 75 | 72 | LIFE IS A CARNIVAL | Band (Band), Capitol 3199 |
| 76 | — | CAN I GET A WITNESS | Lee Michaels (Lee Michaels), A&M 1303 |
| 77 | 70 | I LIKE WHAT YOU GIVE | Nolan (Gabriel Mekler), Lizard 1008 |
| 78 | 79 | LISA, LISTEN TO ME | Blood, Sweat & Tears (Heckman/Hafee/Colomby), Columbia 4-45477 |
| 79 | — | (I Know) I'M LOSING YOU | Rod Stewart (Rod Stewart), Mercury 73244 |
| 80 | 80 | DOLLY DAGGER | Jimi Hendrix (Jimi Hendrix, Mitch Mitchell, Eddie Kramer & John Jansen), Reprise 1044 |
| 81 | 85 | LONG AGO TOMORROW | B.J. Thomas (Burt Bacharach & Hal David), Scepter 12335 |
| 82 | 83 | WALK RIGHT UP TO THE SUN | Delfonics (Staff for Stan & Harris), Philly Groove 169 (Bell) |
| 83 | 84 | FOR LADIES ONLY | Steppenwolf (Richard Podolor), Dunhill 4292 |
| 84 | — | SATISFACTION | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson), Tamla 54211 (Motown) |
| 85 | 81 | I SAY A LITTLE PRAYER/BY THE TIME I GET TO PHOENIX | Glen Campbell & Anne Murray (Al de Lory/Brian Aherne), Capitol 3200 |
| 86 | 88 | WHITE LIES BLUE EYES | Bullet (Bobby Flax & Lanny Lambert), Big Tree 123 (Ampex) |
| 87 | 91 | TELL MAMA | Savoy Brown (Neil Slaven), Parrot 40066 (London) |
| 88 | — | KISS AN ANGEL GOOD MORNING | Charley Pride (Jack Clement), RCA 74-0550 |
| 89 | 92 | LONG PROMISED ROAD | Beach Boys (Beach Boys), Reprise 1047 |
| 90 | — | MY BOY | Richard Harris (Phil Gaultier & Bill Martin), Dunhill 4293 |
| 91 | — | TURN YOUR RADIO ON | Ray Stevens (Ray Stevens), Barnaby 2048 (CBS) |
| 92 | 94 | I BET HE DON'T LOVE YOU | Intruders (Gamble-Huff), Gamble 4016 |
| 93 | 93 | HELP ME MAKE IT THROUGH THE NIGHT | O.C. Smith (Jerry Fuller), Columbia 4-45435 |
| 94 | 96 | FOOL ME | Joe South (Buddy Buie & Bill Lowery), Capitol 3204 |
| 95 | 98 | GET DOWN | Curtis Mayfield (Curtis Mayfield), Curtom 1966 (Buddah) |
| 96 | 97 | SHOW ME HOW | Emotions (Isaac Hayes & David Porter), Volt 4066 |
| 97 | — | YOU KEEP ME HOLDING ON | Tyrone Davis (Willie Henderson), Dakar 626 (Cotillion) |
| 98 | — | LOOKIN' BACK | Bob Seger (Hideout Productions & Punch), Capitol 3187 |
| 99 | — | THE WITCH QUEEN OF NEW ORLEANS | Redbone (Pat Vegas & Lolly Vegas), Epic 5-10749 |
| 100 | — | PRETTY AS YOU FEEL | Jefferson Airplane (Jefferson Airplane Inc.), Grunt 0300 (RCA) |

HOT 100 A TO Z—(Publisher-Licensor)

| | | | | | | | |
|---|----|--|----|--|----|---|----|
| Absolutely Right (4 Star, BMI) | 26 | Fool Me (Lowery, BMI) | 94 | Old Fashioned Love Song, An (Alma, ASCAP) | 39 | Theme From "Shaft" (East/Memphis, BMI) | 1 |
| Aln't Nobody Home (Castle Hill, BMI) | 73 | For Ladies Only (Steppenwolf, BMI) | 83 | One Fine Morning (C.A.M./U.S.A., BMI) | 34 | Theme From "Summer of '42" (WB, ASCAP) | 31 |
| All I Ever Need Is You (United Artists, ASCAP) | 25 | Friends With You (Cherry Lane, ASCAP) | 65 | It's Impossible (Sunbury, ASCAP) | 52 | Till (Chappell, ASCAP) | 45 |
| An American Trilogy (Acuff-Rose, BMI) | 62 | Get Down (Curtom, BMI) | 95 | I've Found Someone of My Own (Mango/Run-A-Muck, BMI) | 11 | Tired of Being Alone (Jec, BMI) | 20 |
| Baby I'm-a Want You (Screen Gems-Columbia, BMI) | 4 | Gimme Some Lovin', Part I (Irving, BMI) | 68 | Long Ago and Far Away (Blackwood/Country Road, BMI) | 46 | Trapped by a Thing Called Love (Ordena/Bridgeport, BMI) | 27 |
| Behind Blue Eyes (Track, BMI) | 16 | Got to Be There (Glenwood, ASCAP) | 92 | Long Ago Tomorrow (Hidden Valley/J.C./Cinema 5, ASCAP) | 81 | Turn Your Radio On (Affiliated Ents, BMI) | 91 |
| Bless the Beasts and the Children (Screen Gems-Columbia, BMI) | 61 | Grandma's Hands (Interior, BMI) | 55 | Long Promised Road (Wilajarston, ASCAP) | 89 | Two Divided by Love (Trousdale/Soldier, BMI) | 18 |
| Bless You (Jobete, BMI) | 56 | Gypsies, Tramps & Thieves (Peco, BMI) | 2 | Lookin' Back (Gear, ASCAP) | 98 | Walk Right Up to the Sun (Nickel Shoe, BMI) | 82 |
| Brand New Key (Neighborhood, ASCAP) | 54 | Hallelujah (Colgems/Teeny Bopper, ASCAP) | 66 | Love (Maclen, BMI) | 92 | What Are You Doing Sunday? (Packer Full of Tunes, BMI) | 49 |
| Can I Get a Witness (Jobete, BMI) | 75 | Have You Seen Her (Julio-Brian, BMI) | 5 | Love (Maclen, BMI) | 92 | Where Did Our Love Go (Jobete, BMI) | 30 |
| Charity Ball (BrainTree Tinkle, BMI) | 50 | Help Me Make It Through the Night (Combine, BMI) | 93 | Maggie May (MRC-GM, BMI) | 6 | White Lies Blue Eyes (Kama Sutra, BMI) | 86 |
| Cherish (Heswood, BMI) | 29 | I Bet He Don't Love You (Gamble-Huff, BMI) | 92 | Mammy Blue (Maxim, ASCAP) | 47 | Wild Night (Caledonia Soul, ASCAP) | 36 |
| Cherish (Heswood, BMI) | 29 | I Know I'm Losing You (Jobete, BMI) | 79 | My Boy (News, BMI) | 90 | Wild Queen of New Orleans, The (Novaleen/Blackwood, BMI) | 99 |
| Do You Know What I Mean (Labrea/Sattwa, ASCAP) | 22 | I Like What You Give (Lizard, ASCAP) | 77 | My Part/Make It Funky (Part 3) (Dynatone, BMI) | 70 | You Are Everything (Bellboy/Assorted, BMI) | 43 |
| Daily Dagger (Arch, ASCAP) | 80 | I'd Love to Change the World (Chrysalis, ASCAP) | 40 | My Part/Make It Funky (Part 3) (Dynatone, BMI) | 70 | Yo Yo (Lowery, BMI) | 10 |
| Don't Want to Live Inside Myself (Casseroles, BMI) | 53 | I'll Say a Little Prayer/By the Time I Get to Phoenix (Blue Seas/Jac, ASCAP/Rivers, BMI) | 85 | Respect Yourself (East/Memphis/Klondike, BMI) | 23 | You Brought the Joy (Gold Forever, BMI) | 59 |
| Do You Know What I Mean (Labrea/Sattwa, ASCAP) | 22 | I'm a Greedy Man—Part 1 (Dyanotone/Belinda, BMI) | 48 | Rock Steady (Pundit, BMI) | 15 | You Keep Me Holding On (Julio-Brian/Jadan, BMI) | 97 |
| Easy Loving (Blue Book, BMI) | 17 | I'm a Man (Irving, BMI) | 24 | Scorpio (Interior, BMI) | 67 | Your Move (Cotillion, BMI) | 51 |
| Everybody's Everything (Dandelion, BMI) | 14 | I'm Still Waiting (Jobete, BMI) | 63 | Scorpio (Interior, BMI) | 67 | You've Got to Crawl (Before You Walk) (Screen Gems-Columbia, BMI) | 72 |
| Family Affair (Stone Flower, BMI) | 8 | Imagine (Maclen, BMI) | 3 | She's All I Got (Williams/Excellenc, BMI) | 41 | You've Got to Crawl (Before You Walk) (Gold Forever, BMI) | 37 |
| | | Inner City Blues (Makes Me Wanna Holler) (Jobete, BMI) | 12 | Show Me How (East/Memphis, BMI) | 46 | | |
| | | | | Stones (Prophet, ASCAP) | 57 | | |
| | | | | Sunshine (Castle Hill, ASCAP) | 47 | | |
| | | | | Superstar (Skyhill/Delbon, BMI) | 19 | | |
| | | | | Superstar (Remember How You Got Where You Are) (Jobete, BMI) | 32 | | |
| | | | | Superstar (Remember How You Got Where You Are) (Jobete, BMI) | 32 | | |
| | | | | Tell Momo (Chrysalis/Burgundy Butterfly, ASCAP) | — | | |

Compiled from national retail sales and radio airplay by the N.A.

Album Reviews



SOUNDTRACK
ORIGINAL SOUNDTRACK—
 Bedknobs and Broomsticks.
 Buena Vista STER 5003

One of a series of three albums hinging on the movie, this LP could be the biggest seller of the three because of its direct relation with the movie. The wise dealer will try to sell them all as a package; they belong together and compliment each other.



POP
ARTHUR FIEDLER AND THE BOSTON POPS—
 Arthur Fiedler Superstar.
 Polydor PD 5008

Fiedler and his pop orchestra have had great success with LPs of today's popular music. This most recent one is superb and will meet with much favor. From the fast, exciting arrangements of "Proud Mary" and "I Think I Love You" to the slow moving treatments of "Let It Be" and "Bridge Over Troubled Water," this LP is beautifully performed and produced.



POP
JAMES LAST—
 Goodtimes.
 Polydor 24-4512

James Last, who has had great success with his orchestra in England, brings his easy listening music to the states where his success will quickly be duplicated. His arrangements and production of "My Sweet Lord," "Girl of the North Country," "Cotton Fields," "Dirty Town" and especially "The Party Is Over" will draw attention to this exceptional LP. Programmers will delight in his sound and sales will follow.



POP
SEEMON & MARIJKE—
 A&M SP 4309

Truly a musical extravaganza in terms of the converging of various musical styles, the LP was artfully produced by Graham Nash and features Seemon and Marijke, formerly of the Fool, who sing, play and probably move and dance with great gusto. Unobtrusive ensemble assistance by some very well known artists are best in "I Saw You," "It Is All There," "Room 44" (instrumental) and the title song.



POP
PRESENTING THE SUGAR BEARS—
 Big Tree 2009

Jimmy Bowen has produced a new group, the Sugar Bears, who will be a major part of the upcoming General Foods advertising campaign. The sound is good, light easy listening-Top 40 music. Included are tunes penned by Mike Settle, Kim Carnes, Michael McGinnis, Baker Knight and Mitch Murray; "All of My Life," "Kinda Friendly Things," "It's a Good Day" and "Someone Like You" are highlights. "The Two of Us Together" has much hit single potential.



POP
JIMMIE HASKELL/VARIOUS ARTISTS—
 ABC ABCX 728. California '99.

Producer Jimmie Haskell has gathered together a story of California in 1999, many great musicians, and several guest singers and put them on this LP of the future. From a story by Tom Gamache, the concept LP leads us along the journey of one person trying to live the life that is laid out for him by the state of 1999.



COUNTRY
CONWAY TWITTY HITS—
 MGM SE 4799

Though all of this older stuff by Conway Twitty, he is so popular now that dealers can expect this LP to also hit the chart. "I'm in a Blue Mood," "What Am I Living For" and "Just Because" are some of the excellent cuts on this LP. Twitty comes across in several different vocal styles, all highly pleasant.



COUNTRY
STONEMANS—
 California Blues.
 RCA LSP 4431

"California Blues" is, of course, the key tune so far as a sales attraction is concerned, but one has to admire the music adeptness of "Looks Like Baby's Gone" and "Doesn't Anybody Know My Name." There's a joyful, boisterous atmosphere throughout the LP, just like their live performances. A very winning LP.



COUNTRY
EARL SCRUGGS: HIS FAMILY AND FRIENDS—
 Columbia C 39584

A historic landmark album, the musics of Joan Baez, Doc Watson, and Bob Dylan are weaved into the background and foreground of the Earl Scruggs banjo playing. Dealer can expect strong pop sales from this LP because of the names involved. LP is based on a TV documentary, "Love Is Just a Four-Letter Word" and "Nashville Skyline Rag" bear repeated playing, but every cut is exceptional on this LP.



CLASSICAL
HALLELUJAH!—
 Philadelphia Orchestra
 (Eugene Ormandy).
 RCA Red Seal LSC 3226

Billed as an antiphonal spectacular, LP features Handel's popular themes newly arranged by Arthur Harris with stirring performances by Ormandy and the Philadelphia Orchestra. Such selections as "Hallelujah Chorus," "Amen Chorus" from the Messiah and themes from "Jude Macabaeus" and "Water Music" should encourage heavy seasonal activity.



CLASSICAL
PUCCINI: IL TABARRO—
 Price/Domingo/Milnes/
 Leinsdorf.
 RCA Red Seal LSC 3220

Three of opera's current big guns, soprano Leontyne Price, baritone Sherrill Milnes, and tenor Placido Domingo share the spotlight in Puccini's realistic opera, which is slowly gaining ground in repertory. The short work is full of dramatic touches centering around the triangle of Giorgetta (Price), her husband Michele (Milnes) and lover Luigi (Domingo) and the performances are gorgeous.



CLASSICAL
GREAT HITS FROM OPERA VOL. 3—
 La Scala.
 Angel S 36818

This LP is aptly titled "Great Hits," because here's the passage from "Aida"—the Triumphant Scene—that sticks in the minds of the world and here, too, is Micaela's Aria from "Carmen" and Vesti Ila giubba from "I Pagliacci." Maria Callas is featured on two of the other works. A must buy for classical music fans.



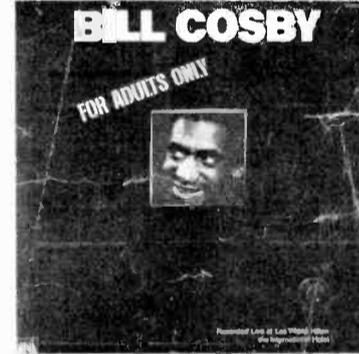
CLASSICAL
SCRIABIN: THE POEM OF ECSTASY/PROMETHEUS: THE POEM OF FIRE—
 Philadelphia Orchestra (Ormandy).
 RCA Red Seal LSC 3214

Scriabin is getting more attention nowadays and these 2 symphonic poems best defined as vast musical imagination. The Philadelphia Orchestra offers a controlled performance and the soloists, Gilbert Johnson on trumpet in "Ecstasy" and "Vladimir Sokoloff on piano in Prometheus, play admirably.



CLASSICAL
KALICHSTEIN PLAYS MENDELSSOHN—
 RCA LSC 3239

The young Israeli pianist scores another triumph in this all Mendelssohn program, featuring the Piano Concerto No. 1, Fantasy in F Sharp, and Variations serieuses. His style signifies strength and the free, fluid assist by the London Symphony under Andre Previn's direction is an agreeable complement.



COMEDY
BILL COSBY—
 For Adults Only.
 UNI 73112

Bill Cosby has been called "the funniest man alive." Well, if he's not that, Cosby is surely one of them. In this album, recorded live at the Las Vegas Hilton, Cosby talks of how to treat your wife, his two daughters, etc.—all great laughs. Like all of Cosby's LPs; Great!



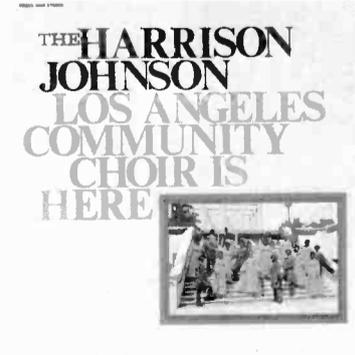
GOSPEL
CONNIE SMITH—
 Come Along and Walk With Me.
 RCA LSP 4598

An established country artist, Connie Smith will achieve strong sales with this package. Songs include the title tune, plus "Too Much to Gain to Lose," "He Touched Me," and "Plenty of Time." Miss Smith is in fine voice and producer Bob Ferguson has done a fine LP.



GOSPEL
MEDITATION SINGERS—
 Change Is Gonna Come.
 Jewel LPS 0048

This gospel group is one of the most exciting and best known outside of the gospel circuit. Having served as a springboard for singers Della Reese and Laura Lee, who sang gospel before turning to the popular field. Standout cuts are "Look at Yourself," "Good Old Gospel Music," and Sam Cooke's "A Change Is Gonna Come." Top gospel production.



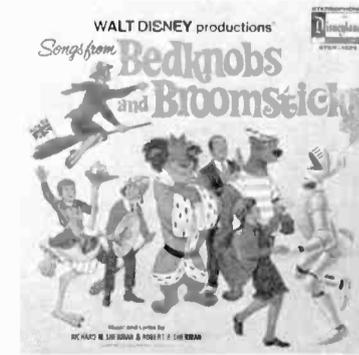
GOSPEL
HARRISON JOHNSON LOS ANGELES COMMUNITY CHOIR IS HERE—
 Creed 3026

This ensemble takes on the style of the famous Edwin Hawkins singers. Under the superb direction of Harrison Johnson this choir is blessed with a wreath of excellent lead singers. Best cuts are "The Road to Heaven," "Help Us Master," "Give God Respect" and the toe-tapping "I'm So Thankful." Watch the popularity of this group grow.



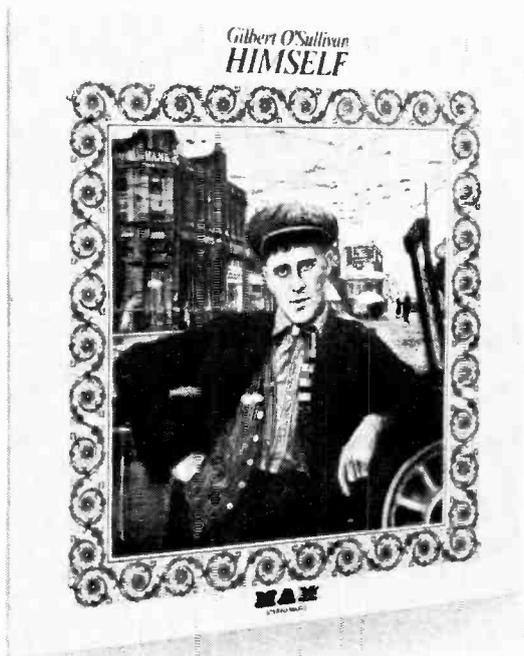
CHILDREN
STORY AND SONGS—
 Bedknobs & Broomsticks.
 Disneyland STER 3804

A delightful presentation in story and songs of the movie (and, of course, the book). Children will love this LP set (an illustrated booklet is included) and adults will find it charming as well. The popularity of the movie will assure dealers strong sales.



CHILDREN
BEDKNOBS AND BROOMSTICKS—
 Songs From.
 Disneyland STER 1326

Featuring the Mike Sammes Singers, this LP includes songs such as "Portobello Road," "The Old Home Guard" and others from the movie. Because of the undoubted popularity of the movie, dealers can expect this LP to be a big seller.



Like nothing you've ever heard.



Subliminal Encoding to Safeguard And Enrich Feb. 15, '72 Copyright

• Continued from page 1

to computer centers for analysis. Printouts could be provided for subscribers such as record manufacturers, music licensors, talent unions, etc., to track the number of radio plays. Encoded recordings played over the air could flash coded information such as title, manufacturer, composer, performer, serial number, and whether the recording is one of the new copyrighted breed.

The recently passed antipiracy bill (S. 646) has for the first time given the recording itself a copyright, owned by the producer, to protect it against unauthorized duplication. But the bill did not give records the right to collect performance royalty. When and if the copyright revision bill, possibly in 1972 or 1973 adds this right of recordings to collect performance royalties, just as the copyrighted music does, the encoding would be a great boon in tracking number of times a record is played over the air.

The FCC has found that automatic monitoring would be in the public interest. But the commission will take its time deciding which type of system—or combination—will provide the least in-

trusion on programming, and which will provide the most reliable identifying information.

The IDC system claims that in a four-second subliminal message, it can encode 20 information bits for aural monitoring. Audicom's signal would be limited to two seconds, and claims a whole day's programming of an automated radio station could be reduced to several inches of tape.

Strong endorsement of automatic monitoring for TV (commercials in particular) and aural pro-

gramming have come from artists' unions, the Copyright Office and others.

The FCC recently extended once more the time for public comment on the aural monitoring, this time to Dec. 15, 1971, with replies due Jan. 14, 1972. For all who wish to comment—and possibly speed up commission action on the automatic electronic monitoring—the FCC's address is 1919 M Street, N.W., Washington, D.C. 20554. Docket number is 18877, rulemaking RM 1589.

Electronic Logs Loom Via Subliminal Transmission

• Continued from page 1

than \$250 nor more than \$5,000 for each infringement.

The potential liability of the defendants in the Florida action was termed "staggering" by Al Berman, managing director of the Harry Fox Agency.

It is known that quickly after enactment of S. 646, a strike force of investigators and lawyers was sent to Florida. The state, according to Berman, has been severely infested with bootleggers. The strike force systematically shopped retail outlets for unauthorized tape cartridges.

The legal action was filed Nov. 5, and an application was made before Judge Peter Fay for a writ or seizure, which was granted. The writ directed the United States marshal "forthwith" to seize and impound all bootleg recordings of the 60 Fox publishers. Retail outlets identified as carrying bootleg product were thereafter raided. Armed with the writ, deputy U.S. marshals entered the stores and removed the bootleg product from the shelves. As of late last week the seizures were continuing.

"The publishers," said Al Berman, "have taken off their gloves. . . . Anyone who henceforth trafficks in bootleg recordings had best consider the consequences." Berman said that the results achieved by the strike force were so favorable that similar actions would be mounted in other areas.

The plaintiffs in the action are: Jondora Music Publishing Co.; Ludlow Music, Inc.; Cromwell Music, Inc.; Essex Music, Inc.; Hill and Range Songs, Inc.; Anne-Rachel Music Corp.; Elvis Presley Music, Inc.; Blue Seas Music, Inc.; Jac Music Co., Inc.; Blackwood Music, Inc.; Cromma Music, Inc.; Big Seven Music Corp.; East Publications, Inc.; Cotillion Music, Inc.; Al Gallico Music Corp.; Damila Music, Inc.; Fat Zach Music, Inc.; U.S. Songs, Inc.; Gideon Music, Inc.; Talmont Music Co., Inc.; Parabut Music Corp.; Downstairs Music Co.; Double Diamond Music Co.; Arc Music Corp.; 20th Century Music Corp.; Don Kirshner Music, Inc.; Duchess Music Corp.; Leo Feist, Inc.; Metro-Goldwyn-Mayer Inc.; Donna Music Ltd.; Siquomb Publishing Corp.; Songfest Music Inc.; Combine Music Corp.; Acuff-Rose Publications, Inc.; Milene Music, Inc.; Koppelman-Rubin Music, Inc.; Daly City Music, King Music Ltd.; Murbo Music Publishing, Inc.; Four Star Sales Co., Inc.; Evil Eye Music, Inc.; Venice Music Inc.; Colgems Music Corp.; Chappell & Co., Inc.; Bald Medusa Music Co.; Sam Fox Publishing Co., Inc.; Helena Music Corp.; Andrew Scott, Inc.; Breg-

ARD Meeting

NEW YORK—The Association of Record Dealers of New York and New Jersey will hold its usual meeting on Wednesday (17), at the Essex House, at 1:30 p.m. instead of on Tuesday when the event is usually held.

The major topic of discussion will be their forthcoming advertising campaign for the New York and New Jersey area.

50-Plus Retail Outlets Sued in Piracy Suits

• Continued from page 1

Jerrold, Emmy and Irving Korn, Inner World; Vending Masters, Inc.; Bobby and George Walker, Walker Bros.; Epic Gfeiler, Reliable Speedometer Service; Carlos Reyes, Sounds of Music; B.E.M. Music, Inc.; Bobby M. Moore, Brown Breedlove; C.D. Pruitt, Car Radio Center; Ralph and Mamie Tomlin, Kenney's Records; Glen L. and Mark Adams, Soundstage Records & Tapes; Angel Ledesma, G&P Stereo Shack; Sharlett R. Stribly, Reynolds Auto Supply; Patricia A. Pate and Richard A. Morris, Pate's Tapes and Records; Marjo B. Weisblat, California Radio Distributors; Charles and Lillian Talliaferro, Talliaferro Records; Diana Bloom, Red Lemon; Charles D. Fields, Field's Record Shops; James Lacey, Louise . . . House of Music; Robert Ryan, Psychedelic Lighting Co.; Roosevelt White, White's Record Shop; Jim D. Foster, Muntz Cartridge City; Duane M. Gates; Wes Churchill; Joanne Gates; David T. Proffer, Sound Fair Discount Music; A. W. Cole, Jr. and Thomas A. Colwick, Bag 'N' Bottle Market; William Bufkin, B & B Records; Ray Jean, Ray Jean's Orbit in Sound; Herbert Decker, Jr., Voice Your Choice; Ruth Dolphin, Mary T. Clark; Shirley West; Maceo H. Hayes, Maceo's Record Shop; W. C. Hill, Hill's Records; Jewel Fay Bell, Bell's House of Music; Joseph and Ernestine Lowe, Joe's Swing Shop; Lee Chappell, Woody's Tape Town; Milton Lazar, Pronto Distributing Co.; Dave Miller, Doo-Right Record and TV Shop; Alvin M. and Arlene G. Winokur, and Lillian Ainbinder, Century 21; Madeline Covington, Choice Record Bar; John H. Holly, Holly's Records; Roby Jackson, Sr., Sound Light Records; Lil' Audie's Stereo Center, Inc., a California corporation; Dolphin's of Hollywood, Inc., a California corporation; Alar Distributing Co., Inc., a California corporation; Stereo City Stores, Inc., a California corporation; Joseph G. Voithofer, Donald McCleery and Horst Hoffman, Stereo City Stores; Fred L. and Anita Young, Young's Record Shop; Roosevelt D. Jackson, Rosie's Record Shop; Donald Davis Edwards, Page One Records; Calvin Fisher, Fisher's Records; John Sims, J. S. Record Shop; Harry Holloway, Whittle's Records; Willie Williams, Rosecrans TV & Record Shop; Ronald Wenzel, Wende Stereo; Alfred H. Carter, Jr., Al's Record Shops; Harry Clewly and Craig A. Brenner, Red Baron Records; Stanley and Bessie Nasraway, Eastland Family Billiards; Richard Dreyer, Discotape; Alvin and Sally Anenberg, S&N Oil Co.; Joel and Toni Karp, Joel's Music.

The legal firm has now filed 13 separate series of suits in five different local courts in California, accusing retailers, manufacturers and distributors of violations. Over 225 different defendants were included in the collective suits, which ranged from mid-California to San Diego. Howard Smith of the firm has supervised all litigation. Russ Fracman is currently assisting him.

2-State Trial to Lure Buyers

• Continued from page 1

and cassette Ampex tapes sell for \$5.49. Consumer pays 25 cents per record or tape for mailing and handling. Mail buyers can pay by personal check, money order or Bank of America card.

Lavinthal, who is overseeing the record labels' participation in the monster pre-Christmas program, attributed the idea to Jay Lasker, president of ABC. Lavinthal chose the trial run, because the Meyer chain represented a dense concentration of stores in a limited geographical area, insuring major exposure. In addition, ABC Records and Tapes, Seattle, racks merchandise into all the 32 stores, making it possible for Steve Kugle, sales manager of ABC, Seattle, to provide ABC's Los Angeles home office with a weekly print-out of volume done on the 170 different record and tape selections in the catalog during the six-week program.

Lavinthal said that the saturation pre-Christmas campaign will include 100 60-second spots per week over three different stations weekly in a six-station universe in the Portland-Vancouver area. In addition, ABC and Ampex are mutually sharing the cost of a consistent black and white print advertising campaign through Dec. 20. Ampex's Jules Cohen, national marketing chief, and Irv Brusso, national promotion manager, implemented the tape company's end of the program.

The Meyer chain is cooperating by running the identifying Super Grooves symbol in all its advertising, be it a straight grocery ad or a TV set ad. In addition, the chain is providing Super Grooves buttons for its personnel to wear and is preparing and paying for 15-second TV spots for local showing, supporting the program. Stores have created four-foot standup giant enlargement of the Super Grooves symbol which are being placed strategically through each store. In addition, the stores will carry a promotional spot for the program regularly on their p.a. systems during the day.

Lavinthal explained that mass merchandisers and chains all over the U.S. have been alerted to the experiment in the two-state northwest area, with a major chain of record stores already indicating that they

may go with a similar ABC-Ampex program before Christmas. He noted that all basics, advertising, merchandising and promotion, are set up ready to go if an agreement can be negotiated for a similar promotion. He pointed out that the printing of the catalog could be accomplished with a new store affiliation improved within a five-to-seven day work period.

Lavinthal feels that contemporary rock best-selling albums will prove the biggest part of the promotion's volume, but also pointed out that every type of merchandise from classical through specialized classics is included. The 170-album catalog represents the cream of the label's most consistent items in various categories. The Meyer chain has promised a 20 by 4-foot section in the most trafficked part of each store, where all Super Grooves merchandise will be self-serviced. ABC has set up a special ordering service to insure 24-hour delivery on any item in the program from either its Seattle or Los Angeles warehouse to any Meyer outlet.

Decision Making

• Continued from page 40

show, and get to J. Korvettes, other department stores, and campus stores that sell records. The final design of the campaign took less than 16 working hours and, including art work and salaries plus overhead, cost less than \$2,000. By knowing the work in question well and by designing for a saturation of particular markets (thanks, Dr. McLuhan), we hypothetically saved both dollars and some much needed energy. And we gave the end guy, the dealer, something he doesn't usually get: something specific to go on to sell the record.

Fat Kids Syndicates Witherspoon Blues

LOS ANGELES—Warren Duffy, former program director of KMET-FM, and Kathryn Reynolds have formed Fat Kids, Inc., a production-management office. They are syndicating a weekly three-hour blues radio show hosted by Jimmy Witherspoon. The firm also manages Geronimo Black, a rock septet featuring three alumni of the original Mothers of Invention.

BASF Expecting Earnings Slash

• Continued from page 10

ings slipped 24 percent in the half, to \$83 million.

BASF also expects a sharp cut in its dividend. In June, it paid an annual dividend of about \$2.29 on American Depository Receipts, which are shares owned in the U.S. but physically deposited overseas.

Piracy Battles Spreading Across U.S.

• Continued from page 1

Dist., distributor of tapes and records.

The two filed a class action for themselves and all retailers and distributors throughout the U.S. against the four companies Tuesday (9). The complaint asked the court to grant statutory declaratory judgment action from the U.S. district court in Utah to declare that, at present, there is no copyright interest that would preclude so-called pirate manufacturers from reproducing records or tapes that were initially produced by the defendants or anybody else. The brief further charged that the defendants "and others" had attempted in joint concert with each other to demand and threaten the plaintiffs and others of the class who sold other than the defendants' products.

A. Bob Jordan, who represented the plaintiffs, is a member of the firm of Rogers, Travis and Jordan, Oklahoma City. He said that the two local residents had volun-

teered as a typical retailer and distributor to head up this class action. A class action asks the court to find in favor of all members of a particular group or classification of the population, claiming that individual members could not make such a petition by themselves. Jordan stated that he was chosen to represent the plaintiffs by James L. Fisk, Washington, D.C., attorney who is executive secretary of two groups, the Independent Tape Merchants' Association and the Broadcast and Music Anti-Monopoly Association (Billboard, Oct. 23).

Suit was triggered, Jordan said, when the plaintiffs received several form letters and notices from the defendants, demanding that they stop selling tapes manufactured by other than the defendants when using a sound originally recorded by the defendants.

Copyright law is at the heart of the matter because the duplicators claim that CBS in its St. Louis suit is seeking common law copyright protection for recordings in

state courts, when federal copyright law preempts all other.

Effective Feb. 15

The record companies will not get protection for any records under federal copyright law until the antipiracy bill takes effect Feb. 15, 1972, giving copyright to new recordings. The law is not retroactive and only new records made on and after that date can be copyrighted. Record companies can from then on invoke heavy criminal and civil penalties against duplicators who do not get permission to re-record the new copyrighted. Record companies can which cannot be copyrighted will still be vulnerable to "legal" duplication once the royalty on the copyrighted music is paid.

Under the recently passed antipiracy law, music publishers and song writers were given (Oct. 15, 1971) new and potent federal law weapons against record pirates who do not pay royalties for the copyrighted music on any and all records, old or new.

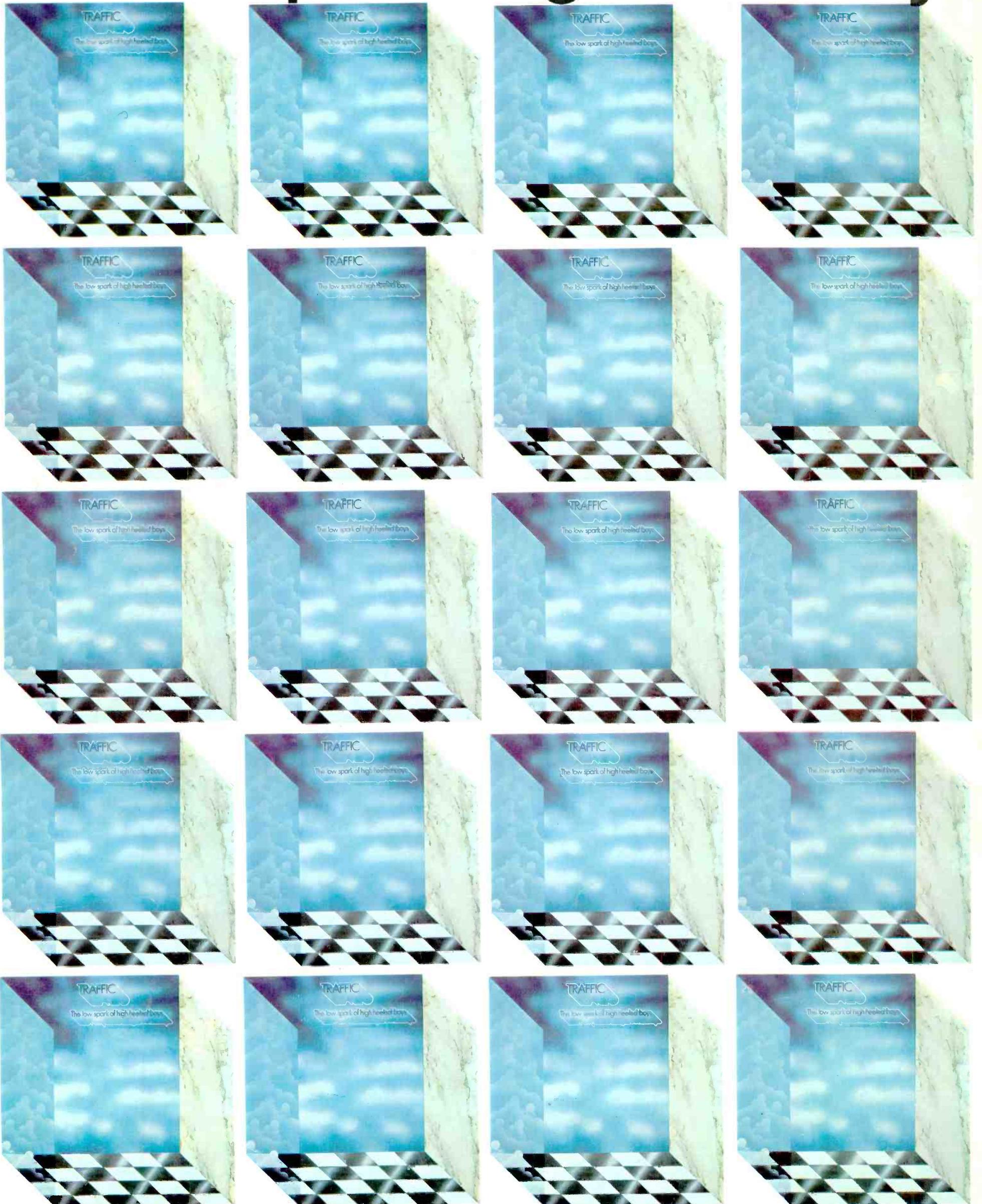


Helen Reddy

The girl Karin Berg in Rolling Stone described as having "a superlative voice, a feeling for a lyric at hand, a feeling for beat and melodic line, and, what's this, the feelings and warmth are underlined with intelligence" has a new album. The girl is Helen Reddy and the album includes her current single, "No Sad Song," written by Carole King and Toni Stern, "I Don't Remember My Childhood" by Leon Russell, "Time" by Paul Parrish, and songs by John Lennon, Randy Newman, Donovan, Alex Harvey, David Blue and Helen Reddy herself. ST-857

 **Traffic**

The Low Spark of High Heeled Boys



The Low Spark of High Heeled Boys is the first worldwide release of Traffic on the Island Label. Available from Capitol Records.