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 Music-Record-Tape
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HOT 100 PAGE 19

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Grossman: Bangla 'Marginal'

By PAUL ACKERMAN

NEW YORK—NARM president Jack Grossman, in a long distance phone interview, elaborated upon responsibilities and procedures regarding future charitable industry projects. Much of his thinking is in the joint statement prepared with executive director Jules Malamud (see separate story, this page). He added: "I intend to spotlight the matter for full consideration by the NARM membership. Such a lack of understanding and communication in an industry with such a community of interest . . . is inexcusable and unconscionable."

Grossman expressed the view that the true intent of the Bangla Desh project will be marginal at best; that the merchandising policy imposed on the mass merchandiser has diminished the impact of what could have been one of the great selling albums of our time and relegates it to a "special order" accommodation. Not only is this contrary to the best interests of the merchandising segments of the industry, but more, it diminishes the laudable intentions of the artists, producers and manufacturers.

Costs

Questioned as to how to structure an effective merchandising program, Grossman said: "The merchandiser, too, is faced with certain fixed and unalterable costs. It would have been wise for those involved in formulating the price to have been more sensitive to the methods of the marketing segment of the industry. For instance, the rackjobber and/or retailer also has a built-in cost of operation. As pointed out in last week's Billboard, operating costs at the manufactur-

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Nipponese Push For French Acts

By IAN DOVE

TOKYO—Via the Epic label, CBS/Sony is mounting a campaign to promote French music in Japan. The label was introduced in August with the "sole aim" of promoting contemporary French talent to the Japanese market, according to a&r director Mitsuo Takaku.

Currently, the label's major success has been with singer Michel Polnareff, with Epic claiming 500,000 plus sales for his single, "Tout Tout Pour Ma Cherie."

Takaku commented that, apart from the language difficulty, French artists were judged by talent alone.

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NARM BOARD SUPPORTS DISK CHARITY CONTROLS

In view of the "unorthodox" sales policy associated with distribution of the Bangla Desh recordings, and the distress of NARM members over that policy, NARM executive director Jules Malamud and president Jack Grossman issue a joint statement urging that future charitable efforts be fully coordinated among all industry segments. The statement ties in with a Billboard editorial (December 11) urging similar action. The NARM statement, issued on behalf of the organization's members and board of directors, follows:

"The NARM board of directors and the NARM membership are happy to participate in the charitable effort aimed at alleviating so much suffering in Bangla Desh. However, NARM regrets the unfortunate merchandising policy instituted for the Bangla Desh album. The aim of raising the greatest amount of money possible for the charity will be destroyed or diluted because of the unorthodox approach. The price structure and the return policy will substantially handicap the mass merchandiser as well as the retailer in selling the product to its maximum potential; thus, in effect, materially limiting the amount of money raised.

"We strongly believe that all future charitable efforts by the industry should be fully coordinated among all industry segments."

Canadian Xmas Sales Big

By RITCHIE YORKE

TORONTO—The final days of the 1971 Christmas buying season here have exceeded expectations. A survey of leading retailers here revealed that Christmas sales were generally well in excess of last year, with tapes showing large increases.

In addition, 1971 has been the first holiday period in which Canadian produced records have been able to fairly share in the consumer dollar.

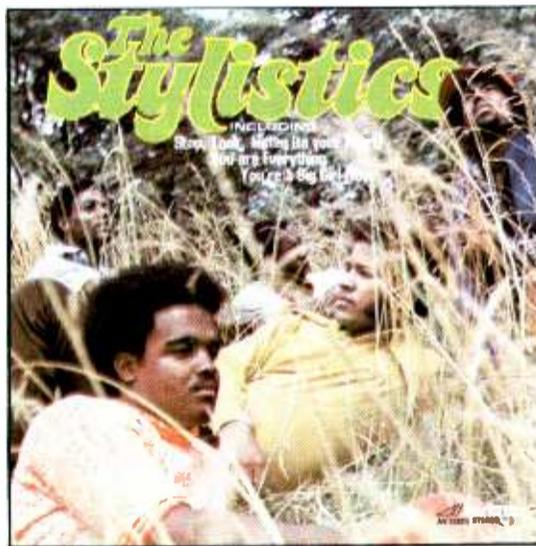
Sam Sniderman of Sam the Record Man, Canada's largest retail outlet, said that 1971 was the first year in which Canadian records were being widely bought as gifts. "We have been amazed at the shopper's reaction to Canadian product in the last few days," Sniderman said.

Sniderman stated that the Christmas rush had been a little late starting this year, but that it was not until Friday (17) that things really began to resemble the traditional yule splurge. "We expect our sales to be up a little over last year in our downtown location," Sniderman said, "but the suburban franchises are reporting larger increases. People are just beginning to discover that our franchises carry the same in-depth repertoire as our downtown store."

Sniderman reported that the George Harrison "Bangla Desh" album arrived Dec. 17 and had created a "buying sensation." Sam

the Record Man is selling the package at \$12.98. Capitol is supplying

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The Stylistics first album for Avco Records has exploded across the country in both the R&B and Pop market. Included in the album is the group's current chart-riding million-seller "You Are Everything" as well as their previous successive winners "You're A Big Girl Now" and "Stop, Look, Listen (To Your Heart)." The label has initiated a concentrated radio advertising campaign to support the already heavy album chart action and sales activity. Booked solid through 1972, The Stylistics have become one of the hottest new groups on the scene today.

(Advertisement)

What Devaluation Means to Industry

By MILDRED HALL

WASHINGTON — Government economists here see very little dramatic impact on individual prices and consumer buying as a result of recent devaluation of the dollar, the new foreign currency alignments, and the end of the 10 percent surtax on imported goods. In the U.S., unlike the smaller overseas industrial countries, a very small percent of its annual trillion-dollar a year sales economy comes from imported goods.

While the U.S. dollar devaluation and the monetary agreement reached by the Group of Ten leading industrial countries has historical significance, economists predict that there will be no big bonanza to the American economy—and no great disaster to the consumer. Prices on some imports will be higher, and competitive position of some American-made items will be better, but not on the grand scale.

No one in the commerce department will make any hard and fast predictions of the effect on U.S. industries involved in foreign trade or foreign manufacture, because there are still "many trade barriers of various sorts to be dealt with in negotiations." Any significant changes will take at least a

year or two to show up in the U.S. economy and jobs, was the general feeling. But they can be a severe jolt to the smaller export-oriented countries like Japan.

Unique Situation

The average advantage to the U.S. dollar in trading will be 12

(Continued on page 30)

See No Quick Import Effect

By BRUCE WEBER

LOS ANGELES — President Nixon removed the 10 percent import surcharge, but what does it mean to U.S. businessmen?

It technically restores the rates of duty prevailing before the President's Aug. 15 imposition of the surcharge and states that this action is "effective with respect to merchandise entered, or withdrawn from warehouse, for consumption on or after Dec. 20, 1971."

(The Treasury had been collecting the surcharge on only about half the dollar volume of imports,

(Continued on page 25)

WM Into Disk Deals

By CLAUDE HALL

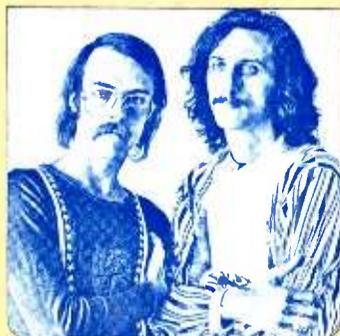
LOS ANGELES—The role of the talent agency has grown far beyond traditional concept and today the wise agency is totally involved in artists, record producers, and negotiations at the record company level—often putting all three together to make a deal.

A. Marco (Marc) Turk of the William Morris Agency, Los Angeles, has several deals in the works to package artist, producer, and label. His counterpart for William Morris in New York, Scott Shukat, is also active in several package deals. Under the package concept, Turk locates budding record talent, then puts them together with the record producer that best suits their type of music. He then handles the contractual deal between artist and producer. Next, he locates the proper record label and handles all of those negotiations. And his job isn't ended. He has to stay on top of the entire situation in a supervisory capacity in case problems arise in recording schedules or product release dates.

Turk just set deals for Joe Porter, who produced the Free Movement hit of "I've Found Someone of My Own," to produce Teresa Graves as well as Barbara McNair. Next, Turk will line up label arrangements for Porter for each of the artists. He just set Thunder Mama, a female rock group from Sacramento, with Marina Records, a label distributed by MGM Records. This was a group that Turk discovered and took Marina president Harold Berkman to audition. Chad Everett, performer on the "Medical

(Continued on page 30)

(Advertisement)



Brewer and Shipley Shake Off The Demon

New On Kama Sutra Records



Harry's got a rock album.

and a hit single too.



LSP-4515
P8S-1734
PK-1734

BILLBOARD
68★
CASHBOX
47●
RECORDWORLD
58●

SIDE 1

GOTTA GET UP (Nilsson)

Piano and Vocal: Harry Nilsson
Drums: Jim Gordon / Bass: Klaus Voorman / Guitar: Cris Spedding / Trumpet and Trombone: Jim Price / Horns Arranged by Jim Price
Accordion: Henry Krein
Percussion: Richard Perry

DRIVING ALONG (Nilsson)

Vocals: Harry Nilsson / Drums: Jim Gordon / Bass: Herbie Flowers / Acoustic and Lead Guitar: John Uribe / Rhythm Guitar: Klaus Voorman
Mellotrons: Richard Perry and Harry Nilsson

EARLY IN THE MORNING (Hickman-Jordan-Bartley)

Organ and Vocal: Harry Nilsson

THE MOONBEAM SONG (Nilsson)

Vocals and Mellotron: Moonbeam Harry / Bass: Herbie Flowers
Acoustic Guitars: John Uribe and Klaus Voorman

DOWN (Nilsson)

Piano and Vocal: Harry Nilsson
Drums: Jim Keltner and Jim Gordon / Bass: Klaus Voorman
Guitar: Cris Spedding / Organ: Roger Coolan / Trumpet and Trombone: Jim Price / Sax: Bobby Keys / Horns Arranged by Jim Price

Jim Price, Caleb Quaye, John Uribe and Gary Wright appear through the courtesy of A & M Records, Inc.

Bobby Keys appears through the courtesy of Warner Bros. Records Ltd.

Jim Webb appears through the courtesy of Warner Bros. Records Inc.



A NILSSON HOUSE PRODUCTION

SIDE 2

WITHOUT YOU (Ham-Evans)

Vocals: Harry Nilsson / Drums: Jim Keltner / Bass: Klaus Voorman / Piano: Gary Wright
Acoustic Guitar: John Uribe
Strings and Horns Arranged and Conducted by Paul Buckmaster

COCONUT (Nilsson)

Vocals: Harry Nilsson / Drums: Jim Gordon and Roger Pope
Bass: Herbie Flowers / Guitar: Caleb Quaye / Acoustic Guitar: Ian Duck / Percussion: Jim Gordon

LET THE GOOD TIMES ROLL (Lee)

Piano, Harmonica and Vocals: Harry Nilsson / Bass: Klaus Voorman
Guitar: Cris Spedding / Organ: Gary Wright

JUMP INTO THE FIRE (Nilsson)

Vocal and Electric Piano: Harry Nilsson / Drums and Percussion: Jim Gordon / Bass: Herbie Flowers / Lead Guitar: John Uribe / Rhythm Guitars: Cris Spedding and Klaus Voorman
Acoustic Piano: Jim Webb

I'LL NEVER LEAVE YOU (Nilsson)

Piano and Vocal: Harry Nilsson / Strings and Horns Arranged and Conducted by George Tipton

PRODUCED BY RICHARD PERRY

Recorded at Trident Studios, London - June, 1971 / Engineer: Robin Geoffrey Cable

"I'll Never Leave You" and "Early in the Morning" recorded in RCA Studios, Hollywood / Engineer: Ritchie Schmitt / Recordist: Dennis Smith

Additional recording at Island Studios, London / Engineer: Phil Brown
Remixed at Air, Island, Trident Studios, London and RCA Studios, Hollywood
A Very Special Thanks to Doug Sax

Photography: Dean Torrance
Graphics: Acy Lehman

Thanks to David Katz, Bill Price, Steve From Trident and to all who helped in the making of this album.

RCA Records and Tapes

"WITHOUT YOU" #74-0604

ONCE UPON A TIME, IN MEXICO... THERE WAS A BEAUTIFUL AZTEC PRINCESS...



THE PROGRAM FORMAT:

Plenary Sessions: Two plenary sessions will be held: at the opening on Monday morning and the entire Friday morning. These sessions will be simultaneously translated into French, Spanish and Japanese.

The Seminars: The seminars give the greatest opportunity for each registrant to discuss, listen to, and exchange ideas with individuals throughout the world. The seminars cover the interests of record companies, publishers, producers,

personal managers. There are no speeches. The discussions are guided by a chairman and a panel. The discussions follow an outline of important questions developed in advance by the panel. Discussions will be in English. As in the seminars at IMIC-3, registrants who do not understand English will sit next to a colleague who can summarize for him throughout the meeting.

THE PROGRAM

Mon., May 1

Conference Opening—9:00 a.m.-10:30 a.m. Plenary Session

Concurrent

Seminars 11:00 a.m.-1:00 p.m. Registrants will select 1 of 3 concurrent seminars.

Seminar 1. How Record Companies and Publishers Can Control Counterfeiting and Illegal Duplicating.

Seminar 2. The Necessity For Planning In the Music Business—What Management Must Do Now To Capitalize On Future Growth Opportunities.

Seminar 3. The Youth Market—Its Changing Interests, Attitudes, Buying Habits.

Tues., May 2, 9:00 a.m.-1:00 p.m.

What's Happening In Key Music Markets Of the World

In one morning, registrants can visit and get an inside look at developments that will have an important impact on sales in key music markets throughout the world. Registrants will learn at first hand how their companies can deal with questions such as the following:

1. How is the role of the retailer changing?
2. What is happening to rack jobbing and to the function of the distributor?
3. What is the local music that is selling?
4. What is the forecast for the growth in music sales in the next two years?
5. What function will the publisher play in the future?

6. In what ways have the buying habits of the customers been changing?

7. Is there any significant law that is being considered or that has recently been changed that will have an impact on the music business? Discussions will be held in each of the following seven market areas. Registrants will select 2 of 7 seminars:

- Seminar 4. Japan
- Seminar 5. Latin America
- Seminar 6. U.S.
- Seminar 7. United Kingdom
- Seminar 8. Germany
- Seminar 9. Italy, France, Spain
- Seminar 10. Canada

Wed., May 3, 9:00 a.m.-11:00 a.m.

Registrants will select 1 of 3 seminars:

Seminar 11. How to Find, Develop, and Successfully Promote Artists Worldwide

Seminar 12. The Deals Being Made Today For Recording Artists, Independent Producers and Publishers

Seminar 13. Finding New Ways To Make Money Out of Your Catalogue 11:00 a.m. On—Open for individual appointments, company meetings.

Thurs., May 4, 9:00 a.m.-1:00 p.m.

New Trends In Sound—Where Is Music Going?

Leading artists will discuss the music they find is exciting the consumer.

You will listen to tapes of the sound and be able to discuss it with

artists who are making it happen.

Registrants to select 2 of 6 seminars:

- Seminar 14. Rock
- Seminar 15. Soul
- Seminar 16. Jazz
- Seminar 17. Classical
- Seminar 18. Latin American Music
- Seminar 19. Country

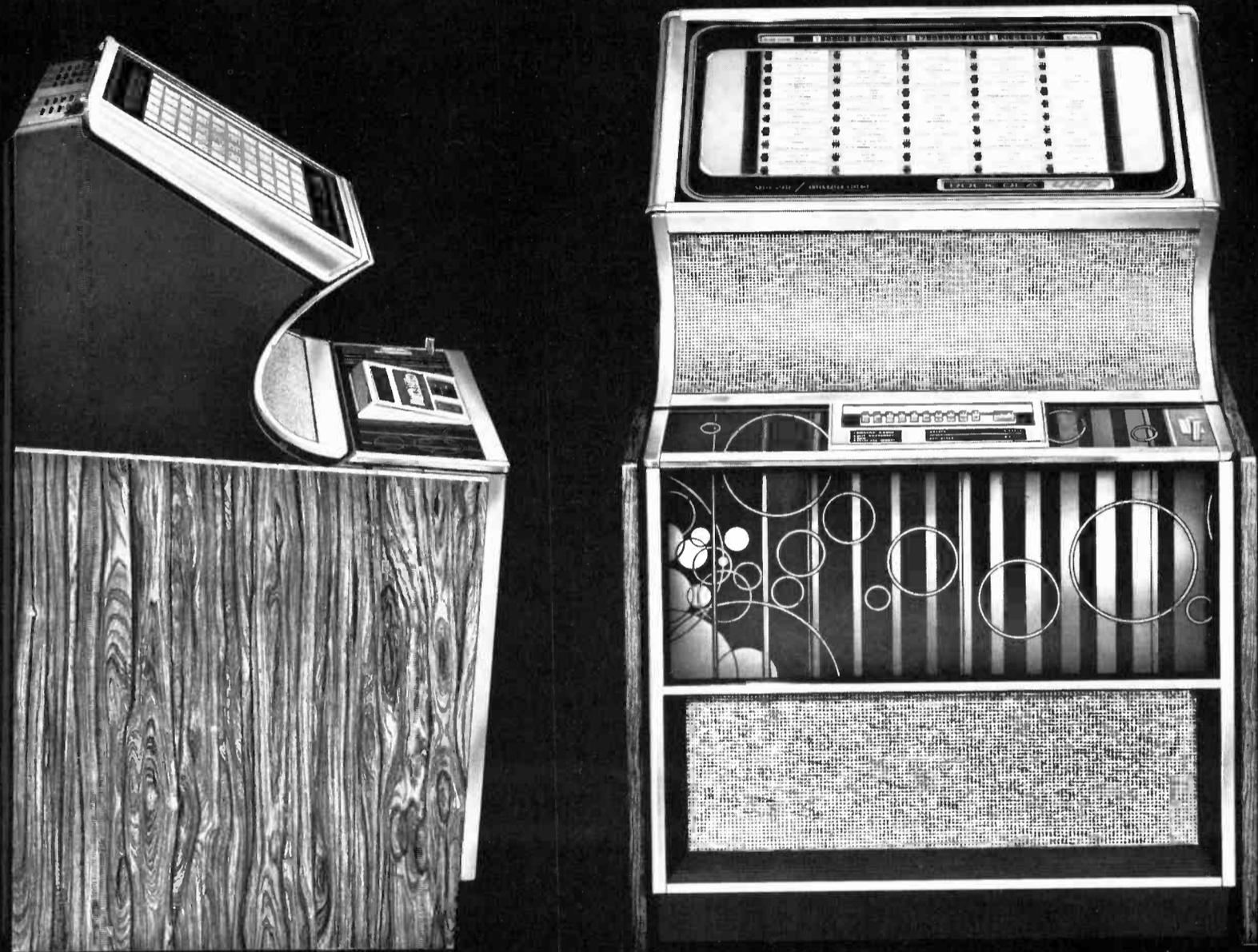
Fri., May 5, 9:00 a.m.-12:30 p.m.

Reports and Recommendations To Companies From Discussion Highlights In Each Seminar.

Each seminar chairman will state what recommendations have been made within the specific seminar for follow-through during the next 12 months.

He will make recommendations as to what each company should do or the IMIC audience as a body can do to act on the key issues developed by his group.

THE 449 IS ROCK-OLA'S NEW LUXURY COMPACT.



You might think a 100-selection phonograph would be a stripped down version of a 160-selection machine. Not the 100-selection Rock-Ola 449.

The 449 has every feature our 160-selection model has. The features that made last year's Rock-Olas the industry standard. Plus a group of brand new features for 1972.

Features like our all new 10-Key Numbers-In-Line Selection System and Computer Play Status Indicator. They make the 449 easier, faster, and more fun to play than any previous phonograph. On top of that, in the new

system 10 ultra-reliable switches do the work that used to require 20 switches for easier selections, customer satisfaction and reduced service.

The 449 also has Rock-Ola's exclusive Rock Power Amplification Switch. A flick of the Rock Power Switch turns on double power to both auxiliary and machine speakers for clear, distortion-free sound at maximum volume.

And styling? Just look at the 449. The sloping angles and graceful rounded contours are based on a very practical concept

we call Sightline Programming. It involves slanting the program deck at the optimum reading angle and locating it up top, close to the line of sight, where it attracts the eye and invites play.

Almost all 449 parts are completely interchangeable with the 160-selection model 448. And they're all tucked inside a slim 31 $\frac{3}{8}$ -inch wide cabinet that can shoehorn easily into previously unusable corners and proceed to mint money for you.

That's why we call the 449 our Miniature Musical Mint.

ROCK-OLA
THE SOUND ONE

449

THE MINIATURE MUSICAL MINT

Arizona Co. Invites Suggestions

• Continued from page 13

many of the standard programming tools.

Therefore, he must spend much of his time listening to new releases, and even more time out on the route talking to location owners and their customers, to assess the true music tastes of the particular bar, restaurant, or lounge. The Arizona operator also avoids one of the pitfalls of "field visits" by ordering soft drinks only, wherever he goes. He makes it a point to talk to many customers as they walk up to the jukebox with coins in hand, and thus, can provide a highly specific music menu for every location. However, this does result in many requests, which De Bruno faithfully delivers from an exceptionally large inventory maintained at his

McDowell Avenue headquarters near downtown Phoenix.

The fact that he does spend as much time with his location owners as he does leads to the somewhat aggravating situation where requests are concerned. It is nothing unusual for a location owner to request a dozen numbers, and in one instance young Smith, a collector as well as programmer, said three locations requested 20 records each.

When it comes to numbers like this the only logical answer is to "try to talk them out of it," Smith said. By and large, De Bruno's programming, from stop to stop, puts maximum emphasis on easy listening, top favorites from the airwaves, a smattering of novelty, and requests. He follows the growing metropolitan trend of visiting each location an average of once

per week, changing two or three records, on "standard spots."

"Hot spots" or go-go locations are a different matter, however. Here, instead of attempting to program these himself, De Bruno has put the entire job in the hands of Smith. Smith, a veteran of the jukebox industry since he was 14 years old, is extremely well qualified to estimate the tastes of a location, handles the entire go-go string himself, and hits these on the average of once every two weeks, changing anywhere from five to ten records. He finds that the rock and roll fans are likely to make many more requests than customers in more conventional locations.

"Where they ask for too many I simply ask them to have a heart and try to talk them out of making so many requests," Smith said. "A good many of our locations are leased and, of course, too many requests for records cuts into the profit picture rather badly."

At one time Sal's Music encouraged go-go location personnel to select and buy their own records, but soon found this impractical, primarily because of the extreme high turnover in barmaids and waitresses which normally ensues in such locations. Things frequently got chaotic when all the employees in a popular go-go stop had the authority to pick out records at the one-stop, often duplicating, ordering too many, and generally getting the books out of order.

"We simply have to minimize requests," Smith said.

Smith, too, depends heavily on his own tastes in programming his "hotspot" route. Like De Bruno, he normally listens to only a small segment of any record, for his initial reaction, and seldom guesses wrong as to whether the number will play profitably.

Sal's Music was far ahead of the trend toward religious-theme hits, correctly prognosticating this market months before it hit the high point and producing a record volume at least one month to six weeks ahead of the field in general. Both programmers work extremely close with Smash Record Dist one-stop.

Among the innovations is the use of a versatile rubber stamper, which allows De Bruno to record the date a disk is programmed. The date, however, is not stamped on the front of the strip, which might therefore not be attractive, but on the reverse side. He explained that where there exists doubt about a record being taken off, the strip can be easily turned over to determine when the record was programmed. In any event, it's an effective way to check out the take-offs every time.

Two for a quarter play pricing is now standard on all new jukeboxes and games have been priced this way for some time, he noted. Thus, the focus is on new equipment where new pricing allows for top programming and on overall neatness of machines as indicated by the date stamping of strips. Obviously when locations are visited in person as frequently as De Bruno's they expect top service and attention.

Year Lag for Christmas 45's

• Continued from page 13

Presley's "Blue Christmas" was unavailable and that she had many more requests for it than she could fill.

Les Montooth Phonograph Service programmer Bill Bush, pointed out "Jingle Bell Rock" by both Brenda Lee and Bobby Helms as top spinners, along with "Rock Around the Christmas Tree" by Brenda Lee and "Christmas in My Home Town" by Charley Pride. The latter was his top number in country locations. He was disappointed on the Carpenters' record, which along with Pride's, he did not buy until this past year because of delays in 1970. "I still haven't received a Brad Shawson Christmas record I ordered two years ago," he said, "now, I've forgotten the name of it."

What's Playing?

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Calgary, Alberta, Canada: Campus/Young Adult Location:

Wayne Johnson,
programmer,
Southern Music
Limited



Current releases:

"Pretty as You Feel," Jefferson Airplane, Grunt 0500;
"I Know I'm Losing You/Mandolin Wind," Rod Stewart, Mercury 73244.
"Behind Blue Eyes," The Who, Decca 32888;
"People Let's Stop the War," Grand Funk Railroad, Capitol 3217.

Oldies:

"White Rabbit/Somebody to Love" Jefferson Airplane;
"In-A-Gadda-Da-Vida/Iron Butterfly Theme," Iron Butterfly.

Chicago: Varied Locations—Christmas:

Paul Brown,
operators;
Betty Schott,
programmer;
Western
Automatic
Music Inc.



"Silver Bells," Margaret Whiting & Jimmy Wakely, Capitol 3905;
"White Christmas," Bing Crosby, Decca 23778;
"Little Drummer Boy," Harry Simeone, Twentieth Fox 429;
"Felice Navidad," Jose Feliciano, RCA 0404;
"Blue Christmas," Elvis Presley, RCA 0647.

Mt. Pleasant, Mich.; Easy Listening Location:

Dale Meier,
programmer;
Bill Taylor,
operator;
Dolphin Coin Co.



Current releases:

"All I Ever Need Is You," Sonny & Cher, Kapp 2151;
"Brand New Key," Melanie, Neighborhood 4201;
"I'd Like to Teach the World to Sing," New Seekers, Elektra 45762.

Oldies:

"Tiny Bubbles," Don Ho, RCA;
"I Left My Heart in San Francisco," Tony Bennett, Columbia.

Port Chester, N.Y.; Teen Location:

John S.
Tartaglia,
programmer,
Tartaglia Bros.



Current releases:

"Family Affair," Sly & the Family Stone, Epic 5-10805;
"An Old Fashioned Love Song," Three Dog Night, Dunhill 4294;
"American Pie," Don McLean, United Artists 50856.

Oldies:

"Maggie May," Rod Stewart, Mercury 73224;
"Peace Train," Cat Stevens, A&M 2191.

Rolling Meadows, Ill.; Varied Locations—Christmas:

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



"Jingle Bell Rock," Brenda Lee, Decca 31687;
"Silver Bells," Bing Crosby & Andres Sisters, Decca 27229;
"Holly Jolly Christmas," Burl Ives, Decca 31695;
"Little Drummer Boy," Harry Simeone, Twentieth Fox 429;
"Christmas Goose," Stan & Doug, Golden Crest 550.

Sweet Springs, Mo.; Country Location:

Ed Wolet,
operator;
E. A. Tipton,
programmer;
Wolet Music &
Vending



Current releases:

"Kiss an Angel Good Morning," Charley Pride, RCA 0550;
"Daddy Frank (the Guitar Man)," Merle Haggard, Capitol 3198.

Sweet Springs, Mo.; Country Location:

E. A. Tipton,
programmer,
Wolet Music &
Vending



Current releases:

"All I Ever Need Is You," Sonny & Cher, Kapp 2151;
"Gypsies, Tramps & Thieves," Cher, Kapp 2146;
"I Can't See Me Without You," Conway Twitty, Decca 32895.

BONNIE LOU

The Sun of the Midwest Hayride



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MERCHANDISE—Leaf ball gum, wrapped gum, charms, filled capsules, panned candies, bulk & vacuum packed nuts, ball point pens, combs, 1c tab, 5c package gum, 5c & 10c vending pack candy bars.

SUPPLIES—Empty capsules V-V1-V2, coin weighing scales, counters & wrappers, stamp folders, decals, route cards, padlocks, spray paints, machine cleaners & lubricants, paper cups for hot nut venders & hot beverages.

EQUIPMENT—All Northwestern bulk venders, cast iron stands, wall brackets, sanitary & stamp venders, new & reconditioned bulk venders of all kinds, parts for all bulk venders.

Mail this coupon for details and prices on the Northwestern SUPER SIXTY (illustrated). Vends gum-charms. Also ask for information on other Northwestern machines.

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Jukebox programming

EDITORIAL

Labels Eye 'Jukebox Singles'

After a year of specializing in jukebox programming, we are even more convinced that record companies are realizing the growing potential of the "jukebox singles" market. Among the more obvious aspects of this realization: 1) it's a steady and expanding market, stimulated by the trend to every week rather than the once common every other week service cycle; 2) it's a market with fewer accounts receivable delinquencies; 3) it's a market with no appreciable returns.

Also, a couple of less obvious aspects are becoming more apparent: there's a trend to picking up on records very early before they're "proven" on charts and radio; secondly, the public goes for all kinds of product, disproving the worn out notion that only certain records have a so-called "jukebox sound."

These newer aspects are pointed up weekly in the "What's Playing?" column. For example, "Too Old to Cut the Mustard" is now working its way up the "Hot Country Singles" chart, but Indianapolis jukebox programmer Larry Geddes reported good action on the record the week it first hit the country list.

As for what constitutes a "jukebox record," the answer is, apparently, almost anything. Certainly there are the obvious novelty items such as "Christmas Goose" and definite specialty records like "Snow Dear Polka." But actually, product from every category shows up.

Perhaps most heartening is the fact that records from many different categories, and often without radio support, go on to gain public approval, sometimes many months after release. For instance, Calgary, Alberta, programmer Wayne Johnson reports this week on Grand Funk Railroad's "People Let's Stop the War," released last Oct. 27. An even more incredible example was Barbra Streisand's "Where You Lead," released June 9, 1971, but popping up as a jukebox favorite in Arlington Heights, Ill., in December.

No doubt the jukebox singles market is one well worth exploring and one that holds many more marketing surprises worth analyzing.

L.A. Soul Stops Rebound

By CLAUDE HALL

LOS ANGELES—The economic crisis affecting the nation has really put a damper on the jukebox operator who specializes in soul locations as does John Jackson, owner of John's Music, a local one-stop, and a jukebox operator with 65 locations.

But, largely on heavy plays by such hot artists as the Chi-Lites, Aretha Franklin, and the Staple Singers, Jackson has been holding

on and is very optimistic about the future. "I know one thing—the business can't get any worse . . . and I don't think the government is stupid enough to let the economy continue. I feel there will be an upward trend happening in the economy in the next four to six months."

Jackson, who has been in the jukebox business the past 13 years, said that the reason the soul jukebox scene was hit harder than other jukebox operators is that blacks habitually have earned lower incomes and they were among the first laid off in the economic slump. "I think the jukebox operators with middle class locations are still experiencing a flourishing business."

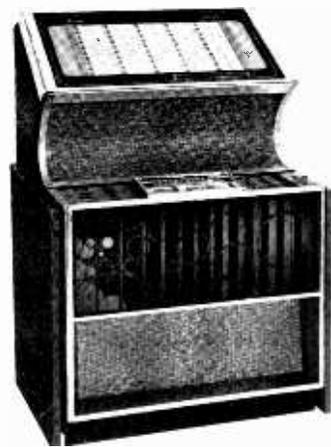
One-Stop for Retail

As a one-stop operator, Jackson focuses mostly on retail store business. But there are about four jukebox operators who also depend on him. In addition, operators servicing their routes in south central Los Angeles often find it too much of a problem to drive back to downtown Los Angeles and will call on him for orders ranging from 25-35 records. Jackson and his wife, Mary, also will provide the title strips. But he estimates that he does only about two to five percent of the total jukebox business in Los Angeles.

As an operator, Jackson finds that locations vary in tastes of clients. Some of his soul locations find that country music goes over quite well. But, in other locations, even Charley Pride is too country. As for soul music, "It doesn't make any difference whether the artist is white or black—it's the type of music they do. For example, the Creedence Clearwater Revival does well in soul locations, as do Three Dog Night. Anything of a progressive rock nature does well. And as for Santana—anything they put out is in demand at all soul locations."

In the soul field, besides Aretha Franklin, the Staple Singers, and the Chi-Lites, the Dramatics do well. Sly and the Family Stone are big. All of the major Motown acts such as Gladys Knight and Marvin Gaye go well. . . . "Motown has one of the best soul rosters in the business."

(Continued on page 30)



ROCK-OLA's new 100-selection Musical Mint (Model 449) is rolling on production lines in Chicago. The machine (47½-in. high, 31-in. wide and 26-in. deep) works with all optional features of the larger 160-selection 448 and, in fact, has all the features except the two for a quarter play unit, which is an option. Among its outstanding features are: Tenkey numbers-in-line selection; "rock power" amplification switch, which doubles the power; compute-a-flash record now playing; computer play status indicator. The latter, a rather elaborate feature for such a small jukebox, functions in several ways, according to Edward Doris, executive vice president. Two windows light up to indicate credits established, as coins or bills go in; two other windows light up as the patron pushes first one, two and three buttons; then another pair of windows light up if the customer has pressed the wrong sequence of buttons or has not put in sufficient money.

Late Xmas 45's Boost to Oldies —Look to 1972

By EARL PAIGE

CHICAGO — Christmas standards still dominate jukebox action largely because new Christmas releases are not arriving soon enough for use, a spot check with programmers just prior to Christmas showed. Most agreed there is a year lag for any new release to catch on.

A good example of the lag is a report from Mrs. Betty Schott here of Western Automatic Music who said she has just received only two weeks before Christmas the new Little Jimmy Osmond "If Santa Were My Daddy." She said: "Of course, it arrived too late to use except as a last minute thing, but I'm buying more and will use it next year."

Mrs. Schott did report on relatively new record going quite well—Jose Feliciano's "Felize Havidad." "At least, it's more modern than most of the others that are playing well" (see "What's Playing").

Not one new recording scored for Wayne Hesch of Rolling Meadows, Ill., and he said also that some evergreens did poorly too, his list of top numbers did not include "White Christmas," though Mrs. Schott mentioned that perennial title. Hesch did do well with "Christmas Goose" (see "What's Playing").

"Three of our best records played well, I believe, because they have a little zip to them, they swing." He mentioned the Stan & Doug novelty record, Brenda Lee's "Jingle Bell Rock" and Burl Ives' "Holly Jolly Christmas."

"We just don't hear about new Christmas records. I may have received one or two samples. Someone recommended the new Elvis Presley ("Merry Christmas, Baby") and we ordered it but it arrived too late. I haven't heard a lot of Christmas on the radio either."

Hesch recommended that programmers right now start considering records for St. Patrick's Day. "This is another holiday that gets overlooked by the record companies. We'll be using several relatively older Clancy Brothers records and could use something fresh that is lively."

Also looking ahead to next Christmas is Mrs. Belle Southwick, programmer at Jim Stansfield Novelty Co., La Crosse, Wis. She said "Christmas Goose" was a big player this past year but "I'm wondering if it will do as good next year." Two other titles she mentioned: Bobby Helms' "Jingle Bell Rock" and Charley Pride's "Christmas in My Home Town," a 1970 release.

Washington, D.C. programmer Veronica Davis mentioned the Supremes' "Twinkle, Twinkle Me," flip side of the "Children's Christmas Song," a relatively new release, "Lonely Christmas" by the Orioles and the Drifters' ancient "White Christmas" were two others.

Another relatively new release that did well in New Orleans was James Brown's "Let's Make Christmas Mean Something," but the big winner, according to TAC Amusement programmer Henry Holzenthal was Charles Brown's oldie "Please Come Home for Christmas."

Holzenthal in November reported having difficulty finding Christmas product to use on or near campuses, where evergreens are not being played in his area. He ended up with the Carpenters' "Merry Christmas Darling," which he said did well—it's a 1970 release.

Another complaint of programmers was that even some of the evergreen numbers are no longer available. Mrs. Schott said Elvis

(Continued on page 14)

Ariz. Co. Invites Locations' Programming Suggestions

By ROBERT LATIMER

PHOENIX—Since jukebox popularity differs from the charts and airplay popularity so often, many jukebox programmers must look for other criteria too. One is the location itself, where the preferences of the owner and the patrons are measured. Such location sounding works out good for Sal De Bruno, Sal's Music here, but has one drawback. The amount of requests can sometimes be intolerably heavy.

De Bruno, who had more than 20 years of operating experience in New Jersey before coming here, divides programming responsibilities between himself and Calvin Smith, 22, who takes care of locations patronized predominantly by young people.

The result is a combination of rather unorthodox and imaginative programming techniques as well as more traditional procedures, one being the careful attention to individual locations.

Something of a maverick in programming his highly-diversified route, De Bruno has long preferred to listen to snatches of new releases, and if he likes what he hears, he spots them on certain boxes. De Bruno personally programs about two-thirds of the stops, depending upon his own judgment rather than the charts for the entire line-up. He has hit the unusually high ratio of eight out of ten good guesses ever since he has been an Arizona music operator. He scoffs at the notion that this is a country music area, uses very

little of it, and prefers to put any emphasis on easy-listening and old favorites. In fact, there is only one strong 100 percent country location on the charts route.

De Bruno doesn't eschew national leaders, of course, and he gives full weight to what stations here are playing. However, he seldom uses the area stations' printed lists, Top 40 or Top 10, or indeed,

(Continued on page 14)

Coin Machine World

MOA SEMINARS

Music Operators of America (MOA) is asking state organizations of jukebox businessmen to inform members of its new business seminar program in conjunction with the Notre Dame center for continuing education. The first of four seminars is set for Feb. 4-5 at Notre Dame in South Bend, Ind. Deadline for room reservations on campus is Jan. 20. Rooms can be obtained through Morris Inn, Notre Dame, Ind. 46555. Additional seminars are set for March 3-4 (Regency Hyatt House, Atlanta), March 24-25 (Sands Hotel, Las Vegas) and April 21-22 (New York Hilton, New York).

Mich. Label in Jukebox Push

INKSTER, Mich.—One of the latest small labels to announce a direct promotion to the jukebox programmer is Endeavor-Panorama here, a division of Endeavor Records and Endeavor Publishing Co. However, Endeavor-Panorama will also sell directly to jukebox programmers, according to president Hardie W. Daniel.

Daniel, who formed his company in 1957, said he is encouraged by the other small labels who have gone to direct promotion to jukebox operating firms. He has a list of Music Operators of America members and will shortly mail samples, as well as a letter and biographical information on Claudia Ream.

Daniels said Miss Ream will be

the only artist his label will promote to jukebox programmers, allowing him to concentrate on building her in that market.

He had high praise for Norman Morgan of Star Title Strip Co. who helped Daniels work out a color title strip for the initial release.

Daniel said shipments of over 50 records can be handled directly from pressing plants. Orders under this quantity will be sent from here.

While he will concentrate on jukeboxes, Daniels will promote to stations as part of the company's new program. He records product in Nashville and Los Angeles, he said.

What's Playing?

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

Beaver Dam, Wis.; Polka-Waltz Location:

Ruth Sawejka, programmer, Coin-Operated Amusement Co.



Current releases:
"Rangers Waltz," Mom & Dad, Cre-scendo 439;
"Beautiful Dishwasher," Magic Organ, Papa Joe 704;
"Spinning Wheel Polka," Norm Dombrowski, Gold Record 113.

Oldies:
"I Can't Stop Loving You," Exotic Guitars, Ranwood 898;
"Somewhere My Love," Verne Meisner Cuca 1292.

Cadillac, Mich.; Polka Location:

Bill Bryan, programmer, Bryan Bros. Music Co.



Current releases:
"Snow Deer Polka," Marv Herzog, Sound 281;
"Beer Barrel Polka," Glahi Musette, RCA;
"Just Because," Frank Yankovic.

(Continued on page 14)

Low Pricing Perks Consumer Buying

• Continued from page 11

switch at \$159.95, and JVC's portable cassette recorder at \$28.88 and a portable cassette recorder with AM-FM at \$58.88. Non-branded units included a cassette car stereo at \$59.95, cassette player/recorder at \$69.95, 4/8-track compatible player at \$39.95, and a tuner-amplifier with AM-FM stereo radio and 8-track deck with two speakers at \$79.95.

One dealer was offering an 8-track merchandising kit containing a player (\$29.95), speaker set (\$7.95) and four prerecorded tapes (\$23.96) at \$19.88.

Panasonic equipment received much attention at most stores. Holiday buys included a cassette recorder with AM-FM/FM radio, phonograph and two speakers at \$199.95, a cassette recorder at \$39.95, 8-track record/playback at \$99.95, cassette player/recorder at \$89.95, cassette AC/battery recorder at \$39.95, 2/4 channel cartridge deck at \$99.99, and a 4-channel receiver with four speakers (\$179.95) and 8-track player (\$99.95) at \$279.90.

Dealers offered a bagful of blank tape bargains, like:

—Memorex C-60 at \$2.19 and \$1.99, the latter price at Sav-on

Drug stores, and C-90 at \$3.25 and \$2.99 (Sav-on).

—Amplex C-60 at 3 for \$2.49, 24 C-60s at \$18.99, C-30 at 99 cents, C-60 at 69 cents (purchase of six earns a free cassette caddy), C-90 at \$2.49, C-60 at \$1.29, C-120 at \$2.99, and 24 chromium dioxide C-60s at \$29.95.

—3M Scotch C-60 at \$1.99, C-90 at \$2.99 and C-120 at \$3.99.

—TDK C-60 at \$1.29 and C-90 at \$1.99.

—Capitol (manufactured by Audio Devices) C-30 at 94 cents, C-60 at \$1.09, C-90 at \$1.60 and C-120 at \$2.20, 8-track blanks included a 40-minute cartridge at \$1.84 and an 80-minute at \$2.20.

—Certron 3 C-60s at 99 cents.

Prerecorded cartridges and cassettes were also discounted, with prices ranging from \$2.98 to \$4.44. In one case, a dealer was selling product at \$1.29. Quadrasonic cartridges were listed at \$6.87 and twin-paks at \$7.99.

AMPEX BOWS NEW CASSETTE

SAN FRANCISCO — Ampex's magnetic tape division is introducing a new blank cassette line for the mass merchandising market.

The 360 series will be available in 40 (99 cents), 60 (\$1.29), 90 (\$1.79) and 120 (\$2.29) time lengths. It is individually packed in a one-piece hinged Ampex mailer box with a black cassette shell.

The line is aimed at the mass distribution network, including discount chains, supermarkets, drug stores and dealers specializing in promotional-oriented products, said Jim Lantz, sales manager of consumer products.

The 360 series will be assembled in Ampex's new manufacturing plant in Juarez, Mexico (Billboard, Nov. 6).

Le-Bo Offers New Dealer Fixtures

NEW YORK—Le-Bo Products Co., manufacturer of accessory tape products, has introduced a line of cartridge cases.

The display units are of the "reach-through" types enabling consumers to examine tapes through circular selector openings but preventing buyers from taking items out.

Benjamin Survey

• Continued from page 11

the high fidelity end, in 8-tracks and in receivers."

On the economy:

"The monetary confusion must be resolved in the next few months before we can accurately predict the business climate for 1972.

"I'm very optimistic, however. Labor problems are behind us, inflation will level off, dock strikes should be over, and the economy should be turning. I'm bullish."

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TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

Wk. Incl.	1 Wk. Ago	2 Wks. Ago	3 Wks. Ago	TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
1	3	3	3	AN OLD FASHIONED LOVE SONG Three Dog Night, Dunhill 4294 (Almo, ASCAP)	7
2	2	4	4	CHERISH David Cassidy, Bell 45-150 (Beechwood, BMI)	8
3	1	1	1	ALL I EVER NEED IS YOU Sonny & Cher, Kapp 2151 (MCA) (U.A., ASCAP)	11
4	4	8	8	FRIENDS WITH YOU John Denver, RCA 74-0567 (Cherry Lane, ASCAP)	7
5	9	11	19	BRAND NEW KEY Melanie, Neighborhood 4201 (Paramount) (Neighborhood, ASCAP)	7
6	12	34	37	AMERICAN PIE Don McLean, United Artists 50856 (Yahweh/Mayday, ASCAP)	4
7	7	2	2	STONES Neil Diamond, Uni 55310 (MCA) (Prophet, ASCAP)	8
8	8	9	11	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) Hillside Singers, Metromedia 231 (Shada, BMI)	6
9	10	10	13	AMERICAN TRIOLOGY Mickey Newbury, Elektra 45750 (Acuff-Rose, BMI)	9
10	16	28	—	ANTICIPATION Carly Simon, Elektra 45759 (Quackenbush, ASCAP)	3
11	14	33	35	SUNSHINE Jonathan Edwards, Capricorn 8021 (Atco) (Castle Hill, ASCAP)	4
12	11	6	6	THEME FROM "SUMMER OF '42" Peter Nero, Columbia 4-45399 (WB, ASCAP)	10
13	13	13	16	FIVE HUNDRED MILES Heaven Bound with Tony Scotti, MGM 14314 (Atzel, BMI)	6
14	20	20	26	MY BOY Richard Harris, Dunhill 4289 (Colgems, ASCAP)	8
15	5	7	7	LET IT BE Joan Baez, Vanguard 35145 (Maclean, BMI)	6
16	—	—	—	IT'S ONE OF THOSE NIGHTS (Yes Love) Partridge Family starring Shirley Jones and featuring David Cassidy, Bell 45-160 (Screen Gems-Columbia, BMI)	1
17	34	—	—	WITHOUT YOU Nilsson, RCA 74-0604 (Apple, ASCAP)	2
18	33	—	—	HARDER I TRY (The Bluer I Get) Free Movement, Columbia 4-45512 (Chaotic, BMI)	2
19	22	22	30	JOY Apollo 100, Mega 615-0050 (Youngblood, BMI)	5
20	24	31	31	MUSIC FROM ACROSS THE WAY James Last, Polydor 15028 (Chappell/Intersong/U.S.A., ASCAP)	5
21	18	14	17	THEME FROM CADE'S COUNTY Henry Mancini, RCA 74-0575 (20th Century, ASCAP)	7
22	23	26	33	HEY GIRL Donny Osmond, MGM 14322 (Screen Gems-Columbia, BMI)	5
23	6	5	5	BABY I'M-A WANT YOU Bread, Elektra 45471 (Screen Gems-Columbia, BMI)	11
24	25	30	32	SCORPIO Dennis Coffey & the Detroit Guitar Band, Sussex 226 (Buddah) (Interior, BMI)	5
25	26	32	36	YOU ARE EVERYTHING Stylistics, Avco 4581 (Bellboy/Assorted, BMI)	4
26	15	12	10	THEME FROM "SHAFT" Isaac Hayes, Enterprise/MGM 9038 (Stax/Volt) (East/Memphis, BMI)	11
27	27	38	39	BLESS THE BEASTS AND THE CHILDREN Carpenters, A&M 1289 (Screen Gems-Columbia, BMI)	4
28	38	39	—	OPEN THE DOOR (Song for Judith) Judy Collins, Elektra 45755 (Rocky Mountain National Park, ASCAP)	3
29	30	36	38	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) New Seekers, Elektra 45762 (Shada, BMI)	5
30	31	35	—	DAY AFTER DAY Badfinger, Apple 1841 (Apple, ASCAP)	3
31	35	—	—	THOSE WERE THE DAYS Carroll O'Connor & Jean Stapleton as The Bunkers, Atlantic 2847 (New Tanden, ASCAP)	2
32	19	15	14	GOT TO BE THERE Michael Jackson, Motown 1191 (Stein & Van Stock/Glenwood, ASCAP)	7
33	21	21	28	SENSUOUS WOMAN Mystic Moods, Warner Bros. 7534 (Ginseng/Medallion Avenue, ASCAP)	6
34	—	—	—	KISS AN ANGEL GOOD MORNING Charley Pride, RCA 74-0550 (Playback, BMI)	1
35	36	—	—	NO SAD SONGS Helen Reddy, Capitol 6363 (Screen Gems-Columbia, BMI)	2
36	37	37	—	SOMETHING BIG Mark Lindsay, Columbia 4-45506 (New Hidden Valley/J.C./April, ASCAP)	3
37	—	—	—	DON'T SAY YOU DON'T REMEMBER Beverly Bremers, Scepter 1230 (Sunbeam, BMI)	9
38	—	—	—	DIAMONDS ARE FOREVER Shirley Bassey, United Artists 50845 (Unart, BMI)	1
39	—	—	—	CAROLYN Merle Haggard & the Strangers, Capitol 3222 (Shade Tree, BMI)	1
40	40	—	—	I'D DO IT ALL AGAIN Vicky Carr, Columbia 4-45510 (Pincus & Sons, ASCAP)	2

Billboard SPECIAL SURVEY For Week Ending 1/1/72

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Nashville, Ed Shea (615) 244-3936
Los Angeles, Herb Gottlieb (213) 466-7681

See page 6

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Tape Cartridge

Benjamin's Personal Field Surveys Aid His Decisions

By BRUCE WEBER

LOS ANGELES—Imagine the surprise of a major high fidelity dealer a few weeks ago when Joe Benjamin, president of Benjamin Electronic Sound Corp., Farmingdale, N.Y., walked into his store in shirtsleeves, tie awry and without a coat.

It's not an unusual practice for Benjamin to barge in unannounced at dealerships to see how his product, or a competitor's equipment, is being merchandised, displayed and sold.

Cold, warm, wet or dry, it makes little difference to the pioneer executive as he strolls cities looking for clues on how to strengthen his line, improve marketing techniques and bolster the Benjamin and Concord product names.

(Benjamin Electronic Sound Corp., a division of Instrument Systems Corp., New York, recently acquired Concord Electronics, a division of Ehrenreich Photo Optical Corp., New York.)

"You can't direct operations of an international company by sitting on the seat of your pants in a comfortable armchair at corporate headquarters. You have to get out on the street and show your company's flag," Benjamin said.

More importantly, Benjamin has a rapport with dealers. "I listen to what they have to say," he said. "I listen and learn. Only then do I make decisions concerning product, pricing, promotion, distribution."

Benjamin's Ideas

Because he has his ear to the pavement, Benjamin's thoughts on the state-of-the-art and shape of the industry are worth noting:

On video:

"It's too early to accurately determine which direction video will take. Although video systems have been marketed for some time—on a primarily professional basis to institutions—we have barely scratched the surface on it becoming a mass marketable item.

"As you know, we market a line of video tape recorders, closed-circuit television and other communications products under the Concord brand, and you can bet we'll continue to be in the middle of the video field, both as a marketer and a developer.

"Frankly, the videotape market as we know it today—the non-cassette market—is just being scratched. The same holds true of closed-circuit television.



JOE BENJAMIN carries his company's banner where it does the most good: In the street among high fidelity dealers.

"The technology concerning the videocassette is available, but so much more must happen in its development before it becomes a consumer tool. Ahead of videocassette are many concerns, all solvable, but still problems.

"Can you imagine trying to solve programming, pricing, royalty payments, unions, distribution patterns, etc. We haven't even reached agreement on standardization and compatibility.

"I do feel videotape will find its way into the home as a record/playback system, or videocassette concept, but marketing demographics better be on target or it will be a costly effort to re-introduce the concept.

"So much of marketing depends on pricing, and that magic number for video is under \$500; that may be somewhat high, too, but that's a target for the mass market.

"We hope to introduce a 3/4-inch color videocassette unit, not at \$500 but under \$1,000, by late 1972, under the Concord banner.

"Look, if everything fell into place, the economy, distribution, standardization, programming, a mass market can develop for videocassette in about five years.

"The other systems? I don't know. But I suppose there is a market—an industrial market—for a playback only system. I don't see a playback only concept making inroads in the home, but the CBS, RCA and Telefunken systems have their place in the industrial market, of course."

On 4-channel:

"It may sound strange for me to say, but I am somewhat cautious on quadrasonic.

"No question that 4-channel is an interesting advancement of the art, but many consumers are going to be purchasing stereo for some time yet. For now, quadrasonic is for a select high fidelity buyer.

"Today's consumer is extremely knowledgeable, but it may take a few years before quadrasonic begins to outsell stereo systems. Of course, so much depends on software availability, both on tape and disk, and I have learned that it is very difficult to predict the record business.

"Like in video, we will carry 4-channel products, except in open reel, and we will have receivers, disk changers and tape decks in our new line.

"In fact, our 1972 line will include a disk changer capable of playing both discrete and matrix records, a 2/4 compatible quadrasonic unit, both as deck and as a complete system, and a 2/4 quadrasonic cartridge deck without a record changer for under \$100. We might even offer a 4-channel cartridge system without receiver for under \$200.

"The 4-channel movement may be a bit premature to shout about, and we don't want to mislead the public on just what quadrasonic can do and what it is, but part of the industry's difficulties is confusion.

"Although I see discrete as the ultimate format for tape, I certainly expect matrix and discrete to coexist in the marketplace for a few years. While there is no compromise as to which system offers a finer sound—it's discrete—the matrix concept may find a home at both the disk and broadcast levels. I'm quite anxious to see and hear the discrete disk system and the 4-channel cassette."

On Dolby noise reduction systems and cassette changers:

"Yes, we will begin to introduce units outfitted with the Dolby system under both Benjamin and Concord.

"We see a market pattern developing for both the Dolby and the automatic reverse cassette changer. In fact, both will give a needed boost to slumping prerecorded cassette sales.

"Under the Benjamin brand, we will introduce a 10-cassette changer with a built-in Dolby and a bias switch in the \$350 range in late 1972. Of course, we already have a 12-cassette changer at about \$199 in the Concord line.

"The consumer interest in changers is genuine, because the changer is another step in making the cassette a high fidelity medium. We're importing a changer/recorder based on the cassette-transport mechanism designed by Theo Staar and built by Lenco (a Swiss-Italian company), with plans to introduce a carousel model holding 24 cassettes.

"Our RAC-10 now offered as a component deck will sell for under \$300 and can be programmed to play both sides of all cassettes in a removable tray which holds up to 10 cassettes. The future Benjamin model will hold 24 cassettes stacked vertically in a rotating carousel magazine. It is an automatic changer/automatic reverse that operates in the record mode as well as in playback."

On the Concord line:

"We have definite plans to expand the line, since it has fine acceptance among dealers and retailers. We won't be down in the street fighting for the dollar at the low-end, nor will we be at the high-end. The Concord image is in the middle; pricing will end where the Benjamin line starts. It's the Buick line, while Benjamin is the Cadillac.

"The line will be broadened in cassettes, both in portables and at

Year-End Low Pricing Perks Consumer Buying

LOS ANGELES — Equipment manufacturers, blank tape producers and prerecorded tape duplicators barreled into the final days of 1971 with a splurge of consumer bargains.

Cartridge and cassette players were "dumped" at up to 50 percent discount at mass merchandising outlets, department stores and even high fidelity shops. Music locations were peddling prerecorded product at up to 60 percent off regular price, while blank tape was being sold at better than usual "leader" prices.

The discounts ranged from name brand merchandise to low priced product; it was an obvious attempt to clean dealer shelves of old product now being phased out of lines.

Retailers, including, in many cases, hi fi dealers, were offering the following deals:

Ampex's micro 44 stereo cassette player with AM/FM radio at \$139.95, micro 42 car stereo cassette player/recorder at \$79.95 and model 95D cassette changer at \$99.95.

BSR McDonald equipment included an 8-track recorder, model RD8S, with pre-amp, at \$89.95, and an 8-track recorder at \$88.88. Two Ross 8-track players with AM-FM radios were moving at \$98 and \$149, while 3M/Wollensak's model 4700 cassette deck went at \$99.95.

Other buys were Concord's Dolby cassette deck with bias switch at \$179.95 and without bias

(Continued on page 12)

Stevie Wonder and Jackie De Shannon to ASCAP

See page 12

International Tape

LONDON—Bell Records is arranging a new deal in the U.K. for its cassette and cartridge product, said Dick Leahy, general manager. . . . Tamla/Motown's U.K. operation expects prerecorded tape sales to exceed 100,000 units by the end of this year, a record accomplishment. During October, the best month in the label's U.K. history, it sold 15,000 tapes. . . . Precision Tapes is releasing its first Atlantic Records prerecorded tapes in March. Polydor currently duplicates and markets Atlantic's cassettes in the U.K., while the firm's cartridge product was duplicated by Ampex until recently. Musitapes is planning to open a record bar at the company's new tape shop. . . . Binatone has introduced an auto stereo cassette player, and is offering a tape merchandiser to dealers in an effort to boost sales of its blank cassette line. . . . Cassette Rentals has begun a tape library service. . . . House of Tapes has been formed to retail tape and equipment. The first shop, Tape Revolution, has opened in London. . . . King Stereo, the only U.K. company still manufacturing 4-track players and prerecorded tape, has introduced an auto 8-track unit. . . . Crown has introduced a portable cassette player with radio. . . . Pickwick International will introduce its prerecorded budget tape line in March, said Monty Lewis, managing director. Initial release will be 24 cartridges and cassettes, with an additional 24 titles coming in the summer. Pickwick is still searching for a duplicator. Lewis said the company has already test marketed several tapes which were manufactured by Tape Duplicating.

IRELAND—The Release Group is entering the prerecorded cassette market.

JANUARY 1, 1972, BILLBOARD

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Radio-TV programming

Moomey's 'Absolute Hits' Formula

By EARL PAIGE

CHICAGO—A formula of "absolute hits"—as opposed to an oldies format—has been the strength that created a dramatic 70 percent ratings surge for WIND here, according to program manager Robert Moomey. He felt the same formula could be highly effective for a country music or soul music station.

At WIND, the formula relies on more than just playing solid gold records. The music is balanced to year and to style. The total effect is that of a spectacular, never-ending showcase of outstanding and familiar music. Moomey claims that WIND doesn't play old music. It plays hit music.

The WIND system is equivalent to the early days of Top 40 and Moomey, a veteran Top 40 man (he spent three years at WJZY, Minneapolis, before joining WIND in his first go-around at the giant MOR operation), said "the ratings jump here is like nothing I've seen since the early rock days of Top 40." And WIND is playing much of the music from the late '50s when early rock was shaping Top 40 radio.

Huge Increase

The station's listenership went from roughly 800,000 to 1,400,000 weekly, according to the last ARB audience survey.

WIND not only jumped in total listenership, but in the amount of time listeners spend with the station. Moreover, the jump was across all demographic segments—ages 18-24, 25-34 and 35-48, with significant increases in the much sought after 24-34 bracket. Also, despite the recent departure of highly regarded morning man Robert Q. Morgan, the increases were in every time segments, week-day and weekend.

The increase is being discussed both in terms of how fast it was accomplished and in what it means to radio in this market. Industry people, moreover, have been watching Moomey, because his background in radio management goes back to 10 years ago when he was assistant program director

as well as a DJ at KEX, Portland, Ore. Moomey's challenge, as outlined in early spring of last year, was to turn around a station he described as "up-tempo MOR with a lot of talk."

His basic list of 2,000 titles is "absolute hits." He has said that a "bad" record from the 20-year period from which WIND draws that was bad in 1955 is still bad. He doesn't play a record that maybe made it to number 25 on Billboard's "Hot 100" for a couple weeks.

The formula involves, and not necessarily in order of importance, good people, the right approach to oldie formatting, music balance, tight production, less talk, emphasis on news, and a light commercial load.

Moomey said the music "flows at a rapid rate." An oldie is not repeated often. There is, rather, an effort to "sweep the hour" with records spanning the whole 1955 to 1971 range. Two new records from an expandable and retractable list of around 12 will come up with around 12 to 14 oldies an hour. "The minimum number of records per hour is 14."

Not Breaking Hits

WIND is not "breaking" new records. Its current list includes titles such as "Cherish," "Theme from 'Shaft,'" "I'd Like to Teach the World to Sing (in Perfect Harmony)" and "Brand New Key."

There is a "format wheel," but deejays have freedom to choose within that format. "It takes good people to make the formula work—good, thinking people," he said.

Commercial load is at a minimum of 14 units per hour, with no hour exceeding this, he said, despite comments that WIND now has too many commercials. Another criticism of WIND has been the feeling that production is ragged, but Moomey insists that other stations doing what WIND is doing, say WIND production is tight.

News Formula

News is 5 minutes on the hour and half hour and there is expanded news at 6 a.m., noon, 6 p.m., 10 p.m., and up to 10 minutes at midnight. The only real departures from solid music are the talk show "Contact" with Dave Baum (10-midnight) and Larry (the legend) Johnson's all-night (midnight-6 a.m.) show here. Music is interspersed.

Around the clock otherwise the personalities are Ron Britain (6-10 a.m.), Chuck Benson (half of the long-time morning team of some years ago, 10-2 p.m.), Dick Williamson (2-6 p.m.) and Bob Del Giorgio up to 10 p.m.

There are aspects of the new format that Moomey is still measuring. For example, have sales of certain oldies spurted here? Probably. He said that two "music battles" resumed in winners for two old Elvis Presley disks—"Love Me Tender" and "Are You Lone-

some Tonight." Local jukebox operators say they feel the influence.

Rivals' Changes

Most certainly, rival stations are measuring the format change, too, as nearly every significant station has had some changes during WIND's jump. In progressive rock or free-form, the scene is still changing at WGLD-FM where deejays John Platt, Seth Mason and Larry Miller are now gone. WLS has a new manager. WVON has been changing its format gradually. WMAQ's long-time talk personality Jack Eigen is gone. Stan Scott, with WJJD before the country change so long ago, left to form his own management firm. Even WGN has had slight changes with the departure of Howard Miller, whose exit from WIND four years ago is recalled because the ratings of Moomey's station haven't been the same since until now.

But, of course, things change fast in Chicago radio and no one is more certain of that than Moomey, or more happy about it.



WNCN-FM air personality Shauna, second from left, chats with the Fanny rock group. At right is local Reprise Records promotion man George Gerrity, who arranged the Cleveland visit. The group performed at Case Western Reserve University. Shauna met the group at the airport and emceed their concert that night.

Nicholas Ashford
The Carpenters
and
The Beach Boys
to
ASCAP

See page 11

Charleston to Top 40 & Rock

CHARLESTON, III. — WEIC, which previously featured an upbeat MOR format, has gone the full route and is now a Top 40 station, according to music director Frank Adair. The request lines are open 24 hours a day.

At the same time, the affiliate WEIC-FM has dropped its wall-to-wall format to go progressive rock and is receiving "unbelievable response from the three local colleges and seven high schools that we service, plus, oddly enough, good response from the 25-plus age bracket," Adair said.

The AM station is a daytime operation. The FM operates around the clock. Staff for the stations include Dave Hurlburt, Adair, Larry Scott, with Ara Holub and Keith Tolliver handling the progressive rock on FM.

13 MORE FOR 'HEE HAW'

NASHVILLE—Production is underway here on 13 additional episodes of the television show "Hee Haw," which is now in syndication. Alan D. Courtney, president of Youngstreet Program Services, Inc., said that the first segment of 13 shows taped earlier this season is currently being shown on 197 television stations. The show features Buck Owens and Roy Clark.



JIMMY RABBITT, left, air personality on KBBQ in Los Angeles, moves away from the mike to let Lynn Anderson try her hand at being an air personality. Bob Kingsley, program director of the country music station, looks on at right.

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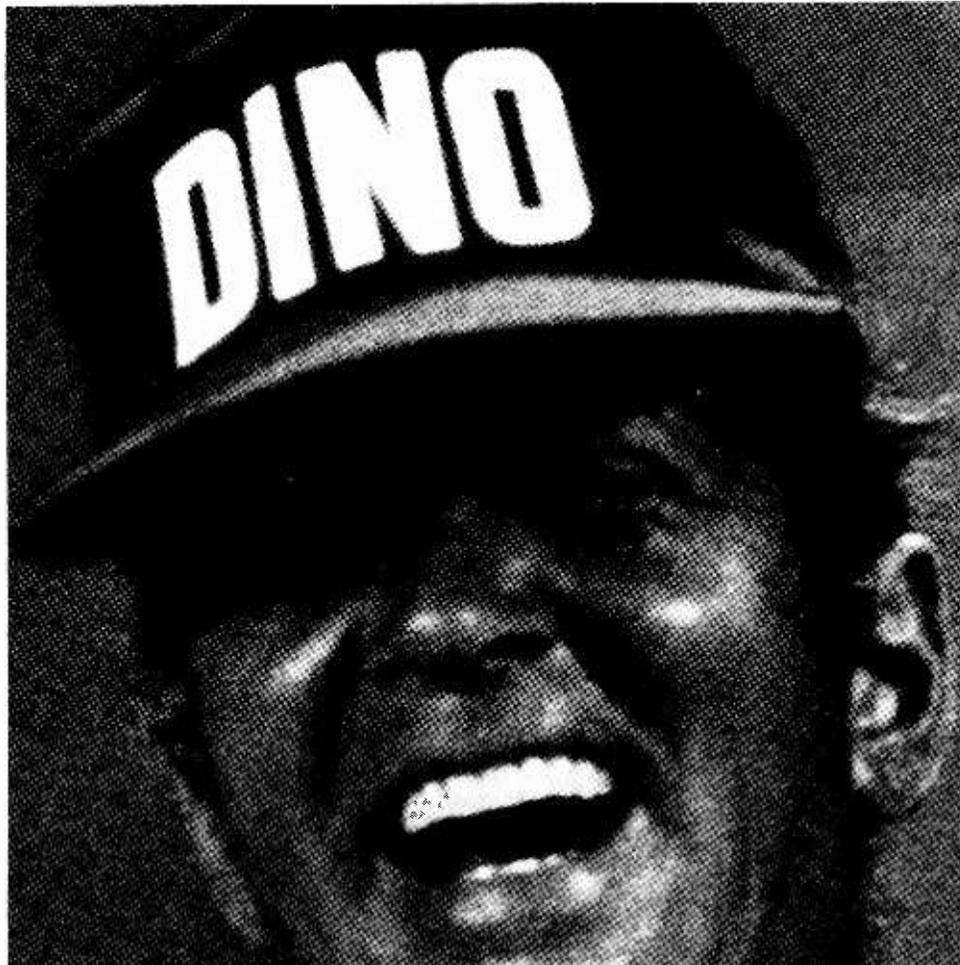
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**Valerie Simpson
David Cassidy
and
Black Sabbath
to
ASCAP**

See page 10

when answering ads . . .

Say You Saw It in Billboard

Talent

Talent In Action

JOHN PRINE

Troubadour, Los Angeles

John Prine arrived in Los Angeles heralded by influential reviewers as the new rock messiah. Onstage at the Troubadour he turned out to be a ruffled, unrelentingly homespun young Chicagoan who looks like a leftover Everly Brother, plays acoustic guitar in early folk style and sings like protest-era Dylan. He also writes some undeniably superb songs on themes that are both highly contemporary and universal to ordinary humans.

There's "Sam Stone," about the returning veteran with the hole in his arm "where all the money goes," the cheerful anti-establishment anthem, "Your Flag Decal Won't Get You Into Heaven Anymore," and a number of poetic tunes about the loneliness of old age, such as "Hello, In There." John Prine may not yet have the onstage magnetism of other new solo performers like Don McLean and Steve Goodman, but his songs will clearly make an important contribution to the music of the '70s. **NAT FREEDLAND**

THE WHO

Forum, Los Angeles

On Dec. 8-10, the Who sold out San Diego Sports Arena (\$77,000), the Forum (\$110,000) and Long Beach Arena (\$78,000). The 46,603 seats for the English quartet's three Southern California concerts were sold out in record time.

The musical value of the Who's Forum performance was a matter of some controversy among the rock press concentrated in a side loge at the 18,799-seat arena. Some writers stoutly maintained that the Who were close to toppling the Rolling Stones off their throne as the world's greatest live performance group. Another group who had followed the Who closely for years actually walked out, muttering that they'd never seen the act so contrived.

I'm falling back on reporting the lack of consensus among my peers because I have never had very strong feelings about the Who one way or the other. I enjoyed seeing them break up their equipment at the Monterey Pop Festival four years ago. And at the Forum I

enjoyed Peter Townshend's spectacular standing-split leaps and Roger Daltrey twirling his hand-mike like Monte Montana with a lariat. I still find the bulk of their music rather monotonous and the lyrics hard to hear in concert. They have two of their best singles ever in the current "Behind Blue Eyes" and the recent "Won't Get Fooled Again." The capacity audience was turned on, but not in pandemonium, even for the closing "Tommy" medley and "My Generation." **NAT FREEDLAND**

EMITT RHODES, McKENDREE SPRING

Philharmonic Hall, New York

Emitt Rhodes' musical ability was strong enough to carry him to a successful New York concert debut, despite an uncomfortable lack of stage presence. Strolling on stage unannounced, the ABC/Dunhill artist and his three-men band ran through a musically tight set, with numbers mainly taken from his current album, "Mirrors." He proved a versatile musician—playing guitar and piano—as well as a capable singer and writer. The predominantly young audience responded well to the familiar tunes, particularly "Better Side of Life," "Birthday Lady," "Golden Child of God" and the "Bubble Gum the Blues—I'm a Cruiser" medley.

In the area of stage presence, however, Rhodes can afford considerable improvement. He stopped the show several times to ask for water, lost his song sheet and played piano with his back to the hall. He is, however, a bright young artist with a good voice, pleasant material and a good band—especially guitarist Gary Rowles—and once he gets his act together should be an all-round talent.

McKendree Spring, a four-man rock group featuring electric violin but no drums, opened the bill and quickly won over the audience. The Decca Records act scored well with interpretations of other performers' material, especially Neil Young's "Down By the River." Their own ?? ?? ? Die Easy" was also a standout. Strong solo spots from singer-guitarist Fran McKendree and violinist Michael Dreyfus kept the audience clapping. **BOB KIRSCH**

BILLY PRESTON, CHARLIE STARR

Troubadour, Los Angeles

This double-headed program provided showgoers with a diversified and enjoyable combination of soul, gospel, rock and blues.

Starr is an outstanding blues singer who has been overlooked. Although his choice of material could, at times, stand more force, he proves to be an especially solid ground with his guitar playing and his delivery of "Cornbread" and "Lucky Old Sun," both from his latest Prophecy LP, "Tough and Tender."

Preston could easily be called a total entertainer; with a musical background which stretches from his association with gospel's James Cleveland to the Beatles. Preston as a solo finds a place in his act for each category.

Displaying his religious roots in numbers like "That's the Way God Planned It" and George Harrison's "My Sweet Lord," he quickly proves no limitations as evident in his rendering of "Let's Go Get Stoned" and, conversely, a skillful musical tribute to Bach on "Summertime." Another dynamite number was "I Wrote a Simple Song," the title track of his current A&M album. **BILL COLEMAN**

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From The Music Capitals of the World

DOMESTIC

• Continued from page 6

bum, "The Lovin' Touch." The LP is based on a book of poetry due in Bantam paperback in February. . . . Pianist **Herbie Hancock** and his group benefitted Sickle Cell Anemia Fund at Baltimore's Famous Ballroom, Sunday (26), before two concerts with **Roberta Flack** and trumpeter **Lee Morgan** at the Carnival Bowl, St. Johns, Antigua, Saturday (1) and Sunday. **ED OCHS**

SAN FRANCISCO

Bobby Short will be at the Geary Theatre on Feb. 27. . . . **Carmen McRae** will celebrate New Year's Eve at Marin's Veteran Memorial Auditorium. The **Count Basie** band will be there New Year's Day. . . . **Boz Scaggs**, the **Elvin Bishop Group** and **Grootna** is the Bill Graham presentation at Berkeley's Community Theatre on New Year's Eve. . . . **Seals & Crofts** there on Jan. 29.

Billy Preston and **Stoneground** will be at the University of California at Davis on Saturday (8). . . . **Eddie Fisher** at The Fairmont Hotel's Venetian Room. . . . **Chuck**

Berry, Little Richard and **Bo Diddley** will perform in a "Rock 'N Roll Revival" at the Civic Auditorium on Wednesday (29) and while we're writing of memories we must make note that **Stan Kenton** and his 20-piece orchestra will be making their annual Bay Area appearance this coming New Year's Eve and New Year's Day at the Airport Plaza Hotel in Millbrae. The appearance is being sponsored by the Holy Cross Greek Orthodox Church and the New Year's Eve festivities will be broadcast coast-to-coast.

Pamala Polland finishing her album at Columbia's local studios under the direction of a&r chief **George Dailey**, with an early February release now planned. . . . Columbia to record **It's a Beautiful Day** live during their Carnegie Hall, New York, appearance on Wednesday (29).

MCA pulling out all stops in the promotion for their new group **Sod**. . . . **Fantasy's Redwing**, just back from a European tour, now recording a new LP for February release. . . . **Joy of Cooking** and **Cold Blood** the New Year's Eve attraction at the Cow Palace. **PAUL JAULUS**

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Vol. 84 No. 1

Talent

Pirate's World, HBS in Pact

NEW YORK — HBS Productions, based in Orlando, Fla., has signed a contract with Recreation Corp. of America, owners of Pirate's World in Dania, Fla., to lease the facility and promote concerts. The agreement will commence as of Monday (3).

Pirate's World is a 9,000-seat concert facility outside Miami. It has been in operation for five years, but has had no formal schedule for its concerts. Joseph J. Lambusta of HBS will produce weekly concerts (depending on talent availability) with an emphasis on rock artists. However, HBS will attempt to furnish a variety of music. Sound will be furnished by Cameron Sound of Miami, and lights will be by White Indigo.

HBS has already signed B.B. King for Feb. 12, and Carly Simon for Feb. 19.

From the Music Capitals Of the World

DOMESTIC

NEW YORK

Gene Armond is national promotion director of United Artists Records, and not promotion man, UA Records, East Coast, as erratum in last week's Billboard showing Shirley Bassey's opening at the Empire Room in New York.

Lily Tomlin cuts her second LP for Polydor live at the Ice House in Pasadena over five days beginning Saturday (1). The new album, "And That's the Truth," will be produced by Irene Pinn. . . . WPLJ's Zacherle joins Marvel Comics creator Stan Lee & Friends, Wednesday (5) at Carnegie Hall. Zach will even read a Dr. Doom narrative during the evening designed to bring the world of Marvel to life, and featuring Dennis Wilson Alain Resnais, jazzman Chico Hamilton, Peter Boyle and Geoff Crozier. . . . Who drummer Keith Moon emcees the Sha Na Na Concerts, Tuesday (28), at Carnegie Hall, with comics Cheech & Chong. . . . Black Oak Arkansas has been added to the Mountain concert, Thursday (30), at the Capitol Theater in Passaic. It's the last show of the year at the rock house. . . . Freda Payne, in Acapulco where she headlines at the Princess Hotel through New Year's, tapes the Engelbert Humperdinck TV special in London on Jan. 8 & 9. . . . RCA's Julie Budd plays her third stand at Caesar's Palace in Las Vegas, opening on Monday (3) for 10 days with Milton Berle. . . . Gladys Shelley and Buddy Greco penned Mike Douglas' new single for MGM, "For a Little While She Was Mine." . . . Dead at 61 is Louis Armstrong's manager and former Mike Todd associate, Irv Mangel. He had been accompanying Mrs. Armstrong on a number of memorials honoring the great musicians, most recently in Europe. . . . A&M will distribute Dick Summer's new Increase al-

(Continued on page 8)

Meehan to Do Benefit Jan. 5

NEW YORK—Danny Meehan, songwriter-performer, will present "Me and Sweet Jesus," a performance of songs written by himself with George Andrews, Colin Romoff and Bobby Scott, at Philharmonic Hall on Wednesday (5).

All proceeds from the performance and the live recording of the concerts will be donated to the Foundation for Research and Education in Sickle Cell Disease.

Col Acts at Garden —A Way to Fill Gap

NEW YORK—Dec. 17 was a first for easy listening music. It was the first time middle-of-the-road music was billed in the extravagant style of folk, rock and jazz festivals at Madison Square Garden. The purpose, according to Columbia Records, was to give popular music "a shot in the arm" and they "do not intend to make a habit of this." Columbia may want to give the latter a second thought.

Percy Faith, Peter Nero, Johnny Mathis, and Vikki Carr performed for a greatly appreciative audience.

Percy Faith and His Orchestra set a relaxed mood for the evening with "Diamonds Are Forever," and "Jesus Christ, Superstar" from his new album.

Peter Nero was up to his old pianistic tricks, taking good melodies and embellishing on them in the styles of the Great Masters. It's too bad, because he can offer sensitive interpretations without the excess frills.

Vikki Carr had a full hour of time on the revolving stage that evening. Her melodic executions were melodramatic, and the audience ate it up as she slid from note to note.

If you had to choose a star of the show, it would have to be Johnny Mathis. His repertoire included such Mathis classics as "Misty" and "When Sonny Gets Blue," Christmas carols and contemporary songs. People came sneaking up the aisles, rock concert style, for a closer look. And the audience just couldn't bear to let him leave the stage. He came back for two encores.

This romantic evening at Madison Square Garden proved to be extraordinary for performers, audience, Columbia Records and popular music alike. It seems as though someone may have found a way to fill the gap. CAROL SEILER

Mingus Solo With Cosby

NEW YORK—Charles Mingus, Columbia jazz virtuoso, makes his first solo New York concert appearance in 10 years when he's paired with Bill Cosby at Philharmonic Hall, Feb. 4. Cosby will also emcee the evening.

Among new Mingus compositions to be premiered will be a concerto for trumpet, saxophone and orchestra, featuring saxophonist Lee Konitz and trumpeter Snooky Young. Columbia, which recently recorded some of the numbers for Mingus' first new LP in six years, will record the concert.

Mingus' autobiography, "Beneath the Underdog," was published by Knopf during the past year.

Gregory to Keynote Black Culture Fest

NEW YORK—Dick Gregory, social comedian and Poppy artist, keynotes the opening Jan. 13 of a four-day Festival of Black Culture, organized by the (Colorado) Air Force Academy's 76 black cadets.

Frank Zappa and Chicago to ASCAP

See page 8

LIGHTHOUSE

A HIT SINGLE on **Evolution RECORDS** EVO-1052

TAKE IT SLOW (OUT IN THE COUNTRY)

Ralph Cole Larry Smith Keith Jollimore



Skip Prokop



Paul Hoffert



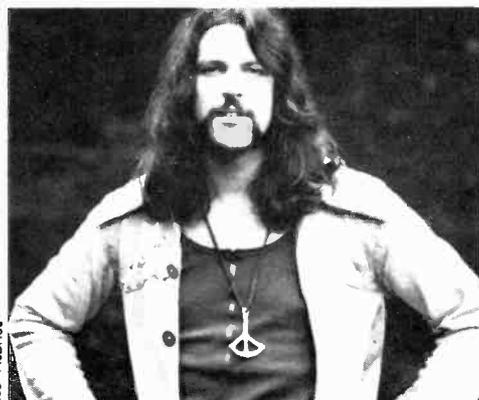
Howard Shore



Don Orsini



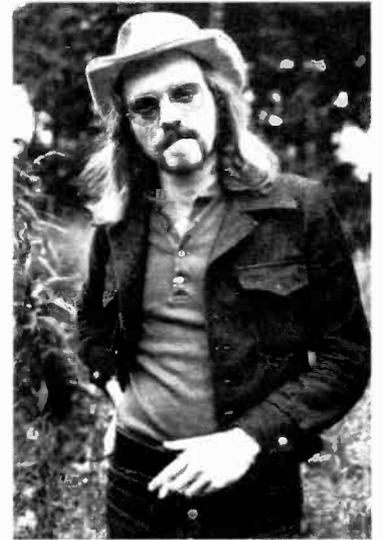
Mike Malone



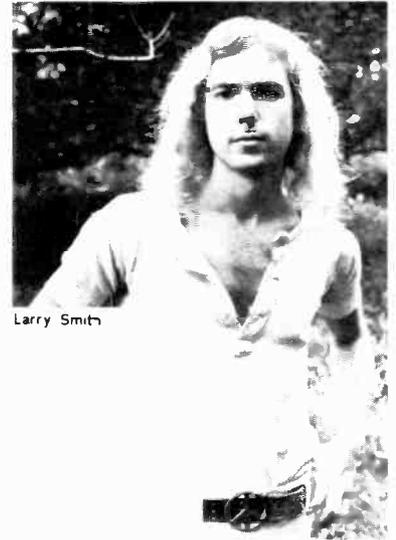
Bob McBride



Louie Yachnin



Dick Armin



Larry Smith

Ralph Cole



Keith Jollimore



Tired of being pushed, bumped and turned around,
 Listenin to the people fightin next floor down
 Tryin to find fresh air to breathe
 Just can't be done, no
 I gotta get away and get some country sun
 Look to the sky the stars are outa sight
 Hidden by the cloud of the city's might
 Hear the sirens blowin all over town
 Well now I gotta get away and get some country sound

Chorus:

Take it slow and take it easy
 Lots of time for livin
 Get out on the road and take a big load off your mind
 Out in the country
 Your time's your time
 And you know that you'll be feeling right

Layin in grass that's over two feet tall
 Well now I'm feelin good I'm feelin clean I'm feelin small
 Breathin this air can really stone the brain
 Like bein lost and findin your way again
 Look to the sky the stars are shinin bright
 The smile on the moon just helps to light the night
 Sittin doing nothin is bad they say ha
 But sittin doing nothin keeps me busy all day

Produced by: Jimmy Jenner

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STEREO DIMENSION RECORDS
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CMA



GRT OF CANADA, LTD.

NAP Sells Mercury And Chappell Music

NEW YORK—North American Philips Corp. approved sale of Mercury Record Productions and interests in the Chappell music publishing companies to Deutsche Grammophon Gesellschaft (DGG) and Philips Phonographische Industrie for cash and notes. The amount wasn't disclosed.

Directors of Philips said acceptance of the offer hinges on the resolution of several minor points in the submitted offer. The com-

pany also said that the price offered exceeds its investments in the companies.

North American Philips, a diversified electronics and pharmaceuticals company, owns 50 percent of Chappell & Co., New York and 49 percent of Chappell & Co., London. The remainder of the stock of these publishing companies is owned by DGG and Philips Phonographische. North American Philips owns 100 percent of Mercury Records.

The sale is an intra-corporate acquisition, since about 65 percent of the common stock of North American Philips is held in trust for the individual shareholders of Philips N.V. In turn, ownership of DGG and Philips Phonographische is shared equally by Phillips N.V. of the Netherlands and Siemens AG of West Germany.

Philips Recording Co., Richmond, Ind., a record-pressing plant owned by North American Philips, is not included in the transaction.

Spokesmen at North American Philips said that Mercury was responsible for major losses in 1970 "attributable to falling sales, start-up costs of a pressing plant and write-offs on talent guarantees and advance royalties."

The record company, according to the executive, was responsible for a slump in pretax net of the Philips consumer-product group to \$3,400,000 from \$18,300,000 in the year before. Norelco, also in the group, was profitable.

North American Philips, DGG and Philips Phonographische Industrie jointly purchased Chappell about three years ago for \$42 million on a partnership basis. It is said that Chappell has several management contracts expiring in 1972.

In November, N.V. Philips Gloeilampen Fabrieken, Eindhoven, the Netherlands, reported earnings dropped to the equivalent of \$13 million in the third quarter from \$25 million a year before.

Sales rose to \$1.1 billion from \$1 billion, based on the official parity of 3.62 guilders to the dollar, for the same period.

In the nine months, earnings dropped to \$43 million from \$95 million a year before.

Cap Dividend Delayed to Feb.

LOS ANGELES—Capitol Industries Inc., parent company of Capitol Records and Audio Devices, has postponed payment of its 16-cent semiannual dividend until the Feb. 9, 1972, board meeting.

The company's operating results for the first six months of fiscal 1972 will be available at that time.

A discussion on future dividends will be considered at February and August board meetings. Capitol omitted its last semiannual dividend in July, but paid a 16-cent dividend in January.

In its last earnings report (for three months ended Sept. 30), Capitol reported earnings of \$76,000, or 2 cents a share before extraordinary gain of 53 cents a share, compared to a loss of \$809,000, or 17 cents a share.

New Albums by WB/Reprise

NEW YORK—Twenty-two albums are tabbed for January release by Warner Bros./Reprise Records, featuring Neil Young's "Harvest" LP, Dionne Warwick's label debut, Dean Martin's 21st Reprise album, and Grateful Dead's Jerry Garcia with his solo album.

Among the highlights are soundtracks to "A Clockwork Orange" and "S." a Quincy Jones production, plus "A Tribute to Woody Guthrie" and albums from Captain Beefheart, Doug Kershaw, Peter of Peter, Paul & Mary, Ry Cooder, Crazy Horse and Jackie Lomax. The Bearsville label will be represented by the group, Halfnelson.

New artists facing release include Malo, Fludd, America, Matthew Ellis, Joyce Everson, Swallow, and Kenny Young, while Warner Bros. will mail order a second sampler for retail outlets.

Farrell Deal With Mempro

NEW YORK—The Wes Farrell Organization will use the representation, promotion, merchandising firm, Mempro Inc., based in Memphis, for key Southern markets.

The company, created by Marty Lacker and Don Burt, will act as adjunct to Bob Harrington, Farrell's national promotion director, and both will act as liaison between radio stations and record companies handling Farrell product.

Mempro will also represent the Farrell Complex in placing its song catalog with various artists throughout the Southern area, which covers 11 States.

NYSE Lists Matsushita

NEW YORK—Matsushita Electric Industrial Co., Ltd., Japan, which markets its products in the U.S. under the Panasonic brand name, has been listed on the New York Stock Exchange. The ticker symbol is MC.

The company listed 91.5 million American Depository shares of which about 11.1 million are outstanding. Each share represents 10 50-yen par value common share.

(American Depository Receipts are shares owned in the U.S. but physically deposited overseas.)

Matsushita reported net sales of \$2.6 billion and net income of \$195.6 million in fiscal 1970.

Market Quotations

As of Closing, Tuesday, December 21, 1971

NAME	1971 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	21	8	386	18 5/8	16 1/2	18 5/8	+ 1 5/8
A&E Plastik Pak Co.	12 7/8	3 5/8	126	5	4 5/8	4 5/8	Unch.
Amer. Auto. Vending	1 1/2	6 7/8	23	9 1/4	9	9	- 1/4
ABC	53 1/2	25	327	53 1/2	52 1/4	53 1/2	+ 7/8
Ampex	25 5/8	10 5/8	1679	13 1/2	12 3/8	13 3/8	+ 3/8
Automatic Radio	14 1/4	5	122	6	5 1/2	5 1/2	Unch.
ARA	151	117	153	151	148	149 1/2	+ 3 1/4
Avco Corp.	18 3/4	12 1/8	500	16 1/4	15	16 1/4	+ 7/8
Avnet	15 5/8	8 1/4	547	12 1/4	11 3/8	11 3/8	- 3/8
Bell & Howell	56 1/2	32 1/8	323	56 1/2	53 1/4	56 1/8	+ 1 1/4
Capitol Ind.	21 7/8	8	298	11 3/4	10 1/4	10 3/4	- 7/8
CBS	50 3/8	30 1/8	1441	50 1/4	48	48 3/4	- 1
Columbia Pictures	17 3/8	6 3/8	321	8 7/8	8 1/2	8 1/2	- 1/4
Craig Corp.	9	2 3/8	167	3 1/4	2 7/8	3 1/4	+ 3/8
Creative Management	17 3/4	7 3/8	135	11	10	10 1/8	+ 7/8
Disney, Walt	133 3/8	77	728	133 3/8	126	132 3/4	+ 7 1/4
EMI	5 1/8	3	555	5	4 7/8	4 7/8	+ 1/8
General Electric	66 1/2	52 3/8	1973	66 1/2	63 3/8	65 5/8	+ 2
Gulf + Western	31	19	733	28 3/8	27 1/4	28 1/2	+ 7/8
Hammond Corp.	13 7/8	8 1/2	251	10 7/8	10 1/4	10 5/8	+ 1/4
Handleman	47	33	115	36 7/8	35 7/8	36 3/8	+ 1/4
Harvey Group	8 7/8	3 1/8	53	3 3/4	3 3/8	3 3/4	+ 3/8
Instruments Sys. Corp.	12 3/8	4 5/8	518	5 7/8	5 1/2	5 1/2	- 3/8
ITT	67 3/8	45 7/8	2317	58 7/8	57 3/8	58 3/4	- 1 3/8
Interstate United	13 1/2	6	323	8 1/2	7 1/8	8 1/4	+ 7/8
Kinney Services	39 3/8	25 7/8	1089	32 3/4	30 7/8	31 3/4	+ 3/4
Macke	15 5/8	8 3/8	201	12 1/4	11 1/2	12 1/4	+ 1/8
Mattel Inc.	52 1/4	18 5/8	543	25 1/4	23 3/8	25 1/8	+ 7/8
MCA	30	17 3/4	223	25 3/4	22 1/2	25 5/8	+ 2 1/4
Memorex	79 1/2	19 1/4	1846	32 7/8	27 1/8	32	+ 4 3/4
MGM	26 7/8	15 1/2	150	17 1/4	16 1/8	16 1/4	- 3/8
Metromedia	30 7/8	17 3/8	201	28 1/2	26 3/4	28 1/4	+ 1 1/4
3M	135	95 1/8	359	135	130	133 1/2	+ 2 3/4
Motorola	89 3/4	51 1/2	750	86	80 3/4	84 7/8	+ 2 3/8
No. American Philips	31 7/8	21 7/8	189	28 1/2	27 3/4	27 3/4	- 1/4
Pickwick International	40 1/8	32	154	40 1/8	38	40	+ 2
RCA	40 3/4	26	1573	38	36 3/8	37 7/8	+ 1
Servmat	40 1/4	25 1/2	191	34 3/4	34	34	- 1/4
Sony Corp.	25 5/8	14 1/4	1540	21 3/4	19 3/8	21 1/2	+ 1 5/8
Superscope	32 3/8	9 1/8	356	12	10 3/4	11 5/8	+ 1/2
Tandy Corp.	38 1/2	30 3/8	238	38 1/2	36 1/2	38 1/2	+ 1 1/2
Telex	22 3/8	7 3/4	1863	13 3/8	12 3/8	13 1/4	+ 7/8
Tenna Corp.	11 1/2	4 1/4	106	6 3/8	5 5/8	5 7/8	- 3/8
Transamerica	20 1/2	14 3/8	1145	19	18 1/2	18 3/4	+ 1/8
Transcontinental	11	3 1/4	485	5	4 3/8	4 3/8	- 1/4
Triangle	22 3/4	14 3/8	57	18 1/2	18	18	- 1/8
20th Century-Fox	15 7/8	7 5/8	1269	11 1/4	10 3/8	11 1/4	+ 1/2
Vendo	17 1/2	9 7/8	72	12 3/8	11 1/4	11 3/4	Unch.
Viewlex	10 3/4	5 3/8	286	7 1/4	6 3/4	6 7/8	Unch.
Wurlitzer	17 1/2	10 1/8	29	15 7/8	15 3/8	15 3/4	+ 1/2
Zenith	54 7/8	36 3/8	1135	44 3/4	42 3/8	43 3/4	+ 1 5/8

As of Closing, Tuesday, December 21, 1971

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	7 1/2	5 3/4	5 3/4	Koss Electronics	8	7 7/8	8
Bally Mfg. Corp.	45 1/2	40	45 1/2	M. Josephson Assoc.	7 1/2	6 7/8	6 7/8
Cartridge TV	24 1/4	23 3/8	24 1/4	Mills Music	14	13	13 1/4
Data Packaging	6 5/8	6 1/8	6 1/4	NMC	9 7/8	9 1/2	9 3/4
Gates Learjet	8 5/8	8 1/4	8 1/4	Perception Ventures	5	4	4
Goody, Sam	8 3/4	8 1/4	8 1/2	Recoton	3 3/4	3 1/4	3 1/4
Integrity Entertain	8 5/8	8 1/8	8 5/8	Schwartz Bros.	7 5/8	5 1/4	7 5/8
Kirshner Entertain.	4 1/4	3 1/4	3 1/4	Teletronics Int.	4 7/8	4	4
				United Record. Tape	4 1/4	3 3/4	3 3/4

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above contributed to Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc. Members of the New York Stock Exchange and all principal stock exchanges.

Kinney Services, Inc. Shows 14 Percent Gain in Report

NEW YORK — For the fiscal year ended Sept. 30, 1971, earnings per share of Kinney Services, Inc. increased 14 percent before extraordinary income to a record \$2.15. This compares with \$1.88 per share last year, it was announced by Steven J. Ross, president.

Income before extraordinary items for the year totaled \$40,333,000, up from \$33,820,000 in fiscal 1970.

In the fourth quarter, before extraordinary items, Kinney earned a record \$.55 per share, up from \$.41 per share in the comparable period a year ago. The 1971 figures do not include extraordinary in-

come of \$800,000, equal to \$.04 per share.

Revenues in fiscal 1971 increased to \$603,386,000, compared with \$519,723,000 in 1970. Kinney is chiefly engaged in the record, motion picture, music publishing, magazine publishing and distributing businesses.

GRT Net Up

SAN FRANCISCO—GRT Corp. reported net income in the month of October 1971 of \$113,480 on sales of \$2.15 million. The company stated October was the fourth consecutive profitable month.

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LEGAL NOTICE

NOTICE OF CLASS ACTION OF DISTRIBUTORS AND RETAILERS OF MUSICAL MAGNETIC TAPES

Pursuant to the Order of Willis W. Ritter, Chief Judge, United States District Court, District of Utah, entered December 15, 1971, notice is given that an action for declaratory judgment and injunctive relief pending in the above stated Court, entitled Tape Head Company, Inc., et al., vs. RCA Corporation, et al., C-255-71, is constituted and being maintained as a class action under the provisions of Rule 23(b) (2), F.R.C.P., with said class comprised of the Plaintiffs, Tape Head Company, Inc., a retailer, and R. A. Ridges Distributing Co., Inc., a distributor or wholesaler, and all other persons similarly situated, namely:

"Distributors (wholesalers) and retailers of duplicated musical magnetic tapes, that being magnetic tapes reproducing musical compositions and sounds originally recorded by others and copied by manufacturing duplicators by the use of electronic recording equipment, on which said duplicated tapes the musical composition royalty payments are being made to the musical composition copyright owners pursuant to applicable Copyright Laws of the United States and which duplicated tapes bear the label of a manufacturing duplicator or other label that is distinguished from the label of the original recorder or distributor."

Notice is further given that the issue of the first cause of action in which this class action is presently being maintained is for declaratory and injunctive relief in favor of the class and against the Defendants, RCA Corporation, Columbia Broadcasting System, Inc., American Broadcasting Companies, Inc., Ampex Corporation, National Broadcasting Company, Inc., ABC Records, Inc., and ABC Record and Tape Sales Corp., declaring the right of the class to legally acquire and sell duplicated musical magnetic tapes from manufacturing duplicators and enjoying the named Defendants, their agents, and others in active concert therewith, from interfering with the normal operation and conduct of the business of the class, including but not limited to the threatening, instituting or prosecuting of legal actions in state courts under unfair competition or misappropriation of property theories relating to the manufacturing, distributing or selling of duplicated musical magnetic tapes on which tapes the manufacturers or distributors have complied with applicable Copyright Laws of the United States and said tapes are labeled in a manner distinguished from the original recorder or manufacturer.

Notice is further given that all members of the class may obtain further information concerning the details of this action, or may express any views relating thereto, by inquiry to or addressing A. Bob Jordan, Esq., Rogers, Travis and Jordan, 510 City National Bank Tower, Oklahoma City, Oklahoma 73102, an attorney for the Plaintiffs and class.

Approved December 15, 1971, by Order of the Court, Willis W. Ritter, Chief Judge.

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CBS Phasing Out U.S. EVR Cassette Duplicating Plant

NEW YORK—CBS is phasing out its Rockleigh, N.J. EVR cassette duplicating plant and will shift this function to the facility operated in Basildon, Essex, England by the EVR Partnership.

CBS, which formerly had an ownership in the EVR Partnership, along with Imperial Chemical Industries Ltd. and CIBA-Geigy Ltd., will revert to loaning money to the Partnership.

The Partnership which has been building the electronic video recording players for the Continent, has also been granted manufacturing and distribution rights for North America.

This places the European concern in the market with Motorola, whose exclusive pact for North America expires at the end of 1971 and with four Japanese firms, Hitachi, Mitsubishi, Toshiba and Matsushita, who are also licensed to sell in North America.

Motorola is expected to continue manufacturing EVR players. Rockleigh, with its 150 em-

ployees, will be phased out within six months, explained Ralph O. Briscoe, president of the CBS/Context Group. These factory employees will be assisted in being relocated within and outside of CBS. The future of the EVR management team is uncertain.

The reason for the phase out is based on management's decision to "consolidate EVR duplicating facilities" and eliminate two plants performing the same function. Briscoe also notes that "to date the videocassette market has not progressed at the pace expected."

The decision to phase out of cassette duplication comes at a time when Dr. Peter Goldmark, head of CBS Laboratories, and the inventor of the EVR system, is about to retire.

"The costs of terminating our cassette manufacturing operation, including the 1972 phase out of the Rockleigh plant, are estimated at \$10 million after taxes. This will be reported as an extraordinary loss in 1971," Briscoe said.

Diversified Activity Aids Dick James Music Growth

NEW YORK—Diversification of Dick James Music from simply a publisher into management and a record label has been the key to the growing success of the company, according to Lou Regusa, head of professional management and coordinator of DJM Records, and Alan Niderman, director of personal management for Dick James New York office.

"If one can handle as many aspects of an artist's business as possible, it is easier to keep to the artist and develop his talents," said Regusa. "This move has made us more personally minded to the artists. Where we used to be just publishing oriented, we have now become so diversified that it is easier to insure the success of an artist."

The company has had 10 artists released on various labels since August, 1971.

"To develop a new act today, it is important to promote the artist at every level, including sheet music, our original base," said Niderman. "We are looking to develop talent of the writer/performer type. It is much easier, we feel, for a new talent to walk into a company which houses a record label, management firm, publisher under one roof. His needs can be taken care more expeditiously and better in this type of situation."

While most of their artists are

Marks Bows 13 Ragtime Piano Solos

NEW YORK—E.B. Marks has released an unusual collection of 13 ragtime piano solos by Scott Joplin, Eubie Blake, Luckey Roberts, Jim Europe and Tom Turpin. The collection, Max Morath's "Giants of Ragtime," includes three previously unpublished pieces by Eubie Blake, written in the early part of the century.

Morath chose the materials, and the book includes his observations and photos and some early song covers. Albums recently enjoying popularity are Joshua Rifkin playing Joplin, and William Belcom's "Heliotrope Bouquet." A Joplin series recently was released on Biograph featuring ragtime rolls.

For More Late News
See Pages 26, 29, 30

UA Sets \$6.98 Dual-Pocket New Approach To Oldies LP's

By ELIOT TIEGEL

LOS ANGELES — UA has created a \$6.98 double record set of pop performers of the 1950's-'60s titled "Legendary Masters."

The first four packages spotlight Fats Domino, Eddie Cochran, Ricky Nelson and Jan and Dean and they each contain from 25-30 cuts. They will be released in January.

The LP's are not a normal greatest hits compilation. Rather they are meant to offer performances of a historical nature, with a self-contained 6,000 word booklet describing each artist's life and musical experiences.

Party Starts It

A country package featuring Bob Wills and Tommy Duncan will be released in March. Eight additional studies are also planned for such artists as the Ventures, Johnny Rivers and Gordon Lightfoot.

UA will launch the series with a closed party at the Whisky a Go Go Jan. 24. It is inviting artists and show business luminaries of that time period with an open invitation for artists in the audience to perform as part of the entertainment bill. Among the performers to appear are Dean Torrance, Del Shannon, Freddie Cannon, Little Richard and Johnny Rivers.

In preparing the packages, Marty Cerf and Bill Roberts of the creative services staff, obtained material from outside sources. Dick Clark provided information

for the Cochran liner notes. Warner Bros. provided a cut by the late singer from the 1959 film "Untamed Youth." Jerry Capehart, Cochran's original producer provided a tune, "Cotton Picker," never released before.

For the Fats Domino study, Lou Chudd and his son, Andy, provided photos for the packaging. Bob Hite of Canned Heat added additional editorial material. Mercury provided discography listings.

Decca provided background for the Ricky Nelson package. Dean Torrance went into the studio with Brian Wilson of the Beach Boys to complete a tune which was short circuited when Jan had an accident. The song is "Vegetables" and includes backup voices by a new UA act, Spring.

Two Metromedia radio stations,

KMET locally and KSAN, San Francisco, have been contacted about broadcasting the show from the Whisky.

Earlier this year UA released two LP's which were the forerunner for this legendary series. One, "Winwood" featuring songs by Stevie Winwood, the former Traffic lead singer and performances by the band plus Blind Faith and the Spencer Davis Group, will be re-released in February.

For that package UA received cuts from Elektra and Atlantic. The second package was "Miles" featuring Miles Davis performances with Art Blakey, Kenny Clarke, Gil Coggins, Jimmy Heath, Percy Heath, J.J. Johnson, Jackie McLean, Oscar Pettiford and Horace Silver. Columbia Records provided photos for that LP.

Show Cards Ship

ABC Pre-Releases Bdwy. Cast LP P.O.P. Material

LOS ANGELES—ABC Records here has utilized three different mailings of 17 by 24-inch three-color show cards, shipped to over 2,000 retail outlets, to call record store and mass user buyers' attention, to the forthcoming two-pocket LP release of the original cast album of the Shakespeare Festival's musical production of "Two Gentlemen of Verona."

The three individual mailings of the show-card sized "teasers" represents a new trend for point-of-purchase material. Previously, it has been customary to ship store merchandising materials to a dis-

tributor in bulk materials for individual shipments to dealers, after the album release.

More Costly

The more expensive three individual shipments were made direct to the buyers because ABC feels it imperative to reach the dealer with the two-pronged show cards, which "tease" him about the forthcoming album and also provide him with P.O.P. material in advance of the album. The three show cards are based on composites of rare reviews by nationally accredited reviewers.

All normal radio promotion and local newspaper music reviewers will be covered with copies of the special three-panel album, whose inner panels, when extended, became a miniature proscenium with illustrations and copy describing the show. New York will be the first target of a hefty print and radio advertising program, with similar consumer programs to be used in Washington, Philadelphia, Boston, Hartford, Chicago, Los Angeles and San Francisco.

The two-record set, the first Broadway try by the firm since the successful "Applause" cast package, contains 35 different songs. Jay Lasker, president of ABC, made the deal with the non-profit foundation after the show's successful run in al fresco performances in Central Park, New York, this past summer. Album will list at \$9.96. Show is in an extended run at the St. James Theater, New York.

Bell Rushes 'Brian's' Theme

NEW YORK—Bell Records is rush-releasing the theme song from the television motion picture "Brian's Song." The movie, which was recently aired over national TV, received a 48 percent share of the audience, reportedly the highest rated made-for-TV movie in history.

The single, by Michel Legrand, who scored the film, will receive a major promotion and marketing campaign across the country. The film has been released throughout the U.S. It debuted in Chicago at the Michael Todd Theatre, Dec. 23.

Texas Court Dismisses Retailer Theft Charge

SAN ANTONIO — According to records in 186th District Court here, an alleged theft case against Gary Caffery, operator of four Sound Town Inc. stores involving merchandise valued at as much as \$87,000 has been dismissed.

A petition for dismissal filed by Asst. Dist. Atty. Bill White states the case is impossible to prosecute because the defendant has produced numerous bills of sale for purchase of the merchandise he was accused of stealing.

Caffery was indicted Nov. 24 for the alleged theft of two truckloads of stereos, tapes, L.P. albums and cassettes from the local warehouse of the Certron Corp.

Last Aug. 17, local Police Task Force officers seized an estimated \$400,000 in sound equipment from the four stores.

The stores, on Aug. 18 were enjoined from selling any merchandise which Certron claimed to own.

White's petition, however, notes that Certron has signed a non-prosecution affidavit in the case.

Country Trio Buy Station

TULSA—Personal manager Jim Halsey, who headquarters here, has joined two of his artists, Hank Thompson and Roy Clark, in buying into KTOW, the Mack Sanders country station here. It is the first penetration radiowise for the three-

Sanders is a major figure in country radio, operating KBIL, Kansas City, Mo.; KOOO, Omaha; KEKC, Lincoln, Nebr.; and KFRM, Salina/Wichita, Kan. Jerry Venable, veteran with Sanders' stations, is the general manager, while Don Cameron, last at KFRM, is operations manager.

Paul Williams Sets U.S./Europe Tour

NEW YORK—Paul Williams, A&M Records artist, will make a three-week 15-city tour of the U.S. in January to promote his new album, "Just an Old Fashioned Love Song." He will make mainly radio and television appearances but may do a few shows on the tour as well.

In February, Williams will go to Europe to promote his album. The tour is scheduled to coincide with the European release of the LP. He is scheduled for the Engelbert Humperdinck show in London as well as other appearances in the U.K. Williams will also visit the Scandinavian countries and Paris and Germany.

Tape Machines & Phonos Exceed '70 Sales Totals

WASHINGTON — Consumer electronics sales in 1971, including phonographs and tape player equipment, will exceed \$5 billion at the manufacturing level including imports and \$8 billion at retail according to the Electronic Industries Association.

In addition to the 14 million TV sales, radios will reach 45 million, phonographs, 6 million, and tape equipment, 15 million, for a total unit sales of 80 million.

The 6 million unit sales of phonographs, modular systems and audio components are up substantially over last year. Audio tape equipment will experience a record year of over 15 million units, including reel-to-reel, cassettes and cartridges and players, the EIA report noted.

Video tape systems will show sales of over 50,000 units in 1971, with the greatest proportion to be used for commercial and industrial purposes.

Decca, Who Deal

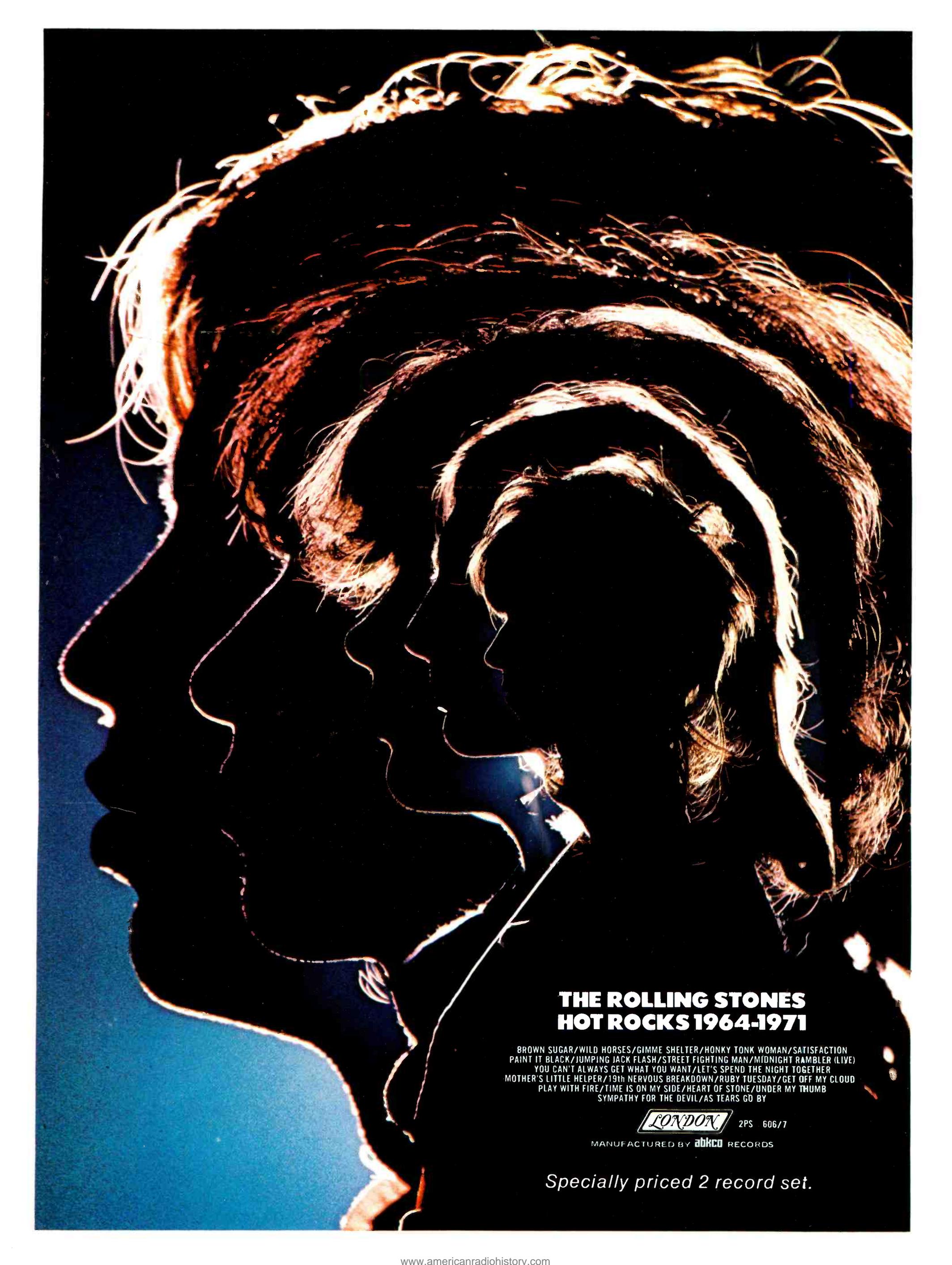
LOS ANGELES—The Who, via a new production deal with Cine Productions, will be recording for the Decca Records label of MCA Records for a long time to come, according to J.K. (Mike) Maitland, MCA Records president. Maitland referred to the deal as "complex and unique." And the deal will "include and maintain the exclusive distribution of all Who product by Decca," he said.

Twosome Forms Experience Group

NEW YORK — Experience Group Ltd., an entertainment complex involved in music publishing, personal management, and record production, has been launched here by Gene Frank and Saram Amerling.

Norman Weiser, vice president and general manager of Chappell Music here, was elected to the board of directors of EGI, as well as Earl Wynn of the Univ. of North Carolina and Mark Sumner of the U.S. Institute of Outdoor Drama. Artists signed for management to Experience include Montego Joe and the Seeds of Life on Laurie Records; the Cumberlands; Cross Town; Shadows of Knight; and Mary Susan Locke in conjunction with Make Music Productions.

Herrick Entertainment represents the firm in Los Angeles; a London office will be established soon.



**THE ROLLING STONES
HOT ROCKS 1964-1971**

BROWN SUGAR/WILD HORSES/GIMME SHELTER/HONKY TONK WOMAN/SATISFACTION
PAINT IT BLACK/JUMPING JACK FLASH/STREET FIGHTING MAN/MIDNIGHT RAMBLER (LIVE)
YOU CAN'T ALWAYS GET WHAT YOU WANT/LET'S SPEND THE NIGHT TOGETHER
MOTHER'S LITTLE HELPER/19th NERVOUS BREAKDOWN/RUBY TUESDAY/GET OFF MY CLOUD
PLAY WITH FIRE/TIME IS ON MY SIDE/HEART OF STONE/UNDER MY THUMB
SYMPATHY FOR THE DEVIL/AS TEARS GO BY

LONDON

2PS 606/7

MANUFACTURED BY **abkco** RECORDS

Specially priced 2 record set.

STAR PERFORMER — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification as "million seller" seal indicated by bullet. ●

For Week Ending
Jan. 1, 1972

Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	BRAND NEW KEY ●	Melanie (Peter Schekeryk, Neighborhood 4201 (Paramount))
2	3	AMERICAN PIE	Don McLean (Ed Freeman), United Artists 50856
3	2	FAMILY AFFAIR ●	Sly & the Family Stone (Sly Stone), Epic 5-10805 (CBS)
4	4	AN OLD FASHIONED LOVE SONG	Three Dog Night (Richard Podolor), Dunhill 4294
5	5	GOT TO BE THERE	Michael Jackson (Hal Davis), Motown 1191
6	6	HAVE YOU SEEN HER	Chi-Lites (Eugene Record), Brunswick 55462
7	8	SCORPIO ●	Dennis Coffey & the Detroit Guitar Band (Theodore & Coffey), Sussex 226 (Buddah)
8	13	SUNSHINE	Jonathan Edwards (Peter Casperson), Capricorn 8021 (Atco)
9	9	CHERISH ●	David Cassidy (Wes Farrell), Bell 45-150
10	10	HEY GIRL/I KNEW YOU WHEN	Donny Osmond (Rick Hall), MGM 14322
11	7	ALL I EVER NEED IS YOU	Sonny & Cher (Snuff Garrett), Kapp 2151 (MCA)
12	17	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony)	New Seekers (David Mackay), Elektra 45762
13	14	YOU ARE EVERYTHING	Stylistics (Thom Bell), Avco 4581
14	20	LET'S STAY TOGETHER	Al Green (Willie Mitchell), Hi 2202 (London)
15	12	RESPECT YOURSELF	Staple Singers (Al Bell), Stax 0104
16	21	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony)	Hillside Singers (Al Ham), Metromedia 231
17	26	DAY AFTER DAY	Badfinger (George Harrison), Apple 1841
18	28	DROWNING IN THE SEA OF LOVE	Joe Simon (Staff), Spring 120 (Polydor)
19	23	CLEAN UP WOMAN	Betty Wright (Willie Clarke & Clarence Reid), Alston 4601 (Atlantic)
20	22	ONE MONKEY DON'T STOP NO SHOW	Honey Cone (Greg Perry & General Johnson/Stagcoach Prod.), Hot Wax 7110 (Buddah)
21	31	SUGAR DADDY	Jackson 5 (The Corporation), Motown 1194
22	15	WHERE DID OUR LOVE GO	Donnie Elbert (Donnie Elbert), All Platinum 2330
23	16	THEME FROM "SHAFT"	Isaac Hayes (Isaac Hayes), Enterprise/MGM 9038 (Stax/Volt)
24	11	BABY I'M-A WANT YOU	Bread (David Gates), Elektra 45751
25	19	GYPSIES, TRAMPS & THIEVES ●	Cher (Snuff Garrett), Kapp 2146 (MCA)
26	30	AN AMERICAN TRILOGY	Mickey Newbury (Dennis Linde), Elektra 45750
27	25	STONES	Neil Diamond (Tom Catalano), Uni 55310 (MCA)
28	32	HEY BIG BROTHER	Rare Earth (Rare Earth), Rare Earth 5038 (Motown)
29	24	(I Know) I'M LOSING YOU	Rod Stewart (Rod Stewart), Mercury 73244
30	18	SUPERSTAR (Remember How You Got Where You Are)	Temptations (Norman Whitfield), Gordy 7111 (Motown)
31	29	THEME FROM "SUMMER OF '42"	Peter Nero (Paul Leka), Columbia 4-45399
32	45	ONCE YOU UNDERSTAND	Think (Lou Stallman & Bobby Susser), Laurie 3583
33	37	KISS AN ANGEL GOOD MORNING	Charley Pride (Jack Clement), RCA 74-0550
34	33	HALLELUJAH	Sweatog (Joel Sill & Bill Schnee), Columbia 4-45492

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
35	38	GEORGE JACKSON	Bob Dylan (Bob Dylan), Columbia 4-45516
36	43	ANTICIPATION	Carly Simon (Paul Samwell-Smith), Elektra 45759
37	44	IT'S ONE OF THOSE NIGHTS (Yes Love)	Partridge Family starring Shirley Jones and Featuring David Cassidy (Wes Farrell) Bell 45-160
38	40	WHITE LIES BLUE EYES	Bullet (Bobby Flax & Lanny Lambert), Big Tree 123 (Ampex)
39	34	BEHIND BLUE EYES	Who (Who), Decca 32888 (MCA)
40	57	LEVON	Elton John (Gus Dudgeon), Uni 55314 (MCA)
41	41	NOTHING TO HIDE	Tommy James (Tommy James & Bob King), Roulette 7114
42	39	CAN I GET A WITNESS	Lee Michaels (Lee Michaels), A&M 1303
43	81	NEVER BEEN TO SPAIN	Three Dog Night (Richard Podolor), Dunhill 4299
44	46	ME AND BOBBY MCGEE	Jerry Lee Lewis (Jerry Kennedy), Mercury 73248
45	51	THE WITCH QUEEN OF NEW ORLEANS	Redbone (Pat Vegas & Lolly Vegas), Epic 5-10749 (CBS)
46	48	MAKE ME THE WOMAN THAT YOU GO HOME TO	Gladys Knight & the Pips (Clay McMurray), Soul 35091 (Motown)
47	42	I'M A GREEDY MAN—Part I	James Brown (James Brown, Brother 1 Prod.), Polydor 2-14100
48	60	THAT'S THE WAY I FEEL ABOUT 'CHA	Bobby Womack (Free Productions & Muscle Shoals Sound), United Artists 50847
49	52	SATISFACTION	Smokey Robinson & the Miracles ("Smokey" & Terry Johnson), Tamla 54211 (Motown)
50	54	MY BOY	Richard Harris (Phil Gaultier & Bill Martin), Dunhill 4293
51	56	LOOKIN' FOR A LOVE	J. Geils Band (Bill Szymczyk), Atlantic 2844
52	53	SOUR SUITE	Guess Who (Jack Richardson), RCA 74-0578
53	47	FRIENDS WITH YOU	John Denver (Milton Okun), RCA 74-0567
54	55	AIN'T NOBODY HOME	B.B. King (Zagarino & Michel), ABC 11316
55	67	BLACK DOG	Led Zeppelin (Jimmy Page), Atlantic 2849
56	—	STAY WITH ME	Faces (Glyn Johns/Faces), Warner Bros. 7545
57	49	LET IT BE	Joan Baez (Norbert Putnam), Vanguard 35145
58	58	THOSE WERE THE DAYS	Carroll O'Connor & Jean Stapleton as the Bunkers (Shel Kegan), Atlantic 2847
59	59	CAROLYN	Merle Haggard and the Strangers (Earl Bell), Capitol 3222
60	61	PRETTY AS YOU FEEL	Jefferson Airplane (Jefferson Airplane Inc.), Grunt 0300 (RCA)
61	62	DEVIL YOU	Stamperders (Mel Shaw), Bell 45-154
62	66	DAISY MAE	Hamilton, Joe Frank & Reynolds (Steve Barri), Dunhill 4296
63	68	NO SAD SONGS	Helen Reddy (Larry Marks), Capitol 6363
64	65	EVERYBODY KNOWS ABOUT MY GOOD THING (Part 1)	Little Johnny Taylor (Miles Grayson), Ronn 55 (Jewel)
65	69	TAKE IT SLOW (Out of the Country)	Lighthouse (Jimmy Tenner), Evolution 1052 (Stereo Dimension)
66	79	FIRE AND WATER	Wilson Pickett (Brad Shapiro & Dave Crawford), Atlantic 2852
67	77	DON'T SAY YOU DON'T REMEMBER	Beverly Bremers (Victrix Prod.), Scepter 12300
68	76	WITHOUT YOU	Nilsson (Richard Perry), RCA 74-0604

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
69	64	TRUCKIN' ●	Grateful Dead (Grateful Dead), Warner Bros. 7464
70	63	TURN YOUR RADIO ON	Ray Stevens (Ray Stevens), Barnaby 2048 (CBS)
71	73	LAY LADY LAY	Isley Brothers (R. Isley, O. Isley, R. Isley), T-Neck 933 (Buddah)
72	72	AFTER ALL THIS TIME	Merry Clayton (Lou Adler), Ode 66018 (A&M)
73	74	BLESS THE BEASTS AND CHILDREN	Carpenters (Jack Daugherty), A&M 1289
74	75	WAY BACK HOME	Jr. Walker & the All Stars (Johnny Bristol), Soul 35090 (Motown)
75	71	TIGHTROPE RIDE	Doors (Doors/Bruce Botnick), Elektra 45757
76	82	SHOW ME HOW	Emotions (Isaac Hayes & David Porter), Volt 4066
77	80	THE HARDER I TRY (The Bluer I Get)	Free Movement (Toxey French, Michael O'Martian, Bill Straw), Columbia 4-45512
78	78	LOVE POTION NO. 9	Coasters (Leiber & Stoller), King 6385
79	89	KEEP ON KEEP IN ON	N.F. Porter (Gabriel Mekler), Lizard 1010
80	87	WHAT AM I LIVING FOR	Ray Charles (Tom Nixon), ABC 11317
81	—	PRECIOUS AND FEW	Climax (Larry Cox), Carousel 30,000 (Bell)
82	83	SO MANY PEOPLE	Chase (Frank Rand & Bob Bestocki), Epic 5-10806 (CBS)
83	85	YOU MAKE YOUR OWN HEAVEN AND HELL RIGHT HERE ON EARTH	Undisputed Truth (Norman Whitfield), Gordy 7112 (Motown)
84	84	NO GOOD TO CRY	Poppy Family (Terry Jacks), London 164
85	86	GET UP AND GET DOWN	Dramatics (Tony Hesler), Volt 4071
86	88	UNDER MY WHEELS	Alice Cooper (Bob Ezrin), Warner Bros. 7529
87	—	BANG A GONG (Get It On)	T. Rex (Tony Visconti), Reprise 1032
88	90	FIVE HUNDRED MILES	Heaven Bound With Tony Scotti (Tony Scotti-Tommy Oliver-Michael Lloyd), MGM 14214
89	—	LION SLEEPS TONIGHT	Robert John (Hank Medress & Dave Appell), Atlantic 2846
90	—	TOGETHER LET'S FIND LOVE	5th Dimension (Bones Howe), Bell 45-170
91	92	SON OF SHAFT	Bar-Kays (Allen Jones), Volt 4073 (Stax)
92	93	AIN'T UNDERSTANDING MELLOW	Jerry Butler & Brenda Lee Eager (Gerald Sime & Jerry Butler), Mercury 73255
93	94	LONG TIME TO BE ALONE	New Colony Six (Pat McBride), Sunlight 1004 (Twilight)
94	95	OPEN THE DOOR (Song for Judith)	Judy Collins (Mark Abramson), Elektra 45755
95	97	DO THE FUNKY PENGUIN	Rufus Thomas (Tom Nixon), Stax 0112
96	96	LOVE GONNA PACK UP	Persuaders (Poindexter Brothers), Win Or Lose 220 (Atlantic)
97	98	KEEP PLAYIN' THAT ROCK 'N' ROLL	Edgar Winter's White Trash (Rick Oerringer), Epic 5-10788 (CBS)
98	99	PAIN	Ohio Players (Herb James & Billy Pittman), Westbound 188 (Chess/Janus)
99	—	TUPELO HONEY	Van Morrison (Van Morrison and Ted Templeman), Warner Bros. 7543
100	—	JOY	Apollo 100 (Miki Dallan), Mega 615-0050

HOT 100

After All This Time (Screen Gems-Columbia, BMI)	72	Don't Say You Don't Remember (Sunbeam, BMI)	67	Never Been to Spain (Lady Jane, BMI)	43	Superstar (Remember How You Got Where You Are) (Jobete, BMI)	30
Ain't Nobody Home (Rittenhouse, BMI)	54	Drowning in the Sea of Love (Assorted, BMI)	18	No Good to Cry (Lindsay/Barriscale, BMI)	84	That's the Way I Feel About 'Cha (Unart/Tracebob, BMI)	48
Ain't Understanding Mellow (Butler, ASCAP)	92	Everybody Knows About My Good Thing (Part 1) (Respect, BMI)	64	No Sad Songs (Screen Gems-Columbia, BMI)	63	Theme From "Shaft" (East/Memphis, BMI)	23
All I Ever Need Is You (United Artists, ASCAP)	11	Family Affair (Stone Flower, BMI)	3	Nothing to Hide (Mandan, BMI)	41	Theme From "Summer of '42" (W.B., ASCAP)	31
American Pie (Yahveh/Mayday, ASCAP)	2	Fire and Water (Irving, BMI)	66	Old Fashioned Love Song, An (Alma, ASCAP)	4	Those Were the Days (New Tandem, ASCAP)	58
An American Trilogy (Acuff-Rose, BMI)	26	Five Hundred Miles (Arzel, BMI)	88	One Monkey Don't Stop No Show (Gold Forever, BMI)	20	Tightrope Ride (Alchemical, ASCAP)	75
Anticipation (Quakenbush, ASCAP)	36	Get Up and Get Down (Groovesville, BMI)	85	Once You Understand (Songs for Everybody, BMI)	32	Together Let's Find Love (Fifth Star, BMI)	90
Baby I'm-A Want You (Screen Gems-Columbia, BMI)	24	Go To Be There (Stein & Van Stock/Glenwood, ASCAP)	5	Open the Door (Song for Judith) (Rocky Mountain National Park, ASCAP)	94	Tupelo Honey (Coleman Soul/WB, ASCAP)	69
Behind Blue Eyes (Track, BMI)	37	Gypsies Tramps & Thieves (Peco, BMI)	25	Pain (Bridgeport, BMI)	98	Turn Your Radio On (Affiliated Ent's., BMI)	70
Black Dog (Supertype, ASCAP)	39	George Jackson (Ram's Horn, ASCAP)	35	Pain (Bridgeport, BMI)	98	Under My Wheels (Alive Ent., BMI)	86
Bless the Beasts & Children (Screen Gems-Columbia, BMI)	73	Get Up and Get Down (Groovesville, BMI)	85	Pain (Bridgeport, BMI)	98	Way Back Home (Four Knights, BMI)	74
Brand New Key (Neighborhood, ASCAP)	1	Hey Big Brother (Jobete, BMI)	77	Pain (Bridgeport, BMI)	98	What Am I Living For (Tideland/Progressive, BMI)	80
Can I Get a Witness (Jobete, BMI)	42	Hey Girl (Screen Gems-Columbia, BMI)	10	Pain (Bridgeport, BMI)	98	Where Did Our Love Go (Jobete, BMI)	22
Carolyn (Shade Tree, BMI)	59	Hallelujah (Colgems/Twivl, ASCAP)	34	Pain (Bridgeport, BMI)	98	White Lies Blue Eyes (Kama Sutra, BMI)	38
Cherish (Beechwood, BMI)	9	The Harder I Try (The Bluer I Get) (Chaotic, BMI)	77	Pain (Bridgeport, BMI)	98	Witch Queen of New Orleans, The (Novallene/Blackwood, BMI)	45
Clean Up Woman (Sherlyn, BMI)	2	Have You Seen Her (Julio-Brian, BMI)	96	Pain (Bridgeport, BMI)	98	Without You (Apple, ASCAP)	68
Daisy Mae (Trousdale/Soldier, BMI)	62	Hey Big Brother (Jobete, BMI)	77	Pain (Bridgeport, BMI)	98	You Are Everything (Bellboy/Assorted, BMI)	13
Day After Day (Apple, ASCAP)	17	I Know You When (Lowery, BMI)	10	Pain (Bridgeport, BMI)	98	You Make Your Own Heaven and Hell Right Here on Earth (Jobete, BMI)	83
Devil You (Corral, BMI)	61	(I Know) I'm Losing You (Jobete, BMI)	29	Pain (Bridgeport, BMI)	98		
Do the Funky Penguin (Stripe/East/Memphis, BMI)	95			Pain (Bridgeport, BMI)	98		

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.



TOP PERFORMER — LP's registering greatest proportionate upward progress this week.



Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet).

POP MUSIC TOP 100

Billboard

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
★ 1	3	CAROLE KING Music Ode SP 77013 (A&M)	4
2	2	LED ZEPPELIN Atlantic SD 7208	6
3	4	CAT STEVENS Teaser & the Firecat A&M SP 4313	13
4	5	CHICAGO At Carnegie Hall Columbia C4X 30865	8
5	6	GRAND FUNK RAILROAD E Pluribus Funk Grand Funk Railroad SW 853 (Capitol)	5
6	1	SLY & THE FAMILY STONE There's a Riot Goin' On Epic KE 30986 (CBS)	7
★ 7	10	DON McLEAN American Pie United Artists UAS 5535	8
8	7	SANTANA Columbia KC 30595	12
9	9	CAROLE KING Tapestry Ode SP 77009 (A&M)	39
10	11	ALL IN THE FAMILY TV Cast Atlantic SD 7210	7
11	12	ISAAC HAYES Black Moses Enterprise ENS 2-5003 (Stax/Volt)	4
12	8	SHAFT Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)	20
★ 13	25	WINGS Wild Life Apple SW 3386	2
14	15	ELTON JOHN Madman Across the Water Uni 93120 (MCA)	6
15	16	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)	58
16	17	MELANIE Gather Me Neighborhood NRS 47001 (Paramount)	8
★ 17	19	BOB DYLAN'S GREATEST HITS, VOL. 2 Columbia KG 31120	4
18	13	ROD STEWART Every Picture Tells a Story Mercury SRM 1-609	29
★ 19	21	ROBERTA FLACK Quiet Fire Atlantic SD 1594	4
20	20	DONNY OSMOND To You With Love MGM SE 4797	9
21	14	NEIL DIAMOND Stones Uni 93106 (MCA)	8
22	18	JOHN LENNON Imagine Apple 3379	16
23	22	PARTRIDGE FAMILY Sound Magazine Bell 6064	19
24	24	THREE DOG NIGHT Harmony Dunhill DSX 30108	11
25	23	CARPENTERS A&M SP 3502	31
26	26	ALICE COOPER Killer Warner Bros. BS 2567	5
27	30	TRAFFIC Low Spark of High Heeled Boys Island SW 9306 (Capitol)	4
★ 28	46	FACES A Nod Is as Good as a Wink to a Blind Horse Warner Bros. WS 2574	3
29	27	WHO Meaty, Beaty, Big & Bouncy Decca DL 79184 (MCA)	7
★ 30	37	PETER NERO Summer of '42 Columbia C 31105	6
31	29	CHER Kapp KS 3649 (MCA)	15
32	28	HUMBLE PIE Performance: Rockin' the Fillmore A&M SP 3506	9
33	33	BLACK SABBATH Master of Reality Warner Bros. BS 7562	18
★ 34	39	LES CRANE Desiderata Warner Bros. BS 2570	5
35	34	BARBRA JOAN STREISAND Columbia KS 30792	16

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
★ 36	43	HUDSON & LANDRY Losing Their Heads Dore 326	6
37	35	WHO Who's Next Decca DL 79182 (MCA)	21
38	32	MOODY BLUES Every Good Boy Deserves Favour Threshold THS 5 (London)	20
★ 39	49	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	10
40	41	CAT STEVENS Tea for the Tillerman A&M SP 4280	48
41	36	JACKSON 5/SOUNDTRACK Goin' Back to Indiana Motown M 742 L	12
42	31	MARVIN GAYE What's Going On Tamla TS 310 (Motown)	30
43	45	DENNIS COFFEY & THE DETROIT GUITAR BAND Evolution Sussex SXBS 7004 (Buddah)	8
44	44	CHARLEY PRIDE Sings Heart Songs RCA LSP 4617	5
45	48	MOUNTAIN Flowers of Evil Windfall 5501 (Bell)	3
46	40	JETHRO TULL Aqualung Reprise MS 2035	34
47	47	YES ALBUM Atlantic SD 8283	27
48	38	CHI-LITES (For God's Sake) Give More Power to the People Brunswick BL 754170	20
49	42	JAMES TAYLOR Mud Slide Slim and the Blue Horizon Warner Bros. BS 2561	34
★ 50	67	STYLISTICS Avco AC 33023	3
51	52	JIMI HENDRIX/SOUNDTRACK Rainbow Bridge Reprise MS 2040	13
52	51	VAN MORRISON Tupelo Honey Warner Bros. WS 1950	10
53	55	SONNY & CHER LIVE Kapp KS 3654 (MCA)	14
54	53	FREDDIE HART Easy Loving Capitol ST 838	13
★ 55	74	CHEECH & CHONG Ode SP 77010 (A&M)	15
★ 56	70	JONATHAN EDWARDS Capricorn SD 862 (Atco)	7
57	50	DOORS Other Voices Elektra EKS 75017	9
58	58	JOAN BAEZ Blessed Are... Vanguard VSD 5670/1	16
★ 59	127	JAMES BROWN Revolution of the Mind/Recorded at the Apollo Polydor PD 3003	2
60	64	SUMMER OF '42 Soundtrack Warner Bros. WS 1925	17
61	57	DONNY OSMOND ALBUM MGM SE 4782	26
★ 62	81	CARLY SIMON Anticipation Elektra EKS 75016	6
63	60	ARETHA FRANKLIN Aretha's Greatest Hits Atlantic SD 8295	15
64	59	CURTIS MAYFIELD Roots Curtom CRS 8008 (Buddah)	9
★ 65	138	BADFINGER Straight Up Apple ST 3387	2
★ 66	120	MICKEY NEWBURY Frisco Mable Joy Elektra EKS 74107	8
67	63	PARTRIDGE FAMILY Up to Date Bell 6059	40
68	62	JEFF BECK GROUP Rough & Ready Epic KE 30973 (CBS)	9
69	56	PAUL & LINDA McCARTNEY Ram Apple SMAS 3375	31
70	71	STEVIE WONDER'S GREATEST HITS, VOL. 2 Tamla T 313 L (Motown)	7

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	72	LOU RAWLS Natural Man MGM SE 4771	18
72	73	CARPENTERS Close to You A&M SP 4271	68
★ 73	88	JUDY COLLINS Living Elektra EKS 75014	5
74	76	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	45
75	77	CHICAGO TRANSIT AUTHORITY Columbia GP 8	138
76	80	DAVID FRYE Richard Nixon, Superstar Buddah BDS 5097	4
77	69	SANTANA Abraxas Columbia KC 30130	65
★ 78	139	LEONARD BERNSTEIN Mass Columbia M2 31008	2
79	83	JOHN DENVER Aerie RCA LSP 4607	5
80	61	JEFFERSON AIRPLANE Bark Grunt FTR 1001 (RCA)	16
81	68	ALLMAN BROS. BAND At Fillmore East Capricorn SD 2-802 (Atco)	24
82	82	AL GREEN Gets Next to You Hi SHL 32062 (London)	18
83	85	SESAME STREET 2 Original TV Cast Warner Bros. BS 2569	4
★ 84	187	LAURA NYRO Gonna Take A Miracle Columbia KC 30987	2
85	86	LEON RUSSELL & MARC BENNO Asylum Choir II Shelter SW 8910 (Capitol)	5
86	54	DIONNE WARWICK STORY Scepter SPS 2-596	10
87	93	RICHARD HARRIS My Boy Dunhill DSX 50116	3
88	79	ROBERTA FLACK Chapter Two Atlantic SD 1569	71
★ 89	107	NEW SEEKERS We'd Like to Teach the World to Sing Elektra KKS 74018	2
90	87	LEE MICHAELS 5th A&M SP 4302	31
91	84	TEN YEARS AFTER A Space in Time Columbia KC 30801	19
92	92	CHICAGO Columbia KGP 24	99
★ 93	—	ENGELBERT HUMPERDINCK Live at the Riviera, Las Vegas Parrot XPAS 71051 (London)	1
94	112	WAR All Day Music United Artists UAS 5546	7
95	65	QUINCY JONES Smackwater Jack A&M SP 3037	12
96	89	ISLEY BROTHERS Givin' It Back T-Neck TNS 3008 (Buddah)	15
97	99	THE PARTRIDGE FAMILY ALBUM Bell 6050	62
98	75	BLACK SABBATH Paranoid Warner Bros. WS 1887	46
99	78	GUESS WHO Best of RCA Victor LSPX 1004	38
100	102	KRIS KRISTOFFERSON Me & Bobby McGee Monument Z 30817 (CBS)	17
101	66	FIFTH DIMENSION Live Bell 9000	11
102	94	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	95
103	103	SONNY & CHER The Best of Atco SD 33-219	6
104	98	KRIS KRISTOFFERSON The Silver Tongued Devil & I Monument Z 30679 (CBS)	23
105	90	TOM JONES Live at Caesar's Palace Parrot 2XPAS 71049/50 (London)	9

POSITIONS 106-200

A-Z (LISTED BY ARTIST)

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	97	B.J. THOMAS	Greatest Hits, Vol. 2 Scepter SPS 597	7
107	105	T. REX	Electric Warrior Reprise RS 6466	9
108	101	JACKSON 5	Maybe Tomorrow Motown MS 735	35
109	95	J. GEILS BAND	Morning After Atlantic SD 8297	9
110	91	FLEETWOOD MAC	Future Games Reprise RS 6465	10
★	148	BOBBY WOMACK	Communication United Artists UAS 5539	5
★	116	NILSSON	Nilsson Schmilsson RCA LSP 4515	5
113	100	ARETHA FRANKLIN	Aretha Live at Fillmore West Atlantic SD 7205	31
114	110	TRAFFIC, ETC.	Welcome to the Canteen United Artists UAS 5550	13
115	115	JERRY LEE LEWIS	Would You Take Another Chance on Me Mercury SR 61345	6
116	121	QUICKSILVER MESSENGER SERVICE	Quicksilver Capitol SW 819	5
117	111	OSMONDS	Homemade MGM SE 4770	28
118	124	MELANIE	Garden in the City Buddah BDS 5095	5
119	116	SLY & THE FAMILY STONE	Greatest Hits Epic E 30324 (CBS)	61
120	119	THREE DOG NIGHT	Naturally Dunhill DS 50088	56
★	185	MOM & DADS	Rangers Waltz GNP Crescendo GNPS 2061	3
122	118	JONI MITCHELL	Blue Reprise MS 2038	27
123	131	CURTIS MAYFIELD	Curtis Curton CRS 8008 (Buddah)	32
124	108	BILL WITHERS	Just as I Am Sussex SXBS 7006 (Buddah)	27
125	126	BUDDY MILES LIVE	Mercury SRM 2-7500	14
126	109	ROLLING STONES	Sticky Fingers Rolling Stones COC 59100 (Atco)	33
127	130	HERBIE MANN	Push Push Embryo SD 532 (Atlantic)	10
128	113	BAND	Cahoots Capitol SMAS 651	12
129	125	B.B. KING	In London ABC ABCH 730	12
130	96	CROSBY, STILLS, NASH & YOUNG	4 Way Street Atlantic SD 2-902	37
131	117	VICTOR BUONO	Heavy! Dore LP 325	16
132	114	TEMPTATIONS	The Sky's the Limit Gordy GS 957 (Motown)	35
133	123	GRATEFUL DEAD	Warner Bros. 2WS 1935	12
134	143	IT'S A BEAUTIFUL DAY	Choice Quality Stuff/Anytime Columbia KC 30734	4
135	135	RICHIE HAVENS	Great Blind Degree Stormy Forest SFS 6010 (MGM)	8
136	136	HONEY CONE	Souful Tapestry Hot Wax HA 707	4
137	106	BEACH BOYS	Surf's Up Reprise RS 6453	17

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
138	129	GRASS ROOTS	Their 16 Greatest Hits Dunhill DSX 50107	14
139	142	ANNE MURRAY & GLEN CAMPBELL	Rare Earth R 869	4
★	—	RARE EARTH IN CONCERT	Rare Earth R 523 D (Motown)	1
141	133	GRAND FUNK RAILROAD	Live Album Capitol SWBB 633	57
142	145	SEALS & CROFTS	Year of Sunday Warner Bros. BS 2568	5
143	104	GRAND FUNK RAILROAD	Survival Capitol SW 764	36
144	134	IKE & TINA TURNER	'Nuff Said United Artists UAS 5530	6
145	140	RARE EARTH	One World Rare Earth RS 520 (Motown)	25
146	122	CHICAGO III	Columbia C2 30110	39
147	152	RITA COOLIDGE	Nice Feelin' A&M SP 4325	3
148	128	JAMES BROWN	Hot Pants Polydor PD 4054	18
149	144	JOHN DENVER	Poems, Prayers & Promises RCA LSP 4499	38
★	172	PAUL KANTER & GRACE SLICK	Sunfighter Grunt FTR 1002 (RCA)	2
151	146	TEMPTATIONS	Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	66
152	161	IRON BUTTERFLY	Best of/Evolution Atco Atco SD 33-369	2
★	—	JACKSON 5	Jackson 5 Greatest Hits Motown M 741 L	1
154	156	NANCY WILSON	Kaleidoscope Capitol ST 852	2
★	—	PAPA JOHN CREACH	Grunt FTR 1003	1
156	149	MOODY BLUES	A Question of Balance Threshold THS 3 (London)	69
★	200	COMMANDER CODY & HIS LOST PLANET AIRMEN	Ozone Paramount PAS 6017	6
158	147	LETTERMEN	Love Book Capitol ST 836	13
159	159	SAVOY BROWN	Street Corner Talking Parrot PAS 71047 (London)	16
160	154	ELVIS PRESLEY	I Got Lucky RCA Camden CAL 2533	6
161	165	LIVINGSTON TAYLOR	Liv Capricorn SD 863 (Atco)	3
162	163	RAY CHARLES	25th Anniversary in Show Business ABC ABCH 731	7
163	157	MOODY BLUES	On the Threshold of a Dream Deram DES 18025 (London)	135
164	158	RAY PRICE	Welcome to My World Columbia G 30878	5
165	167	MILES DAVIS	Live-Evil Columbia G 30954	2
166	137	PINK FLOYD	Mettle Harvest SMAS 832 (Capitol)	9
★	177	KINKS	Muswell Hillbillies RCA LSP 4644	3
168	173	BYRDS	Farther Along Columbia KC 31050	2

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169	171	CHAMBERS BROTHERS	Greatest Hits Columbia C 30781	5
170	170	CACTUS	Restrictions Atco SD 33-377	6
171	179	HELEN REDDY	Capitol ST 857	5
172	174	BREWER & SHIPLEY	Shake Off the Demon Kama Sutra KSBS 2039 (Buddah)	2
173	183	EDDIE KENDRICKS	All By Myself Tamla TS 309 (Motown)	24
174	176	ATOMIC ROOSTER	In Hearing Of Elektra EKS 74109	4
175	184	SESAME STREET BOOK & RECORD	Original TV Cast Columbia CS 1069	51
176	132	FRANK ZAPPA'S 200 MOTELS	Soundtrack United Artists UAS 9956	10
177	153	LYNN ANDERSON	How Can I Unlove You Columbia C 30925	5
178	180	EDDIE HARRIS	Live at Newport Atlantic SD 1595	6
179	175	ARTHUR FIEDLER & THE BOSTON POPS	Superstar Polydor PD 5008	5
180	182	MERRY CLAYTON	Ode SP 77012 (A&M)	7
181	—	GROVER WASHINGTON, JR.	Inner City Blues Kudu KU 03 (CTI)	1
182	—	DONNIE ELBERT	Where Did Our Love Go All Platinum AP 3007	1
183	189	BOOTS RANDOLPH	World of Monument ZG 20963 (CBS)	6
184	186	JOSE FELICIANO	That the Spirit Needs RCA LSP 4573	8
185	190	BILL COSBY	For Adults Only Uni 73112 (MCA)	4
186	191	BLESS THE BEAST AND CHILDREN	Soundtrack A&M SP 4322	6
187	198	PAUL WILLIAMS	Just An Old Fashioned Love Song A&M SP 4327	2
188	199	PERCY FAITH, HIS ARCH. & CORUS	Jesus Christ, Superstar Columbia B 31042	3
189	196	WILSON PICKETT	Don't Knock My Love Atlantic SD 8300	2
190	197	TRUTH OF TRUTHS	Various Artists Oak OR 1001	3
191	192	SESAME STREET MUPPETS	Muppet Alphabet Album Columbia CC 25503	2
192	193	MAC DAVIS	I Believe In Music Columbia C 30986	2
193	194	MASON PROFFIT	Last Night I Had the Strangest Dream Ampex A 10138	9
194	195	WANDA ROBINSON	Black Ivory Perception PLP 18	9
195	188	YOUNGBLOODS	Good & Dusty Raccoon BS 2566 (Warner Bros.)	5
196	—	CARRY IT ON	Soundtrack/Joan Baez Vanguard VSD 79313	1
197	—	KOOL & THE GANG LIVE AT PJ'S	De-Lite DES 15004	1
198	—	FREDDIE NORTH	Friend Mankind 204 (Nashboro)	1
199	—	FERRANTE & TEICHER	Play Music From "Fiddler On the Roof" United Artists UAS 5522	1
200	—	DION	Sanctuary Warner Bros. WB 1945	1

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 KMAK • KRAK • KOIT • KSAY • KLAK •
 WSHO • WMQM • WUNI • KBOX • WBAP •
 KIKK KENR • KBUC • KBER • KJEM •
 KCNW • KVOO • WIL • KFDI • WCMS •
 WSLs • WSM • WKDA • WPLO • WAME •
 WIVK • WVOJ • WWOK • WHOO • KOOO •
 WMIN • WJJD • WXCL • WMIL • WIRE •
 WUBE • WINN • WONE • WSLR • WEEP •
 WEXL • WDEE • WRCP • WCOP • WNYR •
 WSEN • WDON

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EPIC #5-10809



EXCLUSIVELY ON EPIC RECORDS

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 1/1/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	KISS AN ANGEL GOOD MORNIN'... 11 Charley Pride, RCA 74-0550 (Playback, BMI)	11	38	49	TONIGHT MY BABY'S COMING HOME... 4 Barbara Mandrell, Columbia 4-45505 (Julep, BMI)	4
2	2	WOULD YOU TAKE ANOTHER CHANCE ON ME/ME AND BOBBY McGEE... 9 Jerry Lee Lewis, Mercury 73248 (Jack & Bill, ASCAP/Combine, BMI)	9	39	22	HITCHIN' A RIDE... 13 Jack Reno, Target 00317 (Mega) (Intune, BMI)	13
3	8	CAROLYN... 5 Merle Haggard, Capitol 3222 (Shade Tree, BMI)	5	40	52	FORGIVE ME FOR CALLING YOU DARLING... 4 Nat Stuckey, RCA 74-0590 (Blue Crest/Hill & Range, BMI)	4
4	3	SHE'S ALL I GOT... 13 Johnny Paycheck, Epic 5-10783 (CBS) (Williams/Excelsior, BMI)	13	41	41	I ALREADY KNOW (What I'm Getting For My Birthday)... 6 Wanda Jackson, Capitol 3218 (Tree, BMI)	6
5	6	(I've Got A) HAPPY HEART... 8 Susan Raye, Capitol 3209 (Blue Book, BMI)	8	42	46	ALRIGHT I'LL SIGN THE PAPERS... 7 Jeannie Seely, Decca 32882 (MCA) (Cedarwood, BMI)	7
6	4	COAT OF MANY COLORS... 10 Dolly Parton, RCA 74-0538 (Owepa, BMI)	10	43	64	TAKE ME... 2 Tammy Wynette & George Jones, Epic 5-10815 (CBS) (Glad, BMI)	2
7	16	ONE'S ON THE WAY... 4 Loretta Lynn, Decca 32900 (MCA) (Evil Eye, BMI)	4	44	44	A PART OF YOUR LIFE... 6 Charlie Rich, Epic 5-10809 (CBS) (Makamillion, BMI)	6
8	5	COUNTRY GREEN... 11 Don Gibson, Hickory 1614 (Acuff-Rose, BMI)	11	45	45	TODAY'S TEARDROPS... 6 Bobby Lewis, United Artists 50850 (Sea-Lark, BMI)	6
9	9	LIVING AND LEARNING... 10 Mel Tillis & Sherry Bryce, MGM 14303, (Sawgrass, BMI)	10	46	36	EARLY MORNING SUNSHINE... 14 Marty Robbins, Columbia 4-45442 (Mariposa, BMI)	14
10	10	YOU BETTER MOVE ON... 9 Billy (Crash) Craddock, Cartwheel 201 (Spartus/Keva, BMI)	9	47	23	BABY, I'M YOURS... 13 Jody Miller, Epic 5-10785 (CBS) (Blackwood, BMI)	13
11	19	I CAN'T SEE ME WITHOUT YOU... 5 Conway Twitty, Decca 32895 (MCA) (Twitty Bird, BMI)	5	48	35	ANOTHER NIGHT OF LOVE... 15 Freddie Weller, Columbia 4-45451 (Young World/Center Star/Equinox, BMI)	15
12	12	BURNING THE MIDNIGHT OIL... 8 Porter Wagoner & Dolly Parton, RCA 74-0565 (Owepa, BMI)	8	49	47	HOW CAN YOU MEND A BROKEN HEART... 12 Duane Dee, Cartwheel 200 (Casserole/Tamerlane, BMI)	12
13	25	IT'S FOUR IN THE MORNING... 5 Faron Young, Mercury 73250 (Chestnut, BMI)	5	50	39	RECONSIDER ME... 8 John Wesley Ryles I, Plantation 81 (SSS Intl.) (Singleton, BMI)	8
14	11	DADDY FRANK (The Guitar Man)... 12 Merle Haggard & the Strangers, Capitol 3198 (Blue Book, BMI)	12	51	38	THINK AGAIN... 7 Patti Page, Mercury 73249 (Jack & Bill, ASCAP)	7
15	13	LEAD ME ON... 14 Conway Twitty & Loretta Lynn, Decca 32873 (MCA) (Shade Tree, BMI)	14	52	54	I START THINKING ABOUT YOU... 2 Johnny Carver, Epic 5-10813 (CBS) (Green Grass, BMI)	2
16	20	I'M A TRUCK... 5 Red Simpson, Capitol 3236 (Plaque/Ripcord/Central Songs, BMI)	5	53	51	HOUSTON BLUES... 7 Jeannie C. Riley, MGM 14310 (Acuff-Rose, BMI)	7
17	27	I'VE COME AWFUL CLOSE... 5 Hank Thompson, Dot 17399 (Paramount) (Chess, ASCAP)	5	54	55	YOU CAN'T GO HOME... 4 Statler Brothers, Mercury 73253 (House of Cash, BMI)	4
18	15	ROSES & THORNS... 11 Jeannie C. Riley, Plantation 79 (SSS Intl.) (Singleton, BMI)	11	55	57	RUBY GENTRY'S DAUGHTER... 3 Arlene Harden, Columbia 4-45489 (Green Grass, BMI)	3
19	21	BRING HIM SAFELY HOME (To Me)... 10 Sandy Posey, Columbia 4-45458 (Tree, BMI)	10	56	—	ANN (Don't Go Runnin')... 1 Tommy Overstreet, Dot 170402 (Paramount) (Cason, ASCAP)	1
20	28	BABY'S SMILE, WOMAN'S KISS... 6 Johnny Duncan, Columbia 4-45479 (United Artists, ASCAP)	6	57	58	WHAT A PRICE... 4 Johnny Russell, RCA 74-0570 (Travis, BMI)	4
21	26	SOMEWHERE IN VIRGINIA IN THE RAIN... 9 Jack Blanchard & Misty Morgan, Mega 615-0046 (100 Oaks/Birdwalk, BMI)	9	58	59	COTTON TOP... 4 Carl Perkins, Columbia 4-45466 (Cedarwood, BMI)	4
22	17	HERE COMES HONEY AGAIN... 14 Sonny James, Capitol 3174 (Marson, BMI)	14	59	61	LOVE IS LIKE A SPINNING WHEEL... 2 Jan Howard, Decca 32905 (MCA) (Duchess, BMI)	2
23	42	TURN YOUR RADIO ON... 5 Ray Stevens, Barnaby 2048 (CBS) (Affiliated Ent's., BMI)	5	60	66	DON'T SAY YOU'RE MINE... 4 Carl Smith, Columbia 4-45497 (Seaview, BMI)	4
24	24	RUBY, YOU'RE WARM... 8 David Rogers, Columbia 4-45478 (Tree, BMI)	8	61	63	CINDERELLA... 5 Tony Booth, Capitol 3214 (Blue Book, BMI)	5
25	14	I'M SORRY IF MY LOVE GOT IN YOUR WAY... 11 Connie Smith, RCA 74-0535 (Blue Crest, BMI)	11	62	—	KENTUCKY... 1 Sammi Smith, Mega 615-0056 (100 Oaks, BMI)	1
26	7	DIS-SATISFIED... 13 Bill Anderson & Jan Howard, Decca 32877 (MCA) (Stallion, BMI)	13	63	67	LOVELIEST NIGHT OF THE YEAR... 4 Slim Whitman, United Artists 50852 (Robbins, ASCAP)	4
27	43	MUCH OBLIGE... 4 Jack Greene & Jeannie Seely, Decca 32898 (MCA) (Belardo, BMI)	4	64	—	UNTOUCHED... 1 Mel Tillis, MGM 14329 (Sawgrass, BMI)	1
28	30	THE MORNIN' AFTER BABY LET ME DOWN... 7 Ray Griff, Royal American 46 (Blue Echo, BMI)	7	65	56	I SAW THE LIGHT... 6 Nitty Gritty Dirt Band with Roy Acuff, United Artists 50849 (Rose, BMI)	6
29	18	ALL I EVER NEED IS YOU... 14 Ray Sanders, United Artists 50827 (United Artists/Racer, ASCAP)	14	66	—	SUSPICION... 1 Bobby G. Rice, Royal American 48 (Presley, BMI)	1
30	32	CATCH THE WIND... 9 Jack Barlow, Dot 17396 (Paramount) (Terrace, ASCAP)	9	67	—	THE BEST PART OF LIVING... 1 Marty Robbins, Columbia 4-45520 (Mariposa, BMI)	1
31	53	RED, RED WINE... 4 Roy Drusky, Mercury 73252 (Tallyrand, BMI)	4	68	75	NEVER HAD A DOUBT... 3 Mayf Nutter, Capitol 3226 (Blue Book, BMI)	3
32	29	TRACES OF A WOMAN... 8 Billy Walker, MGM 14305 (Forrest Hills, BMI)	8	69	70	SEARCH YOUR HEART... 2 Bobby Wright, Decca 32903 (MCA) (Contention, SESAC)	2
33	33	THE NIGHT THEY DROVE OLD DIXIE DOWN... 8 Alice Creech, Target 0138 (Mega) (Canaan, ASCAP)	8	70	71	JUST ONE MORE TIME... 3 Johnny & Jonie Mosby, Capitol 3219 (Glenwood, ASCAP)	3
34	31	A CHAIN DON'T TAKE TO ME... 9 Bob Luman, Epic 5-10786 (CBS) (Blue Crest, BMI)	9	71	—	ANOTHER PUFF... 1 Jerry Reed, RCA 74-0613 (Vector, BMI)	1
35	40	TOO OLD TO CUT THE MUSTARD... 5 Buck & Buddy, Capitol 3215 (Acuff-Rose, BMI)	5	72	—	BEDTIME STORY... 1 Tammy Wynette, Epic 5-10818 (CBS) (Algee/Flagship, BMI)	1
36	34	MAIDEN'S PRAYER/HOME SWEET HOME... 15 David Houston, Epic 5-10778 (CBS) (Gallico, BMI/Algee, BMI)	15	73	74	ANOTHER DAY OF LOVING... 2 Penny DeHaven, United Artists 50854 (Unart, BMI)	2
37	50	AIN'T THAT A SHAME... 3 Hank Williams, Jr., MGM 14317 (Travis, BMI)	3	74	—	THE ONE YOU SAY GOOD MORNING TO... 1 Jimmy Dean, RCA 74-0600 (Contention, SESAC)	1
				75	—	TO GET TO YOU... 1 Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	1

POSITIONS 106-200

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106	97	B.J. THOMAS	Greatest Hits, Vol. 2 Scepter SPS 597	7
107	105	T. REX	Electric Warrior Reprise RS 6466	9
108	101	JACKSON 5	Maybe Tomorrow Motown MS 735	35
109	95	J. GEILS BAND	Morning After Atlantic SD 8297	9
110	91	FLEETWOOD MAC	Future Games Reprise RS 6465	10
★	148	BOBBY WOMACK	Communication United Artists UAS 5539	5
★	116	NILSSON	Nilsson Schmilsson RCA LSP 4515	5
113	100	ARETHA FRANKLIN	Aretha Live at Fillmore West Atlantic SD 7205	31
114	110	TRAFFIC, ETC.	Welcome to the Canteen United Artists UAS 5550	13
115	115	JERRY LEE LEWIS	Would You Take Another Chance on Me Mercury SR 61345	6
116	121	QUICKSILVER MESSENGER SERVICE	Quicksilver Capitol SW 819	5
117	111	OSMONDS	Homemade MGM SE 4770	28
118	124	MELANIE	Garden in the City Buddah BDS 5095	5
119	116	SLY & THE FAMILY STONE	Greatest Hits Epic E 30324 (CBS)	61
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★	185	MOM & DADS	Rangers Waltz GNP Crescendo GNPS 2061	3
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124	108	BILL WITHERS	Just as I Am Sussex SXBS 7006 (Buddah)	27
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126	109	ROLLING STONES	Sticky Fingers Rolling Stones COC 59100 (Atco)	33
127	130	HERBIE MANN	Push Push Embryo SD 532 (Atlantic)	10
128	113	BAND	Cahoots Capitol SMAS 651	12
129	125	B.B. KING	In London ABC ABCX 730	12
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141	133	GRAND FUNK RAILROAD	Live Album Capitol SWBB 633	57
142	145	SEALS & CROFTS	Year of Sunday Warner Bros. BS 2568	5
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149	144	JOHN DENVER	Poems, Prayers & Promises RCA LSP 4499	38
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★	—	JACKSON 5	Jackson 5 Greatest Hits Motown M 741 L	1
154	156	NANCY WILSON	Kaleidoscope Capitol ST 852	2
★	—	PAPA JOHN CREACH	Grunt FTR 1003	1
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159	159	SAVOY BROWN	Street Corner Talking Parrot PAS 71047 (London)	16
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166	137	PINK FLOYD	Middle Harvest SMAS 832 (Capitol)	9
★	177	KINKS	Muswell Hillbillies RCA LSP 4644	3
168	173	BYRDS	Farther Along Columbia KC 31050	2

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
169	171	CHAMBERS BROTHERS	Greatest Hits Columbia C 30781	5
170	170	CACTUS	Restrictions Atco SD 33-377	6
171	179	HELEN REDDY	Capitol ST 857	5
172	174	BREWER & SHIPLEY	Shake Off the Demon Kama Sutra KSBS 2039 (Buddah)	2
173	183	EDDIE KENDRICKS	All By Myself Tamla TS 309 (Motown)	24
174	176	ATOMIC ROOSTER	In Hearing Of Elektra EKS 74109	4
175	184	SESAME STREET BOOK & RECORD	Original TV Cast Columbia CS 1069	51
176	132	FRANK ZAPPA'S 200 MOTELS	Soundtrack United Artists UAS 9956	10
177	153	LYNN ANDERSON	How Can I Unlove You Columbia C 30925	5
178	180	EDDIE HARRIS	Live at Newport Atlantic SD 1595	6
179	175	ARTHUR FIEDLER & THE BOSTON POPS	Superstar Polydor PD 5008	5
180	182	MERRY CLAYTON	Ode SP 77012 (A&M)	7
181	—	GROVER WASHINGTON, JR.	Inner City Blues Kuda KU 03 (CTI)	1
182	—	DONNIE ELBERT	Where Did Our Love Go All Platinum AP 3007	1
183	189	BOOTS RANDOLPH	World of Monument ZG 20963 (CBS)	6
184	186	JOSE FELICIANO	That the Spirit Needs RCA LSP 4573	8
185	190	BILL COSBY	For Adults Only Uni 73112 (MCA)	4
186	191	BLESS THE BEAST AND CHILDREN	Soundtrack A&M SP 4322	6
187	198	PAUL WILLIAMS	Just An Old Fashioned Love Song A&M SP 4327	2
188	199	PERCY FAITH, HIS ARCH. & CORUS	Jesus Christ, Superstar Columbia B 31042	3
189	196	WILSON PICKETT	Don't Knock My Love Atlantic SD 8300	2
190	197	TRUTH OF TRUTHS	Various Artists Oak OR 1001	3
191	192	SESAME STREET MUPPETS	Muppet Alphabet Album Columbia CC 25503	2
192	193	MAC DAVIS	I Believe In Music Columbia C 30986	2
193	194	MASON PROFFIT	Last Night I Had the Strangest Dream Amplex A 10138	9
194	195	WANDA ROBINSON	Black Ivory Perception PLP 18	9
195	188	YOUNGBLOODS	Good & Dusty Raccoon BS 2566 (Warner Bros.)	5
196	—	CARRY IT ON	Soundtrack/Joan Baez Vanguard VSD 79313	1
197	—	KOOL & THE GANG LIVE AT PJ'S	De-Lite DES 15004	1
198	—	FREDDIE NORTH	Friend Mankind 204 (Nashboro)	1
199	—	FERRANTE & TEICHER	Play Music From "Fiddler On the Roof" United Artists UAS 5522	1
200	—	DION	Sanctuary Warner Bros. WB 1945	1

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 WSHO • WMQM • WUNI • KBOX • WBAP •
 KIKK • KENR • KBUC • KBER • KJEM •
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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 1/1/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	KISS AN ANGEL GOOD MORNIN'... 11 Charley Pride, RCA 74-0550 (Playback, BMI)	11	38	49	TONIGHT MY BABY'S COMING HOME Barbara Mandrell, Columbia 4-45505 (Julep, BMI)	4
2	2	WOULD YOU TAKE ANOTHER CHANCE ON ME/ME AND BOBBY McGEE Jerry Lee Lewis, Mercury 73248 (Jack & Bill, ASCAP/Combine, BMI)	9	39	22	HITCHIN' A RIDE Jack Reno, Target 00317 (Mega) (Intune, BMI)	13
3	8	CAROLYN Merle Haggard, Capitol 3222 (Shade Tree, BMI)	5	40	52	FORGIVE ME FOR CALLING YOU DARLING Nat Stuckey, RCA 74-0590 (Blue Crest/Hill & Range, BMI)	4
4	3	SHE'S ALL I GOT Johnny Paycheck, Epic 5-10783 (CBS) (Williams/Excellorec, BMI)	13	41	41	I ALREADY KNOW (What I'm Getting For My Birthday) Wanda Jackson, Capitol 3218 (Tree, BMI)	6
5	6	(I've Got A) HAPPY HEART Susan Raye, Capitol 3209 (Blue Book, BMI)	8	42	46	ALRIGHT I'LL SIGN THE PAPERS... 7 Jeannie Seely, Decca 32882 (MCA) (Cedarwood, BMI)	7
6	4	COAT OF MANY COLORS Dolly Parton, RCA 74-0538 (Owepar, BMI)	10	43	64	TAKE ME Tammy Wynette & George Jones, Epic 5-10815 (CBS) (Glad, BMI)	2
7	16	ONE'S ON THE WAY Loretta Lynn, Decca 32900 (MCA) (Evil Eye, BMI)	4	44	44	A PART OF YOUR LIFE Charlie Rich, Epic 5-10809 (CBS) (Makamillion, BMI)	6
8	5	COUNTRY GREEN Don Gibson, Hickory 1614 (Acuff-Rose, BMI)	11	45	45	TODAY'S TEARDROPS Bobby Lewis, United Artists 50850 (Sea-Lark, BMI)	6
9	9	LIVING AND LEARNING Mel Tillis & Sherry Bryce, MGM 14303, (Sawgrass, BMI)	10	46	36	EARLY MORNING SUNSHINE Marty Robbins, Columbia 4-45442 (Mariposa, BMI)	14
10	10	YOU BETTER MOVE ON Billy (Crash) Craddock, Cartwheel 201 (Spartus/Keva, BMI)	9	47	23	BABY, I'M YOURS Jody Miller, Epic 5-10785 (CBS) (Blackwood, BMI)	13
11	19	I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca 32895 (MCA) (Twitty Bird, BMI)	5	48	35	ANOTHER NIGHT OF LOVE Freddie Weller, Columbia 4-45451 (Young World/Center Star/Equinox, BMI)	15
12	12	BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton, RCA 74-0565 (Owepar, BMI)	8	49	47	HOW CAN YOU MEND A BROKEN HEART Duane Dee, Cartwheel 200 (Casserole/Tamerlane, BMI)	12
13	25	IT'S FOUR IN THE MORNING Faron Young, Mercury 73250 (Chestnut, BMI)	5	50	39	RECONSIDER ME John Wesley Ryles I, Plantation 81 (SSS Intl.) (Singleton, BMI)	8
14	11	DADDY FRANK (The Guitar Man) ... 12 Merle Haggard & the Strangers, Capitol 3198 (Blue Book, BMI)	12	51	38	THINK AGAIN Patti Page, Mercury 73249 (Jack & Bill, ASCAP)	7
15	13	LEAD ME ON Conway Twitty & Loretta Lynn, Decca 32873 (MCA) (Shade Tree, BMI)	14	52	54	I START THINKING ABOUT YOU ... 2 Johnny Carver, Epic 5-10813 (CBS) (Green Grass, BMI)	2
16	20	I'M A TRUCK Red Simpson, Capitol 3236 (Plaque/Ripcord//Central Songs, BMI)	5	53	51	HOUSTON BLUES Jeannie C. Riley, MGM 14310 (Acuff-Rose, BMI)	7
17	27	I'VE COME AWFUL CLOSE Hank Thompson, Dot 17399 (Paramount) (Chess, ASCAP)	5	54	55	YOU CAN'T GO HOME Statler Brothers, Mercury 73253 (House of Cash, BMI)	4
18	15	ROSES & THORNS Jeannie C. Riley, Plantation 79 (SSS Intl.) (Singleton, BMI)	11	55	57	RUBY GENTRY'S DAUGHTER Arlene Harden, Columbia 4-45489 (Green Grass, BMI)	3
19	21	BRING HIM SAFELY HOME (To Me) ... 10 Sandy Posey, Columbia 4-45458 (Tree, BMI)	10	56	—	ANN (Don't Go Runnin') Tommy Overstreet, Dot 170402 (Paramount) (Cason, ASCAP)	1
20	28	BABY'S SMILE, WOMAN'S KISS ... 6 Johnny Duncan, Columbia 4-45479 (United Artists, ASCAP)	6	57	58	WHAT A PRICE Johnny Russell, RCA 74-0570 (Travis, BMI)	4
21	26	SOMEWHERE IN VIRGINIA IN THE RAIN Jack Blanchard & Misty Morgan, Mega 615-0046 (100 Oaks/Birdwalk, BMI)	9	58	59	COTTON TOP Carl Perkins, Columbia 4-45466 (Cedarwood, BMI)	4
22	17	HERE COMES HONEY AGAIN ... 14 Sonny James, Capitol 3174 (Marson, BMI)	14	59	61	LOVE IS LIKE A SPINNING WHEEL ... 2 Jan Howard, Decca 32905 (MCA) (Duchess, BMI)	2
23	42	TURN YOUR RADIO ON Ray Stevens, Barnaby 2048 (CBS) (Affiliated Ent's., BMI)	5	60	66	DON'T SAY YOU'RE MINE Carl Smith, Columbia 4-45497 (Seaview, BMI)	4
24	24	RUBY, YOU'RE WARM David Rogers, Columbia 4-45478 (Tree, BMI)	8	61	63	CINDERELLA Tony Booth, Capitol 3214 (Blue Book, BMI)	5
25	14	I'M SORRY IF MY LOVE GOT IN YOUR WAY Connie Smith, RCA 74-0535 (Blue Crest, BMI)	11	62	—	KENTUCKY Sammi Smith, Mega 615-0056 (100 Oaks, BMI)	1
26	7	DIS-SATISFIED Bill Anderson & Jan Howard, Decca 32877 (MCA) (Stallion, BMI)	13	63	67	LOVELIEST NIGHT OF THE YEAR ... 4 Slim Whitman, United Artists 50852 (Robbins, ASCAP)	4
27	43	MUCH OBLIGE Jack Greene & Jeannie Seely, Decca 32898 (MCA) (Belardo, BMI)	4	64	—	UNTOUCHED Mel Tillis, MGM 14329 (Sawgrass, BMI)	1
28	30	THE MORNIN' AFTER BABY LET ME DOWN Ray Griff, Royal American 46 (Blue Echo, BMI)	7	65	56	I SAW THE LIGHT Nitty Gritty Dirt Band with Roy Acuff, United Artists 50849 (Rose, BMI)	6
29	18	ALL I EVER NEED IS YOU Ray Sanders, United Artists 50827 (United Artists/Racer, ASCAP)	14	66	—	SUSPICION Bobby G. Rice, Royal American 48 (Presley, BMI)	1
30	32	CATCH THE WIND Jack Barlow, Dot 17396 (Paramount) (Terrace, ASCAP)	9	67	—	THE BEST PART OF LIVING Marty Robbins, Columbia 4-45520 (Mariposa, BMI)	1
31	53	RED, RED WINE Roy Drusky, Mercury 73252 (Tallyrand, BMI)	4	68	75	NEVER HAD A DOUBT Mayf Nutter, Capitol 3226 (Blue Book, BMI)	3
32	29	TRACES OF A WOMAN Billy Walker, MGM 14305 (Forrest Hills, BMI)	8	69	70	SEARCH YOUR HEART Bobby Wright, Decca 32903 (MCA) (Contention, SESAC)	2
33	33	THE NIGHT THEY DROVE OLD DIXIE DOWN Alice Creech, Target 0138 (Mega) (Canaan, ASCAP)	8	70	71	JUST ONE MORE TIME Johnny & Jonie Mosby, Capitol 3219 (Glenwood, ASCAP)	3
34	31	A CHAIN DON'T TAKE TO ME ... 9 Bob Luman, Epic 5-10786 (CBS) (Blue Crest, BMI)	9	71	—	ANOTHER PUFF Jerry Reed, RCA 74-0613 (Vector, BMI)	1
35	40	TOO OLD TO CUT THE MUSTARD ... 5 Buck & Buddy, Capitol 3215 (Acuff-Rose, BMI)	5	72	—	BEDTIME STORY Tammy Wynette, Epic 5-10818 (CBS) (Algee/Flagship, BMI)	1
36	34	MAIDEN'S PRAYER/HOME SWEET HOME David Houston, Epic 5-10778 (CBS) (Gallico, BMI/Algee, BMI)	15	73	74	ANOTHER DAY OF LOVING Penny DeHaven, United Artists 50854 (Unart, BMI)	2
37	50	AIN'T THAT A SHAME Hank Williams, Jr., MGM 14317 (Travis, BMI)	3	74	—	THE ONE YOU SAY GOOD MORNING TO Jimmy Dean, RCA 74-0600 (Contention, SESAC)	1
				75	—	TO GET TO YOU Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	1

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 1/1/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	2	SING HEART SONGS Charley Pride, RCA LSP 4617	6
2	1	EASY LOVING Freddie Hart, Capitol ST 838	15
3	5	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia C 30925	5
4	4	WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis, Mercury SR 61346	8
5	3	WE GO TOGETHER Tammy Wynette & George Jones, Epic E 30733 (CBS)	9
6	7	YOU'RE MY MAN Lynn Anderson, Columbia C 30793	24
7	8	I'M JUST ME Charley Pride, RCA LSP 4560	25
8	6	I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510	30
9	9	PITTY, PITTY, PATTERN Susan Raye, Capitol ST 807	18
10	11	ANNE MURRAY & GLEN CAMPBELL Capitol SW 869	4
11	13	THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. 11 Columbia KC 30887	11
12	12	SILVER TONGUED DEVIL & I Kris Kristofferson, Monument Z 30679 (CBS)	13
13	10	SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol ST 835	18
14	14	RANGER'S WALTZ Mom and Dads, GNP Crescendo GNPS 2061	8
15	16	IN SEARCH OF A SONG Tom T. Hall, Mercury ST 61350	16
16	15	WORLD OF LYNN ANDERSON Columbia C 30902	12
17	17	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca DL 75310 (MCA)	12
18	20	COAT OF MANY COLORS Dolly Parton, RCA LSP 4503	10
19	19	HIS GREATEST HITS, VOL. 2 Bill Anderson, Decca DL 75315 (MCA)	7
20	21	HERE COMES MY HONEY AGAIN Sonny James, Capitol ST 849	5
21	18	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	70
22	32	GREENE COUNTRY Jack Greene, Decca DL 75308 (MCA)	2
23	25	WELCOME TO MY WORLD Ray Price, Columbia G 30878	5
24	22	BEST OF CHARLEY PRIDE RCA Victor LSP 4223	20
25	24	ROSE GARDEN Lynn Anderson, Columbia C 30411	53
26	31	HANK THOMPSON'S 25th ANNIVERSARY ALBUM Dot DOS 2-2000 (Paramount)	3
27	28	MISSISSIPPI TALKIN' Jerry Clower from Yazoo City, Decca DL 75286 (MCA)	24
28	30	ME AND BOBBY McGEE Kris Kristofferson, Monument Z 30817 (CBS)	13
29	29	TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS)	18
30	31	LIVING AND LEARNING/TAKE MY HAND Mel Tillis & Sherry Bryce, MGM SE 4800	5
31	27	KO-KO JOE Jerry Reed, RCA LSP 4596	16
32	33	HELP ME MAKE IT THROUGH THE NIGHT Semi Smith, Mega M31-1000	43
33	23	IT'S A SIN TO TELL A LIE Slim Whitman, United Artists UAS 6819	56
34	34	HE'S SO FINE Jody Miller, Epic E 30659 (CBS)	19
35	—	JEANNIE Jeannie C. Riley, Plantation PLP 16	1
36	—	LAND OF MANY CHURCHES Merle Haggard, Capitol SWBO 803	1
37	39	BEST OF BUCK OWENS, VOL. 4 Capitol ST 830	9
38	35	WORLD OF MARTY ROBBINS Columbia G 30881	8
39	45	SHE'S ALL I GOT Johnny Paycheck, Epic E 31141	2
40	40	MAGNIFICENT SANCTUARY BAND Roy Clark, Dot DOS 25993 (Paramount)	5
41	41	AERIE John Denver, RCA LSP 4607	3
42	42	A MAN IN BLACK Johnny Cash, Columbia C 30440	29
43	—	THE DEL REEVES ALBUM United Artists UAS 6820	1
44	—	SHE'S LEAVIN' Jim Ed Brown, RCA LSP 4614	1
45	—	THESE HANDS Jimmy Dean, RCA LSP 4618	1

Country Music

Country Stars Flying Bands to Distant Jobs

By BILL WILLIAMS

NASHVILLE — The bus no longer is the status symbol of the country artist. It is the airplane. Actually it is more than a symbol. Those who fly with their own groups, or just for their own purposes, find it to be the fastest, most convenient and least-tiring means of transportation going.

Leading the pack is the man who has led virtually everything since he joined the forces of country music a few years back, Danny Davis.

Danny's plane is a 16-passenger Howard Super Ventura, which he leased for a while and then purchased. In addition to the passengers, Davis can carry on his 305-mile-an-hour aircraft all of the equipment he needs, including instruments and his entire self-contained Kustom sound system. In little over one month's time, he recently put 28,000 miles on the craft, giving some indication of his work schedule.

Davis was the first country act ever to appear at the Landmark, Las Vegas. Booked for a two-week engagement, he was held over for five weeks. It not only resulted in return engagements, but helped

pave the way for other Nashville talent to go in.

His plane carries a conventional Nashville rhythm section: drums, bass, rhythm guitar, solo guitar and five-string banjo, plus at least two trombones and two trumpets or flugelhorn. The final ingredient is voices, and on the road it's made up of eight musicians.

Danny also has his own pilot, James Vogler, a former commercial pilot, and a co-pilot and mechanic, Robert Davis.

Last year Davis spent 24 weeks in Las Vegas, Reno and Lake Tahoe. He spent about as much time in the eastern part of the U.S. More recently, he flew to the Kustom factory at Chanute, Kan., to entertain the company employees.

Owens Flying, Too

Buck Owens has been flying for about three years, and has now moved up into the \$325,000 class with a Beechcraft Duke. His pilot, Bob Woods, flies him to most of his dates, and to his various enterprises, such as radio stations.

The plane, with a pressurized cabin, carries six. Prior to this aircraft, Owens owned a Beech-

(Continued on page 24)

MEET RED STEAGALL



THE "PARTY DOLL'S AND WINE" MAN IS ON CAPITOL #3244

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

Brite Star's Pick Hits

"RUDOLPH THE RED NOSED REINDEER"
Tiny Tim—Vic Tim

"A STEP IN THE RIGHT DIRECTION"—Eric Saxon (Chalice)
"BREAK IT TO ME GENTLY"—Toni Lee (Vic-Tim)
"THERE'S BEEN MORE SUN THAN RAIN"—
Bonnie Lou (Wrayco)
"YOU'RE THE OTHER HALF"—Dottie West (RCA)
"ONE MORE"—Gene Tyndall (Twilight)
"SOMEONE WRITE A PRETTY SONG"—Bobby Hardin (Mega)
"ANOTHER DAY OF LOVING"—Penny DeHaven (U.A.)
"ONE PIECE AT A TIME"—T Tommy (Oak Ridge)
"THERE'S NO TEARS IN HEAVEN"—Sue Williams (Arron)
"SAM THE LUMBERJACK"—Freddie Pigg (Rimrock)
"I COULDN'T LIVE WITHOUT YOU"—Tommy Westmorland
(Big Star)
ALBUM OF THE WEEK
"GO AWAY LITTLE GIRL"—Lawrence Welk (Ranwood)

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Brite Star's Pick Hits

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

Jack Barlow "Catch The Wind" A Double Chart Hit



Jack Barlow's "Catch The Wind" is a song that is on the Country charts and could easily be on the Pops chart as well. The powerful production, lyrics and voice, make this a strong candidate for song of the year. Truly Jack Barlow's finest performance.

"Catch The Wind"
DOA-17396
b/w "Tonight I'm Wantin'
You Again"



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Vox Jox

Charlie Brown, the one who used to work at WNBC, New York, is joining KMOM, Denver. . . . **Doug Dillon** is leaving WUBE, Cincinnati, where he was program director to return to KCKN, Kansas City. Dillon and **Ted Cramer** fell that they've got the station on the right track and now it's time for local programming control. Who the new program director will be, I don't know yet. . . . CHUM-FM, Toronto, increased its total weekly audience about 26 percent during the past year. As for CHUM itself, the AM operation programmed by **J. Robert Wood**, maintained its stronghold among listeners between 18-34 with 57 percent more women and 44 percent more men in this age category than CFRB, which leads the market in total listeners. CHUM states that 42 percent of CFRB's audience is above 50 years old.

Johnathan Christy and **Sam W. Lee**, air personalities at KISN, Portland, Ore., are planning to syndicate a weekly three-hour country music show. Lee will write and produce; Christy will host. It's a separate venture from their on-air duties and I don't know any more about it yet. But they're planning to do the show in stereo. . . . A note from **F. Bruce Parsons**, air personality and producer with the English Department of Radio Nederland, P.O. Box 222, Hilversum, Holland: "I think I'm the only professional broadcaster from America working in this tiny kingdom. I've been here for almost six years. I launched a new series here nine months ago called 'Parsons' Penthouse', a bi-weekly 25-minute telephone-talk-music show. The format includes a guest by phone each time around, conversation and the guest's choice of music. I'm pre-produced through the end of March, 1972, having just completed my last phone-interview yesterday to London with Dutch singer **Ann Burton** and the great British jazz singer **Cleo Laine**, wife of **Johnny Dankworth**. To the best of my knowledge, no other short-wave international radio station regularly utilizes the phone for broadcast purposes. It works. I listened to three of my own shows last June while visiting New York. Of course, the re-

By **CLAUDE HALL**
Radio-TV Editor

lay station on Bonaire helps. Would you mention in your column that I'm looking for an MOR station who is looking for a DJ with 19 years of experience in everything ranging from production to telephone-talk. I'm especially interested in Hawaii, but also the east or west Coasts. And would you also mention that I'd like to contact singer **Scott Walker** who lives in Britain."

Judi Neely, sales manager of WMSO, Collierville, Tenn., writes that the station now plays "a funky country-politician sound with an occasional tear-jerking oldies. Our announcers, when they're not putting out grass fires or milking cows, are a pretty groovy bunch of guys." The delay lineup includes **Robin Scott, John Crain, Ron Wallace, Al Crain**, and **Norma Jean. Al Crain** owns the station, **Ed Duvarney** is program director. . . . **John Pirkle**, program manager of WROL (W149 is what they call it), Knoxville, Tenn., writes that a local survey by Manpower on the University of Tennessee campus shows the station already No. one on campus and "now begins the job of broadening our audience base to other, slower-moving sections of Knoxville." Pirkle said that W149 is "almost Top 40 during morning and midday, with the exception that we play absolutely NO bubblegum. As the afternoon wears on, I use more heavy cuts, but balance these with such as **Neil Diamond, Melanie, and Cat Stevens**. After 6 p.m., **Eddie Beacon** leans even more heavily on the albums, but still uses an approach to music balance similar to that of a Top 40 station, including **James Taylor** and **Stephen Stills** mixed in with the heavies." He also said that commercially, W149 has been successful far beyond early projections.

Charles E. Speights, vice president and general manager of WTAC, Saginaw-Flint, Mich., states that a story I ran recently about a Top 40 station being No. 1 in Flint was wrong. WTAC, he

says, is one of the big stations there. To tell the truth, I don't know exactly *who* is big in Flint anymore. Would somebody send me a ratings and I'll print them for all the world to know. . . . Lineup at WGLD-FM, Chicago, now includes **Dwight Cook** from WSRF, Fort Lauderdale, Fla.; **Morgan Moore, Paul Greiner** from WRIF-FM, Detroit; **Mitch Michaels** from WMMS-FM, Cleveland; and all-night man **Bob Schulman**.

I promised **Martin Cerf** at United Artists Records, 213-461-9141, Los Angeles that I would give him some free publicity (actually, I'm billing him for one beer) for his Phonograph Record Magazine. Cerf is editor. Circulation of the magazine is now about 85,000, of which some 45,000 copies are distributed by radio stations around the country. Any radio station that wants to hand it out free to their listeners (you can also put a price on it), has to only pay for the cost of the paper that the publication is printed on. If interested, I'd telephone Cerf and get more details and a sample copy. It's actually a pretty damned good progressive newspaper with a lot of information, etc., about artists. KDAY, Los Angeles, distributes the newspaper, as well as WABX-FM, Detroit, and several other stations.

Jim Howard has shifted from WMOH, Hamilton, Ohio, to WCNW in neighboring Fairfield, where he fills the 7 to 12:30 a.m. slot. **John P. McNally**, formerly part owner of WQMS-FM, Hamilton, is new operations manager at WCNW, and **Martin Dean** has departed W P F B, Middletown, Ohio, to become WCNW's news director. Rounding out WCNW's deejay staff are **Fred Slezak, Rob Mosser, Johnny Wade** and **Pappy Tipton**. **Joan Elkins** has the morning phone talk show.

Country Stars Flying Bands to Distant Places

Continued from page 23
craft Baron, which was not pressurized. There still is a Buck Owens bus, but he is rarely on it.

Jerry Lee Lewis flies in a Corvair, which he has had for eight months. Before that he owned and flew in two separate DC-3s. With converted sleeping quarters, the plane, which was originally built to fly 46, now handles 19, plus all the equipment.

Conway Twitty's "Twitty Bird" is an expensive one. Conway moved into the jet-set by investing \$800,000 in his 10-passenger jet Commander, which cruises at 700 mph. Twitty formerly owned a two-engine Navajo. He sent his pilot, **Bob Ludlam**, to school to learn to handle the jet. He had it completely customized, with stereo tape player, black-leather upholstery, and initialed seat belts.

Roy Clark also has his own plane. So do the Compton Brothers, who had all sorts of troubles with their bus before they bought it. Then they went one step beyond most of the other artists. **Harry and Bill** both learned to fly it. And they had more problems. Finally, when disillusionment set in, they flew it to Florida and sold it. Now they're back on the bus.

What's Happening

By **BOB GLASSENBERG**

It has always been the nature of this column to transmit to its readers the current events on campuses throughout the country. Often these events are transmitted through campus radio, the one steady link between campuses and the record industry. From this column, named for its nature, the reader might learn what album cut might best become a single and have a chance at a top chart position. From this column, the reader might find an idea about promoting an artist, record or radio station. Or the reader may be able to determine which radio stations or artists are doing well and what in fact they are doing. This column, then, is in fact a miniature Billboard. And that's exactly how it was established. It will not change. But certain things must change, and since the new year is the traditional time for such change, so it shall be with "What's Happening."

What's Happening is that there are people out there who have lost sight of their primary objectives as broadcasters, entertainers and executives. What's Happening is that the almighty dollar is beginning to seep into the campus scene. What's Happening is that the record companies are paying so much attention to certain campus radio stations and students that these people are not paying attention to themselves.

It is time for a re-evaluation. It is time to realize that the student can be a positive force in selling a record. It is time to re-enforce the realization that the students of the U.S. buy a great majority of the album product in this country. And it is time to stop fooling ourselves about what will sell and what will not sell. Duplication is a great part of the record industry. This must stop. In the Fifties, there were dozens of fine folk artists. There were so many that the public could not keep up with the music. This seems to be happening again. We must stop, re-evaluate the situation, seek new territory and new musical endeavors and new forms of musical expression. We must entertain and educate at the same time. And, if nothing else, we must all realize with whom we are dealing, both as students, and as responsible socially conscious record industry people. We are all human beings. We must begin with this assumption and truth.

(Continued on page 28)

Gambit to Handle Varied Repertoire

NASHVILLE—Gambit Records has been started here by **Arnold Thies**, previously vice president in charge of sales for Mega Records here. The new record label will concentrate on soul and Top 40 material. The label will distribute

Notes of Gold Records, a label headed by **Allen Orange**. Orange will work on soul product for Gambit. **John Ragsdale** will produce for Gambit. **Nick Shrode** is national promotion director. First product on Gambit will be out in January.

RADIO-TV Job Mart

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

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CREATIVE top 40 Disc Jockey with AFRTS and commercial radio experience. Currently finishing 4 years of active duty with the Navy and will be available at the latest date in the latter part of January. Always tight programming and production experience and can definitely COOK. Air check and resume upon request. (John Raymond) Meade, 2006 Karen Drive, Yeadon, Pa. 19050. 1/1

PLEASE—ARE THERE ANY PROGRESSIVE ROCK STATIONS THAT NEED ANY TYPE OF ASSISTANCE? Looking for announcer or D.J. position, however, any type of general help at this point would be accepted. Complete knowledge of Progressive Rock field. Graduate of A.T.S. in New York with 3rd endorsed. Terry Murphy, 276 Centre St., Nutley, N.J. 07110 (201) 667-9413. 1/8

There's no satisfaction or motivation in collecting unemployment. Want work immediately anywhere in the country—9 mo. exp. on WZMF-FM Progressive Rock in Milwaukee area, 1st class training from Elkins Ins., have 3rd endorsed and prefer all night show, but will consider any offer. Tapes ready to be sent: Chuck Flag, 5325 W. Portage Ave., Milwaukee, Wis. 53223. 1/8

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Immediate opening for full-time creative copy and production man. Work with progressive rock staff. Send copy samples and production tape to: Perry St. John, KSO, 3900 N.E. Broadway, Des Moines, Iowa 50317. 1/1

A COURSE OF SPECIAL IMPORTANCE FOR THE MUSIC AND RECORDING INDUSTRY

A comprehensive basic course designed to aid established and aspiring artists and composers to properly exploit their talents and executives from the music, recording, motion picture and broadcast fields to realistically deal with the complex practices of the music industry.

Subjects will include: copyright structure, including publication, mechanical reproduction and performance rights licensing; contract agreements with musicians and recording artists; union agreements; publisher contracts; problems of the independent master producer; record and tape distribution and methods of accounting; music retailing; promotional practices; artists and manager agreements and career planning; problems and possibilities of the video cassette.

Twelve 4-hour meetings, Monday evenings, 7:00—10:50 o'clock, beginning January 10, 1972.

For further information write or telephone:

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Say You Saw It in Billboard

JANUARY 1, 1972, BILLBOARD

See No Quick Import Effect

• Continued from page 1

as those subject to various quota limits or already duty-free were exempt.)

In short, removable of the 10 percent tax makes goods manufactured in the U.S. cheaper for foreigners to buy and their goods more expensive for Americans to buy in the U.S. In turn, U.S. imports should fall and exports should rise.

Hence, businessmen should not look for a fast change in devaluation of the dollar and the lifting of the surcharge. U. S. consumers, likewise, will have to wait before they can benefit from the surcharge removal.

Importers of electronics goods are considering, in some cases, a status quo, or to continue passing on the surcharge on goods imported between Aug. 15 and Dec. 20.

"Any savings from the surcharge," many contend, will be mitigated by the increased values against the dollar for the West German mark, Japanese yen, etc." Some importers believe the currency changes will do more to slow imports than it will to stimulate exports.

Because currency exchange rates with the dollar have been permitted to float somewhat free of controls for four months, some big price increases are already in effect on merchandise.

(Japan's cabinet approved the 16.88 percent upward revaluation of the yen as part of the package for settlement of the international currency crisis.)

Japan Imports Hit

Net effect of the devaluation-revaluation package will be to impose a severe handicap on sales of Japanese goods in the U.S. The total change in value of the yen in relation to the dollar will be 24.77 percent.

Japanese exporters will have to raise the prices of their goods that much in order to maintain the present profit margins. However, they will have some room for maneuver by accepting smaller profit ratios, and forcing American distributors to share part of the burden.

Yen revaluation makes it cheaper for Japanese consumers to buy American goods, but Japan still has a vast array of import duties and other restrictions which makes it difficult for U.S. manufactured goods to compete in Japan.

After all is said, however, one thing is certain: foreign-made products will cost more in the U.S.

N.O. WDSU Nabs Pioneers' Accolade

NEW YORK—Broadcast Pioneers will honor WDSU, New Orleans, with the 12th annual Mike Award here at a dinner Feb. 29 at the Hotel Pierre, it was announced this week by Leonard J. Patricelli, president. Joseph E. Baudino of Westinghouse Broadcasting is president of the Broadcasters' Foundation, which in years past has presented the Mike Award to such radio stations as WLW, Cincinnati; WGW, Chicago; WSB, Atlanta; KDKA, Pittsburgh; WTIC, Hartford; WHO, Des Moines; WOR, New York; WSPD, Toledo; WGAL, Lancaster; KLZ, Denver, and WWJ, Detroit. The award is presented to a pioneer station for "distinguished contributions" to the art of broadcasting. Proceeds of the dinner go to those in the broadcasting industry in time of need.

B'nai B'rith Move

NEW YORK—The B'nai B'rith Music and Performing Arts Lodge has moved to new headquarters at Downstairs at the Upstairs, 37 West 56th St., New York. First meeting in the new quarters will be held on Dec. 6 and will feature an IMB spokesman discussing the role of the company in the music industry.

Grossman: Bangla 'Marginal'

• Continued from page 1

er's level were taken into consideration. Why not at the rackjobber-retailer level? After all, it is our responsibility to bring the album to the consumer."

Diluted Dollar

Grossman continued: "It should be realized also that the expendable consumer dollar available for other product will be diluted. Now, the merchant is not only faced with handling without profit, but indeed at a possible loss. This, of course, is all in addition to the fact that the reason for the album in the first instance is minimized, if not destroyed. Relating to the rackjobber in particular, the inequity is

especially outrageous. For instance, does the rackjobber refuse to merchandise this product? Can he subsidize the profits to his customers? The rackjobber does not have the freedom to dictate to his customers that he sacrifice space, dollar investment and profit in his record department."

Questioned as to the Bangla Desh return policy, Grossman answered with a rhetorical question: "Does anybody in this industry think that the rackjobber can effectively expose this product without a return policy consistent with the remainder of his operation? This obviously creates an insurmountable problem and represents

a step backward in the mass merchandising of product. Of course, the rackjobber can protect himself by limiting his exposure, by buying minimally, but does that help the cause of "Bangla Desh?"

"There has been no honesty to the charitable cause, and no honesty to the record business."

Illegal Duping

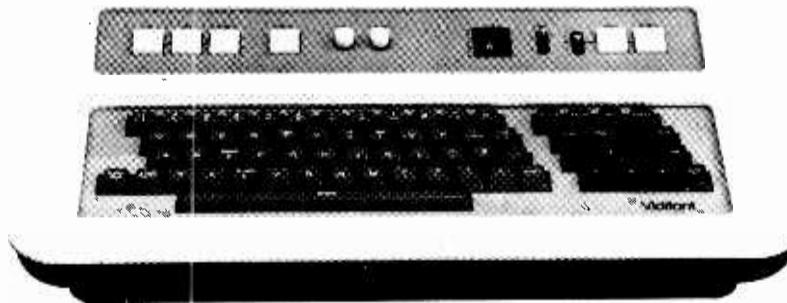
Grossman also spoke on illegal duplication. He said: "Another area of concern is one that has been so vital to the industry: With this ill-advised price policy, even at a break-even level, does this not give added incentive to the illegal duplicator who now has a great new item in his catalog?" He added:

"Why must we continue to win battles and lose wars?"

In conclusion, Grossman said, "It seems to me there has been a serious abandonment of responsibility to the industry in general at various levels of the entire "Bangla Desh" project. With best intentions, serious mistakes have been made. It is not really a question of the extent to which we share profits, but rather, what degree of success the charitable campaign achieves.

"These personal remarks unquestionably represent the majority opinion (of NARM). I intend to spotlight the matter for full consideration by all the NARM membership. Such a lack of understanding in an industry with such a community of interest is inexcusable and unconscionable."

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Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

65

LAST WEEK
87

*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

SUPREMES—FLOY JOY (2:34)

(Prod: "Smokey") (Writer: Robinson) (Jobete, BMI)—Trio kicks off the new year with an infectious rhythm item that has it to prove as big as "Sattan Jones." Flip: (No information available). Motown 1195

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

TEN YEARS AFTER—BABY WON'T YOU LET ME ROCK 'N ROLL YOU (2:15)

(Prod: Chris Wright) (Writer: Lee) (Chrysalis, ASCAP)—Raucous rocker an Alvin Lee original, serves as strong followup to their first Columbia chart winner, "I'd Like To Change the World." Flip: (No information available). Columbia 4-45530

* ANNE MURRAY—COTTON JENNY (2:57)

(Prod: Brian Aherne) (Writer: Lightfoot) (Early Morning, CAPAC)—The stylist follows her hit "Talk It Over In the Morning" with a powerhouse treatment of Gordon Lightfoot's folk rhythm ballad, called from her recent LP. Flip: "Destiny" (2:49) (Jobi, BMI). Capitol 3260

JOHNNIE TAYLOR—STANDING IN FOR JODY (3:42)

(Prod: Don Davis) (Groovesville, BMI)—Taylor follows "Hijackin' Love" with a potent funky beat blues ballad loaded with Top 40 possibilities as well as a soul smash. Flip: (No information available). Stax 114

GRIN—WHITE LIES (3:27)

(Prod: David Briggs) (Writer: Lofgren) (Hilmer, ASCAP)—Culled from the new LP, this rhythm item should break through the Hot 100 with potent sales via Top 40 play. Flip: "Just To Have You" (2:14) (Hilmer, ASCAP). Spindizzy 4005 (CBS)

ROY HEAD—BIT BY BIT (2:32)

(Prod: Steve Cropper) (Writer: Morrison) (WB/Caledonia, Soul, BMI)—Driving funky beat rocker, strong for Top 40 and discotheque jukeboxes, this blockbuster should put Head back on the Hot 100 with impact. Flip: "Wait Till I Arrive" (3:10) (East/Memphis, BMI). TMI 9010 (CBS)

* ROBIN WILSON—BETTER USE YOUR HEAD (3:08)

(Prod: Allen Stanton) (Writer: Randazzo-Pike) (Vogue, BMI)—By far her most commercial entry ever for Top 40 and MOR, this dynamite Randazzo and Pike rhythm ballad could easily break into the charts with sales impact. Flip: "Bitter Honey" (2:39) (Irving, BMI). A&M 1317.

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

***BOBBY VINTON—Every Day of My Life (2:48)** (Prod: Jimmy Bowen) (Writers: Morgan-Morgan) (Morgan Shelley, BMI)—Driving sing-along ballad material and a top Vinton performance has it to bring him back to the Hot 100 and easy listening charts. Epic 5-10822 (CBS)

***DEAN MARTIN—What's Yesterday (3:15)** (Prod: Jimmy Bowen) (Writers: Andreoli-Bruno-Poncis, Jr.) (Kama Sutra, BMI)—Compelling rhythm ballad that offers much for MOR programming and could move over Top 40 as well. Reprise 1050

***WAYNE NEWTON—Higher Ground (4:10)** (Prod: E. Reeves & J. Gordon) (Writers: trad/supt.: Reeves-Doerge-Gordon) (Unart/Sound Is Now, BMI)—Moving performance on an equally moving piece of ballad material . . . a strong item for MOR programming that could move over Top 40 as well. Capitol 3241

CARLA THOMAS—You've Got a Cushion To Fall On (3:36) (Don Davis) (Writers: Banks-Jackson) (East/Memphis, BMI)—Strong blues ballad with a compelling lyric line has it to make a hefty chart dent, pop and soul. Stax 0113

***SAMMY DAVIS, JR. with the Mike Curb Congregation—The Candy Man (3:10)** (Prod: Curb/Costa) (Writers: Bricusse-Newley) (Taradem, BMI)—Davis moves to the label with the sing-along Anthony Newley-Leslie Bricusse film novelty number. Much MOR potential here. MGM 14320

***MICHEL LEGRAND—Brian's Song (2:46)** (Prod: Michel Legrand) (Writer: Legrand) (Colgems, ASCAP)—From the highly acclaimed TV film of the same name comes the beautiful Michel Legrand theme with an equally beautiful commercial treatment. An easy listening must that should move over pop as well. Bell 45-171

CROWBAR—Oh What a Feeling (4:01) (Prod: Daffodil Prod.) (Writers: Greenway-Jay) (Free Wheeler, ASCAP)—Driving rocker loaded with Top 40 potential, from the Canadian group. Paramount 0078

NEWBEATS—Run, Baby Run (Back Into My Arms) (3:04) (Prod: Wesley Rose) (Writers: Nelson-Gent) (Acuff-Rose, BMI)—Driving rock revival, the Sessions revisited, could break through via Top 40 play. Hickory 1600

ANDY PARKS—Sunshine On My Shoulders (2:45) (Prod: Joe Saraceno) (Writers: Denver-Aniss-Taylor) (Cherry Lane, ASCAP)—Strong debut on folk ballad material. Well performed and commercial for Top 40 and MOR. Marina 506 (MGM)

1984—Baby With No Name (3:21) (Prod: Teddy Vann) (Writer: Vann) (Unart/Unbelievable, BMI)—Off beat ballad with strong lyric line could break through for a left field chart winner via FM and Top 40. United Artists 50870

TURN OF THE CENTURY—One Teardrop (Una Lagrima) (2:20) (Prod: Randy Wood & John Wood) (Writers: Bigazzi-Okamura) (Dunbar, BMI)—Infectious rhythm instrumental number, a natural for MOR play, offers much to break Top 40 as well. Ranwood 919

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

SONNY JAMES—ONLY LOVE CAN BREAK YOUR HEART (2:17)

(Prod: George Richey) (Writers: Bacharach-Davis) (Arch, ASCAP)—The Southern Gentleman puts the Burt Bacharach-Hal David ballad beauty right in the country bag with a dynamite performance that will put him at the top of country and spill over pop as well. Flip: "He Has Walked This Way Before" (3:17) (Marson, BMI). Capitol 3232

JEANNIE C. RILEY—GIVE MYSELF A PARTY (2:25)

(Prod: Jim Vienneau) (Writer: Gibson) (Acuff-Rose, BMI)—Miss Riley's initial outing for the label "Houston Blues" made a hefty chart dent. Followup rhythm ballad, penned by Don Gibson, will put her on top. Flip: "Why You Been Gone So Long" (2:40) (Acuff-Rose, BMI). MGM 14341

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

JOHNNY DARRELL—Don't It Seem To Rain a Lot (3:18) (Green Grass, BMI) Cartwheel 203

BOBBY BELEW—Trouble (2:17) (4 Star, BMI) Decca 32911 (MCA)

BARBARA CLARKSON—Let Me Make You Smile (2:39) (Golden Arrow, BMI) Target 0140 (Maga)

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

SUPREMES—FLOY JOY (See Pop Pick)

JOHNNIE TAYLOR—STANDING IN FOR JODY (See Pop Pick)

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

KOOL & THE GANG—N.T.—Part 1 (3:10) (Stephayne/Delightful, BMI) De-Lite 544

SIMEC & WYLIE—Bootleggin' Part 1 (3:08) (Cochand/Tecob, BMI) Mister Chand 8009 (Mercury)

BETTE WILLIAMS—If She's Your Wife (Who Am I) (3:34) (Williams, BMI) Gregar 71-0113 (RCA)

SWEET MAMA LOVE—Dirty Dawg (3:04) (Marvel, BMI) Avco 4582

Executive Turntable

Leo Zabelin, veteran journalist and more recently regional film publicist in the Midwest out of St. Louis, has joined the Jim Halsy management office, Tulsa, as public relations director. Zabelin started with Variety's Chicago office in 1947.

★ ★ ★

Ellis Boatner named administrative assistant to Milton T. (Bill) Putnam, president of the URC companies. He will assist in the administration of the four operating companies: Coast Records Inc., San Francisco; and Western Records and United Recording Corp., Los Angeles and professional audio products manufacturing firm, United Recording Electronics Industries, N. Hollywood.

Smithsonian Adds M. Williams

NEW YORK—Martin Williams has joined the staff of the Smithsonian Institution's Division of Performing Arts to plan a program of jazz studies and jazz performances. The program will be a component of the Smith-

sonian's Bicentennial Program in Performing Arts. It will include the development of a permanent jazz archive, jazz research and public concerts.

Williams has been involved in jazz research and criticism for the past 15 years.



BUD DAIN, president of Im'press Records, left, signs actor Dennis Weaver to a recording contract. Jerry Dumas, general manager of the new label, is in background center. Alex Hassilev, vice president, is at right. Weaver is currently acting in the NBC-TV "McCloud" series.

Capitol Records Being Sued

LOS ANGELES—Capitol Records is being sued for \$120 million on behalf of the minority stockholders by Rocca Catena, a 10-year Capitol employee who was merchandising vice president when he got fired in last spring's cut-backs.

Catena's class action, filed in Federal Court here, charges that Capitol and EMI officials "misstated" the financial condition of the record company in order to "profit from their misrepresentations by the sale of their own shares of stock in Capitol Industries at the inflated market value."

The suit alleges that Capitol violated the federal and state securities code by "failing to disclose the payment of large cash advances to various artists" and accounting methods that "did not properly or adequately reflect all of the liabilities of the corporation."

Catena's attorney, N. Mitchell Feinstein, stated that his client's

suit was not a personal vendetta against his former employer, but was filed on behalf of the 30 percent minority stockholders in Capitol Industries, the company that holds Capitol Records. Seventy percent of Capitol Industries stock is now owned by England's EMI.

According to the suit, any Capitol stockholder who bought his shares after June 1, 1969, would have lost \$11 per share as a result of "mismanagement." Catena's suit estimated that some 2,500 minority stockholders have suffered a loss of \$30 million. The suit also asks for triple punitive damages.

At press time, Capitol was declining to comment on the lawsuit because it had not yet been served with the complaint.

The suit specifically names as defendants Brown Meggs, E.C. Khoury and W.P. Rozett of Capitol Records and EMI-Capitol directors Joseph Lockwood, J.E. Read, J.G. Stanford and Glenn Wallchies.

JANUARY 1, 1972, BILLBOARD

International News Reports

From The Music Capitals of the World

MEXICO CITY

Discos Tizoc introduced a budget line—Aristos. The label will be used for all types of music. . . . Argentine singer **Leo Dan** returned from Venezuela, where his single, "Mary Es Mi Amor" is a major hit, to fulfill several contracts on Mexican territory. . . . Mexican composer **Sergio Esquivel** has 11 of his own compositions on his new Orfeon LP.

The Mexican Association of Phonograms had a major seasonal campaign with the slogan: "Say It With Music—Give a Record This Christmas." . . . Discos Polydor unveiled their new Rock Power line with product from the **Isley Brothers** and **John Mayall**. . . . Spanish singer **Mari Trini**, currently at the Quid night club, signed to Channel 8 for three television shows. . . . **Cesar Costa** returned to Mexico City after two months in Europe where he recorded (in Spain) an album of the music of **Manuel Alejandro** and **Manolo Diaz**. Costa was originally set to record for EMI in London but turned down some of the English language lyrics of some of the material with which he had major success in Mexico.

Brazilian Festival winners **Los Hermanos Castro** appeared at La Fuente night club. No decision has been yet made regarding a distributor for the group's own label, although Gas Records will possibly take on the job. . . . **Los Dominics** the Mexican group currently touring Europe where they have been for six months are extending their visit by a further two months. The group has product yet to be released by Bell Records. . . . General manager of RCA-Mexico, **Jose M. Vias**, newly named marketing manager for Latin product, RCA Records, New York, will be replaced by **Louis Couttolenc Jr.** This is in addition to Couttolenc's present duties as president of the Mexican company.

French singer-composer **Danyel Gerard** paid a surprise visit to Mexico City to be welcomed by CBS executives. . . . Spanish singer **Victor Manuel** arrived for night club appearances. . . . Mexican singer-composer **Carlos Blanco** returned from the Tokyo international song festival with a winner's trophy and prize money. . . . Spanish rumba-flamenco group, **Los Marismeros** is now accompanied by a mariachi band on their live appearances here. . . . Singer and composer **Carlos Lico** has left Capitol Records for Discos Musart. . . . **Alberto Cortez** is currently touring Mexico. . . . **Julio Iglesias** left Mexico to work in Hong Kong over Christmas and the New Year.

ENRIQUE ORTIZ

MADRID

Danny & Donna (Columbia Espanola) have recorded in English Danny's composition, "El Vals De Las Mariposas," under the title of "The Story Of The Butterfly Waltz." The record will be simultaneously released in Germany, Belgium, Holland and Scandinavia. . . . **Richard Anthony** (EMI) appeared on the TVE program "Siempre En Domingo" (Always On Sunday) Dec. 5. . . . **Joan Manuel Serrat's** LP (on Zafiro)—"Mediterraneo"—achieved sales of 20,000 in one week. . . . Coinciding with the release of her first single in Spain, British girl singer **Faith Brown** (Belter) appeared on the "Estudio Abierto" live TV show. The titles of the songs on Miss Brown's single release are "Any Way You Want Me" and "City Wine." . . . **Lluís Llach** (Movieplay) recently appeared at the Palais de la Mutualite, Paris. His Paris appearance coincided with the release in France of his

first Pathe-Marconi recording. Both titles on the record were written by Llach—"Bon Senyor" and "Sommi"—and both are sung in Catalanian. At the present, Llach has set up a temporary home in France in order to promote his single and also to make a number of appearances in Levallois, Brest and Fresnes.

Philips has released an LP featuring **Pequeñeces**, a nine-strong group of children. The LP has a printed libretto, complete with an illustrated story, and the recording itself includes songs, a narrative and dialog. . . . **Los Ramara** (previously with Zafiro) has signed a contract with Marfer. Their first record for Marfer is dedicated to Christmas—"Galleginos." . . . U.S. singer **Donna Hightower** (Columbia Espanola), who has been living in Spain for several years and has a single on release combining two Christmas carols, both written by the singer herself. . . . Spanish composer/arranger **Manuel Alejandro** (RCA), who recently was resident in Mexico, is now back in Madrid promoting his first LP as a singer, titled "Manuel Alejandro, Su Voz Y Sus Canciones" (Manuel Alejandro, His Voice & His Songs). . . . Movieplay is issuing a single and an LP of music from "Shaft," by **Isaac Hayes**. . . . "9 Sobre 10" (9 On

(Continued on page 28)



FRENCH ARTIST Charles Aznavour, center, with Jack Tietolman, left, president of CKVL and Jacques Norman, Quebec comedian, at the gala concert held before 18,500 at Montreal's Forum. Aznavour made a non-singing appearance at the show which featured 25 French Canadian artists and was held in conjunction with CKVL's 25th anniversary celebrations.

Concerts, Contests, Nostalgia Mark CKVL's Anniversary

MONTREAL — To celebrate their 25th anniversary, Station CKVL in Verdun, Montreal, organized a 25 day campaign that climaxed with a gala concert at the Forum featuring 25 name French Canadian performers. Attendance at the concert was 18,500.

Jack Tietolman, founder and president of the station, estimated that the total 25-day promotion cost \$500,000.

The promotion started with a Nostalgia Day, where CKVL recreated many of Montreal's celebrated radio programs. This involved over 250 artists, comedians, disk jockeys and writers from the previous 25 years CKVL received official permission to close the street where the studio is situated and held dancing with live groups being featured.

CKVL received official cooper-

Philips France Name Change

PARIS — Philips France is to change its name to Phonogram-France from Jan. 1 next in line with group affiliates the world over, general manager Louis Hazan announced.

The change-over would be purely administrative, he said, resulting in no changes in the management of the company. Philips Group labels Philips, Mercury and Fontana would remain the same.

Phase 4 Label Boost in France

PARIS — Decca France is launching a major promotion campaign on three fronts to boost sales of the Phase 4 catalog.

New Decca press officer Christian Saliel said emphasis was being placed at dealer level, with special displays; on distribution, to push sales above the current level of 150,000 albums annually; and on radio.

Decca is plugging the series on the French services of Radio Luxembourg, and Radio Monte Carlo and Radio Veronica in the Netherlands.

It is Decca France's first promotion of this type.

U.K. Radio Figures Up, MOR Slant for Network

LONDON—The British Broadcasting Corp.—the U.K.'s government owned radio station claims an increase of one million listeners at anytime of the day over last year's figures. This means that each member of the BBC Radios One and Two audience is listening to an extra hour per week more than at any other time.

Douglas Muggerridge, controller of Radios One and Two, announced this when he outlined the first stages of the BBC's plans to combat commercial radio by signing its most popular disk jockeys to exclusive contracts.

To this end the Corporation has given three-year contracts to five disk jockeys whom Muggerridge described as "the nucleus of our successful team."

The new three-year deals will run from Jan. 1, 1972 until Dec. 31, 1974. They represent a total increase for the five men over the three years of between 20 and 25 percent. They are the longest contracts the BBC has ever given to its disk jockeys and are rumored to have cost the corporation \$500,000.

Announcing the signings Muggerridge commented that the step had been taken not solely with commercial radio in mind, al-

though that obviously played a great part in the move.

However, all five air personalities could undoubtedly have earned more money elsewhere, he said. "We appreciate their considerable loyalty and consider it is a fair deal on both sides." More similar contracts may be negotiated in the future, he commented.

The signing of these five disk jockeys is a clear indication of the middle-of-the-road course that the BBC intends to steer with its pop network. This does not, however, mean that progressive music will suffer. The nightly two-hour "Sounds Of The Seventies" program broadcast on weekdays may be extended in the future.

The problem was, said Muggerridge, that many people felt the BBC should devote more time to minority interest programs but this was not commercially practical. Progressive music is not a minority interest generally, but in terms of radio pulling power it is. He felt that the BBC had proved its affiliation with "this very valid form of musical expression" by placing the "Sounds Of The Seventies" show on the VHF network in order that it may be broadcast in stereo.

He told Billboard that he didn't feel commercial radio would be any more sympathetic in this area. "They will undoubtedly follow the most commercial middle-of-the-road formula they can find."

On the subject of commercial radio possibly obtaining more needletime allowance than the BBC is at present permitted he commented: "I wish them luck. But one thing is certain, and that is that we will insist on parity. Anything less would be grossly unfair."

Ali Adds Plant, Label to Complex

LONDON—Syad Ali has added Industrial Commercial Plastics the Leicester pressing plant, the Beacon budget label and Audio Management, the merchandise and franchising company, to his Twelve-grades Gramophones organization.

Acquisition of the assets of the three interlinked companies was completed earlier this month, and the head offices will be located at Ali's base at King Street, Hammersmith.

Under managing director Roger Gouldstone, ICP will become a separate entity, operating independently of Ali's other ventures. It is planned to enlarge the catalog of the Deacon label now, according to Ali, "very firmly established as an exceptionally fine budget line."

Jones Denies

LONDON—Tom Jones has not signed to have his likeness reproduced on Bo Donovan's "Hitmaker Trading Cards" as erroneously reported (Billboard Dec. 11).

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From The Music Capitals of the World

• Continued from page 27

10) is the title of the new single by **Formula V** (Philips) written by **Herrero & Armenteros**. . . . **Daniel Vangarde**, a French composer who already has had a series of major hits in Spain, where his songs have been featured by leading Spanish artists, is represented again on a new recording by the group **Quijote**. The latest Vangarde composition is "Piri-Piri." . . . A Brazilian song, "Pra Comeco De Assunto," recorded in Spanish under the title of "Abre Tu Ventana" (Open Your Window), is the 'A' side of a new single release by **Los Angeles** (Hispanovox).

DOLORES ARACIL

STOCKHOLM

Metronome is mounting a major promotional drive for **Frank Zappa's** Reprise recordings. . . . Philips is riding the "Mammy Blue" wave by releasing an album with the **Paul Mauriat** Orchestra which features that song. . . . CBS has released **John Barry's** theme from the TV series "The Persuaders" on a single. . . . TV's second channel featured **Santana** (CBS) on its new music program "Spotlight." At present, the group's third album is in second position on the local charts. CBS' pressing plants in Europe couldn't cope with the demand, and CBS had to fly in copies of the Santana album from the U.S. . . . Belgian group **J.J. Band** (CBS) made a 10-day tour of Sweden in November during which they gave concerts and appeared on radio and TV. . . . Jazz singer **Monica Zetterlund** (Odeon) has recently finished recording her first LP in five years. It's called "Monica, Monica," and the arrangements are by female arranger/pianist **Monica Dominique**. . . . The first 1,000 copies were sold within three days of release—something rather special in Sweden's chilly jazz climate. . . . **Bjorn Skifs** has moved from Polydor to Columbia. The latter has released a new album by the singer. . . . **Frank Zappa's** motion picture, "200 Motels," had its Swedish premiere Nov. 20. The day before Zappa and his **Mothers of Invention** gave a concert at the Stockholm Folkets Hus. The "200 Motels" soundtrack LP is released here by Liberty/United Artists. . . . **B.B. King** in Stockholm and Gothenburg for concert appearances on, respectively, Nov. 23 and 24. . . . **Joel Dayde** (Barclay) visited Sweden on Nov. 12 for an appearance on local TV. Dayde featured his hit, "Mammy Blue," on the Channel 12 program "Kvallsoppet." Barclay will release his first solo album in Sweden shortly. . . . RCA has signed local pianist **Jan (Tollarp) Eriksson**, and released an album by him on the budget-line RCA International label. . . . **Ex-Beatles** producer **George Martin** came to Stockholm, Nov. 16, to present the duo **Parrish & Gurvitz**. The group also appeared on TV the same evening. . . . **Audience** (Philips) will visit Sweden in December, and the group's record company has issued a single and an album in order to build up interest. **KJELL GENBERG**

ZURICH

Hardy Hepp, former member of the beat group **Krokodil**, recorded his first solo album in Hamburg last month. It will be called "Hepp hahn und hahn" (Hepp, Cock And Hen) and will be issued by Kinney later this year. . . . Meanwhile, Switzerland's top group, **Krokodil**, has issued its third album—"An invisible world revealed"—on the United Artists label. The record was launched with a humorous press conference, held at the Zurich Zoo, where **Krokodil** drummer **Dude Durst** showed up (for the photographers)

with a boa constrictor around his neck. . . . Swiss cabaret lyric writer **Dr. Hans Gmur** has been given the task of finishing off Austrian singer **Udo Jurgens'** musical, "Helden." . . . **Phonag AG**, Winterthur, has taken over the distribution of the BASF label. This is BASF's first adventure into the record business. . . . **Phonag** has also acquired the distribution of the following labels—**Rifi**, **Zephir**, **Sayton**, **Combo**, **Sonor**. . . . Folk guitarist **Roland Muller** has recorded his first LP, "S foieck i de hand." The songs on the album are all sung in the Swiss dialect. The record will be released on Muller's own **Ukingid** label. Since he has not yet found a distributor, Muller's LP can be obtained only from **Ukingid**, Marktgasse 21, 8001 Zurich. . . . **Wiebelfetzer Workshop**, an all-star jazz-rock outfit, which gave one concert last winter in Zurich, has produced a double-LP—taken from the same concert performance. It is available only from **Bazillus**, Zur Sage, 8821 Hutten. . . . Zurich's biggest musical event this autumn was undoubtedly the 21st International Jazz Festival, held between Sept. 13-18, in the Cinema Corso. Among the artists who took part were such as **Osibisa**, **Colosseum**, **Brian Auger**, **Art Farmer**, **Benny Bailey**, **Pete York**, **Eddie Hardin**, **George Gruntz**, **Klaus Doldinger's** **Motherhood**, **Kurt Edelhagen Big Band**, **Maynard Ferguson**. . . . **Phonogram** is now distributing the **Chrysalis** label once more. Previously, **Chrysalis** (together with the **Island** group) had been distributed by **Musikvertrieb**. However, **Musikvertrieb** still holds the rights to distribute the rest of the **Island** catalog. . . . **Steppenwolf's** **John Kay** paid a visit to this country recently, but only for a holiday. . . . **Casino Montreux** is expecting **Frank Zappa** on Dec. 4 for a concert appearance. . . . In an attempt to "Vertigoize" the Swiss record market, **Phonogram** (which distributes the **Vertigo** label here) has launched a special campaign to improve **Vertigo** sales. **Vertigo** T-shirts and **Vertigo** bags, **Vertigo** showcards (with rotating **Vertigo** signs) and **Vertigo** posters were given to the 1,500 Swiss retailers for display. **BERNIE SIGG**

WARSAW

A conference of opera theater directors took place recently in Warsaw. Representatives from **Bulgaria**, **Czechoslovakia**, the **German Democratic Republic**, **Romania**, **Hungary** and the **USSR** were present. The main topic was closer mutual collaboration. . . . Polish artist agency **Pagart** has signed a new contract with **Pragoconcert** and **Slovkoncert** which involves the exchange of artists over the next two years. This is the first long-term contract of its kind. The signing took place in Prague. . . . The Polish song "Maybe Already Tomorrow" reached the finals of the **Second International Song Festival** in Tokyo. Its composer, **Leszek Bogdanowicz**, received a prize of \$1,000. At the festival, the song was performed by **Irena Santor**. . . . Polish singer-actor **Andrzej Tomecki's** one-year, 10-country one-man show, "And Here Is Warsaw," has recently finished. **Tomecki**, who presented his show in **Esperanto**, visited **Austria**, **Italy**, **Tunisia**, **Switzerland**, **West Germany**, **Belgium**, **Holland**, **Czechoslovakia**, **Holland**, **France** and the **U.K.** In Britain, **Tomecki** made an appearance during an **Esperanto** congress which was held in London.

Polish conductors have been especially active lately. **Henryk Czyz**—artistic director of the **Munich Opera**—conducted four concerts in Stockholm, Dec. 8-12. **Jerzy Katlewicz** has conducted the **Noordhollands Philharmonisch Orchestra** in Harlem, Holland. **Witold Luto-**

slawski conducted the **Concertgebouw Orchestra** Dec. 8, 9 and 12. **Andrzej Markowski** began work with the local symphony orchestra in **Hilversum**, Holland, on Nov. 28.

Stefan Marczyk conducted in **Odessa** and **Leningrad** on Dec. 8 and 13, respectively. And **Witold Rowicki** conducted the **London Symphony Orchestra** in a Philips recording which took place in London on Dec. 7. . . . **Music Hall** from **Leningrad** is to appear in **Zabrze**, **Silesia**. It is a large company, with 50 ballet dancers, and orchestra and numerous soloists. . . . **Mieczyslaw Fogg**, (70), has published his memoirs, which read like a history of Polish showbusiness. Within a few days the book by **Foog**—often described as the "Polish **Maurice Chevalier**"—had disappeared from the bookshops. **ROMAN WASCHKO**

TOKYO

Warner Bros./Pioneer has relinquished its rights to the **Apollon Ongaku Kogyo** tape line. . . . **Toho Geion** will release a series of three album sets with a historical background. The sets so far to be released include "Isho" (Will) dealing with World War II, "Anpo to Gendai" (Security Treaty to Present Day), dealing with radical students and "Shorai No Sheishun Zo" (Youth in the Future). Directors of the **Japan Record Association** approved the standardization for four channel cartridge tapes. . . . **Nippon Victor's** head office moved to the **Tokyo Tatemono Dai San Muromachi**. **Victor Publications** moved to **Akasaka Tokyu Building** with the new address, 2-14-3, **Nagata-cho**, **Chiyodaku**, **Tokyo**. . . . **Crown Records** artist, **Kiyoko Suizenji** will have a one man show at **Takarazuka** for one month, next April. . . . **French trumpet player Jurge Jurban** and his orchestra pay their third visit to Japan in January for 30 concerts.

Willy Borkovsky and the **Johann Strauss** orchestra—a 42-piece group—visit Japan in January. . . . **Ray Charles** invited 1500 blind people to his final concert in Japan. . . . **Russian violinist Valeri Klimov** appeared in Japan. . . . **Radio Kanto** started midnight programs, Dec. 1. . . . **NHK** will broadcast the complete **Winter Olympic Games**. . . . **Grashella Suzanna**, Argentine tango singer, visiting Japan for concerts, appeared as guest singer for **Yoichi Sugawara's** recitals. . . . **Saori Minami** (CBS Sony) made her television debut on the **TBS** program, "Silver Kamen." . . . **The New Seekers** appeared in Japan for several concerts. **Mike Curb** Congregation's "Song of Departure" and "Un Jour L'Amour"—two prizewinners at the recent **Tokyo Song Festival**—will be released on Dec. 25. A new album, "Now Hits" will also be released by **Denon**. . . . **Nippon Phonogram** will release a two album set, "Panel De Luxe" by **Kiyohiko Ozaki**.

CBS Sony releasing the first album by new artist, **Mari Amachi**, Dec. 21 and will release a single, "Chisana Koi" soon. . . . **Yugoslavian male chorus, Slovenia Chorus Group**, appeared in Japan. . . . **Tokiko Kato** gave recitals from Dec. 13-16 titled "22nd Hour of Tokiko Kato"—the concerts began at 10 p.m. . . . **Singer Ayumi Ishida** back singing after two months in hospital. . . . **Tokyo Music Festival** will be held, May 13, to coincide with the 20th anniversary of the **Tokyo Broadcasting System**. . . . **Sony** has released, "Bancho Sarayashiki" which deals with **Kabuki** drama, features **Tamasaburo** and was recorded live at **Minamiza**, **Tokyo**. . . . **U.S.** and **British** groups set to tour Japan in January include **Duke Ellington**, **Mungo Jerry** and **Weather Report**. **BEN OKANA**

What's Happening

• Continued from page 24

PICKS AND PLAYS: EAST—**WSRN**, **Swarthmore College**, **Swarthmore**, **Roy Perry** reporting: "Daddy Who? Daddy Cool" (LP), **Daddy Cool**, Reprise. . . . **WLVF**, **Lehigh Univ.**, **Bethlehem, Pa.**, **Jim Cameron** reporting: "How's Your Town," **Ken Nordine**, **Blue Thumb**. . . . **WMUH**, **Muhlenberg College**, **Muhlenberg**, **Dave Fricke** reporting: "A Nod Is as Good as a Wink" (LP), **Faces**, **Warner Bros.** . . . **New York**, **WAER-FM**, **Syracuse Univ.**, **Syracuse**, **Tony Yoken** reporting: "Gonna Take a Miracle" (LP), **Laura Nyro**, **Columbia**. . . . **WRUR**, **WRUR-FM**, **Univ. of Rochester**, **Rochester**, **Darrell Varley** reporting: "We All End Up in Boxes," **Rustix**, **Rare Earth**. . . . **WNPC**, **SUNY**, **New Paltz**, **Dave Salkin** reporting: "Wild Life" (LP), **Paul McCartney**, **Apple**. . . . **WGSU**, **SUNY**, **Geneseo**, **John Davlin** reporting: "The Inner Mounting Flame" (LP), **Mahavishnu Orchestra** with **John McLaughlin**, **Columbia**. . . . **WSUA**, **State Univ. at Albany**, **Eric Lonschein** reporting: "Straight Up" (LP), **Badfinger**, **Apple**.

SOUTH—**WLPI**, **Louisiana Tech**, **Ruston**; "Liv" (LP), **Livingston Taylor**, **Capricorn**. . . . **WMOT-FM**, **Middle Tennessee Univ.**, **Murfreesboro**, **Robert Mather** reporting: "Year of Sunday" (LP), **Seals & Crofts**, **Warner Bros.** . . . **WEKU-FM**, **Eastern Kentucky Univ.**, **Richmond**, **Hal Bouton** reporting: "Rudolph Johnson," **Devon Jean**, **Black Jazz**. . . . **WREK-FM**, **Georgia Tech**, **Atlanta**, **Greg Diddy** reporting: "I Talk with the Spirits" (LP), **Roland Kirk**, **Lime-light**.

MIDWEST—**Illinois**—**WRSE**, **Elmhurst College**, **Elmhurst**, **Carl Pine** reporting: "Sunfighter" (LP), **Paul Kanter** and **Grace Slick**, **Grunt**. . . . **WLUC**, **Loyola Univ.**, **Chicago**, **Judy Mullen** reporting: "Rock N' Roll Stew—Pt. 1," **Traffic**, **Island**. . . . **WNIU**, **Northern Illinois Univ.**, **DeKalb**, **Curt Stalheim** reporting: "Baby Won't You Let Me Rock and Roll You," **10 Years After**, **Columbia**. . . . **WMMR**, **Univ. of Minnesota**, **Minneapolis**, **Michael Wild** reporting: "Son" (LP cut, One Voice of Many), **Michaelangelo**, **Columbia**. . . . **WSRN**, **Univ. of Wisconsin**, **Madison**, **Bruce Ravid** reporting: "Jay," **Apollo 100**, **Mega**.

WEST—**KUGR**, **Washington State Univ.**, **Pullman**; "Gemini Suite," **Jon Lord**, **Capitol**. . . . **KRWG**, **KRWG-FM**, **New Mexico State Univ.**, **Las Cruces**, **Gary Pratz** reporting: "Mississippi Water," **Andwella**, **ABC**.

Canada Season Is A Jolly Good One

• Continued from page 1

the album to dealers, rackjobbers, radio stations, etc. at an across-the-board price of \$10. (**Billboard**, Dec. 20.)

Sniderman said the tape configurations of the album had not arrived to coincide with the record release and were not expected until Tuesday (21) at the earliest. **Columbia** is reported to be working through the weekend processing the **Harrison** tapes.

"It was a real coup for **Capitol's** **Arnold Gosewich** that they were so far ahead of the tape release," **Sniderman** said.

A & A Record's **Bob Martin** also reported tremendous sales action on the **Harrison** package. "We're just going crazy," **Martin** said, "and I'm expecting this year to be much bigger than last year. People are buying a broader selection of material this year. Lots of Christmas records are selling. Both

8-track and cassette are way over last year's holiday period. Adults are doing a lot of buying too, and we've had a solid run on our special **Big Bands** promotion."

Martin cited **Cat Stevens**, **Carole King**, **Rod Stewart**, **Bob Dylan**, **George Harrison**, **James Last** and "Fiddler on the Roof" as his biggest sellers.

French Imports

• Continued from page 1

and by the product. The fact that an artist had a major string of hits in his own country was ignored—unlike U.S. and U.K. artists.

Polnareff was promoted by **Epic** without the "chanson" label, said **Takaku**, but in the soft rock field. Other French artists being promoted by **Epic** are **Michel Fugain** and **Joe Dassin**.



CBS ARTIST **Ronnie Dyson**, second left, is in Britain for appearances on the **Supremes U.K.** tour. He is pictured here at **CBS William Road** offices in London. With him are (left) **Norman Block**, European business affairs officer based in Paris, **Fred Dennis**, **CBS** export manager and (right) **CBS** managing director, **Israel** and **Cyprus**, **Simon Schmidt**.

JANUARY 1, 1972, **BILLBOARD**

Lou Adler Works Closely With 4-Artist Ode 'Family'

LOS ANGELES—With sales of four million for Carole King's "Tapestry" album on Lou Adler's Ode Records in 1971, it has been Adler's biggest year in the music business since the heyday of the Mamas and the Papas in 1966.

Adler has only four artists on Ode, distributed by A&M for the past 15 months. He signed the comedy team of Cheech & Chong some four months ago after walking in on them and an audience of 12 at a Troubadour hoot. Their debut album has sold 100,000 copies and is still climbing, an impressive sales debut for a comedy record.

Adler pops into the studio with Cheech & Chong whenever the comics have a new bit of material ready. They just taped a half-hour Christmas comedy "special" which Adler is making available to whatever radio stations ask for it. The

pair's Christmas single, "Santa Claus and His Old Lady," made Billboard's Best Bets for Christmas chart.

In February, Adler will re-release "David T. Walker and the Real T" which he feels got somewhat lost in the shuffle when it first came out this autumn during the height of the Carole King craze. "This time we'll be able to concentrate some really strong promotion and advertising behind it," Adler said.

Walker, a veteran studio guitar star, played on the new Mamas and the Papas and Donovan albums as well as all Ode sessions. Adler encourages a family feeling among his artists. Merry Clayton, the 23-year-old session prodigy who is Ode's fourth artist, sings on Carole King's albums and Carole played on Merry's debut album. The next Merry Clayton single is

probably going to be a near duet with Carole King, according to Adler.

Husband Assists

Merry Clayton's husband, saxophonist Curtis Amy, plays on the King albums and all Ode sessions as well as being Adler's a&r assistant and contractor.

As for superstar Carole King, her new baby is scheduled to arrive just as this issue goes to press, which means that no extensive tours are envisioned for 1972. There will be some major dates by summer, however, and the new King single is due this week as harbinger of an active recording schedule. The single will have Carole's title tune for the new Paul Newman-Lee Marvin film, "Pocket Money."

Lou Adler runs Ode so as to be involved with every phase of his artists and their product. He is personal manager for all four acts on the label, and after production of each record, he supervises graphics, advertising and promotion. Ode has its own full-time promotion director, Marshall Blonstein, who has been associated with Adler for much of the latter's 14-year record career.

Adler also has a long-standing relationship with A&M's Herb Alpert and Jerry Moss although Ode has only been on the A&M lot for 15 months. The three were all in the west coast office of Alden Music during the early '60's.

Stones' Producer Establishes Firm

By NAT FREEDLAND

LOS ANGELES — Jimmy Miller, the young American producer who moved to England and has been producing the Rolling Stones for four years, is now established with his own production company. "We're getting Jimmy Miller Production moving as fast as we can, even though I spend as least half the year recording the Stones," said Miller.

He is currently in Los Angeles with the entire Rolling Stones entourage, mixing the group's current album at Sunset Sound. The yet-untitled package, for which enough cuts have been completed to make a possible double album, was recorded throughout the autumn in the basement of Keith Richard's villa on the French Riviera, using the Stones' 16-track mobile recording truck.

For tax reasons, the Rolling Stones are remaining away from England in the immediate future. The mixing facilities they require are available only in London, New York and Los Angeles, according to Miller. Since the Stones prefer California living, most of their final mixing during the past few years has been done in Los Angeles.

The artists signed to Jimmy Miller Productions include Bobby Whitlock, Jim Price and John Uribi, with several more signings due to be announced shortly. Also with Miller's company is Joe Zagerino, who has been B.B. King's most recent producer. Miller's talent roster releases through various labels.

Nino Rota to Score 'Godfather' Image

NEW YORK — Famous Music and Paramount Pictures will be preparing a promotion campaign aimed at record companies, producers and artists immediately after Christmas to introduce the score of the film, "The Godfather."

Famous and Paramount have just signed Nino Rota to score and compose the music soundtrack for the film, already in production. Rota composed the music to the "Romeo And Juliet" ("A Time For Us") film, which had international success.

3-Act U.S. Tour

CHICAGO—Mercury acts Buddy Miles and a differently structured Uriah Heep will embark on a 17-day U.S. tour together with Warner Bros. act Deep Purple Jan. 13.

"I feel that with my production company I can fight for an artist and a young producer, because I'm experienced at both ends, the creative side and all the hard-nosed business dealings you have to have with the record company," said Miller.

The son of famed impresario Bill Miller, who books the Flamingo, Las Vegas, Jimmy began as a producer in New York in 1963. The English recording executive Chris Blackwell heard some of his work and invited him to London to cut a few sessions. Miller's very first English date in 1966 came up with the Spencer Davis smash, "Gimme Some Lovin'."

His career has been based in England ever since. "I still don't have any particular plans to stay in England for a specific length of time," said London's best-known American producer. "When that part of my career is over I'll come back home to work."

London Adds to Roster

NEW YORK — London Records has added Paul Jones, Ricky Shane and a group known as the Rattles to its roster. Jones, who was the lead singer for the Manfred Mann group from England, will have his first album for the company, "Crucifix in a Horseshoe" released Monday (3). A single, "Mighty Ship," is already on the market.

The Rattles, a top group from Germany, have just had a new single, "Devils on the Loose," rush-released.

The singer, Ricky Shane, from the Hansa record label in Germany, scored in Europe and Japan recently with his version of "Mammy Blue." No U.S. release

TV Cast LP To Daybreak

LOS ANGELES — Daybreak Records here has acquired the original cast recording rights to the NBC television special, "Jack Lemmon in 'S Wonderful, 'S Marvelous, 'S Gershwin." The album will be available nationally by the 90-minute special's broadcast date, Jan. 17.

The special's all-star cast includes Jack Lemmon, Fred Astaire, Leslie Uggams, Peter Nero and Larry Kert. It will be seen in Canada Jan. 11.



A MUSICAL foursome—left to right—lyricist John Guare; Lee Young, ABC/Dunhill producer; Tommy Mottola (standing) of Chappell & Co.'s contemporary department, and composer Galt MacDermot, gathers at the A&R Studios in New York for the "Two Gentlemen of Verona" cast album recording session.

Pirate Product Cuts U.S. Total Tape Sales

LOS ANGELES—Bootleg tape operations cut drastically into U.S. sales of prerecorded tape in 1971, according to a report by Ampex Music Corp.

Prerecorded tape sales increased only 1 percent this year and declined from 30 to 29 percent of total recorded music sales.

Donald V. Hall, Ampex vice president and general manager of Ampex Music, forecast an increase of about 6 percent for the prerecorded tape market in 1972, because new copyright legislation

takes effect to curb illegal tape duplicating. The new law, which makes unauthorized duplication and sale of a recorded performance a federal offense, goes into effect Feb. 15, 1972.

According to Ampex market research studies, U.S. retail tape sales of prerecorded product in 1971 were about \$507,000,000, up 1 percent from an estimated \$500,000,000 in 1970. In January 1971, Ampex had forecast industry sales for the year at \$593,000,000.

Hall said illegal bootleg operations exceeded \$150,000,000 during the year.

The Ampex report states that total U.S. recorded music sales (records and tapes) grew about 5 percent in 1971, from an estimated \$1.7 billion to \$1.8 billion. A 5 percent gain to about \$1.9 billion is anticipated in 1972.

The report indicates that cartridge tape sales rose about 1 percent last year and accounted for 77 percent of the total tape market. Prerecorded cassette sales rose about 15 percent to account for 21 percent. Open reel tape sales dropped approximately 40 percent and accounted for 2 percent of the total.

NARM to Give Grants at Fete

NEW YORK — NARM will announce the recipients of its annual scholarships at its dinner to be held March 6 at the Americana Hotel, Bal Harbour, Fla., during its 14th annual convention. Scholarships in the amount of \$4,000 each will be presented to students entering college in 1972, and who are either employees or children of employees of NARM member companies.

The scholarship committee will consider more than 100 applications. Members of the committee include James Schwartz, Milton Salstone, Morton Grove, Harry Apostoleris, Russ Bach, Louis Laventhal, Dan Heilicher and Jack Grossman.

AFM Local Chief Fights Non-Union 707 Pianists

LOS ANGELES — Musicians' union Local 47 here doesn't like the idea of pianos on airplanes being played by non-professionals.

Keith Williams, the local's president, claims his group has contacted American and other carriers in the past to promote the idea of live music on flights.

Consequently, the local is the first AFM body to react to the piano lounge idea which promote passengers sitting behind the keys while going cross-country.

When American contracted with

Frank Sinatra Jr. last August to perform on a New York-bound 747 with his nine-piece band, the local felt a breakthrough in opening new employment opportunities for its members.

The Sinatra flight was merely an experiment worked out by the singer's manager, Tino Barsie, and the issue faded once the plane landed in New York. Sinatra and his associates flew back to the Coast as regular passengers the next day, but his four 20-minute shows in a coach lounge marked the first time any name performer had ever worked in an airplane.

Williams speaks of the piano bar lounge on the American 747 flights as "half a good idea." When the airline first experimented with the idea several weeks ago, "there was hope in some quarters that they might supply live music on those jumbo jets to make the traveling sweeter.

"Apparently amateurs will be invited to 'tickle the ivories' (the phrase used in the American newspaper ads) to help while away the hours. Which is a fair-to-middling idea if you really dig two or four-handed 'Chopsticks.'"

Williams notes that successful piano bar owners always use professional players. "skilled in playing what the customers want without offending the tastes of others."

Williams offers American the names of "several hundred of the world's best pianists" from which to choose from in moving from amateur to professional status.

Elektra Conclave

PALM SPRINGS, Calif. — Elektra Records holds its first national sales meeting of the eight Warner Bros. - Elektra - Atlantic branches at the Riviera Hotel Jan. 6 through 9.

All new Elektra and Nonesuch product will be previewed for branch personnel and the Hawaiian distributor, Eric. Phil Rose of Kinney Music Intl., and the staff of Kinney of Canada will also be present.

has yet been set for him. The three acquisitions were made by Walt Maguire, vice president for pop a&r at London.

NAMM Meeting Open to Public

CHICAGO — Record manufacturers are being invited to participate in the nation's musical instrument dealers' convention here June 18, which for the first time in 71 years will be open to the public with an expected first day attendance of 10,000. Also, for the first time, rock acts will be participating.

National Association of Music Merchants (NAMM) will make the invitation for label exhibitors through the National Association of Record Merchandisers (NARM) and via individual invitations to labels, according to Bill Gard, NARM executive director.

NAMM drew 13,666 to McCormick Place last year with about 6,000 representing music store executives. This year's show will be in the same facility.



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SONGWRITERS AND SONG PROMOTERS' Directory, 25¢. You can be listed free. Leonard Austin's Promotions, 202 Walnut, De Soto, Iowa 50069. tfn

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What Dollar Devaluation Means to Music Industry

• Continued from page 1

percent. Some foreign currencies like the Japanese yen are pegged at a high 17 percent above its previous ratio to the American dollar—while the Italian Lira will be only 7 percent higher.

Some unique situations can arise in consumer electronic products, where absolutely no effect will be felt on prices or consumer buying—as in the manufacturing of tape playbacks. This results from the fact that most smaller countries where tape equipment is manufactured will hold their currency in the same ratio to the U.S. dollar as before.

This is true of Taiwan and Hong Kong, and very probably of South American countries and Mexico, said Commerce Department economists. (Only the top 10 industrial countries have agreed to revalue their currency upwards, giving a trade advantage to the newly devalued U.S. dollar.)

EIA Consumer Electronics spokesman Jack Wayman, and Harold Passer, Assistant Secretary of Commerce, Director of the Office of Economic Affairs, were in agreement that in the case of predominantly off-shore tape manufacturing, there would be no competitive price difference in American sales.

Although U.S. companies making tapes in their wholly-owned subsidiaries in the smaller countries will feel little or no impact on cost, the situation is very different in a country like Japan. Here, American manufacturing branches will have to pay out more American dollars to cover costs in the higher-rated yen. On the other hand, American exporters sending American-made items to Japan, can sell them about 20 percent cheaper than before, while Japa-

nese items sold here can cost up to 20 percent more.

U.S. Gain

"To the man in the street, imports will cost more, but not by large amounts in most cases," said Passer. "Our goods will probably be selling at the same price—but foreign-made will go up."

At home, some American manufacturers may—as the government hopes—keep their prices down, and sell in volume, with the competitive gain over imports. But others may simply decide to raise prices to meet those of the now higher-priced competitive imports, counting on the consumer to give preference to the American made product.

Wayman pointed out that in consumer electronics, wholesale prices have stayed consistently low compared with rises in prices of other U.S. manufactured goods, and have relied on volume sales for profits. As a result of the currency changes, more importers without established distribution networks and volume sales, "the fringe operation," will probably go out of business, he added, including some importers of foreign tape equipment.

One factor that can counteract some of the rosier predictions made by the administration for American-made products and new jobs, is the psychology of the consumer, and of the business man.

In the Office of International Investments Director Stanley Katz pointed out that the exchange rate should certainly make U.S. products more interesting to foreign buyers. But will the American consumer fulfill expectations by buying American-made goods? The American consumer who knows what he wants in an imported item is not usually deterred by small increases in price.

"If it has what he wants, he'll buy it," said Katz. This is what economists call the propensity to import certain products. Someone buying a Mercedes Benz, for instance, will go ahead even if the price goes up an extra \$1000.

Improved Payment Balance

Similarly, it is true that an American manufacturer using overseas plants in Japan will find it more costly to continue. But will it be enough to drive him back to employ American labor? A certain number "can come home," said Katz, because of the new currency alignments, but not all will return.

It is in the aggregate that an improved balance of payments is expected to show up. A one-point depreciation in the dollar, which means little in individual pricing and consumer buying, is estimated to account for an \$800,000 total in U.S. trade gains.

As for the raising of the U.S. dollar price of gold to \$38 from \$35 an ounce, economists say this will have no impact at all on the man in the street. It will be quickly legislated by Congress, and merely makes official the U.S. dollar devaluation by 8.5 percent, in terms of gold.

Although the ideal goal in all of this is the eventual fair balance in all international trading, and an end to a threat of protectionist recessions in some countries, Treasury Secretary John Connally has warned against overoptimism.

L.A. Soul Stops

• Continued from page 13

But, when Jackson dons his one-stop operator's hat, he has a problem that really upsets him. Although manufacturers give an allowance of free goods to distributors to pass on to one-stop operators, "the distributors refuse to pass those promotional good on down to me."

To get back to other hat he wears, Jackson sees that it's growing increasingly difficult to obtain some of the select soul oldies. "You just find it difficult to take some of the old Sam Cooke records off the boxes. The same goes for some of the old jazz material. And the records are wearing out and I can find any replacements."

William Morris Into Disk Deals

• Continued from page 1

Center" TV series, was teamed up with Marina Records, too, in another deal. Geronimo Slack, a new group, was a production deal between one production firm of Fat Kids Inc. and Uni Records; this was just a production deal. The group will either produce their own records or have it done.

Actually, Turk is flexible. As a former practicing attorney he can handle almost any aspect of the business agreements. His stable includes 15 major record producers such as Mike Post, Jeff Wayne, the team of Harold Battiste and Melvin Laslie, and Ray Polhman.

The trend is more and more toward package deals. And Turk stays active searching for new talent, visiting night clubs and concerts. The drive for new talent to put with his stable of producers, as well as tunes to feed them, keeps him busy.

"As far as the William Morris Agency is concerned, the packaging of artists with producers and producers with labels is just a new direction. In the past our record department handled name recording talent, but most of these artists already had a recording contract when they came to us," Turk said.

"Now, however, we've given the whole department a new dimension by also representing record producers." The representing of independent record producers was a natural, he said, and it follows the trend set by the movie industry, where talent agencies act as merchandisers more than in the creative function.

The value of William Morris' function for a record producer is "that we can also operate in an a&r capacity—teaming the right artist with the right producer—as well as handle all business arrangements," Turk said.

And record companies are now calling the William Morris office more and more for producers for special album project assignments.

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POP
ROLLING STONES—
Hot Rocks 1964-1971.
London 2PS 606/7

This deluxe, two-record set from London Records contains the greatest hits of the Stones from 1964 through 1971, at which time they left the label. Nothing has been passed over. The must-have collector's item includes "As Tears Go By," "Paint It Black," "Jumping Jack Flash," "Honky Tonk Women" and "Wild Horses."



POP
JULIE AND CAROL AT LINCOLN CENTER
Julie Andrews and Carol Burnett.
Columbia S 31153

The highly rated television special that teamed these two super stars will be kept alive with this recording of the show that took place at New York's Philharmonic Hall this past summer. The special material of Mitzie and Ken Welch is delivered brilliantly by the team, and the highlight is the medley of the 60's. Package is a must for collectors.



POP
GLADYS KNIGHT & THE PIPS
Standing Ovation.
Soul S 736L (Motown)

A new album by this foursome is always a treat. Each cut is like a vocal drama with Miss Knight supplying the soul and inspiration on "Make Me the Woman That You Go Home To," "If You Gonna Leave" and "Fire and Rain." The Pips are a most worthy complement. Gladys goes solo on Kristoffer-son's "Help Me Make It Through the Night."



POP
RARE EARTH IN CONCERT—
Rare Earth.
R 534 D

The group was most successful in their recent national tour and this live 2 record set is not only rewarding to their many fans but to Rare Earth for it captures them at their best. Listen to them in concert on "(I Know) I'm Losing You," "Just Want to Celebrate" and "Hey Big Brother." No question about it, one of the top groups in the business.



POP
BADFINGER—
Straight Up.
Apple SW 3387

The material is Badfinger and the production credits are shared by Todd Rundgren and George Harrison on their second LP for Apple. FM attention should be given to "Take It All," "Name of the Game" and "Perfection," while Top 40 will pick up on the current hit single, "Day After Day." "Suitcase" would make a good follow-up.



POP
JUNIOR WALKER & THE ALL STARS—
Moody, Jr.
Soul S 733L

Jr. Walker is sounding stronger than ever. Known primarily for his sax skill Junior shows up strong as a vocalist in "Way Back Home," his latest single. Other cuts include "Bristol's Way," "Groove Thang" and "Don't Blame the Children." Fans gather round another top notch entry from this act.



POP
REPAIRS—
Already a Household Word.
Rare Earth R 532L (Motown)

Producer Andrew Oldham comes up with another winning commercial group, this one, cleverly titled, are out of the New England area. The group of five boys and a girl have a smooth folk-rock sound that fits a wide variety of programming from Top 40 to MOR to FM. The original material, penned by members of the group, includes standouts such as "Lonesome Sorrow," "There She Was," and "Celebration."



POP
TAJ MAHAL—
Happy Just To Be Like I Am.
Columbia C 40767

With a brass blues band of tuba, flugel-horns, trombones and the likes of John Simon or piano and Hoshal Wright on electric guitar, Taj Mahal is presented here in album sure to please his many followers. Included are "Stealin'," "Tomorrow May Not Be Your Day" and the title cut. Good entry.



POP
MICHAEL GATELY—
Gately's Cafe.
Janus JLS 3039

Initially the sound is soft, melancholy, whimsical, almost aimless. Then Gately's intensity manifests itself, given purpose and direction by a superb Al Kooper production. Highlights are his own "Karo" and "Love of My Life" and "Color All the World" penned jointly with Robert John who also handles background vocals. Reaction to this debut LP should be immediate favorable.



POP
JOHN MARTYN—
Bless the Weather.
Island SW 9311

What a quietly enjoyable album this is! The music is velvety and calming invoking images of floating upstream. John Martyn has a voice that carries a song, lovingly bringing it life. He does a knock-out minute and a half version of "Singing In the Rain" and the title song is also excellent.



SOUNDTRACK
EL TOPO—
El Topo.
Apple SWAO 3388

The much talked about film offers a fine score penned by the star, Alexandro Jodorowsky. Soundtrack album has much sales potential based upon the success of the film and the FM radio exposure. Should prove an important chart item.



COUNTRY
MERLE HAGGARD
The Land of Many Churches.
Capitol SWBO 803

This is Haggard's first religious package, and a deluxe two record set beauty it is! Joined by the Strangers, Bonnie Owens and the Carter Family, Haggard offers such greats as "Just a Closer Walk With Thee," "Old Rugged Cross," to name a couple. Program was recorded in four different churches and chapels. A superb program with performances to match.



CLASSICAL
GOLDEN AGE "RIGOLETTO"—
Galli-Curci/Schipa/
DeLuca/Caruso.
RCA VIC 1633

An outstanding RCA job of processing clear sound onto original recordings made as far back as 1913 and some beautiful singing mark this reissue of an earlier era's most popular "Rigoletto" team, Amelita Galli-Curci, Tito Schipa and Giuseppe DeLuca. There's even a characteristically robust "guest star cameo" by Caruso in the famed quartet. A happy choice for opera collectors.



SOUL
SIMTEC & WYLIE—
Gettin' Over the Hump.
Mister Chand CHS 40001

Already over the hump by the success of their hit single "Gotta Get Over the Hump," Simtec & Wylie should score well with their first LP. Standout cuts, "Bootleggin'," "Sold On You" and "You Just Can't Win." Top soul package.



BLUES
MUDDY WATERS "LIVE"—
Chess
CH 50012

This LP warrants heavy airplay on progressive rock stations . . . plus college operations. Because Muddy Waters is at his best, and the support of harmonica men Paul Oscher and Joe Denim on various cuts was excellent. Good cuts include "Stormy Monday Blues," "Country Boy," and "Boom Boom."

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