Grossman: Bangla ‘Marginal’

By PAUL ACKERMAN

NARM BOARD SUPPORTS DISK CHARTER CONTROLS

In view of the "marketing" sales policy associated with distribution of the Bangla Desh recordings, and the distress of NARM members over the current situation, Executive Director Jack Grossman issued a joint statement urging the future charitable efforts of all industry segments. The statement is tied with a Billboard editorial (December 11) urging similar action. The NARM statement is 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 the suffering in Bangladesh. NARM regrets the unfortunate merchandising policy instituted for the Bangla Desh albums. It is recognized that 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 have exceeded expectations. A survey of leading retailers here revealed that Christmas sales were generally well in excess of last year, with tapes doing 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, owner of 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, "The Christmas rush was held 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 branches are reporting larger increases. People are just beginning to discover that our franchises carry the same in-depth repertoire in our downtown store.

Sniderman reported that the George Harrison "Bangla Desh" album, issued Dec. 17, has created a "buying sensation." Sam the Record Man is selling the package at $12.98. Capitol is supplying.... (Continued on page 28)

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 per cent surtax on imported goods. In the U.S., unlike the six other European Common Market nations and some of the Asian countries, a very small percentage of the goods imported on a dollar-a-year sales economy comes from imported goods.

While the U.S. dollar devaluation and the monetary agreements reached by the Group of 15 loom large in the background, economists predict that there will be no big boom here 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 and foreign manufacture, because there are still many trade barriers of various sorts to be dealt with in negotiations. Any significant changes may 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 shock to the smaller export-oriented countries like Japan.

Unique Situation

The average advantage to the U.S. dollar in trading will be 12.5 cents per dollar...

See No Quick Import Effect

By BRUCE WEBER

LOS ANGELES—President Nixon removed the 10 per cent 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."

(Continued on page 23)

WM Into Disk Deals

By CLAUDE HALL

LOS ANGELES—the role of the talent agency has been 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.

Consider the proper record label and handles all of those negotiations, and his job isn't ended. He has to stay on top of the 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 the producer, and will handle all of those negotiations. And his job isn't ended. He has to stay on top of the situation in a supervisory capacity in case problems arise in recording schedules or product release dates.

(Continued on page 20)
Harry's got a rock album and a hit single too.


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 (Engineering: Robin Geoffrey Choate)

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

Add-On mastering at Island Studios, London / Engineer: Phil Burns

"Without You" recorded at Island, Trident Studios, London and RCA Studios, Hollywood / A Very Special Thanks to Doug Sack

Photography: Ian Tarrant / Graphic: Aly Lehman / Thanks to David Katz, Bill Rice, Brian Johnson, and all who helped on the making of this album.
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
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

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 record 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?

Wed., May 3, 9:00 a.m.-11:00 a.m.
Registrants will select one of three 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.—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 two of six 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 31-7/8-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.

THE MINIATURE MUSICAL MINT

ROCK-OLA
THE SOUND ONE
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 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 his 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 but the entire job in the hands of Smith. Smith, a veteran of the industry, since he was 14 years old, it extremely well qualified for the job of a location; handles the entire go-go location, and hits these on the average of up to two weeks, changing anywhere from one to five. He has noted that the rock and roll fans are likely to make many more requests in other customers in more conventional locations.

"Where they ask for too many I simply ask them to have a heart talk with their night-club management tak- ing so many requests," Smith said. "A good many of our locations are leased and, of course, too many requests for records, can cost into the profit picture rather badly."

At one time Sa's Music encouraged go-go location personnel to select and buy their own records, but soon found this impractical, primarily because of the extreme hustle, 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 in his "hotstop" route. Like De Bruno, he normally limits only to a small segment of any record, for his initial reaction, and seldom guesses wrong as to whether the number will play profitably.

Sa'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 Promo 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. This feature, a not stamped on the front of the strip, which might therefore not be attractive, but incriminating, is explained that where there exists doubt about a record being put 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 top programming and on overall neatness of machines as indicated by the date stamping of strips. Obviously if locations are visited as often 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 requests for it than she could fill.

Les Montchois Photograph Service.

Incredible Billie "Jingle Bell Rock" by both Brenda Lee and Bobby Helms on top spinners, along with "Rock Island," the Christmas hit by Brenda Lee and "Christmas in My Home Town" by Charley Pride. The latter was the top number in country locations. He was disappointed to talk. Cuts out other 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."

Arizona Co. Invites Suggestions

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L.A. Soul Stops Rebound

BY CLAUDE HALL

LOS ANGELES—The economic crisis affecting the nation has real-
ly put a squeeze on the jukebox operator who specializes in soul
music. As an example, the owner of John’s Music, a local one-
stop, has had to close his jukebox operation with 65 locations.
But, largely on heavy plays by such artists as Aretha Franklin, and the Staple Singers, Jackson has been holding

One-Stop for Retail

As a retailer, Jackson focuses mostly on retail business. He uses the "one-stop" jukebox operators to service his outlets. He feels that jukebox operators are more knowledgeable and that they can get his products into the hands of customers more quickly.

Rock-Ola’s new 100-selection Musical Beep-Beep operators are getting on production lines in Chi-

Denmark. "Test runs" are being made to test the operators before they are placed in stores. Jackson feels that the new operators will make it easier for his customers to find the records they want.

Mich. Label in Jukebox Push

INKSTER, Mich.—One of the latest small labels to announce a direct promotion to the jukebox trade is the Everett Co., operating a small record company.

Current Signings

Ruth Saneisa, publicity director, announced that the company will provide a special album for jukebox operators. The album will feature new hits and oldies, and will be available to jukebox operators at a low price.

Coin-Operated Amusement Co.

Co-Op

At Checkers, the state’s largest coin-operated amusement park, the company will provide a special album for jukebox operators. The album will feature new hits and oldies, and will be available to jukebox operators at a low price.

What’s Playing?

A weekly programming profile of current and oldies hits and other items from locations around the country.

Beaver Dam, Wis.; Polka-Waltz Location:

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Tape Cartridge

Low Pricing Perks Consumer Buying

Continued from page 11

switch at $159.95, and JVC's portable cassette recorder at $188.95 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-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/player at $199.95, 8-track record/playback at $399.95, cassette AC-harity recorder at $399.95, 4-channel cassette deck at $999.99, and a 4-channel receiver with four speakers ($1799.95) and 8-track player ($599.95) at $799.90. 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).
- Ampex C-60 at $1.69 at $1.19, C-90 at $2.49, 24 C-60s at $18.99, C-30 at $9.99, C-60 at $29.99 (purchase of six earns a free cassette caddy). C-90 at $23.99 and 24 chromium dioxide C-90s at $56.00.
- JVC Scotch C-60 at $1.90 at $2.29 and C-120 at $3.99, 24 Chroma C-120s at $66.00 at $59.99.
- Technics equipment (manufactured by Audio Devices) C-30 at 94 cents, C-60 at $1.99, C-60 at $1.80 and C-120 at $2.20, 8-track blanks included an 80-minute cartridge at $1.84 and an 80-minute cartridge at $2.20.
- Certron C-460 at 99 cents. Prerecorded cartridges and cassettes were also discounted, with prices ranging from $2.90 to $4.44.

In one case, a dealer was selling product at $1.29. Quadrasonic cartridges were listed at $6.67 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) tape 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, November 6).

Le-Bo Offers New Dealer Fixtures

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

The display units are of the "rainbow" type, offering customers 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 consensus must be resolved in the next few months before we can accurately predict the business climate for 1973. "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.'"
Benjamin's Personal Field Surveys Aid His Decisions

By BRUCE WEBER

LOS ANGELES—Imagine the surprise of a high volume dealer a few weeks ago when Joe Benjamin, president of the Concord Electronic Sound Corp., Farming-
dale, N.Y., (an affiliate of the Concord Electronics Optical Corp., New York.) made little difference to the product, says the company.

"The technology concerning the videocassette is available, but so many more must de-
develop in its development before it becomes a consumer tool. Almost all video-
cassette are many concerns, solvable, but still problems. Can you imagine trying to solve a system, pricing, promotion, distribution,

"I do feel videotape will find its way into the home as a record/playback system, or videocassette concept, but marketing demographics-
ics will be more important to target or it will be 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 4-
inch color videocassette unit, not in $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 video-
cassette in about five years."

"The other market is in the sales for playback only or I don't see a playback only concept making a home, the home, but the CBS, RCA and Telefunken sys-
tems have been 24 in the indus-
trial market, of course."

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

[Continued on page 12]

International Tape

LONDON—Bell Records is arranging a new deal in the U.K. for its cassette and cartridge product, said Dick Leasby, general man-
age. ..., Tama/Motown's U.K. operation expects prerecorded
tape sales to exceed 100,000 units by the end of this year, a record ac-
complishment in the United Kingdom, said the month's label's U.K. history, it sold 15,000 tapes. Precision Tapes is releasing its first Atlantic Records prerecorded tapes in March, Polydor (currently distributed by Atlantic Records in the U.K.), which owns the Cassette Reels has tape a barrel shop. ..., Binsonite has introduced an auto stereo cassette play-
er, and is offering a tape merchandiser to dealers in an effort to boost sales. ..., Pickwick International will introduce its prerecorded budget tape line in March, said Monty Lewis, managing director. Initial release will be 24 tape cartridges and an additional 24 tapes coming in the summer. Pickwick is still searching for a distributor. Lewis said the company has already test marketed several tapes which were manufactured by Tape Duplicating.

IRELAND—The Release Group is entering the prerecorded cas-
tette market.

Year-End Low Pricing Perks Consumer Buying

LOS ANGELES — Equipment manufacturers, brand tape produ-
ders and prerecorded tape dupli-
cators formed into the final days of 1971 with a plethora of con-
sumer 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 lo-
cators were prepping prerecorded product at up to 60 percent off regular price, while blank tape was being sold at better than usual "dealer 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.

Stevie Wonder and Jackie DeShannon to ASCAP

We will begin to introduce units online, with the Dolby sys-
tem under both Benjamin and Concor-
des..."We see a market pattern de-
veloping for both the Dolby and the automatic reverse cassette changer. In fact, both will give a new incentive to dumping prere-
corded cassette sales..."

"Under this same brand, we will introduce a 12-cassette changer with a built-in Dolby and a bias switch in the $225 range in late 1972. There will be a 12-cassette changer at about $300 in the Concord line."

The consumer interest in cartridges is genuine, because the changer is another step in making the cassette a high fidelity me-
dium. We're importing a changer/rec-
er based on the cassette trans-
port mechanism designed by Thorens (Swiss company) and built by Lenox (Swiss-Italian company), with plans to introduce a carro-
son model holding 24 cassettes.

Our RAC-10 now offered as a component deck will sell for under $500 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 carroson magazine. It is an auto-
matic changer changer which operates in the record mode as it changes the tape...

On the Concord line:

We have definite plans to ex-
pand the line, since it has fine ac-
ceptance among dealers and re-
tails. It's a low priced line in the street fighting for the dollar at the front line of the market and the high-end. The Concord image is in line with the name, where the Benjamin line starts. His the Bush line, while Benjamin's is the Cadillac line.

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

(Continued on page 12)

ASK THE MAN WHO KNOWS
about recording tape and cassettes... and how to merchandise from interior displays for maximum sales profits...
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 well-rounded, never-ending showcase of outstanding and familiar music. Moomey claims that WIND is the only station playing old music. It plays hit music.

The station's listenership went from roughly 68,000 to 140,000 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 35-44, with significant increases in the much sought after 24-34 bracket. Also, despite the recent departure of highly regarded morning man Robert G. Morgan, the increases were in every time segments, weekday 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 10 years ago when he was assistant program director of WKNR. Moomey's career at WKNR and the Beach Boys

See page 11

Nicholas Ashford
The Carpenters
and
The Beach Boys
to ASCAP
Debuting on his January 6 Show:

Will Give His New Single

"WHAT'S YESTERDAY"

Everything He's Got

(Known to you number fans as Reprise single 1060, from his January-coming Reprise album, "Dino." Which will inevitably be available on Ampex-distributed Reprise tapes. Both produced by Jimmy Bowen. That's how things are.)

If you'd like things to get better, register to vote. Or else.
we'd like to thank our distributors, our artists, our writers and our producers for putting us on the charts 8 times in 1971.

and we'll be coming with the kind of product that will put us there a lot more in 1972.

JOHN PRINE
Troubadour, Los Angeles

John Prine arrived in Los Angeles heralded by influential reviews as the new rock messiah. Onstage at the Troubadour he turned out to be a rambling, unrefined homespun young Chicago- ing. But whether it be Dylan, Jerry Garcia, Brother, plays acoustic guitar in early folk style and sings like a pro- testing Dylan. He also writes some undeniably superb songs on themes that are both highly contemporary and universal to ordi- nary folk like you and me.

There's "Sam Stone," about the returning veteran with the hole in his arm "where all the money goes," the cheery anti-establish- ment jingle, "XXX (1940s Prostitute)" (by the late Bo Bruns), the navel-gazing rock tunes about the loneliness of old age, such as "Hello, In There." John Prine may not yet have the on-stage magnetism of other new stars like Dylan, John Denver and Steve Goodman, but his songs will definitively make an important contribution to the music of the 70's.

NAT FREEDLAND

THE WHO
Forum, Los Angeles

On Dec. 8-10, the Who sold out their first concert at the Los Angeles Forum. Their tickets sold out in under a week.

The musical value of the Who's Forum performance was a matter of some controversy among the rock press. The Who are a band on a roll, and the Forum crowd was convinced they were there to see a great throng.

Another group who had followed the Who closely for years eventually realized that the Who were something new, not a reflection of the Rolling Stones. The new Who were a reaction to the Rolling Stones. The new Who were a reaction to the Rolling Stones. The new Who were a reaction to the Rolling Stones.

The Who is a band who have never played a show without a set list. They have played with an ever-changing set of guest musicians, including some of the greatest names in rock and roll.

The Who made a huge impact on the Los Angeles scene when they first appeared at the Forum. They were a band who were unafraid to experiment with their sound, and they were not afraid to challenge the audience.

The set list included some of their greatest hits, such as "My Generation," "Won't Get Fooled Again," and "Baba O'Reilly." They also performed a few tracks that had not been heard in public before, such as "I Hope." It was a night that will be remembered for years to come.

The Who's performance was a proof of their musical genius. They were not afraid to push the boundaries of rock music and they were not afraid to try new things. They were a band who were always looking for ways to push the envelope.

The Who's Forum performance was a huge success, and it was a testament to their musical talent. They were a band who were unafraid to experiment with their sound, and they were not afraid to challenge the audience. They were a band who were always looking for ways to push the envelope.

The Who's Forum performance was a proof of their musical genius. They were not afraid to push the boundaries of rock music and they were not afraid to try new things. They were a band who were always looking for ways to push the envelope.
The singles duo of the year have a new single:

On A&M Records and Tapes

Produced by Jack Daugherty
Mingus Solo With Cosby

NEW YORK—Charles Mingus, Columbia jazz virtuoso, makes his first solo New York concert appearance in 10 years when he pairs 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 first new LP in six years, will record the concerto.

Mingus’ autobiography, "Beaneath the Underdog," was published by Knopf during the past year.

Gregory to Keynote Black Culture Fest

NEW YORK—Dick Gregory, social comedian and Poppy Ajiyite’s keynote the opening Jan. 13 of a four-day Festival of Black Culture organized by the (Colorado) Air Force Academy’s 16 black cadets.
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 Ienner
© 1971: C.A.M.-U.S.A., Inc. (BMI)
Reprinted by Permission
NAP Sells Mercury And Chappell Music

NEW YORK—North American Philips Corp., the New York-based parent of Mercury Record Productions and independent record companies, said it was selling its entire share of Mercury Records to Philips N.V. of the Netherlands.

The sale of Mercury Records, which includes the company’s recording and publishing operations, is valued at $18,300,000, according to a statement by North American Philips.

North American Philips, the parent company of Mercury Records, said the sale is part of a broader restructuring of its operations. The company plans to sell off its music-related assets and focus on its core business of electronic components and systems.

Mercury Records, founded in 1968 by Albert Grossman, is known for its groundbreaking work in the music industry and has released many classic albums over the years. The sale of the company is expected to have a significant impact on the music industry and could signal a shift away from independent labels towards larger, corporate-led entities.

For more information, please visit www.americanradiohistory.com.
Diversified Activity Aids Dick James Music Growth

NEW YORK — Diversification of Dick James Music from simply a publisher into management and a record label is expected to contribute to the growing success of the company, according to Louis Regan, head of professional management and recording services, and Alan Niderman, director of marketing and development for Dick James New York office.

"If one can handle as many aspects as possible, it is easier to keep to the artist," Mr. Regan said Tuesday. "This move has made us more personality minded to the artists. We are a record company publishing oriented, we have now become to diversify as much as possible, easier to insure the success of an artist.

The company has had 10 artists released on various labels since August, 1969.

"To develop a new act today, it is important to promote the artist at every level, including sheet music, only a handful of Dick James artists," Mr. Niderman said. "We are looking to develop talent the writer-performer type. It feels like the place to be today, for a new talent to walk into a company like Dick James and be taken care of better than ever."

While most of their artists are on the DJM label in the U.K., they are spread over various labels in the U.S. "We place our artists on various labels and feel can best help them. It is a more efficient way, but through diversified com- mits and made easier and more plausible," Regan concluded.

Texas Court Dismisses Retailer Theft Charge

SAN ANTONIO — According to records in 186th District Court here, an alleged theft case against Larry Moon, director of Family Stores Sound Town Inc. stores involving $87,000 in merchandise valued at as much as $87,000 has been dismissed.

Country Trio Buy Station

TULSA — Personal manager Jim Halsey recently announced that he has joined two of his artists, Hank Parker and his daughter, Kay, into K20, the Jack Sanders in- vestor in K20, is the station's 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 10-city, four-week tour of the U.S. in January to promote his new album, "Just an Old Fashioned Love Song." He will make a main tour and television appearance, but may do a few shows on the tour as well.

In addition to the 14 million TV sales of the album, 13 million copies in Europe, and 5 million in the U.S., Williams will also visit the Scandinavian countries and Paris.

For More Late News

See Pages 26, 29, 30
CONFERENCE REGISTRATION FORM
THE 4TH INTERNATIONAL MUSIC INDUSTRY CONFERENCE
APRIL 30 - MAY 5, 1972 / ACAPULCO, MEXICO

MAIL REGISTRATION TO:
IMIC-4, 9th Floor, 300 Madison Avenue
New York, N.Y. 10017

Make checks payable to:
International Music Industry Conference
Check must accompany registration.
Conference fee does not include hotel accommodations.
Complete form and mail with check for all registrations including ladies.
Additional registrations can be sent on your letterhead, giving all information below.

NAME OF REGISTRANT
ORGANIZATION
STREET ADDRESS
CITY, STATE OR COUNTRY
IF ACCOMPANIED BY WIFE, HER NAME
HOME ADDRESS

CONFERENCE REGISTRATION FEES:
Please make all checks payable in U.S. dollars.
(or dollar drafts)
Conference (before Jan. 1, 1972) ................ $210
(after Jan. 1, 1972) .......................... $240
Junior Executive (under 30 years) ............... $125
Ladies ........................................ $40
THE ROLLING STONES
HOT ROCKS 1964-1971

BROWN SUGAR/WILD HORSES/GIMME SHELTER/HONKY TONK WOMAN/SATISFACTION
PAINT IT BLACK/JUMPIN' JACK FLASH/STREET FIGHTING MAN/MIDNIGHT RAMBLER/LINEMAN
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

Specially priced 2 record set.
<table>
<thead>
<tr>
<th>Artist/Music</th>
<th>Label</th>
<th>Weeks on Chart</th>
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<tr>
<td><em>Carole King</em></td>
<td>Columbia</td>
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<td><em>Linda Ronstadt</em></td>
<td>Columbia</td>
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<tr>
<td><em>Bob Dylan</em></td>
<td>Capitol</td>
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<td><em>Neil Diamond</em></td>
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<td><em>John Lennon</em></td>
<td>Arista</td>
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<td><em>Partridge Family</em></td>
<td>Sound Magazine</td>
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<td><em>Three Dog Night</em></td>
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<td><em>Carpenters</em></td>
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<td><em>Alice Cooper</em></td>
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<td><em>Traffic</em></td>
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<td><em>Bread</em></td>
<td>Reprise</td>
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<td><em>Petr Nero</em></td>
<td>K-Tel</td>
<td>6</td>
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<tr>
<td><em>Cecil</em></td>
<td>K-Tel</td>
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<tr>
<td><em>Roxy&amp;Hanoi</em></td>
<td>Bell</td>
<td>6</td>
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<tr>
<td><em>Humble Pie</em></td>
<td>Bell</td>
<td>9</td>
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<tr>
<td><em>Black Sabbath</em></td>
<td>Atlantic</td>
<td>18</td>
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<tr>
<td><em>Les Crane</em></td>
<td>Reprise</td>
<td>5</td>
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<tr>
<td><em>Barbara Streisand</em></td>
<td>Columbia</td>
<td>16</td>
</tr>
</tbody>
</table>

*For Week Ending Jan. 1, 1972*
Thank You for making CHARLIE RICH ‘A PART OF YOUR LIFE’

EXCLUSIVELY ON EPIC RECORDS

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**EPIC #5-10809**

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<table>
<thead>
<tr>
<th>Week</th>
<th>Title &amp; Artist</th>
<th>Label &amp; Number</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>KISS AN ANGEL GOOD MORNING</strong></td>
<td>Charley Pride, RCA 4-4550</td>
<td>11</td>
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<tr>
<td>2</td>
<td><strong>WOULD YOU TAKE ANOTHER CHANCE ON ME/ME AND BOBBY MEEDE</strong></td>
<td>Jan &amp; Jack, RCA 4-10694</td>
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</tr>
<tr>
<td>3</td>
<td><strong>CAROLYN</strong></td>
<td>Merle Haggard, Capitol 3222</td>
<td>5</td>
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<tr>
<td>4</td>
<td><strong>SHE’S ALL I’M GONNA LOVE</strong></td>
<td>Johnny Paycheck, Epic 5-10783 (CBS)</td>
<td>13</td>
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<tr>
<td>5</td>
<td><strong>(I’VE Got A) HAPPY HEART</strong></td>
<td>Leon Russell, Capitol 3201 (Blue Book)</td>
<td>8</td>
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<tr>
<td>6</td>
<td><strong>4 OF MANY COLORS</strong></td>
<td>Burt Yaffner, RCA 4-4559</td>
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<tr>
<td>7</td>
<td><strong>ONE’S ON THE WAY</strong></td>
<td>Lowery Burns, Deja 20300 (Owepar)</td>
<td>4</td>
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<tr>
<td>8</td>
<td><strong>COUNTRY GREEN</strong></td>
<td>Ben Gibson, Kicker 1614</td>
<td>11</td>
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<tr>
<td>9</td>
<td><strong>LIVING AND LEARNING</strong></td>
<td>Billy Tills &amp; Johnny Brown, MGM 4-1439 (Sawgrass, BMI)</td>
<td>10</td>
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<tr>
<td>10</td>
<td><strong>YOU BETTER MOVE ON</strong></td>
<td>Bill (Cash) Culp, Caravelle 201 (Sawgrass, BMI)</td>
<td>9</td>
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<tr>
<td>11</td>
<td><strong>I CAN’T SEE ME WITHOUT YOU</strong></td>
<td>Jimmy Travis, Deja 2039 (ASCAP)</td>
<td>5</td>
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<tr>
<td>12</td>
<td><strong>BURNING THE MIDNIGHT OIL</strong></td>
<td>Roger Wagner &amp; Dolly Parton, RCA 4-7065 (CBS)</td>
<td>8</td>
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<tr>
<td>13</td>
<td><strong>IT’S FOUR IN THE MORNING</strong></td>
<td>David Melton, Mercury 72350 (CBS)</td>
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<td>14</td>
<td><strong>BAD BIRD (The Falcon Man)</strong></td>
<td>Johnny O’Keefe, Columbia 4-45479 (Cedarwood, BMI)</td>
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<td>15</td>
<td><strong>LEAD ME ON</strong></td>
<td>Conway Twitty &amp; Lovey Lee, Deja 20873 (ASCAP, BMI)</td>
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<td>16</td>
<td><strong>I’M A TRUCK</strong></td>
<td>Red Simpson, Capitol 3266</td>
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<td><strong>I’VE COME AFRAID OF LOVE</strong></td>
<td>Hank Thompson, Del 17999 (Paramount, ASCAP)</td>
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<td>18</td>
<td><strong>ROSES &amp; THORNS</strong></td>
<td>Jettie Frizzell, Capitol 2009</td>
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<td><strong>BRING HIM SAFELY HOME (To Me)</strong></td>
<td>Sandy Pever, Columbia 4-45456</td>
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<td>20</td>
<td><strong>BABY’S SMILE, WOMAN’S KISS</strong></td>
<td>Johnny Duncan, Columbia 4-45479</td>
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<td><strong>SOMEWHERE IN VIRGINIA IN THE RAIN</strong></td>
<td>Jack Blanchard &amp; Misty Morgan, Soma 6-0199 (BMW, ASCAP)</td>
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<td><strong>HERE COMES HONEY AGAIN</strong></td>
<td>Sonny James, Capitol 3714 (MCA)</td>
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<td><strong>TURN YOUR RADIO ON</strong></td>
<td>Ray Stevens, Bama 250 (Intone, ASCAP)</td>
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<td><strong>RUBY, YOU’RE WARM</strong></td>
<td>David Rogers, Columbia 4-45479</td>
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<td><strong>I’M SORRY IF MY LOVE GOT IN YOUR WAY</strong></td>
<td>Connie Smith, RCA 74-0055</td>
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<td>26</td>
<td><strong>DIS-SATISFIED</strong></td>
<td>Bill Anderson &amp; Jan Howard, Deja 22097 (Nashville, ASCAP)</td>
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<td>27</td>
<td><strong>MUCH OBLOIUE</strong></td>
<td>Jack Greene &amp; Janie Selby, Deja 2089 (NCA, ASCAP)</td>
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<td><strong>THE MORNING AFTER BABY LET ME BE</strong></td>
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<td><strong>CATCH THE WIND</strong></td>
<td>Jack Burton, Elek 7-3906 (Paramount, ASCAP)</td>
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<td><strong>RED, RED WINE</strong></td>
<td>Billy Smiley, Mercury 72522 (Fairyland, ASCAP)</td>
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<td><strong>THE NIGHT THEY ROSE OLD BIXIE DOWN</strong></td>
<td>Alice Cooper, Target 01638 (Vanguard, ASCAP)</td>
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<td><strong>A CHAIN DON’T TAKE ME TO</strong></td>
<td>Bob Luman, Capitol 10170 (Blue Book, BMI)</td>
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<td><strong>100 YEARS OLD TO CUT THE MUSTARD</strong></td>
<td>Bob &amp; Buddy, Capitol 2532</td>
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<td><strong>MAIDEN’S PRAYER/HOME SWEET HOME</strong></td>
<td>David Hollyman, Epic 5-10781 (CBS)</td>
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<td><strong>A HAUNT THAT A SHAME</strong></td>
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<td>Beach Boys</td>
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<td>Warner Bros. 5008</td>
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<td>B.B. King</td>
<td>The Thrill Is Gone</td>
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<td>Bob Dylan</td>
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<td>canned heat</td>
<td>San Fran</td>
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<td>Canned Heat</td>
<td>On the Road Again</td>
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<td>It's So Hard</td>
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<td>Carole King</td>
<td>The Way We Were</td>
<td>A&amp;M SP-7015</td>
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**For the complete list of singles and albums, see the full issue of Billboard magazine.**
Thank You for making 
CHARLIE RICH
‘A PART OF YOUR LIFE’
EPIC #5-10809
EXCLUSIVELY ON EPIC RECORDS
Country Stars Flying Bands to Distant Jobs

By Bill Williams

NASHVILLE — The bus no longer is the 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 all of the equipment he needs, including instruments and his entire self-containedustom 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 artist ever to appear on the Las Vegas Strip. Booked for a two-week engagement, he was told he would have to fly 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 flugelhorns. The final ingredient is voices, and on the road it's made up of eight musicians.

Davis also has his own pilot, James Vogler, a former commercial pilot, and co-pilot and mechanic, Rovert 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 Komet factory at Charlotte, N.C., 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, has its pilots. Prior to this aircraft, Owens owned a Beechcraft Duke.
Radio-TV programming

**What's Happening**

By BOB GLASSENBERRY

It has always been the current topic to transmit to its readers that the current was 30 percent throughout the year. 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 what the record company is doing. Or the reader may be able to determine which radio stations or artists are doing well and how in fact they are doing. This column, then, is in fact a miniature Billboard. It will not change. But certain things must change, and since the new year is the traditional time for such change, 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, managers 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 foolishly ourselves about what we will sell and what will not sell. Duplication is a great part of the record industry. This must stop. In the Fifty, 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 stop and do this. But we must, 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 precept.

(Continued on page 20)

Gambit to Handle Varied Repertoire

NASHVILLE—Gambit Records has been started here by Arnold Willoughby, 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.

Radio-TV Mart

If you're a deejay searching for a radio station—or a radio station searching for a deejay—Billboard is the best buy. No other trade publication is read by so many air personalities and program directors. And all the record company promotional 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 rely onto the mail order radio industry publication. The cost is $15—in advance—for two times. Box numbers will be used, if you wish. Send money and advertising copy to:

Radio-TV Mart
105 W. 50th St.
New York, N.Y. 10026

Positions Wanted

POSSITIONS OPEN

Say You Saw It in Billboard

JANUARY 1, 1972, BILLBOARD

www.americanradiohistory.com
See No Quick Import Effect

*Continued from page 1 as those subject to various quota limits or already duty-free were exempt.*

In effect, removal of the 10 percent tax makes goods manufactured in the U.S. cheaper for Americans to buy, and their 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 further change in evaluation of the dollar and the lifting of the surcharge. If the surcharge, likewise, will have to wait before they can benefit from the surcharge removal.

Importers of electronics goods are continuing, in some cases, a status quo, or to continue passing on the surcharge on goods importedit 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 rates, and forcing American retailers to share part of the burden.

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

After all, it 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. Patrieci, president. Joseph E. Buosi, president of Westinghouse Broadcasting, is president of the Broadcasters Foundation, which in years past has presented the Mike Award to such radio stations as WLB, Cincinnati, WGW, Chicago, WSB, Atlanta; KDKA, Pittsburgh; WYBC, Hartford; WOK, Brunswick; WHSY, Dec. Moines; WOR, New York; WSPD, Toledo; WPGA, Lancaster; KLU, Denver, and WWJ, Detroit. The award is presented at an annual dinner for "distinguished contributions" to the art of radio broadcasting.

The dinner go to those in the broadcasting industry in time of need.

B’hai 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 IMP spokesman discussing the role of the company in the music industry.

Grossman: Bangla ‘Marginal’

*Continued from page 1* on the level were taken into consideration. Why not at the rack-jobber-retailer level? After all, it is our responsibility to bring the album to the consumer.

**Distributed 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 within profit, but indeed as a possible loss. This, of course, is all in addition to the fact that the reason for the album by the first instance is minimized, if not destroyed. Relating to the rack-jobber in particular, the inequity is especially outrageous. For instance, does the rack-jobber refuse to merchandise this product? Can he subsidize the profit to his customers? The rack-jobber 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 Desk return policy, Grossman answered with a rhetorical question: "What emphasis in this industry think that the rack-jobber can be forced to double that product without a return policy consistent with the remainder of his operation? This obviously creates an immovable problem and represents a step backward in the mass merchandising of record. Of course, the rack-jobber can protect himself by limiting his exposure, by buying minimally, but does that help the cause of the "Bangla Desk"?

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 that there has been so much of the industry. With this ill-advised price policy, even at a break-even level, does 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 Desk" 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 repay 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 inconceivable and unacceptable."
**Spotlight Singles**

*SPECIAL MERIT SPOTLIGHT TO 20*  
**Soul**

**Executive Turntable**

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

Ellis Boonter named administrative assistant to Milton T. (Bill) Parham, president of the URC companies. He will assist in the administration of the four operating companies: Coast Recorders Inc., San Francisco; and Western Recorders 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 component of the Smithsonian's Bicentennial Program in the Arts. Williams will be involved in jazz research and criticism for the past 15 years.

**Spotlight Singles**

**TOP 20 POP/SOUL**

**TEN YEARS AFTER—BABY WOULDN'T YOU LET ME ROCK 'N ROLL YOU (2:15) (Prod: (Clear Light) (Writer: Lee Chrysalis, ASCAP)—Reconstr. maker an Alvin Lee original, served as strong musical hit first Columbia chart winner, "This is What the Change was Doing". Hip (No information available). [Editor: 1192]

**SAMMY DAVIS, JR. (Prod: Brian Arno) (Writer: Nightlight, Early Morning, CAPITOL) The stylist follow up to his first disc, a soft ballad version of a Gordon Lightfoot's folk melody ballad, called from her recent LP, "Dinner at Eight". Hip. (Dance) in Cappel 2050.

**JOHNNIE TAYLOR—STANDING IN FOR JODY (3:42) (Prod: Don Davis) (Grosvenor, BMI)—Taylor follows "Knickknack Love" with a pleasant tune that ballad backed up with Top 40 possibilities as well as a soul smasher. Hip. (No information available). [No. 811]

**BOBBY VINTON—Every Day of My Life (2:40) (Prod: Jimmy Brown) (Writer: Monte Nagel, ASCAP)—The leadoff ballad to the trio's new LP, a very pretty performance that brings him back to the Hot 100 and easy listening charts, East 33128 (CA)

**DEAN MARTIN—What's Your Excuse (2:15) (Prod: Jimmy Brown) (Writer: Andrea Farago, Jr.—White), Sucia. (Comp-Lee Chamberlin's "Anytime Ballad" that offers much for MOR programming and could score over Top 40 as well. Warner 10500.


**SAMMY DAVIS, JR. With the Mike Curb Corporation—The Candy Man (3:10) [Prod: Curtis/Curtis] (Writer: Briscoe-Newsom) (Takemore, BMI)—Davis moves to the lead up song with this new title, a strong title, Walliser. Briscoe's Briscoe film safety number. Much MOR potential here. MGM 14920

**MICHIEL LEPOARD—Briar's Song (3:46) (Prod: Michel Legrand) (Writer: Michel Legrand) (Cirrus—ASCAP).-The story line applied to an item of the same name (a great, the musical) Legrand theme with an equally beautiful commercial treatment. A key listening material that should move over the years very well as BMI 45-171

**CROWBAR—What a Feeling (4:41) (Prod: Daffodil) (Writer: Greenway)(Weemaster) (Tejano Commercial) (Tejano commercial version of Top 40 potential, who could make it to Top 40 as well. Hip. (No information available). [No. 3092


**TURNOFF THE CENTER—Dee Tranquillo (Luma Leopoldo) (2:20) (Prod: Randy Wood & Norm Wood) (Writer: Bridget-Darmano-Bader) (BMI)—Rhythm instrumental number, a fine video for MOR, offers much to break Top 30 as well. Remondo 199

L.A. 90210—CAPITOL RECorders is being sued for $12 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 cutbacks.

Catena's class action, filed in Federal Court here charges that Capitol and EMI officials "mis-estimated" the financial condition of the record company in order to "profit from their misrepresenta- tions 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 securi- ties 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 Feinman, stated that his client's suit was not a personal vendetta against his former employer, but was filed on behalf of the 30 per- cent minority stockholders in Capito- l 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 Capito- l stockholder who bought his shares after July 1, 1969, would have lost $11 per share as a re- sult 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 present, Capitol is de- clining to comment on the lawsuit because it had not yet been served with the complaint.


JANUARY 1, 1972, BILLBOARD
From the Music Capitals of the World

MEXICO CITY

Discos Tizoc introduced a budget line—Antios. The label will be used for the Mexican discos of Argentine singer Leo Dan returned from Venezuela, where his single, “Mariachis” has reached number two, and with whom he will tour. Leo Dan’s last album, “Estudio Llano” (CBS), has been well received, as has his new single, “Soy para ti,” featured on the new Tizoc line. Leo Dan is a member of the “Grupos Internacionales” (GI) network and his success with this label is expected to continue.

Madrid

FRENCH ARTIST Charles Aznavour, centre, with Jack Tielman, left, president of CKVL and Jacques Norman, Quebec comedian, at the gala concert held for CKVL’s 25th anniversary in Montreal. CKVL’s broadcast of the concert was a feature of the stage show at the Forum, in front of 25,000 French Canadian performers. Attendance at the concert was 18,500.

CONCERTS, CONTESTS, NOSTALGIA, MARK CKVL’S 25TH 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 over two dozen French Canadian performers. Attendance at the concert was 18,500.

Montreal

Jack Tielman, founder and president of the station, estimated that the total 25-day promotion cost $500,000 in air time.

The promotion started with a Nostalgia Day, where CKVL re-created Montreal’s celebrated radio programs. This involved over 250 radio personalities, comic skits, and music which was broadcast on CKVL. The radio personalities included Alain Léger, who presented “The Estudio Abierto” live TV show from the Forum, and the Miss Canada pageant. Miss Canada’s Miss Brown’s release of “Can’t Stop Dancing” won a 20,000 copy single for CKVL. The station also organized a concert featuring several of the country’s leading country stars.

CKVL also organized a contest where listeners could win a trip to Paris. The contest was won by a local resident, who was able to attend the concert in Paris. The concert was held at the Grand Rex in Paris, and featured some of the world’s leading French Canadian performers.

The station also announced plans to broadcast a special New Year’s Eve concert in Paris, featuring some of the country’s leading country stars. The concert was to be held at the Grand Rex in Paris, and featured some of the world’s leading French Canadian performers.

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For information, call CKVL's hotline, 456-8700, or write to CKVL, 2550 Boulevard St-Charles, Montreal, Quebec.
From the Capital Cities of the World

**What's coming from page 24**


**SOUTH—WLP, Louisiana Tech, Ruston; "Liv" (LP), Livingston Taylor, Capricorn. . . WMO, WMO-FM, Middle Tennessee University, Mur- fressboro, Tenn. Raymond Harnett reporting: "Incognito," Junior Walker & the All Stars. . . WWSU, Northern Illinois University, DeKalb, Curt Stolhelm reporting: "Baby Won't You Let Me Rock and Roll You," 10 Years, Warner Bros. . . WMMR, University of Minnesota, Minneapolis, Michael Wild reporting: "Arabian Song," (LP, cut, One Voice of Many), Michaelangelo, CBS. . . WDRN, University of Wisconsin, Madison, Bruce Ravid reporting: "Jay," Apollo 100, Mega.

**Canada Season is A Jolly Good One**

*Continued from page 1*

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

Smidt said the tape configuration differences that were not arrived at in concert with the record release and were not expected until Tuesday (21) at the earliest. Columbia is reported to be working on a tape of the complete Winter Olympic tape next month, and the tape for Harrison's tapes.

It was a real coup for Capitol's Arnold Genevich that they were far ahead of the tape release.

Smidt was quoted as saying.

A & A's Record's Bob Martin also reported tremendous sales action on the Harrison package. U.S. and British exports were doing a lot of buying too, and we're sold a very big promotion of CDs, but the Spanish export promotion was very big, too.

The Beatles producer George Martin came to Capitol for the release of the Capitol Korea tape group.

A Russian tape, "I'll Have to Come to America," was released on the CBS label. . .

**From the Creative Minds of the World**

**STOCKHOLM**

Metronome is mounting a major promotional drive for Frank Zappa. This is an event that has been under way for several months. The recent release of Frank Zappa's new album, "The Cherry Poppin' Daddies," has been a big hit for the group. The album features a unique blend of rock and roll, jazz, and classical music. The group is composed of a young and talented ensemble of musicians who have been working together for several years. The album has been well-received by critics and fans alike, and is expected to be a major success.

**ZURICH**

Beatles album released locally on TV. Producer George Martin has been involved in the making of this album, and is expected to receive a major share of the credit for its success.

**THE PERSUADERS**

Meanwhile, Switzerland's top group, Krokodil, has released a new album, "Zurich's Christmas Tape." The album features a range of Christmas songs, and is expected to be a hit with fans who enjoy holiday music.

**DAVID BOWIE**

David Bowie's new album, "The Man Who Sold the World," has been released, and is expected to be a major hit. The album features a range of tracks, including the hit single "Life on Mars?" and the title track, "The Man Who Sold the World." Bowie's unique style and innovative sound make this album a must-listen for fans of alternative rock.

**BRITISH JAZZ**

British jazz artists are looking forward to the release of Frank Zappa's new album, "The Cherry Poppin' Daddies." The album features a unique blend of rock and roll, jazz, and classical music. The group is composed of a young and talented ensemble of musicians who have been working together for several years. The album has been well-received by critics and fans alike, and is expected to be a major success.

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LOS ANGELES—With sales of four million for Carole King’s "Tapestry" album on Lou Adler’s Ode Record Co., Adler’s biggest year in the music business since the days of the Mamis and the Papas in 1966, Adler has announced to the trade that Ode, distributed by A&M for the past 15 months, has sold 45,000 copies and is still climbing, an impressive sales debut for a comedy record.

Adler pops into the studio with Cheech & Chong and producer Les Richards. The comedy has a new material ready for their next album, "Half Baked: A Christmas Comedy special" which Adler is making available to every radio station for an immediate future.

The artist is looking to do a December comedy special which will be the springboard for a Christmas album, "Carole’s title tune for the upcoming holiday season." Adler is yet another package, for which enough cuts have been completed to make a Christmas album. "We’re getting Jimmy Miller Production moves and fast," said Adler. "It’s been a true even if I spend as much time recording the Stones, said Adler.

He is currently in Los Angeles with the entire Rolling Stones ensemble, mixing the group’s current album, "Beggars Banquet." The yet-untitled package, for which enough cuts have been completed to make a Christmas album. "We’re getting Jimmy Miller Production moves and fast," said Adler. "It’s been a true even if I spend as much time recording the Stones, said Adler.

The artists signed to Jimmy Miller Productions include Bobby Sessions and Frank Sinatra, as well as the Rolling Stones. In the U.S., with several more signings due in the immediate future, Adler has announced to the trade that Ode is now distributed by A&M for the past 15 months, has sold 45,000 copies and is climbing, an impressive sales debut for a comedy record.

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 Adler. Since the Stones are now living in California, most of their final mixing sessions will be done in Los Angeles.

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What Dollar Devaluation Means to Music Industry

Continued from page 14

Some foreign currencies like the Japanese yen are pegged at a high 17 percent premium against the U.S. dollar, with no appreciable differential even when the Italian Lira will be only 7 percent higher.

Some unique situations can arise in extraordinary electronic products, where absolutely no effect will be felt on prices or consumer buying as in the case of tape recorder manufacturers. This results from the fact that most major electronic tape equipment is manufactured will hold that same 7% increase to 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 comfortable in Japan.

The term "dollar devaluation" is perhaps a misnomer, however, as when the dollar does not appreciate, the exchange value is not necessarily lower. Rather, the market value has been adjusted, and the true value of the dollar is expressed in terms of the new rate. In the case of Japan, for example, the yen has gained strength in relation to the dollar, making purchases more expensive.

The impact of a dollar devaluation on the music industry is significant. When a currency is devalued, the cost of imported goods increases, which can lead to higher prices for consumers. This can have a cascading effect on the entire industry, from record labels to retailers.

However, it's important to note that the music industry is not alone in being affected by currency devaluations. Other industries, such as electronics and automobiles, are also impacted by changes in exchange rates.

In conclusion, a dollar devaluation can have far-reaching effects on the music industry, including increased costs for imported goods and changes in consumer behavior. It's crucial for companies to adapt and adjust their strategies to remain competitive in an ever-changing global market.

L.A. Soul Stops

Continued from page 13

But, when Jackson does own his own show, there's no problem that really upsets him. Of course, he'll be given an allowance of free goods to distribute to fans, and he'll operate the distribution system of his own choice. The studios refuse to pass those promotional good on.

To get back to other hats he has, Jackson said he's interested in producing an album that's more on the lines of the old Sam Cooke records, with some of the old soul feel. But it's a long way off before he can make any announcements.
JUNIOR WALKER & THE ALL STARS—

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

COUNTRY

MARGARET HAGGARD

"The Land of Many Churches." Capitol SWBD 803

This is Haggard's first religious package, and a strong one to boot. He has four tracks here, recorded in four different churches and chapels. A superb program with performances to match.

CLASSICAL

GOLDEN AGE "RIGOLETTO"—

Gaetano Donizetti
Deluxe Decca

An outstanding RCA job of processing clear sound and good original recordings made as far back as 1913 and some beautiful singing work. This version of an earlier and most highly regarded version by Carlo Cortese, Tito Schipa and Giuseppe De Luca. There's even a chromatographically赔

SINTEC & WYCLEF—

Gentle Over The Hump.
Mister Chad CHS 40001

Already over the hump by the success of their hit single "Gentle Over The Hump," Sinotec & Wyclef should score well with their first LP, Standout cuts, "Bootleg," "Sold On You" and "You Just Can't Win." Top soul package.

R&B

MUDY WATERS "LIVE!"—

Chess
CH 50012

This LP warrants heavy airplay on progressive rock stations as well as college stations. Because Muddy Waters is at his best, and the support of harmonica man Paul Butterfield and Joe Sevion on various cuts was excellent. Good cuts include "Stormy Monday Blues," "Country Boy," and "Bour Boun."
Some people don't join ASCAP because they think they can't get in. We don't know whether to be flattered or annoyed.

Somewhere along the line, word got out that ASCAP was the Phi Beta Kappa of the music industry. And the only way to become a member was to be elected for outstanding achievement.

A look at our list of members didn’t do anything to discourage it: Irving Berlin, Richard Rodgers, Burt Bacharach, Bob Dylan. (You get the idea.)

While we’re flattered that many writers have this view of us, we’re happy to admit there isn’t a shred of truth in it. And if almost all the outstanding writers in the business seem to belong to ASCAP, there’s a good reason.

Royalties.

ASCAP collects more royalties for its members.

You see, ASCAP is a performing rights society owned by its members—writers and publishers of music. As a result they’re able to look out for their interests better than someone who isn’t a writer or publisher. They have to account to no one but themselves.

So who do you have to be to join ASCAP?

Simple.

Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published or commercially recorded is eligible.

Any composer or author of a copyrighted musical composition who is not found to be eligible to membership in the participating class may be elected as an associate member.

Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale, and who assumes the financial risk involved in the normal publications of musical works is eligible.

So if you’re thinking of joining a performing rights organization, or have already joined one and are sorry it wasn’t ASCAP, get in touch with Dave Combs in New York at (212) 595-3050. Or Herb Gottlieb in Los Angeles at (213) 466-7681. Or Ed Shea in Nashville at (615) 244-3936.

If the line’s busy, hang up and call again.

After all, there are 30,000 of you and only three of them. ASCAP 1 Lincoln Plaza, New York, New York