

Billboard

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CARTRIDGE TV PAGE 26

HOT 100 PAGE 60

TOP LP'S PAGES 56, 58

Four-Channel Adds Artistic Dimension

By PAUL ACKERMAN

NEW YORK — "Four-channel sound will attract tremendous listenership."

This is the view of Bill Dearborn, RCA director of record operations, and Jack Pfeiffer, RCA's executive producer, a&r.

Dearborn and Pfeiffer, and Jeff Barkowitz, assistant general manager of Panasonic's merchandising division, in an interview last week, explained that those artists who are sensitive to the possibilities of true

four-channel sound will attract tremendous listenership.

RCA Records president Rocco Laginestra at a recent press conference announced that the company, working with the Victor Company of Japan and Panasonic, had made great progress towards perfecting a compatible, discrete four-channel phonograph record, and that such a disk was close to reality.

Space of Sound

Dearborn stated that with four-channel sound the artist for the first time is confronted with the problem of creating a space—rather than a span—of sound. "The artist's performance," he added, "is not a simple one, and the producer must oversee that this spatial effect is created whereas the engineer must handle the technical aspects of the production."

Painting Versus Statue

Dearborn said that the artist, therefore, has a new broader horizon. Explaining the difference between stereo and true four-channel, Dearborn used the analogy of the difference between a painting and a statue. "Stereo paints a picture; four-channel builds a statue."

Dearborn and Pfeiffer said that

(Continued on page 17)

Russia Buys Jukeboxes

By VADIM YURCHENKOV

MOSCOW—Russia wants to develop its own jukeboxes and games and sees prospects for a flourishing business. USSR's Ministry of Culture has formed a department of amusement games and has purchased the 150 jukeboxes and other machines used recently in the nation's first and highly successful coin-operated amusement fair.

However, the department now

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Gortikov Reflects on Key Industry Issues

EDITOR'S NOTE:

Since Stanley M. Gortikov was terminated several months ago as president of Capitol Records Inc. and Capitol Industries Inc., one of the most vital voices in our industry has been regrettably quiet. His absence from daily operations and the severance of his sensitive involvement in industry affairs have created a significant vacuum in a trade that should treasure its leaders and executive talent.

Billboard approached Gortikov with a series of questions about the state of the industry, anticipating that his recent detachment might give him a fresh perspective and objectivity in his responses. Here are his views.

1. Industry Mood

The record business seems to be somewhat devoid of musical excitement today. What are some possible causes and cures?

The industry currently lacks that

high level of excitement that traditionally comes only from a "new sound," charismatic super-stars, or big hit tunes. Despite the broad current spectrum of great talent, these "excitement" conditions do not prevail, with the result that business is just "so-so." So what else is new? Every record company in the business is striving to make only hits, only super stars, and only distinctive sounds. Despite that, though, a few basic ingredients in the time-worn recipes need renewed emphasis—patience, concentration, and centralized strategic control.

Too much new talent is going down the drain on the heels of premature assessment of unsuccessful first or second records. Less available and less visible today are the careful career strategizing . . . the methodical buildup, musically and promotionally . . . the intimate cooperative tactical development

(Continued on page 62)

WB Setting Up Music City A&R

By BILL WILLIAMS

NASHVILLE — Warner Bros. Records plans to set-up a full-scale office here sometime after the first of the year, and will expand its country product, Billboard has learned.

Joe Smith, vice-president of Warner Bros., spent a few days in the city talking to producers primarily, but also to men experienced in the publishing field.

A source close to the situation said Smith would return after Jan. 1 for more interviews, with an eye toward establishing a headquarters for production, publishing and promotion. Smith also plans to interview several artists in regard to signing with the label. He also indicated he would be using independent producers.

His prime search now, however, is for an A&R chief to oversee the operation. He held secret interviews with some of Nashville's leading production men, but indicated there would be no decision for some time.

Another visitor was Joel Diamond of April-Blackwood, who is seeking someone to head its publishing outlet here. Jack Grady, formerly with the company, has moved to Tree International.

It is also believed that WB would open a Nashville office because their pop acts, such as Mother Earth actually base or work near here making it a most convenient recording center.

Record/Tape Firms In SLC Tape Suit Appeal

By JOHN SIPPEL

DENVER — The four defendants in the case of Tape Head, Inc. vs. ABC Broadcasting System; RCA Corp.; Columbia Broadcasting System and Ampex Corp., filed a motion for a stay from the preliminary injunction granted Friday (19) by Federal District Court Judge Willis W. Ritter in Salt Lake City.

Motion was filed Tuesday (23) in the 10th Circuit Court of Appeals in Denver. Appeal was filed jointly by Howard Smith of Mitchell, Silberberg and Knupp and Ray Gardiner and Lewis Cassiter, Salt Lake City attorneys who represented ABC and Ampex and CBS and RCA, respectively.

Hearing on the motion will be argued Tuesday (30) in Denver.

Suit was originally filed early in November (The Billboard, Nov. 20) by Stan D. Schubach, owner of Tape Head, Salt Lake City retailer; and R.A. Ridges, Salt Lake City record and tape distributor who operates a business under his own name, seeking in a class action to have the court grant statutory declaratory judgment action to declare that, at present, there is no copyright interest that would preclude any "legal" tape duplicator, from reproducing records or tapes that were initially produced by the defendants or anybody else. The brief further charged that the defendants "and others" had attempted in joint concert with each other to demand

and threaten the plaintiffs and others of the class who sold other than the defendants' products.

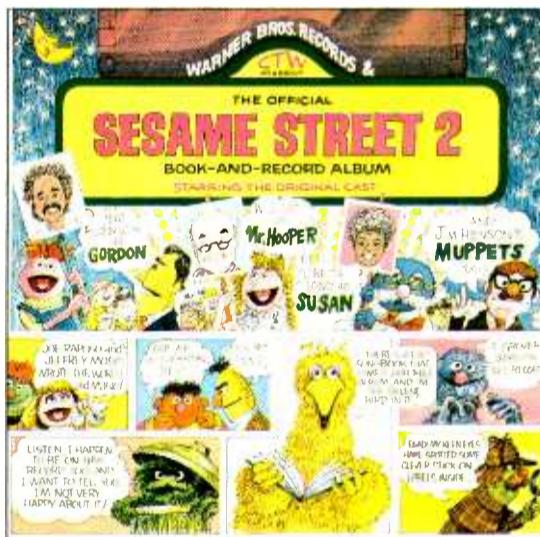
By MILDRED HALL

WASHINGTON — The recent temporary restraining order against CBS, NBC, ABC and Ampex, won in a class-action brought by a Utah retailer and distributor of "legal" tape duplications, has been continued indefinitely. Until trial of the issues is held in Salt Lake City, Federal District Court Judge Willis W. Ritter has enjoined the defendants against "interfering with or harassing" by court action or otherwise, all those who deal in the tape duplications that comply with federal copyright law (Billboard, Nov. 20 & Nov. 27, 1971).

The open-end injunction specifically names the Harry Fox Agency, not a party to the suit, but as an agent of the defendants, and so subject to the terms of the injunction. The Fox Agency collects mechanical royalties on all recordings of copyrighted music.

The class-action injunction has nationwide force, and puts a hold on all court actions by the defendants or their agents, against manufacturers, dealers, distributors and others who deal in the "legal" duplications. These comply with copyright law, which permits copy-

(Continued on page 17)



"The official original cast album from 'Sesame Street' for this year breaking sales records for Warner Bros. Records. 'Sesame Street 2' features the award-winning children's series in the lavishly packaged book-and-record album."

(Advertisement)

Polydor Trio Plan Reciprocal Touring

By IAN DOVE

NEW YORK—Polydor International has formed an ad hoc committee to coordinate artist tours and promotions on both sides of the Atlantic.

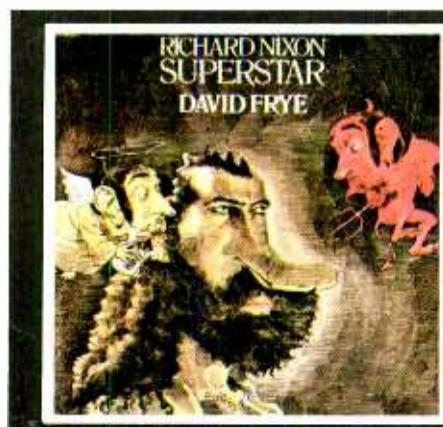
"We intend to create viable two-way traffic between here and Europe," explains Jerry Schoenbaum, Polydor U.S. president. Schoenbaum will work on the committee with Roland Rennie, director of DGG, London, and Horst Schmolzi, director of international pop, Polygram.

If a European act is breaking in some territory and an American tour has potential, a budget would be developed and the company would "suggest" a tour to talent agencies.

The committee will also coordinate promotional ideas which artists themselves suggest.

In isolated cases, Schoenbaum notes, Polydor has guaranteed a promoter against his losses. He cites a British tour by German artist James Last as an example which worked out profitably.

(Advertisement)



SOMEONE YOU KNOW
 COULD USE A GOOD LAUGH
 RIGHT ABOUT NOW



BDS 5097



BDS 5097



Singles that won't stay put

**Airplane is climbing,
Denver is spreading,
Pride is bursting,
Rock Flowers are blooming
and Guess Who keeps zooming.**



"Pretty As You Feel"
JEFFERSON AIRPLANE
*Grunt 65-0500



"Friends with You"
JOHN DENVER
74-0567



"Number Wonderful"
ROCK FLOWERS
*Wheel 32-0032



"Kiss An Angel Good Mornin'"
CHARLEY PRIDE
74-0550



"Sour Suite"
THE GUESS WHO
74-0578

DGG & PPI Offer to Buy NAP's Merc & Chappell

NEW YORK — Representatives of Deutsche Grammophon and Philips Phonographische Industrie have made an offer to North American Philips Corp. for the purchase of Mercury Record Productions, Inc., and North American Philips' 50 percent interest in Chappell & Co., Inc., of New York, and its 49 percent interest in the operation of Chappell & Co., Ltd., of London. The companies making the offer own 50 percent of Chappell of New York and 51 percent of Chappell of London. The offer is valid for 60 days and does not

include North American Philips' pressing operation in Richmond, Ind., Philips Recording Co., Inc.

Pieter C. Vink, president of North American Philips Corp., said that serious consideration was being given to the proposal. He added that "The proposed purchase price exceeds North American Philips' investments in the properties. Since no loss will be incurred by the disposition of them, I believe it would be in the best interests of our stockholders to dispose of them. For the last three years, our activity in these entertainment areas has been operating at a loss."

Southern Radio Group Asks ASCAP Representation

By CLAUDE HALL

ATLANTA—The Georgia Broadcaster's Music Committee called last week for broadcaster representation on the ASCAP board "to determine who gets all the millions, and why." The move by the committee came from Ed Mullinax, chairman, during a Southeastern Radio Day here Nov. 19 at the Regency-Hyatt House sponsored by the Georgia Association of Broadcasters. The music committee seeks a maximum payment rate of one-half of one percent of earnings after deduction of income from newscasts, sports programs, talent fees, sales commissions, fees paid for commercial jingles, and all license fees paid other music license groups.

A presentation was made to the 150 broadcasters attending the event by Harold Krelstein, head of Plough broadcasting, representing the All-Industry Radio Music License Committee, which is also fighting for lower ASCAP fees. Krelstein said that the all-Industry Committee seeks elimination of the ASCAP sustaining fee and a sharp reduction in the current percentage rate of 2 percent (less certain deductions). He predicted long drawn-out negotiations and asked the broadcasters attending from Georgia, Alabama, Tennessee, Florida, North and South Carolina for financial support to cover the cost of litigation.

It was brought out during the meeting that Georgia's music committee might work with the All-Industry Committee if they came

to a meeting of minds, mainly toward seeking "a realistic rate for what you actually get" from ASCAP, said Mullinax. The Georgia group has been campaigning for some while trying to obtain lower ASCAP rates, claiming that less ASCAP music is being played today than BMI music, yet the ASCAP fees are higher.

Record Club Sues Kinney

NEW YORK—A \$30 million treble damages antitrust suit against the Kinney Group was filed by the Record Club of America in the New York Federal Court last week. Record Club of America is a Pennsylvania company that already had a multimillion-dollar suit filed against Capitol Records and has litigation against the Columbia Record Club.

The Kinney suit asks for the breaking up of WEA, the Warner-Elektra-Atlantic distributing arm, claiming that the distribution company has prevented the Record

(Continued on page 62)

Dylan Back in Pertinent 'Grooves'

By ELIOT TIEGEL

LOS ANGELES—Bob Dylan, a leading social commentator in the early 1960's, has returned to this mode of expression with an explosive single.

After a series of rock and commercially weak albums, and a lengthy, inactive period as a result of a motorcycle accident last year, Dylan has created a biting social statement titled "George Jackson." The Columbia single deals with the shooting of Jackson last August in San Quentin and is presented in two styles.

On one side Dylan sings in his early folk style with just his acoustic guitar and harmonica. On the flip side, Dylan sets a gospel mood and is joined by Leon Russell and a chorus who add their own vitality to the arrangement. (Dylan's voice also has regained the deepness which marked his sound before his accident.)

The recent release of the song has caused a bit of a furor among radio stations, several of whom have refused to program it because of the scatological reference in the lyric.

KDAY, a Rollins chain station here, thought enough of the song to have newsman Lew Erwin develop a vignette feature about the tunes, playing excerpts including the four-letter word. In some instances, stations have been bleeping out the word, and it is the

UA Blueprints Hefty Profit On Hard-Ducat Soundtracks

By NAT FREEDLAND

LOS ANGELES—United Artists Records, traditionally strong in movie soundtrack albums because of its tie-in with the UA film studio, has found itself with three potentially high-rising soundtrack albums which it is counting on to peak in top 20 chart positions early in 1972, giving the label its strongest position in this field for some years.

The "Fiddler On the Roof" LP was certified gold by number shipped and is expected to ship another million by the end of January. The "Fiddler" film is setting record grosses in nine cities where it has already opened. The Billboard chart shows a massive jump in sales of the soundtrack album at each city where "Fiddler On the Roof" is playing.

According to Don Owens, Billboard Charts' Director, "Heaviest reporting of sales is currently from the seven of our 21 study markets where the film has already opened . . . New York, Los Angeles, Chicago, Boston, Detroit, San Francisco, Washington, D.C. In each locality, sales reports increased from a small start each week after the film opened. The bulk of our reported sales come from markets where 'Fiddler On the Roof' is playing."

"Fiddler" is opening hard-ticket showings at 22 more major markets Dec. 14 and UA will be pressing for heavy nationwide holiday sales with an aggressive consumer merchandising effort in each city.

Something of a surprise to UA executives, but certainly a pleasant one, is the surge of record-breaking grosses along the art-film circuit for Frank Zappa's "200 Motels" movie. It is currently playing in 10 cities and Zappa's student-age following has turned out en masse. As a result, the "200 Motels" soundtrack album is probably Zappa's fastest-climbing ever. And if the current sales rate continue to hold through the school holidays, UA is confident of getting a gold "200 Motels" from Santa.

Bonus LP

Still another UA Christmas

bonus is the soundtrack album for "Diamonds Are Forever," the new James Bond film with Sean Connery returning to his role of 007. The movie is set for super-saturation holiday booking, it will be opening between Dec. 14 and Dec. 22 at some 1,000 theaters nationwide. And the soundtrack album reunites the team which collaborated on the outstanding "Goldfinger" score, composer John Barry and Shirley Bassey singing the title song.

UA is holding off on pressing huge amounts of "Diamonds Are Forever" product until early consumer reactions to the film and album are in, but the label stands ready to jump in with massive shipments as soon as its heavy merchandising efforts show signs of chart movement.

Mike Lipton, UA's marketing vice president, said, "United Artists Records has always been a leader in movie soundtrack albums and we've got an organization with the know-how to promote and merchandise in this field. If it's got it on the frames of the picture as well as in the grooves of the record, we can do the rest of what needs doing."

UA is also looking forward to the 1972 holiday season now that

they've rebuilt some momentum in soundtrack albums. Next year at this time, they'll have the film version of "Man of La Mancha," starring Peter O'Toole and Sophia Loren. And to fill in the early part of 1972, UA has high hopes for the Broadway musical adaptation of "Some Like It Hot," the film comedy hit that starred Marilyn Monroe, Jack Lemmon and Tony Curtis. The musical is to be titled, "Sugar." It's being produced by David Merrick, with music by Jule Styne and will probably star Leslie Ann Warren and Robert Morse.

Cohen Sues Singer Over Management

LOS ANGELES—Herb Cohen, Frank Zappa's co-principal in Bizarre/Straight Records, filed suit for \$2 million against Linda Ronstadt and her manager, John Boylan, in Superior Court here. Cohen's suit charged that the singer broke her personal management contract with him, which was to give him 20 percent of Miss Ronstadt's gross earnings, four months after the document was signed in January, 1971, in order to switch to Boylan's management.

NARM Conclave to Tackle Piracy Bill Enforcement

PHILADELPHIA — A special program on the enforcement of the recently passed federal anti-piracy legislation will be one of the key features of the 14th annual convention of the National Association of Record Merchandisers scheduled for March 5, 1972, at the Americana Hotel, in Bal Harbour, Fla.

The program will be incorporated into the opening business session of the convention, which will also place emphasis on merchandising trends, advertising, data processing, the many problems of

the small rack jobber in today's market, and general changes in wholesaling and retailing.

According to Jack Geldbart, NARM's 1972 convention chairman, a number of person-to-person sessions will be held so that all members can play an active role in the conference.

Reservations for person-to-person conferences are being handled on a first come, first served basis, and, according to Geldbart, must be submitted with the official reservations form.

NARM will also set up a special fixture display area to enable both regular and associate members to bring their unique fixtures to the attention of the industry.

A complete social schedule is being planned for the convention. It will include live shows featuring top recording artists, the Annual NARM Awards banquet, the annual Scholarship Dinner, and cocktail receptions.

Decca Drops Audio Line

By BRUCE WEBER

NEW YORK—Decca has phased out of its line of consumer electronics products, said a spokesman of MCA Records, the parent company.

The discontinued line includes stereo systems and phonographs. The company had been in the equipment business for more than 30 years.

According to the spokesman, Decca discontinued its consumer equipment line to concentrate instead on its primary business: records, tapes and music publishing.

Crewe Issues 'Q' 45 Disks

LOS ANGELES — Bob Crewe Records has cut a series of 4-channel singles using the Electro-Voice encoding concept.

Until there is quadrasonic disk equipment, however, the 45s will produce only stereo.

The label is planning to use the 4-channel singles as samplers, demonstration product and eventually for jukebox manufacturers, several of whom are analyzing the quadrasonic disk field.

(Continued on page 62)

'Rollin' on the River' Waters Contemporary Rock TV Desert

NEW YORK — The television market for contemporary music is no wasteland, asserted Ken Kragen, manager of Kenny Rogers and the First Edition, whose TV series "Rollin' on the River" is exposed in 163 markets. "If you count Canada, where the show is produced, then that figure is 175. It adds up to something like 75 percent of the U.S. market," added Kragen.

Furthermore, Kragen commented, the program will also have showcased such rock and blues tal-

ents as Lighthouse, the Beach Boys (provisional), Five Man Electrical Band, Delaney & Bonnie, Rick Nelson and B.B. King by the end of their 26-week run, with a possibility of 26 weeks of reruns.

He puts the contemporary music bias down to the fact that the program is a "barter show" rather than a network production, purchased by individual sponsors.

Syndicated Liberty

Kragen said: "With this kind of syndication you have more freedom and it is taken market by market—if you lose some of your 163 markets it's not the end of the world. Also on a network you get a 13-week deal only—compare that with a 26-week run and you can see we have time to build up an audience."

Kragen stated that some of the First Edition show sponsors actually leaned towards rock because this was the age market at which the product was aimed.

From "Rollin' on the River" the group will be able to expose an upcoming album, "Calico"—which is a song story about a ghost town in the Old West—and which Kragen also hopes to turn into something theatrical, possibly with the group, a slide show and readings

by a major actor (Kragen hopes to interest Jason Robards who appeared on "Rollin' on the River" with the group).

Said Kragen: "Through the continual exposure of the group on TV playing material from the album, we have been able to obtain the largest promotion budget of any First Edition album. We will give the album a major push in cities where the TV program is shown."

Additionally, Kragen is mounting a campaign to get the group on to the fair circuits this summer, considering that the TV exposure has presented a rounded picture of the group's talents.

Dain Nabs Master

LOS ANGELES — Bud Dain, head of Im'press Records here, has just purchased the master of "Singing to the Music" by Herman Grimes on Lala Records. The disk was getting strong request action in Little Rock last week. Dain wrapped up the deal with Bob Ingerman, head of Lala and a former member of the Lettermen, and is shipping the single this week on the Im'press label.

Harrison's TV Blast Brings Menon Reply

LOS ANGELES—Capitol Records president Bhaskar Menon contended that George Harrison of the Beatles "was clearly not in possession of the complete facts" when he charged last Tuesday (23) on the Dick Cavett Show that release of the recording of the all-superstar Bangla Desh Benefit Concert at Madison Square Garden was being held up by Capitol for monetary reasons.

Menon stated that he was "particularly gratified to have had an opportunity to explain the circumstances" to Harrison in a phone conversation the day after the talk show. In a six-page statement issued that same day, Menon said that despite "serious misunderstandings with respect to the position of the various parties concerned" Capitol still believed "even now the negotiations can be brought to a swift and satisfactory conclusion if future discussions are characterized by a greater degree of clarity and less ambiguity than we have encountered to date."

Cap Anxious

Menon insisted, "Capitol shares in full measure the anxiety of George Harrison to make available to the public the Madison Square Garden concert album at the earliest possible date and will continue to do everything in its power to achieve this objective."

According to the chronology of events presented in Menon's six-page statement, agreement had been reached as early as Sept. 30 with the Beatles' Apple Records, represented by Allen Klein, about the commercial terms under which Capitol would release the record and tapes of the benefit concert throughout North America with EMI handling all overseas release. Apple was supposed to get all clearances from the artists recording for other labels.

Then on Oct. 7, according to Menon's statement, Klein informed Capitol that Columbia Records wanted to share in the world distribution in exchange for clearing Bob Dylan's appearance. Menon said he met with Klein five days later and gave the Capitol-EMI position as opposed to Columbia's offer.

In the following week, Menon said, Capitol worked out a proposal for its U.S. and Canada release of the charity album and was awaiting Klein's figures on how much Apple was to be paid per disk and tape. However, Klein came in with a new set-up on Oct.

20, according to Menon. This proposal would give Columbia North American tape rights with Capitol handling the disks here and EMI controlling all overseas release.

On Nov. 11, Menon and Klein met in Los Angeles and the next day Capitol accepted the above breakdown, now including the added stipulation that no club rights would be made available for the Bangla Desh album. Menon said that while still waiting approval from Columbia, on Nov. 17 Capitol submitted to Allen Klein two possible financial plans for releasing the album.

And Menon said that earlier on the very day George Harrison complained about Capitol on the Cavett show, the label president had conferred with Klein in New York about specific details of the Bangla Desh concert album.

Klein Explains Apple's Stand

NEW YORK—Alan Klein, on behalf of Apple, has made the following statement: "George Harrison has authorized me to make the following comments which he has read and approved:

1 The concert and LP are correctly described as 'The Concert for Bangla Desh.'

2 We look for every single participating record company to contribute to the magnitude of the event with the same spirit of selfless benevolence and charity which brought these artists together. We believe it is singularly inappropriate to quantify any individual record company's contractual status with these artists. We believe that, in recognition of Capitol's, EMI's and Columbia's contractual positions with these artists that they be afforded the opportunity to be involved with the distribution of this charity LP;

3 With this thought in mind, I,

(Continued on page 6)



JULES MALAMUD, executive vice president, National Association of Rack Merchandisers (NARM), watches Jack Grossman, association president (center), sign contract with Numerax Inc. Numerax vice president Keith J. Keenan (left) will provide NARM with computer-produced directory of shipping rates for six modes of transportation from point of origin to 30,000 U.S. destinations. Numerax also will provide NARM members with an integrated freight payment program.

Retailer Lures Clientele With British-Pressed LP's

By NAT FREEDLAND

LOS ANGELES—The marquee on the wall of the Music Hall, a high-traffic Sunset Strip record retailer opposite the Whiskey a Go Go, spelled it all out with foot-high letters: "Cat Stevens, English \$4.99. American \$3.49."

"About five percent of my customers want to pay the premium for imported albums because of their better quality," said Jerry Prager, former San Francisco independent distributor and Capitol sales executive who founded the Music Hall nine years ago.

"The whole industry knows that overseas pressings are better than the U.S. product," Prager said. Because his location makes the Music Hall a predominantly rock outlet, Prager is concerned mainly with English imports. "When a master tape has been made in England, you know that the LP is going to sound better than the U.S. version. Over there they reject more at the factory and because of this, they're willing to try for greater dynamic range on their records."

Prager pointed out that new pressings of hit records in England are made by going back to the master tape rather than being stamped from the previous mother. "The artist's manager has to approve the sound on a sample record before they can go ahead with a repeat pressing in England," he said.

However, Prager feels that results vary when the English make a pressing from an American master tape. Sometimes the U.S. version is better and sometimes the English one is.

"I used to have a good sideline distributing English imports around the U.S. until the American labels learned to start bringing out edi-

tions of the English superstars at the same time or earlier than over there," said Prager. He recalls getting an English shipment of "Sgt. Pepper's Lonely Hearts Club Band" a week before the Capitol pressing was available and selling 1,000 albums in three days at \$7.50 apiece.

The Music Hall's consistent top

(Continued on page 62)

Hansen-MDS In Buy Talk

NEW YORK—Hansen Publications is in negotiation to purchase Abe Ashley's Music Dealers Service. MDS is one of the oldest sheet music rack jobbers with clients all over the country, but with the greatest concentration in the East.

The acquisition would provide Hansen with greater distribution capability. The Florida headquartered company already owns Pacific Coast Music Jobbers in Torrance, Calif., Capitol in Seattle, St. Louis Music Supply in Peoria, Ill. (which services Chicago), a New Jersey service depot in Moonachie, N.J., and operates a retail music shop locally.

MDS is noted for being among the first sheet music rack jobbers to place its products in Thrifty Drugs, Rexall Drug and at the checkout stands of supermarkets.

Small Operations Profiting By Concentrating Regionally

NEW ORLEANS—The regional "hit" is alive and well in the South, according to Bob Robins, who operates a record promotion business here, plus a small record label called River City Records, and Chuck Taylor, who operates a small record label called 11th Hour Records in Virginia Beach, Va.

Both men are former air personalities, but both have also been in love with producing records and active off and on over the years. River City currently has a local hit single called "Archie's Army's Marching" by football quarterback Archie Manning of the New Orleans Saints. It has sold around 6,500 copies locally at \$1.50 with

such distributors as All South in New Orleans and Hotline in Memphis.

"And if we win this next weekend, I can add another 500 sales," Robins said. He's had the label about three-and-a-half years. If a record happens big, there's always the chance he can sell the master to a major record label. "I wouldn't say you can live on the profits, but I only operate the label as a weekend business. And I keep chasing the rainbow." Robins also owns a Baton Rouge recording studio.

Taylor signed the Mason, a local group, last September. No one

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BMI Chief on Theatre Board

NEW YORK — Edward M. Cramer, head of Broadcast Music, Inc., has been nominated to serve as a member of the board of trustees of the Ford's Theatre Society, Washington. Secretary of the Interior Rogers C. B. Morton, in concurrence with Ralph G. Newman, chairman of the board of trustees, made the appointment.

The Ford Theatre is operated by the Interior Department's National Park Service, and serves as the U.S. national historic theater for the performing arts. The Society has set a series of short-run attractions in addition to six major productions during the current season.

Best Bets for Christmas Chart See Page 46

“Gonna take a miracle” includes the great R&B hits that Laura once wailed where the echo was best: in a New York subway station.

Now in her own special way, she gives those songs new meaning. Laura, accompanied by Labelle, breathes fresh life into beautiful standards like “It’s Gonna Take a Miracle,” “Monkey Time, Dancing in the Streets,” “Désiree,” “The Bells,” “I Met Him on a Sunday,” “Jimmy Mack,” “Spanish Harlem,” “You Really Got a Hold On Me,” “Wind” and “Nowhere to Run.” And the brilliant team of Gamble and Huff produced Laura’s new album.

Before Laura wrote her classic hits for anyone else, people like Smokey Robinson, Phil Spector, Curtis Mayfield and Marvin Gaye wrote some for her.

**“Gonna take a miracle.” Laura Nyro’s new album.
It’s the soul of all the songs that Laura gave to everyone else.**

On Columbia Records and Tapes



It’s a bitch.

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Vol. 83 No. 49

Burke Sews Up Clothing Stores For Crosby LP

LOS ANGELES — Daybreak Records has brought off an unusual merchandising coup for Bing Crosby's first Christmas album in 10 years, "A Time to Be Jolly." Label president Sonny Burke arranged with Desmond's Clothing Stores, a 24-store retail chain in California, to make its Christmas promotional theme "A Time to Be Jolly" and feature the record in all its extensive holiday advertising in print and radio. None of this advertising will cost Daybreak a cent.

In addition, the Crosby album and display aids will be placed in every one of Desmond's 213 windows in the 24 stores located from Sacramento to Palm Springs. The entire sales staff will be wearing "A Time to Be Jolly" buttons and has been offered a special commission incentive for selling the album. This is the first time Desmond's Clothing Stores has ever carried a phonograph record.

Las Vegas Convention Board Mulls Stadium for Rock Shows

LAS VEGAS—Rock fans may be able to hit the grass, or artificial turf in this case, at the new Las Vegas Stadium if the Convention Authority permits concerts at the facility.

During the Tuesday (16) meeting, the Authority reacted favorably to the idea as members discussed whether requests from numerous rock concert promoters to use the stadium should be granted.

The Authority directed Facilities Director John Anderson to draw up a set of rules and regulations governing such events, deciding to study the matter further before authorizing the concerts.

Oliver Changes Name & Sound

NASHVILLE — Pop recording artist Oliver, who is now recording under his real name of Billy Swafford, has completed an all-acoustic LP here, using his own road musicians and local session performers.

Swafford, who lives in Los Angeles, also will cut all of his future sessions here produced by Scott Turner of United Artists.

His first single with the new acoustic sound is "Tell Me Baby Why You've Been Gone So Long."

"I started in the bluegrass field in the beginning of my career. Swafford said, and I'm now getting back to it." He uses two acoustic guitars and a bass on his club and college concert dates, and supplemented that with more guitars and a pedal steel guitar on his sessions.

His first album with the new sound is scheduled for a January release.

Swafford said he is trying to rid himself of the Oliver tag because he plans to stay in the business a long time. "I can't see myself at the age of 40 having only one name, and I want some identification of my own," he said.

'Truth of Truths' In Live Showing

LOS ANGELES—The entire original cast of Ray Ruff's Bible-rock double album on the Oak label, "Truth of Truths," will give the work its first live performance Dec. 19 at Tehachapi Correctional Institute. Appearing at the prison will be 15 lead singers, a chorus of 20, plus Jim Backus of Mr. McGoo fame as the voice of God.

ABC 'Cracks' Local Markets To 'Break' Album Nationally

LOS ANGELES—Realizing the tough assignment offered in breaking a concept album, ABC-Dunhill is using a saturation campaign in especially-selected markets in an experiment in breaking "California '99," which spots music by Jimmie Haskell and story by Tom Gamache.

Sales and promotion department chiefs here met early in October and pre-selected Boston as first promotion target. Massachusetts city was chosen because it was the home territory of Gamache, who created a legend as "Uncle T," when he did an early free-form disk jockey stint there about four years ago. Gamache is responsible, along with Haskell, for the imaginative, science-fiction-like theme of the album.

Steve Resnick, campus promotion head and member of the sales department, flew in the week of Oct. 15, especially to work the album, in co-operation with Music Suppliers, the area's distributor. Resnick hit WBCN, the progressive rock outlet, and approximately nine college stations and worked from 25 to 30 stores. Most of the stores are outlets which Resnick

has contacted by phone in coordinating merchandise with the placement of an ABC record on a Boston-area station. Resnick had the LP and a special store poster, which had been printed on a lighter stock than the LP cover. The LP cover is an unusual two-sided three-fold four-color map on one side and a sepia-toned extension of the album's theme on the reverse side.

On Nov. 1, Resnick, Gamache and Mike Conwisher, Midwest and East promotion, returned to the area. On the first night, they held a party honoring Gamache, which was attended by approximately 80 people, ranging from head shop owners to radio personalities. The turnout doubled what was expected. Gamache previewed the LP for the gathering. Resnick and Conwisher stayed in the area for 10 days, principally "sniping" the Harvard Square and Kenmore Square area with bumper stickers, especially prepared, and the store posters. The twosome put up posters in every kind of store from the Harvard Co-op to staid department stores like J C Penney. They used about 1,000 bumper stickers in stores and outdoors and over 200 of the huge maps in over 150 stores.

Strongest part of the "California '99" promotion was a mutual promotion, involving the powerful WBCN and Phoenix, the local underground weekly. Phoenix carried a full back-page ad, advising readers of record stores throughout the greater Boston area where they might go with the torn-out ad and receive a free copy of the LP. The stores were given 25 albums free for giveaway and when the stores ran out of LP's, they could substitute posters. Gimmick was that stores making the daily giveaway, which was rotated to cover a universe of over 35 stores, were announced regularly during the day on WBCN. Some stores reported that they ran out of gratis LP's after one hour. Promotion ran from Nov. 7 through 13.

Resnick and Conwisher also spent several days working nearby Providence, Hartford and Springfield, again hitting hard on the

(Continued on page 62)

Direct Mail Duo Charged in L.A. 'Piracy' Filing

LOS ANGELES—A precedential litigation has been filed here by the city attorney's office, charging John Caywood also known as Fat John and Rick Ward also known as David Ricci and Golden Gate records with violation of California penal code Section 653 (a) (2). Ward and Caywood are principals in a business which for several years has bought heavy commercial radio spot time on several local radio stations to sell packages of oldies but goodies LP's.

Suit, filed in municipal court here, charges the duo and Golden Gate Records with unlawfully selling phonograph albums, "with the knowledge that the sounds thereon had been transferred without the consent of the owners of that sound." The complaint alleges that they used 11 Atlantic singles; and on each from Columbia, Motown and United Artists labels.

Investigation by the city attorney's office disclosed that the defendants had consistently bought time on KGBS, KIEV and XERB, local stations, to plug their direct mail sales program. Check of KGBS' accounting records showed that the defendants had been spending about \$1,000 per week in buying as many as sixty 60-second spots per week.

Ward goes on trial Dec. 6, while Caywood is being arraigned early in December.

Tells Apple's Stand

Continued from page 4

on behalf of Apple, sought and received proposals from Capitol, EMI and Columbia as to the fee each would charge for distributing this charity LP;

4 The economic terms for foreign distribution rights as submitted by Columbia and EMI are acceptable to Apple;

5 The economic terms for U.S. distribution of tape and disk as submitted by Columbia are acceptable to Apple;

6 The economic terms for U.S. distribution of tape and disk by Capitol are not acceptable to Apple;

7 Apple is concerned with making the most money for this charity;

8 Apple is not concerned with whom distributes this charity LP;

9 Bhaskar Menon, on behalf of Capitol, and Clive Davis, on behalf of Columbia, have spoken to each other more than once regarding the problem of distribution and we await their response."



No one sings a song better than the one who wrote it.

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Since most of his songs are romantic, he calls the album **Just an Old Fashioned Love Song**. And since most of his songs are romantic poems set to music, it includes a bound folio of lyrics.

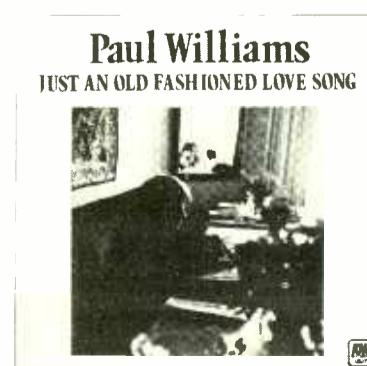
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Information regarding a folio of songs by Paul Williams may be obtained by writing A&M Records, PO Box 782, Beverly Hills, California 90213.



A&M Records and Tapes.

Win or Lose to Atlantic

NEW YORK—Atlantic Records will distribute Win Or Lose Records and the first release under the new arrangement is the Persuaders single, "Love Gonna Pack Up" a followup to the group's

gold single, "Thin Line Between Love and Hate."

Win Or Lose Records is headed up by Le Charles Harper, president (he was formerly with Chess and Duke-Peacock), Richard Poindexter as vice president and a&r chief; Bobby Poindexter, vice president, production; Monroe Thomas, vice president, treasurer; Jerry E. Rankins, vice president, promotion.

The Poindexter brothers produced and part wrote the Persuaders' "Thin Line" single.

Currently 15 artists are signed to Win Or Lose Records.

Cordero to Meeting

NEW YORK—Dr. Roque Cordero of Peer Southern's division of Serious Music has been invited to participate by UNESCO in an international symposium on "Contemporary Music in Latin America" Nov. 22-30 in Caracas, Venez.

Nippon Record Business Dips

By **BEN OKANO**
Staff Member,
Music Labo-Billboard, Japan

TOKYO—Nippon Victor, Nippon Columbia and Polydor Japan and Teichiku have all experienced sales and profit decreases from March-September, according to company reports just issued.

Japanese industry executives are predicting a general industry decline when other companies issue their annual or biannual reports.

K. Yamaguchi, head of Nippon Victor's press department, commented: "There was no big hit, and the increasing number of music tape brought a decrease in profit. The confused state of distribution routes and the appearance of numerous pirate versions available contributed to the decline."

"But by improving all these points, future development of the music industry in Japan is still possible."

Sales Down

Total sales of Nippon Victor during the last fiscal period was \$140,078,194—an increase of 2.4 percent over the last fiscal period (\$136,835,250). This figure, however, includes sales of television sets, stereos and other units. Records accounted for \$16,388,888 as opposed to \$20,055,555—a drop of 18.3 percent. Tape sales dropped from \$9,750,000 to the present figure of \$7,777,777 a decrease of 20.2 percent.

(Continued on page 62)

Shelter Label Countersuing Blue Thumb Over Distribution

LOS ANGELES—Shelter Records has filed a \$780,000 countersuit in Superior Court here against Blue Thumb Records, charging that Blue Thumb is withholding money due Shelter for the "Leon Russell" album as well as violating on several other major counts the distributing agreement between the two companies.

This countersuit answers July's Los Angeles Superior Court suit filed against Shelter by Blue Note, in which Blue Note charged that Shelter violated its Feb. 1970 oral agreement for exclusive product distribution by signing with Capitol.

Shelter's countersuit claims the label had a partially written and partially oral agreement with Blue Thumb which dealt solely with distribution of the album, "Leon Russell." According to Shelter, Blue Thumb made the contract invalid by not following agreed-upon accounting and payment procedures, by giving dealers copies of the Russell album without charge in lieu of payment for returned Blue Thumb product and by attempting to sell Capitol the rights to all Shelter product as part of a projected deal for the Blue Thumb catalog. This overall deal didn't go through and Blue Thumb is now owned by Gulf + Western's Famous Music, while Shelter made its own deal in Sept. 1970 to be distributed by Capitol.

In addition, Shelter's countersuit claims that Capitol has been holding Leon Russell's artist roy-

alties and Denny Cordell's producer royalties from the "Leon Russell" album and its singles because of Blue Thumb court actions. On the other hand, the original Blue Thumb suit demanded an accounting of the estimated "over \$100,000" the Russell-Cordell label received from Capitol.

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Executive Turntable

Ray Allen has joined Certron as marketing vice president.

Scott Conover, formerly general sales manager of Revell and unit manager of Procter & Gamble, has been appointed sales vice president of Audio Magnetics Corp.

Arnold P. Platt has been appointed vice president, consumer sales, of Benjamin Electronic Sound Corp.

Jack Campbell has been named San Francisco promotion manager and Dawna Sveda will head Seattle promotion for United Artists' UDC distribution company.

Les Turpin appointed director of special projects and a&r at Neighborhood Records, a division of Famous Music, Inc. He was previously program director and disk jockey at CBS-FM, New York. Denny Zeitler named vice president and director, national promotion at Neighborhood. He was previously with Scepter Records and Chess/Janus Records as national promotion director. Diane Desmond appointed national promotion coordinator for the label. She worked in the same capacity for Famous Music.

Joseph Dash named director, planning, CBS Records group, a newly established position. He was previously director, planning and diversification for Columbia Records. Mike Dilbeck named a&r talent and project coordinator, Columbia Records. He was formerly vice president of Hyako Management and also president of West Coast Productions.

Wesley A. Estabrook appointed vice president, resource planning, Capitol Industries, based in New York. He joined the company in 1969 as president, audio devices. Graham J. Powell now assumes this title. He is a former vice president, corporate planning and development, Capitol Industries. . . . Jon Peisinger named East Coast regional sales manager, Elektra Records. He was formerly manager, sales administration, Famous Music. . . . Iris Russell promoted to controller of Chess/Janus Records. She previously headed the accounting for both labels, joining from Rama Rama.

Bruce W. Marcus named senior vice president, Rogers Cowan and Brenner, public relations firm. Jerome V. Mekler, currently vice president with the firm, named director, East Coast corporate public relations operations for the company. Marcus was previously president of Bruce W. Marcus Co.

Cass Kowleski joins Cartridge Television, Inc., as manager, quality assurance. . . . Arnold Platt named vice president, consumer sales, Benjamin Electronic Sound, Farmingdale, N.Y. . . . Sanford Wartell elected to the board of directors, Viewlex, Inc. He is vice president of Leisure Time division of Viewlex.

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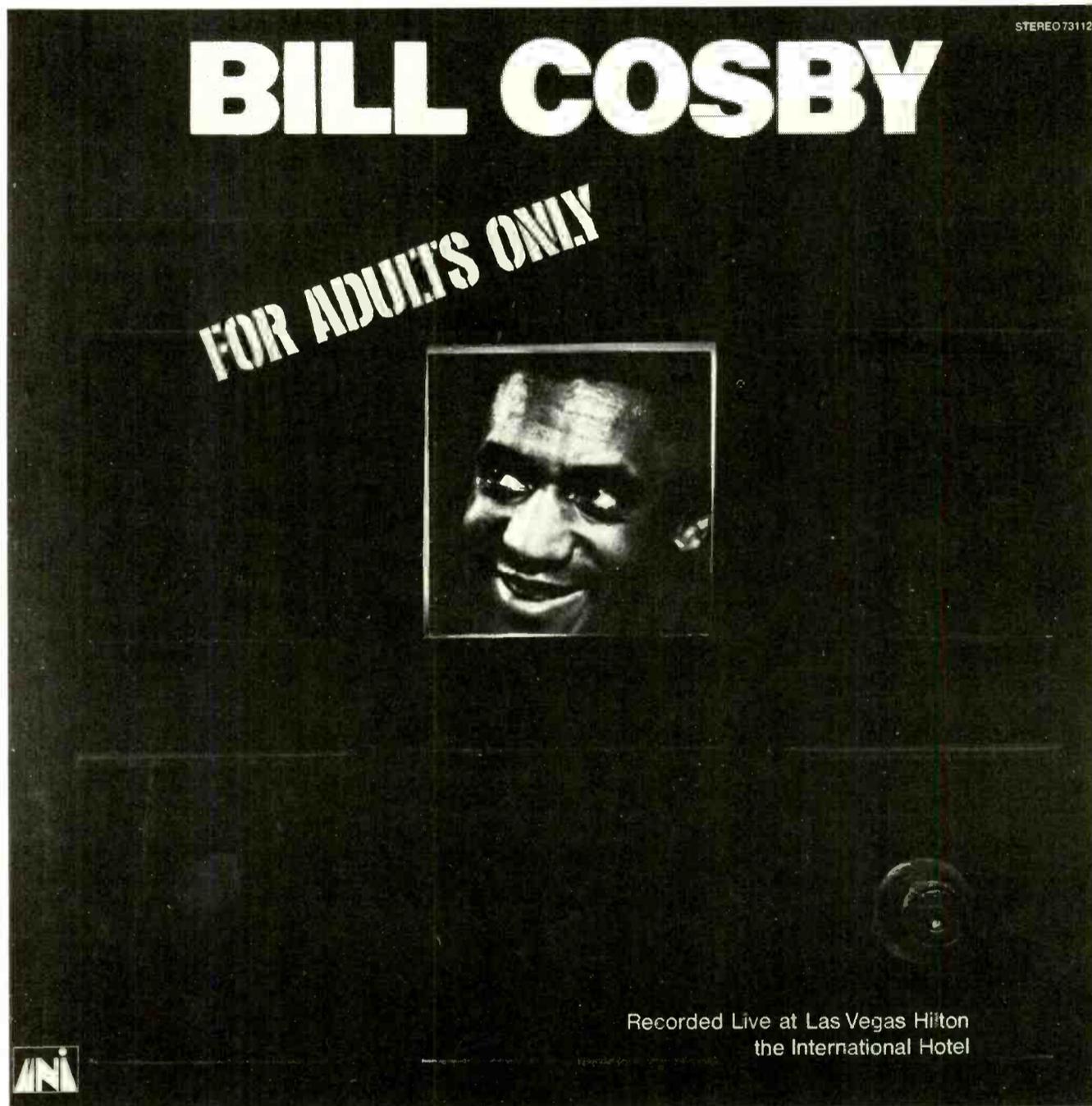
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Insiders Report

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

A & E Plastic Pak Co.—M. J. Erickson bought 10,756 shares leaving him 16,240. Y. Schneider bought 13,445 shares, giving him 130,927 held personally and 12,457 as partnership.

ARA Services, Inc.—L. F. Driscoll Jr. sold 4,000 shares leaving him 500. C. A. Morse sold 24,698 shares, leaving him 82,588 held personally, and 12,227 by wife.

Capitol Inds.—M. Nidorf bought 1,500 shares, giving him 3,000.

Columbia Pictures—D. S. Stralem reported holdings of 16,604 shares held personally, 98,265 as trusts, and purchase by wife of 6,300 shares, giving her a total of 52,858.

General Electric—The following exercised options to buy: A. E. Andres 1,270 shares, giving him this amount; A. M. Bueche 1,844 shares, giving him 2,610; S. C. Gault 1,456 shares, giving him 1,604; H. P. Gough 1,424 shares, giving him 5,312 shares held personally, 1,020 as trusts, 240 as custodian and 92 as savings trust; D. S. Moore 1,500 shares, giving him 1,704. L. W. Ballard sold

1,200 shares, leaving him 258. W. H. Dennler sold 1,410 shares, leaving him 10,972.

Gulf & Western—C. G. Bluhdorn exchanged 20,631 shares of Series A preferred for 69,463 shares of common, leaving him no Series A held personally, and 469,463 common held personally. Bluhdorn exchanged 8,425 shares of Series A preferred held as corporation for 28,366 common, leaving him 20,807 Series A and giving him 501,258 common held as corporation. O. C. Carmichael Jr. reported sale of \$135,300 in 5½ convertible subordinated debentures held as Foundation, leaving \$1,640,000 in the debentures held as Foundation, \$6,861,400 held as trust, \$3,120,000 by wife, and \$364,500 held by Carmichael personally.

Interstate United—R. A. Nolan sold 1,300 shares, leaving 1,200.

ITT—E. J. Gerrity Jr. sold 1,000 shares, leaving him 18,000. C. T. Ireland Jr. exercised option to buy 8,000 shares, giving him 18,200.

Motorola—E. P. Vanderwicken exercised option to buy 4,000 shares, giving him 6,000 shares.

Pickwick Int.—Amos Heilicher sold 75,000 shares, leaving him 219,993 shares held personally, 5,085 by wife and 1,275 as trustee. Danny Heilicher sold 75,000 shares, leaving him 212,422 shares held personally, 5,085 by wife and 1,275 as trusts. M. N. Sandler sold 7,500 shares, leaving him zero shares held personally, and 11,872 as trustee.

Wil-Helm and Thomas Design TV Benefit

NASHVILLE — A meeting is scheduled for Hollywood, Dec. 7, between Danny Thomas and representatives of the Wil-Helm agency here for a July 23 Leukemia Foundation TV extravaganza featuring mostly country talent.

The meeting will finalize plans for the Nashville-originated show. Top names in the industry are being sought.

The meeting will follow by a few days a benefit in Atlanta, formed by the Wil-Helm Agency, for the Vietnam Veteran's Association. Eleven quadruple amputees from Vietnam will be flown here, and then to Atlanta, for the massive show at the Municipal Auditorium.

Among those taking part in the Atlanta show will be Doyle Wilburn, Webb Pierce, Peggy Sue, Sonny Wright, the Kendalls and the Carolina Chaperells. Larry Hart of the Wil-Helm agency, who has set-up both benefits, also will accompany the group.

Doyle Wilburn then will fly directly to the West Coast where he and his brother, Teddy, will join Thomas and the others. Network television officials will accompany the group to Atlanta and back to Los Angeles.

Kinney Group In 1970 Gain

NEW YORK—Kinney Services Inc. (nee Kinney National Service), diversified company in records, music publishing, distribution and motion pictures, reported record earnings for the fiscal year ended Sept. 30.

Operating profits were up more than 19 percent to \$40,333,000, or \$2.15 a share, from \$33,820,000, or \$1.88 a share, compared with a year earlier. Sales increased to \$603,386,000 from \$519,700,000. Special gains in 1971 added 4 cents a share to its earnings.

B. Adams Named To Insurgent Slate

LOS ANGELES—Berle Adams, former executive vice president of MCA Inc., is among 12 candidates named by Jack Kent Cooke to an insurgent board of directors in his proxy fight at Teleprompter Corp.

Cooke, who is the largest single shareholder of Teleprompter, is forcing a proxy fight against Irving B. Kahn, former chairman, who is being retained by Teleprompter. Kahn was convicted of bribery over a CATV franchise in Pennsylvania. Kahn and Teleprompter are appealing the court's decision.

Hansen Distributes Sunbury/Dunbar

NEW YORK—Hansen Publications, Inc., will distribute exclusively all the sheet music for the titles owned by Sunbury/Dunbar Music and its affiliates, publishing operations of RCA Records, to all English speaking countries.

Reason for the new agreement between Hansen and Sunbury/Dunbar, according to Gerald Teifer, president of Sunbury/Dunbar, was Hansen's new streamlined operation and global size, which will afford RCA Record publishing the widest possible exposure in every country covered by the agreement.

Hansen has exclusive licensing agreements with such publishers as Famous-Paramount, Edwin H. Morris, Twentieth Century-BVC, Walt Disney/Wonderland Music and Blue Seas-Jac.

Market Quotations

As of Closing, Wednesday, November 24, 1971

| NAME | 1971 | | Week's Vol. in 100's | Week's High | Week's Low | Week's Close | Net Change |
|------------------------|-------|------|----------------------|-------------|------------|--------------|------------|
| | High | Low | | | | | |
| Admiral | 21 | 8 | 265 | 15¼ | 13 | 14½ | -- 1¾ |
| A&E Plastik Pak Co. | 127½ | 3½ | 136 | 49½ | 3½ | 37½ | -- 1¼ |
| Amer. Auto. Vending | 11½ | 6½ | 20 | 8½ | 7½ | 8½ | -- ¼ |
| ABC | 48 | 25 | 332 | 46¼ | 44½ | 44½ | -- 1 |
| Ampex | 253½ | 105½ | 2723 | 13¾ | 105½ | 115½ | -- 3 |
| Automatic Radio | 14¼ | 5 | 151 | 57½ | 5 | 5 | -- ¾ |
| ARA | 147½ | 117 | 106 | 139½ | 135 | 138½ | + 3¾ |
| Arco Corp. | 18¾ | 12½ | 357 | 13½ | 12½ | 125½ | -- 5½ |
| Avnet | 155½ | 8¼ | 326 | 103½ | 9¾ | 9¾ | -- ¼ |
| Bell & Howell | 53 | 32½ | 208 | 45½ | 44½ | 44½ | -- 1¼ |
| Capitol Ind. | 217½ | 8 | 107 | 9¾ | 8½ | 87½ | -- 7½ |
| CBS | 497½ | 30½ | 502 | 44¼ | 41½ | 42¾ | -- 2½ |
| Columbia Pictures | 173½ | 6¾ | 891 | 7¾ | 6¾ | 7 | -- ¾ |
| Creative Management | 17¾ | 7¾ | 129 | 8¼ | 8 | 8 | -- ½ |
| Disney, Walt | 128½ | 77 | 973 | 103½ | 99¾ | 101½ | -- 2¼ |
| EMI | 5½ | 3 | 246 | 4½ | 37½ | 4 | Unch. |
| General Electric | 657½ | 527½ | 2271 | 567½ | 55¼ | 55¾ | -- 7½ |
| Gulf + Western | 31 | 19 | 748 | 23¼ | 21¼ | 22¼ | -- 1 |
| Hammond Corp. | 137½ | 8½ | 120 | 87½ | 8½ | 8¾ | Unch. |
| Handleman | 47 | 33 | 128 | 35½ | 33½ | 33¾ | -- 1¼ |
| Harvey Group | 87½ | 3½ | 54 | 3½ | 3½ | 3½ | -- ¼ |
| Instruments Sys. Corp. | 123½ | 45½ | 367 | 5½ | 4½ | 47½ | -- 5½ |
| Interstate United | 13½ | 6 | 63 | 7½ | 6½ | 65½ | -- ½ |
| ITT | 67¾ | 45¾ | 2100 | 48 | 46¾ | 46¾ | -- 1 |
| Kinney Services | 39¾ | 257½ | 968 | 28 | 26¾ | 267½ | -- ½ |
| Macke | 145½ | 8¾ | 122 | 11¼ | 10½ | 10½ | -- 5½ |
| Mattel Inc. | 52¼ | 185½ | 438 | 197½ | 18½ | 19½ | -- ¾ |
| MCA | 30 | 17¾ | 160 | 19¾ | 18½ | 19¼ | -- ¾ |
| Memorex | 79½ | 19¼ | 2112 | 21½ | 19¼ | 20½ | -- 5½ |
| MGM | 267½ | 15½ | 188 | 18 | 16 | 16¼ | -- 2 |
| Metromedia | 307½ | 17¾ | 211 | 255½ | 235½ | 24½ | -- 1¼ |
| 3M | 1263½ | 95½ | 1271 | 121 | 117¾ | 118 | -- 3 |
| Motorola | 89¾ | 51½ | 612 | 73¾ | 67¾ | 69¾ | -- 4 |
| No. Amer. Philips | 317½ | 217½ | 142 | 24¾ | 23 | 23¾ | -- ¾ |
| Pickwick International | 38¾ | 32 | 448 | 37¾ | 33½ | 34¼ | -- 3¼ |
| RCA | 40¾ | 26 | 1956 | 325½ | 305½ | 31½ | -- 1 |
| Servmat | 40¼ | 25½ | 439 | 32¾ | 30¼ | 30¼ | -- 2½ |
| Sony Corp. | 25½ | 14¼ | 968 | 17½ | 16½ | 16¾ | Unch. |
| Superscope | 325½ | 9½ | 379 | 10¾ | 9½ | 105½ | -- ¾ |
| Tandy Corp. | 38¼ | 30¾ | 447 | 317½ | 31 | 31½ | -- ¼ |
| Telex | 22¾ | 7¾ | 1656 | 99½ | 7¾ | 8¾ | -- 1½ |
| Tenna Corp. | 11½ | 4¼ | 151 | 47½ | 4¼ | 4½ | -- ¼ |
| Transamerica | 20½ | 14¾ | 2122 | 16½ | 14¾ | 16 | + 1½ |
| Transcontinental | 11 | 3½ | 900 | 47½ | 3¼ | 3¾ | -- ¾ |
| Triangle | 22¾ | 14¾ | 31 | 15¾ | 15 | 15½ | -- 5½ |
| 20th Century-Fox | 157½ | 7¾ | 510 | 8½ | 7¾ | 8¼ | -- ½ |
| Vendo | 17½ | 10 | 119 | 10¼ | 10 | 10 | Unch. |
| Viewlex | 10¾ | 5¾ | 158 | 67½ | 5¾ | 6¼ | -- ½ |
| Wurlitzer | 17½ | 10½ | 27 | 13 | 12½ | 12¾ | -- ¾ |
| Zenith | 547½ | 36¾ | 283 | 397½ | 36¾ | 38½ | -- 1½ |

As of Closing, Wednesday, November 24, 1971

| OVER THE COUNTER* | Week's | | | OVER THE COUNTER* | Week's | | |
|----------------------|--------|-----|-------|---------------------|--------|-----|-------|
| | High | Low | Close | | High | Low | Close |
| ABKCO Ind. | 45½ | 3¼ | 4¼ | Kirshner Entertain. | 5¾ | 5½ | 5¾ |
| Allhapes | 35½ | 3½ | 3¼ | Koss Electronics | 75½ | 7 | 7 |
| Bally Mfg. Corp. | 275½ | 27 | 27 | M. Josephson Assoc. | 6½ | 5¾ | 5¾ |
| Cartridge TV | 18 | 16¾ | 16¾ | Mills Music | 133½ | 12 | 12 |
| Data Packaging | 6½ | 6¼ | 6¼ | NMC | 83½ | 75½ | 77½ |
| Gates Learjet | 7½ | 6¾ | 6¾ | Perception Ventures | 5½ | 45½ | 5 |
| Goody, Sam | 7 | 6¾ | 6¾ | Schwartz Bros. | 65½ | 63½ | 65½ |
| Integrity Entertain. | 85½ | 75½ | 75½ | Teletronics Int. | 5¾ | 47½ | 47½ |

*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.

Ampex Sees 1971 Net Loss

SAN FRANCISCO — Ampex Corp. reported a second quarter and six-month loss and estimated a net loss for fiscal 1971.

The six-month loss was \$3,399,000, or 31 cents a share, for the period ended Oct. 30 as compared to a profit of \$136,000, or 1 cent a share, for the period a year

earlier. Sales increased to \$155,290,000 from \$138,950,000.

In the second quarter, net loss was \$2,625,000, or 24 cents a share, compared to a profit of \$139,000, or 1 cent a share, in the earlier period. Sales increased to \$82,315,000 from \$74,432,000.

The 1970 figures are restated for accounting changes.

Ampex attributed the losses to an unfavorable mix of product sales that has severely eroded margins.

GRT Shows Slight 2nd Quarter Gain

SAN FRANCISCO—GRT Corp. reported second quarter earnings ended Sept. 30 of \$254,733, or 9 cents a share, compared with second quarter 1970 losses of \$219,756, or 8 cents a share. Sales were \$6.21 million compared to \$6.37 million a year ago.

NV Philips Dip In '71 Earnings

EINDHOVEN, the Netherlands — NV Philips reported earnings dipped to the equivalent of \$13 million in the third quarter from \$25 million a year earlier. Sales increased to \$1.1 billion from \$1 billion.

In the nine-month period, earnings fell to \$43 million from \$95 million a year before. (The statement is based on the official parity of 3.62 guilders to the dollar.)

'Superstar' Buoy MCA Profit Take

LOS ANGELES — The album "Jesus Christ Superstar" continues to give strength to MCA Inc., the parent company of MCA Records, during third quarter and nine-month earnings reports.

MCA had sales of \$224,548,000 and profits of \$9,952,000, or \$1.22 a share on 8,176,634 average shares for nine months ended Sept. 30, compared to sales of \$226,705,000 and profits of \$9,907,000, or \$1.21 a share on 8,170,996 average shares, in 1970.

Third quarter results showed a decrease in sales to \$80,227,000 from \$88,286,000 and profits to \$2,499,000 from \$3,565,000. Per share earnings for the third quarter ended Sept. 30 were 31 cents a share compared to 43 cents a share a year ago.

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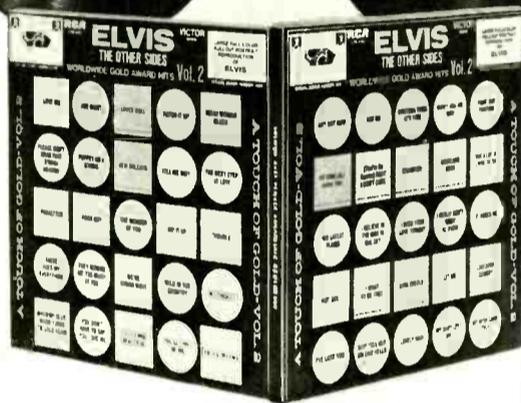
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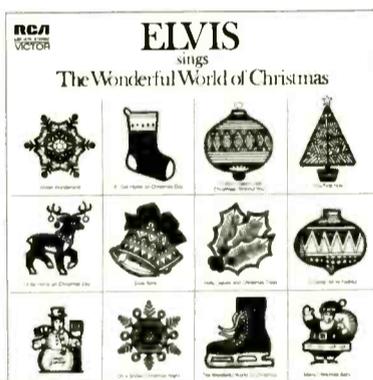


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Independence Hotel
8—Columbus—Ohio Theatre
10—Indianapolis—Coliseum

11—Dayton—Dayton Hare Arena
12—Toledo—Sports Arena
13-14—Chicago—Civic Auditorium
16—Kansas City—Cowntown Theatre
17—St. Louis—St. Louis Arena
19—Detroit—Cobo Hall

25-26—Miami—Pirates World
27—Pittsburgh—Civic Center
28—Baltimore—Lyric Theatre
29—Cleveland—Public Auditorium
30—Ottawa—Civic Center
31—Toronto—Maple Leaf Gardens

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Talent



WB TOASTS N.Y. TOWNHOUSE with opening night flare. Left: Joe Smith, Warner Bros. vice-president, finds a friendly, familiar face in Alice Cooper's at the recent Warner's bash and office opening which drew upwards of 1,000 guests partaking of food and drink, and like "Killer" Cooper, a poke at pool. Right: Warner's executives, left to right, Mo Ostin, label president; Stan Cornyn, director of creative services, and national sales director Ed Rosenblatt represent part of the Burbank crowd who joined disk talent, industry names and well-wishers to the invitation-only party.

Talent In Action

STEVIE WONDER, GLADYS KNIGHT & THE PIPS, CONSTELLATIONS

Oriental Theater, Chicago

Considering opening night rough edges, the new concert policy in the heart of the Loop (many tickets at \$2.75) appears promising. One problem is that Wonder loves to perform so much and gives so much—too much. Hundreds of the at least four-fifths full house left before 11:30 by which time the Tamla recording artist had delivered 15 songs.

Fortunately, Wonder recognizes his problem and apologized for "going way over." The concert started at 8:25 (scheduled for 8 p.m.) and Wonder didn't come on until 10:10, but for real soul music fans the evening represented a tre-

mendous entertainment buy. As it was, even the people vaguely familiar with Wonder heard a lot of the big numbers from his fast-climbing "Greatest Hits Vol. 2" LP. But Wonder interspersed the tunes such as "My Cherie Amour" (and ignored still other big record hits) with new material.

For example, his last number found him behind a moog synthesizer singing and playing very softly. Wonder is clearly into some new sounds. He is also political. For example, he introduced a new composition he called "Miscellaneous Bt," inspired, he drawled, by "all the people out of work and Nixon messing with our lives." Musically, it was a contradiction that may say something about the complexity of this exciting artist—it was at once highly structured and monotonous; the monotony exactly pointing up his idea of people idle.

Working behind a solid house band under pianist Richard Evans, Gladys Knight & Pips were wildly received. The Constellations were solid openers though did offer less soul, but maybe that's a good idea considering the mixed racial audience these concerts draw. WVON personality E. Rodney Jones was the emcee.

EARL PAIGE

CARLY SIMON, DON McLEAN

Troubadour, Los Angeles

One of the strongest double-bills ever to pack the Troubadour featured Elektra's Carly Simon putting on a powerful display of her burgeoning charisma and fine music. The Dr. Germaine Greer of rock was truly spellbinding during a portion of her set when she moved from guitar to piano and segued from an unfamiliar song about a girl offering to live out any of her lover's sex fantasies through "That's the Way I Always Heard It Should Be." Looking more than usual like the Queen of the Amazons in a cave-girl mini of leather patches with co-ordinated boots, Carly Simon has carved out a definitive place in rock for the New Woman.

Don McLean has a strong East Coast college and coffee-house reputation for live performance and coming into L.A. on the wave of his UA hit, "American Pic." he won a genuine ovation for a knock-out set. McLean displayed a winning offbeat personality and made brilliant use of some deservedly obscure old songs like a ditty welcoming the Hindenberg Zeppelin to New Jersey. Don McLean is a sure-shot big star in the making.

NAT FREEDLAND

GARY WRIGHT

Bitter End, New York

Talented ex-Spooky Tooth organist, Gary Wright, led his four-piece group through a series of tunes which could be best classified as good, hard, English rock. The A&M Records artist and his guitarist, Mick Jones, shared the

spotlight all evening and complemented each other well, with the rest of the group falling in and underlining the two musicians well.

The only problem was that the Bitter End was too small to hold such a greatly amplified sound and at times, Wright's voice was lost in the maze of the guitar and organ over the drums and bass. "Yesterday's Tomorrow," was well done, but Wright could use a better vocal back-up to strengthen his lyrical message and sweeten the tunes slightly.

From his new LP, "Footprints," Wright played "Whether It's Right or Wrong," "Want to Survive," and "Two Faced Man." The music was well blended, despite its amplification and Wright was quite personable to his audience, which gratefully accepted all of his tunes.

BOB GLASSENBERG

THE GRATEFUL DEAD NEW RIDERS OF THE PURPLE SAGE

Pauley Pavilion, Los Angeles

It is indeed ironic that although the Grateful Dead have always been one of the tightest, funkiest groups around they have only just begun to receive mass recognition and popularity. They are probably the best dance band in the country and play with an exhilarating enthusiasm which is rarely found in today's jaded pop world. In noway can a Dead concert be termed a rip-off as they regularly perform an amazing five-hour set.

Their set this time was highlighted by a 40-minute version of "Truckin'" which showcased an incredibly fluid jam. Trading off vocal and lead guitar chores, Phil Lesh and the gnome-like Jerry Garcia performed in a relaxed, self-assured manner. The group is quite simply a lot of fun and spending an evening with them is like being with five very close friends who delight in you as much as you in them.

Playing a captivating blend of bluegrass and rock, The New Riders' set took on the appearance

(Continued on page 16)

Signings

Jerry Jeff Walker, of "Mr. Bojangles" fame and former Atlantic artist, to MCA Records. . . . Blue Oyster Cult to Columbia. David Lucas co-produced with Murray Krugman and Sandy Pearlman at the Warehouse Recording Studio, N.Y. . . . Lou Reed, lead singer and writer of the Velvet Underground, to RCA Records. Richard Robinson will work with Reed on production in England. . . . Black Oak Arkansas has named Butch Stone as personal manager. . . . Bassist Henry Franklin and his quintet to Black Jazz Records. . . . Gloria Lynne back with Mercury.

From The Music Capitals of the World

LOS ANGELES

If "Que Sea Nada" on Latin radio playlists sounds familiar, that's because it's Vikki Carr in the new Spanish version of her big "It Must Be Him" hit. The UA artist is of Mexican-American descent and didn't need Spanish coaching. . . . Richard Perry's independent production firm made its first signing, with ex-Righteous Brother Bobby Hatfield pacted to Warner Bros.

Roger Kellaway's "Song of the Earth" A&M album to get title-tune lyrics by Arthur Hamilton. . . . Chase bought its own DC-3 airplane to chase around the concert trail. . . . Music West Distributors of Hollywood adds Fantasy & Prestige lines.

Puerto Rico's Vega Baja Music Festival pushed back from Thanksgiving week to Christmastime because of admittedly slow advance sales. Groups already contracted must renegotiate dates. . . . First releases out from Smak Records. . . . Showco Sound reports November its biggest-grossing month with over 100 one-nighters handled by the Dallas firm.

Blood, Sweat & Tears push back their Jan. 28 London concert in order to record a new album. . . . Tumbleweed, new Denver label founded by veteran production team of Larry Ray and Bill Szymczyk, has its first releases ready. Bluesman Albert Collins does "There's Gotta Be A Change" and the other Tumbleweed album is "Arthur Gee," by the Canadian writer-singer. . . . Bill Withers started his new Sussex LP.

Ezra Pound's opera about medieval balladeer Francois Villon, "Le Testament," had its U.S. premiere at the University of California. Pound also wrote several operas. . . . Mountain's newest, "Flowers of Evil," is a concept album about Vietnam drug abuse. Mountain's Leslie West to act in "Honor" film.

Pat Williams to score Hanna-Barbera's movie for TV. "Hardcase." . . . Bronislaw Kaper assigned to score "The Salzburg Connection" thriller. . . . Isaac Hayes will be at MGM Dec. 14 to greet Motion Picture Academy members at a special Oscar-time screening of "Shaft." . . . My little type gremlins made promoter Rob Heller into a Rob Miller in last week's column. It's Heller who now manages Johnny and Shuggie Otis and Charles Lloyd.

Michel Legrand scores the Israeli love story, "Whisper My Name." . . . The Sherman Brothers, Richard and Robert, writing the songs for Paramount's cartoon feature, "Charlotte's Web." . . . Blood-rock's Houston Music Hall concert was filmed to be cut into commercials for the group.

John Denver off to his first European tour. . . . John Sebastian's Anaheim Convention Center concert cancelled due to booking conflict. . . . The Armenian Symphony plays the Music Center Jan. 9. . . . More Music Center dates. S. Hurok presents Andres Segovia Jan. 29 & 31. Nana Mouskouri March 5. . . . The Beach Boys hop from Long Beach Arena Friday (3) to Honolulu International Center Sunday (5).

NAT FREEDLAND

NEW YORK

Poco, who has sold out Carnegie Hall three weeks in advance for their three nights starting Tuesday (7), sweep the area with a Friday (10) show at Vassar College, Poughkeepsie, and a concert the next night at Rider College in Trenton. . . . Black Oak Arkansas will be Mountain's special-guest at Academy of Music concerts for two days beginning Monday (13). . . . Dunhill's Emitt Rhodes plays Philharmonic Hall, Dec. 18, and the "David Frost

Show" on Dec. 16. . . . Stereo Dimension's Lighthouse will have two songs from their "One Fine Morning" LP included in the score to the movie "Permette. Rocco Papaleo," with Marcello Mastroianni. . . . Poppy Records will feature ads by artist Milton Glaser of Push-Pin Studios for their upcoming trade and paper campaign on

(Continued on page 14)

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• Continued from page 13

behalf of LPs by **Dick Gregory**, **Eric Von Schmidt**, **Doc Watson**, **Townes Van Zandt**, **Shirl Milete** and **Chris Smither**. . . . **John Lee Hooker's** tour of Europe has been postponed until next Spring. Hooker is being treated for ulcers and high blood pressure. . . . Capricorn's **Liv Taylor** appears at Philharmonic Hall, Sunday (5), and **Wet Willie** follows up their Carnegie Hall date with the **Allman Bros.**, to play under **Alice Cooper**, Wednesday (1) at the Academy of Music. . . . **Yes**, Atlantic group, plays Plattsburg, Sunday (5), Bryant College, Smithfield, R.I. with the **Blues Project** Thursday (9), and Newark State College, Union, N.J., Sunday (12).

A&M's **Shawn Phillips** plays the Bitter End till Monday (29) coinciding with the release of his third album, "Collaboration." **Brewer & Shipley** do Carnegie Hall Friday (3), opening a tour timed with the release of their new album, "Shake Off the Demon." . . . Dunhill's **Danny Cox** sings at the Gaslight, Dec. 16-20.

Howard Stein so follows **Alice Cooper**, **Dr. John** and **Wet Willie**, Wednesday (1) at the Academy with **Humble Pie**, **Black Oak Arkansas** and **Edgar Winter's White Trash**, the weekend of Friday (3).

Peter Duchin opens at the Hotel Pierre, Dec. 17, the scene of his first live—and latest—Bell LP, which also features the rock vocals of **Jesse Lord**. . . . **Shirley** ("Goodfinger") **Bassey's** next UA single with be "Diamonds Are Forever," from the forthcoming James Bond film. **John Barry** composed. . . . Comedian **George Carlin**, now on the hip circuit, works the Main Point, Bryn Mawr, Pa. with A&M's **Jim Carroll** till Monday (28). Following acts include **Shawn Phillips** with **Leo Kottke** and **Mose** with **Tim Weisberg**. . . . Dunhill's **Emmit Rhodes** at Alice Tully Hall, Lincoln Center, Dec. 19, while **Blood, Sweat & Tears** stagger dates at Philharmonic Hall between Dec. 16-22.

ED OCHS

NASHVILLE

Stan Lewis, president of Jewel-Paula, has signed a leading female singer, **Fontella Bass**. She is the daughter of the great gospel singer, **Martha Bass**. **Fontella** was the musical accompanist for her mother and traveled extensively through the country playing Gospel music. In 1969 **Fontella** and her family moved to Paris, and there she recorded several albums with **The Art Ensemble of Chicago**. One was the soundtrack for the French film "Les Stances De Saphis." **Fontella** also has had numerous successes on the domestic scene. Now she'll be released on the Paula label.

Diana Davidson, out of the Don Light Agency, played a week at the Gaslight in New York. **Audie Ashworth** was there to catch the show, along with **Marv Schlachter**, president of Chess-Janus and his a&r administrator, **Esmond Edwards**. They are working out budget figures for her second LP. . . . Major metropolitan stations are picking up **J.J. Cale's** LP, which contains mostly Moss-Rose songs from Nashville. That's on the Shelter label. **Cale** has been helping **Leon Russell** engineer and mix several of the **Freddie King** albums in Russell's Los Angeles studio.

Tom Ghent is the author of the new **Petula Clark** cut, "Let Love Happen to You." ASCAP in Nashville hosted a party for Tom last week. . . . **Norbert Putnam**, producer of **David Buskin** on Epic, has been remixing Buskin's new Christmas single at Quadrafonic studios. The title of the single is "The Rest of the Year." . . . **The Addrisi Brothers**, Columbia, has finished a single which is being remixed. . . . **United Steel**, produced by **Troy Shondell** and **George Weber** for W.A.R., Inc., has been overdubbing and mixing.

Talent

From The Music Capitals of the World

Same thing for **Mother Earth**, produced by **Travis Rivers** for Warner Bros. . . . **Tim Drummond** of J.R. Productions has been producing **Moody Scott** for 77 Records. **Scott** is originally from New Orleans, lives in Michigan, cuts in Nashville. . . . **Steve Monahan** on **Jamie Records**, also is recording here, engineered by **Gene Eichelberger**. **THOMAS WILLIAMS**

SAN FRANCISCO

Ed Ames, current attraction at the Fairmont Hotel's plush Venetian Room, commutes four days a week to classes at UCLA where he is a fine arts major. . . . **Jack Jones** next Fairmont attraction, opening Thursday (2) thru 22. . . . **The Youngbloods** in for one show at the Berkeley Community Theatre on Saturday (4). . . . **Nina Simone** and **Les McCann Ltd.** at Marine Veterans' Memorial Theatre for three days, Dec. 16 17 & 18. . . . **Jesus Christ Superstar** production runs through Dec. 5 at the Circle Star Theatre, San Carlos, followed by **Wayne Newton** Dec. 9 thru 12. . . . **The Doors** and **Albert King** in concert on Thursday (2) at the Berkeley Community Theatre. . . . **Grunt Records**, the **Jefferson Airplane's** new locally based label, scheduling new album releases by **Grace Slick**, **Paul Kantner** and **Papa John Creach**. . . . a scheduled spring tour of Europe by the **Jefferson Airplane** and **Hot Tuna** now in the planning stage.

Jerry Lewis the Dec. 28 thru Jan. 1 attraction at Harrah's, Lake Tahoe. . . . many local stores report a big anticipated Christmas sales period for records and tapes. Should run far ahead of last year.

The Circle Star Theatre goes country New Year's Eve with **Capitol's Buck Owens** in as headliner. . . . **Shel Silverstein**, now a Bay Area resident, finishing a new LP for Columbia at their local studios. . . . **The Who's Pete Townshend** scheduled to record an album without the group early next year. . . . **Elektra's Doors** into the Community Center, Berkeley, on Dec. 7. . . . **Nina Simone** at Veteran's Memorial Theatre, San Rafael, for three days Dec. 16, 17 & 18.

Cal Tjader at Glide Methodist Church on Dec. 10 for a Farmworkers Christmas Concert-Dinner Benefit. . . . **Nancy Kelly** and **Betsy von Furstenberg** starring in **Neil Simon's "The Gingerbread Lady"** during the San Francisco run at The Curran, Nov. 22 through Dec. 4. . . . **Bill Cosby** and **Leslie Uggams** the Christmas-New Year's attraction at Harrah's, Reno. . . . Harrah's, Tahoe, plays host to **Glen Campbell** on Dec. 24 through 27. . . . **Anna Moffo** makes her first SF recital and only

local appearance at the Masonic Auditorium on Dec. 10.

PAUL JAULUS

LAS VEGAS

Dwayne Hickman, public relations and entertainment director and his right arm **Roberta Bochetto** left the Landmark. They, along with **Bill Holland** of Little Rock, Arkansas, have formed the **Holland-Rothmand-Hickman** advertising and public relations firm. Based in Little Rock, the Las Vegas branch will be the largest national advertising agency in Las Vegas.

VMI Records held their first live recording session featuring an album "High Simply High" by **Gaylord and Holiday**. A buffet party with wine was served during the recording session to stimulate a nightclub atmosphere. 35 entertainers and press were the audience. Sound engineer was **Bill Porter** for the album produced by **Vic Beri**.

Bearded **Al Hirt** returned to the Tropicana for the third time this year. Bringing a "little bit of honey" to the hotel's Blue Room for three weeks, Hirt again brought with him **Pee Wee Spiterlera**. . . . **Tun Tun** has taken over as lead in Latin Fire '72. . . . Last seen at the Thunderbird, the **Good Humor Company** returns for a four weeker with **Bobby Darin** Jan. 25. . . . Las Vegas resident famed trumpeter **Wingy Manone** back from

(Continued on page 16)

Cooper Sets 'Killer' Tour

NEW YORK — **Alice Cooper**, having just returned from a European tour of England, France, Holland, Germany, Switzerland and Denmark, has started preparations for a nationwide tour based on their new Warner Bros. album, "Killer."

Stops include: New York's Academy of Music, Wednesday (1); New Orleans, Friday (3); Baton Rouge, Dec. 5; Indianapolis, Dec. 10; Dayton, Dec. 11; Toledo, Dec. 12; Chicago, Dec. 13-14; St. Louis, Dec. 17; Detroit, Dec. 19; Miami, Dec. 25-26; Pittsburgh, Dec. 27; Washington, D.C., Dec. 28; Ottawa, Canada, Dec. 30; Toronto, Dec. 31. Additional dates in January hit Philadelphia, Los Angeles, Phoenix, Denver, San Francisco, Seattle and Vancouver.

Alice Cooper is now readying a stage version of their new album drama. The Academy of Music performance will be the premiere execution of "Killer."

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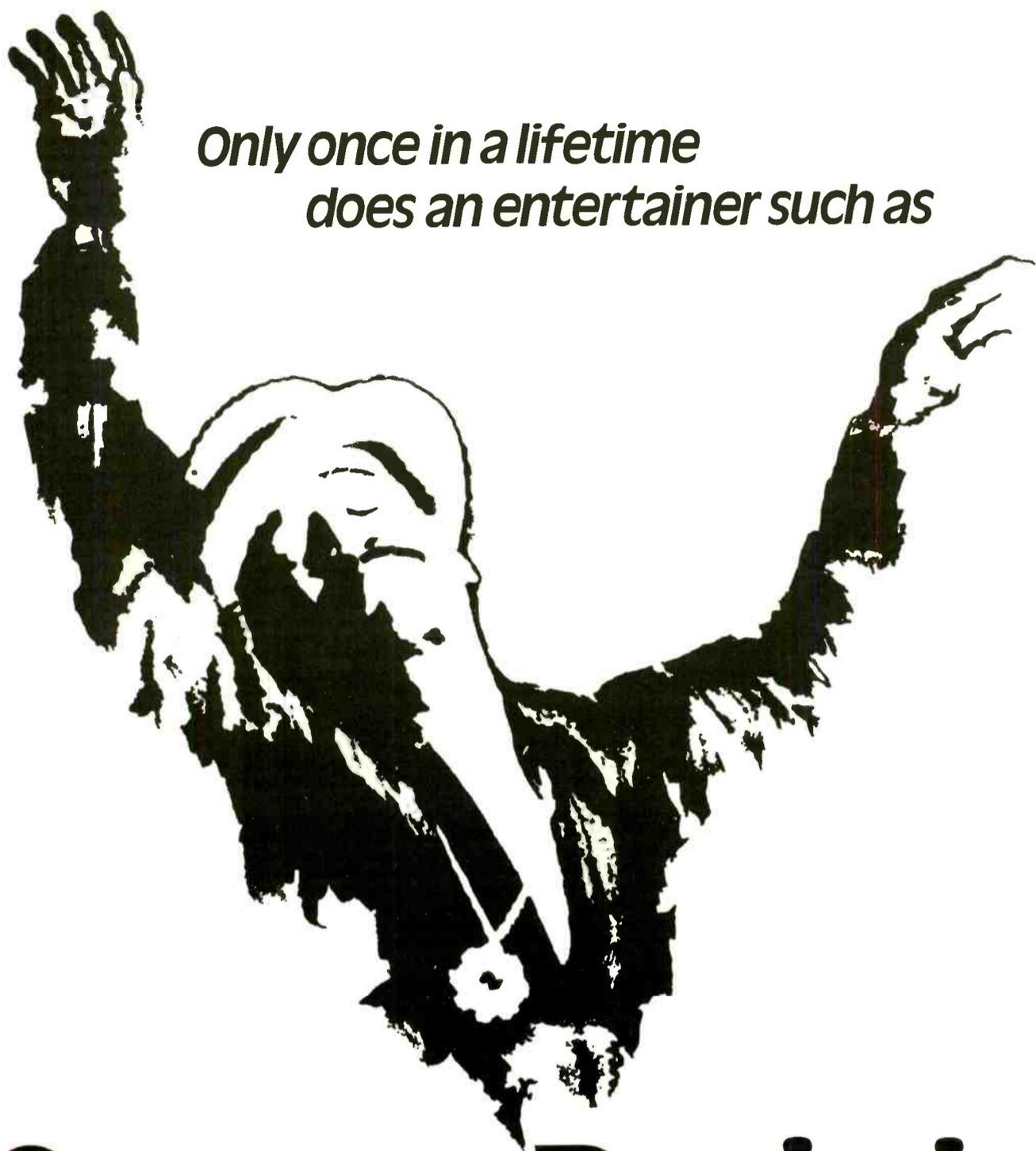


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From The Music Capitals of the World

• Continued from page 14

Washington, where he and his combo appeared at the JFK Center.

Dick Shawn broke his right arm in two places while taping a show.

Poet laureate Norman Kaye and his wife, a former Miss America semifinalist Cheryle, had a son born Nov. 8. They've named him Donald Norman.

Robert Goulet has sealed a pact with the Hughes Hotels to appear here 16 weeks a year. Rumor has it that Johnnie Ray, last seen at the Fremont, will sign with the Flamingo. The Riviera honored Earl Wilson with a luncheon saluting the publication of his "Show

Business Nobody Knows" novel. Sam Diamond has purchased the Aladdin Hotel. Redd Foxx takes a leave of absence from the Hilton at the end of the month to begin filming a new NBC-TV series "Sanford and Son." The show premieres Jan. 14. LAURI DENI

ATLANTA

The Three Degrees are currently appearing in the Club Atlantis at the Regency Hyatt House. The Tams perform at Scarlett Scarlett O'Hara's in Underground Atlanta. The Mercury Nation Company of "Hair" is appearing at the Civic Center Auditorium thru Sunday (5). The Modern Sounds of Bluegrass are on a seven-state tour with Junior Samples and Lulu of "Hee Haw." Donovan's Nov. 30 Atlanta appearance has been cancelled. Famous Artists Attractions will present "Jesus Christ Superstar" in two shows, Thursday (9) at the Municipal Auditorium. Atlanta's Tams, now stateside from their first British tour, are being tentatively slated for an early '72 return. The new Allman Brothers Band will have their fourth LP released in January. Wheel recording artists the Rock Flowers were the guests of honor at a recent Atlanta cocktail party to introduce their new single "Number Wonderful." Joe South and Jeff Lee are forming a new Atlanta-based music firm. Ronnie Hayes and Debbie Able have signed writers' contracts with Jupac Music. Macon's Starday/King Studios is installing a new 16-

track board built by Fort Lauderdale's MCI firm. Capricorn Studios are currently installing 24 track recording equipment. Capitol recording artist Turner Rice will be appearing in a network television commercial this fall and winter for Chap Stick Lip Balm. Gloria Walker has signed a management contract with Hamp Swain of Macon's WIBB Radio. Billy Joe Royal, who has recorded a radio and television commercial for Coke, will film the necessary footage in Colorado. WSB Radio has named Richie Payne to the post of promotion manager. December's Children, Broken Homes, and Dennis Yost are currently recording at Studio One. SHELLY PISANI

CINCINNATI

Bo Donaldson and the Heywoods, who recently concluded a string of 30 concert dates with the

(Continued on page 28)

'Jacques Brel' Fete

NEW YORK—"Jacques Brel is Alive and Well and Living In Paris," off-Broadway musical hit, celebrates its fifth year by moving from the Village Gate for one night at Carnegie Hall, Jan. 25. Belgian composer Jacques Brel will take time off from a movie in France to attend. The anniversary show will feature Elly Stone and Mort Shuman, who created the original lead roles, plus members of other Brel companies working the U.S. Seats scale from \$12.50 to \$4.

Talent In Action

• Continued from page 13

BILLY JOEL

Gaslight Au Go Go, New York

Billy Joel never just sang his tunes in front of his own piano and three-piece backup. He smiled his tunes and gave them life. His well controlled voice, complemented by a well thought out piano style was received well by the audience.

The Family Records artist (Famous Music), did several songs from his new LP including "Everybody Loves You Now," "Why Judy Why," and "Captain Jack." All of the songs contained subtle yet biting satire on the people and the world today as Joel sees them.

There is a bright future for this man, for his talent is natural and unassuming. Presenting his songs and himself in a human fashion, Joel will captivate many an audience both through his live performances and his records.

BOB GLASSENBERG

SOCIETY OF SEVEN

Latitude 20, Torrance, Calif.

This is an act which has scratched the surface of contemporary music and can break through if it connects with the right material. At present, the Society is a finely oiled, precision music machine interpreting hits made popular by others.

The Uni act, which calls Honolulu home, has the strength of its seven members, all fine individual instrumentalists, and their three, four and five-part harmonies exemplify the best of the Hawaiian vocal groups.

The use of two tromboniums on the funky numbers like "I Want to Take You Higher," "Dance to the Music" and "Celebrate," adds a distinctive rich sound.

"For Once In My Life," "Joy to the World," "Let the Sunshine In," a Kui Lee remembrance medley and a bland Hawaiian number, "Howzit Brah," easily make the 70-minute set float by swiftly.

When they are cooking, they are a first-class contemporary band, hard-driving and with loads of visual appeal. And that's what counts in the nightclub field.

ELIOT TIEGEL

'Tomorrow' Show

MOSCOW — "Stars of Tomorrow," first-ever continuous 10-night show, was presented by the Mosconcert agency in early November before a capacity audience at the 12,000 seat Luzhniki Sport Palace. Featured were young talents—a series of relatively unknown Russian artists and groups—in an expanded program of present-day Russian popular songs. "See, Listen to and Decide" questionnaires were distributed among the audience, who picked their favorites on the bill.

Besides the young talent, pop stars, guests artists and current television contest winner, plus short films featuring international talent, also highlighted the show.

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Four-Channel Adding Artistic Dimension

• Continued from page 1

currently, RCA Records is conducting much research to achieve the proper blend in four-channel sound. "Most of our music," they said, "is on 8 or 16 track. We may have to go to 24 track in the event we find that 16 track is too limited."

The executives expressed the view that true four-channel sound is the most challenging development since the long-play record, and that its creative possibilities must be accompanied by advances in recording technology.

They also pointed out that just as the artist will achieve more with four-channel sound, so will the medium affect the composer. The composer, they noted, will write his songs and scores with the potential of four-channel in mind.

Pfeiffer also noted that the working out of charts for four-channel is a new and developing art. He urged that producers avoid what he considers to be four-channel mono systems "which result in distortion and destroy the original concept."

Jeff Berkowitz, assistant general manager of Panasonic's merchandising division, stated that with re-

gard to equipment his company is prepared to cover all segments of the market, relative to price ranges and sophistication. He added: "We might be on the market in 1972; and again, so many breakthroughs are happening that it could happen even earlier." Berkowitz concluded: "We listened to all the four-channel systems and concluded the discrete system had fewest limitations and was best for the listener. Panasonic and RCA want to go to the market with a finished product."

Utah Federal Judge Affirms Injunction

• Continued from page 1

ing of any record, provided royalty is paid on the copyrighted music. (After Feb. 15, 1972, new records can obtain copyright, protecting them from any and all duplication without permission of the record manufacturer.)

The injunction is in force only against court attacks on those tape duplicators operating "legally" under the federal copyright law. It does not apply to court actions against the illegal pirates and bootleggers who violate copyright law by making and selling tape copies without paying mechanical royalty on the copyrighted music. The pirates are now subject to tough penalties under the recently passed antipiracy law.

If the appeal succeeds in staying the effectiveness of Judge Ritter's injunction, the status quo would resume. But the defendant companies would still have to come back to the Salt Lake City Federal District Court for trial on the issues. Succeeding rounds of court action could follow through appeals and supreme courts.

Judge's Findings

Judge Ritter found that "a great, continuing, irreparable harm and damage to the plaintiffs and others similarly situated will result unless the temporary restraining order previously entered by this court on Nov. 10, 1971, is continued."

He further enjoined the defendants and the Fox Agency from "interfering with or harassing the plaintiffs or other retailers or distributors of musical magnetic tapes, their officers, agents, attorneys, and employees, in the normal operations and conduct of their business," by instituting or prosecuting court actions, or in other ways.

The injunction bars actions against "the plaintiffs or any other persons, including actions presently pending, relating to the manufacturing, producing, distributing or selling," of the tapes.

The plaintiffs' attorney, A. Bob Jordan, of the Oklahoma City firm of Rogers, Travis and Jordan, hopes trial will be held early in 1972. Jordan said that any refusal by the Fox office to accept royalties for the copyrighted music on the "legal" duplicated tapes would be considered an act of "harassment," and subject to citation for contempt.

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DECEMBER 4, 1971, BILLBOARD

Studio Track

By BOB GLASSENBERG

Why would a producer who worked with such groups as **Johnny and the Hurricanes**, **Little Willie John**, **Del Shannon**, **Don and Juan** and the **Shades of Blue** among others, want to give up producing to become head of a&r at a record company. "I'm gratified by guiding people on the Motown standards," said **Harry Balk**, head of a&r. "It's like sitting on a hot seat and attempting to keep the hits coming. At Motown, and at most other record companies, the a&r head is a creative helper to the producers and the artists. He may have to help find musicians to fit a particular artist's sound. He may just have to sit and discuss direction with artists and producers. But the head of a&r, above all, must get those hits."

Balk still goes out into the field artist hunting once in a while. And the same standards still apply for him. "I look for something different and exciting. Something that will catch the ear and make some money for my company," he explained.

"I think the same ears that heard hits 10 years ago are hearing the hits today, as far as a&r men and producers are concerned. I mean, if one had the ears then, he still has them. Of course there might be things one doesn't completely understand, but you either hear it or you don't. You can't buy that type of ability and there's only a certain amount that you can pick up. The rest has to be born in you."

As far as his ears are concerned, Balk admits to having turned down his share of hits. "But they were bad records. And bad records can happen. Everyone is aware of that. It's not a question of always being right. It's a question of percentages. At Motown, we operate like a family and the standards are very high when it comes to artists as well as the rest of our people. That's why we have such a high amount of hits. We do not settle for less than great with any of our people. And that's why I would rather be the head of a&r instead of a full-time producer, independent or otherwise," Balk concluded.

Bob Shad, head of Mainstream Records has been busy crossing the country to record his artists. Sassy **Sarah Vaughan**, newly signed to the label, has just completed her album at the Record Plant in Los Angeles. Likewise for **Hadley Caliman** and his second LP for the label. On the East Coast, at the Record Plant, New York, Shad just finished producing **Barry Miles**, **Frank Foster**, and **Hal Galper and the Gorilla Band**. Coming up in New York at the Record Plant, Shad has **Charles McPhearson**, **Dave Hubbard**, **Sonny Red**, **Curtis Fuller** and **Buddy Terry**. Shad also plans to produce an LP of **Art Farmer** in Europe.

Bell Sound's new Studio A looks like urban renewal paid a visit to those recording facilities. Where once stood a shabby off-yellow walled studio with an adequate control room now stands a fully carpeted, striped walled, eye boggling studio with a control room fully re-equipped and ready for quadrasonic. There are two movable musician's booths, adjustable lighting, a full 16 track board with Scully sync and tape equipment and an all around acoustically sound room. "Where do you stop updating your facilities?" asked **Dave Teig** who is a hockey freak, and also manages the place. They are also planning a mixing theater on the same floor as the new studio A. It will be for quadrasonic and probably house a moog as well. "I certainly hope that 4-channel stereo will make it," said Teig.

Pac-3 Recording, Dearborn, Mich., has reaped the benefits of Motown's recent release of many of their Detroit-based arrangers and musicians from their exclusive contracts, according to **Kenn Christopher**. Arrangers and musicians such as **Billy Jackson** for Columbia, **Dave Crawford** and **Brad**

Shapiro for Atlantic; **Larry Weiss** for Sunflower, and **Tony Camillo** for Buddah, are all using Detroit musicians to get that once-patented Motown sound," said **Christopher**. **Christopher** also said that **David VanDePitte**, who arranged **Marvin Gaye's** *What's Goin' On*, has taken up producing at Pac-3. He co-produced and arranged with **Bruce Miller** on a few of the tracks for **Paul Arka's** "Do I Love You." He also recently finished an LP with **Lori Jacobs** and a **Lions' Den** single. Now he's in the studio producing **Bob Anderson** for the Rapp City label. Also in the Dearborn studio are **Nick Zesses** and **Dino Fekaris**, writers of **Rare Earth's** "I just Want to Celebrate," as well as the group's current single "Hey Big Brother." They are producing demo material for various Motown and Rare Earth Records artists. In addition, **Magic**, a group on the Rare Earth label, produced at Pac-3 by **Scott Regen**, released their first LP with a cut, "Back at Becker's," a dedication to owner and chief engineer at Pac-3 **Richard Becker**.

At the RCA Studios, Hollywood, **Mama Cass** is putting on the final touches to her new album which **Lou Merenstein's** is producing. **Fat**

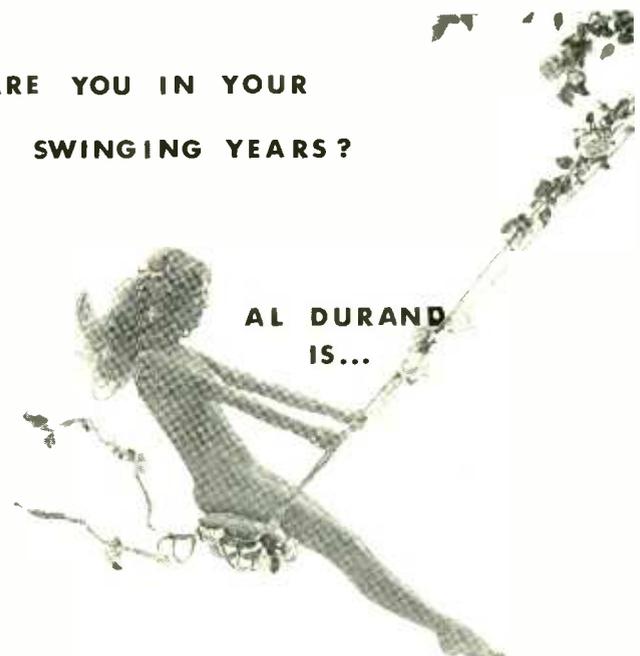
Chance, **Mother Hen**, **Henry Mancini** and **Freddie May** are also in the facility.

At RCA, New York, producer **Bob Ringe** is cutting a new act **Pure Prairie League**. Also cutting is **Harvey Fuqua** and the **Nightlighters**.

SHORT TAKES: At Ultra-Sonic Studios, Hempstead, L.I., were **Alliotta Haynes Jeremiah** for Ampex with **Vinnie Testa** producing. . . . **McKendree Spring** is completing their next Decca LP at Sound Exchange, New York. . . . **Jim Dawson** was in Bell Studios for Buddah Records with sideman **Igor Beruk**, bass, and **Warren Nichols**, guitar, keyboards and trombone. **Marty Pekar** produced and **Joe Brescio** engineered. . . . **Track Recorders** in Washington, D.C., recently hosted **J.B. Hutto** and **His Hawks** with **Topper Carero** producing; **Mama Scott** with **Tom Zito** producing; **Terry Cashman** producing the **John Wells** Delegation.



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Radio-TV programming

Buzz Lawrence Plays 'Yo-Yos,' Exclusives and Quick Dropoffs

By CLAUDE HALL

HOUSTON — The primary job of a record promotion man today is communication, according to Buzz Lawrence, veteran air personality and currently program director of KPRC, a leading middle-of-the-road radio station here.

Lawrence, who said that he would never allow a hustling, knowledgeable record promotion man to wait in his lobby "because that's like asking him to be a coolie for your radio station," at the same time lashed out at the rec-

ord companies who've been hiring "yo-yos" for local promotion work.

Stating that he personally knew of about two dozen great promotion men (and Lawrence's radio career spans more than 20 years in markets ranging from the state of Washington to Denver and Texas), he felt that a new dawn was at hand in records and radio and "bigod, certain record companies had better improve the quality of their men at the local level unless they want their companies to become just tax writeoffs."

Lawrence felt that record companies were missing a lot of rec-
(Continued on page 20)



CASEY JONES, program director of KSEL in Lubbock, Tex., chats with James Taylor, left. Taylor performed at KSEL concert recently.

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

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

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

Professional Radio Programming Society ELECTION BALLOT

Vote for One (1)

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

Vote for One (1)

| | | | |
|-----------|-----------------|------|-----|
| SOUTHEAST | Tom McMurray | WBT | () |
| | Joe Sullivan | WMAK | () |
| | Lany Ryan | KEEL | () |
| | George Williams | WTOB | () |

Vote for One (1)

| | | | |
|-----------|--------------|------|-----|
| SOUTHWEST | Don Day | WBAP | () |
| | Bill Young | KILT | () |
| | Dave Tucker | KFJZ | () |
| | Ray Potter | KELP | () |
| | Jack Daniels | KRUX | () |

Vote for One (1)

| | | | |
|--------------|---------------|---------------|-----|
| MIDWEST | Dan Clayton | WLW | () |
| | Chuck Renwick | Storer Bdcst. | () |
| | Jack Gardner | WMIN | () |
| | Chuck Dunaway | WIXY | () |
| | John Randolph | WAKY | () |
| Bob Sherwood | WRIT | () | |

Vote for One (1)

| | | | |
|------------|---------------|------|-----|
| WEST COAST | Buzz Bennett | KCBQ | () |
| | Cal Milner | KGFJ | () |
| | Mark Blinoff | KMPC | () |
| | Russ Barnett | KMPC | () |
| | Gary Taylor | KJR | () |
| | Chuck Scruggs | KDIA | () |

Vote for One (1)

| | | | |
|--------|------------------|----------------|-----|
| CANADA | George Johns | CFRA | () |
| | George C. Davies | Victoria, B.C. | () |
| | Gene Kirby | CKEY | () |
| | Keith James | CHED | () |

Vote for Two (2)

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

WSM All-Country Just Rumor?

By BILL WILLIAMS

NASHVILLE—The rumor that WSM is going "all-country" is a persistent one. It's been around at least 20 years. Chances are it will continue to be brought up.

WSM is, of course, the home of the "Grand Ole Opry." Both the station and the "Opry" are owned and operated by the National Life and Accident Insurance Co., a firm which has fostered all types of music over the years.

The one word which describes WSM programming is diversification. It has, some say, tried to be everything to everybody, and—despite the impossibility of this—has been unusually successful.

To set aside the "all country" rumor, at least for the coming year, it should be noted that WSM has a contract, running into 1973, with the American Federation of Musicians. This calls for use of a live studio (pop) orchestra as well.

Robert E. Cooper, vice president and general manager of WSM Radio, is quick to point out that this contract has been renegotiated every two years as far back as anyone can remember, and it precludes any possibility of a full-time move into the country field.

"This station, going way back, has been good-music oriented in

the daytime, and it remains that way today," Cooper explained. Nighttime is something else.

WSM began the "Opry" 46 years ago, and has broadcast it without interruption ever since. Many years ago a "Friday Night Opry" was added, and the nighttime country broadcasts have long been a tradition. The nighttime disk jockeys have included Eddie Hill, T. Tommy Cutrer, Tony Perryman, and Ralph Emery. There were others on a limited basis even before these. A few years ago a country show was added to the programming before Emery's show, which follows the Atlanta Braves baseball games during the season, and the 10:00 o'clock news at other times. Bud McCain's "Countryside" program begins at 7:00 p.m., unless preempted by baseball.

The nighttime format, including McCain and Emery, is strictly modern country. When Grant Turner takes over at 4:30 in the morning, he swings back to the traditional, with a mixture of bluegrass and anything else which generally isn't aired elsewhere. Turner, one of the real veterans of the business, also plays some modern country music, but he is

willing to air a new record, a new label, or an unknown artist. So there is diversity, too.

The McCain segment recently has been tightened, to cut down on talk and interviews, with any appearance by an artist cleared by the program director.

Prog. Dir. Overton

The program director is Dave Overton, a broadcast veteran of some 25 years, most of those with WSM. He still hosts, as he has done for 20 years, the "Waking Crew" program in the morning, a 75-minute segment utilizing the studio orchestra.

The daytime is a mixture of pop music (nothing rock but not sprinkled liberally with the "soft" modern groups), talk shows, and farm programs. Teddy Hart, a pop singer who has recorded for Ranwood, hosts an afternoon talk show.

For the first time in its history, WSM has placed in the music library a very young man, Don Smith, who is aware in the field of contemporary music. In the past, the librarians have been of the older generation.

The daytime pop easy-listening format, although moving closer to Top 40, is interspersed with songs
(Continued on page 20)

Familiarity Breeds MOR Success

BALTIMORE — Familiarity is the key to the success of WCBM here, a middle-of-the-road station that swings almost into rock at various times, according to program director Dale Andrews. On one hand, Andrews professed not to really like music and on the other hand thought "Love Story" was wonderful and at one time had nine different versions of the tune on the air.

"I liked 'Love Story' because it was familiar," he said, adding that he was playing Neil Diamond's "Stones" single "because Neil Diamond is familiar to the public. He could sing 'Ring Around the Merry-go-round' and it would be familiar. For the same reason, I play the Kris Kristofferson 'Salute' album by Jerry Kennedy. Now who's heard of Jerry Kennedy in the general public? Few people. But many people are now familiar with Kristofferson."

"We're now playing 'Me and Bobby McGee' by Janis Joplin because the song is familiar now . . . it fits. When Janis Joplin died, she grew up in a sense. She became familiar to our audience—the 25-49 year olds."

Andrews took over the programming reins of WCBM in March, 1969 and, after listening to the Drake stations around and other MOR stations, put in a format "people used to call 'chicken rock.' We had a lot of jingles on the air

and we programmed all but 10 to 15 of the top 50 records in the nation. The records were arbitrarily selected from the Hot 100 Chart to eliminate the hard rock. We had some good people on the air and they had to learn to translate a fairly rigid Top 40 format to a semblance of adult radio. We tried to play as much music as possible. Of a playlist of 35-40 records, 20 are rock-oriented and 18-20 are current MOR singles or 'balance' records. WCBM also plays tunes from 30 albums, with cuts selected and preprogrammed by me. But we do not break album product."

WCBM adds no fixed number of new records each week and "we certainly don't compete against the local rock station . . . we give them everyone under 25 years of age they want."

As for the sound of WCBM, Andrews said it was "almost frightening because every program director—that is, every good program director—somewhere inside his head, hears a sound and works toward achieving this sound. When you get it on the air, you're a successful program director. It may appeal to the listener and you may be wrong, but you've got what you wanted on the air."

Bar Keep Analogy

"Being a program director is a lot like being a bartender, but you don't serve drinks. You hear everybody's troubles and must be able

to work well with the public affairs director, the general sales manager, the business manager, the promotion manager, and everyone else. The program director is in a unique position. A good one is the most powerful man in the station, including the general manager, because of the direct relation to what is broadcast on the air. But a bad program director can ruin a station."

Andrews felt there may only be 30 good program directors in the entire nation.

As for himself, he said he would do anything within his power to get his people to "perform." The morning mayor is Lee Case, a legend in the market. Next comes Dennis Murray ("who has great pipes"), then Paul Rogers ("one of the funniest people I've ever met, who goes on the air as if working before a live audience"), then Bob Gayland ("who in the last six months has discovered that he is a radio personality; he'd always thought he was a disk jockey"); and from 9-midnight Alan Christian does a two-way talk show ("and pulls 40-50 shares from 18-49 year olds, even beating baseball . . . his show does this because we sat down and paced everything out as if each phone call was a record—fast to slow, slow to fast, serious to funny, etc.")

Besides its familiar music con-
(Continued on page 20)

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Buzz Lawrence Flays 'Yo-Yos'

• Continued from page 18

ord sales because of invalid promotion men at the local level.

"I believe there are only about two dozen real professionals in record promotion. Among the old pros that the young ones can take a lesson from are men like George Furness, Howard Bednoe, Pete Wright, Al Matkias, Ray Lawrence, George Steiner, Lenny Meisel, Augie Bloome, Charley Rice, Bill

Heard, and George Jay. The newer ones include Harold Childs, Don Graham, Steve Popovich, Gene Denhovich, Mike Sheppard, Pat Pipolo, Ron Saul, Gil Bateman, Dickie Kline and Joe Smitt and I might have left out a couple, but all of these men know their responsibilities and they love the game. We also have some good promotion men in Houston, but not enough. For example, we'll get a yo-yo who'll come into the sta-

tion occasionally who doesn't even know we've had the record on the air for a week. And he's trying to get it exposed!

"I blame that guy for not knowing . . . and for not listening to the radio stations in the market. It's his job. Maybe I don't listen to every station in my market, because I'm interested in my own station, which is my bread and butter . . . but it's his bread and butter to listen to every station that helps him expose the particular product he's hired to promote. The primary job of a radio man is communications and it's the primary job of a record promoter. But the promotion man who comes up and says such and such record is spotlighted in Billboard or number such and such in the Gavin Report is using a crutch. Does he really know about the artist, the composer, the song, and has he heard the record himself and does he like it or is he being pushed by the record company to promote it? Has he also looked at all of the aspects of the station's demographics before he comes in the door . . . does he know what records would appeal to those demographics?"

Houston Deserves Better

Houston is not getting the type of record service the market deserves, Lawrence said. "When you consider the numbers laid on the artist before he even goes into the studio, the arranger, the composer, the producer, and all of the strokes involved in making a record and how much it costs to make a record today in union funds and publishing costs, and then you have to call up a record company and say 'where in hell's the product?'"

"It's happening in other markets besides Houston . . . I mean, the station with the big ratings is getting the service and everyone else suffers. I follow the old theory that if you take the five or six runnersup in ratings and add them together, they have a large audience than any No. 1 station. Yet, local promotion men often don't realize this.

"Even better, for the record in-
(Continued on page 35)

Full-Time Rocker

PLEASANTVILLE, N. J.—WMGM-FM has increased power to 20,000 watts stereo and switched to a progressive rock format, according to new program director Monte L. Tremont. The station last week was still trying to accumulate a music library of progressive rock albums. The format had been Top 40. Tremont is on the air noon-6 p.m., with Steve Bryant working until midnight. Bob Ramsey, Chip Alton, Terry Price, and Jim Earl work on weekends. Tremont said that plans call for the station going live 24 hours a day.

Here's a sure hit Christmas song written by John Murat, a retired army officer. John is very active in the release of P.O.W.s in Vietnam and works closely with P.O.W. organizations around the country. Don't pass up this exceptional Christmas record.

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Top 40 Station of the Year: WFIL, Philadelphia
Non-Rock Station of the Year: WCCO, Minneapolis
C&W Station of the Year: KFDI, Wichita
R&B Station of the Year: WWRL, New York
Progressive or Free-Form FM: WDAS-FM, Philadelphia
Radio Executive of the Year: Harold Neal, ABC vice president and manager of owned radio stations.
Recognition Award: Gordon McLendon, The McLendon Stations

Station Managers of the Year: Top 40: Dickie Rosenfeld, KILT, Houston; Non-Rock: Jim Hilliard, WIBC, Indianapolis; C&W: Don Nelson, WIRE, Indianapolis; R&B: Dr. Wendell Cox, WCHB, Detroit; Progressive or Free-Form FM: Willis Duff, KSAN, San Francisco; Small Market Radio: Jim Davenport, WFON, Marietta, Georgia.

Program Directors of the Year: Top 40: Buzz Bennett, KCBQ, San Diego; Non-Rock: Chuck Southcott, KGIL, San Fernando (Los Angeles); C&W: Bill Bailey, KIKK, Houston; R&B: Jerry Boulding, WWRL, New York; Progressive or Free-Form FM: Scott Muni, WNEW, New York; Small Market Radio: Joe Sullivan, WMAK, Nashville.

Music Directors of the Year: Top 40: Chuck Brinkman, KQV, Pittsburgh; Non-Rock: Elma Greer, KSFO, San Francisco; C&W: Ron Rice, KBOX, Dallas; R&B: Norma Pinnella, WWRL, New York; Progressive or Free-Form FM: Chris Gray, WEBN, Cincinnati; Small Market Radio: Mike Randell, WBBQ, Augusta, Georgia.

Disk Jockeys of the Year: Top 40: Larry Lujack, WLS, Chicago; Non-Rock: J. P. McCarthy, WJR, Detroit; C&W: Arch Yancey, KIKK, Houston; R&B: Jerry "B" WWRL, New York; Progressive or Free-Form FM: Stephen Ponak, KSAF, San Francisco; Small Market Radio: Gary Burbank, WAKY, Louisville.

Familiarity Breeds MOR Success

• Continued from page 18

cept, WCBM relies heavily on community involvement for its success in the market. "You have to have community involvement in order to be successful," said Andrews. His special approach, however, is to have each air personality come to him each day with at least three local community "things" before they go on the air. "When we first started doing this, the men would come into my office with the attitude: 'Well, teacher, here's my report card.' But then they began to get feedback from listeners. The spinoff is that now they more than likely have something important to say every time they open the mike. This is vital to radio . . . and beautiful."

Andrews started in radio in 1956 when he was just 16 years old on KAVI, Rocky Ford, Colo. For a dollar an hour, he did the farm report, played records, cleared the wire, and "emptied the wastepaper baskets each morning 5-8 a.m., then would head for school or, in the summer, head for the gravel pit to drive a truck for my dad. The truck-driving experience came in handy years later when he was

stuck without a radio job in San Jose, Calif., and had to drive a truck for eight months. From 1956, and stints in and out of college, through 1962 he worked at 22 radio stations "and at one of them I spent a year." With everything he owned in a 1949 Chevrolet, he bounced from job to job in Washington, Oregon, Utah, and Colorado and "have never been fired." While at KLIX, Twin Falls, Idaho, he worked with Larry Walton, now the morning man at WRC, Washington. It was Walton who helped him get the WCBM job as assistant program director when John Patton left. Ted Baer was then program director. In spite of years of experience, because of military service, "I was a neophyte in radio again. And a revolution had taken place in music . . . the Beatles had occurred." When Baer went to WNBC in New York, Joe Kelly became program director of WCBM and Andrews spoke of Kelly force-feeding him with information and ideas . . . "I owe a lot to him. He throws so much information at you that he makes you think, makes you learn." Then Kelly left and Andrews became program director.

WSM All-Country Just Rumors?

• Continued from page 18

from the past. Ted Johnson, whose show covers most of the morning hour, has a Top 40 background.

The negotiations with the union cover not only the live programming on the station during its studio hours, but the "Opry" as well. Performers on this 46-year-old show are paid much better than is often reported, and their contracts all have escalator clauses, tied in to the cost of living.

"It's logical, with the advent of Opryland, that there is more talk about an all-country format," Cooper and Overton both point out. But they also make it clear that the new complex will include all kinds of music, not just country.

The station holds up well with ratings, no matter the time of day or night. But during the nighttime hours, the station takes advantage of its clear channel skywave signal, reaching out over much of the

nation, Canada, and even countries aboard. The skywave, which applies from sundown to the early morning hours, takes advantage of no one else operating on the 650 frequency.

The most recent ratings show that the WSM audience still is predominately adult. They also show that WSIX, with its total easy-listening format, is very strong in the market.

That also may influence the thinking on going all-country.

Dabney Tipper

NEW YORK—Roulette Records will issue a "Roulette-oriented" music tipsheet within the near future. Editor will be Dee Dee Dabney, former editor of the Soul Music Survey. Title of the tipsheet is not determined yet, nor format. Soul Music Survey, though highly popular among black radio men, always lacked in subscriptions.

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Vox Jox

Charlie Fox had been en route to WIXY in Cleveland from KRIZ in Phoenix, but got hired away at the last second by CKLW, Detroit. So, KRIZ needs a good night personality. Talk to operations manager Larry McKaye. . . . Johnny Canton, music director of WGGY, Minneapolis, writes that he wants printed lyrics with all records brought to his station for airplay. "We are not able to use any record unless a copy of the lyrics has been examined and is on file."

Jack Pride is now at WRKT, Cocoa Beach, Fla. . . . Ron Jacobs called to say there's absolutely no connection between him and a so-called Ron Jacobs Reports coming from North Miami, Fla. The real Ron Jacobs says he has enough to keep him busy as it is without issuing a record tipsheet. The real Dick Starr, now in Miami, had sent Jacobs a copy of the tipsheet with a note: "Will the real Ron Jacobs please stand up?"

What do Buzz Bennett, Dave Carico, and Eddie Biscoe all have in common? They worked on the "Buddy Dean Show" in Baltimore, a TV bandstand show. Now, can anyone tell me what they did on the show? . . . Ken Showers, WHTC, Holland, Mich., writes that he considers Ted W. Scott, WKKE, Asheville, N.C., as "one of the greatest hit pickers I've ever known." Lineup at WHTC includes Jerry Lee, Juke Van Ossmand and Bill Gargano in an audience participation show, Reed Brown, Jerry Lee, Lee DeYoung, and Showers. . . . I'm about two-to-three (would you believe four?) weeks on Vox Jox, but will try to catch up some this week.

Story of a hit: Bob Mitchell, program director of WTIX, New Orleans, happened to hear a record playing on a jukebox that struck his fancy—"Let Me Be the One" by Cathy Carson on the DCP label distributed by MGM Records. He called up Bob Robins, local record promotion man, for details and extra copies. Only a few copies had been spotted on jukeboxes in New Orleans in conjunction with performances by Miss Carson at the Blue Room at the Hotel Roosevelt. But, last week the record was also being played full time on WTIX. One of the first examples of a record being "made" by jukebox exposure in years and years, I'll bet.

Dan Reilly, senior English major at Fordham University, holds a first phone. He's doing weekends at WKQW, Nanuet, N.Y., a station that went on the air last August and needs records desperately. Format is untempo MOR. . . . Scott Lange, 312-466-5040, college graduate, just out of army, needs radio work. Loves production. Has first ticket. . . . Just heard from Robert (Bo Wiley) Miles, who's now on WSLs, Roanoke. . . . Deadline for entries in the 1971 Major Armstrong Awards for excellence and originality in FM broadcasting is

By CLAUDE HALL
Radio-TV Editor

Jan. 24, 1972. Entry forms and details may be obtained from Kenneth Goldstein, executive director, Armstrong Awards, Room 529 S. W. Budd Bldg., Columbia University, New York, N.Y. 10027.

Russ Barnett, program director of KMPC, Los Angeles, suffered a heart attack in New Orleans at the Gavin Conference; he's at Hotel Dieu Hospital, 2104 Tulane, New Orleans, La. Would appreciate you people dropping him a note to cheer him up. . . . Brad Crandell

(Continued on page 29)

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

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They tell me you're looking for a progressive rock jock who knows where the music's going and has his third phone, with broadcasting endorsement, a guy who's hard working, twenty-two, draft exempt, and has an Associate in Arts Degree in Radio Broadcasting from Los Angeles City College. Well, look no further, 'cause I'm your man. If you've got a small or medium sized radio station west of the Mississippi, you need a dependable D.J. to play some of that "good ol' rock n' roll," with intelligent comment, please call or write to: Norm Graves, 14433 Baldwin Ave., Baldwin Park, Calif. 91706. (213) 337-5239. Thank you & have a nice day. 12/4

I am looking for a PD or music director position with a progressive MOR station. I have 19 years' experience in broadcasting, the past 6 programming for a leading music syndicator. I am getting tired of programming in the dark . . . would like to work in a medium to large market station knowing the audience I am trying to reach. Nine years air work, but no longer able to announce due to surgery. Have first phone. Married past 13 years and am willing to relocate, but not for peanuts. Reply to Box 451, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 12/4

Young announcer available now! Been in radio for four years—music all my life. Production manager, music director, chief announcer background. Preference lies in progressive rock and jazz. Radio . . . my way of relating music, ideas and people. College, 3rd phone and ambition. Write: Gene Rusco, P.O. Box 65, Blockton, Iowa 50836. 12/11

5 yrs.' experience. Moving up. Want medium to major market rock, soul or country. 22, single, some TV. BS degree in Radio/TV Journalism. Hard worker, loyal, ambitious (as references and former bosses will bear witness). Tight boat, top-notch production. (Gained much experience while working as recording engineer in major recording studio.) Box 373, La Moille, Ill. 61330. Phone (414) 273-6839. 12/4

Denver: I am seeking an announcing position. I plan to enter DU Mass-Comm program starting the winter quarter. Six years' experience, two as PD at present location. Good production. MOR oriented, but would make switch. Dedicated, responsible, married with two children. Can work late afternoon, evening or early morning shift, full or part time. Write Larry Darnell, Box 485, Monte Vista, Colo. 81144. 12/4

Are you tired of the same old thing day after day? Then you need me. Broadcasting School graduate (Mid-Western Chicago) can handle any format tight board 3rd endorsed license. Trained in all faces of TV-Radio announcing. Prefer TV. Top 40 day MOR or C.W. Have additional tapes. Don't be fooled by imitations, you need me. Send all replies to John A. Thorgren, 10351 Avenue M, Chicago, Ill. 60617, or phone (312) 221-7012.

SOUTHERN MARKETS . . . Black Announcer-Engineer, First Phone, Creative, Top 40 or Soul Format. 3 1/2 years' experience. Would like to return south to the Good Life and the Good Pay. Program Capabilities and Personality, or if I may say, your wish is my command! I am looking for a permanent position in a station that appreciates personality and creativeness in its announcers. Married, no children and have served in the military. I am a professional graduate of Washington Hall Jr. College, prefer peace and mature employees-employer relationship (213) 848-9729 . . . anytime! 12/11

POSITIONS OPEN

Top Modern Country Western PM Drive Personality wanted for PGH. Must have shown excellent ratings and have empathy for our music. Send Tape to WEEP Radio, 107 6th St., Pittsburgh, Pa. 15222. Note: We are currently ranked #2 in PGH, this show. Man 18-49, and woman 25-34. So we must have a heavyweight to fill this spot. 12/4

TWO BIG ONES. Need a first ticket jock and a third phone newsman. Want young people who dig the business and good radio. We're a contemporary station in upper S.C. (about 30 miles from Charlotte, N.C.), with excellent equipment, no-hassle operation, and pride in our product. We've got the experience and knowledge, all we need is the raw talent. At least call and talk to me. Richard Irwin, 803-684-4241, or rush tape and resume to W.Y.C.L., Box 398, York, S.C. 29745. Salary commensurate with ability. Prefer those in Carolinas or nearby. Anybody want a job? 12/11

Want to move into sales? Opening now for salesman with no air work. Contact Sam Everett, WTQX, Box 1307, Selma, Ala. 36701. 12/11

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CONTINUED FROM LAST WEEK

| STATE | CITY | STATION |
|---------------|--------------|---------|
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| | Bath | WJTO |
| | Presque Isle | WAGM |
| MARYLAND | Baltimore | WCBM |
| | Cumberland | WCUM |
| MASSACHUSETTS | Boston | WMEX |
| | Fall River | WSAR |
| | Worcester | WORC |
| MICHIGAN | Mt. Pleasant | WCHP |
| | Port Huron | WPHM |
| | Saginaw | WKNX |
| MISSOURI | Columbia | KTGR |
| | Kansas City | KUDL |
| | Poplar Bluff | KLID |
| MONTANA | Great Falls | KUDI |
| NEBRASKA | Grand Island | KRGI |
| | Omaha | KOIL |
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Tape Cartridge

Radio Shack Lures 'Q' Fan With 4-Channel Software

FORT WORTH—While there are conflicting views in the tape industry about 4-channel concepts and systems, one major company, Radio Shack, contends "now is the time to promote quadrasonic."

This bullish view is espoused by Jon Shirley, merchandising manager of the 1,200-store Radio Shack chain. The company recently introduced its Realistic/Electro-Voice Stereo-4 quadrasonic adapter at \$59.95.

The adapter is used with an existing stereo system plus an additional stereo amplifier and pair of speakers to provide 4-channel reproduction.

A chief enticement, as Shirley sees it, is software. And Radio Shack is not waiting for major record companies and tape duplicators to provide the goods.

"We're taking an aggressive stance in getting repertoire in all 4-channel software concepts," he said. "We're not after Top 40 material; that's not our business."

What Radio Shack is after,

though, is product to show-off its 4-channel equipment. "Too many music stores and mass merchandisers are not stocking 4-channel software," Shirley said. "True, record companies are not making many titles available, but there is some apathy at the dealer level on inventorying quadrasonic product."

Radio Shack's initial 4-channel software involvement is "Big Band Moog," a new stereo compatible release mastered specifically for 4-channel by Ampex Stereo Tapes.

It will be sold on encoded disk, matrix cassette and cartridge, and discrete cartridge. The matrix disk and tapes list at \$3.95 and the

(Continued on page 28)

Telex and Benjamin Gird For Markets' Expansion

LOS ANGELES—Two companies, Telex and Benjamin Electronics, are strengthening their marketing efforts in the educational, industrial and governmental fields.

Telex has expanded its national sales staff to guide 300 audio/visual dealers who represent the company's line of instructional headphones, headsets, cassette recorders and open reel and cassette duplicating systems.

The company is specifically aiming at the industrial training market, which is just beginning to recognize the spoken word cassette area, said Jerry Hines, national sales manager for educational products.

Telex has appointed Joseph F. Hollenkamp to coordinate sales and promotions at the factory representative, the dealer and the end user levels.

(Continued on page 23)

Manufacturers Work Toward Improving Equipment Repair

LOS ANGELES—Home electronics manufacturers are strengthening their tape equipment service programs.

In the past, many manufactur-

ers claim, servicemen have been reluctant to service player repairs because of low profit returns. Consumers were reluctant, too, because repairs often cost more than the product did when new.

However, service dealers are now more willing to take on player repairs, chiefly for the following reasons:

Increasing consumer demand for high quality high-end merchandise; manufacturers are placing more emphasis on service training; technicians are receiving strong training in the field; and greater amounts of tape products are being sold.

Manufacturers are also aware that they will have to offer complete service to quality-oriented consumers. In turn, they are offering service manuals and in-person service training.

"We provide tape/audio training and service manuals for all our technicians. We have also found, in general, that the unit cost price of audio equipment today is such that the service industry is more willing to service these products."

"The major problem in servicing audio products has been in the service industry itself," said Sylvia's John Borlaugh, service manager. "It has been overburdened by color TV except in the case of audio specialists."

"We are conducting audio and tape training and giving each technician at least a week's training in the tape industry," he said.

Dave Ashton, field parts and service manager of Philco-Ford, added:

Zenith has also put into effect strong audio service programs.

"We have a carry-in warranty on many goods and we publish manuals as well as train our distributors to teach service dealers," said Bob McCarthy, audio product manager of Zenith. "Factory training is also available."

General Electric is "showing a much larger orientation toward tape service than several years ago," said Paul Van Orden, manager of tape products. "There are more manuals and the dealer is becoming more acquainted with tape service."

An RCA spokesman added, "We are working on a special program to expand interest in tape and audio servicing."

"One of the major problems in tape/audio service," he said, "has been that in the past it often cost

more to repair a unit than the unit originally cost.

"This was perfectly legitimate, since the smallest, most inexpensive unit was filled with complicated circuits. It is understandable, however, that the service dealer was just as likely to advise the consumer to purchase a new unit as he was to fix the old one."

"Now, with the increasing amount of high-end goods sold, it is rare that a repair exceeds original cost," the spokesman said.

Many feel that the service dealer will discover there is more profit than ever in audio. They are also finding that there is a certain responsibility expected from service dealers.

"Consumer satisfaction includes service, and if the industry expects to keep on doing as well as its been doing in tape and audio, service techniques will have to keep up with product innovation," said a spokesman.

"This includes 4-channel, but there should be no trouble in this area for a competent technician provided with proper background material."

The recent Consumer Products Group conference of the Electronic Industries Association also

(Continued on page 24)

6 More Vintage Soul LP's by Atl

NEW YORK—Atlantic Records is following up its "Their Greatest Recordings" tape and disk series with a second release of vintage product.

The new series will be a blues anthology primarily recorded in monaural and to be released on tape and disk in monaural format by Ampex Stereo Tapes, which duplicates/markets the label's tape products.

"Their Greatest Recordings," issued on Atco, included the following artists: Laverne Baker, the Coasters, Chuck Willis, the Clovers, Joe Turner and the Drifters (Billboard, Oct. 2).

The followup series will be released on Atlantic and includes about six titles.

In all cases, the product will be offered on tape for the first time, said Bob Kornheiser, tape director.

(Continued on page 29)

DECEMBER 4, 1971, BILLBOARD

NEW, STUDIO-QUALITY DUPLICATORS WITH FAMOUS BECHT DEPENDABILITY

(A) NEW, FULLY AUTOMATIC EIGHT-TRACK MASTER. A true studio-grade master unit at a fraction of the cost of comparable equipment. Standard eight-track tapes for masters, single pass duplicating at seven times the normal speed. Three motors, electronic touch controls, solid state switching for automatic rewind and cueing. Four playback heads eliminate the crosstalk produced by electromagnetic coupling. IC pre-amplifiers with temperature stable external components, well balanced driver and record amplifiers with isolated power supplies. Becht Electronics guarantees the noise level not to exceed -40dB, the crosstalk between programs to be less than -40dB, the separation between stereo channels to be at least 30dB. BE-1010.....\$2175.00

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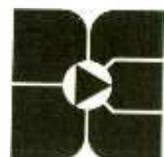
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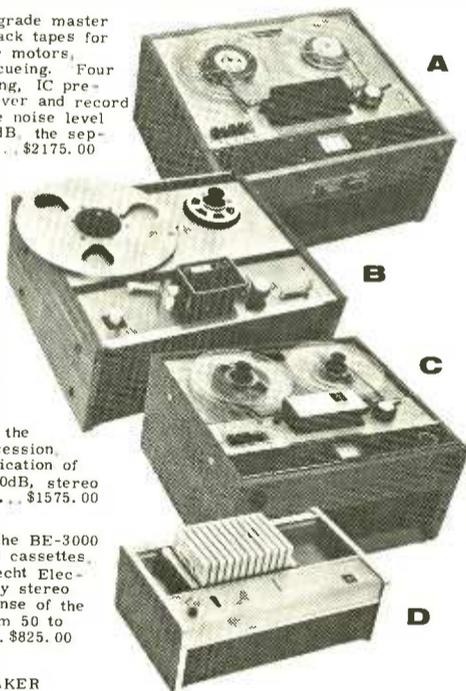
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Solomon Surveying More Calif. Stores

LOS ANGELES—Tower Records, four-store tape and disk retail chain here, San Francisco and in Sacramento, is opening "at least two stores and probably a couple more next year," said Russ Solomon, president.

The new stores will inventory records, tape and accessories and will be located both in Northern and Southern California.

Despite a drabby economy, the Tower chain has increased its business "about 10 percent" and expects the economy "to turn-around and be off-and-running by early 1972," Solomon said.

While the disk business continues to exhibit strength, he adds, the prerecorded tape market has been flat. "It hasn't slipped, but gains aren't as distinctive as in the past." Tape accounts for between 10 to 15 percent of Tower's total sales.

Solomon contends there are several factors which contribute to a leveling of the tape volume, including:

—"Prerecorded tape prices are too high. Prices should be equal to records.

—"There is no significant home market for 8-track and cassette players. It continues to be a mobile form of entertainment.

—"The industry still hasn't solved its merchandising problems, especially in tape packaging."

Solomon believes the prices of prerecorded tape "will be eventually reduced," but "it will be some time before the industry resolves its merchandising woes."

Tower Records openly displays tape in its self-service approach to selling, but increases its tape prices to overcome pilferage, which is high and remains difficult to check, he said.

Another merchandising problem plaguing the tape industry, according to the retailer, is packaging, both in size and graphics.

"So much of selling, at least in music, is in graphics," Solomon said, "and the tape industry just can't emphasize contemporary graphics. The display area is too small.

"A third problem is tape changers. All are too expensive and certainly not aimed at the mass market."

Tower Records has ordered Co-

lumbia's line of quadrasonic disks and it has stocked 4-channel tapes for some time. "We will carry 4-channel software," Solomon said, "but in modest quantities.

"There won't be a mass market for quadrasonic—disk or tape—for at least three years. There again, price should be consistent.

"Why should 4-channel product be higher than standard stereo? In order for quadrasonic to take off at retail," he reasons, "it must be honestly priced."

Not Much 'Q' Yet

The retail chain doesn't do a big business in 4-channel, but that doesn't surprise Solomon. "Hardware manufacturers are still filling the pipeline, and it will take a better economy before consumers are willing to spend the extra bucks for a quadrasonic system, not to mention consumer confusion between matrix and discrete and various 4-channel systems."

Cartridge sales, chiefly because of the auto market, continue at high levels. It accounts for about 65 percent of Tower's prerecorded (Continued on page 25)

Hi-Fi Makers Illustrating Tape Machine Allegiance

LONDON — One thing is becoming increasingly clear after viewing the International Audio Festival and Fair here: hi fi manufacturers are firmly committed to tape equipment.

And it was the cartridge/cassette companies who grabbed the spotlight from more traditional names like BSR, Garrard, Goodmans and Armstrong.

More than 30 equipment manufacturers displayed lines, including several from Japan, and at least three major software producers, Philips, Precision and RCA, had exhibits for the first time.

Among the highlights of the Fair were the following:

—Sony exhibited four new models to its line, including CF-610 and CF-620 stereo cassette/tuner combinations, and TC-160 and TC-165 stereo cassette decks. The CF-610 and CF-620 are the first home combination units to be marketed by Sony in England.

—Sanyo displayed several cassette models, including MR-414, MR-440 and STD-100 home sys-

tems and the MR-605 automatic changer deck with can be stack-loaded with up to cassettes. It also presented a 4-channel synthesizer, model DCA 1700X, for tape and disk systems.

—Grundig introduced two cassette units, CN-222 deck and C-200SL portable.

—Metrosound exhibited its 8-track home player, model SS30, which is the only home cartridge unit manufactured in the UK.

—Philips showed several cassettes, including its Cassetophone, a playback only unit which can be synchronized with a movie projector to provide a film soundtrack, and model N2503 deck.

—Kellar Electronics unveiled its KDB1 Dolby noise suppression system and a "black box" to turn any cassette player into a Dolbyized system.

—Golding Audio highlighted a 4-channel cartridge/tuner unit, model 804, which plays both discrete and matrix cartridges.

—Rank Wharfedale displayed a

modified version of its DC9 Dolbyized deck now outfitted with a bias switch.

WEST COAST STEREO

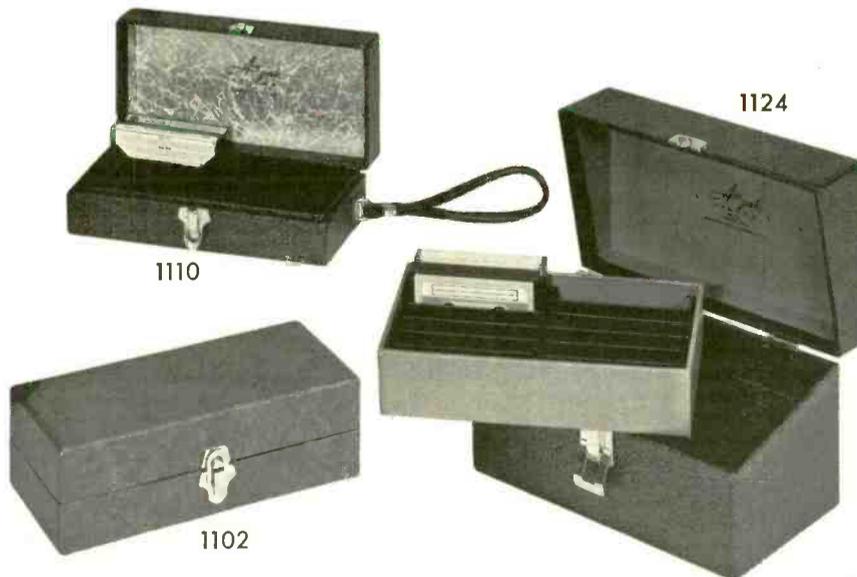
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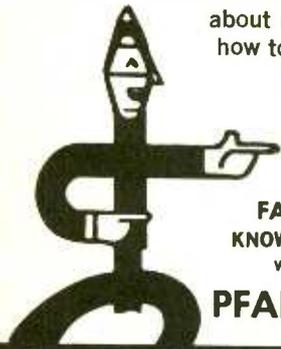
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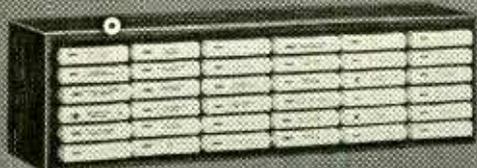
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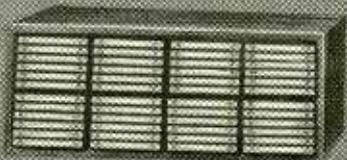
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Tape Happenings

Norelco has introduced a professional blank cassette for digital use designed in a metal frame housing. . . . Panasonic's new magnetic duplicating heads with all ferrite and glass face construction are giving equipment a longer head life, according to the company. . . . Muntz Stereo Corp. of America has dropped prices between \$5 and \$10 on several automotive player models. . . . Ampex is putting more effort behind its 291 series of open reel and cassette blanks in Canada. Labeled the Educator Cassette, the line is available in 30 and 60-minute lengths. . . . Magnavox has acquired Ampeg Co., Linden, N.J., manufacturer of music amplification equipment. Ampeg will operate as part of the Selmer Music Division of Magnavox. . . . Panasonic has opened a new 55,000-square-foot distribution center in Detroit. The old facility, about half that size, was opened two years ago. . . . 3M/Wollensak has introduced a reel recorder, model 6024AV, with operational features useful to the blind—easy threading. The self-aligning pinch roller retracts, providing open front threading. It lists at \$189.95. In addition, it has introduced a stereo cassette recorder and an open reel unit, both added to its audiovisual line. Model 6250AV reel recorder lists at \$399.95 and model 2516AV cassette at \$239.95.

3M Penetration A/V Teaching Via Blank Line

ST. PAUL—3M has plunged into the A/V education market with a separate line of blank cassettes, said Jack Bondus, national sales manager for industrial-educational products.

The company has been reaching the educational market with its Highlander series—a consumer line—of blanks. The Highlander line is being phased out of the educational market in favor of the Scotch AVC series.

The new line utilizes heavy-duty "Tenzar" polyester substrate material with "Posi-Trak" anti-static, low friction backing treatment.

Scotch AVC is available in 20 (\$1.06), 30 (\$1.20), 40 (\$1.39), 60 (\$1.50) and 90 (\$2.35) minute lengths. The line is a ferric oxide coated product.

Distribution will be through A/V dealers. Packaging is in a clear plastic sleeve-type box in place of the album-type box.

Bondus claims the line is the industry's first complete A/S System, and contains 96 blanks, a catalog/index system and a four-drawer storage container. The storage drawers hold 24 cassettes each, with each drawer having a self-hinge and overlapping cover to prevent accidental opening.

Notebook size catalog indexing sheets, identification and color-coded cassette primary labels for playing side identification are supplied. For the visually handicapped, raised nubs on each playing side are provided on the clear plastic cassette shell to facilitate identification.

According to Paul Anderson, marketing operations manager, the AVC line is designed for use on high speed in-cassette duplication systems.

Equipment Repair

Continued from page 22 pointed out the need for increased tape/audio training. The group will be emphasizing this type of training in its new manuals.

Manufacturers will not be diminishing training in other electronic areas, but they are unanimous in their plans to increase tape/audio service training along with product innovation.

Tape Cartridge

International Tape

LONDON—Precision Tape has released a line of comedy tapes on cassette and cartridge. . . . United Artists Records is hiking its prerecorded tape prices and dealer margin from 28 to 30 percent. . . . Musitapes has expanded its offices and showroom and is opening a second tape retail outlet before the end of the year. . . . Film and Television Production Services has introduced a tape browser, model 192, which holds up to 171 cassettes and 135 cartridges. . . . Sanyo is promoting its equipment line by purchasing advertising space on London buses.

HAMBURG—Blaupunkt has introduced a monaural cassette playback auto unit for the German market.

FRANKFURT—Volkswagen will be offering a line of prerecorded cassettes and cassette players through its dealer network in Germany. VW's involvement in the cassette market results from negotiations between itself and Auto-Stereo-Anlagen GmbH (ASA), Frankfurt-based music and rack jobbing company. Tape will be marketed under the "VW Music Shop" banner, with VW dealerships displaying product from an in-store booth.

Three cassette players will be marketed, including a portable unit, a portable with AM-FM radio, and an auto cassette model. Prerecorded cassettes will be duplicated by ITP Tonband Productions KG, Berlin.

PARIS—Prerecorded tape sales in France account for five percent of the total music market. . . . Stereo Jaubert has opened a new factory in Limeil to manufacture 8-track players. . . . CBS is using a Renault van to sell tape. The van is outfitted with racks and demonstration equipment.

MGA Really Expands Sights on '72 Market

CHICAGO—MGA Division of Mitsubishi International Corp. has decided to broaden its tape player line and expand to new product categories next year.

MGA is planning to be a full-line company, with products in automotive and home, compacts and components, 4-channel and perhaps a noise-suppression system of its own and a cassette changer, said Gordon MacDonald, marketing director.

MacDonald said MGA will be introducing its first auto 8-track and cassette units, including a stereo cassette playback with automatic reverse. It manufactures auto players now only on an OEM basis.

He wants to broaden the company's cassette and cartridge lines by adding 8-track decks and player/record units and cassettes in combination with radios.

MGA's present line numbers three monaural cassette playback/recorders, all at \$49.95, and an 8-track deck with AM-FM stereo radio with speakers, model SM-80, at \$159.95.

"We're also analyzing a noise reduction system—our own—and a cassette changer," MacDonald said. "Needless to say we are cautiously examining the 4-channel market, too."

MGA is planning to introduce a quadrasonic home tape system and perhaps a 4-channel automotive unit in mid-1972, he said.

At last year's Consumer Electronics Show, the company displayed a prototype 3-piece 4-channel system consisting of a receiver, amplifier, record turntable and cartridge deck. It was a discrete/matrix system.

"We're anxious to get into production on 4-channel," MacDonald said, "but we will restrict ourselves, for the moment, to tape and not disk."

"Before committing the company to a quadrasonic disk system," he said, "we want to see some form of standardization in the field." The company has its own matrix system, according to MacDonald.

MGA is also aiming its product expansion thrust in the component compact field, where it will be adding cassette decks with radio combinations and decks with turntables.

The company's current line includes the SM-80 and two 4-piece models: SM11 with AM-FM multiplex radio, speakers and turntable at \$169.95, and the step-up SM12 at \$189.95; and two 3-piece compacts: SM 15 at \$199.95 and

SM 20 at \$329.95. All units are capable of adding tape decks.

MGA's distribution will continue on a direct basis to dealers, except in Hawaii and Alaska, where it uses distributors. In the auto field, MGA is planning distribution on a direct basis, MacDonald said.

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Ampex Four-Tune Cartridges

CHICAGO — Ampex Stereo Tapes has found a market for four-tune cartridges and cassettes.

Its latest effort in that direction is with Just Jeans, a 34-store Chicago-based chain with outlets in the midwest and Florida.

Ampex has packaged four-tune cartridges from its catalog for the retail chain at \$1.98 list.

At the same time, the company put together a catalog of four-tune cassette and cartridges as part of its premium program for the Helene Curtis/Suave line of products.

While the Just Jeans package is a direct retail sale, the Ampex/Suave program works this way: Consumers send a brand name from one of Suave's line of cosmetics and \$1.49 for four-tune titles. (Billboard, Oct. 30.)

The Suave catalog of Ampex titles includes four-tune tapes by Aretha Franklin, Neil Diamond, the Fifth Dimension, Partridge Family, Creedence Clearwater, Mantovani, Engelbert Humperdinck, Dean Martin, Peter, Paul & Mary, Neil Young, James Taylor, Tom Jones and Kenny Rogers.

The catalog lists more than 200 titles, including budget buys at \$2.95, classical classics at \$3.95, spoken word at \$5.95, prerecorded music at \$3.95 and \$3.50, twin-paks at \$6.95 and special interest tapes ("Man-on-the-Moon," "War of the Worlds" and "Maternity to Motherhood") at \$5.95.

In an ironic twist of premium packaging, the Suave catalog lists 8-track and cassette players, headphones and a tape storage cabinet by Realtone—not Ampex—as part of the premium offer.

The catalog offers an 8-track

deck and speakers with AM-FM radio and two prerecorded cartridges for \$79.95, an 8-track deck at \$35.95, a cassette recorder/player at \$32.95, headphones at \$6.95 and a cassette carousel storage cabinet at \$7.95.

Ampex's catalog for Kraft, which is part of a premium program (Billboard, Sept. 4), lists prerecorded tapes for \$3.50, classical for \$3.45, budget at \$2.95, spoken word language courses in cartridge (Continued on page 29)

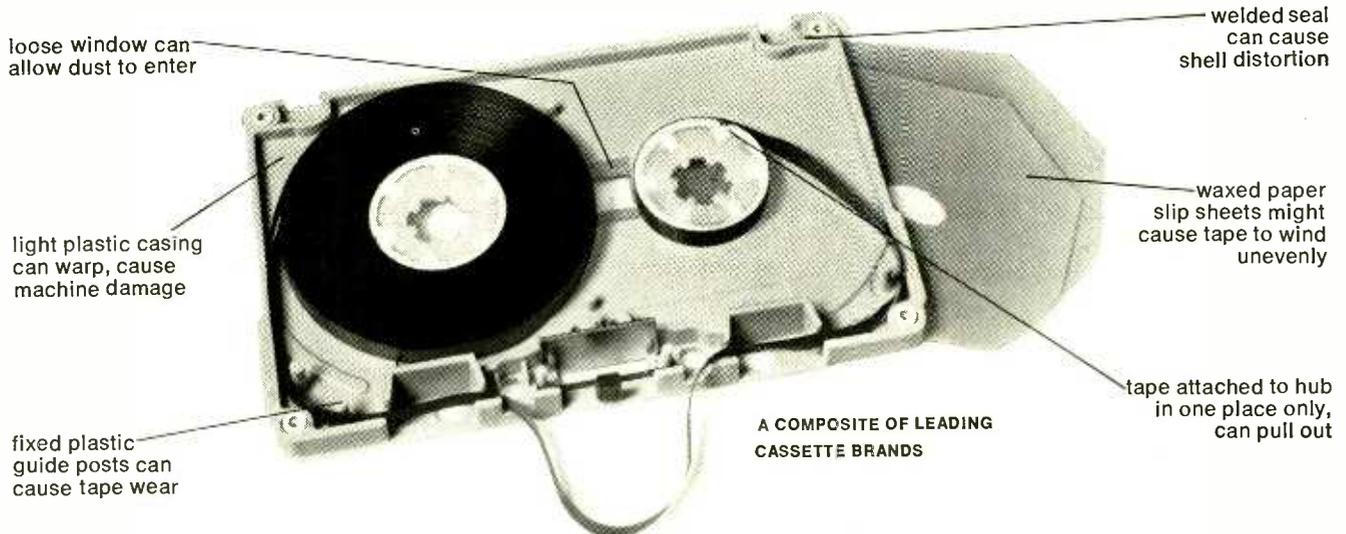
Accent Pop Vocal Course

LOS ANGELES—Accent Records is offering a course in popular singing. "Singing for Money," on cassette and disk.

The course consists of four disks and four instruction books and cassette counterparts. It will be distributed by Veri/Sonics in

music stores across the U.S., said Scott Seely, president of Accent Records.

"Singing for Money" has been approved by Knight Education Inc. and has been accepted by the Los Angeles library system, Seely said.



loose window can allow dust to enter

light plastic casing can warp, cause machine damage

fixed plastic guide posts can cause tape wear

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welded seal can cause shell distortion

waxed paper slip sheets might cause tape to wind unevenly

tape attached to hub in one place only, can pull out

Problems

AAP's Chayet Sees Upswing

NEW YORK — Allison Audio Products has noticed a definite trend in increased blank 8-track sales, according to Abe Chayet, general manager.

He attributes the gain to an influx of 8-track record/playback equipment in the marketplace which is "not only filling pipeline but selling."

Allison Audio offers cartridge blanks in 25, 35, 45, 65 and 80-minute lengths.

In contrast to the surge in blank cartridge sales, Chayet maintains a cautious attitude toward prerecorded 4-channel software.

"Record companies are taking a long look at the market before committing themselves to a full release schedule of quadrasonic titles," Chayet said. "They're waiting for consumer demand."

Allison Audio Products custom duplicates music chiefly to two major accounts: Polydor in cassette and cartridge and Deutsche Gramophon (DGG) in cartridge.

"So far," he said, "they haven't requested 4-channel duplication."

3M/Wollensak Versatile Machine

ST. PAUL—3M/Wollensak has introduced an 8-track deck which plays both stereo and 4-channel tapes.

Model 8054 pre-amplified deck hooks into a component stereo system and features fast forward and automatic programming for stereo or 4-channel playback. It lists at \$119.95.

Solomon Surveying

• Continued from page 23

tape sales, with cassette at the 20 percent level and open reel at 15 percent.

"Contrary to industry figures," Solomon said, "our open reel sales are excellent and getting stronger." He feels repertoire selection is the key and Tower Records inventories more than 3,000 reel titles.

DECEMBER 4, 1971, BILLBOARD



sonically sealed window locks out dust

precision-molded heavy-duty styrene case keeps its shape

free-running nylon rollers are virtually friction-less

A MAXELL CASSETTE

sealed with precision screws for perfect closure

teflon slip sheets keep tape-pack tight and flat

tape anchored at hub in two places, doubly secure

Solutions

Most cassette manufacturers tell you how great their tape is. What they forget to mention is that the tape is only as good as the "shell" it comes in. Even the best tape can get mangled in a poorly constructed shell. That's why Maxell protects its own superior tape with a uniquely superior shell.

Compare the two cassettes above. On the top, a composite of leading cassette brands. On the bottom, a Maxell cassette. You don't have to be a

technical wizard to see the problems and Maxell's solutions.

As for the tape itself: in the September, 1971, issue of *Stereo Review*, both the Maxell Low Noise and the Maxell Ultra-Dynamic tape cassettes were shown under laboratory conditions to be unsurpassed in their overall quality and consistency.

Like most cassettes, Maxell comes with a lifetime guarantee. Unlike most cassettes, you never have to return Maxell.

maxell

The answer to all your tape needs.

Maxell Corporation of America, 501 Fifth Avenue, New York, N.Y. 10017

TOP

Billboard Tape Cartridges

(Based on Best Selling LP's)

| This Week | Last Week | Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.) |
|-----------|-----------|--|
| 1 | 1 | SANTANA Columbia (CA 30595; CT 30595) |
| 2 | 3 | TEASER & THE FIRECAT Cat Stevens, A&M (BT 4313; CS 4313) |
| 3 | 2 | SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM (EN8-2-5002; ENC 2-5002) |
| 4 | 5 | THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic (EA 30986; ET 30986) |
| 5 | 6 | TAPESTRY Carole King, Ode '70 (A&M) (BT 77009; CS 77009) |
| 6 | 4 | IMAGINE John Lennon, Apple (8XT 3379; 4XT 3379) |
| 7 | 7 | AT CARNEGIE HALL Chicago, Columbia (CA30865; CT30865) |
| 8 | 36 | LED ZEPPELIN Atlantic (Ampex M87208; MS57208) |
| 9 | 9 | EVERY PICTURE TELLS A STORY Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609) |
| 10 | 8 | HARMONY Three Dog Night (GRT & Ampex 8023-50108; 5023-50108) |
| 11 | 13 | MEATY, BEATY, BIG & BOUNCY Who, Decca (C-9184; C73-9184) |
| 12 | 12 | TO YOU WITH LOVE Donny Osmond, MGM (GRT84797; 54797) |
| 13 | 15 | STONES Neil Diamond, Uni (8-93106; 2-93106) |
| 14 | 11 | CARPENTERS A&M (BT 3502; CS 3502) |
| 15 | 14 | (For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick (Ampex M 84170; M 54170) |
| 16 | 18 | CHER Kapp (Ampex M83649; M53649) |
| 17 | 16 | SOUND MAGAZINE Partridge Family, Bell (Ampex M86064; M56064) |
| 18 | 34 | ALL IN THE FAMILY TV Cast, Atlantic (Ampex M87210; MS72107) |
| 19 | 20 | JESUS CHRIST SUPERSTAR Various Artists, Decca (6-6000; 13-6000) |
| 20 | 10 | EVERY GOOD BOY DESERVES FAVOUR Moody Blues, Threshold (M24805; M24605) |
| 21 | 21 | MASTER OF REALITY Black Sabbath, Warner Bros. (Ampex M82562; M52562) |
| 22 | 19 | RAM Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375) |
| 23 | 24 | PERFORMANCE: ROCKIN' THE FILLMORE Humble Pie, A&M (BT-3506; CS-3506) |
| 24 | — | MADMAN ACROSS THE WATER Elton John, Uni (8-93120; 2-93120) |
| 25 | 25 | WHAT'S GOING ON Marvin Gaye, Tamla (T81310; M75310) |
| 26 | 22 | WHO'S NEXT Who, Decca (6-9182; C73-9182) |
| 27 | 27 | TUPELO HONEY Van Morrison, Warner Bros. (Ampex M81950; M51950) |
| 28 | 28 | BARBRA JOAN STREISAND Columbia (CA 30792; CT 30792) |
| 29 | 17 | RAINBOW BRIDGE Jimi Hendrix/Soundtrack, Reprise (Ampex M82040; M52040) |
| 30 | 33 | AQUALUNG Jethro Tull, Reprise (M8 2035; M5 2035) |
| 31 | 31 | TEA FOR THE TILLERMAN Cat Stevens, A&M (BT 4280; CS 4280) |
| 32 | 32 | LIVE Fifth Dimension, Bell (Ampex M8900; M5900) |
| 33 | 37 | OTHER VOICES Doors, Elektra (ET8-75017; TC5-75017) |
| 34 | 29 | MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros. (Ampex M82561; M52561) |
| 35 | 23 | GOING BACK TO INDIANA Jackson 5/TV Soundtrack, Motown (M 742 F; M 742 C) |
| 36 | 30 | BLESSED ARE . . . Joan Baez, Vanguard (J86571; J56571) |
| 37 | 47 | LIVE Sonny & Cher, Kapp (Ampex M83654; M53654) |
| 38 | 26 | ARETHA'S GREATEST HITS Aretha Franklin, Atlantic (Ampex M88295; M58295) |
| 39 | 39 | EASY LOVING Freddie Hart, Capitol (8XW838; 4XW838) |
| 40 | — | E PLURIBUS FUNK Grand Funk Railroad, Grand Funk Railroad (Capitol) (8XW853; 4XW853) |
| 41 | 41 | ROOTS Curtis Mayfield, Curtom (Ampex M8800; M58009) |
| 42 | — | GATHER ME Melanie, Neighborhood (Paramount) (85003; 55003) |
| 43 | 46 | LIVE AT CAESAR'S PALACE Tom Jones, Parrot (79850; 79650) |
| 44 | 40 | 5th Lee Michaels, A&M (BT 4302; CS 4302) |
| 45 | 42 | DONNY OSMOND ALBUM MGM (GRT 84782; 54782) |
| 46 | 35 | BARK Jefferson Airplane, Grunt (P8 FT 1001; PKFT 1001) |
| 47 | 38 | WELCOME TO THE CANTEN Traffic, etc., United Artists (U8323; K0323) |
| 48 | 50 | ROUGH & READY Jeff Beck Group, Epic (EA30973; ET30973) |
| 49 | — | AMERICAN PIE Don McLean, United Artists (U8299; not available) |
| 50 | 49 | CHICAGO TRANSIT AUTHORITY Columbia (1810 0726; 1610 0854) |

Billboard SPECIAL SURVEY For Week Ending 12/4/71

Cartridge TV

3/4 Inch Width

Support Building For Tape System

By ELIOT TIEGEL

LOS ANGELES—The 3/4-inch videotape format is gaining supporters. RCA, the Victor Company of Japan, Panasonic, Sony and Matsushita represent formidable array of electronics giants supporting that tape width.

In a recent surprise move, RCA

began developing a cartridge TV system using 3/4-inch videotape. This system is explained as an adjunct to the holography system which RCA has yet to perfect, but which it announced last year with great flourish.

Sony's recent cross licensing agreement with the 3M Co., whereby 3M's Wollensak line will market Sony's 3/4-inch cartridge TV units (and Sony will sell 3M's high energy tape), will allow these two giants to promote a similar system.

With Panasonic in America and its parent Matsushita in Japan also promoting the 3/4-inch video-

tape system, there will be other major companies building consumer awareness—or confidence—in that mode of cartridge TV.

So it looks like a standard of sorts is emerging to give the 1/2-inch videotape proponents, led by Ampex and Avco, good competition. Ampex has had some internal problems as a result of slow production and delays in getting its Instavideo system out of the factory and into business customer's hands.

All the 3/4-inch players use the same compatible standards, so this is a strong boost for that concept.

Hotel CTV Tests Held

NEW YORK—Recent tests of the cartridge TV concept in hotels and motels around the nation have revealed that movie houses in test areas do not suffer as a result of the experiments, but experienced increased revenues through those movie audiences who had dropped the habit.

This was revealed by Los Angeles-based market researcher Martin Roberts at the recent conferences on the new cartridge TV medium held at the Marconi Auditorium in Milan, Italy.

Roberts said that the tests, held jointly by the Computer Cinema Co. and Columbia Pictures, went a long way towards reassuring skeptical cinema owners that cartridge TV would not displace the movie industry.

He also pointed out that the experiments showed that with most hotels and motels wired with master antenna systems for television.

(Continued on page 29)

'The Message Could Help the Medium'

CHICAGO — The concept of cartridge TV can realize its full potential only if consumer software is heavily subsidized through advertising in much the same way that commercial messages pay some 60 percent of the cost of entertainment and information on existing print and visual media.

This is the feeling of Peter Smith, corporate vice president of Field Enterprises, Inc., an organization whose operations include two Chicago daily newspapers, the World Book Encyclopedia, and UHF television station WFLD, based here.

Speaking at a day-long seminar on cartridge and cable TV sponsored by the marketing consultant firm of Lawrence C. Chait, Smith said that current media such as newspapers, books, recordings, magazines, theaters, home movies and commercial television are subsidized at an estimated \$166.30 per year, per average household, with the householder picking up about \$111.70. "Cartridge TV would naturally, have to pattern

itself after this trend," he said.

Aided by charts and data culled from a number of industry sources, Smith told his audience that trends point to the development of a narrowcasting medium reaching a fractionalized audience, as opposed to broadcasting that tries to communicate with millions. "This trend," he said, augurs well both for growing CTV industry and the advertiser wanting to reach a more specialized audience."

Although carefully avoiding spe-

(Continued on page 29)

Sony, TEAC Form Firm

TOKYO—The Sony Corp., in a joint venture with the TEAC Corp., has formed a company, TEAC Video Corp., for the development and manufacture of a complete range of video equipment including the Sony S-M Videocassette Systems.

The company which will receive initial funding of \$1.2 million, will be 51 percent owned by Sony and 49 percent owned by TEAC.

According to officials of both companies, the venture will enable TEAC and Sony to trade their highly developed technologies in the audio and video tape equipment fields. It is expected that the venture will pave the way for TEAC's future involvement in the growing videocassette field.

Almost all initial output of the

(Continued on page 29)

Mitsubishi EVR Output

TOKYO — Mitsubishi Electric Corp., one of the four major EVR licensees in this country will, commencing early next year, produce an estimated 10,000 EVR players a month, a large percentage of which will be shipped abroad to major markets including the United States.

Mitsubishi is already shipping players to customers in this country who have had long standing orders with the firm, as well as to prospective customers seeking samples.

According to Mitsubishi spokesmen, the company will ship the players on a broader distribution base beginning in January. They

(Continued on page 29)

Video Supplement, Crown Cassette in Program Tie

LONDON — Video Supplement, a newly-established video publishing organization based here, and Crown Cassette Communications will produce a number of CTV programs featuring top entertainers and pop groups playing their current hits.

The programs, designated Video Browser, and designed as a special in-store and promotion for acts, will be installed in an estimated 500 British music shops early next year. Programming will be financed by participating record companies, and loaned free of charge to dealers. Monthly rental charge of equipment which will be supplied by Crown will run at around \$29 per set.

Decision to develop the service was based on response to an experimental program developed by Video Supplement for RCA for such acts as Dando Shaft, Raw Material, and Shape of the Rain. This program was previewed recently at the Chappell Shop on New Bond Street.

Video Supplement is also developing a series of weekly programs titled, Europop, which will feature six European acts playing their current chart material. These packages are designed to service television stations in France, Germany, Belgium, Spain, Scandinavia, Austria and Switzerland.

Video Supplement is also working on a package for the U.S. market. According to Mark Edwards, one of the principals of the firm, the promotion tapes will be amal-

gated each month, and turned into a 100 minute film designed for distribution to college campus and late night cinemas through Tidal Wave Films.

Video Supplement is owned and operated by entrepreneurs Mark Edwards, Ken Howard, Alan Blaikley and New Zealander, Royce Sutcliffe.

Mitsubishi Sets \$836 EVR Price

TOKYO—Mitsubishi has set a \$836 price on its EVR player which will be available for sale here and for export customers next year.

The company is projecting production runs of 10,000 machines a month. Hitachi has already announced a price range for its EVR machine of from \$785-\$812.

Mitsubishi is using its Kyoto factory for the assembly of the film players. Its production figure is 8,000 units a month higher than Hitachi's stated production estimate.

Toshiba and Matsushita, the two other local firms licensed to manufacture the CBS EVR machine, have not yet announced their price ranges, but it is anticipated that they will also have units ready for the market next year. In all cases, the business and industrial sector are the first clients for the system just as they have been in America.

DECEMBER 4, 1971, BILLBOARD

Heavy-Priced Acts Losing Weight As Campus Budgets Are Slashed

NEW YORK—The super-priced acts are beginning to take a fade from college and university campuses across the country, according to Ed Rubin of International Famous Agency. "There is a large volume of medium priced acts being booked throughout the country on campuses," said Rubin. "There is smaller, entertaining talent and I think it is because the ears of the student are becoming more attuned to new sounds. This is especially true at the small schools.

"But I see this trend at every school. There have been budget cuts across the board this year, and almost every school's entertainment budget has been slashed. Consequently the performer who

Music Execs Speak at Yale U.

CHICAGO — Yale University Law School's semester-long seminars on the entertainment and communication field has several prominent industry people participating. Mercury Records president Irwin Steinberg and Chappell Music treasurer Marvin Wolfberg recently addressed law students at New Haven, Conn.

Miss Sorrells' 'Road Duty' Pays Off in Contact and in Spirit

NEW YORK — Being on the road for over six years and never being booted off a stage is quite an honor these days. Rosalie Sorrells is the recipient of that honor. "I would rather not do a show if I have to fight people," she said. "But the truth of the matter is that I have always been accepted as an artist, or at least a singer."

Although she prefers to work with other artists of her own style, like Jerry Jeff Walker, or Dave Van Ronk, she has worked with what one might consider the superstars of the business. "My first time north, I worked the Newport Folk Festival. There were a lot of

2 Rock Acts Aid Blacks

INDIANAPOLIS — Rock act Funkadelic and soul group Parliament are experimenting with a campus tour package that will perform benefits with donations going to the United Negro College Fund, according to booking agent Wayne Harris. He said the package ordinarily works a concert on campus for a fee from \$3,000 to \$3,500.

Harris said that in some cases, the package will perform for a percentage. This is being done at Bowling Green, Ky., where a fraternity is trying to arrange for funds to go to the black scholarship fund.

The six-piece Funkadelic band and Parliament have a sensitivity trainer traveling with the show. Funkadelic features electric violin, organ, two lead and two bass guitars and percussion. The group's album on Westbound ("Maggot Brain") has been on Billboard's "Top LP's" chart 14 weeks and "Can You Get to That" (a single from the LP) has been breaking in some areas, Harris claimed.

The experimental arrangement with black colleges will get underway in February during the second semester at most schools. The group also plans an African tour.

goes for \$1,500-\$3,500 is getting a better shake.

Rubin also noted a return to block booking in recent months. "The schools are going back to viable blocks which allows our artists to play a good route without a great deal of physical endurance. Also, with the schools banned together, the prices for our artists drop, so the names can be bigger and the prices somewhat lower. We have had great success with Mason Proffit, for example, who we are going to send out again in February for 22-26 days. I think a lot of artists now want to curtail their appearance schedule from the old 50 or 52 week a year routine to the type of schedule where they appear in many places in a short period of time and then rest a period of time. In the long run it turns out to be less strenuous and just as profitable." Rubin explained his point using Seals and Crofts, Pat Paulsen and Mason Proffit as examples. "We find it very exciting that these artists have performance blocks for December through February. And I think this type of schedule will continue."

Marty Klein from CMA said that the smaller schools were still better at breaking talent than the larger schools. "The small schools have small budgets, so they must

listen more carefully and also find the best entertainment possible for their dollar," said Klein. "This means good, low-priced acts which will draw with the proper promotion on campus. And when students come to see this type of talent, the act quite possibly could grow into a group which is acknowledged throughout the industry.

"I also think that the move of the black student unions to bring in more black talent has helped the music industry as well. These artists are now growing in stature, due to these bookings and the resulting record sales. They are fantastic for schools with \$7,500 budgets and tend to draw as well as the super acts, which incidentally are still being booked quite a lot.

"In the second semester which is coming up, I think we will see schools booking closer to dates, as in years past. This is generally true because of the rush of first semester finals and other reasons of that nature. Also the end of the year budgets have a great deal to do with it. But in general, the trend is to stability throughout the booking industry. Super-groups of course will be booked, but the lesser priced talent is also holding its own if not making headway, as is the black talent which so richly deserves exposure," Klein concluded.

famous people there, but again they all came from the same place. I like to tell stories when I perform, and I would rather sing in rooms, small places where I have contact with the audience."

To this end, Miss Sorrells prefers the campus audience. "They know who I am talking about when I mention Thomas Wolfe," she explained. "I think also that the fact that I have five kids of my own and I'm 38 but I can manage to remember what it was to be 18 or 20, has a great deal to do with my acceptance. Most women my age tend to forget what it was like to be young. I think because I'm on the road a great deal and talking with young people that I have a better idea of what it's like to be that age. I have lived through it almost every day of my life, even now."

Because of her relationships with her audiences, Miss Sorrells has been greatly helped as a writer and singer. "I write what I think people want to hear. People like to hear the words these days. The lyrics in music are great explanations and

stories at the same time. I try to say something people would be interested in. And by the use of appropriate music, the message can get across."

On a campus, Miss Sorrells prefers to be treated as a human being rather than a star or artist. "More often than not, they will put me up with some students in a dorm or something. This is great for me, since I always love talking to the students. I feel a tremendous return from young people when I am truthful with them. A few young people are alienated, but that has to happen when one tells the truth. And I think that having five kids of my own has helped. I mean, I used to get into all kinds of trouble and so do my kids. So does everyone who is out there and trying to find out things on their own. This is my understanding and I think it helps my act and my peace of mind. Performing is a hard way to make a living. And performing the truth is still harder. But the audiences which I perform in front of and with make it a lot easier," she concluded.



THE FRIENDS OF DISTINCTION get friendly with Gary Pratz, second from left, assistant station manager at KRWG and KRWG-FM, New Mexico State University, Las Cruces. Floyd, left, Pratz, Charlene and Harry hold a locker room conference after the RCA Records group finished their recent concert at the university.

What's Happening

By BOB GLASSENBERG

Alligator Records is a small company working out of the house of Bruce Iglauer, in Chicago. Alligator's one record is a Hound Dog Taylor and the House Rockers LP which is a must for any station in the country programming blues. Iglauer a young man, is perhaps one of the biggest blues freaks/experts of our generation. He's interesting to talk to and could give anyone some heavy blues edification. If a station is interested in the record, which is also being re-tailed at stores throughout the country, they should write Iglauer on letterhead stationery at Box 11741, Fort Dearborn Station C, Chicago, Ill., 60611. His phone number is (212) 549-3870.

The Catholic University of America, Washington, D.C., is in the process of setting up a station. Anyone interested in lending a hand with information or other services should contact Eugene A. Lynch, program director, Catholic University, Box 184, Washington, D.C., 20017. . . . WRST-FM will soon boost their power to 3,000 watts giving them a potential audience of about 75,000 people. They need record service. Send product to John Marx, WRST-FM, University of Wisconsin, Arts and Communications Center, Oshkosh, Wisc. 54910. . . . WREK-FM at Georgia Tech, Atlanta, recently broadcast a live Grateful Dead/New Riders of the Purple Sage concert, according to Mike Caldwell, co-director with Gregg Diddy. The station also plays about 20 per cent jazz. . . . Neil D. Weiswer is the first program director at the new WINO radio at the Polytechnic Institute of Brooklyn. They need albums at WINO, 33 Jay Street, Brooklyn 11201.

KRC, Rockhurst College, Kansas City, Mo., is now broadcasting to certain areas of the city by way of Cable television. Pete Modica, music director and a regular with Campus News said that the cable operators project an audience of at least 40,000 extra listeners when cable reaches its full potential. The broadcasting will also go FM as soon as plans can be completed. And they still serve the entire student body of Rockhurst College.

MIDWEST—MICHIGAN—WAYN, Wayne State, Detroit, Rob Wunderlich reporting: "Open the Door," Judy Collins, Elektra. . . . WBRS, Michigan State Univ., East Lansing, Mark Westcott reporting: "Rock and Roll Island," (LP, Bark), Jefferson Airplane, Grunt. . . . WJMD, Kalamazoo College, Kalamazoo, John Hampel reporting: "Get Off in Chicago," (LP), various artists, Ovation. . . . WFRS, Ferris State College, Big Rapids, Rich Detro reporting: "Beautiful," Karen Wyman, Columbia. OHIO—WSGS, Athenaeum of Ohio, Cincinnati, Jim Albemarle reporting: "Crying Outside," Michaelangelo, Columbia. . . . WOSSR, Ohio State Univ., Columbus, Jerry Wilson reporting: "Anticipation," Carly Simon, Elektra. . . . KRC, Rockhurst College, Kansas City, Mo., Pete Modica reporting: "I'll See You Through," Jake Jones, Kapp. . . . WMMR, Univ. of Minnesota, Minneapolis, Mike Wild reporting: "I'm an Easy Rider," My Friends, Rare Earth.

SOUTH—WSLU, Louisiana State University, Baton Rouge, Jim Beyer reporting: "Cheer," (LP cut, Levee), Potliquor, Janus. . . . WEKU-FM, Eastern Kentucky Univ., Richmond, Hal Boutom reporting: "Merry Clayton," (LP), Merry Clayton, A&M. . . . WUOA, Univ. of Alabama, Tuscaloosa, Gaylon Horton reporting: "Jesse Frederick," (LP), Jesse Frederick, Bearsville. . . . WREK-FM, Georgia Tech., Atlanta, Mike Caldwell reporting: "Bill Evans Trio Live," (LP), Bill Evans, Verve. . . . KSMU, Southern Methodist Univ., Dallas, Linda Nuffer reporting: "American Pie," (LP), Don McLean, UA. . . . WECU, East Carolina Univ., Greenville, N.C., "Anticipation," (LP), Carly Simon, Elektra.

PICKS AND PLAYS: NORTH—NEW YORK STATE—WSUA, State Univ. at Albany, Eric Lonschein reporting: "Richard Nixon Superstar," (LP), David Frye, Buddah. . . . WOOR, State Univ. at Oswego, John Krauss reporting: "Shaft," (soundtrack), Isaac Hayes, Enterprise. . . . WQMC, Queens College, Flushing, Ted Goldspiel reporting: "Meddle," (LP), Pink Floyd, Harvest. . . . WITR, Rochester Institute, Rochester, Dave Melhado reporting: "Rough & Ready," (LP), Jeff Beck Group, Epic. . . . WAER-FM, Syracuse Univ., Tony Yoken reporting: "Memories," (LP), John Mayall, Polydor. . . . WISC-FM, Clarkson College, Potsdam, Mark Smith reporting: "Future Games," (LP), Fleetwood Mac, Reprise. . . . WRCU-FM, Colgate Univ., Hamilton, Susan Vernarde reporting: "Stark Naked," (LP), Stark Naked, RCA.

PENNSYLVANIA—WLVR-FM, Lehigh Univ., Bethlehem, Jim Cameron reporting: "Moondog 2," (LP), Moondog, Columbia. . . . WRCT, Carnegie-Mellon Univ., Brad Simon reporting: "American Pie," (LP), Don McLean, UA. . . . WHAY, Penn State, Shavertown: "Strive, Seek & Find," (LP), Burton & Cunico, Paramount. . . . WVBU, Bucknell Univ., Lewisburg, James Morrell reporting: "Mandolin Wind," Rod Stewart, Mercury. . . . WEEN, Univ. of Delaware, Newark, Gary Andreassen reporting: "Tokoloshe Man," John Kongos, Elektra. . . . WSAC, St. Anselm's College, Manchester, N.H., Pat Matthews reporting: "Future Games," (LP), Fleetwood Mac, Reprise. . . . WCCR, Camden County College, Blackwood, N.J., Dave Bleiler reporting: "Songs for Beginners," (LP), Graham Nash, Atlantic. . . . WNCY-FM, Nasson College, Springvale, Me., Joe Bartucca reporting: "Slark," (LP, cut, Stackridge), Stackridge, Decca.

WEST—KCPK, California State Polytech, Pomona, Tom Baker reporting: "Last Night I Had the Strangest Dream," Mason Proffit, Ampex. . . . KZAG, Gonzaga Univ., Spokane, Wash., Larry Duff reporting: "One Monkey Don't Stop No Show," Honey Cone, Hot Wax. . . . KUGR, Washington State Univ., Pullman: "Alex Harvey," (LP), Alex Harvey, Capitol. . . . KRWG, KRWG-FM, New Mexico State Univ., Las Cruces, Gary Pratz reporting: "Led Zeppelin," (LP), Led Zeppelin, Atlantic.

Soul Sauce



**BEST NEW RECORD
OF THE WEEK:**
**"Why Didn't I
Think of That"**
**BRENDA &
THE TABULATIONS**
(Top & Bottom)

By ED OCHS

SOUL SLICES: The Jackson Five shout "Sugar Daddy" to that beat-happy bottom line on their latest Motown single, to be included on the 5's "Greatest Hits" LP, geared for the end of the year with "Face to Face" by the **Undisputed Truth**. Tuesday (7) is the target for album releases by the **Supremes-Four Tops**, **Gaylds Knight** and **Jr. Walker**, reports **Ralph Thompson**. Then there's **Stevie Wonder's** "That's What Christmas Means to Me" and **Virgil Henry's** first for Tamla, "Can't Believe You're Really Leaving." . . . **Donnie Elbert** to Avco Records, as his "Where Did Our Love Go" hits the top 20 for All-Platinum. . . . Atlantic's Custom labels are pulling into focus behind the **Persuaders'** "Pack Up and Walk Up," on Win-Or-Lose, **Curtis Johnson's** "Trying to Win You Over" on Pelican, and **Michael Hudson's** "Girls Are Made for Lovin'" on Chimneyville. **Betty Wright** is out of sight, **Wilson Pickett's** due with a new LP, and **Roberta Flack's** "Quiet Fire" is about to register behind "Go Up Moses" and "Sunday and Sister Jones." . . . Stax is near 200,000 with the **Emotions'** "Show Me How" and excited as the breaks fall into place. And we wouldn't mention it again if it wasn't so, but, yes, **Isaac Hayes'** "Black Moses" has been delivered! Stax is also running with the **Bar-Kays**, **Dramatics** and the **Leaders** two-sider, "How Do You Move A Mountain" b-w "Anyone Can." . . . Capitol is also weighing the split play on the **Persians'** "Keep On Moving" b-w "Your Love," as the flood of soft sounds continues to confuse the mood to go with. . . . Soul Sauce Picks & Plays: **Al Green**, "Let's Stay Together" (Hi); **Isley Bros.**, "Lay Lady Lay" (T-Neck); **Bobby Womack**, "The Way I Feel Aboutcha" (UA); **Eddie Kendricks**, "Can I" (Tamla); **Jesse James**, "At Last" (Zay); **Gladys Knight & the Pips**, "Make Me the Woman You Come Home To" (Soul); **Jr. Walker**, "Way Back Home" (Soul); **Detroit Emeralds**, "You Want It, I Got It" (Westbound); **Little Beaver**, "Joey" (Cat); **Undisputed Truth**, "Heaven & Hell" (Gordy); **Luther Ingram**, "Love You Til the End" (Koko); **Meters**, "Good Old Funky Music" (Josie); **Ohio Players**, "Pain" (Westbound); **Butch & the Newports**, "Only A Man" (Black Rock); **N.F. Porter**, "Keep On Keepin' On" (Lizard); **Ponderosa Twins Plue One**, "Bound" (Horoscope); **Bird Rollins**, "Here He Comes" (Calla); **Brenda & the Tabulations**, "Why Didn't I Think of That" (Top & Bottom); **Dionne Warwick**, "Love of My Man" (Scepter); **Genies**, "No News Is Bad News" (Ronn); **Manhattans**, "Million to One" (Deluxe); **Clarence Carter**, "Scratch My Back" (Atlantic); **Whitnauts**, "We'll Always Be Together" (Stang). . . . **Hank Sample's** on Malaco with "If You See That Girl of Mine." . . . Album Happenings: **Sly & the Family Stone**, "There's A Riot Going On" (Epic); **Curtis Mayfield**, "Roots" (Curton); **Stevie Wonder**, "Greatest Hits, Vol. 2" (Tamla); **War**, "All Day Music" (UA); **Bobby Womack**, "Communication" (UA); **Ike & Tina Turner**, "Nuff Said" (UA); **Stylistics**, (Avco); **Honey Cone**, "Soulful Tapestry" (Hot Wax); **New Birth**, "Ain't No Big Thing" (RCA); **Isaac Hayes**, "Black Moses" (Enterprise); **Earth, Wind & Fire**, "The Need of Love" (Warner Bros.); **Kool & the Gang**, "Live at P.J.'s" (De-Lite); **Luther Ingram**, "Been Here All the Time" (Koko); **Gladys Knight & the Pips**, "Standing Ovation" (Soul); **Roberta Flack**, "Quiet Fire" (Atlantic); **Moms Mabley**, "Live at the Greek Theater" (Mercury); **Grambling College Marching Band**, "Tiger Time" (Mercury); **Cannonball Adderley**, "Black Messiah" (Capitol); **Melvin Van Peebles**, "As Serious As A Heart Attack" (A&M). . . . On the West Coast? Write or call **Bill Coleman** in Billboard's Los Angeles office. He makes that Soul Sauce, too.

Radio Shack Lures 'Q' Fan

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discrete 8-track at \$4.95. (Billboard, Oct. 30.)

Shirley said "Big Band Moog," which is on Radio Shack's Realistic label and contains 10 selections by Keith Droste at the Moog Synthesizer, will be demonstrated on 4-channel equipment at the company's 1,200 stores.

"It's very natural for us to carry a prerecorded tape product since we offer a complete sound package in all our stores," he said. Radio Shack has sold or given away promotional product under its Realistic label in the past, but always demonstration and sound effect packages.

Shirley made it clear that the chain was not getting involved

in Top 40 music product or getting into the prerecorded tape or disk business. "But we intend to get more fully involved in releasing 4-channel tape and disk under a similar Ampex-type arrangement," he stated.

Radio Shack is doing all it can to promote quadrasonic, and Shirley feels "it will catch on a lot quicker if everyone decided to push in that direction."

He sees 4-channel becoming a mass market item "certainly no later than early 1972" and a major factor in consumer electronics "certainly by fall 1972."

According to Shirley, "Quadrasonic sales have been greater than our earlier projections, even with limited software."

Billboard SPECIAL SURVEY For Week Ending 12/4/71

BEST SELLING Soul Singles

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

| This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart | This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart |
|-----------|-----------|--|----------------|-----------|-----------|---|----------------|
| 1 | 3 | FAMILY AFFAIR Sly & the Family Stone, Epic 5-10805 (Stone Flower, BMI) | 4 | 25 | 23 | SHE'S ALL I GOT Freddie North, Mankind 12005 (Nashboro) (Williams/Excellorec, BMI) | 16 |
| 2 | 2 | ROCK STEADY Aretha Franklin, Atlantic 2838 (Pundit, BMI) | 5 | 26 | 20 | I BET HE DON'T LOVE YOU Intruders, Gamble 4016 (Gamble-Huff, BMI) | 11 |
| 3 | 4 | RESPECT YOURSELF Staple Singers, Stax 0104 (East/Memphis/Klondike, BMI) | 9 | 27 | 17 | TRAPPED BY A THING CALLED LOVE Denise LaSalle, Westbound 182 (Chess/Janus) (Ordena/Bridgeport, BMI) | 16 |
| 4 | 1 | HAVE YOUR SEEN HER Chi-Lites, Brunswick 55462 (Julio-Brian, BMI) | 7 | 28 | 25 | SHOW ME HOW Emotions, Volt 4066 (East/Memphis, BMI) | 8 |
| 5 | 5 | GOT TO BE THERE Michael Jackson, Motown 1191 (Glenwood, ASCAP) | 5 | 29 | — | LET'S STAY TOGETHER Al Green, Hi 2022 (London) (Jec, BMI) | 1 |
| 6 | 6 | WHERE DID OUR LOVE GO Donnie Elbert, All Platinum 2330 (Jobete, BMI) | 8 | 30 | — | LAY LADY LAY Isley Brothers, T-Neck 933 (Buddah) (Big Sky, ASCAP) | 1 |
| 7 | 11 | I'M A GREEDY MAN (Part 1) James Brown, Polydor 2-14100 (Dynatone/Belinda, BMI) | 4 | 31 | 32 | LOVE IS FUNNY THAT WAY Jackie Wilson, Brunswick 55461 (Julio-Brian, BMI) | 4 |
| 8 | 8 | SUPERSTAR (Remember How You Got Where You Are) Temptations, Gordy 7111 (Motown) (Jobete, BMI) | 4 | 32 | — | IT'S THE WAY I FEEL ABOUT 'CHA Bobby Womack, United Artists 50847 (Unart/Tracebob, BMI) | 1 |
| 9 | 9 | SCORPIO Dennis Coffey and the Detroit Guitar Band, Sussex 226 (Buddah) (Interior, BMI) | 6 | 33 | — | WAY BACK HOME Jr. Walker & the All Stars, Soul 35090 (Motown) (Four Knights, BMI) | 1 |
| 10 | 7 | INNER CITY BLUES (Make Me Wanna Holler) Marvin Gaye, Tamla 54308 (Motown) (Jobete, BMI) | 9 | 34 | 34 | WHAT TIME IT IS General Crook, Down to Earth 77 (Maryl-Earl, BMI) | 5 |
| 11 | 10 | THEME FROM "SHAFT" Isaac Hayes, Enterprise 9038 (Stax/Volt) (East/Memphis, BMI) | 8 | 35 | 35 | I WANT TO PAY YOU BACK Chi-Lites, Brunswick 55458 (Julio-Brian, BMI) | 8 |
| 12 | 12 | YOU ARE EVERYTHING Stylistics, Avco 4581 (Bellboy/Assorted, BMI) | 6 | 36 | 36 | DON'T PULL YOUR LOVE Sam & Dave, Atlantic 2839 (Trousdale/Soldier/Cents & Pence, BMI) | 4 |
| 13 | 13 | GET DOWN Curtis Mayfield, Curton 1966 (Buddah) (Curton, BMI) | 5 | 37 | 30 | YOU'VE LOST THAT LOVIN' FEELIN' Roberta Flack & Donny Hathaway, Atlantic 2837 (Screen Gems-Columbia, BMI) | 6 |
| 14 | 21 | DROWNING IN THE SEA OF LOVE Joe Simon, Spring 120 (Polydor) (Assorted, BMI) | 3 | 38 | 40 | AIN'T NOBODY HOME B.B. King, ABC 11316 (Rittenhouse, BMI) | 2 |
| 15 | 15 | YOU KEEP ME HOLDING ON Tyrone Davis, Dakar 626 (Cotillion) (Julio-Brian/Jadan, BMI) | 6 | 39 | 41 | TO YOU WITH LOVE Moments, Stang 5033 (All Platinum) (Gambi, BMI) | 2 |
| 16 | 16 | WALK RIGHT UP TO THE SUN Delfonics, Philly Groove 169 (Bell) (Nickel Shce, BMI) | 6 | 40 | 38 | GROOVIN' OUT OF LIFE Frederick II, Vulture 5002 (Lizard) (Lizard, ASCAP) | 10 |
| 17 | 14 | YOU'VE GOT TO CRAWL (Before You Walk) 8th Day, Invictus 9098 (Capitol) (Gold Forever, BMI) | 13 | 41 | 43 | HELP ME MAKE IT THROUGH THE NIGHT O.C. Smith, Columbia 4-45435 (Combine, BMI) | 4 |
| 18 | 18 | GRANDMA'S HANDS Bill Withers, Sussex 227 (Buddah) (Interior, BMI) | 5 | 42 | 42 | I'M STILL WAITING Diana Ross, Motown 1192 (Jobete, BMI) | 2 |
| 19 | 22 | ONE MONKEY DON'T STOP NO SHOW Honey Cone, Hot Wax 7110 (Buddah) (Gold Forever, BMI) | 2 | 43 | 45 | DON'T TURN AROUND Black Ivory, Today 1501 (Perception) (Bradley, BMI) | 5 |
| 20 | 27 | CLEAN UP WOMAN Betty Wright, Alston 4601 (Atlantic) (Sherlyn, BMI) | 3 | 44 | 44 | EVERYBODY'S EVERYTHING Santana, Columbia 4-45472 (Dandelion, BMI) | 3 |
| 21 | 29 | EVERYBODY KNOWS ABOUT MY GOOD THING (Part 1) Little Johnny Taylor, Ronn 55 (Jewel) (Respect, BMI) | 3 | 45 | — | PAIR Ohio Players, Westbound 188 (Chess/Janus) | 1 |
| 22 | 24 | CHILD OF GOD (It's Hard to Believe) Millie Jackson, Spring 119 (Polydor) (Will-Du/Gaucha/Belinda, BMI) | 5 | 46 | 48 | MEN ARE GETTING SCARCE Chairmen of the Board, Invictus 9103 (Capitol) (Gold Forever, BMI) | 2 |
| 23 | 31 | SATISFACTION Smokey Robinson & the Miracles, Tamla 54211 (Motown) (Jobete, BMI) | 2 | 47 | 49 | LET ONE HURT DO L.J. Reynolds & the Chocolate Syrup, Law-Ton 1553 (Avco) (Frabob/Ira/Mable Lawton, BMI) | 4 |
| 24 | 19 | IT'S IMPOSSIBLE New Birth, RCA 74-0520 (Sunbury, ASCAP) | 12 | 48 | — | CAN I Eddie Kendricks, Tamla 54210 (Motown) (Jobete, BMI) | 1 |
| | | | | 49 | — | AT LAST Jessie James, Zay 30002 (Feist, ASCAP) | 1 |
| | | | | 50 | 50 | I'M YOURS (Use Me Anyway You Wanna) Ike & Tina Turner, United Artists 50837 (Huh, BMI) | 2 |

From The Music Capitals of the World

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Osmond Brothers, flew out of here to join the Osmonds for another eight days of concerts, winding up at New York's Madison Gardens Nov. 28.

Avco Broadcasting's "Phil Donohue Show," now seen in 43 markets, including the Top 10, originated live from inside the Ohio State Penitentiary, Columbus, recently. To resurrect an old bromide, Donohue played to an honest-to-goodness captive audience and held them locked up for five days, the longest period a talk show has ever been beamed

from within a maximum security institution. The broadcasts followed the program's usual format, with the inmates serving as the studio audience and special phone lines enabling TV viewers to call in. Purpose of the five-part series was to depict life within the 134-year-old maximum security prison.

Heavyweight champion **Joe Frazier** was one Monday's special guest. He was followed by composer-singer **John Hartford** and his back-up trio, and by blues artist **B.B. King** and his group. The subject matter got heavier on Thursday, when famed trial lawyer **F. Lee Bailey** faced the inmates, and on

Friday, when Donohue toured the prison's facilities, including Death Row, and did an in-depth interview with Warden **Harold J. Cardwell**. The "Phil Donohue Show" is produced by **Dick Mincer** and directed by **Tom Williamson**.

Jim Scully, Columbia Records sales manager here, made two new appointments to his staff the past week. **Chet Miller**, formerly in Detroit, has been named promotion manager for Columbia in this area. **Julie Godsey**, a huge favorite with deejays and music traders in the territory, has been engaged by Scully to handle promo-

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Vox Jox

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has resigned at WNBC, New York, and is retiring to Colorado. . . . **Irv Schwartz**, WCLU, Cincinnati, needs a country music air personality. . . . Lineup at KLOU, Lake Charles, La., now includes music director **David Chimeno** 6-9 a.m., program director **Jerry Smithwick** 9-noon, **John Hernandez**, noon-4 p.m., **Mike Byrd** 4-7 p.m., **Jim Nettles** 7-midnight, **Lester Del-**

Message Could Help

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cific sales predictions, Smith did note that CTV's best change for acceptance lay in those units that offer record and playback capabilities.

Looking at possible distribution channels for CTV software, Smith suggested that direct mail might be the best suited method for the promotion of the new medium. "Few people," he said, "want to buy and keep prerecorded programming; and the film industry with its \$7.5 million film rental business, has discovered that operating such a business on a person to person level can, at best be a nuisance. Therefore, direct mailing would be the answer."

He said this system of distribution has in no way affect plans for the inclusion of commercial messages in videocassettes. "These messages," he said, "would still appear, perhaps more closely related to the subject matter, and would be introduced at the beginning and end of each program."

Hotel CTV Tests Held

• Continued from page 26

they were automatically excellent networks for distribution and programming via CTV.

Despite his optimism, Roberts cautioned the major obstacle to consumer acceptance to this new entertainment medium would be the absence of software. "Hardware manufacturers can no longer shed responsibility for programming," he said.

Roberts praised Philips of Holland for its efforts to develop a comprehensive library of software to complement its system, and said that all other companies in this field are closely watching the progress of Philips' efforts.

New Firm Formed

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new company will be turned over to Sony for marketing, because of that firm's extension consumer marketing outlets. Eventually, TEAC Video Corp. will also produce product for the TEAC Corp., but these are expected to be geared to the audiophile, and industrial markets.

The new company will be headed by Katsuma Tani, TEAC's president, while Akio Morita, Sony's president, will become chairman of the board of TEAC Video Corp.

Vintage Soul LP's

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Ampex is packaging both series in its new cartridge case format which eliminates the slip-case, has a three-sided cardboard edging, exposes more album graphics and is shrink-wrapped.

In order to avoid consumer confusion and not mislead the public, Ampex Stereo Tapes will alter its logo on both cartridges and cassettes by dropping "Stereo" from its name, since the bulk of the product is in monaural format.

"We feel the oldies are collector's items and should be available in their original recording format, not rechanneled," Kornheiser said.

cambre all night. Smithwick needs better record service, especially from Capitol and Motown. . . . The lineup at WTHO in Thomson, Ga., includes **Bob Young**, **Luke Martin**, and **Jim Wood**. Young and Martin do two three-hour shifts each a day. The easy listening station needs better record service.

Big shifts in store for the ABC-owned stations. **Gene Taylor**, general manager of WLS, Chicago, has resigned to join Globetrotter Communications as general manager of WIXY, Cleveland. You can expect one of the program directors of ABC to maybe fill the vacancy thus created. . . . **Bill Garcia** is leaving WKNR, Detroit, to become program director of WNCR-FM, Cleveland.

★ ★ ★
Les Turpin, radio veteran and most recently program director of WCBS-FM, New York, has joined Neighborhood Records in New York as a national promotion man for FM radio. . . . **Jon Arbenz** is the new manager of WEEI-FM, Boston, and he'll need a complete staff.

★ ★ ★
"Play Misty for Me" is a movie about deejays, just in case you're interested. . . . **Lou Emm**, program director of WHIO, Dayton, has just celebrated 30 years with the station. Congratulations. . . . Sorry, men, but I don't think I'll even begin to catch up on Vox Jox this week; well, maybe I'll make a serious dent in things next week.

Hope all of you guys had a cheerful turkey this past Thanksgiving. As I was drinking my usual Thanksgiving beer, I was thinking of you (I hate turkey). . . . Program director needed for MOR-formatted WWDB-FM, Philadelphia. . . . **Jerry Clifton** is now with KSEA-FM, San Diego rocker. . . . Did I mention yet that **Andy Barber** is now assistant program director of KUDL, Kansas City? . . . Staff at WHFM-FM, Rochester, N.Y., now includes **Paul Cavanaugh**, **Rick Bucklin**, **Mick St. John**, and **Pete McKay**. **Bob Nanna** is production assistant. **Bob Oliver** is program director.

★ ★ ★
Steve Hafin, KBUY, Fort Worth, needs a production man with a first ticket. . . . **WKUZ**, Wabash, Ind., has revised its music policy and its running country music 6-10 p.m. seven nights a week with rock 6 a.m.-6 p.m., according to general manager **Paul G. Adams**. . . . Hey, people! Certificates announced at the annual Billboard Radio Programming Forum are now in the mail; some of you may already have yours by now. Sorry for the delay, but moving out here, etc., was a hassle and I'm feeble with old age and drinking too much beer and slow as a result. My apologies. My congratulations. Next year, I guarantee to present them at the Forum. Cross my heart.

Mitsubishi Output

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will carry a price tag of about \$836. This is about \$24 higher than the Hitachi list price of \$812. Hitachi, which is also an EVR licensee, began shipping its players to the domestic market earlier this year.

Other Japanese firms licensed to manufacture EVR players are Matsushita Electric Co., and Tokyo Shibaura Electric Co. They have not yet begun shipment of players.

Ampex Cartridges

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at \$14.95 (three tapes) and cassette at \$19.95 (five cassettes and a blank practice cassette), two-for-one tapes at \$5.49, and a cassette storage cabinet at \$5.95 and \$7.95.

BEST SELLING Soul LP's

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

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|-----------|-----------|---|----------------|-----------|-----------|--|----------------|
| 1 | 1 | SHAFT Soundtrack/Isaac Hayes, Enterprise ENS 205002 (Stax/Volt) | 17 | 26 | 26 | AL GREEN GETS NEXT TO YOU Hi SHL 32062 (London) | 11 |
| 2 | 6 | THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic KS 30986 (CBS) | 3 | 27 | 27 | EVOLUTION Dennis Coffey & the Detroit Guitar Band, Sussex SXBS 7004 (Buddah) | 5 |
| 3 | 2 | WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown) | 25 | 28 | 18 | FREEDOM MEANS Dells, Cadet CA 50004 (Chess/Janus) | 17 |
| 4 | 3 | (For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick BL 754170 | 18 | 29 | 20 | WHAT YOU HEAR IS WHAT YOU GET/ LIVE AT CARNEGIE HALL Ike & Tina Turner, United Artists UAS 9953 | 21 |
| 5 | 5 | SANTANA Columbia KC 30595 | 9 | 30 | 41 | 'NUFF SAID Ike & Tina Turner, United Artists UAS 5530 | 2 |
| 6 | 10 | ROOTS Curtis Mayfield, Curtom CRS 8009 (Buddah) | 3 | 31 | 29 | CURTIS LIVE Curtis Mayfield, Curtom CRS 8008 (Buddah) | 27 |
| 7 | 6 | GOIN' BACK TO INDIANA Soundtrack/Jackson 5, Motown M 742L | 8 | 32 | 33 | MAGGOT BRAIN Funkadelic, Westbound WS 2007 (Chess/Janus) | 18 |
| 8 | 8 | HOT PANTS James Brown, Polydor PG 4054 | 13 | 33 | 35 | VISIONS Grant Green, Blue Note BST 8473 (United Artists) | 8 |
| 9 | 7 | ARETHA'S GREATEST HITS Aretha Franklin, Atlantic SD 8295 | 10 | 34 | 30 | SAGITARIUS MOVEMENT Jerry Butler, Mercury ST 61347 | 12 |
| 10 | 9 | RAINBOW BRIDGE Soundtrack/Jimi Hendrix, Reprise MS 2040 | 8 | 35 | 22 | BREAKOUT Johnny Hammond, Kudu KU-01 (CTI) | 19 |
| 11 | 34 | STEVIE WONDER'S GREATEST HITS, VOL. 2 Tamla T 313L (Motown) | 2 | 36 | 36 | MERRY CLAYTON Ode SP 77012 (A&M) | 3 |
| 12 | 11 | JUST AS I AM Bill Withers, Sussex SXBS 7006 (Buddah) | 26 | 37 | — | STYLISTICS Avco AV33023 | 1 |
| 13 | 13 | FIFTH DIMENSION LIVE Bell 9000 | 5 | 38 | 40 | MAYBE TOMORROW Jackson 5, Motown MS 735 | 32 |
| 14 | 14 | GIVIN' IT BACK Isley Brothers, T-Neck TNS 3008 (Buddah) | 11 | 39 | — | SOULFUL TAPESTRY Honey Cone, Hot Wax HA 707 (Buddah) | 1 |
| 15 | 15 | BUDDY MILES LIVE Mercury SRM 2-7500 | 8 | 40 | 31 | SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 03325 (CBS) | 42 |
| 16 | 12 | SMACKWATER JACK Quincy Jones, A&M SP 3037 | 7 | 41 | 32 | CHAPTER TWO Roberta Flack, Atlantic SD 1569 | 66 |
| 17 | 16 | B.B. KING IN LONDON ABC ABXC 730 | 7 | 42 | 37 | A NATURAL MAN Lou Rawls, MGM SE 4771 | 13 |
| 18 | 17 | SOUL TO SOUL Soundtrack, Atlantic SD 3037 | 10 | 43 | 45 | UNDISPUTED TRUTH Gordy GS 9551 (Motown) | 20 |
| 19 | 43 | ALL DAY MUSIC War, United Artists UAS 5546 | 2 | 44 | 46 | BLACK IVORY Wanda Robinson, Perception PLP 18 | 13 |
| 20 | 28 | COMMUNICATION Bobby Womack, United Artists UAS 5539 | 3 | 45 | 39 | GREATEST HITS, VOL. 2 Four Tops, Motown MS 740L | 9 |
| 21 | 23 | PUSH PUSH Herbie Mann, Embryo SD 532 (Atlantic) | 2 | 46 | 48 | BEST OF KOOL & THE GANG De-Lite DE 2009 | 11 |
| 22 | 21 | ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic SD 7205 | 27 | 47 | 49 | IF THIS WORLD WERE MINE George Kerr, All Platinum AP 3004 | 6 |
| 23 | 19 | DIONNE WARWICKE STORY Dionne Warwick, Scepter SPS 2-596 | 4 | 48 | 44 | ALL BY MYSELF Eddie Kendricks, Tamla TS 308 (Motown) | 30 |
| 24 | 24 | ONE DOZEN ROSES Smokey Robinson & the Miracles, Tamla TS 312L (Motown) | 11 | 49 | 47 | TRUTH IS ON ITS WAY Nikki Giovanni & the New York Community Choir, Right On RR 0500 | 16 |
| 25 | 25 | THE SKY'S THE LIMIT Temptations, Gordy GS 957 (Motown) | 29 | 50 | — | IT AIN'T NO BIG THING BUT IT'S GROWING New Birth, RCA LSP 4526 | 1 |

From The Music Capitals of the World

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tion for Epic and all custom labels. Julie is the first fem ever to hold a full-time promotion post with a major label here.

Guy Lombardo and His Royal Canadians pulled a better-than-three-quarter house to 3,600-seat Music Hall in a single performance Nov. 16. . . . **Jerry Lindsey**, formerly of the New England area and now working out of Cincinnati, is sporting a new release on the Jewel label—"Lover's Hall of Shame" b/w "Right to My Head." . . . Veteran record promoter and talent manager **Pat Nelson** was in at **Rusty York's** Jewel Recording Studios last week to produce a single on **Marsha Lou**.

Tony Sandler and Ralph Young, who pulled a sell-out crowd to Music Hall last season, attracted an estimated 2,600 payees in a single performance there Thursday (18). . . . **Ephram Saphir**, affiliated with various record distributors here in the past and more recently with a Cleveland record firm, has returned to his native Cincy to ply his trade. . . . **Nancy Rapp**, daughter of **Mrs. Barney Rapp (Ruby Wright)** and the late band leader-booker, was married here Nov. 13 to **Michael Frederick Farasey**. The bride is associated with her mother in the operation of the **Barney Rapp Entertainment Agency** in the Sheraton-Gibson Hotel.

The Society for the Preservation and Encouragement of Barber Shop Quartet Singing (SPEBSQSA) will hold its international convention at the Cincinnati Convention Center April 6-8, 1973. Some 500 Barbershoppers are expected to attend the three-day event. . . . **Three Dog Night**, with **Gayle McCormick** and her **Underhand Band** in the warm-up slot, attracted a half a house of teen-agers to 11,500-seat Cincinnati Gardens Friday night (12).

Belkin Productions brings the **Pentangle** to Taft Auditorium Friday (3) for a single shot at \$4.50 top. . . . **Yes**, English group, set for a single performance at Reflections, suburban nitery. Thursday (Continued on page 36)

Jukebox programming

Veteran Latin Operator Sees Growth in Spanish Locations

CHICAGO — Jukebox operators and programmers will see more new Latin locations as the nation's Spanish-speaking citizens join in the rush to suburbia, according to veteran Latin operator Arturo Velasquez here. What does it mean? Service—more service than most any other type of location requires; perhaps as many as 5, 10, even 30 new records per service call.

Of course, programming the Latin jukebox requires special knowledge of the music (in this city the music breaks down into categories of Cuban, Mexican, Texan, Puerto Rican).

Velasquez, who just celebrated his 35th year in business, his 35th wedding anniversary and his 55th birthday—all on Nov. 28—has made it his central goal to know the music tastes of every location.

A native of Mexico who worked in a candy factory to earn money to buy Mills jukeboxes in 1936 (\$110 then), Velasquez has seen the Spanish-speaking population here grow from 3,500 to over 500,000. He says the location owner turnover is phenomenal, meaning that he must change more jukeboxes than the ordinary operator (he operates only music and pool tables and now buys all brands of modern jukeboxes).

Other changes are the strong move to every week service (75 percent now) and the suburbia growth (35 to 40 percent of his stops are outside the inner city).

However, the biggest change has been his efforts to educate location

(Continued on page 32)



LATIN-AMERICAN jukebox locations in Chicago have been serviced for 35 years by operator-programmer Arturo Velasquez, who also happened to celebrate his 35th wedding anniversary with Mrs. Shirley Velasquez. He is pictured here with Chicago's landmark Picasso statue.

FEW CONSULTED

Bartenders Aid Programming

By BENN OLLMAN

MILWAUKEE — Bartenders — mighty important factors in the music programming picture—are too frequently left out of the jukebox operator's consideration, according to Jerry Koth, Wisconsin Novelty Co.

"If the guy behind the bar hates music he'll turn on television, or insist on holding down the jukebox sound level. Our jukebox action depends on bartenders in more cases than we're willing to admit. In locations where music takes are consistently at a good level you can often trace it to the fact that there are young bartenders on duty. These younger bartenders are more apt to keep up to music trends and are aware of all the new hits being played on the radio. If you've got some of these music lovers in your locations you are lucky. They can really spark the jukebox action."

Koth's advice: Discuss music occasionally with the bartenders. Especially if they are the type that have strong, loyal customer followings. Let them know you are concerned about putting just the right music his customers want on the jukebox. A properly programmed jukebox means more earnings for him, too. No one appreciates more than do bartenders how jukeboxes can help keep location cash registers busy.

Koth, who services well over 100 soul locations, claims he gets very few record requests. "If I get two or three requests in a week, that's a lot."

Plug 'Holiday' Hits

CHICAGO — Labels catering principally to jukeboxes are attempting to create material that will last over a longer holiday period. One example is Musicanza's "It's Snowing in New York," which the label is pushing hard to one-stops. Juke Records has released the evergreen "Let It Snow. . . ."

See Big USSR Jukebox Trade; Seek Locations

• Continued from page 1

wants to install the machines permanently in cafes and resorts but is having difficulty, largely because operating and programming jukeboxes (to say nothing of the operation of games) is such a new business here.

Nevertheless, local officials believe the culture ministry's new V/O Soyusatraktzion (the amusement games department) has taken an important first step towards developing a big amusement machines business in Russia.

Attraktzion '71, official name of the international coin machine fair, attracted widespread public interest. Almost all of the machines were non-domestic (Billboard, Oct. 23).

(Continued on page 32)

Country Repeats of Pops Fail to Click on Jukebox

By EARL PAIGE

CHICAGO—Jukebox programmers are walking away from a number of country music covers of recent pop recordings indicating that label a&r people should more carefully analyze when to record a "countryfied" version, a national survey shows.

Peoria, Ill. programmer Bill Bush of Les Montooth Phonograph Service and dozens of other programmers said they covered (the jukebox term for using a record in many different locations) their country stops with Joan Baez's "The Night They Drove Old Dixie Down" and could not use the Alice Creech version.

Other countryfied covers of pop material mentioned by jukebox programmers, one-stops and radio stations included Dickey Lee's "Never Ending Song of Love" which actually had another country cover by Mayf Nutter.

A one-stop reported he was

hyped strongly on both country versions of the follow-up to the big Delaney & Bonnie & Friends' single that left the Billboard "Hot 100" Sept. 4 after being on the chart 15 weeks.

Another example of a countryfied cover that shouldn't have been recorded (at least for jukebox use) is Duane Dee's "How Do You Mend a Broken Heart." Chattanooga, Tenn. jukebox programmer Lloyd Smalley said he didn't use the Bee Gees' giant recording of the song in every country location, but did in a good number of cases. He passed up the Duane Dee version.

WJJD program director Roy Stingley here said he believes there is a very fine line of determination to be made as to when to cut a countryfied version of a pop hit. If enough time has elapsed, as in the case of the Jack Reno version of Vanity Fair's "Hitchin' a Ride," then the decision to go country is good, he said.

Larry Ruegamer of Acme One-Stop in Minneapolis agreed. He said jukebox programmers are looking for such items as Hank Williams, Jr.'s "Ain't That a Shame," Slim Whitman's "It's a Sin to Tell a Lie" and other country covers of definite standards.

The problem is covering pop oldies.

Stingley said he understood that some country stations were criticized for playing the Baez recording because she is regarded as controversial by some listeners. He

(Continued on page 32)

Programmer's Potpourri

Jazz. Calvin Keys, "Gee-Gee Pt. 1 & 2," Black Jazz 1006; Prestige: Charles Earland, "I Was Made To Love Her/One For Scotty" 746; Houston Person, "Just My Imagination/Houston Express" 747; J. Hammond Smith, "I'll Be There/Smokin' Kool" 748; Melvin Sparks, "Who's Gonna Take the Weight/Along Together" 749; Rusty Bryant, "The Hooker/The Fire Eater" 750; Jimmy Smith, "Recession or Depression/Jimmy Smith is a Midnight Cowboy," Verve 10668; Grant Green, "Does Anybody Really Know What Time It Is/Never Can Say Goodbye," Blue Note 1969.

Oldies. A&M: Joe Cocker, "The Letter/Cry Me a River" 8546; Cat Stevens, "Wild World/Moonshadow" 8547; Carpenters, "(They Long to be) Close to You/Ticket to Ride" 8548 and "We've Only Just Begun/For All We Know" 8549.

Christmas. Beach Boys, "Little Saint Nick/Lord's Prayer," Capitol 5096; Seymour & Trumpet, "Jingle Bells/Come Ye Faithful/O Tannenbaum/First Noel/Silent Night," HB 711; Webb Foley, "Extra Christmas/Littletown Christmas," M-Records 600; Sparks of Fire, "All Around the Christmas Tree/Alfie the Chimney Sweep," Usana 3279; Eddie Pond, "Christmas Time/Dedicated to Dwana Tusser (Christmas in Heaven)," TAB 671; George Jones, "Lonely Christmas Call/My Mom & Santa Claus," UA 530; Becky & Bill Lamb, "Little Becky's Christmas Wish/Go to Sleep Little Lambs," W.B. 7154; Buck Owens &

Susan Raye, "One of Everything You Got/Santa's Gonna Come in a Stagecoach," Capitol 3225; Tommy Wills, "Blue Christmas/What Are You Doing New Year's Eve," Juke 2020; Carol Lou Trio, "Snowfall/Let it Snow, Let it Snow, Let it Snow," Juke 2017; Madison, "It's Snowing in New York/Lord Have Mercy," Musicanza 106; Elvis Presley, "Merry Christmas Baby/Oh Come All Ye Faithful," RCA 0572.

Polka. Jerry Robotka, "A Little Accordion Polka/This Land is Your Land," Usana 1850.

Operators to Help Shape MOA Jukebox Seminars

By RAY BRACK

WILLIAMSBURG, Va.—Music Operators of America (MOA) president John Trucano, while visiting members of the Music Operators of Virginia here recently, stressed that the output from future MOA business seminars will depend upon operator input.

Trucano, who is outlining the new MOA service in a series of speeches to state associations, said that the subject matter of future MOA seminars—conceived as an annual event—will be determined by suggestions received from operators attending the series of four seminars to be held next year, commencing with a session at Notre Dame University Feb. 4-5.

"Most operators work very hard," Trucano said here, "but many are not getting ultimate profits. That's why we need MOA's seminars on improving performance and profit for the operator."

Trucano emphasized that the subject matter for the first round of regional seminars will not consist of theory remote from the "nuts and bolts" of the business. Members of the staff of Notre Dame's Center for Continuing Education, who will conduct the seminars, are being fully familiarized with the business, he explained even to the degree that they will be riding the route trucks of operators Jim Diltz of Mishawaka, Ind., and Joe McQuivey of South Bend.

"I feel these seminars are what the operator needs most right now," Trucano said. "And we're bringing them right to the operator in his area."

He added, "The future topics, or directions in which the seminars will go will be indicated by operators who attend the first meetings. In the workshop sessions the operators will make suggestions. The input of the operators will determine the output in the future."

The second regional seminar—content of each is identical—will be held in Atlanta March 3-4. The third will be in Las Vegas March 24-25 and the fourth in New York City April 21-22. They are open to MOA members and their employees.

(Continued on page 32)

Coin Machine World

VA. OFFICERS

WILLIAMSBURG, Va.—Newport News operator John Cameron, co-author of an anti-long singles resolution passed by the Music Operators of Virginia last year, was elected president of that organization during its 13th annual convention here Nov. 20.

ering, Granger said, are accounting services, marketing services, research and further educational functions such as the provision of business seminars already underway. A cost-of-doing-business survey is also contemplated.

Meanwhile, Granger said, MOA will continue with its publicity drive, upgrading its historical booklet. He cited MOA's services in government relations as "very strong—something I'm very proud of."

Granger also mentioned that MOA is considering a function in helping the jukebox industry open up new markets.

One typical association function, Granger explained, is to abet standardization and unification of nomenclature. And with respect to the latter, he said, the MOA has

(Continued on page 32)

ROCK-OLA DIST.

Robert Jones International, Inc., Needham Heights, Mass. and Lincoln Vending Co., Minneapolis are

(Continued on page 32)

Add MOA Services

WILLIAMSBURG, Va.—Image-building, institutional advertising in national publications is among possible future national trade association services to the jukebox industry, Music Operators of Virginia members were told at their annual convention here recently.

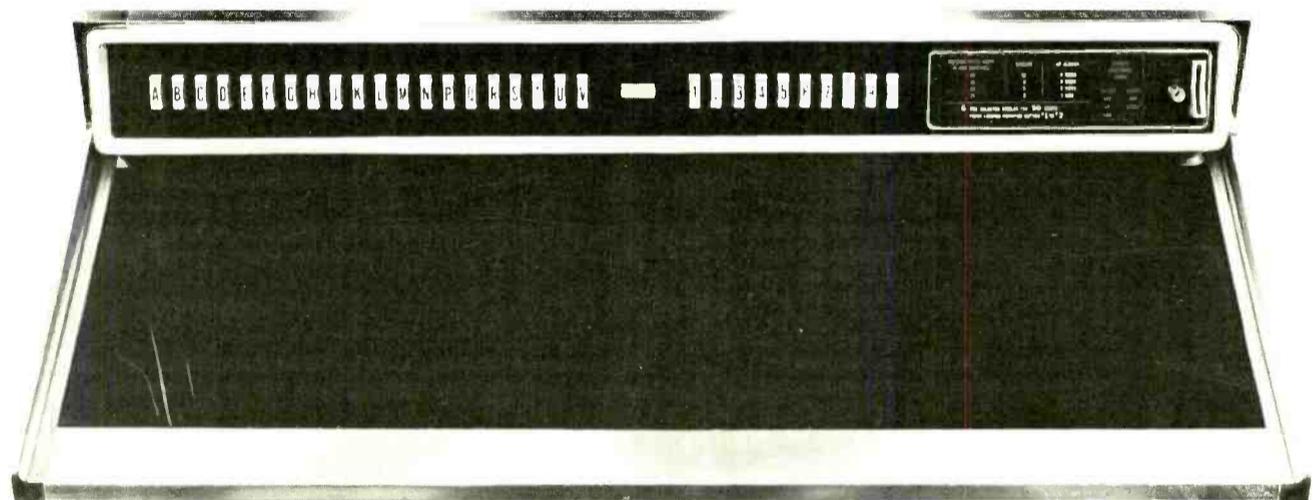
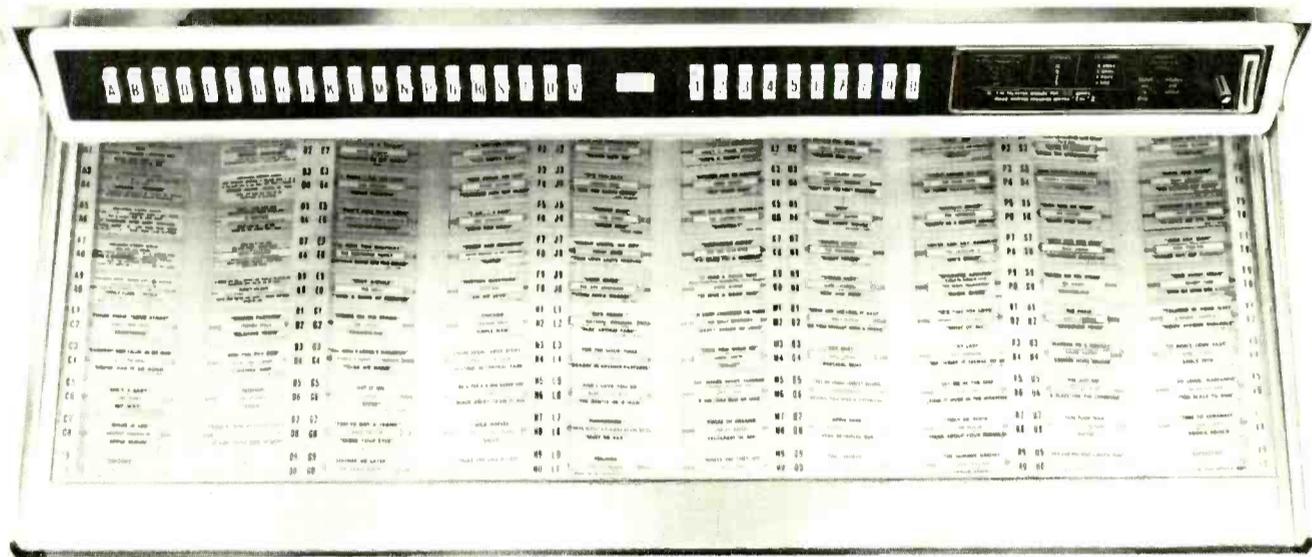
In outlining current and potential Music Operators of America (MOA) services and functions, executive vice president Fred Granger, referring to institutional advertising, said, "As time goes on I think we may well get into this."

Granger said that as an outgrowth of the coming series of business seminars to be conducted for MOA by Notre Dame University, the association may have the school prepare business manuals for members based on the content of the sessions.

Other services MOA is consid-



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Veteran Latin Operator Sees Growth in Spanish Locations

• Continued from page 30

owners into saving money to stem the problem of location loans. "If we (operators) survive we must stop these loans." He even sometimes puts the location owner's part of the split in bank checking accounts so that they can have money for licenses and expansion—otherwise, many would not save. He believes Music Operators of America (MOA) should include location owners in its new business training seminars.

A man with a true bootstraps story, Velasquez has put a son and three daughters through college. He has served on numerous civic and government committees: Mexican Chamber of Commerce &

Industry, Spanish-speaking Democratic Organization of Cook County, advisory board Southwest City Junior College, Human Relations committee of the State of Illinois, and under President Johnson, advisor to Small Business Administration.

In fact, Velasquez maintains an office on an informal basis in City Hall here and is constantly handling affairs of Spanish-speaking citizens. "It breaks the monotony of the jukebox business," he said. Actually, it's part of the total service he offers location owners and their friends.

He has some views on the image of the jukebox business too, inasmuch as he has been a member of the local association, one of the most investigated in the country. Said Velasquez: "I have other businesses, but I have always made my jukebox business the limelight of everything I do. I want people to know that this business can be conducted like any other, whether we talk about the restaurant business, the law profession or any business or profession."

As for Latin locations: "It's not a matter of going in and putting on two or three records. They demand a big change—maybe 20, 30, 1 or nothing, it depends on the stop." He likes to run his business as a family affair, counts on the loyalty of long-time employees and above all knows everything that is going on in his business.

His speciality—getting out all the time to visit with his locations. "I walk in like they are my family."

'Countryfied' Dips

• Continued from page 30

did program the Baez version for two weeks until the Creech version was made available.

Another possible factor mentioned in the case of the Target cover of "The Night They Drove Old Dixie Down" is that the label is enjoying such good success with "Hitchin' a Ride." it was pointed out.

Asked what he thought of the countryfied covers by Creech, Lee and Dee. Ruegamer said: "I just don't buy them. I suppose I bought only 50 copies of the Dickey Lee recording because so many jukebox programmers used the Delaney & Bonnie & Friends version."

Lois Regibald, North Bend, Neb., programmer, said a countryfied cover is sometimes appropriate for the location that is "borderline country." "Where a location can go in several directions on music because of a young crowd, a Ray Sanders 'All I Ever Need Is You' works out." Smalley also said he bought the Sanders' version but only because he wasn't aware of the wider potential of the Sonny & Cher pop record.

"The Sonny & Cher version is doing better than the Stevens version where I have them both on the box," he said. As for the Dickey Lee cover, Smalley said he had one sample and stuck it out on a box but figured he was adequately covered with the Atco original.

See Big USSR Jukebox Trade; Seek Locations

• Continued from page 30

However, the department is faced with an unexpected problem. There is no place available to locate and operate the machines, and no managers of cafes or other public resorts, due to some inexplicable doubts, seem to be interested in accommodating machines.

Yuri Domogarov, general manager of Soyuzatraktzion, said Moscow's biggest cafe, Metelitsa, had already rejected his offer to accommodate several gaming machines. Izvestiya, a leading Soviet daily has touched on the problem, writing ". . . now a new challenge has appeared—to develop a real amusement industry in this country, which would replace our primitive carousels/rides. Purchase of the International fair's exhibits is the start. We need our own Russian made coin-operated jukeboxes, gaming machines, and outdoor amusement installations. In the near future we will need 150 outdoor park installations, 1,500 jukeboxes and games and at least 25 bowling machines. All the expenses would be handsomely justified, morally and financially."

Thus, there are some positive perspectives for amusement business flourishing here shortly. The question is which way will be taken—importing foreign made equipment or creating local facilities for manufacturing coin-operated jukeboxes, games, rides, and so forth. Izvestiya admits that there is no national company which could start producing this equipment. The only Russian company, Attractzion, in Eisk, specializing in manufacturing primitive park installations is not capable of producing sophisticated machines.

Still the paper strongly recommends some of the industrial ministries' companies turn to manufacturing new products, namely, amusement equipment.

Coin Machine World

• Continued from page 30

the newest Rock-Ola Manufacturing Corp. distributors. The Massachusetts firm is owned by Robert Jones. Hy Sandler owns Lincoln Vending.

MO. VENDORS

New Missouri Automatic Merchandising Association officers: Robert McCormack, Canteen, Kansas City, president; Joel Haffner, Vendamation, St. Louis, vice president; Lee Licausi, Lee Food & Vending, Kansas City, secretary; Donald Stuhlmann, St. Louis Vendors, St. Louis, treasurer; three-year directors Bob Fingers, Servomation-Ozark, Joplin, Patrick Meegan, Automatique, Kansas City, Licausi and Stuhlmann.

Add Services

• Continued from page 30

settled on the word "jukebox" as the noun the industry should accept.

"A jukebox is a jukebox," he said, "and we're going to go on calling it that in the future until it is a respected word throughout the country."

What's Playing?

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

Arlington Heights, Ill.; Campus/Young Adult Location

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



Current releases:
"The Night They Drove Old Dixie Down," Joan Baez, Vanguard 35138;
"So Far Away," Carole King, Ode 66109;
"Imagine," John Lennon, Apple 1840;
"Where You Lead," Barbra Streisand, Columbia 45414;
"Maggie May," Rod Stewart, Mercury 73224.
Oldies:
"Judy Blue Eyes," Crosby, Stills & Nash;
"Raindrops Keep Falling," B. J. Thomas.

Cadillac, Mich.; Easy Listening Location

Bill Bryan, programmer,
Bryan Bros. Music Co.



Current releases:
"Theme From 'Shaft,'" Isaac Hayes, Enterprise 9038;
"Two Divided by Love," Grass Roots, Dunhill 4289;
"Kiss an Angel Good Morning," Charley Pride, RCA 0550.
Oldies:
"Somewhere My Love," Ray Conniff;
"Release Me," Engelbert Humperdinck.

Chattanooga, Tenn.; Country Location

Lloyd Smalley, programmer,
Chattanooga Coin Machine Co.



Current releases:
"Happy Heart," Susan Raye, Capitol 3209;
"Easy Lovin'," Freddie Hart, Capitol 3115;
"Kiss an Angel Good Morning," Charley Pride, RCA 0550.

Chicago; Teen Location:

Paul Brown, operator;
Ken Thom, programmer;
Western Automatic Music



Current releases:
"Smackwater Jack," Carole King, Ode 66109;
"An Old Fashioned Love Song," Three Dog Night, Dunhill 4294;
"Two Divided by Love," Grass Roots, Dunhill 4289.

Fayetteville, N.C.; Teen Location

Julius Nelson programmer,
Vemco Music Co.



Current releases:
"Theme From 'Shaft,'" Isaac Hayes, Enterprise 9038;
"Gypsies, Tramps & Thieves," Cher, Kapp 2145;
"Where Did Our Love Go," Donnie Elbert, All Platinum 2330.
Oldies:
"Easy Lovin'," Freddie Hart;
"What Are You Doing Sunday," Dawn.

Fertile, Minn.; Teen Location

Duane Knutson, programmer,
Automatic Sales Co.



Current releases:
"Maggie May," Rod Stewart, Mercury 73224;
"Gypsies, Tramps & Thieves," Cher, Kapp 2146;
"Peace Train," Cat Stevens, A&M 1291.
Oldie:
"Knock Three Times," Dawn.

Indianapolis; Country Location

Larry Geddes, programmer,
Lew Jones Music Co.



Current releases:
"I've Come A'wful Close," Hank Thompson, Dot 17399;
"Too Old to Cut the Mustard," Buck & Buddy, Capitol 3215;
"You Better Move On," Billy (Crash) Craddock, Cartwheel 201.
Oldies:
"Rose Garden," Lynn Anderson;
"Fifteen Years Ago," Conway Twitty.

Jacksonville, Ill.; Easy Listening Location

Chick Henske, programmer,
Henske Music



Current releases:
"Easy Lovin'," Freddie Hart, Capitol 3115;
"Superstar," Carpenters, A&M 1298;
"Take Me Home, Country Roads," John Denver, RCA 0445.
Oldies:
"Help Me Make It Through the Night," Sammi Smith;
"Release Me," Engelbert Humperdinck.

North Bend, Neb.; Campus/Young Adult Location

Ed Kort, operator;
Lois Regibald, programmer;
Kort Amusement



Current releases:
"All I Ever Need Is You," Sonny & Cher, Kapp 2151;
"One Tin Soldier (The Legend of Billy Jack)," Coven, Warner Bros. 7509;
"Baby I'm-A Want You," Bread, Elektra 45751.
Top picks:
"Brand New Key," Melanie, Neighborhood 4201;
"Lisa, Listen to Me," Blood, Sweat & Tears, Columbia 45477.

Roswell, N. Mex.; Country Location

Charles Ely, programmer,
Ginsberg Music Co.



Current releases:
"Kiss an Angel Good Morning," Charley Pride, RCA 0550;
"Daddy Frank (The Guitar Man)," Merle Haggard, Capitol 3198;
"Lead Me On," Conway Twitty & Loretta Lynn, Decca 32873.
Oldies:
"Divorce Me C.O.D.," Johnny Bond, Starday 7027;
"Folsom Prison Blues," Johnny Cash, Starday 8001.

Jukebox Seminars

• Continued from page 30

Matters to be dealt with in the first series are basic accounting methods, finding new markets, security, forecasting business trends (including analysis of the Administration's economic policies), and personnel problems.

Seminar format provides for lectures in the morning and workshops in the afternoon. Each seminar will be limited to 100 participants.

In addition to riding routes, the seminar staff members have been meeting with Trucano and MOA executive vice president Fred Granger for thorough briefings on the business. Notre Dame seminar coordinator Dr. Gary Seuin attended the recent MOA show and conferred with seven operators from various parts of the country.

"In their planning they'll take geographical and urban and rural differences into consideration," Trucano said.

To get further perspective on the business, Trucano went on, the seminar planners have been in touch with representatives of trade publications.

"What's most important is that operators come to the seminars ready to ask questions," Trucano said.

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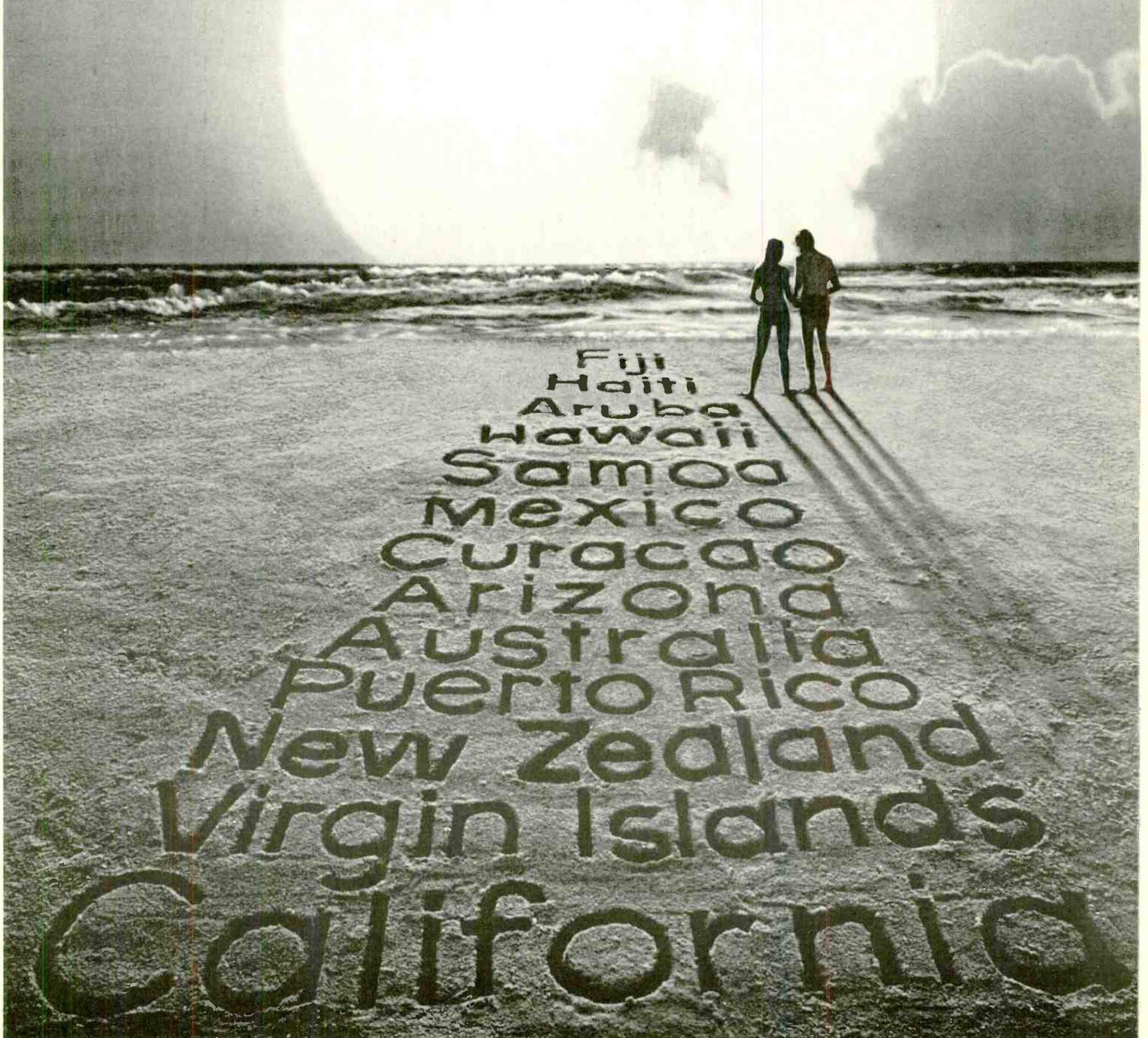
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Billboard SPECIAL SURVEY For Week Ending 12/4/71

BEST SELLING

Classical LP's

- | This Month | TITLE, Artist, Label & Number |
|------------|--|
| 1 | TRANS-ELECTRONIC MUSIC PRODUCTIONS INC. PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194 |
| 2 | SINFONIAS Waldo de los Rios, United Artists 9-6802 |
| 3 | TCHAIKOVSKY: 1812 OVERTURE/BEETHOVEN: WELLINGTON'S VICTORY Various Artists/Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3204 |
| 4 | VERDI: DON CARLOS (4 LP's) Caballe/Verrett/Damingo/Various Artists, Royal Opera House Orchestra (Giulini), Angel S 3774 |
| 5 | EVERYTHING YOU ALWAYS WANTED TO HEAR ON THE MOOG Andrew Kazdin and Thomas Z. Shepard, Columbia M 30383 |
| 6 | HOLST: THE PLANETS Boston Symphony (Steinberg), DGG 2530102 |
| 7 | MAHLER: SYMPHONY NO. 1 Chicago Symphony (Giulini), Angel S 3205 |
| 8 | WELCOME TO VIENNA Beverly Sills, ABC ATS 20009 |
| 9 | TRANS-ELECTRONIC MUSIC PRODUCTIONS INC. PRESENTS THE WELL-TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7286 |
| 10 | BACH LIVE AT THE FILLMORE EAST Virgil Fox, Decca DL 75264 (MCA) |
| 11 | BEETHOVEN'S GREATEST HITS Various Artists, Columbia MS 7504 |
| 12 | TCHAIKOVSKY: 1812 OVERTURE/ROMEO & JULIET Los Angeles Philharmonic (Mehta), London 6670 |
| 13 | LOVE STORY Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3210 |
| 14 | HEIFETZ ON TV Jascha Heifetz, RCA Red Seal LSC 3205 |
| 15 | THEMES FROM "DEATH IN VENICE" Bavarian Radio Symphony (Kubelik), DGG 2538124 |
| 16 | WAGNER: DIS MEISTERSINGERS VON NURNBERG (1868) Adam/Donath/Dresden State Opera (Van Karajan), Angel SEL 3776 |
| 17 | SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST 13 |
| 18 | THE CHOPIN I LOVE Artur Rubinstein, RCA Red Seal LSC 4000 |
| 19 | BACH'S GREATEST HITS Various Artists, Columbia MS 7501 |
| 20 | DEATH IN VENICE & OTHER GREAT MOTION PICTURE THEMES Cliburn/Ormandy/Leinsdorf/Various Artists, RCA Red Seal LSC 3224 |
| 21 | MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LSC 2576 |
| 22 | MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camarata of the Salzburg Mozarteum Academica (Anda), DGG 138783 |
| 23 | STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Boehm), DGG 138001 |
| 24 | BACH IN THE THOMASKIRCHE E. Power Biggs, Columbia KM 30648 |
| 25 | SATIE: PIANO MUSIC, Vol. 5 Aldo Ciccolini, Angel S 36774 |
| 26 | MAHLER: SYMPHONY NO. 3 (2 LP's) Procter/Ambrosian Singers/Wadsworth Chorale/London Symphony (Horenstein), Nonesuch 73023 |
| 27 | HOLST: THE PLANETS New Philharmonia (Boult), Angel S 36420 |
| 28 | TIPPET: MIDSUMMER MARRIAGE (3 LP's) Royal Opera House, Covent Garden (Davis), Philips 6703027 |
| 29 | PARKENING PLAYS BACH Christopher Parkening, Angel S 306041 |
| 30 | HOROWITZ PLAYS RACHMANINOFF Vladimir Horowitz, Columbia M 30464 |
| 31 | GREATEST HITS FROM FANTASIA (2 LP's) Various Artists, RCA Red Seal ICS 7079 |
| 32 | TCHAIKOVSKY'S GREATEST HITS Philadelphia Orchestra (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7503 |
| 33 | SCOTT JOPLIN: PIANO RAGS Joshua Rifkin, Nonesuch 71248 |
| 34 | PETER RABBIT & THE TALES OF BEATRIX POTTER Soundtrack/Various Artists, Angel S 36789 |
| 35 | BEETHOVEN: SYMPHONY NO. 5 New York Philharmonic (Bernstein), Columbia MS 6468 |
| 36 | MAHLER: GREATEST HITS Various Artists, RCA LSP 5013 |
| 37 | VARESE: DESERTS/HYPERPRISM/INTEGRALES/DENSITY 21.5 Paris Instrumental Ensemble Contemporary Music (Simonovitch)/Debut, Angel S 36786 |
| 38 | BEETHOVEN: MOONLIGHT SONATA Artur Rubinstein, RCA Victor LSC 4001 |
| 39 | BEETHOVEN: SYMPHONY NO. 9 IN D MINOR Sutherland/Horne/King/Vienna Philharmonic (Hans Schmidt-Isserstedt), London OSA 1159 |
| 40 | MY FAVORITE BRAHMS Van Cliburn, RCA Red Seal 3240 |

Classics for Pleasure Showing Cla\$\$ in U.K.

By EVAN SENIOR

Staff Member, Record & Tape Retailer

LONDON — Classical sales of just over one million is the proud record of Classics for Pleasure, budget label in just more than a year since the launch of the label by CFP in October last year.

CFP sales manager George White revealed last week that sales to Oct. 22, anniversary date, had totalled 892,000, and first two weeks of November topped the million mark.

With a catalog of original recordings plus reissues, CFP is particularly satisfied that its top-selling recordings, are all "home-made." Best-seller at 48,000 copies

is the LP of Tchaikovsky, Glinka, Wagner and Mussorgsky music, recorded by the London Philharmonic Orchestra under Charles Mackerras in the Wills-Embassy sponsored series.

Also in the same series is the next best-selling disk, "Tchaikovsky's Piano Concerto No. 1," recorded by London pianist Peter Katin with the LPO under John Pritchard. Sales have so far reached 36,076.

Others

Others in the top bracket are organist Nicolas Kynaston's record of great organ works (34,017);

Mozart's horn concertos played by James Brown with the Virtuosi of England under Arthur Davison (29,831); another Wills-Embassy production containing Tchaikovsky's "Romeo and Juliet" overture and Mussorgsky's "Pictures at an Exhibition," again by Pritchard and the LPO (25,598); again a Wills-Embassy original, Peter Katin and the LPO under Pritchard in the "Grieg A Minor Concerto" coupled with the composer's "Peer Gynt Suites" (25,297 since its issue last July); and the Virtuosi of England in Handel music (17,980).

These figures have been achieved on a catalog of 68 issued titles, which rises with this month's issue to 74, all retailing at \$2.10, including the specially-made new issues. Of these issues, 40 percent sales have been achieved by CFP-originated material, planned at the 1970 launch by musical director John Boyden and CFP's then classical product manager Jack Boyce.

Another surprise sales success has been the record of Schubert lieder sung by Welsh-born soprano Margaret Price, which has sold more than 10,000 since its issue last July. Margaret Price is also soloist in the Wills-Embassy recording of Mahler's "Symphony No. 4," with the LPO conducted by Mahler expert Jascha Horenstein, with sales topping 24,000 since its issue in April.

On Mahler, CFP has pulled a scoop with the first issue here of the actual soundtrack of the widely popular music used in the Visconti film "Death in Venice."

John Boyden said that CFP has large-scale plans for coming recordings, including a follow-up by Nicolas Kynaston to his third-place current organ recording. This week Philips-contracted organist and pianist Daniel Chorzempa, who made his London debut last May, and is tied to Philips only for organ recordings, will be making a piano recording for CFP of the three best-known of Beethoven's sonatas, the "Moonlight," "Pathétique" and "Appassionata."

Teldec & Supraphon in 'Q' Disk Tie on Series

PRAGUE—Teldec and Supraphon have begun recording a five-LP series devoted to the music of Dvorak, Janacek and other Czech composers, in quadrophonic stereo, using Teldec's own recording equipment, brought to Prague specially for the occasion, and in normal stereo using Supraphon equipment. The recordings feature the Czech Philharmonic Orchestra, conducted by Vaclav Neumann, who previously recorded other Czech compositions for Teldec with the Concertgebouw Orchestra.

The first three LP's will be released as one set and includes Dvorak's Slavonic Dances, the Czech Suite and other works by the same composer.

Dr. Slavik, director of the Teldec classical department, Mr. Fougue, Teldec's recording director, assistant engineer Stengl, Supraphon's general director Jaroslav Seda, Dr. Hadislav Sip (Supraphon art director) and Mr. Atarashi (representing Supraphon's Japanese partner, Nippon Columbia), were present at a press conference, held in connection with the joint venture. The recording sessions were described as being the beginning of a new chapter in Supraphon-Teldec cooperation—and as an important event in the European record business.

"We consider the cooperation with Teldec extremely important and advantageous to us," Seda said, "as the classical catalogs of our companies cover the most important works of European classical repertoire, and also because of

the technical quality of both our companies.

"When I was returning from my American trip in the autumn of 1970, I could still hear the words of representatives of 23 leading record companies I had contacted. There: most of them believed that quadrophony was a poor gimmick, without any real importance. We are proud that, one year later, we are able to make a quadrophonic recording with Teldec, in Prague.

"We hope that at a later stage our cooperation with Teldec will also move to the field of video disk, of which Teldec is at this time the only representative."

Supraphon, he added, had recorded quadrophonically on tape before—at an experimental level—and the result had been a record of electronic opera by the Czech composer Krcek. It was awarded third prize in a competition held in Geneva.

Teldec's Slavik commented: "We had to wait a long time before we could record the Czech Philharmonic Orchestra—but now we can do so using the quadrophonic system."

A&M Artist to Write Piece

LOS ANGELES—Roger Kellaway, A&M Records artist, has been commissioned by Ernest Fleishman, manager of the Los Angeles Philharmonic, to compose an original piece for tuba and symphony orchestra to be performed by Roger Bobo and the Philharmonic Orchestra.

He recently completed arranging and conducting "Gather Me," Melanie's first album on Neighborhood Records; arranged and conducted Risa Potter's latest single for Buddah Records, "Have Woman, Have Child"; and arranged and conducted five tunes for "The Gary Puckett Album" on Columbia Records.

Munves Correction

NEW YORK—R. Peter Munves was incorrectly identified in last week's Billboard. He is head of RCA Records classical merchandising division. This not so startling fact apparently was not recognized by the Cincinnati printers. We regret the error.



RCA'S ARTUR RUBINSTEIN congratulates Max Wilcox on Wilcox's European debut as a symphonic conductor with the London Schubert Players in the Great Hall of St. Bartholomew's Hospital. Wilcox, a classical a&r producer for RCA, has charge of recording Rubinstein. He made his American conducting debut in 1969 in New York as accompanist for pianist William Masselos; in 1970 he conducted the International Festival Orchestra of Brescia during parts of its U.S. tour.

BEST SELLING Jazz LP's

This Month TITLE—Artist, Label & Number (Dist. Label)

- 1 **SHAFT**
Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax/Volt)
- 2 **SMACKWATER JACK**
Quincy Jones, A&M SP 4307
- 3 **PUSH PUSH**
Herbie Mann, Embryo SD 532 (Atlantic)
- 4 **SUN SHIP**
John Coltrane, Impulse AS 9211 (ABC)
- 5 **VISIONS**
Grant Green, Blue Note BST 8473 (United Artists)
- 6 **CHAPTER TWO**
Roberta Flack, Atlantic SD 1569
- 7 **SECOND MOVEMENT**
Eddie Harris & Les McCann, Atlantic SD 1583
- 8 **A DIFFERENT DRUMMER**
Buddy Rich, RCA LSP 4593
- 9 **UNIVERSAL CONSCIOUSNESS**
Alice Coltrane, Impulse AS 9210 (ABC)
- 10 **BITCHES BREW**
Miles Davis, Columbia GP 26
- 11 **TEARS OF JOY**
Don Ellis, Columbia G 30297
- 12 **LIVE AT FILLMORE WEST**
King Curtis, Atco SD 33-359
- 13 **BREAKOUT**
Johnny Hammond, Kudu KU-01 (CTI)
- 14 **THE BILL EVANS ALBUM**
Columbia C 30855
- 15 **SOUL STORY**
Charles Earland, Prestige 10018
- 16 **BACK TO THE ROOTS**
Ramsey Lewis, Kadet CA 6001 (Janus)
- 17 **LIVE AT NEWPORT**
Eddie Harris, Atlantic SD 1595
- 18 **INSIDE PAUL HORN**
Epic E 26466 (CBS)
- 19 **CURTIS LIVE**
Curtis Mayfield, Curtom CRS 8008 (Buddah)
- 20 **SALT SONG**
Stanley Turrentine, CTI CTI 6010

Billboard SPECIAL SURVEY For Week Ending 12/4/71

Buzz Lawrence Flays 'Yo-Yos'

• Continued from page 20

dustry, the runnersup will more than likely play the new product long before the No. 1 station. I'm not out to break records and win plaques. I'm just asking for fair treatment in record service. I think it's assinine for a record promotion man to give acetates of new records to just one station in a market, but this sort of thing is still going on. Giving acetates out like that to just one station hurts the artist and major executives at record companies realize that it's unprofitable today. But there's still an enviable clique in the industry and the guy who really wants the product and would put it on the air often doesn't receive it.

"In another market, I once got a Neil Diamond record before any other station in the city. I actually taped the record and sent copies to some other stations there. Because the day of getting on the air and saying 'this is an exclusive' is gone. It's childish and ridiculous to cut the throat of everyone—especially the artist—to try the exclusive bit. It costs too much today to make a record to handle a business in that fashion."

Fast Cut-off

To be fair, Lawrence was also against a radio station taking a record off the air because it wasn't selling, feeling that if the record didn't warrant good air play, it shouldn't have been put on the air in the first place. His theory is that it's not up to the music director of a station to sell product—that's the job of the record company. "And there's so much product out today that an artist might desperately need that extra week or extra month of exposure on the air for his record to begin selling. Anyway, sales should not be a criterion in programming a record nor in taking it off the playlist."

KPRC has three basic playlist. One is for current singles; another page is for new singles; a third page is for album cuts and each cut is selected on the premise that it's a potential hit. Mark Boone of KPRC helps in the music selec-

tion and the playlist is made up on Tuesday and Wednesday. Lawrence, who says that his door is always open to promotion men, normally encourages promotion men to visit the station on Monday and Tuesday. He dislikes those radio stations who put promotion men visits on an appointment basis, claiming "those poor guys have to earn their bread and butter" and "the record promoter who pounds the pavement is the loneliest guy in the world."

Lawrence, at KPRC over a year-and-a-half, started in radio in the state of Washington, working at such operations of KPUG, Bellingham. KING, Seattle, was his first big break. Two years later, he took over the "Lucky Lager Dance Time" show and became acquainted with Bill Gavin, who programmed the show on many West Coast stations. Lawrence later worked for Bill Boeing Jr., who was setting up some automated stations, included KETO, Seattle. Then he worked as an announcer for the Greyhound exhibit at the New York World's Fair before joining KHOW, then programmed by Gil Henry, in Denver in 1964. Eventually, Lawrence became program director and then operations director of the station, also working as morning air personality, and built the station into a dominance it still enjoys.

KPRC, managed by Jack Harris, is soon to move into a new deluxe facility. Air personalities include Tim Nolan and Bob Byron in a duo show in the morning. Vince Paul, Mark Boone, Lawrence, Mike Alpert, and all-night man Ron Rice. The air personalities pull their own music for their shows within specific frameworks. Although the format is MOR, Lawrence follows the policy of also playing "some of what we think will be tomorrow's adult records."

And, in his battle for better service from the record labels, when and if he's not serviced with a good record, "I swear to god the record company will hear from me . . . and not by letter. By phone."

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ADVERTISING IN BUSINESS PAPERS MEANS BUSINESS

Gospel Music



TREE INTERNATIONAL president Jack Stapp, writers Jeannie Seely and Hank Cochran and Tree's executive vice president Buddy Killen review Tree's catalogue following the signing of new long exclusive writer agreements by Miss Seely and Cochran.

Shaped Notes

The Speer Family has returned to the gospel concert circuit following a tour of the political campaign for former Louisiana Governor and gospel singer Jimmie Davis. Davis lost in his bid for a third term as governor of that state. . . . The Stamps Quartet, with J.D. Sumner, did a 12-day swing with Elvis Presley. The big number done together was "How Great Thou Art." . . . Ken Turner now is singing bass for the Blackwood Brothers Quartet. He formerly was with the Dixie Echoes. . . . The Blackwood Singers go into the studio next week to record a new LP featuring Sandra and Donna. The album, produced by Colonel Dave Mathes, president of Nashville Recording Services, will be on the Blackwood Record Company label. Also set is an album with the Blackwood Singers backed by the Cincinnati Symphony and Brass Sec-

tion. Title of this LP will be "Praise God Anyhow." . . . Hovie Lister has returned to his Statesmen Quartet following a bout with pneumonia, and then a relapse after that. He was hospitalized twice. Filling in with the Statesmen during his absence were David Young, Randy McDaniel and LeRoy Abernathy. The group was honored on its 23rd anniversary with a big all-night singing in Atlanta that had a standing-room-only crowd. . . . James, Ron and R.W. Blackwood and Jackie Marshall have a new ASCAP publishing company called Blackwood-Marshall Music. General manager for the firm is Connie Connister. . . . The Imperials are back from a 17-day tour of five European countries, Germany, Holland, Sweden, Finland and England. They were hosted by the Samuelson Brothers of Sweden, who also appeared with the Imperials during

their one-nighters. The Heartwarming artists also did two television specials, one each in England and Holland. . . . Sumar Talent, Inc., has retained the services of LaWayne Satterfield to handle all promotional publicity information for the agency. She has a long string of credits. . . . Jerry Goff will headline a benefit show set for Mountain Grove, Mo., Wednesday (1) for Harold Friend, who lost his wife and two children in a fire. . . . The Florida Boys are on a three week western tour. . . . The Oak Ridge Boys do a show at the Tennessee State prison next week, set up by Don Light and Ben Farrell or Lon Varnell Enterprises.

Oaks Play for Fair Group

NASHVILLE—The Oak Ridge Boys have been selected to entertain at the noon luncheon for the International Fairs and Expositions convention at Las Vegas tomorrow (30).

This marks the first time a gospel group has been named for this phase of the entertainment there. They will be the only act represented.

Monty Hall will act as master of ceremonies.

The Oak Ridge group has broken many new barriers for gospel music during the past year.

From the Music Capitals Of the World

• Continued from page 29

day (2). . . . Jack Reno, WUBE deejay-songwriter whose single, "Hitching a Ride" on the Target label, is catching on handily in the area, is weaving an album around the same title, with release scheduled for late December. He also has a new rock single coming up soon on the Target label titled "Love Grows Where Rosemary Goes."

In for recording sessions recently at Rusty York's Jewel studios were the Cooke Duet, of Wise, Va.; Johnny Schrock, of Berlin, Ohio; Cool Heat, who did a single produced by Jerry Rigney; Tommy Wills and his combo to cut a single for Juke Records; the Gabriels Quartet, of Newville Pa.; Herbie Smith and the Smith Boys, of Dayton, Ohio; Denny Taylor; Wayne Dunn, who produced albums on Richard Tiede and Richard Beckham; the Velva-Tones and Bob; the Calvary Heirs Quartet, of Irvine, Ky., and the Blue Ridge Quartet, to tape the audio for the syndicated TV show. . . . Pink Floyd rocked their way to a sell-out at 2,500-seat Taft Auditorium Saturday night (20) and are slated to return there in April.

BILL SACHS



MORE THAN 10,000 persons, an all-time record, showed up for an unprecedented four shows performed by Charley Pride at Wheeling's "Jamboree U.S.A."

DECEMBER 4, 1971, BILLBOARD

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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 12/4/71

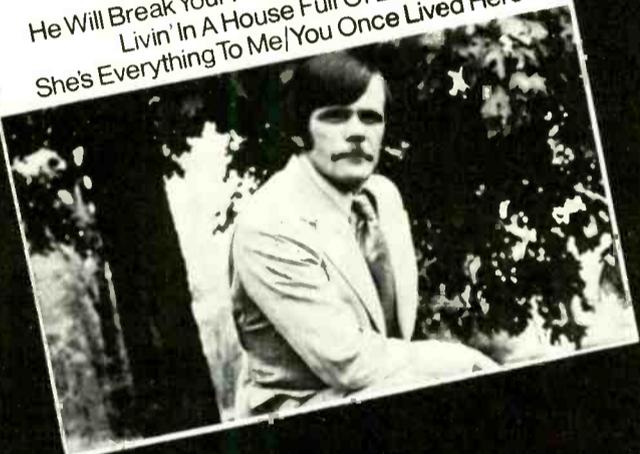
★ STAR Performer—Single's registering greatest proportionate upward progress this week.

| This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart | This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart |
|-----------|-----------|--|----------------|-----------|-----------|--|----------------|
| 1 | 2 | KISS AN ANGEL GOOD MORNIN' Charley Pride, RCA 74-0550 (Playback, BMI) | 7 | 39 | 51 | THE NIGHT THEY DROVE OLD DIXIE DOWN Alice Creech, Target 0138 (Mega) (Canaan, ASCAP) | 4 |
| 2 | 1 | DADDY FRANK (The Guitar Man) Merle Haggard & the Strangers, Capitol 3198 (Blue Book, BMI) | 8 | 40 | 35 | FOR THE KIDS Sammi Smith, Mega 615-0039 (Evil Eye, BMI) | 12 |
| 3 | 4 | SHE'S ALL I GOT Johnny Paycheck, Epic 5-10783 (CBS) (Williams/Excellorec, BMI) | 9 | 41 | 27 | NO NEED TO WORRY Johnny Cash & June Carter, Columbia 4-45431 (Henson, ASCAP) | 13 |
| 4 | 3 | LEAD ME ON Conway Twitty & Loretta Lynn, Decca 32873 (MCA) (Shade Tree, BMI) | 10 | 42 | 52 | MAGNIFICENT SANCTUARY BAND Roy Clark, Dot 17385 (Paramount) (Beechwood/Racle, BMI) | 6 |
| 5 | 11 | WOULD YOU TAKE ANOTHER CHANCE ON ME/ME & BOBBY MCGEE Jerry Lee Lewis, Mercury 73248 (Jack & Bill, ASCAP/Combine, BMI) | 5 | 43 | 60 | BABY'S SMILE, WOMAN'S KISS Johnny Duncan, Columbia 4-45479 (United Artists, ASCAP) | 2 |
| 6 | 7 | DIS-SATISFIED Bill Anderson & Jan Howard, Decca 32877 (MCA) (Stallion, BMI) | 9 | 44 | 54 | THE MORNIN' AFTER BABY LET ME DOWN Ray Griff, Royal American 46 (Blue Echo, ASCAP) | 3 |
| 7 | 6 | HERE COMES HONEY AGAIN Sonny James, Capitol 3174 (Marson, BMI) | 10 | 45 | 30 | HOW CAN I UNLOVE YOU Lynn Anderson, Columbia 4-45429 (Lowery, BMI) | 16 |
| 8 | 17 | COAT OF MANY COLORS Dolly Parton, RCA 74-0538 (Owepar, BMI) | 6 | 46 | 58 | THINK AGAIN/A WOMAN LEFT LONELY Patti Page, Mercury 73249 (Jack & Bill, ASCAP/Equinox/Center Star/Penn, BMI) | 3 |
| 9 | 12 | COUNTRY GREEN Don Gibson, Hickory 1614 (Acuff-Rose, BMI) | 7 | 47 | 34 | KO-KO JOE Jerry Reed, RCA 48-1011 (Vector, BMI) | 13 |
| 10 | 10 | MAIDEN'S PRAYER/HOME SWEET HOME David Houston, Epic 5-10778 (CBS) (Gallico, BMI/Algee/Tree, BMI) | 11 | 48 | 39 | SHE'S LEAVING (Bonnie, Please Don't Go) Jim Ed Brown, RCA 74-0509 (Tree, BMI) | 11 |
| 11 | 9 | EARLY MORNING SUNSHINE Marty Robbins, Columbia 4-45442 (Mariposa, BMI) | 10 | 49 | 40 | I SAY A LITTLE PRAYER/BY THE TIME I GET TO PHOENIX Glen Campbell & Anne Murray, Capitol 3200 (Blue Seas/Jac, ASCAP/Rivers, BMI) | 6 |
| 12 | 15 | HITCHIN' A RIDE Jack Reno, Target 00317 (Mega) (Intune, BMI) | 9 | 50 | — | CAROLYN Merle Haggard, Capitol 3222 (Shade Tree, BMI) | 1 |
| 13 | 13 | I'LL FOLLOW YOU (Up to Our Cloud) George Jones, Musicor 1446 (Glad, BMI) | 10 | 51 | 68 | RECONSIDER ME John Wesley Ryles I, Plantation 81 (SSS Intl.) (Singleton, BMI) | 4 |
| 14 | 5 | BABY, I'M YOURS Jody Miller, Epic 5-10785 (CBS) (Blackwood, BMI) | 9 | 52 | — | I'VE COME AWFUL CLOSE Hank Thompson, Dot 17399 (Chess, ASCAP) | 1 |
| 15 | 8 | ANOTHER NIGHT OF LOVE Freddy Weller, Columbia 4-45451 (Young World/Center Star/Equinox, BMI) | 11 | 53 | 67 | A PART OF YOUR LIFE Charlie Rich, Epic 5-10809 (CBS) (Makmillian, BMI) | 2 |
| 16 | 14 | NEVER ENDING SONG OF LOVE Dickie Lee, RCA 48-1013 (Metric, BMI) | 12 | 54 | 46 | SNAP YOUR FINGERS Dick Curless, Capitol 3182 (Rose, BMI) | 10 |
| 17 | 26 | (I've Got a) HAPPY HEART Susan Raye, Capitol 3209 (Blue Book, BMI) | 4 | 55 | 56 | ALRIGHT I'LL SIGN THE PAPERS Jeannie Seely, Decca 32882 (Cedarwood, BMI) | 3 |
| 18 | 25 | ROSES & THORNS Jeannie C. Riley, Plantation 79 (SSS Intl.) (Singleton, BMI) | 7 | 56 | 57 | HOUSTON BLUES Jeannie C. Riley, MGM 14310 (Acuff-Rose, BMI) | 3 |
| 19 | 16 | PAPA WAS A GOOD MAN Johnny Cash & the Evangel Temple Choir, Columbia 4-45460 (Passkey, BMI) | 8 | 57 | 70 | I LOVE YOU DEAR Eddy Arnold, RCA 74-0559 (Alpine, ASCAP) | 4 |
| 20 | 23 | I'M SORRY IF MY LOVE GOT IN YOUR WAY Connie Smith, RCA 74-0535 (Blue Crest, BMI) | 8 | 58 | — | TOO OLD TO CUT THE MUSTARD Buck & Buddy, Capitol 3215 (Acuff-Rose, BMI) | 1 |
| 21 | 22 | LIVING AND LEARNING Mel Tillis & Sherry Bryce, MGM 14303 (Sawgrass, BMI) | 6 | 59 | — | I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca 32895 (MCA) (Twitty Bird, BMI) | 1 |
| 22 | 31 | BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton, RCA 74-0565 (Owepar, BMI) | 4 | 60 | — | IT'S FOUR IN THE MORNING Faron Young, Mercury 73250 (Chesmont, BMI) | 1 |
| 23 | 24 | ALL I EVER NEED IS YOU Ray Sanders, United Artists 50827 (United Artists/Racer, ASCAP) | 10 | 61 | 61 | A WHOLE LOT OF LOVING Anita Carter, Capitol 3194 (Playback, BMI) | 7 |
| 24 | 18 | EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI) | 22 | 62 | 63 | I'M GONNA LEAVE YOU Charlie Louvin & Melba Montgomery, Capitol 3208 (Melba-Jack/Belle Meade, ASCAP) | 2 |
| 25 | 19 | RINGS Tompall & the Glaser Brothers, MGM 14291 (Unart, BMI) | 15 | 63 | 64 | I ALREADY KNOW (What I'm Getting for My Birthday) Wanda Jackson, Capitol 3218 (Tree, BMI) | 2 |
| 26 | 43 | TRACES OF A WOMAN Billy Walker, MGM 14305 (Forrest Hills, BMI) | 4 | 64 | 65 | TODAY'S TEARDROPS Bobby Lewis, United Artists UA 50850 (CEA-Lark Ent., BMI) | 2 |
| 27 | 21 | ROLLIN' IN MY SWEET BABY'S ARMS Buck Owens and His Buckaroos, Capitol 3164 (Blue Book, BMI) | 14 | 65 | — | CINDERELLA Tony Booth, Capitol 3214 (Blue Book, BMI) | 1 |
| 28 | 20 | WE'VE GOT EVERYTHING BUT LOVE David Houston & Barbara Mandrell, Epic 5-10779 (CBS) (Algee, BMI) | 10 | 66 | 66 | NAKED & CRYING Henson Cargill, Mega 615-0043 (Shoji, BMI) | 2 |
| 29 | 28 | RED DOOR Carl Smith, Columbia 4-45436 (Acuff-Rose, BMI) | 13 | 67 | 69 | I SAW THE LIGHT Nitty Gritty Dirt Band with Roy Acuff, United Artists 50849 (Rose, BMI) | 2 |
| 30 | 37 | BRING HIM SAFELY HOME (To Me) Sandy Posey, Columbia 4-45458 (Tree, BMI) | 6 | 68 | 62 | YESTERDAY'S WINE/ME AND PAUL Willie Nelson, RCA 74-0542 (Nelson, BMI/Nelson, BMI) | 7 |
| 31 | 38 | SOMEWHERE IN VIRGINIA IN THE RAIN Jack Blanchard & Misty Morgan, Mega 615-0046 (100 Oaks/Birdwalk, BMI) | 5 | 69 | — | ROLL TRAIN ROLL Tommy Cash, Epic 5-10795 (CBS) (Central Songs, BMI) | 1 |
| 32 | 33 | A CHAIN DON'T TAKE TO ME Bob Luman, Epic 5-10786 (CBS) (Blue Crest, BMI) | 5 | 70 | 72 | DADDY WAS A PREACHER BUT MAMA WAS A GO-GO GIRL Joanna Neel, Decca 32865 (MCA) (4 Star, BMI) | 4 |
| 33 | 36 | YOU BETTER MOVE ON Billy (Crash) Craddock, Cartwheel 201 (Spartus/Keva, BMI) | 5 | 71 | 73 | THE HAPPINESS OF HAVING YOU Jay Lee Webb, Decca 32887 (MCA) (Contention, SESAC) | 2 |
| 34 | 29 | WEST TEXAS HIGHWAY George Hamilton IV, RCA 74-0531 (Wren, BMI) | 12 | 72 | 59 | YOUR KIND OF LOVIN' June Stearns, Decca 32876 (MCA) (Wilderness, BMI) | 8 |
| 35 | 44 | CATCH THE WIND Jack Barlow, Dot 17396 (Paramount) (Terrace, ASCAP) | 5 | 73 | — | I'M A TRUCK Red Simpson, Capitol 3236 | 1 |
| 36 | 48 | RUBY YOU'RE WARM David Rogers, Columbia 4-45478 (Tree, BMI) | 4 | 74 | 75 | NEAR YOU Lamar Morris, MGM K 14289 (Supreme, ASCAP) | 2 |
| 37 | 42 | DOZEN PAIR OF BOOTS Del Reeves, United Artists 50840 (Palo Duro, BMI) | 7 | 75 | — | TURN YOUR RADIO ON Ray Stevens, Barnaby 2048 (CBS) (Affiliated Ents., BMI) | 1 |
| 38 | 47 | HOW CAN YOU MEND A BROKEN HEART Duane Dee, Cartwheel 200 (Casserole/Tamerlane, BMI) | 8 | | | | |

Preview of a new career for Johnny Paycheck:

JOHNNY PAYCHECK She's All I Got

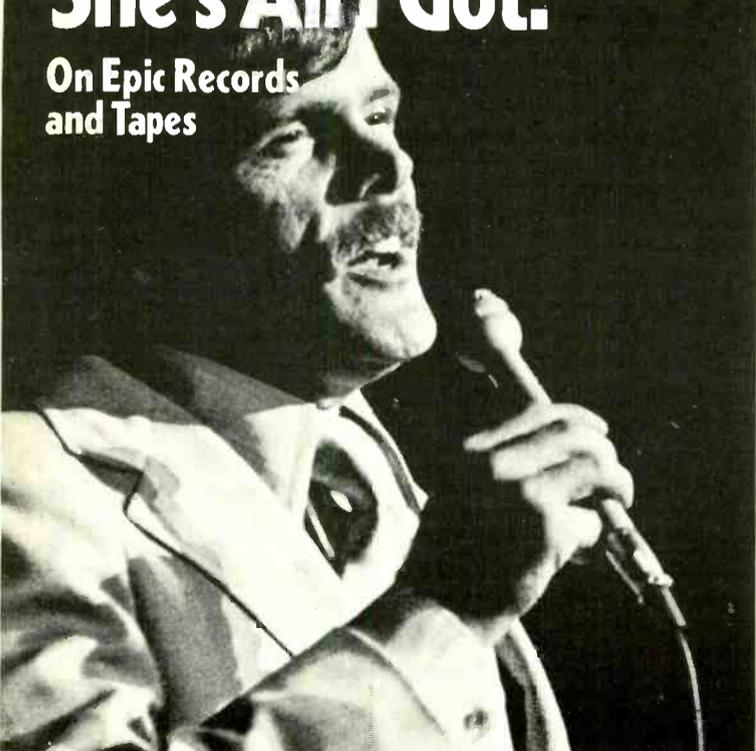
including:
He Will Break Your Heart/My Elusive Dreams
Livin' In A House Full Of Love
She's Everything To Me/You Once Lived Here



E 31141

His first Epic album.
Titled after his first
top-of-the-charts
Epic single:
"She's All I Got."

On Epic Records
and Tapes



Already in the Top Ten...
headed for Number One!

The beautiful sound of

**DON
GIBSON**



'Country Green'

HICKORY #45-K-1614

Written by EDDY RAYEN / Produced by WESLEY ROSE

Exclusively on HICKORY RECORDS

Acuuff Rose

PUBLICATIONS,
INCORPORATED

'The Rubber Room'

RCA #74-0581
WRITTEN AND RECORDED BY
PORTER WAGONER

BILLBOARD'S

- Best Syndicated Television Show
- Top Male Vocalist Category (Singles)—#6
- Top Male Vocalist Category (Albums)—#14

RECORD WORLD'S

- Top Male Vocalist Category—#16
- KLEE Radio—Top Male Country Artist Award



PORTER WAGONER SINGS HIS OWN
RCA #LSP-4586

8

'COAT OF MANY COLORS'

RCA #74-0538
WRITTEN AND RECORDED BY

DOLLY PARTON

BILLBOARD'S

- Best Female Songwriter
- Top Female Vocalist Category (Singles)—#4
- Top Female Vocalist Category (Albums)—#6

RECORD WORLD'S

- Top Female Vocalist Category—#3

CASH BOX'S

- Top Female Vocalist Category—#4
- RCA's Golden Boot Award



COAT OF MANY COLORS
RCA #LSP-4603

22

'BURNING THE MIDNIGHT OIL'

WRITTEN BY

RCA #74-0565

PORTER WAGONER & DOLLY PARTON



THE BEST OF PORTER WAGONER & DOLLY PARTON
RCA #LSP-4556

- 1971 CMA Favorite Vocal Duet
- BILLBOARD'S—Top Country Duos and Groups Category (Singles)—#2
Top Country Duos and Groups Category (Albums)—#3
- RECORD WORLD'S—Top Vocal Duo Category—#2
- CASH BOX'S—Top Vocal Duos Category—#3
- Radio WHO—Stars of the Year 1971
- MUSIC CITY NEWS—Duet Category—#2

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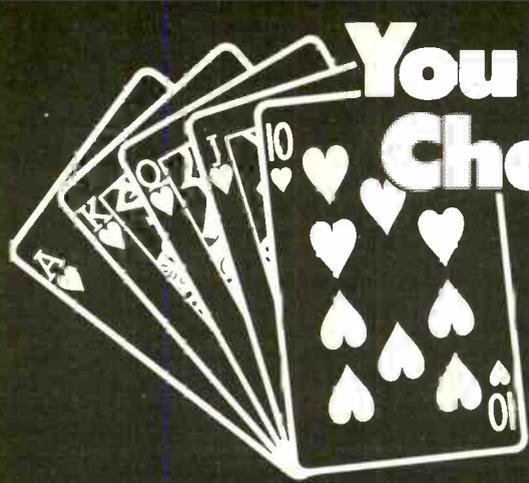
BOOKINGS:
TOP BILLING, INC.
110 21st Ave. S.
Nashville, Tenn. 37212

Exclusively on RCA RECORDS

Billboard **Hot Country LP's**
Billboard SPECIAL SURVEY
For Week Ending 12/4/71

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

| This Week | Last Week | TITLE—Artist, Label & Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 1 | EASY LOVING Freddie Hart, Capitol ST 838 | 11 |
| 2 | 2 | I'M JUST ME Charley Pride, RCA LSP 4560 | 21 |
| 3 | 5 | WE GO TOGETHER Tammy Wynette & George Jones, Epic E 30733 (CBS) | 5 |
| 4 | 25 | SINGS HEART SONGS Charley Pride, RCA LSP 4617 | 2 |
| 5 | 6 | THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. II Columbia KC 30887 | 7 |
| 6 | 7 | YOU'RE MY MAN Lynn Anderson, Columbia C 30793 | 20 |
| 7 | 3 | I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510 | 26 |
| 8 | 9 | PITTY, PITTY, PATTY Susan Raye, Capitol ST 807 | 14 |
| 9 | 4 | SILVER TONGUED DEVIL & I Kris Kristofferson, Monument Z 30679 (CBS) | 9 |
| 10 | 11 | TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS) | 14 |
| 11 | 13 | SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol ST 835 | 14 |
| 12 | 8 | YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca DL 75310 (MCA) | 8 |
| 13 | 12 | IN SEARCH OF A SONG Tom T. Hall, Mercury SR 61350 | 12 |
| 14 | 14 | FOR THE GOOD TIMES Ray Price, Columbia KC 30160 | 66 |
| 15 | 15 | WORLD OF LYNN ANDERSON Columbia C 30902 | 8 |
| 16 | 10 | ME & BOBBY MCGEE Kris Kristofferson, Monument Z 30817 (CBS) | 9 |
| 17 | 18 | WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis, Mercury SR 61346 | 4 |
| 18 | 16 | ROSE GARDEN Lynn Anderson, Columbia C 30411 | 50 |
| 19 | 17 | BEST OF BUCK OWENS, VOL. 4 Capitol ST 830 | 5 |
| 20 | 22 | KO-KO JOE Jerry Reed, RCA LSP 4596 | 12 |
| 21 | 21 | BEST OF CHARLEY PRIDE RCA Victor LSP 4223 | 16 |
| 22 | 27 | MISSISSIPPI TALKIN' Jerry Clower from Yazoo City, Decca DL 75286 (MCA) | 20 |
| 23 | 23 | COAT OF MANY COLORS Dolly Parton, RCA LSP 4603 | 6 |
| 24 | — | HOW CAN I UNLOVE YOU Lynn Anderson, Columbia C 30925 | 1 |
| 25 | 26 | HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000 | 39 |
| 26 | 24 | POEMS, PRAYERS & PROMISES John Denver, RCA LSP 4499 | 23 |
| 27 | 45 | IT'S A SIN TO TELL A LIE Slim Whitman, United Artists UAS 6819 | 2 |
| 28 | 19 | I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca DL 75292 (MCA) | 14 |
| 29 | 29 | FRISCO MABELJOY Mickey Newbury, Elektra EKS 74107 | 3 |
| 30 | 28 | HE'S SO FINE Jody Miller, Epic E 30659 (CBS) | 15 |
| 31 | 30 | THE LAST TIME I SAW HER Glen Campbell, Capitol SW 733 | 19 |
| 32 | 33 | HIS GREATEST HITS, VOL. 2 Bill Anderson, Decca DL 75315 (MCA) | 3 |
| 33 | — | WELCOME TO MY WORLD Ray Price, Columbia G 30878 | 1 |
| 34 | 20 | TODAY Marty Robbins, Columbia C 30816 | 13 |
| 35 | 32 | WORLD OF MARTY ROBBINS Columbia G 30881 | 4 |
| 36 | — | HERE COMES MY HONEY AGAIN Sonny James, Capitol ST 849 | 1 |
| 37 | 35 | TALK IT OVER IN THE MORNING Anne Murray, Capitol ST 821 | 7 |
| 38 | 38 | DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513 | 33 |
| 39 | 37 | PICTURES OF MOMENTS TO REMEMBER Stattler Brothers, Mercury SR 61346 | 16 |
| 40 | 31 | BEST OF PORTER WAGONER & DOLLY PARTON RCA LSP 4556 | 19 |
| 41 | 41 | A MAN CALLED TEX Tex Williams, Monument Z 30909 | 2 |
| 42 | 43 | RANGER'S WALTZ Mom and Dads, GNP Crescendo GNPS 2061 | 4 |
| 43 | 36 | A MAN IN BLACK Johnny Cash, Columbia C 30440 | 25 |
| 44 | — | LIVING AND LEARNING/TAKE MY HAND Mel Tillis & Sherry Bryce, MGM SE 4800 | 1 |
| 45 | — | MAGNIFICENT SANCTUARY BAND Roy Clark, Dot DOS 25993 (Paramount) | 1 |



**You Don't Have To Take A
Chance On This Winner!**



DEC. 4

- 5 ● BILLBOARD
- 14 ● CASHBOX
- 12 ● RECORD WORLD



**Jerry
Lee Lewis**

**'Would You
Take Another Chance On Me'**

MERCURY #73248

ANOTHER HIT FROM MERCURY COUNTRY!

**If You Think Patti Doesn't
Have A Country Hit,
'THINK AGAIN'**

MERCURY #73249



Patti Page

PATTI PAGE—THINK AGAIN (2:41)

(Prod. Jerry Kennedy) (Writers: Foster-Rice) (Jack & Bill, ASCAP)—The winning team of Jerry Foster and Bill Rice provide a powerful piece of ballad material and it's delivered in exceptional vocal form. Another top production job by Jerry Kennedy.

DEC. 4

- 46 ● BILLBOARD
- 54 ● RECORD WORLD
- 58 ● CASHBOX

**ANOTHER HIT FROM
MERCURY COUNTRY!**

Blue Crest's Baker Counter-Sues H.W. Daily Over Publishing Firm

NASHVILLE — Ray Baker, president of Blue Crest Music, has filed a suit in chancery court here denying allegations made earlier in litigation filed by H.W. "Pappy" Daily, and in turn has filed suit against Daily.

Baker categorically denies virtually all of the allegations made in Daily's complaint, then assumes the role of plaintiff and countersues the veteran Texas publisher-producer.

Baker, who states that he owns 59 per cent of the total capital stock of the corporation, lists a chronological series of events leading up to the various actions. Noting that Daily was, until June 17 of this year, a vice-president and director of the corporation, he states Daily also is the owner and con-

trolling shareholder of Glad Music of Houston, Texas. The suit claims that Daily, through Glad Music, demanded that Blue Crest pay to that firm 50% of any copyrights of musical compositions performed by George Jones. Jones, for a number of years a Musicor artist, was produced by Daily.

Baker contends that Daily required Blue Crest Music to assign to him administration and collection rights for these compositions, and that he would thereby "obtain, retain and wrongfully convert to his own benefit and use" sums due Blue Crest. It goes on to claim that he did the same with BMI, and "withheld the same from the corporation until his acts were discovered and demand was made for the return of the money."

Baker's suit states that Daily "deliberately and maliciously acted to the detriment of the corporation (Blue Crest) and its stockholders." He cites an incident in which he contends at least one professional songwriter was re-

quired to agree not to contract with Blue Crest as a condition of his release from an exclusive writer's contract with Glad Music.

Baker asks that Daily be required to give a full accounting under oath of all sums received by him from interests transferred to him by Blue Crest; that Daily be required to restore to the corporation all copyrights "wrongfully obtained" by him from Blue Crest; and that Blue Crest be awarded a monetary judgment against Daily for all damages and loss.

The suit also asks dismissal of the original charges brought against Ray Baker, Barbara Baker and Dallas Frazier.

Baker said that, contrary to original reports, Frazier owns no stock in the company, although he was one of the incorporators. Baker said he personally founded the company and allowed Daily to purchase 40% of the stock after the incorporation.

Baker is represented in his suit by Attorney Richard H. Frank, Jr.



PI-GEM WRITER Hal Bynum, right, goes over reports on "Papa Was a Good Man" with Johnny Cash. The Larry Butler-produced tune, written by Bynum, is the first by Cash to utilize a church choir.

Memphis Show Spots Big Cast

MEMPHIS—The largest array of primarily country recording talent to work a local stage in recent years performs here for the benefit of the Kidney Transplant Fund of Memphis, with primary contributions from the benefit going to aid Ray Brown, president-founder of National Artists Attractions, who suffers with a major kidney ailment.

Lineup of talent set to work the charity show Dec. 16 at the Mid-South Coliseum includes: Jerry Lee Lewis and the Memphis Beats, Conway Twitty and his group, the Stonemans, Tommy Overstreet, Tom T. Hall, Connie Smith, John Wesley Ryles and Charlie Rich.

The benefit committee is headed by Alan Lawler, an associate of Brown; and Jan Gardner, head of Gardner-Taylor advertising here. Both country music stations, WMQM and KWAM-FM, are cooperating to aid the event.

Nashville Scene

• Continued from page 37

Twins, a Nebraska pair who now make Nashville their home, and the **Cristy Twins**. . . Kapp's **Tom Ghent** has returned to Nashville where he announced that he has signed a personal management contract with **Ed Rhienshart** and **Bob Reubin** in Los Angeles. He is now building a strong personal appearance tour. . . **David Allan Coe**, general manager of Aliases, Inc., a Nashville firm specializing in music publishing for former and present prison inmates, has played a string of college dates with **Kris Kristofferson**. . . The Port St. Lucie Invitational Golf Tourna-

ment in Florida drew a strong contingent from Nashville. They include **Chet Atkins**, **Wally Cochran**, **Ronnie Prophet**, **Archie Campbell**, **Charlie Walker**, **Boyce Hawkins**, **X. Crosse** and **Martha Carson**. Walker took advantage of the occasion to get married, and he and his wife will depart immediately for a honeymoon in Anchorage, Alaska, where he is scheduled to play. . . **Faron Young** performed his current single, "Four in the Morning," on the Mike Douglas Show. Then he flew to Toronto to tape the Ian Tyson Show. On Pearl Harbor Day he opens at the Newport Resort Hotel in Miami Beach. . . **Glen Campbell** received a special engraved, silver belt buckle from the Houston Livestock Association during his closing performance at Hilton's International Hotel in Las Vegas.

. . . Registration forms for the First International Country Music Fan Fair can be obtained by writing: Fan Fair, P.O. Box 100, Nashville, 37203. . . Decca had a slight problem with the new **Loretta Lynn** single. It was originally released as "Here in Topeka," but its correct title is "One's on the Way." The clever tune was written by **Shel Silverstein**. . . **Jimmy Bowen**, young Hollywood producer, is opening a Nashville office in January. He currently is making plans for the staff members who will operate it. There is no prejudice among the Nash-

ville bookers. **Dolores Smiley** and **Andrea Smith** judged a recent fiddling contest. Both of these ladies are from Top Billing. One of the winners was **Herschel Dunn**, father of **Louie Dunn** of the Hubert Long Agency. . . Featured entertainment for the Dec. 17 National Farmers Organization convention in Kansas City was set by **Tandy Rice**. The artists include **Jack Greene**, **Jeannie Seely**, **The Stonemans**, **Tommy Overstreet** and **Jimmy Dickens**. **Tommy Overstreet's** sister, **Doris Lynch**, who is one of the real competent people on the CMA staff in Nashville, recently went above and beyond the call by having a special opening of the museum on late Saturday night for a tour by a group of Methodist Students from all over the nation. . . **Margie Bowes** has signed with Top Billing, after a period of inactivity. . . **Del Reeves** and his entire staff have been made Kentucky Colonels. . . **Ed Slusarczyk** of WIBX Radio in Utica reports that a single by **Bob Seanna**, a New York State country singer, has had orders of more than 10,000 regionally. . . **Audrey Allison**, co-writer of many hit songs, has moved to Nashville and has signed a five year contract with Central Songs. . . **Ben Peters**, leading songwriter, is having more kidney stone problems. . . The Thanksgiving Day parade by Macy's included a handful of country music artist, including **Sonny James**, **Lynn Anderson** and **Sammi Smith**. It's the second time around for **Sonny**. . . **Connie B. Gay** hosted a big party for **Charley Pride** in

the Washington, D.C. area, and it was attended by high-ranking government officials. . . **Billy Edd Wheeler's** newest musical drama now is showing at Warren Wilson College in Swannanoa, North Carolina. **Tracy Miller**, one of the newest cast members of the WWVA "Jamboree" was signed by the newly-appointed director of the show, **F. Glenn Reeves**. . . Steel guitarist **Bill Bagent**, an artist in the Washington, D.C. area for the past 15 years, fell to his death on a construction job recently. A memorial broadcast was held by **Frank Gosman**, friend and fellow musician. . . **WQIX-FM** at Horseheads, New York, has gone 24 hours country, all-stereo. **Gary Markham**, the night man, is looking for calls from artists in the area.

Johnny Carver appears in Las Vegas during the convention of the International Association of Fairs and Expositions. It could be a big break for him. . . **Jay Chevalier**, with **Al Harris** and the **Louisiana Longshots**, are booked through Feb. 5th. . . **Roy Drusky** did so well in Alaska in the warm days they've invited him back in December. . . **Bill Anderson** is on a 19-day tour of the northwest. . . **James Long**, studio engineer for Moss-Rose publishing, has married **Diane Delinn Garrett** of Birmingham. . . **Peggy Little** will get off the road in time to be with her family for Thanksgiving. . . **Bill Levy** came down from his Famous Music office to oversee the latest LP sessions of **Tommy Overstreet**.



A PRESS PARTY to announce their music relationships was hosted in Nashville by Target and Mega Records. Left to right, Target president Bob Wilson, Target artist Alice Creech, Mega president Brad McCuen, and Target's Jack Reno.

Wheeler Active On Two Fronts

NASHVILLE — Billy Edd Wheeler, songwriter-recording artist, has spent the better portion of the past putting down sound tracks which will provide the background music for two 90-minute documentaries.

National Educational Television is scheduled to show the documentaries in the fall, both of them dealing with problems involving and surrounding the welfare system.

The series is being packaged by WITF of Hershey, Pa., the station which originated "The American Odyssey" package for NET. Wheeler headlined two of these shows in the past year.

Wheeler also was scheduled to appear at the end of last week at the Young Democrats National Convention at Hot Springs, Ark., sharing the spotlight with Senator George McGovern.



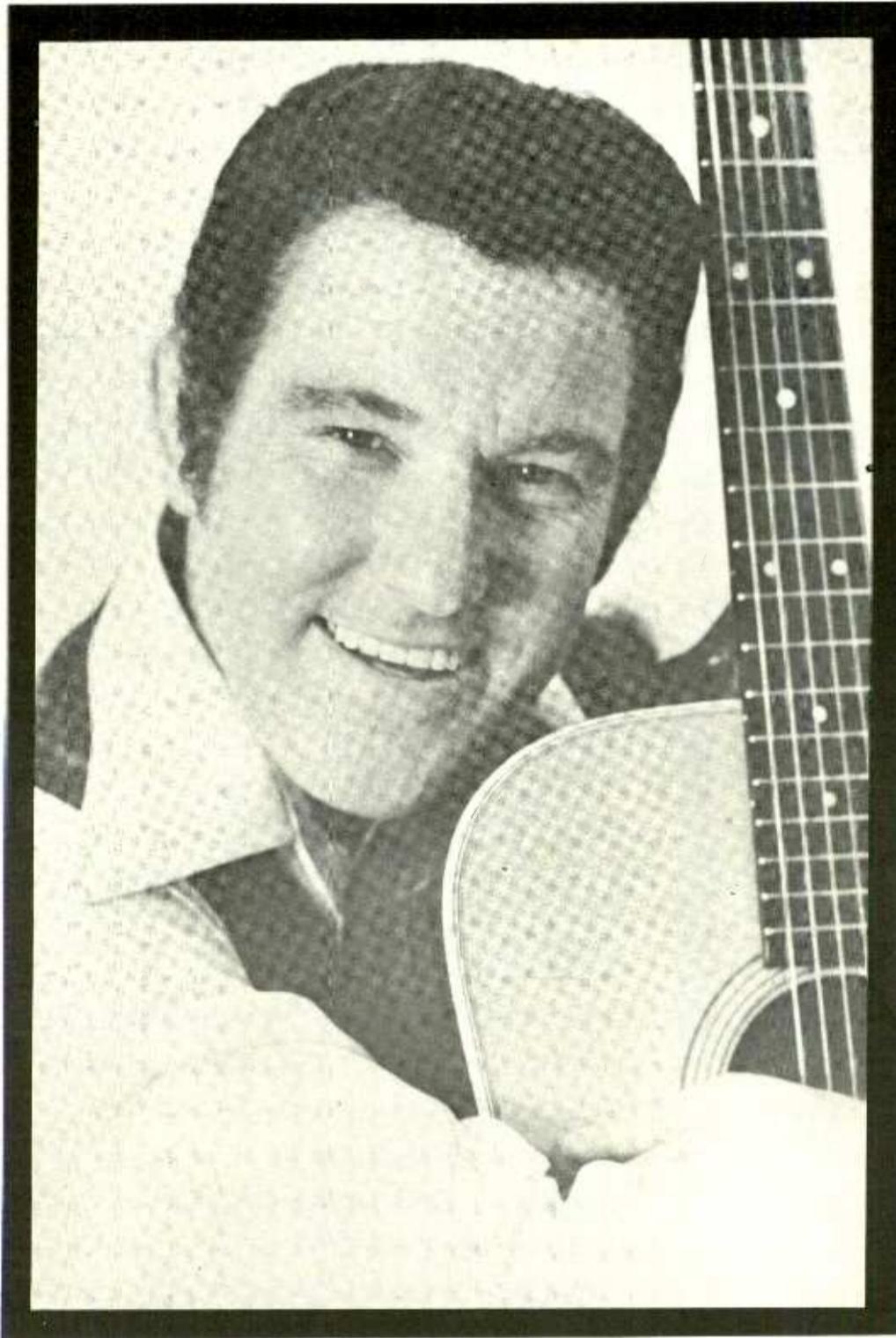
VETERAN RECORDING ARTIST Johnny Darrell, center, is welcomed to Cartwheel Records by Dale Morris, the label's promotion chief, left, and executive vice president Ron Chancey. Darrell's debut record is already on the market.

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

| | | | |
|------------------------|--|------------------------|--|
| Brite Star's Pick Hits | "RUDOLPH THE RED NOSE REINDEER" Tiny Tim—Vic Tim | Brite Star's Pick Hits | |
| | "A STEP IN THE RIGHT DIRECTION"—Eric Saxon—Chalice | | |
| | "BREAK IT TO ME GENTLY"—Toni Lee—Vic Tim | | |
| | "SUSPICION"—Bobby G. Rice—Royal American | | |
| | "JUST TO BE KIND"—Judy Lynn—Amarey | | |
| | "ONE HEART TO GIVE"—Vic Chandler—Rush Records | | |
| | "THERE'S BEEN MORE SUN THAN RAIN"— Bonnie Lou—Wrayco | | |
| | "I'M STILL WAITING"—Diana Ross—(Motown) | | |
| | "HOLD ON TO YOU"—O.J. Smith—Soul West | | |
| | "I CAN FEEL HIM TOUCHING YOU"— Carol Waggoner—Dogwood | | |
| | "ONE MORE TIME"—Gene Tyndall—Twilight | | |
| | "MAMA TAKES CARE OF HER DADDY"—Noel Owen—Star | | |
| | ALBUM OF THE WEEK— "COME ALONG AND WALK WITH ME"—Connie Smith—RCA | | |
| | For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contracts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Mart Today; SEND YOUR RECORDS FOR REVIEW TO: Brite-Star Promotions, 728 16th Avenue South, Nashville, Tenn. 37203. (615) 244-4064. | | |

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

**Thanks
For Making
"Easy Loving"
The Song Of The Year.**



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Bless Your Heart,**

FREDDIE HART

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Billboard Album Reviews

DECEMBER 4, 1971



POP
BOB DYLAN—
Greatest Hits, Vol. 11.
Columbia KG 31120

As explicit as the title could be, Vol. 2 includes a number of Dylan masterpieces he's never recorded such as "I Shall Be Released," "When I Paint My Masterpiece" and "You Ain't Goin' Nowhere," etc. Any words by this musical poet can be summarized in one word. Columbia called it—greatest!



POP
JUDY COLLINS—
Living.
Elektra EKS 75014

For her first LP in some time, Judy Collins has put some of her best sound on record and the result is this beautiful package. "All Things Are Quite Silent," "Innisfree" and "Joan of Arc" are really good cuts. A highlight is "Easy Times" (written with Stacy Keach). A lovely song that will be a favorite with programmers. This long awaited LP will prove a very big seller, with her new single "Open the Door."



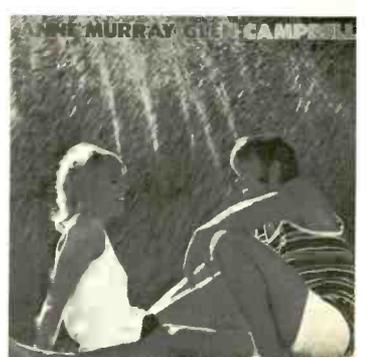
POP
ROBERTA FLACK—
Quiet Fire.
Atlantic SD 1594

The title spells out the flavor and feel of this easy and yet sometimes penetrating commercial package. Certain to garner heavy sales from three directions; jazz, soul and pop. Rendering Paul Simon's "Bridge Over Troubled Water," Roberta sings "like a bride over troubled water." Other standout cuts included are "Will You Still Love Tomorrow," "To Love Somebody" and "See You Then."



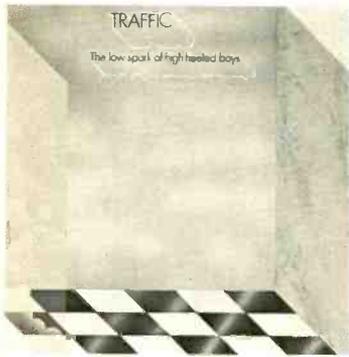
POP
KINKS—
Muswell Hillbillies.
RCA LSP 4644

Raymond Douglas Davies is quite simply a genius. He siphons the essence out of life as he sees it and creates lyrics of unrivaled perception and honesty. His songs are fragile vignettes, each one having a life of its own which he has lovingly created. The music of necessity subjugates itself to the lyrics but it is all very nice basic rock. Especially affective is "Oklahoma U.S.A." and "Holloway Jail."



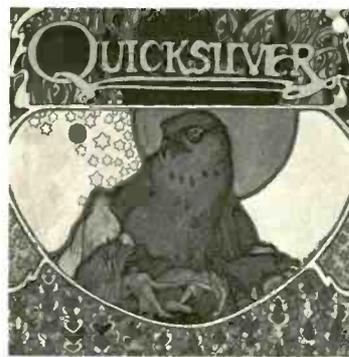
POP
ANNE MURRAY/GLEN CAMPBELL—
Capitol SW 869

Along with their individual hits, Campbell and Murray have proven one of the top duets around today. Featured in this exceptional chart-bound package is the current singles medley, "I Say a Little Prayer/By the Time I Get to Phoenix," plus fine treatments of "United We Stand," Randy Newman's "Love Story," and "Canadian Sunset." Hoyt Axton's "Ease Your Pain" is equally a standout.



POP
TRAFFIC—
The Low Spark of High Heeled Boys.
Island SW 9306 (Capitol)

This is Traffic's first album for Island Records and also their first album of all new material in nearly two years. Although their line-up is ever changing the basic nucleus of Winwood, Capaldi and Wood remains the same and provides the group with its unity. This is probably their best LP to date in its fluidness and subtlety.



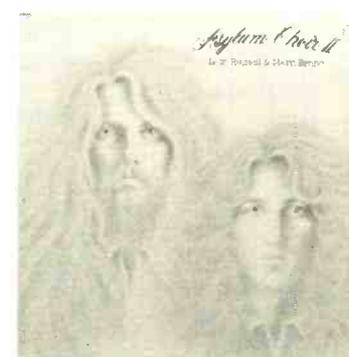
POP
QUICKSILVER—
Capitol SW 819

The distinctive voice of Dino Valenti can only be described as compelling. Listening to this superb package is an experience of total involvement. Outstanding cuts are "Hope," "Song for Frisco" and their single release "I Found Love." Sales impact should be instantaneous.



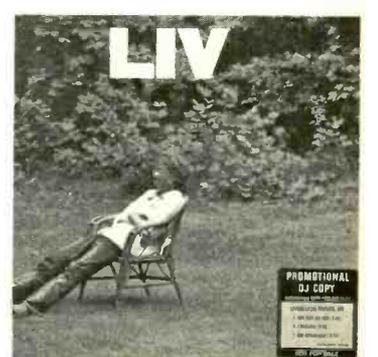
POP
MYLON—
Columbia C 31085

The electricity and excitement inherent in his stage act is successfully transmitted in this well-produced (Felix Pappalardi) package. The loneliness of life on the road ("Wonderin'") seems less keen because the group is so tight ("Holy Smoke Doo Dah Band"). In addition to the aforementioned cuts, Mountain's "Silver Paper" should garner heavy FM play.



POP
LEON RUSSELL & MARC BENNO—
Asylum Choir II.
Shelter SW 8910 (Capitol)

Originally recorded in 1969 this LP has not been released before and might turn out to be the best contemporary rock & roll record around. The sound, provided by superstar Russell and Benno is full and the material superb. "Tryin' To Stay 'Live," "Straight Brother," "When You Wish Upon A Fag," and "Salty Candy" really rock.



POP
LIVINGSTON TAYLOR—
Liv.
Capricorn SD 863

Taylor's second LP for Capricorn is a program of hauntingly naive and tender songs that qualify him for a front ranking among contemporary writer/singers. Among the material all of which should reap heavy radio play, "Open Up Your Eyes," "Mom, Dad," "Get Out of Bed," and "Be That Way" stand out.



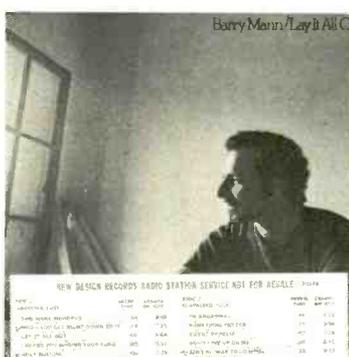
POP
SWEETWATER—
Melon.
Reprise RS 6473

Sweetwater, a vibrant, dynamic group, has been playing together for many years with only sporadic success. This album may well be their turning point. They play some nice low-down, gutsy rock & roll in an intriguingly relaxed manner. "Get It When You Can," "Don't Give a Hoot" and "It Ain't Easy" are all standout cuts recommended for airplay.



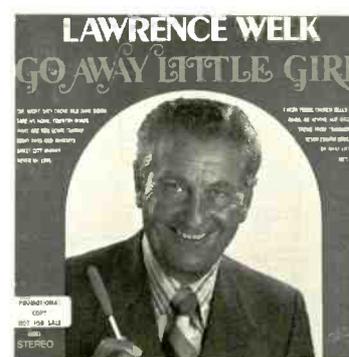
POP
DAVID BOWIE—
Hunky Dory.
RCA LSP4623

The British composer-performer comes up with a heavy debut for RCA, loaded with the kind of Top 40 and FM appeal that should break him through big on the charts. Along with vocals, Bowie plays piano, sax and guitar. Strong material, his own, for programming include "Changes," "Oh You Pretty Things," and "Life On Mars." His "Andy Warhol" material is also a standout.



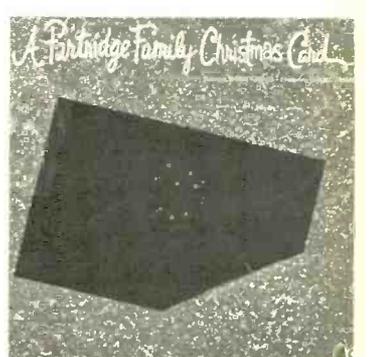
POP
BARRY MANN—
Lay It All Out.
New Design Z 30876 (CBS)

Composer-performer Mann has been on the verge of breaking big several times, but his debut on New Design, handed by CBS, is the one that has it to establish him with impact on the charts. His material, with help from Cynthia Weil, Phil Spector and Leiber and Stoller includes such hits as "On Broadway," and "You've Lost That Lovin' Feeling." "Holy Rolling," and "When You Get Right Down to It" are super.



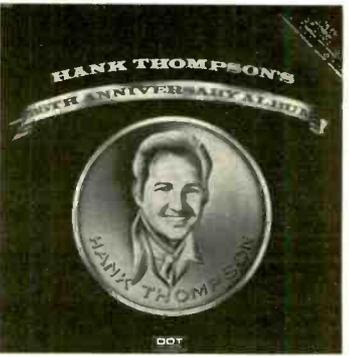
POP
LAWRENCE WELK—
Go Away Little Girl.
Ranwood R 8091

Lawrence Welk is still enjoying national popularity in TV and this LP is certain to please his many fans. Included are the most popular songs of today, "Sweet City Woman," "Summer of '42," "Go Away Little Girl." "He's So Fine" is a highlight. Sure to receive much airplay and sales, will do well in the holiday season.



CHRISTMAS
A PARTRIDGE FAMILY CHRISTMAS CARD—
Bell 6066

The best selling family is here with a terrific Christmas package. Included are the usual favorites ("White Christmas," "Frosty the Snowman," "Blue Christmas") done by the Partridges in a lovely style which will surely attract much December programming. There is a Christmas card included with signatures and a family picture. A dynamite LP which will be an immediate smash and prove a very popular Christmas present.



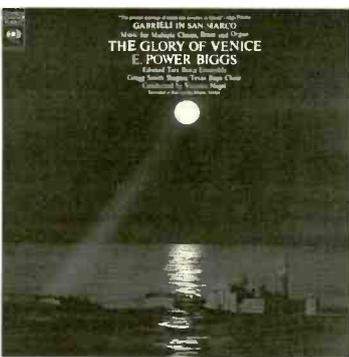
COUNTRY
HANK THOMPSON'S 25th ANNIVERSARY ALBUM—
Dot DOS 2-2000

Thompson has truly become a legend in country music during his 25-year career and there is obviously no end in sight! A consistent top seller and chart winner, this deluxe two-record set spans his more recent hits, a must for collectors. Included are such strong Thompson performances as "Wild Side of Life," "Smoky Bar," "Humpty Dumpty Heart," "Whoa Sailor," and "Oklahoma Hills."



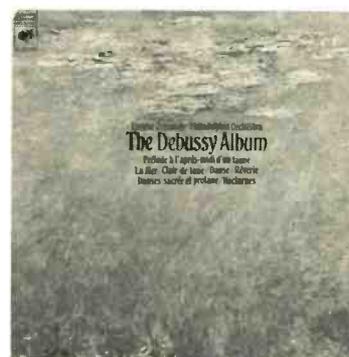
COUNTRY
JEANNIE C. RILEY—
Jeannie.
Plantation PLP 16

One hit included in a new LP is success reason enough for an album's success. Miss Riley is therefore virtually assured of a giant success, for she has included 3 hit singles in her current collection, "Oh Singer," "Good Enough to Be Your Wife," and her current "Roses and Thorns." "Light Her Light" and Joe South's "Children" are other outstanding cuts in this Shelby Singleton production.



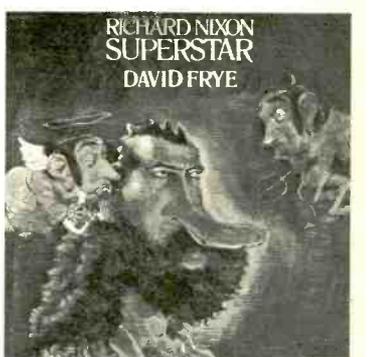
CLASSICAL
THE GLORY OF VENICE—
E. Power Biggs.
Columbia M 30937

A magnificent combination of E. Power Biggs, the Gregg Smith Singers, The Texas Boys Choir, the Edward Tarr Brass Ensemble under the brilliant Vittorio Negri conducting. Recorded in the Basilica San Marco in Venice, the sound is superb, recreating the musical sounds of the San Marco of Gabrieli's day.



CLASSICAL
DEBUSSY ALBUM—
Philadelphia Orchestra with Eugene Ormandy.
Columbia MG 30950

Columbia has had great success with these 2 record composer series and the Debussy package featuring Eugene Ormandy and the Philadelphia Orchestra should prove a popular addition to this series. "La Mer," "Nocturnes," "Clair de Lune," and "Reverie" are some of the famous works which, under one package, should boost sales action.



COMEDY
DAVID FRYE—
Richard Nixon Superstar.
Buddah BDS 5097

Frye again proves that he is one of the most clever and creative funny thinkers around today with this hilarious package of good natured fun poked at the President's career. Frye's impressions of Humphrey, Johnson, Muskie, Billy Graham, Rockefeller, Buckley, Fulbright and Edward Kennedy are brilliant. Material written by Gabe Kaplan, Eric Cohen, John Boni, Bill Majeski and Frye.

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. Items shown in bold face listing are now available from FIND for immediate delivery to FIND dealers. All other listings (not in bold face) have been announced by the manufacturer as a new release. Listings are in alphabetical order by artists in Popular, and by composer in Classical. The Music Industry Code (MIC) number, a universal numbering system, is used as the FIND order number, and appears in bold face type. Prices are manufacturers suggested list and are subject to change. Symbols: LP—Long-playing record album; QL—Quadrasonic record album; CA—Cassette; 8T—8-track cartridge.

ARTIST, Title
Config., Label, No., List Price

POPULAR

B
BAKER, LAVERN
Her Greatest Recording
(LP) Atco SD33-372
BOWIE, DAVID
Hunky Dorn
(LP) Victor LSP-4623
BROOKLYN ALLSTARS
The New Sound of
(LP) Jewel LPS 6051
BROWN, BOB
Willoughby's Lament
(LP) Stormy Forest SFS 6008
BUDD, JULIE
(LP) Victor LSP-4622
BULL ANGUS
(LP) Mercury SRM 1 619

C
CASH, JOHNNY
Original Golden Hits, Vol. III
(LP) Sun 127 12-710-2028 4.98
CLARK, ROY
Magnificent Sanctuary Band
(LP) Dot DOS 25993
CLOVERS
Their Greatest Recordings—The Early Years
(LP) Atco SD33-374
COASTERS
Their Greatest Recordings—The Early Years
(LP) Atco SD 33-371
CONNIFF, RAY
Love Story
(QL) Columbia
CQ 30498 15-100-2147-2 6.98
COOPER, ALICE
Killer
(LP) Warner Bros.
BS 2567 12-414-0241-4 5.98
CRANE, LES
Desiderata
(LP) Warner Bros.
BS 2570 12-414-0240-3 5.98
CRAZY HAIR & HIS PLAYER
ROLL PIANO GANG
No, No, Nanette
(8T) DE & EL 8-1925
CROUCH, ANDRAE & THE DISCIPLES
Keep On Singin'
(LP) Light LS 5546

D
DRIFTERS
Their Greatest Recordings—The Early Years
(LP) Atco SD33-375
DYLAN, BOB
Greatest Hits, Vol. II
(LP) Columbia KG 31120
E
EXOTIC GUITARS
All Time Guitar Hits
(LP) Ranwood
R 8090 12-711-3090-1 4.98
F
FAITH, PERCY
Theme From Romeo & Juliet
(QL) Columbia
CQ 31004 12-100-0270-6 6.98
FLACK, ROBERTA
Quiet Fire
(LP) Atlantic SD 1594
FRYE, DAVID
Richard Nixon Superstar
(LP) Buddah
BDS 5097 12-412-0118-2 5.98
FULSOM, LOWELL
In a Heavy Bag
(LP) Jewel LPS 5003

G
GEMINI SUITE
Various Artists
(LP) Capitol SMAS-870
GORGONI, MARTIN & TAYLOR
Gotta Get Back to Cisco
(LP) Buddah BDS 5089
GREENWOOD, MICK
Living Game
(LP) Decca
DL 75318 12-423-1133-6 4.98
GRINGO
(LP) Decca
DL 75314 12-423-1136-9 4.98
GUNTER, ARTHUR
Black & Blues
(LP) Excello
EXC 8017 12-800-4317-5 4.98

H
HILL, BRAND NEW Z.Z.
(LP) Mankind 201 12-800-4602-7 4.98
HOOKER, JOHN LEE
I Feel Good
(LP) Jewel LPS 5005
HARDIN AND YORK
For The World
(LP) London XPS 5602
HASKELL, GORDON
It Is and It Isn't
(LP) Atco SD 33-378
I
INDIOS TABAJARAS, LOS
What The World Needs Now
(LP) Victor LSP-4615
J
JARRETT, KEITH
The Mourning of a Star
(LP) Atlantic SO 1596
JIMINIE THE CHRISTMAS TREE
(LP) Solar Glo SG 1271
JOHN, ELTON
Madman Across the Water
(LP) UNI 93120 12-426-0053-8 5.98
JOPLIN, JANIS
Pearl
(QL) Columbia 15-100-0419-9 6.98

K
KENTON, STAN, AND HIS ORCHESTRA LIVE AT BRIGHAM YOUNG UNIVERSITY
(LP) Creative World ST 1039
KING, LIVE B.B.
(LP) Kent KST 565X
KINKS
Muswell Hillbillies
(LP) Victor LSP 4644
KOOL & THE GANG
Live At P.J.'s
(LP) DE-Lite DE2010
KOSTELANETZ, ANDREW
Plays Chicago
(LP) Columbia C 31002
L
LEWIS FAMILY, COLORFUL
(LP) Canaan CAS 9700
LEWIS, JERRY LEE
Original Golden Hits, Vol. III
(LP) Sun 128 12-710-209-1 4.98
LIGHTNIN' SLIM
High & Low Down
(LP) Excello
EX 8018 12-800-4316-4 4.98

M
MABLEY, MOMS
Live At The Greek Theatre
(LP) Mercury SR 61360
MANN, BARRY
Lay It All Out
(LP) New Design
Z 30876 12-700-7001-3 4.98
MATHIS, JOHNNY
You've Got A Friend
(QL) Columbia
CQ30740 15-100-2148-3 6.98
MAYHAN, JUDY
(LP) Decca
DL 7-5287 12-423-1149-4 4.98
MEMPHIS SLIM
Born With The Blues
(LP) Jewel LPS 5004
MICHELL, KEITH
Songs Of My Time
(LP) Spark
Spark 01 12-700-0999-8 4.98
MUPPET ALPHABET ALBUM
(LP) Columbia CC 25503
MURRAY, ANNE/GLEN CAMPBELL
(LP) Capitol SW869
MYLON
(LP) Columbia
C31085 12-100-2137-6 4.98

N
NABORS, JIM
Help Me Make It Through The Night
(QL) Columbia
CQ 30810 15-100-0950-3 6.98
O
101 STRINGS
Hits From The Rock Opera: Jesus Christ Superstar
(LP) Alshire
S 5252 12-709-2255-8 1.98

P
PARTRIDGE FAMILY CHRISTMAS CARD
(LP) Bell 6066
PILGRIM TRAVELERS
Did You Stop To Pray This Morning?
(LP) Kent KST 564X
PRICE, RAY
For The Good Times
(QL) Columbia
CQ30106 15-100-0572-7 6.98
QUICKSILVER
(LP) Capitol SW 819
R
RAIDERS
Indian Reservation
(QL) Columbia
CQ30768 15-100-0947-8 6.98
REED, LADY
Second Lady Reed Album/Will the Real Dick Rise.
(LP) Kent KST 009
RILEY, JEANNIE C.
Jeannie
(LP) Plantation
PL 16 12-710-1016-2 4.98
RUSSELL, LEON & MARC BENNO
Asylum Choir II
(LP) Shelter SW 8910
S
SAIN, OLIVER
Main Man
(LP) Abet
abet 404 12-705-3002-3 4.98
SANTANA
Abraxas
(QL) Columbia
CQ30130 15-100-0788-1 6.98
SCOTT, SANDI
To Be Free & 18
(LP) VMI 1695 12-801-6401-3 4.98
SEVENTH CENTURY
(LP) Al Segno AS 3733
SHAKEY LEGS
(LP) Paramount PAS 6022
SHEARING, GEORGE
Out of This World
(LP) Sheba ST 101
SHEARING, GEORGE, QUARTET
(LP) Sheba ST 104
SHEARING, GEORGE, TRIO
(LP) Sheba ST 103
SHEPHERD, JEAN
The Declassified Jean Shepherd
(LP) Mercury SRM1 615
SMITH, KATHY, 2
(LP) Stormy Forest SFS 6009
SOUL CAST
The Soul of Jesus Christ Superstar
(LP) Soulmate R 1972
SOUNDTRACK
T.R. Baskin
(LP) Paramount PAS 6018
STONEGROUND
Family Album
(LP) Warner Bros. 22S 1956
STREISAND, BARBRA
Stoney End
(QL) Columbia
CQ30378 15-100-0778-9 6.98
SUNDANCE
(LP) Kapp
KS 3659 12-425-0129-6 4.98

T
TAYLOR, LIVINGSTON
Live
(LP) Capricorn SD 863
THOMAS, REV. W.C., JR.
I'm Into Something I Can't Shake Loose
(LP) Jewel LPS 0050
THOMPSON'S, HANK, 25th ANNIVERSARY ALBUM
(LP) Dot DOS 2-2000
THRASHER BROTHERS
Are Coming Your Way
(LP) Canaan CAS 9703
TIJUANA SAUERKRAUTS
(LP) A/S 200
TRAFFIC
The Low Spark of High Heeled Boys
(LP) Island SW 9306
TURNER, JOE
His Greatest Recordings
(LP) Atco SD 33-376
V
VARIOUS ARTISTS
Nonesuch Explorer: Music From Distant Corners Of The World
(LP) Nonesuch H7-11
W
WELK, LAWRENCE
Go Away Little Girl
(LP) Ranwood R 8091

U
UNIVERSITY OF MICHIGAN
The Sound of Music
(LP) World Circuit WC 1001
V
VAUGHAN WILLIAMS: GREENSLEEVES & FOLKSONG SUITE/ELGAR: ENIGMA
Sir Adrian Boult with the London Symphony Orchestra
(LP) Angel
S 36799 12-419-0765-2 5.98

DECEMBER 4, 1971, BILLBOARD

ARTIST, Title
Config., Label, No., List Price

WILLIAMS, ANDY
Love Story
(QL) Columbia
CQ 30497 15-100-0773-4 6.98
WILLIAMS, JOE, AND GEORGE SHEARING
The Heart And Soul of
(LP) Sheba ST 102
WILLIS, CHUCK
His Greatest Recordings
(LP) Atco SD 33-373
WISE, CHUBBY, AND HIS FIDDLE
Thru the Years
(LP) Stoneway STY 114
WYNETTE, TAMMY
We Sure Can Love Each Other
(QL) Epic
EQ 30653 15-400-0238-7 6.98

A
"ADAGIO" FROM THE FILM "VENETIAN ANONYMOUS"
(LP) Philips 6833 051
ALMEIDA, LAURINDO
Duets With The Spanish Guitar
(LP) Angel
S 36050 12-419-0762-9 5.98
B
BARTOK: CONCERTO NO. 2/PROKOFIEV: CONCERTO NO. 5
Richter & Maazel
(LP) Angel
S 36801 12-419-0767-4 5.98
BEETHOVEN, THE COMIC
(LP) Seraphim
S 60180 12-421-0241-5 2.98
BERNSTEIN, LEONARD
Favorite Classics for the Piano
(LP) Angel
S 36049 12-419-0763-0 5.98
BOLCOM/ALBRIGHT: NEW MUSIC FOR ORGAN
Williams Albright
(LP) Nonesuch H 71260
BARBIROLLI IN VIENNA
(LP) Seraphim
S 60184 12-421-0246-0 2.98
BUXTEHUDE, DIETRICH: FOUR SOLO CANTATAS
Various Artists
(LP) Nonesuch H 71258

C
CHOPIN: CONCERTO NO. 1 IN E MINOR
Ohlsson/Rowicki: Warsaw National Philharmonic
(LP) Connoisseur Society CS 2030
CHOPIN: SONATA IN B MINOR; POLONAISE IN F SHARP MINOR; SCHERZO IN E MAJOR
Garrick Ohlsson
D
DAVIS, COLIN, WITH THE B.B.C. SYMPHONY ORCH.
The Last Night of the Proms
(LP) Philips 6502 001
DEBUSSY ALBUM
Philadelphia Orchestra with Eugene Ormandy
(LP) Columbia MG 30950
DELIUS, MUSIC OF
Royal Philharmonic Orchestra with Sir Thomas Beecham
(LP) Seraphim
(S) 60185 12-421-0244-8 2.98
DI STEFANO, GIUSEPPE, THE ART OF
(LP) Seraphim
60126 12-421-0243-7 2.98
DOKSCHITZER, TIMOFEY
Trumpet Concertos by Soviet Composers
(LP) Melodiya/Angel
SR 40149 12-420-0152-0 5.98

E
ELGAR: SEA PICTURES/MAHLER: RUCKERT SONGS
Baker & Barbirolli
(LP) Angel
S 36796 12-419-0768-5 5.98
G
PREVIN PLAYS GERSHWIN
(LP) Angel
SFO 36810 12-419-0764-1 5.98
I
ITURBI PLAYS FAVORITE CHOPIN
(LP) Seraphim
S 60186 12-421-0245-9 2.98
M
MAHLER: SYMPHONY NO. 4
Berlin Radio Orchestra (Maazel)
(LP) Nonesuch H 71259
MOZART, W.A.: PIANO SONATAS: K 331-K 332
Rosana Maria Martina
(LP) Connoisseur Society CS 2018
S
SHANKAR & PREVIN
Concerto for Sitar & Orchestra
(LP) Angel
SFO 36806 12-419-0761-8 5.98
STRAUSS: ALSO SPRACH ZARATHUSTRA
New York Philh. (Bernstein)
(QL) Columbia
MO 30443 15-100-1121-8 6.98
T
TCHAIKOVSKY: FRANCESCA DA RAMINI/HAMLET
Yevgeny Svetlanov with U.S.S.R. Symphony Orchestra
(LP) Melodiya/Angel
SR 40167 12-420-0150-8 5.98
TCHAIKOVSKY: ROMEO & JULIET/THE TEMPEST
Yevgeny Svetlanov with the U.S.S.R. Symphony Orchestra
(LP) Melodiya/Angel
SR 40166 12-420-0151-9 5.98
TCHAIKOVSKY, WORLD OF
1840-1893
(LP) Philips 6833 032
W
VAUGHAN WILLIAMS: GREENSLEEVES & FOLKSONG SUITE/ELGAR: ENIGMA
Sir Adrian Boult with the London Symphony Orchestra
(LP) Angel
S 36799 12-419-0765-2 5.98

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Abraxas
(QL) Columbia
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(LP) Al Segno AS 3733
SHAKEY LEGS
(LP) Paramount PAS 6022
SHEARING, GEORGE
Out of This World
(LP) Sheba ST 101
SHEARING, GEORGE, QUARTET
(LP) Sheba ST 104
SHEARING, GEORGE, TRIO
(LP) Sheba ST 103
SHEPHERD, JEAN
The Declassified Jean Shepherd
(LP) Mercury SRM1 615
SMITH, KATHY, 2
(LP) Stormy Forest SFS 6009
SOUL CAST
The Soul of Jesus Christ Superstar
(LP) Soulmate R 1972
SOUNDTRACK
T.R. Baskin
(LP) Paramount PAS 6018
STONEGROUND
Family Album
(LP) Warner Bros. 22S 1956
STREISAND, BARBRA
Stoney End
(QL) Columbia
CQ30378 15-100-0778-9 6.98
SUNDANCE
(LP) Kapp
KS 3659 12-425-0129-6 4.98

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THRASHER BROTHERS
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(LP) Canaan CAS 9703
TIJUANA SAUERKRAUTS
(LP) A/S 200
TRAFFIC
The Low Spark of High Heeled Boys
(LP) Island SW 9306
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W
WELK, LAWRENCE
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(LP) Ranwood R 8091

U
UNIVERSITY OF MICHIGAN
The Sound of Music
(LP) World Circuit WC 1001
V
VAUGHAN WILLIAMS: GREENSLEEVES & FOLKSONG SUITE/ELGAR: ENIGMA
Sir Adrian Boult with the London Symphony Orchestra
(LP) Angel
S 36799 12-419-0765-2 5.98

Each new LP and Tape release must be reported to Billboard for inclusion on this page. The following information is requested to insure accurate data.

| POPULAR | | CLASSICAL | |
|---------------------|---------------|-----------------------------------|----------------|
| Name of Artist | Name of Album | Name of Composer & Title of Album | Name of Artist |
| (LP) Label & Number | Price | (LP) Label & Number | Price |
| (8T) Number | Price | (8T) Number | Price |
| (CA) Number | Price | (CA) Number | Price |
| (OR) Number | Price | (OR) Number | Price |

Please send information to Bob Hudoba, P.O. Box 775, Terre Haute, Indiana 47808. It will also be necessary to continue sending new release product to Billboard's review department in Los Angeles.



Dear FIND Dealers:

The typesetter goofed last week and dropped the names of 90 participating record and tape manufacturing companies from our ad. It has been corrected in this week's Billboard.

Now that you've seen the total list of participating labels to date, please send us your requests for additional labels you would like to see available from FIND.

We have just signed an agreement with Music Minus One; we are still negotiating with many other labels. Please let us have your suggestions so we may be able to offer you even more items in our Catalog.

Wallich's Music City, a participating chain of stores based in Los Angeles has just special ordered merchandise from FIND on the following labels:

Baroque, Cantabile, Composer Recording, Inc., Dover, Hula, Instant Language, Lyrichord, Urania, Dooto, Project 3, Vault, Vanguard.

Some of the above labels we are completing negotiation with. Others, we will contact re FIND.

You can do FIND and yourselves a great service by letting us know that additional label product you want FIND to have available for your customers.

More next week.

Bice Wardlaw

Find Service International
P. O. Box 775
Terre Haute, Indiana 47808
A. C. 812-466-1282

and
Find Service International
Suite 415
9000 Sunset Boulevard
Los Angeles, California 90069
A. C. 213-273-7040

(Advertisement)



news

Album Reviews

SPECIAL MERIT PICKS

POP

GEMINI SUITE—Various Artists. Capitol SMAS 870

Originally commissioned for the BBC as an extended work built around Deep Purple, the suite has been modified into an ambitious work for rock vocal and instrumental soloists and a symphony orchestra with each movement featuring an instrumental or vocal soloist. Composer John Lord doubles as piano/organ soloists and Malcolm Arnold leads the London Symphony Orchestra.

VARIOUS ARTISTS—On the Town. Columbia S 31005

As Broadway revives Leonard Bernstein and Comden-Green's first Broadway venture, Columbia revives its excellent recording of the score in a new package. "New York, New York," "Lucky to Be Me," "Some Other Time" and "Lonely Town" are some of the now standard material, while Nancy Walker's "Come to My Place" and Betty Comden and Adolph Green's "Carried Away" remain the musical comedy's highlights.

JULIE BUDD—RCA LSP 4622

Miss Budd moves to RCA and benefits from the know-how of producer/arranger/conductor Tony Hatch. The material, mostly original, showcases the varied moods of the singer's big voice and "Marie de Vere," "Don't Take Your Love Away," "I Love Your Kind of Loving," and gorgeous reading of "I Don't Know How to Love Him" are highlights.

GEORGE SHEARING—Out of This World. Sheba ST 101

The wizard of the keyboard has started his own label, a mail order company based in North Hollywood, Calif. Future LP's team Joe Williams with Shearing. This debut LP features some of the best of yesterday and today in song material with brilliant Shearing interpretations. Included are "Here There and Everywhere," and "Hey Jude" along with "Serenade in Blue" and "Let It Snow." "Wendy" is also tops.

SUNDANCE—Kapp KS 3659

This is a good rock group that should receive much acclaim with the right opportunities for airplay and publicity. Randy Reaves wrote most of the cuts which are terrific. Highlights are "Movie," "Train Time" and "Changes" (by Fred Campbell). "Strange New Time" is dynamite and should get some FM attention.

EXOTIC GUITARS—All Time Guitar Hits. Ranwood R 8090

Arranger-conductor Bill Justis and his Exotic Guitars come up with another top package, this time delving into some of the past guitar classics. Highlights include Justis' original "Raunchy," along with Chuck Berry's "Memphis," Mason Williams' "Classical Gas," and Duane Eddy's "Rebel Rouser."

GORDON HASKELL—It Is and It Isn't. Atco SD 33-378

The dank, dark images of Haskell's lyrics will be the first attraction in his debut LP for Atco. They convey an intriguing and uneasy feeling that should make listeners really sit up and listen. "Could Be," "Just a Lovely Day," and "Learning Not to Feel" are a few of the highlights and the new artist should be heard.

LAVERN BAKER—Her Greatest Recordings. Atco SD 33-372

In Atco's "Greatest Recordings" Series, this one spotlighting LaVern Baker is among the best. Collectors will want this package that features such Baker classics as "Tweedlee Dee," "Jim Dandy," "Shake a Hand," "C.C. Rider," and "I Cried a Tear."

COASTERS—Their Greatest Recordings—The Early Years. Atco SD 33-371

A collector's must and indeed a must for everyone with more than a perfunctory interest in rock and its roots. This LP is a sheer delight and chronicles the Coasters from their early r&b period to the late '50s when they achieved universal popularity. All the old hits are included and some obscure cuts of interest are "That Is Rock & Roll," "Young Blood" and "Riot in Cell Block Number Nine" (which is the father of Sly Stone's "There's a Riot Going On").

LOS INDIOS TABAJARAS—What the World Needs Now. RCA LSP 4615

This is a really good LP and will attract much attention to Los Indios. They play their guitars and make beautiful music which will make this a programmer's favorite. "The End of the World" is a lovely highlight. Other good cuts include "For All We Know," "To Be the One You Love" and the title tune.

CLOVERS—Their Greatest Recording—The Early Years. Atco SD 33-374

The Clovers were one of the least heralded groups of the '50s which is unfortunate as they were one of the better groups of that period. For a glimpse of the past listen to "Love, Love Love," "One Mint Julep" and their hit "Love Potion No. 9."

CLASSICAL

FAVORITE CLASSICS FOR THE PIANO—Leonard Bernstein. Angel S 36049

Pianist Pennario delivers brilliant performances of some of the favorite piano classics. Included are such greats as Chopin's Polonaise in A flat, Rachmaninoff's Prelude in C Sharp minor, Debussy's Clair de Lune, and Liszt's Liebestraum No. 3.

DUETS WITH THE SPANISH GUITAR—Laurindo Almeida. Angel S 36050

Here is an intimate collection featuring guitarist Almeida in duets with flutist Martin Ruderman and soprano Salli Terri. Faure's "Sicilienne," Gossec's "Tambourin," Chopin's "Prelude in E Minor," and Almeida's own "O Cacador" are highlights in this beautiful collection.

COUNTRY

JOHNNY CASH—Original Golden Hits, Vol. III. Sun 127

For the Cash collector who has volumes 1 & 2. Volume 3 of his Original Golden Hits won't be a disappointment. The highlight is "Rock Island Line." Technically, the quality of the sound is poor, but the material compensates.

JERRY LEE LEWIS—Original Golden Hits, Vol. III. Sun 128

Another great collection of old Lewis tunes is highlighted by rocking, rollicking versions of "Sweet Little Sixteen," "Good Golly Miss Molly" and his recent chart success, "Love on Broadway." Devotees should consider the album a "must have."

SOUL

EARTH WIND AND FIRE—The Need of Love. Warner Bros. WS 1958

Earth Wind and Fire, one of Warner Bros. soul groups, is presented here in their second LP that is certain to make people more aware of their presence. Behind the lead voice of Sherry Scott "I Think About Lovin' You" the group display good potential, soul and pop. "I Can Feel It in My Bones" also stands out should a single break loose.

BRAND NEW Z.Z. HILL—Mankind 201

This album will ride high on the basis of Hill's soulful version of Otis Redding's "Chokin' King" which has turned into a hit all over again. However, there is plenty of topnotch support in the blues at the "opera" side of this package. Included are "It Ain't No Use" and "Our Love Is Getting Better." Good entry.

LOW PRICE INTERNATIONAL

NONESUCH EXPLORER: MUSIC FROM DISTANT CORNERS OF THE WORLD—Various Artists. Nonesuch H7-11

This exceptional two-record set, for the price of \$2 15 a must for collectors of ethnic music. The program includes music from the Far East, India, Africa and the Americas, as well as Continental Europe. Highlights are "Golden Rain" recorded in Bali, "Flower Dance" recorded in Japan, and the Sound of the Sun recorded in Trinidad.

BLUES

B.B. KING LIVE—Kent KST 565x

Although currently recording for another label, King has proven very successful on the charts with his earlier recordings, "Everyday I Have the Blues" and "Woke Up This Morning." Both these hits are included in this live recording. A collector's must.

BILLBOARD PREDICTS

NEXT WEEK'S FASTEST MOVERS

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

- AN OLD FASHIONED LOVE SONG . . . Three Dog Night, Dunhill
- CHERISH . . . David Cassidy, Bell
- BRAND NEW KEY . . . Melanie, Neighborhood (Paramount)
- STONES . . . Neil Diamond, Uni (MCA)
- HEY GIRL/I KNEW YOU WHEN . . . Donny Osmond, MGM
- AMERICAN PIE . . . Don McLean, United Artists
- SUNSHINE . . . Jonathan Edwards, Capricorn (Atco)
- DROWNING IN A SEA OF LOVE . . . Joe Simon, Spring (Polydor)
- HALLELUJAH . . . Sweathog, Columbia
- NOTHING TO HIDE . . . Tommy James, Roulette
- HEY BIG BROTHER . . . Rare Earth, Rare Earth (Motown)
- LET'S STAY TOGETHER . . . Al Green, Hi (London)
- DAY AFTER DAY . . . Badfinger, Apple
- GEORGE JACKSON . . . Bob Dylan, Columbia
- DEVIL YOU . . . Stampeders, Bell
- DAISY MAE . . . Hamilton, Joe Frank & Reynolds, Dunhill

ACTION Records

NATIONAL BREAKOUTS

SINGLES

- I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) . . . New Seekers, Elektra 45762 (Shada, ASCAP)
- LET'S STAY TOGETHER . . . Al Green, Hi 2202 (London) (Jac, BMI)

ALBUMS

- GRAND FUNK RAILROAD . . . E Pluribus Funk, Grand Funk Railroad SW 853 (Capitol)
- ALICE COOPER . . . Killer, Warner Bros. BS 2567

REGIONAL BREAKOUTS

SINGLES

There are no Regional Breakouts this week.

ALBUMS

- BONNIE KOLOC . . . After All This Time, Ovation 14-21 (Chicago)
- IT'S A BEAUTIFUL DAY . . . Choice Quality Stuff/Anytime, Columbia KC 30734 (San Francisco)

Bubbling Under The HOT 100

- 101. SHOW ME HOW . . . Emotions, Volt 4066
- 102. CHILD OF GOD . . . Millie Jackson, Spring 119 (Polydor)
- 103. WAY BACK HOME . . . Jr. Walker & All Stars, Soul 35050 (Motown)
- 104. LOOKIN' BACK . . . Bob Seeger, Capitol 3187
- 105. EVERYBODY KNOWS ABOUT MY GOOD THING . . . Little Johnny Taylor, Ronn 55 (Jewel)
- 106. I DON'T NEED NO DOCTOR . . . Humble Pie, A&M 1282
- 107. KEEP PLAYIN' THAT ROCK & ROLL . . . Edgar Winter, Epic 5-10788 (CBS)
- 108. TREAT ME LIKE A GOOD PIECE OF CANDY . . . Dusk, Bell 45-148
- 109. OPEN THE DOOR . . . Judy Collins, Elektra 45755
- 110. THOSE WERE THE DAYS . . . All in the Family Cast, Atlantic 2847
- 111. USED TO BE KING . . . Graham Nash, Atlantic 2840
- 112. HOME . . . Mason Proffit, Ampex 11048
- 113. KEEP ON KEEPIN' ON . . . N.F. Porter, Lizard 1010
- 114. FIVE HUNDRED MILES . . . Heaven Bound w/Tony Scotti, MGM 14314
- 115. ANTICIPATION . . . Carly Simon, Elektra 45759

Bubbling Under The TOP LPs

- 201. BILL COSBY . . . For Adults Only, Uni 73112 (MCA)
- 202. DAN HICKS & HIS HOT LICKS . . . Where's the Money?, Blue Thumb BT5 29
- 203. ROBERTA FLACK . . . Quiet Fire, Atlantic 1594
- 204. TRUTH OF TRUTHS . . . Various, Oak OR 1001
- 205. SESAME STREET 2 . . . TV Cast, Warner Bros. BS 2569
- 206. HONEYCONE . . . Soulful Tapestry, Hot Wax HA 707 (Buddah)
- 207. MARY HOPKIN . . . Earth Song/Ocean Song, Apple SMAS 3381 (Capitol)
- 208. TRAFFIC . . . Low Spark of High Heeled Boys, Island SW 9306 (Capitol)
- 209. RICK NELSON . . . Rudy the Fifth, Decca DL 75297 (MCA)
- 210. ATOMIC ROOSTER . . . In Hearing Of, Elektra EKS 74109

DECEMBER 4, 1971, BILLBOARD

BEST BETS FOR CHRISTMAS

Below is a list of the best-selling LP's to date. As the sales of Christmas product increases so too will the number of best-selling Christmas LP's reported in this special chart—in accordance with sound research practices in terms of sufficient retailers reporting significant sales on specific records. This chart is running as a special buying and stocking guide.

NOTE: Many new Christmas releases have not yet had the full opportunity to be reflected here.

CHRISTMAS LP's

Pos. TITLE—Artist, Label & Number

1. A PARTRIDGE FAMILY CHRISTMAS CARD—Bell 6066
2. CHRISTMAS ALBUM—Jackson 5, Motown MS 713
3. CHRISTMAS SONG—Nat King Cole, Capitol SW 1967
4. ELVIS SINGS THE WONDERFUL WORLD OF CHRISTMAS—Elvis Presley, RCA LSP 4579
5. CHRISTMAS IN MY HOME TOWN—Charley Pride, RCA Victor LSP 4406
6. GIVE ME YOUR LOVE FOR CHRISTMAS—Johnny Mathis, Columbia CS 9923

Compiled by the Billboard Music Popularity Charts Department for Issue dated 12/4/71

Album Reviews



POP
WILLIAM TRUCKAWAY—
Breakaway.
Reprise RS 6469

William Truckaway's first album should bring him instant success. The sound is easy and soulful. Background work is done well by the Stovall Sisters. FM programmers should be aware of "I Go Slow" and the title cut "Breakaway." Everyone should be aware of "Hard, Cold, City Life."



POP
ALAN PARKER—
Capitol ST 851

Multi-talented Alan Parker handles the strings (banjo, acoustic, rhythm & lead guitars) as well as he sings. His tribute to Los Angeles "It's So Good (To Be Back Home)," and "What Are You Gonna Do" are excellent. Background vocals are handled by Merry Clayton and Gayle McCormick. Broad demographics should reap heavy sales.



POP
BOB BROWN—
Willoughby's Lament.
Stormy Forest SFS 6008

Bob Brown makes his album debut on this Richie Havens' production. It is a richly textured first effort which conveys a quiet tenderness and charm. He is an eloquent composer and has a strong emotion-filled voice. Special attention should be given to "Baby Child" and the hauntingly pensive "Death in Dreams."



CHRISTMAS
ANITA KERR SINGERS/ROYAL PHILHARMONIC ORCH.—
A Christmas Story.
Ampex A 10142

The singers, the orchestra and Anita Kerr combine to make a beautiful Christmas LP which will be an immediate hit with programmers. The sound is really fine with narration by Anita Kerr. "Joy to the World" "I'm So Lucky" and "It's Christmas Time" are highlights, and the traditional ("Angels We Have Heard on High," "God Rest Merry, Gentlemen" "Silent Night") are lovely.



COUNTRY
ROY CLARK—
Magnificent Sanctuary Band.
Dot DOS 25993

The theme is religion and Roy Clark approaches it with the same degree of exactness he employs when the subject is lighter. The material is warm but the interpretation doesn't glow as it should. "Onward Christian Soldiers (Good Old Time Religion)" and his single release "Magnificent Sanctuary Band" stand out.



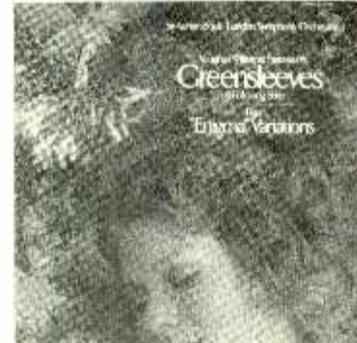
CLASSICAL
SHANKAR: CONCERTO FOR SITAR & ORCHESTRA—
Shankar & Previn.
Angel SFO 36806

This is the first recording of Shankar's Concerto which premiered in January of this year. For the concerto, Shankar has written the work so that the orchestra adapts to the Indian musical concepts rather than adapt his music to western styles. He is featured on the sitar with the London Symphony Orchestra conducted by Andre Previn.



CLASSICAL
PREVIN PLAYS GERSHWIN—
Angel SFO 36810

This all Gershwin program suits pianist/conductor Previn whose dual journeys into popular and serious music compare to those of the great American composer. The popular pieces, with their equal influences of popular, jazz, and serious composition, are expertly performed by the pianist and the London Symphony Orchestra and include "Rhapsody in Blue," "An American in Paris," and "Concerto in F."



CLASSICAL
VAUGHAN WILLIAMS: GREEN-SLEEVES & FOLK SONG SUITE/ELGAR: ENIGMA—
Sir Adrian Boult with the London Symphony Orchestra.
Angel S 36799

Vaughan Williams' "Fantasia on Green-sleeves" and "English Folk Song Suite" are almost always companion pieces and are favorites with Sir Adrian Boult, here conducting the London Symphony Orchestra. This rich new performance also features the interesting "Enigma Variations."



SOUL
KOOL AND THE GANG—
Live at P.J.'s. De-Lite DE 2010

Kool & the Gang have become one of the best instrumental soul groups around. In this LP recorded live at P.J.'s in Hollywood, their act includes "You've Lost That Lovin' Feeling," "like's Mood" and their latest single "N.T." Nice entry.

ALBUM REVIEWS

BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

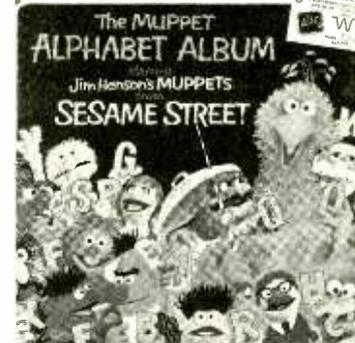
FOUR STARS

★ ★ ★ ★ Albums with sales potential within their category of music and possible chart items.



COMEDY
MOMS MABLEY—
Live at the Greek Theatre.
Mercury SR61360

Even at the ripe age of 80, Moms Mabley proves she can not only delight an audience with her monologue that includes laughs of admiration for men (young) and her old husband but she can really sing. Listen to "Super Funk"—it could make a dent as a single. The LP was recorded live



CHILDREN
MUPPET ALPHABET ALBUM—
Columbia CC 25503

In the rush of "Sesame Street" releases this Muppet LP will fare better than most. Those lovable little folk, who delight the children daily, are captured on record and duplicate the fun and warmth of their TV success here. Also included in the package are letters to cut out, a blackboard and chalk, and a "make-a-letter bender." Will be a big seller during the holiday season

Billboard TOP 40 Easy Listening

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

| Wks. Ago | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | Wks. On Chart | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 1 | 1 | 2 | 4 | ALL I EVER NEED IS YOU Sonny & Cher, Kapp 2151 (MCA) (U.A., ASCAP) | 7 | 2 | 3 | 5 | 29 | STONES Neil Diamond, Uni 53310 (MCA) (Prophet, ASCAP) | 4 | 3 | 2 | 1 | 2 | BABY I'M-A WANT YOU Bread, Elektra 45471 (Screen Gems-Columbia, BMI) | 7 | 4 | 7 | 12 | 23 | CHERISH David Cassidy, Bell 45-150 (Beechwood, BMI) | 4 | 5 | 4 | 4 | 5 | TILL Tom Jones, Parrot 40007 (London) (Chappell, ASCAP) | 6 | 6 | 8 | 15 | 17 | THEME FROM "SUMMER OF '42" Peter Nero, Columbia 4-45399 (WB, ASCAP) | 6 | 7 | 5 | 3 | 1 | PEACE TRAIN Cat Stevens, A&M 2138 (Irving, BMI) | 10 | 8 | 9 | 20 | — | FRIENDS WITH YOU John Denver, RCA 74-0567 (Cherry Lane, ASCAP) | 3 | 9 | 6 | 6 | 11 | THEME FROM "SHAFT" Isaac Hayes, Enterprise/MGM 9038 (Stax/Volt) (East/Memphis, BMI) | 7 | 10 | 21 | 35 | — | AN OLD FASHIONED LOVE SONG Three Dog Night, Dunhill 4294 (Almo, ASCAP) | 3 | 11 | 30 | — | — | LET IT BE Joan Baez, Vanguard 35145 (Maclen, BMI) | 2 | 12 | 12 | 11 | 10 | GYPSIES, TRAMPS & THIEVES Cher, Kapp 2146 (MCA) (Peso, BMI) | 11 | 13 | 10 | 7 | 6 | THE DESIDERATA Les Crane, Warner Bros. 7520 (Old St. Paul, ASCAP) | 10 | 14 | 14 | 18 | 26 | AN AMERICAN TRILOGY Mickey Newbury, Elektra 45750 (Acuff-Rose, BMI) | 5 | 15 | 15 | 26 | — | GOT TO BE THERE Michael Jackson, Motown 1191 (Stein & Van Stock/Glenwood, ASCAP) | 3 | 16 | 16 | 31 | 32 | GRANDMA'S HANDS Bill Withers, Sussex 227 (Buddah) (Interior, BMI) | 4 | 17 | 13 | 13 | 25 | LONG AGO TOMORROW B.J. Thomas, Scepter 12335 (Hundred Valley/JC/Cinema 5, ASCAP) | 5 | 18 | 11 | 8 | 3 | NEVER MY LOVE Fifth Dimension, Bell 45-134 (Warner-Tamerlane, BMI) | 12 | 19 | 17 | 16 | 16 | IMAGINE John Lennon Plastic Ono Band, Apple 1840 (Maclen, BMI) | 7 | 20 | 19 | 10 | 8 | LOVE Letterman, Capitol 6316 (Maclen, BMI) | 9 | 21 | 20 | 21 | 21 | ONE TIN SOLDIER Coven, Warner Bros. 7509 (Cents & Pence, BMI) | 7 | 22 | 25 | — | — | I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) Hillside Singers, Metromedia 231 (Shada, BMI) | 2 | 23 | 32 | 39 | — | THEME FROM CADE'S COUNTY Henry Mancini, RCA 74-0575 (20th Century, ASCAP) | 3 | 24 | 18 | 14 | 14 | DO I LOVE YOU Paul Anka, Buddah 252 (Spanka, BMI) | 11 | 25 | 26 | 27 | 31 | TURN YOUR RADIO ON Ray Stevens, Barnaby 2048 (CBS) (Affiliated Ent., BMI) | 4 | 26 | 28 | 30 | — | BRAND NEW KEY Melanie, Neighborhood 4201 (Paramount) (Neighborhood, ASCAP) | 3 | 27 | 23 | 9 | 9 | JENNIFER Bobby Sherman, Metromedia 227 (Sunbeam, ASCAP) | 8 | 28 | 36 | — | — | SENSUOUS WOMAN Mystic Moods, Warner Bros. 7534 (Ginseng/Medallion Avenue, ASCAP) | 2 | 29 | 31 | 37 | 39 | MY BOY Richard Harris, Dunhill 4293 (Colgems, ASCAP) | 4 | 30 | 38 | — | — | FIVE HUNDRED MILES Heaven Bound with Tony Scotti, MGM 14314 (Atzel, BMI) | 2 | 31 | — | — | — | LOVE IS ALL Andy Williams, Columbia 4-45494 (Ensign, BMI) | 1 | 32 | — | — | — | MUSIC FROM ACROSS THE WAY James Last, Polydor 15028 (Chappell/Intersong/U.S.A., ASCAP) | 1 | 33 | — | — | — | SCORPIO Dennis Coffey & the Detroit Guitar Band, Sussex 226 (Buddah) (Interior, BMI) | 1 | 34 | 39 | 40 | 40 | QUESTIONS 67 & 68 Chicago, Columbia 4-45467 (Aurelius, BMI) | 4 | 35 | 35 | — | — | DANNY IS A MIRROR TO ME Bobby Goldsboro, United Artists 50846 (Detail, BMI) | 2 | 36 | — | — | — | HEY GIRL Donny Osmond, MGM 14322 (Screen Gems-Columbia, BMI) | 1 | 37 | 37 | 38 | 38 | TWO DIVIDED BY LOVE Grass Roots, Dunhill 4289 (Trousdale/Soldier, BMI) | 4 | 38 | — | — | — | I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) New Seekers, Elektra 45762 (Shada, ASCAP) | 1 | 39 | — | — | — | JOY Apollo 100, Mega 615-0050 (Youngblood, BMI) | 1 | 40 | 40 | — | — | BEAUTIFUL Karen Wyman, Columbia 4-45484 (Screen Gems-Columbia, BMI) | 2 |

Billboard SPECIAL SURVEY For Week Ending 12/4/71

International News Reports

Geneva Anti-Piracy Bill Signed by 23

LONDON — The international music industry has welcomed the recent signing in Geneva of the convention protecting phonographic producers against unauthorized duplication of sound recordings as an important stage in the fight against the worldwide menace of record piracy.

The International Federation of the Phonographic Industry sponsored the move—already termed the Geneva Convention Against Record Piracy—and the conference was attended by representatives of 56 states, all of whom supported the general principles of the convention.

Twenty-three countries have signed the agreement, which is expected to be widely ratified to provide an effective international protection against the pirating menace predicted as formidable enough to disrupt the whole of the world music industry if allowed to continue unchecked.

Signatories to the convention so far are Brazil, Canada, Colombia, Denmark, Ecuador, France, Federal Republic of Germany, Holy See (Vatican), India, Iran, Israel, Italy, Luxembourg, Mexico, Monaco, Nicaragua, Spain, Sweden, Switzerland, U.K., U.S., Uruguay and Yugoslavia.

The convention is the result of an appeal to governments for protection for record producers against unauthorized copying made in Paris to the Inter-governmental Committee by the IFPI in May 1970. An IFPI spokesman told Billboard that the signing of the

agreement within 17 months of the Paris plea was an outstanding example of how nations can cooperate.

It is estimated that sales of pirated records at present exceed \$240 million annually, and two notorious areas where unauthorized copying is rife are the U.S. and the Asian Pacific countries. The American recognition of copyright in sound recording embodied in the Act signed by President Nixon on Oct. 15 facilitated the progress of the Geneva agreement.

The IFPI spokesman added that the Federation was very pleased with the adoption of the convention, and acknowledged the rapid response of states to the appeal for protection against disk piracy. No effort would be spared to achieve widespread ratification of the convention.

Filipino Society Set Royalty Distrib Date

MANILA—The Filipino Society of Composers, Authors and Publishers (FILSCAP) has scheduled its second general royalty distribution early next year for works written by Filipinos in English and vernacular. The distribution next year will be for earnings derived from performances of this semester.

FILSCAP distributes performance royalties to its members on

U.K. Sales 11 Percent Aug. Rise

LONDON—An increase of 11 percent in U.K. business gave Britain's record manufacturers sales of \$6.5 million during August, an eight percent improvement overall on the previous year. The gross was trimmed to 8 percent, however, as a result of a 5 percent decline in exports to just over \$1 million.

Although hitting their lowest point for the year, pressings also showed a healthy 17 percent improvement on August 1970, with a total of 7,658,000 records of all types manufactured. Album production was up by 21 percent and singles by 14 percent.

But despite the brighter picture for the month, the latest Department of Trade figures reveal only a 6 percent growth in home sales for the year as a whole.

From The Music Capitals of the World

MADRID

Billie Davis (EMI) appeared on the TVE show "Siempre En Domingo" and also live at the Discotheque "Long Play," on Nov. 22, 23 & 24. Billie has just released her first record under the EMI banner. It includes a song by Alan David—"Pigeon." . . . Movieplay has signed a contract with CBS for the distribution of Tony Ronald's recording of "Help (Get Me Some Help)," in Brazil and the Lebanon (via Philips). Ronald appeared on French television on Nov. 9, 11 & 13. . . . Donna Hightower (Columbia Espanola) represented Spain at the Tokyo World's Pop Song Festival. She sang Danny Daniel's song "If you Hold My Hand." . . . Following the English version of "Banner Man," by Juan Pardo & Andee Silver and released by Zafiro, a Spanish version by the singers is to be released. Title: "El Himno De La Salvacion." Pardo wrote the lyric. . . . Recordings by the group Conexion (Movieplay) are to be released in the Benelux countries by Bassart International. . . . Belter gave a press party for the information media to present the first record release, on this label, by Los Albas, titled "De Boliche En Bliche." . . . Blume (Accion) has recorded in Spanish the song "Jesus," under the title "Te Necesitamos (Cristo)." . . . Demis Rouso (Philips) made his debut at the "Long Play" discotheque on Nov. 10, 11, 12 & 13. . . . Francoise Hardy (Hispanovox) recorded a program for TVE and gave a press conference. . . . Accion has released simultaneously in 19 countries the latest recording by Agua-viva, titled "Vuestra Fuente" (Your Fountain). . . . The "Argentina Week In Spain" was held in Madrid between Oct. 28-Nov. 1. Daily performances were given by Los Chalchaleros (RCA), Jorge Cafrune (CBS), Anibal Troilo (RCA), Jose Larralde (RCA) and Cacho Tirao (CBS). These were held during matinees and evening sessions at the Monumental Cinema. . . . RCA is making a major promotional drive for Andres Do Barro's latest record — "Pandeirada." . . . Luis Vidal Zapater and Luis Calvo, general manager and international director, respectively, of Hispanovox, left for a business trip to New York and Los Angeles.

Rafael Trabuchelli, Hispanovox's a&r manager and record producer for Waldo de los Rios and Miguel Rios, joined them in L.A. . . . In Sevilla, one of the programs from the "Pumarejo Show," produced by Puerto Rico TV, will be shown. In this particular show, which has also been transmitted by New York's Channel 47, the guest stars will be Emilio Jose, Monica and Bernardo Xose (all Belter). . . . Movieplay has released a new version of "Mammy Blue" by Raymond Lefevre & His Orchestra. . . . "Dormida Amor" (Love Asleep), with music by Pedro Gene and lyric by Massiel, is the title of the latest single release by Massiel (Zafiro). Massiel sang the song as representative of Spain at the last Rio de Janeiro Festival. . . . Enrique Martin Garea, general manager of Columbia Espanola, also of the music publishing company Notas Magicas, was in Tokyo recently, together with his artist Donna Hightower, whom he will accompany at the Song Festival to be held there. . . . After the festival, Garea flew to New York and Mexico. At the end of this

trip he goes on to Puerto Rico, where he will organize a new company there—Alhambra Records Corporation. . . . Tony Christie (Movieplay) was in Madrid to record three programs for the TV show "A todo ritmo" and to appear on the live show "Estudio Abierto." . . . Belinda Corel (EMI) was in Madrid to record a program for local TVE, and Cesar Costa (also EMI) came here to record an LP, containing songs by Spanish composers like Manolo Diaz and Manuel Alejandro.

DOLORES ARACIL

LONDON

LONDON

The future of the 20th Century-Fox music division is up in the air since the departure on Friday of general manager Les Lowe, who has been with the company for the past three and a half years. Prior to joining the company, Lowe was with Lorna Music and he was also associated with Norman Petty's Petford Music company. He was originally with the BBC library. At present it is uncertain whether a new man will be brought in to run the company. . . . Tamla Motown's total sales for the ten months ending Oct. 31 are higher than for any previous one-year period in the U.K., according to the company's deputy international director John Marshall. The company reports that album product sales for the year should pass the one million mark and tape sales on both cassette and 8-track will exceed 100,000. Tamla Motown also claims that singles this year are currently on a par with last year's figures which were the best ever achieved in the U.K. Reasons for this increase in Talma's business in the U.K., reports Marshall, are the improvement of album content and excellent promotion and distribution by EMI.

Jimmy Henney—formerly with Ember and a regular broadcaster on the BBC—was remanded in custody for a week on Friday following his arrest with seven others when they were charged with conspiring together and with others unknown to dishonestly assist in the disposal of American share certificates which are alleged by the police to be worth at face value \$16 million. Also included with Henney are Nicholas Avenetti, described as a record producer of Los Angeles, and film producer Marco Sardo of California. . . . RCA is importing two albums on the Jefferson Airplane label Grunt within the next ten days. The albums are Sunflower by Grace Slick and Paul Kantner and an album by Poppa John Creach. . . . Radio Manx, the radio station operating out of the Isle of Mann, has just signed up a 13-week contract with Steve Collyer of CBS Records for two 15-minute programs on Fridays and Saturdays. The previous contracts with Philips and Island have now ended.

Larry Page has concluded a new deal for release of Penny Farthing product in Germany. Through a licensing deal concluded with the local Bellaphon label, Penny Farthing material will be handled under a three-year contract. . . . Bill Leader has completed a deal with Kinney for the release in U.S. of an album by Robin and Barry Dransfield who go to the U.S. at the end of their current U.K. tour with Ralph McTell. The pair begins their U.S. tour in February accompanied by Mary Hopkin. . . . A&M is to release a maxi single by the Carpenters next week which will be heavily promoted in the trade via a special counter display unit which will be made available to dealers. The record features "Merry Christmas Darling," "Ticket to Ride" and "Saturday" and

(Continued on page 51)

DECEMBER 4, 1971, BILLBOARD



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a five-bracket formula which it hopes to change to an eight-bracket. Bracketing of members is based on frequency of performance and importance of work. Prerequisite for admission to the society is owning at least one new copyrighted work each year.

The society has already scheduled distribution of performance royalties for foreign works represented here by its publishers-members. It is still working on a distribution formula. The publishers-members of the society are S. S. Suarez, Manlapaz Publishing Co., Lustre Publishing Corp. and Lobregat Music Co.

The Philippines is signatory to the Berne Convention and is a party to a bilateral agreement with the U.S. Under the administration of the late President Ramon Magsaysay in the early 1950's the country withdrew from the Universal Copyright Convention.

FILSCAP held its first semestral distribution of royalties recently right after the Philippine Broadcasters Association (PBA) obtained a blanket license from the society. PBA's signing with FILSCAP has been considered in the local circle as its biggest achievement since its founding.

The following members received royalties: Antonio Maiquez (deceased), Santiago Suarez (deceased), Mike Velarde Jr., Constancio de Guzman, Juan Silos Jr., Restie Umali, Levi Celerio, George Canseco, Felipe de Leon, Lucrecia Kasilag, Josefino Cenizal; Felipe Maninang, Tito Arevalo, Pastor de Jesus, Francisco Buenacamino Jr., Ariston Avelino, Tex Salcedo, Leopoldo Silos, Pablo Vergara, Rosalina Abejo, Alfredo Buenaventura, Danilo Subido, Antonino Buenaventura, Cacario Ramos;

Julian Balita, Ricardo Cruz, Manuel Franco, Eliseo Pajaro, Lucino Sacramento, German San Jose, Angel Pena, Serapio Ramos, Nemesio Regalado, Luis Ma. Trinidad, Ruben Vega, Anselmo Peayre; Robert Medina, Alice Doria Gamilla, Johnny Benasa, Damaso Naval, Purita Villafior, Bernardino Custodio, Dr. Felicisimo Guevara, Tsai Chi-Kun, Jerry Dadap, Vicente Sales, Roberto del Rosario; Ireneo Bagayaua, Buenaventura Cena, Salvador Cruzado, Tony Castillo, Dominador Andres, Antonio Espina, Manuel Aragon, Freddie Badiola, Amanda Cabrera, Cipriano Cornelio, Octavio Cruz, Amado Du;

Cristina Ferrer, Hernando Horencio, Raymond Johnston, Antonia Lachica, Francisco Maningo, Sylvia Moreno, Amado Mendizabal, Grace Melendrez, Franklin Ocampo, Dolores Quiano, Erlinda R. Marquezes; Inocencia de los Reyes, Digna Agra Roxas, Cip-

rriano de los Reyes, Pauline Sevilla, Ruben Tagalog, Buenaventura Cruz Torres Jr., Manuel Velez, Joe Verano, Herminia Victoriano, Pablo Sunga, Barr Samson, Huang Chen-Mou, Consolacion Cruz, Nitoy Gonzales and Oskar Salazar.

Special Reports from the Billboard Group

RTR RECORD & TAPE
RETAILER OF THE MUSIC BUSINESS PAPER

Laying the Myth of U.K. Car Tape

By **RICHARD ROBSON**
Staff Member, Record & Tape Retailer

FOR SALE: 1971 Jensen Interceptor, auto, metallic blue, tinted glass, h.r.w., under 10,000 miles, showroom condition, 8-track stereo.

FOR SALE: Mini, 1954, engine recently overhauled, new brakes and clutch, no rust, good runner, many extras, stereo cassette player.

These two advertisements both appeared last week in one of the London evening newspapers and underline how tape's penetration into the automotive market is finally beginning to make itself felt. Look down any 'used cars' column any day and it is possible to find at least two or three motors for sale with a tape player included in the 'extras'.

The second advertisement also finally lays to rest the myth that tape in the car is still only a luxury for the top end of the market. True, it was the 'quality' motor

manufacturers—Rolls, Jensen and Jaguar—that first started taking notice of cassettes and cartridges, but by the end of next year, virtually every major company in the country will be actively involved in selling tapes and/or hardware.

The market is still comparatively small. Of the 11 million cars now registered in the U.K., only about 100,000 are fitted with any kind of tape-playing equipment. But the figure is growing at a phenomenal rate and in itself is to some extent an answer to the many pundits who have been woefully predicting that as only 30 percent of all cars are fitted with radios, the British motorist clearly doesn't want music in his car.

In-car entertainment's first step up from the car radio was the portable record player, introduced around five years ago. However,

technical limitations severely restricted the reproduction quality of the disk units which on the whole were given a very lukewarm reception by the motor market, despite a considerable amount of drum-beating at the time from their protagonists.

In contrast, tape's great strength lies in its reproduction quality and there are now on the market tape systems which sound as good as many domestic record units. Whether it is because they are fed-up with the 'sweet' music and yakking disc jockeys on Radio One, or quite simply because they want to hear their favourite albums in the car, motorists are turning to tape "faster than any other accessory we've tried to sell them," as one leading motor manufacturer put it.

Reflecting the needs of its customers, the motor trade has not been slow to recognize tape as an important new profit area. In addition to the 'quality' motor manufacturers, Chrysler and General Motors have now broken into the mass market by offering tape players as optional extras on all their cars and selling software at some of their key showrooms. British Leyland and Ford are also understood to be following suit within the next six months and are currently testing the various brands of equipment available.

Chrysler was in fact the first mass motor manufacturer to endorse tape and offers as an extra its own Chrysler-branded 8-track
(Continued on page 50)

Billboard Japan **MUSIC LABO**

U.S. Economic Policy — Still Talking Point

TOKYO — President Nixon's economic policy is still a major talking point in the Japanese music industry. Hitoshi Momose, chairman of the Japan Victor Co., and a man with long experience in the banking industry as well, stated that Japan would be "seriously affected" by the policy change, although "JASRAC and all the import companies would show a profit."

Said Momose: "On the other hand all the export companies, such as musical instrument manufacturers, audio manufacturers, especially those with dollar based contracts, will be damaged severely."

"As to Victor Japan, a state of economic depression in Japan—if it happens—would have a deep serious influence. For percentage-wise, the number of records and products exported is exceedingly small."

"Now is the time for Japan to seek a steadier and more profitable way of carrying out the export business — otherwise our efforts

may never bring us any better results.

"After the yen revaluation goes into effect, and if the U.S. removes the 10 percent import surcharge, the decrease will be about \$3 billion. The industrious minds in Japan can cover this differential rather easily."

"To compare Japan as it was after the reconstruction with how it is under the Nixon economic policy, is like comparing it to mountain climbing. Then we had a good map, though roughly sketched to lead us on the right track."

"From now on, we have to climb every mountain without any map and we have to climb to the top by ourselves."

In order to sail through President Nixon's policy government aid is a must, not only in the financial interest, but in issuing of public loan bonds and in drastic adjustment in advanced funds for public
(Continued on page 51)

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INTERNATIONAL LEADERS IN ELECTRONICS, RECORDS AND ENTERTAINMENT

Norwegian, Danish Co's Handle Disney

OSLO—Nor-Disc, Norway, and Polydor Music, Denmark, have concluded a deal with Walt Disney Productions and will handle the label from Jan. 1, 1972.

Disney's European manager Frank Weintrop, from London, and managing directors Totto Johannessen (Norway) and Conrad Lawrence (Denmark), signed the contract.

The first issue in Norway under the new deal will be a local recording—using the original soundtrack—of "The Aristocats," which is slated for a Christmas premiere here. Making local LP's of the longer Disney cartoons has hardly ever been done in Norway, although was achieved successfully in Sweden some years ago with "The Jungle Book."

Another label represented by the Polydor companies in Scandinavia and Germany from Jan. 1 next year will be Bell Records.

Details of these developments were given at the very first retailer convention, arranged by Nor-Disc in the Oslo area Nov. 10. The purpose of the convention was to in-

form the retailers of Nor-Disc's future plans and also to give the company a chance to hear retailers' problems.

New display material was demonstrated by Nor-Disc and some films on Beethoven were screened. Nor-Disc is the DGG outlet in Norway.

The meeting was chaired by Totto Johannessen, managing director, and Sverre Dahl director of classical repertoire.

Nor-Disc, being Polydor International's company in Norway, will retain its name after Jan. 1, when most Polydor outlets change their title to Polydor. And neither will Nor-Disc's publishing company, Sonora, change its name to Intersong (which has been done in other countries).

On the other hand, Sonora in Norway will transfer its administration activities to its sister company in Stockholm, where a staff of well-trained people is already dealing with these matters. But a Sonora Norway publishing house will continue to exist.

ESPEN ERIKSEN

MOR Kanata Label Releases Six Albums

TORONTO — Kanata Records, headed by lyric writer Gene Lees and Vancouverite Dave Bird, has released six albums, all CBC transcriptions. Lees and Bird feel that the type of material on the albums, ranging from Guido Basso's "Love Talk" to the double-record set, "Fuzzy Love" by Tommy Abrose and Bruno Gerussi, fill a gap in domestic productions

available for easy listening programming.

Commercial marketing of CBC transcription recordings has been tried in the past, the most notable success having been with Juliette and the Ivanoff Strings but rarely to the extent to which Kanata is attempting.

National distribution for the label is being handled by Pindoff Record Sales, headquartered in Toronto. Pindoff's Taylor Campbell is currently on a western tour arranging distribution channels for Kanata product.

RCA-Donagan Promotion Plans

TORONTO—RCA is preparing a major promotion push on visiting U.K. star, Lonnie Donegan. Donegan was in Vancouver last week taping two shows for the CBC TV network with the Irish Rovers.

To coincide with the visit, RCA is releasing a new Donegan single, "Don't Blame the Child."

Donegan, whose world sales on hits such as "Rock Island Line" and "My Old Man's a Dustman," now total more than 18-million, works constantly in Britain and the U.S. and a regular performer at the Riviera Hotel in Las Vegas.

French Rock 'Hamlet' Set

PARIS—Philips artist Johnny Hallyday is to stage and take the lead role in a French-language rock version of Shakespeare's "Hamlet" next year. The performer, fresh from a second season at the Paris Palais des Sports, said the production would be of the same style as "Hair," now well into its second year on the Paris stage.

Announcing the news in Marseilles, Hallyday said the lyrics had already been written by Gilles Thibault and that he would commission Michel Polnareff (Disk AZ) to write the music. Three years ago, Polnareff wrote the music for an updated version of "Rabelais" by leading French theatriest Jean-Louis Barrault.

Costumes for the "Pop Hamlet" will be by Paris designer Leonor Fini and the decor by artist Salvador Dali. Hallyday hopes the production will be staged by late 1972.

Kinney Canada Plans Heavy Album Release

TORONTO—Kinney Music of Canada, who up until this point have been taking a rather conservative approach to domestic production, has four major domestic albums slated for release, all in the month of January.

Included are sets by Whisky Howl, a Toronto blues group, Aaron Space, another Toronto group whose first single for the company, "Keep on Movin'" is already garnering radio action prior to release, Winnipeg's next with their "Dusty Shoes" album, and Fludd, an Adam Mitchell (Paupers) discovery whose "Turned 21" single is a Canadian hit.

Off prior to the January release will be the second Randy Bachman-produced Brave Belt album, final touches on which are now being completed at RCA Studios, Toronto, and a Brave Belt single. John Kinney's a&r head in Toronto is expected to announce further items from Kinney aimed at the domestic market.

Manila Mayor Boosts Music

MANILA—The election of Rep. Ramon D. Bagatsing as new mayor of this city increased independent record producers' hopes concerning the holding of an "All-Filipino Record Week" next year in conjunction with the Manila Film Festival which was initiated by the outgoing mayor, Antonio J. Villegas.

Mayor Bagatsing was principal speaker and guest of honor during the Awit Awards presentation last year. It was here that he committed himself to the music industry people that if elected mayor of the city, he would give the industry a major boost and to top it would be an "All-Filipino Record Week."

If it materializes, during the "All-Filipino Record Week," only local productions would be sold in retail outlets in the city and be played in jukeboxes. It would be further enhanced with the cooperation of the Philippine Broadcasters Association as regard broadcast of records.

Major companies that would benefit from this are Villar Records, Dyna Products, Inc., Mico Industries and Home Industries Development Corp. who are also engaged in local productions.

The independent companies are Vicor Music Corp., Alpha Recording System, D'Swan Sound System Co., Wilear's Records, Nagar Records, Neon Records, Grandeur Records, Z Records and Pilgeora Records.



DONNY OSMOND, left, while recording a German language version of his U.S. hit, "Go Away Little Girl" to be rush released in Germany and German-language markets. He is seen with Bob Klein, director of international operations, MGM Records and Mike Von Winterfeldt, head of DGG's International Music Consultant's office in New York. Winterfeldt produced the single with Alan Osmond of the Osmond Brothers.

Myth of U.K. Car Tape

• Continued from page 49

unit. The firm is also selling software in around 100 of its key showrooms. Originally, these outlets were serviced by Ampex but since the demise of AST's distribution arm earlier this year, the firm now buys product direct from manufacturers.

Although the motor market seems to be predominantly 8-track, General Motors are backing cassette and offering the Philips N2602 stereo unit as an extra for its Viva, Victor, Cresta and Ventura models. At the moment, the company's software commitment is nowhere near as big as that of Chrysler although cassettes can be found in some GM showrooms.

Gaedor, the motor accessory shops chain and wholesaler, started selling software in its branches earlier this year and shortly after Christmas, at least one leading garage chain will be announcing plans to sell both tapes and equipment on filling station forecourts.

Even car hire firms are starting to equip their fleets with tape playing equipment.

The motor trade's overall enthusiasm for tape is reflected in the Society of Motor Manufacturers and Traders' decision to allow software companies to exhibit for the first time at the Motor Show which opened last week at Earls Court. Record companies have been trying for some years to get into the show but in the past have always been refused.

Indeed, the British Recorded Tape Development Committee's stand on the ground floor has been one of the highlights of the show in the absence this year of anything startlingly new from the motor companies.

Software companies are extremely aware of the potential of the automotive tape market and some firms have formed special sales forces to service motor and other non-record outlets.

Ampex Stereo Tapes used to be the prime supplier of tapes to motor outlets and formerly had distribution agreements with nearly every major record company for the supply of product to motor dealers. However, since AST severely cut-back its distribution service earlier this year, companies have had to make their own arrangements to reach these retailers.

Precision also has a lot of non-record accounts and in fact over 65 percent of the firm's total business and 85 percent of its cartridge sales are made through outlets other than the traditional record shops.

Motorists appear to be buying mainly middle-of-the-road (excuse the pun) and easy-listening tapes and two record companies, Decca and United Artists, have launched special tape lines to woo the car-owner.

Decca earlier this year released Music For The Motorway which comprised instrumental recordings by the orchestras of Edmundo Ros, Frank Chacksfield, Johnny Keating, Les Read and Ted Heath. The

tape was so successful that Decca has now issued a second Music For The Motorway album comprising the same type of repertoire.

UA, meanwhile, has introduced its Music On The Move series, again primarily for the motor market and again primarily an easy-listening line.

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

Sales of car tape equipment are increasing dramatically. In a recent survey of the in-car entertainment market, Radiomobile predict that over 70,000 8-track car units of all makes will be sold by the end of this year. This compares with sales of only 28,000 units last year and 14,000 units in 1968.

In the survey, Radiomobile also claim brand leadership in car 8-track and a 50 percent share of the total car tape market.

An obvious advantage to the motorist of 8-track is that it's easier to operate than cassette and as a first step towards achieving the simplicity of the cartridge system, Sanyo has introduced the first continuous-play car cassette unit. The player, which has been designated the FT 453, incorporates a device which automatically plays the second programme on a cassette on completion of the first 'side' without the tape having to be turned over.

In addition to spotlighting software for the first time, the Motor Show has also been the public debut of Motorola's Quadraline 4-channel car cartridge system which will go on general sale when the show ends. Although some industry observers question whether the U.K. market, particularly on the tape front, is ready yet for quad sound, Motorola hopes to capture a good slice of in-car entertainment business with the new unit—the first quad tape player to be launched in this country.

But whether the future be in cassette, cartridge or quadrasonic, the potential of the automotive tape market is enormous and has only just begun to be tapped. Indeed, some record companies believe that the recent tremendous increase in the popularity of cartridge has been due to the equally dramatic growth of the automotive market.

Crowbar Live LP, Re-Release

TORONTO—Daffodil Records' Crowbar-in-concert album will be released in Canada in January. Tentatively titled "Live'r Than You've Ever Been," the double album has been scheduled for a mid-February release in both the U.S. and Britain.

To tie in with the group's Western tour, Paramount in the U.S. is re-releasing both the album "Bad Manors," and the group's Canadian number one hit, "Oh What a Feeling."

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From The Music Capitals of the World

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the disk will be packaged in a Christmas card cover. . . . The first stage of the CBS local advertising budget experiment has been launched with the Greatest Hits campaign. Under the scheme, area managers are allocated a certain amount of money to be spent, at their discretion, on local advertising. Many of the area managers are utilizing the budget on taking space in local press in conjunction with local record shops.

U.S. Economic Policy

• Continued from page 49

finance. Tax reduction is also a must to attract consumer eyes, which is the most effective way to make use of unused plant investment.

"In the music industry an immediate solution is to set aside the sort of paternalism which often produces a bad effect and to cut down the production cost.

"Uniqueness is the key to success because the distance between countries is no longer an obstacle nowadays and the world is to be combined into one whole big society by constant exchange of informations.

"Japanese people must learn to create, not imitate, and to take part in creating something worthwhile and attractive."

Hitoshi Momose, via the Sumitome Bank and Matsushita, joined Japan Victor in 1954 as a vice president.

The area manager for Scotland has decided that his budget can be best used by taking five- and seven-second spots on ITV's Scottish station, Grampian TV. The spots are being featured for the next three weeks. **PHILIP PALMER**

BRUSSELS

The Eurovox Music Group has scored several major hits recently with "Mammy Blue" and "Leap Up and Down," by **St. Cecilia**, "Follow the Leader" (**Greyhound**), "Ja Der Eifelturm" (**Severine**), "Once Upon a Time" (the flipside of **Tony Ronald's** "Help") and "Suzanna" (flipside of **George Baker Selection's** "Tonight"), as well as "Eine Kleine Nachtmusik" (**Waldo de los Rios**) and **Rios' LP** "Mozart Mania." . . . Eurovox Music's **Louis Van Rijmenant** is looking forward to meeting his friends at the forthcoming MIDEEM, where his company has a big stand. . . . **Arcade Records** has a big seller with "Mammy Blue," sung by **Vivi** in the Flemish language. It's at present No. 7 on the local charts. **Vivi** appeared on the TV programs "Binnen En Buiten" and "Tele Top Tien." She sang her hit number on both programs. . . . **Arcade** now distributes **Reward Records** (Los Jokers) as well as **Bobbejaan Records**. . . . **Roland Kluger** of **RKM** visited Spain recently in order to produce, with **Ekipo**, a new record by **Jimmy Frey** (singing in Spanish). **Frey's** record release there—"Rosas A Sandra," has been on the Spanish charts for 24 weeks. **AL DE BOECK**

DUBLIN

The Release Records Group is now distributing the Fiesta label. Among the batch of 12 initial issues are "Tex Withers Sings Country," "You Got Soul," "Salute to Glenn Miller," "Tribute to Simon & Garfunkel," and "The Engelbert Humperdinck Story." . . . **Ditch Cassidy's** first single for Decca is a **Leon Russell** composition, "Pisces Apple Lady." . . . The **Clancy Brothers' Irish TV series** started on Nov. 3. With them is a new group member **Louis Killen**, who replaced **Tommy Makem** in the lineup. . . . Guests in the **Pattersons' local TV series** include **Angela Farrell**, **Dorothy Patterson** (who left the group when she married), **John MacNally**, **Gilbert O'Sullivan**, **David Beggs**, **Jim McCann**, **Pat Lynch**, **Dickie Rock** and **James Young**. . . . **Patricia Cahill** guested on TV's "Late, Late Show" and sang "Strange Music" from "Song of Norway." It's one of the numbers on her upcoming album with the **Bachelors**. . . . **Derry singers Geraldine's** first LP will be issued on **Beltona** soon. Titles include "I Think It's Going to Rain Today," "Skyline Pigeon" and "Turn on the Sun." . . . **The Chieftains** resident for a week on **RTE Radio's "Morning Airs"**, various tracks from its albums being featured on the show. . . . **George Kake**, brother **Thaddeus**, **Bernie Fallon** and **Teddy Foster** have decided to leave the showband scene and go into cabaret. This means that **Eileen Reid**, who was to have joined **Kaye's** band, will have a new outfit built around her instead. . . . It's to be called **Eileen Reid and the Second Sound**. Members include her husband, **Jimmy Day**, who will lead the band, organist **Joe Murray** and bassman **Shay Cribben**. . . . The **Maurice Lynch Showband** is celebrating 21 years in the business with the release of an album, "Let's Keep It Country." . . . Musician-poet **Peter Fallon** has had a book of poetry published. It's called "Among the Walls." **Dickie Rock & the Miami** appeared at a midnight concert in **Dublin's State Cinema**. . . . **Shay Healy** will start a five-month residency at **Boston's Harp & Bard Club** later this month. A singer, comedian and songwriter, his songs

have been recorded by such artists as **Danny Doyle**, **Johnny McEvoy** and the **Johnstons**. . . . He was one of the M.C.'s at this year's **Castlebar International Song Contest**. . . . **Sean Dunphy & the Hoedowners** recorded its contribution to the "Evening With . . ." UTV series. The band's latest single, on **Dolphin**, is "Sunday Mornin' Comin' Down." . . . The new single from the **Gallowglass Ceili Band**, featuring its new girl singer, **Mandy**, is "Together Alone." It's on **Ruby Records**. . . . **EMI's** latest releases include the following albums: **Nancy Wilson's** "Now I'm a Woman," (**Capitol**), **Glen Campbell's** "The Last Time I Saw Her" (**Capitol**), **Jackie De Shannon's** "Songs" (**Capitol**), **The Goons' "First Men on the Goon"** (**Parlophone**), the **Jackson 5's** "Maybe Tomorrow" (**Tamla-Motown**) and **Marvin Gaye's** "What's Going On" (**Tamla-Motown**). . . . New Starline albums include the three-LP's set, "Nat King Cole Collection," **Shirley Bassey's** "It's Magic," and **Peggy Lee's** "Latin a la Lee!" . . . **Mike O'Brien's Fargo** and **Billy Brown's** new band have come together and will be known as **Brown & O'Brien**. It made its first appearance at **Magilligan**, Nov. 5. . . . **Big Tom & the Mainliners**, whose latest album is "The Image of Me," on **Denver**, toured various English venues between Nov. 5-17. . . . The **County Monaghan band** has its own sponsored radio shows on **Radio Manx** and **RTE**. **KEN STEWART**

TORONTO

The **Pop Tops' "Mammy Blue"** has become one of the strongest request and sales items in the area. . . . **MCA** has announced their "gift plan month" whereby dealers will get a 10 percent discount on volume orders during the month. . . . **Boston's Berklee College of music** has announced a **Canadian National Stage Band Festival** for **Toronto** on **May 13** to be preceded by a similar event in **Montreal**, April 22.

Phonodisc has the rights to the **Hillside Singers' "I'd Like to Teach the World to Sing"** on the **Metro-media** label in the U.S. . . . The **Canadian Talent Library**, the record producing arm of **Standard Broadcasting**, will release two albums for the Christmas season, their first Yuletide offerings. . . . **GRT** quick in releasing two singles from **Ivan Reitman's** film, "Foxy Lady," by **House of Commons** with "C'mon Baby" and "Ridin' a Daydream" by **Terry Black**. . . . **Embryo jazz artist** great, **Herbie Mann**, appeared at **Toronto's Colonial** last week for a seven day run.

Two of **MCA's** biggest country acts, **Bill Anderson** and **Jan Howard**, booked into **Massey Hall** at the end of the month. Sales-active duo are part of the "Country Music '71" package. **GRT's Ed La-Buick** has announced signing of country artist **Bob Smith**. The singer's first single, "Cold Day in October," was released this week. . . . **Capitol Records** have extended their "Gold Ones" promotion for another year. The dealer/racker push has given impetus to the **Pathe** catalog. . . . **CKFH** to present return engagement of **Grands Ballets Canadiens' "Tommy"**. Last time around the rock ballet sold out at **O'Keefe Centre** for a week. . . . Two True North acts, **Bruce Cockburn** and **Murray McLauchlan** appeared at the **Riverboat** busy for two weeks running. **RITCHIE YORKE**

SAN JUAN

Joe Quijano and his orchestra opened as main attraction at **Casa Blanca Restaurant** and **Nightclub** in the heart of the **Condado hotel** and night life section. **Quijano** has played in most of the tourist hotels and also heads his own recording company **Cesta Records**. . . . **Bambola**, another new nightclub opened in the **Country Club** section of **San Juan**. **Nydia Caro** (**Hit Parade**), **Awilda** (**Borinquen**) and **Sexteto La Playa** (**Seeco**) are some of the recording artists who have already performed at this new spot.

Tite Curet Alonso, young composer with many top-chart tunes

to his credit, recently received a trophy from an unusual source. **Puerto Rico's Public Housing Administration** gave **Curet** a trophy for his recent tune "Pa Los Caserios" recorded by **Cortijo Combo** for local label **Actuality Records**. This tune deals with the good points of "Caserios" (**Public Housing Developments** for low income families) and their residents. . . . A new link in the record-radio complex headed by **Gilberto Gonzalez Arenas**, is the new store, **Aro Mandy Records** in the **Eduardo Conde** sector of **Santurce**. **Gonzalez's son, Armando Gonzalez**, heads this new operation. Another son, **Dario Gonzalez**, is the man behind one of **Puerto Rico's** leading record companies (**Borinquen Records**) with its own pressing plant and recording studios in **Rio Piedras**. Other locations besides **Gonzalez Arenas' headquarters**, **Distribuidora Nacional de Discos** in **Cerra St.**, are **Distribuidora Borinquena** (singles) headed by brother **Rodolfo (Neno) Gonzalez**, two **Gonzalez's** record-appliance stores in **Santurce** and **Borinquen Radio Distributors** in **Tapia St.** also in **Santurce**. **Gilberto Gonzalez** is also **President of Distribuidora Dominicana de Discos** in **Santo Domingo, Dominican Republic**. Top assistant in all these operations is **Pedro Oruna**, **Gonzalez's son-in-law**, well known rec-

ord personality with **New York, Miami** and **Los Angeles** record companies.

Puerto Rico Association of Composers celebrated their 20th anniversary with a proclamation by **Acting Governor Fernando Chardon** declaring **November** **Puerto Rican composer's month**. **Salvador Rosa**, **Ernesto Vigoreaux** (**President of the Association**), **Abraham Pena** (**President of Federation of Musicians**) and **Angel Fonfrias** (**Peer International**) were all active in this program. . . . The **First World Festival of Song**, according to coproducers **Miguel Angel Torres** and **Rafael Diaz Gutierrez**, also producers of the recent **New York Song Festival**, will be held in the **El San Juan Hotel** during **June 7-9**. An orchestra of 31 **Puerto Rican musicians** directed by **Moncho Usera** will play for the festival. Guest conductors, so far, who will participate are **Pocho Peres** of **Brazil** and **Horacio Malvichini** of **Argentina**. The festival will be televised via satellite to other countries. . . . The **Vega Baja Festival of Music and Art** originally scheduled for **Nov. 24-27** (**Billboard, Nov. 6**) has been postponed for some sometime in **December 1971**. **Glen W. Turner** is the principal backer of this, **Puerto Rico's** first international rock/art festival. **Sabu**, pop singer from **Argentina** (Continued on page 54)



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Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
75

LAST WEEK
90

*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

PARTRIDGE FAMILY STARRING SHIRLEY JONES & FEATURING DAVID CASSIDY—IT'S ONE OF THOSE NIGHTS (YES LOVE) (3:29)

(Prod: Wes Farrell) (Writer: Romeo) (Screen Gems-Columbia, BMI)—There's no end in sight in the selling power of the Partridge Family as witnessed by this hot rhythm ballad followup to their four previous smashes, the latest being "I Woke Up In Love This Morning." Flip: No Information Available. Bell 45-160

GLADYS KNIGHT & THE PIPS—MAKE ME THE WOMAN THAT YOU GO HOME TO (3:29)

(Prod: Clay McMurray) (Writer: McMurray) (Jobete, BMI)—This dynamite blues ballad will make it three Top 20 winners in a row for the powerful group. Followup to "I Don't Want to Do Wrong" offers still more sales potency. Flip: No Information Available. Soul 35091 (Motown)

UNDISPUTED TRUTH—YOU MAKE YOUR OWN HEAVEN AND HELL RIGHT HERE ON EARTH (3:39)

(Prod: Norman Whitfield) (Writers: Whitfield-Strong) (Jobete, BMI)—Group's initial entry, "Smiling Faces Sometimes," took them high on the charts, pop and soul. Followup with similar funky beat rhythm and strong lyric line offers much of the same play and sales potency of the original smash. Flip: No Information Available. Gordy 7112 (Soul)

TOP 60 POP SPOTLIGHT

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

PERSUADERS—LOVE GONNA PACK UP (AND WALKOUT) (3:20)

(Prod: Poindexter Brothers) (Writers: Poindexter-Poindexter-Members-Lewis) (Cotillion/Win Or Lose, BMI)—Their initial outing "Thin Line Between Love and Hate" put them away up the Hot 100 and soul charts. Followup, a funky beat swinger with potent lyric line, offers much the same sales potential. Flip: No Information Available. Win Or Lose 220 (Atco)

DAVY JONES—GIRL (2:40)

(Prod: Jackie Mills) (Writers: Fox-Cimble) (Ensign, BMI)—Jones has strong possibilities for another "Rainy Jane" hit with this strong rhythm item from the film "Star Spangled Girl." Flip: "Take My Love" (2:40) (Green Apple, BMI) Bell 45-159

TREMELOES—HELLO BUDDY (2:44)

(Prod: Gale Productions) (Writers: Blakley-Hawkes) (Noma, BMI)—It's been a while between hits for the British group, but this clever, infectious rhythm item with a country flavor should bring them back to the Hot 100 with strength. Epic 5-10807 (CBS)

THELMA HOUSTON—I WANT TO GO BACK THERE AGAIN (2:35)

(Prod: Hal Davis) (Writer: Gordy) (Jobete, BMI)—The fine stylist moves to the MoWest label with an emotion packed performance on a strong piece of rhythm ballad material loaded with chart potential. Flip: No Information Available. MoWest 5008 (Motown)

NILSSON—WITHOUT YOU (3:16)

(Prod: Richard Perry) (Writers: Ham Evans) (Apple, ASCAP)—By far his most commercial driving rock ballad in some time, this cut from the current hit LP, "Nilsson Schmilsson," should prove the one to put him back on the Hot 100 with more sales impact than "Me and My Arrow." Flip: "Gotta Get Up" (2:24) (Dunbar, BMI) RCA 74-0604

*VENTURES—JOY (2:38)

(Prod: Ventures) (Writers: adpt: Bogle-Durrill-McGee-Taylor-Wilson) (Trix, BMI)—This is one of the wild left field rhythm numbers that could easily break through for a smash. Strong programmer for top 40 and MOR, it has to hit big. Flip: No Information Available. United Artists 50872

BUCKWHEAT—MOVIN' ON (Part 2) (3:37)

(Prod: Andy DiMartino) (Writer: Smotherman) (Sicam, ASCAP)—Hard driving rock group out of the West Coast area make a potent debut with this swinger that could establish them on the Hot 100 rapidly. Wild vocal workout. Flip: "Movin' On (Part 1)" (3:02) (Sicam, ASCAP) London 45-166

BLUE NOSE—MY IMPERSONAL LIFE (3:29)

(Prod: Terry Furlong) (Writer: Furlong) (Durango/Elterlane, ASCAP)—This rock ballad debut has it to break the powerful group through the chart with impact to establish them in a heavy selling bag via Top 40. Strong entry and wild vocal workout. Flip: No Information Available. Epic 5-10811 (CBS)

ARGUS—SOMETHING TO SLEEP ON (2:55)

(Prod: Jerry Fuller) (Writer: Fuller) (Fullness, BMI)—Producer Jerry Fuller in his new free-lance production company, Moonchild, comes up with a winner in this new find, a husky, heavy vocal workout on strong rhythm ballad material. Flip: No Information Available. Bell 45-152

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

BEACH BOYS—Surf's Up (4:11) (Prod: Beach Boys) (Writers: Willson-Parks) (Brother/Bri Mur, BMI)—The Boys follow their chart item, "Long Promised Road," with the rock ballad title tune of the current chart LP. Top performance that should pick up play and sales. Reprise 1058

***SHIRLEY BASSEY—Diamonds Are Forever (2:42)** (Writers: Black-Barry) (Unart, BMI)—The film theme ballad is delivered in a potent vocal workout that offers much for programming and sales . . . MOR that could move over top 40. United Artists 50845

***CHER—Will You Love Me Tomorrow (2:55)** (Prod: Sonny Bono) (Writers: King-Goffin) (Screen Gems-Columbia, BMI)—Having made a powerhouse No. 1 comeback on Kapp via "Gypsies, Tramps & Thieves," the U.A. label releases one of Cher's earlier disks that should garner play and sales as well. United Artists 50864

PAUL DAVIS—Got to Find My Way Back (3:00) (Prod: Paul Davis) (Writer: Davis) (Web IV, BMI)—Easy beat rocker that could do much to put Davis back up the Hot 100 via top 40 exposure. Bang 590

***M.G.'s—Jamaica This Morning (3:06)** (Prod. M.G.'s) (Writers: Jackson-Dunn-Ford) (Dunn-Jack/East/Memphis, BMI)—Infectious instrumental instrumental rhythm item loaded with such appeal for top 40, MOR, soul and jukebox play. Could break through for a heavy chart item. Stax 0108

MINITS—Follow Your Heart (2:57) (Prod: Don Greer) (Writer: Greer) (Sounds of Memphis/Gre-Jac, BMI)—With equal potential for pop and soul this smooth rhythm ballad is loaded with programming appeal that should lead to heavy sales. Sounds of Memphis 703 (MGM)

TOP 20

COUNTRY

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

JEAN SHEPARD—SAFE IN THESE LOVIN' ARMS OF MINE (2:35)

(Prod: Larry Butler) (Writers: Sherrill-Wilson-Mitchell) (Algee, BMI)—Rhythm ballad material penned by Norro Wilson and Billy Sherrill is delivered in top style and will fast surpass the recent "As Soon As I Get Over You" with impact. Flip: "The Closest Thing To Perfect" (2:27) (Chestnut, BMI). Capitol 3238

SKEETER DAVIS—ONE TIN SOLDIER (3:18)

(Prod: Ronny Light) (Writers: Lambert-Potter) (Trousdale, BMI)—The Coven's current pop hit gets a strong country treatment that should put the top stylist right up the country chart. Flip: "Rachel" (2:50) (Crestmoor, BMI). RCA 74-0608

JIMMY DEAN—THE ONE YOU SAY GOOD MORNIN' TO (2:16)

(Prod: Jerry Bradley) (Writer: Dean) (Contention, SESAC)—This original ballad beauty has it to take Dean right up the country chart and move over with impact to the pop chart as well. Flip: "And I'm Still Missing You" (2:12) (Glaser, BMI). RCA 74-0600

JOHNNY CARVER—I START THINKING ABOUT YOU (2:48)

(Prod: Glenn Sutton) (Writer: Carver) (Green Grass, BMI)—Carver's "If You Think It's All Right" took him high on the country chart and this potent rhythm number will put him on top. Strong entry. Flip: (No Information Available). Epic 5-10813 (CBS)

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

CARL SMITH—Don't Say You're Mine (2:30) (Seaview, BMI). Columbia 4-45497

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

DAVID FRIZELL—Goodbye (2:17) (Tree, BMI). Cartwheel 202

WENDY SOMMERS—You Can Have Him (2:36) (Harvard/Big Billy, BMI). Dot 17401 (Paramount)

JOE STAMPLEY—Hello Operator (3:07) (Gallico/Algee, BMI) Dot 17400 (Paramount)

SHIRLEY ADAMS—You're Barking Up the Wrong Tree (3:17) (Aaskece, BMI). Shue 1976

GRANDPA JONES—The Valley of the Never Go No Good//A Dollar Short (3:04/2:36) (Tree, BMI/Loray El Marlee, BMI). Monument 8582 (CBS)

TOP 20

SOUL

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

GLADYS KNIGHT & THE PIPS—MAKE ME THE WOMAN THAT YOU GO HOME TO (See Pop Pick)

UNDISPUTED TRUTH—YOU MAKE YOUR OWN HEAVEN AND HELL RIGHT HERE ON EARTH (See Pop Pick)

PERSUADERS—LOVE GONNA PACK UP (AND WALKOUT) (See Pop Pick)

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

M.G.'s—Jamaica This Morning (3:06) (Dunn/Jack/East/Memphis, BMI). Stax 0108

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“Take me away from all this!”
 “Why don’t you do like a lotta folks. Head out for the Ozone.”
 “The Ozarks! You’re not serious!”
 “The Ozone, where nothin’ serious.”
 “Who’s at the Ozone?”
 “Commander Cody and his Lost Planet Airmen.”

“They sound pretty spaced out.”
 “Yeah, they like to take it real slow. Get mellow... A lot of wine... All the things that make you warm inside.”
 “I want something pure.”
 “It is. The Ozone’s about the only pure place left. It’d be good for your head.”
 “I could dig it.”
 “Yeah, you could.”



“Lost In The Ozone” by Commander Cody and his Lost Planet Airmen.

HITS OF THE WORLD

ARGENTINA

(Courtesy Escalera a la Fama)

- This Week**
- 1 MAMMY BLUE—Roger Whittaker (Philips); James Darren (RCA); Pop Tops (EMI); Ricky Shayne (Fermata); Apolcalypsis (CBS); Purch (MCA)—Korn
 - 2 THE FOOL—Michel Montagne (CBS)
 - 3 FOR ALL THE PEOPLE—Morgan (Odeon); Chester Lee (RCA); Robert Frank (CBS)
 - 4 QUIERO GRITAR QUE TE QUIERO—Quique Villanueva (RCA)—Relay
 - 5 SOLEY SOLEY—Middle of the Road (RCA)—Relay
 - 6 EL O YO/RURCA PODRE DECIRTE ADIOS—Sabu (M. Hall)—Kleimann
 - 7 MAMALU CAHUE—Johnny Tedesco (Philips)—Melograf
 - 8 PERO ANOCHE EN LA PLAYA—Pino Donaggio (RCA); Damiar (D. Jockey); Grupo 5 (MCA)
 - 9 FREEDOM COMES, FREEDOM GOES—Fortunes (Odeon)
 - 10 VEN A VIVIR CONMIGO—Lechuga (Philips)—Korn

AUSTRALIA

(Courtesy Go Set)

- This Week**
- 1 BANKS OF THE OHIO—Olivia Newton-John (Intersong)
 - 2 MAGGIE MAY—Rod Stewart (Vertigo)
 - 3 MAMMY BLUE—Joel Dayde (Riviera)
 - 4 LOVE IS A BEAUTIFUL SONG—Dave Mills (Albert)
 - 5 SIGHS—Five Man Electrical Band (MGM)
 - 6 BUTTERFLY—Matt Flinders (Fable)
 - 7 THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Astor)
 - 8 DADDY COOL—Drummond (Fable)
 - 9 IT'S A SIN TO TELL A LIE—Gerry Moore (Chapter One)
 - 10 COME BACK AGAIN—Daddy Cool (Sparmac)

BRAZIL

RIO DE JANEIRO
(Courtesy IBOPE)

- This Week**
- 1 AMADA AMANTE—Roberto Carlos (CBS)
 - 2 DESACATO—Ant. Carlos e Jocafi (RGE)
 - 3 IT'S TOO LATE—Carole King (Odeon)
 - 4 OH ME OH MY—B.J. Thomas (Top Tape)
 - 5 I AM SO HAPPY—Trio Galleta (Odeon)
 - 6 MISHA HISTORIA—Chico Buerque de Holanda (Philips)
 - 7 IMPOSSIVEL ACREDITAR QUE PERDI VOCE—Marcio Greick (CBS)
 - 8 IF—Bread (Philips)
 - 9 INDEPENDENCIA OU MORTE—Zedi (Tapcar)
 - 10 YOU'VE GOT A FRIEND—James Taylor (Philips)

BRAZIL

SAO PAULO
(Courtesy IBOPE)

- This Week**
- 1 SINFONIA NO. 40—Waldo de los Rios (Continental)
 - 2 IMPOSSIVEL ACREDITAR QUE PERDI VOCE—Marcio Greick (CBS)
 - 3 OH ME OH MY—B.J. Thomas (Top Tape)
 - 4 DESACATO—Antonio Carlos & Jocafi (RCA)
 - 5 AMADA AMANTE—Roberto Carlos (CBS)
 - 6 DON'T LET IT DIE—Hurricane Smith (Odeon)
 - 7 IF—Bread (Philips)
 - 8 AINDA QUEIMA E ESPERANCA—DIANA (CBS)
 - 9 HOW CAN YOU MEND A BROKEN HEART—Bee Gees (Polydor)
 - 10 BUTTERFLY—Danyel Gerard (CBS)

BRITAIN

(Courtesy Record Retailer)

*Denotes local origin

- This Week**
- 1 COZ I LUV YOU—*Slade (Polydor)—Barn/Schroeder (Chas. Chandler)
 - 2 JEEPSTER—*T. Rex (Fly) Campbell-Connelly (Tony Visconti)
 - 3 ERNIE (THE FASTEST MILKMAN IN THE WEST)—*Benny Hill (Columbia) (Walter J. Ridley)
 - 4 GYPSYS, TRAMPS & THIEVES—*Cher (MCA)—Campbell Connelly (Snuff Garrett)
 - 5 JOHNNY REGGAE—*Piglets (Bell) Jonjo (Jonathan King)
 - 6 TILL—*Tom Jones (Decca)—Chappell (Gordon Mills)
 - 7 I WILL RETURN—*Springwater (Polydor)—Jig-Saw (P. Cordell/D. Williams)
 - 8 BANKS OF THE OHIO—*Olivia Newton-John (Pye)—Blue Gum (John Konges)
 - 9 MAGGIE MAY/REASON TO BELIEVE—*Rod Stewart (Mercury)—Koppelman/Rubin (Stewart)
 - 10 SURRENDER—Diana Ross (Tamla Motown)—Jobete/Carlin—(N. Ashford/V. Simpson)

- 9 TIRE OF BEING ALONE—Al Green (London)—Burlington (W. Mitchell/Al Green)

- 14 RUN BABY RUN—Newbeats (London)—Acuff-Rose
- 13 LOOK AROUND—*Vince Hill (Columbia)—Famous/Chappell (Norman Newell)

- 28 TOKOLOSHE MAN—*John Kongos (Fly)—Essex (Gus Dudgeon)

- 10 THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Vanguard)—Feldman (Jack Lothrop)

- 11 WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)—Novalene/Blackwood (Pat & Lolly Vegas)

- 16 BRANDY—*Scott English (Horse)—Screen Gem—Columbia/Grathle (Dave Bloxham)

- 29 SING A SONG OF FREEDOM—*Cliff Richard (Columbia) Big Secret/Rondor (Norrie Paramor)

- 24 LET'S SEE ACTION—*Who (Track)—Fabulous (Who/Glyn Johns)

- 12 SIMPLE GAME—Four Tops (Tamla-Motown)—Sparta Florida (Tony Clarke)

- 39 SOMETHING TELLS ME (SOMETHING'S GONNA HAPPEN TONIGHT)—*Cilla Black (Parlophone) Cookaway (George Martin)

- 15 SULTANA—*Titanic (CBS) April

- 20 FOR ALL WE KNOW—Shirley Bassey (United Artists)—United Artists

- 19 SUPERSTAR/FOR ALL WE KNOW—Carpenters (A&M)—Rondor (Jack Daugherty)

- 23 CHINA TOWN—*Move (Harvest)—Roy Wood/Carlin (R. Wood/J. Lynn)

- 22 TWEEDLE DEE TWEEDLE DUM—*Middle of the Road (RCA) Sunbury (G. Tosti)

- 21 KEEP ON DANCING—*Bay City Rollers (Bell)—Jewel (Jonathan King)

- 25 FREEDOM COME, FREEDOM GO—*Fortunes (Capitol)—Cookaway (Cook & Greenaway)

- 27 DID YOU EVER—Nancy & Lee (Reprise)—London Tree

- 30 RIDERS ON THE STORM—Doors (Elektra)—Rondor (Bruce Botnick/Doors)

- 37 BURUNDI BLACK—*Burundi Stephenson Black (Barclay) (Burlington)

- 38 FIREBALL—*Deep Purple (Harvest) HEC (Deep Purple)

- 32 LADY LOVE BUG—*Clodagh Rodgers (RCA)—Kangaroo (Kenny Young)

- 46 YOU GOTTA HAVE LOVE IN YOUR HEART—Supreme/Four Tops (Tamla Motown) Jobete/Carlin (Clay McMurray)

- 26 SPANISH HARLEM—Aretha Franklin (Atlantic)—Carlin (J. Wexler/T. Dowd/A. Mardin)

- 48 HOOKED ON A FEELING—*Jonathan King (Decca) London Tree (Jonathan King)

- 43 MAMMY BLUE—*Roger Whittaker (Columbia)—Carlin (Denis Preston)

- 44 IS THIS THE WAY TO AMARILLO—*Tony Christie (MCA)—ATV Kirshner (M. Murray/P. Callander)

- 31 YOU'VE GOT A FRIEND—James Taylor (Warner Bros.)—Screen Gems-Columbia (Peter Asher)

- 33 BUTTERFLY—Danyel Gerard (CBS)—April

- 34 I'M LEAVIN'—Elvis Presley (RCA)—Carlin

- 42 IT MUST BE LOVE—*Labi Sissre (Pye) Groovy (Labi Sissre)

- 42 CHIRPY CHIRPY, CHEEP CHEEP—*Middle of the Road (RCA)—Flamingo (G. Tosti/I Greco)

- 44 NO MATTER HOW I TRY—*Gilbert O'Sullivan (Man) April/Man (Gordon Mills)

- 35 ANOTHER TIME, ANOTHER PLACE—*Engelbert Humperdinck (Decca)—Leeds/Melanie (Gordon Mills)

- 41 TAP TURNS ON THE WATER—*C.C.S. (Rak)—Rak/C.C.S. (Mickie Most)

- 36 GYPSY EYES REMEMBER—Jimi Hendrix (Track)—A. Schroeder

- HEY AMERICA—James Brown (Mojo)—P. Maurice (James Brown)

- BACK ON THE ROAD—*Marmalade (Decca) Catrine (Marmalade)

- SOFTLY WHISPERING I LOVE YOU—*Congregation (Columbia) Cookaway (John Burgess)

DENMARK

(Courtesy Danish Group of IFPI)

- This Week**
- 1 SCHOEN IST ES AUF DER WELT ZU SEIN—Roy Black & Anita Hegerland (Polydor)—Intersong
 - 2 FLIRT (SAMME STED, SAMME TID)—Gitte Haenning (HMV)—Imudico
 - 3 TOM-TOM TURNAROUND—New World (Columbia)—Stig Anderson
 - 4 POUR UN FLIRT—Michel Delpech (Barclay)—Imudico
 - 5 EVERGREENS—Irving Anker (Ace/Triola)—Moerk
 - 6 JEG GOER HVAD JEG KAN FOR MARIA—Peter Belli (Polydor)—Imudico

- 7 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Imudico

- 8 CO-CO—Sweet (RCA)—Stig Anderson

- 9 FIRE AAR—Ole T. Nielsen (CBS)—April

- 10 SOLEY SOLEY—Middle of the Road (RCA)—Stig Anderson

FINLAND

*Denotes local origin

- This Week**
- 1 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Fazer
 - 2 ROSE GARDEN—Lynn Anderson (CBS)—Scandia
 - 3 IHANA AAMU (Kezicit Zomorkas)—*Johnny (MCA)—Coda
 - 4 MOZART 40—Waldo de los Rios—(A&M)—Fazer
 - 5 RAKKAUSTRINA (Love Story)—*Fredri (Philips)
 - 6 POING-POING-POING—*Irwin Goodman (Philips)—Fazer
 - 7 LOVE STORY—Andy Williams (CBS)
 - 8 SWEET HITCH-HIKER—CCR (Fantasy)
 - 9 VAJERRUT VIULU—*Konsta Jylha (RCA)—Coda
 - 10 MUSTAN KISSAR TANGO (Kuroneko No Tango)—*Jaana ja Tiina (MCA)—Coda

HOLLAND

(Courtesy Radio Veronica and Bas Mul)

*Denotes local origin

- This Week**
- 1 SOLEY SOLEY—Middle of the Road (RCA)—Universal
 - 2 SPANISH HARLEM—Aretha Franklin (Atlantic)—Belinda
 - 3 WITHOUT A WORRY IN THE WORLD—Rod McKuen (Stanyan Records)—Dayglow
 - 4 ONLY LIES—Greenfield & Cook (Polydor)—Dayglow
 - 5 MAGGY MAY/REASON TO BELIEVE—Rod Stewart (Mercury)—Chappell
 - 6 NON NON RIEN N'A CHANGE—Poppys (Barclay)
 - 7 IMAGINE—John Lennon Plastic Ono Band (Apple)—Basart
 - 8 THE WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)—April Music
 - 9 SOLDIERS WHO WANT TO BE HEROES—Rod McKuen (WB)
 - 10 HET SOLDAATJE—*Zangeres Zonder Naam (Telestar)—Benelux

JAPAN

(Courtesy Music Labo Co., Ltd.)

*Denotes local origin

- This Week**
- 1 AME NO MIDOSUJI—O Yan Hui Hui (Toshiba)—UA-Japan
 - 2 OMATSURI NO YORU—Rumiko Koyanagi (Repris)—Watanabe
 - 3 NAMIDAKARA AHITA E—*Masaaki Sakai (Columbia)—Nichion
 - 4 POLYUSHKA-POLYE—*Masami Naka (Victor)
 - 5 AME NO BALLADE—*Masayuki Yuhara (Union)—JCM
 - 6 NAGASAKI KARA FUNE NI NOTTE—*Hiroshi Itsuki (Minoruphone)—Nichion
 - 7 TOUT TOUT POUR MA CHERIE—*Michel Polnareff (Epic)
 - 8 SHIOKAZE NO MELODY—*Saori Minami (CBS/Sony)—Nichion
 - 9 WATASHI NO JYOKAMACHI—*Rumiko Koyanagi (Reprise)—Watanabe
 - 10 TOKU HANARETE KOMORIUTA—*Nami Shirakawa (Pioneer)—Tokyo 12 channel
 - 11 MAMMY BLUE—Pop Tops (Philips)—Tokyo Music
 - 12 GET IT ON—Chase (Epic)—Toshiba
 - 13 MIZUIRO NO KOI—*Mari Amachi (CBS/Sony)—Watanabe
 - 14 CHIKYU WA HITOTABI—*Four Leaves (CBS/Sony)—April M.
 - 15 YES IT'S ME—Elton John (DJM)—Shinko
 - 16 AKUMA GA NIKUI—*Takao Hirata & Sellstars (Dan)—Tokyo 12 channel
 - 17 SUPERSTAR—Carpenters (A&M) Taiyo
 - 18 AME NO HI NO BLUES—*Yuko Nagisa (Toshiba)—Takarajima
 - 19 KIMI O NOSETE—*Kenji Sawada (Polydor)—Watanabe
 - 20 SAYONARA O MO ICHIDO—*Kiyohiko Ozaki (Philips)—Nichion

MEXICO

(Courtesy Radio Mil)

- This Week**
- 1 POR QUE YO TE AMO—Sandro (CBS)
 - 2 MONKBERRY MOON DELIGHT (El Monje)—Paul and Linda McCartney (Apple)
 - 3 ROSA MARCHITA (Cracklin' Rosie)—Roberto Jordan (RCA)
 - 4 UNCLE ALBERT (Tio Alberto)—Paul and Linda McCartney (Apple)
 - 5 DOUBLE BARREL (Doble Barril)—Dave and Ansell Collins (Philips)
 - 6 ROSAS ROJAS—Massino Ranieri (CBS)
 - 7 A DONDE VA NUESTRO AMOR—*Angelica Maria (RCA)
 - 8 BUTTERFLY (Mariposa)—Danyel Gerard (CBS)
 - 9 HELP (Ayudane)—Tony Ronald (Apolo)
 - 10 QUE SRAS FELIZ—Rafael Vazquez (Musart)

NORWAY

(Courtesy Verdens Gang)

*Denotes local origin

- This Week**
- 1 MAMMY BLUE—Pop Tops (Metronome)—Mimosa

- 2 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Imudico

- 3 MAMMY BLUE—Joel Dayde (Riviera)—Mimosa

- 4 SOLEY SOLEY—Middle of the Road (MCA)—Sweden

- 5 SULTANA—Titanic (CBS)—April

- 6 PEOPLE IN MOTION—*Saft (Polydor)—Sonora

- 7 POUR UN FLIRT—Michel Delpech (Barclay)—Imudico

- 8 EAT AT HOME—Linda & Paul McCartney (Apple)—Essex

- 9 BANGLA DESH—George Harrison (Apple)—Essex

- 10 CO-CO—Sweet (RCA)—Sweden

POLAND

(Courtesy Music Clubs' Co-Ordination Council)

This Week

- 1 DEEP BLUE—George Harrison (Apple)
- 5 BANGLA DESH—George Harrison (Apple)
- 6 LIFE IS A SONG/UP THE POOL—Jethro Tull (Chrysalis)
- 2 GO DOWN GAMBLIN'—Blood, Sweat and Tears (Columbia)
- 3 HEY GIRL DON'T BOTHER ME—Tams (Probe)
- 4 MAGGIE MAY—Rod Stewart (Mercury)
- 8 I BELIEVE/IN LOVE—Hot Chocolate (Rak)
- 9 KOROWOD (LP)—Marek Grechuta/Anawa (Muza)
- 10 MONKBERRY MOON DELIGHT—Paul McCartney (Apple)
- JOI BANGLA/OH BHAUGOVAN—Ravi Shankar

SOUTH AFRICA

(Courtesy Southern African Record Manufacturers and Distributors' Assn.)

*Denotes local origin

- This Week**
- 1 MAMMY BLUE—*Chrisma (CBS)—Intersong, GRC
 - 2 BUTTERFLY—Danyel Gerard (CBS)—MPA, GRC
 - 3 NEVER ENDING SONG OF LOVE—New Seekers (Philips)—Laetrec, Trutone
 - 4 GET ME SOME HELP—*Neville Whitmill (Gallo)—Continental, Gallo
 - 5 YOU—Peter Maffay (Gallo)—Ardmore & Beechwood, Gallo
 - 6 WHAT ARE YOU DOING SUNDAY—Dawn (Stateside)—Intersong, EMI
 - 7 AMEN—*Peanut Butter Conspiracy (CBS)—Laetrec, GRC
 - 8 DAAR'S NIKS SOOS WARE LEFDE—*Groep Twee (Brigadiers)—Ed. Montana, Brigadiers
 - 9 PAPA'S GONNA KISS IT BETTER—*William E (IRC)—Acuff-Rose, Teal
 - 10 CO-CO—Sweet (RCA)—Wainman, Teal

SPAIN

(Courtesy El Musical)

*Denotes local origin

- This Week**
- 1 MAMMY BLUE—*Los Pop Tops (Explosion-Ariola)—Sympaty
 - 2 CO-CO—Sweet (RCA)—RCA
 - 3 MAMMY BLUE—Joel Dayde (Opalo-Movieplay)—Sympaty
 - 4 HELP—*Tony Ronald (Movieplay)—Canciones del Mundo
 - 5 EL VALS DE LAS MARIPOSAS—*Denny & Donna (Columbia Espanola)—Notas Magicas
 - 6 EL SOLDADITO—*La Compania (CBS)
 - 7 HERE'S TO YOU—Joan Baez (RCA)—RCA
 - 8 EAT AT HOME—Paul & Linda McCartney (EMI)—EGO

- 9 DOS CRUCES/EL JINETE—Jose Feliciano (RCA)

- 10 WE SHALL DANCE—Demi Roussos (Philips-Fonogram)—Sympaty

SWEDEN

(Courtesy Radio Sweden)

This Week

- 2 SANTANA (LP)—Santana (CBS)
- 9 MAMMY BLUE—Pop Tops (Metronome)—Sonet
- 1 ANNA OCH MEJ—Lalla Hansson (Columbia)—Ehrling-Forlagen
- 3 TOM-TOM TURNAROUND—New World (Rak)—Sweden
- 5 IMAGINE (LP)—John Lennon (Apple)—Air
- 6 MAMMY BLUE—Dayde (Barclay)—Sonet
- 8 SPRING HOT ULLA, SPRING (LP)—Cornelis Vreeswijk (Philips)—Intersong
- 4 NAR DIMMAN LATTAR (LP)—Bernt Staf (Metronome)—Multitone
- 7 POUR UN FLIRT—Michel Delpech (Barclay)—Imudico
- LED ZEPPELIN IV (LP)—Led Zeppelin (Atlantic)—Multitone

From the Music Capitals Of the World

Continued from page 51

and creator of a recent hit "Vuelvo a Vivir, Vuelvo a Cantar" (I live again, I sing again) (Exito Records) has been invited to the Tokio Song Festival to be held in Japan Nov. 22 to 27. Sabu's film with the same title as his hit record, to be shown soon in New York and Puerto Rico.

ANTONIO CONTRERAS

AMSTERDAM

Major Bovema release recently has been the double-LP soundtrack of "Fiddler on the Roof" (United Artists). . . . Kris Kristofferson's second LP, "The Silver Tongued Devil & I," will be released soon in Holland. . . . Busy times these days for Boyema's international promotion dept., with visits—for concerts and TV appearances—by Blue Mink, the Grease Band, The Move and Michael Chapman (all from the U.K.); Christian Anders (from Germany); Redwing, Alice Stuart, Frank Zappa & The Mothers of Invention, B.B. King, Rare Earth and Grand Funk Railroad (all from the U.S.). . . . Besides the concert appearance in Holland on Nov. 27 by Frank Zappa & The Mothers of Invention, the film "200 Motels," will be released in the major cities here mid-December. Attention was focused on the "200 Motels" double-LP just prior to a 35-minute TV special by Zappa & Co. BAS HAGEMAN

★★★★ 4 STAR ★★★★★

Continued from page 45

W. A. MOZART: PIANO SONATAS: K 331-K 332—Rosana Maria Martins. Connoisseur Society CS 2018
CHOPIN: CONCERTO NO. 1 IN E MINOR—Ohlsson/Rowicki: Warsaw National Philharmonic. Connoisseur Society CS 2030

LOW PRICE CLASSICAL ★★★★★

MAHLER: SYMPHONY NO. 4—Berlin Radio Orchestra (Maazel). Nonesuch H 71259
ITURBI PLAYS FAVORITE CHOPIN—Seraphim S 60186
BOLCOM/ALBRIGHT: NEW MUSIC FOR ORGAN—William Albright. Nonesuch H 71260
MUSIC OF DELIUS—Royal Philharmonic Orchestra with Sir Thomas Beecham. Seraphim S 60185
THE COMIC BETHOVEN—Seraphim S 60180
DIETRICH BUXTEHUDE: FOUR SOLO CON-TATAS—Various Artists. Nonesuch H 71258
THE ART OF GIUSEPPE DI STEFANO—Seraphim 60126
BARBIROLLI IN VIENNA—Seraphim S 60184

SOUL ★★★★★

SOUL CAST—The Soul of Jesus Christ Superstar. Soulmate R 1972
LOWELL FULSOM—In a Heavy Bag. Jewel LSP 5003
JOE TURNER—His Greatest Recordings. Atco SD 33-376
CHUCK WILLIS—His Greatest Recordings. Atco SD 33-373

LIGHTNIN' SLIM—High & Low Down. Excello EX 8018
ARTHUR GUNTER—Black & Blues. Excello EXC 8017
BROOKLYN ALLSTARS—The New Sound of. Jewel LPS 6051

BLUES ★★★★★

JUNIOR PARKER—You Don't Have To Be Black To Love the Blues. Groove Merchant GM 502

JAZZ ★★★★★

KEITH JARRETT—The Mourning of a Star. Atlantic SD 1596
OLIVER SAIN—Main Man. Abet 404

COMEDY ★★★★★

JEAN SHEPHERD—The Declassified Jean Shepherd. Mercury SRM 1 615

GOSPEL ★★★★★

COLORFUL LEWIS FAMILY—Canaan CAS 9700
THRASHER BROTHERS—Are Coming Your Way. Canaan CAS 9703

RELIGIOUS ★★★★★

PILGRIM TRAVELERS—Did You Stop To Pray This Morning? Kent KST 564X
ANDRAE CROUCH and the DISCIPLES—Keep On Singin'. Light LS 5546

POLKA ★★★★★

TIJUANA SAUERKRAUTS—A/S 200

OOPS...WE GOOFED!

THE FOLLOWING PARTICIPATING LABELS IN FIND WERE NOT INCLUDED IN LAST WEEK'S SUMMARY IN BILLBOARD

COBBLESTONE
COBURT
COLGEMS
COLISEUM *(Tape Only)*
COLLOSSUS
COLUMBIA
CONCERT-DISC
CONGRESS
CONTESSA
CONVERSA-PHONE
CCRAL
CCSTAR
COTILLION
COUNTERPOINT
CCOUNTERPOINT/ESOTERIC
CRAZY HORSE
CREATIVE RESOURCES
CREATIVE SOUND
CREED
CRESCENT

CRICKET
CRITERION
CRYSTAL
CUB
CURTOM
CYCLONE

DAYBREAK
DADE
DAKAR
DANDELION
DATE
DUNHILL/ABC
DECCA
DE LUXE
DELYSE *(Tape Only)*
DERAM *(Tape Only)*
DESIGN
(DEUTSCHE GRAMMO PHON
GES ELLSCHAFT (DGG))

DIAL
DISCO
DISCOS MONACO
DISCURIOSITIES
DISNEYLAND-VISTA
DIXIELAND JUBILEE
DJM
DOUBLE BAYOU
DOUGLAS
DYER-BENNETT
DYNAMO

ENTERPRISE
ELECTRA/EVEREST
LEGACY SERIES
ELEKTRA
ELF
ELEPHANT V
ELEUTHERA
EMBRYO

END
ENTRANCE
EPIC
ESOTERIC
ESP DISK
ETCETERA
EVEREST
EVERGREEN
EXCELLO

FAME
FAMILY
FAX
FEDERAL
FIESTA
FILLMORE
FIRST COMPONENT SERIES
FLARE
FLYING DUTCHMAN
FOCUS

FOLKWAYS
FONTANA
FOUR CORNERS OF THE WORLD

GAZETTE
GEE
GENESIS
GNP CRESCENDO
GOLDEN CREST
GOLDWAX
GONE
GORDY
GRAND AWARD
GRECOPHON
GREGAR
GRT TAPES
GRUNT

FIND

FIND Service International
Suite 415
9000 Sunset Boulevard
Los Angeles, California 90060
(213) 273-7040

FIND Service International
P.O. Box 775
Terre Haute, Indiana 47808
(812) 466-1282



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



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

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 | 1 | SANTANA Columbia KC 30595 | 8 |
| 2 | 3 | CAT STEVENS Teaser & the Firecat A&M SP 4313 | 9 |
| 3 | 2 | SHAFT Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt) | 16 |
| 4 | 5 | SLY & THE FAMILY STONE There's a Riot Goin' On Epic KE 30986 (CBS) | 4 |
| 5 | 6 | CAROLE KING Tapestry Ode SP 77009 (A&M) | 35 |
| 6 | 4 | JOHN LENNON Imagine Apple 3379 | 12 |
| 7 | 7 | CHICAGO At Carnegie Hall Columbia C4X 30865 | 4 |
| 8 | 36 | LED ZEPPELIN Atlantic SD 7208 | 2 |
| 9 | 9 | ROD STEWART Every Picture Tells a Story Mercury SRM 1-609 | 25 |
| 10 | 8 | THREE DOG NIGHT Harmony Dunhill DSX 30108 | 7 |
| 11 | 13 | WHO Meaty, Beaty, Big & Bouncy Decca DL 79184 (MCA) | 3 |
| 12 | 12 | DONNY OSMOND To You With Love MGM SE 4797 | 5 |
| 13 | 15 | NEIL DIAMOND Stones Uni 93106 (MCA) | 4 |
| 14 | 11 | CARPENTERS A&M SP 3502 | 27 |
| 15 | 14 | CHI-LITES (For God's Sake) Give More Power to the People Brunswick BL 754170 | 16 |
| 16 | 18 | CHER Kapp KS 3649 (MCA) | 11 |
| 17 | 16 | PARTRIDGE FAMILY Sound Magazine Bell 6064 | 15 |
| 18 | 79 | ALL IN THE FAMILY TV Cast Atlantic SD 7210 | 3 |
| 19 | 20 | JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA) | 54 |
| 20 | 10 | MOODY BLUES Every Good Boy Deserves Favour Threshold THS 5 (London) | 16 |
| 21 | 21 | BLACK SABBATH Master of Reality Warner Bros. BS 7562 | 14 |
| 22 | 19 | PAUL & LINDA McCARTNEY Ram Apple SMAS 3375 | 27 |
| 23 | 24 | HUMBLE PIE Performance: Rockin' the Fillmore A&M SP 3506 | 5 |
| 24 | 104 | ELTON JOHN Madman Across the Water Uni 93120 (MCA) | 2 |
| 25 | 25 | MARVIN GAYE What's Going On Tamla TS 310 (Motown) | 26 |
| 26 | 22 | WHO Who's Next Decca DL 79182 (MCA) | 17 |
| 27 | 27 | VAN MORRISON Tupelo Honey Warner Bros. WS 1950 | 6 |
| 28 | 28 | BARBRA JOAN STREISAND Columbia KC 30792 | 12 |
| 29 | 17 | JIMI HENDRIX/SOUNDTRACK Rainbow Bridge Reprise MS 2040 | 9 |
| 30 | 33 | JETHRO TULL Aqualung Reprise MS 2035 | 30 |
| 31 | 31 | CAT STEVENS Tea for the Tillerman A&M SP 4280 | 44 |
| 32 | 32 | FIFTH DIMENSION Live Bell 9000 | 7 |
| 33 | 37 | DOORS Other Voices Elektra EKS 75017 | 5 |
| 34 | 29 | JAMES TAYLOR Mud Slide Slim Warner Bros. BS 2561 | 30 |
| 35 | 23 | JACKSON 5/TV SOUNDTRACK Goin' Back to Indiana Motown M472 L | 8 |

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|---|----------------|
| 36 | 30 | JOAN BAEZ Blessed Are... Vanguard VSD 5670/1 | 12 |
| 37 | 47 | SONNY & CHER LIVE Kapp KS 3654 (MCA) | 10 |
| 38 | 26 | ARETHA FRANKLIN Aretha's Greatest Hits Atlantic SD 8295 | 11 |
| 39 | 39 | FREDDIE HART Easy Lovin' Capitol ST 838 | 9 |
| 40 | — | GRAND FUNK RAILROAD E Pluribus Funk Grand Funk Railroad SW 853 (Capitol) | 1 |
| 41 | 41 | CURTIS MAYFIELD Roots Curton CRS 8009 (Buddah) | 5 |
| 42 | 78 | MELANIE Gather Me, Neighborhood NRS 47001 (Paramount) | 4 |
| 43 | 46 | TOM JONES Live at Caesar's Palace Parrot 2XPAS 71049/50 (London) | 5 |
| 44 | 40 | LEE MICHAELS 5th A&M SP 4302 | 27 |
| 45 | 42 | DONNY OSMOND ALBUM MGM SE 4302 | 22 |
| 46 | 35 | JEFFERSON AIRPLANE Bark Grunt FTR 1001 (RCA) | 12 |
| 47 | 38 | TRAFFIC, etc. Welcome to the Canteen United Artists UAS 5550 | 9 |
| 48 | 50 | JEFF BECK GROUP Rough & Ready Epic KE 30973 (CBS) | 5 |
| 49 | 95 | DON McLEAN American Pie United Artists UAS 5535 | 4 |
| 50 | 49 | CHICAGO TRANSIT AUTHORITY Columbia GP 8 | 134 |
| 51 | 48 | KRIS KRISTOFFERSON The Silver Tongued Devil & I Monument Z 30679 (CBS) | 19 |
| 52 | 43 | TEN YEARS AFTER A Space in Time Columbia KC 30E01 | 15 |
| 53 | 57 | HUDSON & LANDRY Losing Their Heads Dore 326 | 2 |
| 54 | 64 | FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900 | 6 |
| 55 | 55 | PARTRIDGE FAMILY Up to Date Bell 6059 | 36 |
| 56 | 44 | BEACH BOYS Surf's Up Reprise RS 6453 | 13 |
| 57 | 45 | GRATEFUL DEAD Warner Bros. 2WS 1935 | 8 |
| 58 | 79 | YES ALBUM Atlantic SD 8283 | 23 |
| 59 | 60 | FRANK ZAPPA'S 200 MOTELS Soundtrack United Artists UAS 9956 | 6 |
| 60 | 51 | KRIS KRISTOFFERSON Me & Bobby McGee Monument Z 30817 (CBS) | 13 |
| 61 | 61 | QUINCY JONES Smackwater Jack A&M SP 3037 | 8 |
| 62 | 53 | SUMMER OF '42 Soundtrack Warner Bros. WS 1925 | 13 |
| 63 | 58 | CARPENTERS Close to You A&M SP 4271 | 64 |
| 64 | 66 | SANTANA Abraxas Columbia KC 30130 | 61 |
| 65 | 62 | CROSBY, STILLS, NASH & YOUNG 4 Way Street Atlantic SD 2-902 | 33 |
| 66 | 67 | J. GEILS BAND Morning After Atlantic SD 8297 | 5 |
| 67 | 52 | ALLMAN BROTHERS BAND At Fillmore East Capricorn SD 2-802 (Atco) | 20 |
| 68 | 63 | BLACK SABBATH Paranoid Warner Bros. WS 1887 | 42 |
| 69 | 74 | DIONNE WARWICKE STORY Scepter SPS 2-596 | 6 |
| 70 | 70 | PINK FLOYD Meddle Harvest SMAS 832 (Capitol) | 5 |

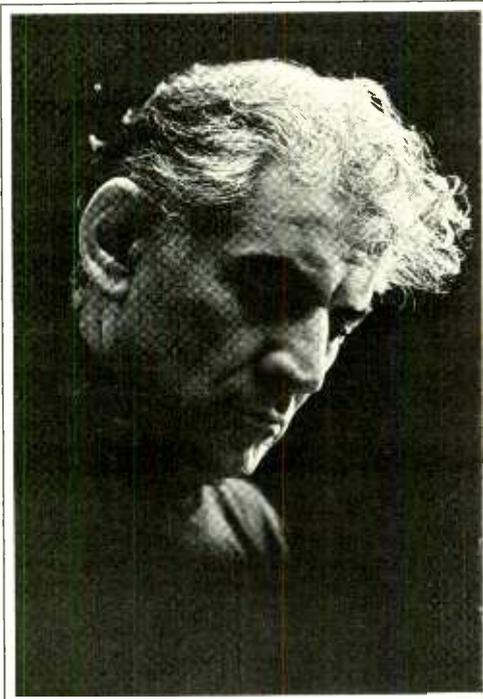
| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|--|----------------|
| 71 | 72 | ISLEY BROTHERS Givin' It Back T-Neck TNS 3008 (Buddah) | 11 |
| 72 | 59 | GRASS ROOTS Their 16 Greatest Hits Dunhill DSX 50107 | 10 |
| 73 | 69 | BUDDY MILES LIVE Mercury SRM 2-7500 | 10 |
| 74 | 65 | B.B. KING In London ABC ABCX 730 | 8 |
| 75 | 56 | ROLLING STONES Sticky Fingers Rolling Stones, COC 59100 (Atco) | 29 |
| 76 | 54 | BAND Cahoots Capitol SMAS 651 | 8 |
| 77 | 141 | PETER NERO Summer of '42 Columbia C 31105 | 2 |
| 78 | 68 | ROBERTA FLACK Chapter Two Atlantic SD 1569 | 67 |
| 79 | 81 | SAVOY BROWN Street Corner Talking Parrot PAS 71047 (London) | 12 |
| 80 | 80 | THREE DOG NIGHT Golden Biscuits Dunhill DS 50098 | 41 |
| 81 | 77 | BEE GEES Trafalgar Atco SD 7003 | 11 |
| 82 | 75 | GUESS WHO Best of RCA Victor LSPX 1004 | 34 |
| 83 | — | ALICE COOPER Killer Warner Bros. BS 2567 | 1 |
| 84 | 85 | MAMAS & PAPAS People Like Us Dunhill DSX 50106 | 5 |
| 85 | 86 | CHICAGO Columbia KGP 24 | 95 |
| 86 | 91 | LOU RAWLS Natural Man MGM SE 4771 | 14 |
| 87 | 177 | T. REX Electric Warrior Reprise RS 6466 | 5 |
| 88 | 89 | LETTERMEN Love Book Capitol ST 836 | 9 |
| 89 | 71 | JAMES BROWN Hot Pants Polydor PD 4054 | 14 |
| 90 | 90 | DEEP PURPLE Fireball Warner Bros. BS 2564 | 16 |
| 91 | 93 | AL GREEN Gets Next to You Hi SHL 32062 (London) | 14 |
| 92 | 92 | JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843 | 91 |
| 93 | 84 | STEPPENWOLF For Ladies Only Dunhill DSX 50110 | 10 |
| 94 | 82 | RARE EARTH One World Rare Earth RS 520 (Motown) | 21 |
| 95 | 76 | ARETHA FRANKLIN Aretha Live at Fillmore West Atlantic SD 7205 | 27 |
| 96 | 83 | JOHN DENVER Poems, Prayers & Promises RCA LSP 4499 | 34 |
| 97 | 107 | B.J. THOMAS Greatest Hits, Vol. 2 Scepter SPS 597 | 3 |
| 98 | 87 | GRAND FUNK RAILROAD Survival Capitol SW 764 | 32 |
| 99 | 97 | FIRESIGN THEATER I Think We're All Bozos on This Bus Columbia C 30737 | 11 |
| 100 | 94 | JACKSON-5 Maybe Tomorrow Motown MS 735 | 31 |
| 101 | 101 | JAMES GANG Live in Concert ABC ABCX 733 | 13 |
| 102 | 103 | THE PARTRIDGE FAMILY ALBUM Bell 6050 | 58 |
| 103 | 102 | OSMONDS Homemade MGM SE 4770 | 24 |
| 104 | 106 | STEVIE WONDER'S GREATEST HITS, VOL. 2 Tamla T 313 L (Motown) | 3 |
| 105 | 96 | CURTIS MAYFIELD Curton CRS 8008 (Buddah) | 28 |

(Continued on page 58)

Bernstein's "Mass": the most important musical event of 1971. It will continue to move people year after year.

File "Mass" under Bernstein, religious, classical, choral, rock, blues, and very popular.

Because along with a boys' choir, a church choir, organs and an orchestra, Bernstein wrote into "Mass" a rock band, a blues band and a street band.



He has combined the most beautiful, sacred music with contemporary ballads and poignant lyrics. And he has created a resounding celebration of the human spirit that already has proven its appeal to young, old, rock and classical audiences.

As you probably know, "Mass" was commissioned for the opening of the John F. Kennedy Center for the Performing Arts.

Newsweek said, "The solemn work is electrified by...a musical inventiveness that never flags."

The Washington Post said, "It is the greatest music Bernstein has ever composed."

And now with the release of the album, we've made it impossible for anyone to miss "Mass."

There are ads for every conceivable market: from *Rolling Stone* to *The New York Times*. From the Carnegie Hall program and *Newsweek* to *The Village Voice*, *New York* and lots more.

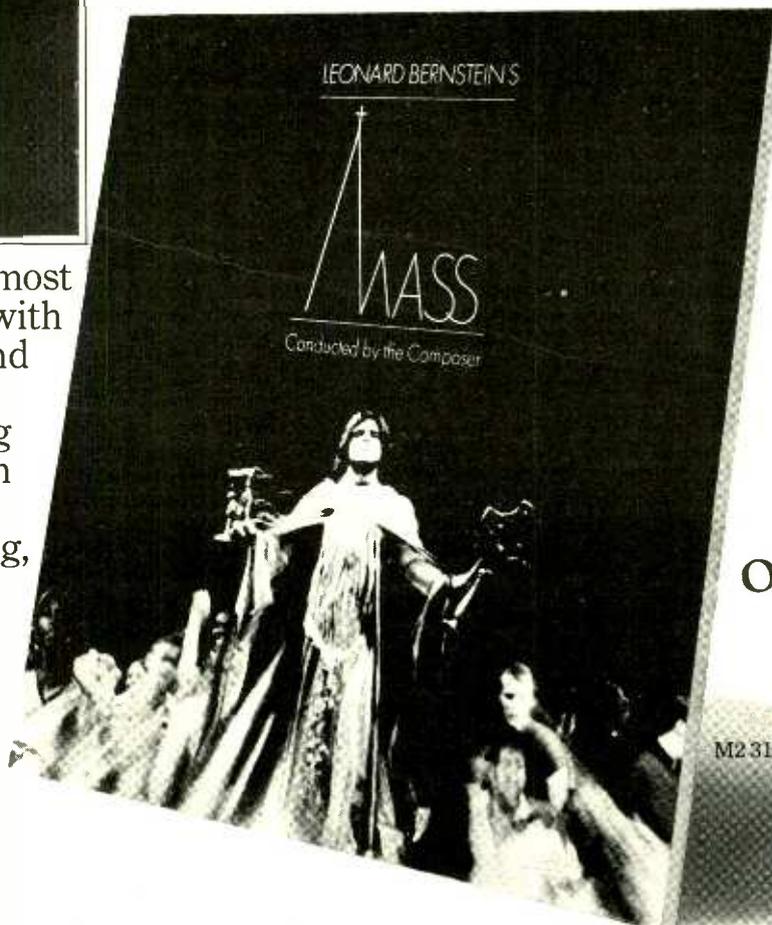
There are also time buys on classical and underground stations.

And, of course, there already has been more publicity than our money could buy. In the last month, *Life*, *Time*, *Rolling Stone*, *The New York Times*, *Newsweek* and practically every other major publication in the country has had feature articles on "Mass."

Of course, it is only a fortunate coincidence that "Mass" was released at this time of year.

But Christmas should get it off on a level that will continue for months and possibly years to come.

For as "Mass" begins to be performed and played, it will continue to move more and more people year after year.



On Columbia Records and Tapes

M2 31008 A 2-record set

• Continued from page 56

POSITIONS 106-200

| THIS WEEK | LAST WEEK | ARTIST | Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|--|---|----------------|
| 106 | 125 | DENNIS COFFEY & THE DETROIT GUITAR BAND | Evolution Sussex SXBS 7004 (Buddah) | 4 |
| 107 | 111 | JONI MITCHELL | Blue Reprise MS 2038 | 23 |
| 108 | 109 | IKE & TINA TURNER | 'Nuff Said United Artists UAS 5530 | 3 |
| 109 | 122 | ELVIS PRESLEY | I Got Lucky RCA Camden CAL 2533 | 2 |
| 110 | 136 | CHEECH & CHONG | Ode SP 77010 (A&M) | 11 |
| 111 | 108 | CHICAGO III | Columbia C2 30110 | 35 |
| 112 | 125 | FIFTH DIMENSION | Reflections Bell 6065 | 4 |
| 113 | 115 | THREE DOG NIGHT | Naturally Dunhill DS 50088 | 52 |
| 114 | 114 | JOHN LENNON/PLASTIC ONO BAND | Apple SW 3372 | 38 |
| 115 | 116 | TEMPTATIONS | The Sky's the Limit Gordy GS 957 (Motown) | 31 |
| 116 | 118 | DOORS | L.A. Woman Elektra EKS 75011 | 31 |
| 117 | 129 | CARLY SIMON | Anticipation Elektra EKS 75016 | 2 |
| 118 | 105 | SLY & THE FAMILY STONE | Greatest Hits Epic E 30324 (CBS) | 57 |
| 119 | 120 | HERBIE MANN | Push, Push Embryo SD 532 (Atlantic) | 6 |
| 120 | 123 | LEON RUSSELL & THE SHELTER PEOPLE | Shelter SW 8903 (Capitol) | 28 |
| 121 | 113 | NEIL YOUNG | After the Gold Rush Reprise RS 6383 | 64 |
| 122 | 182 | SONNY & CHER | The Best of Atco SD 33-219 | 2 |
| 123 | 98 | VICTOR BUONO | Heavy! Dore LP 325 | 12 |
| 124 | 124 | BILL WITHERS | Just as I Am Sussex SXBS 7006 (Buddah) | 23 |
| 125 | 166 | MICKEY NEWBERRY | Frisco Mable Joy Elektra EKS 74107 | 4 |
| 126 | 126 | JOHN ENTWISTLE | Smash Your Head Against the Wall Decca DL 79183 (MCA) | 7 |
| 127 | 99 | NEW RIDERS OF THE PURPLE SAGE | Columbia C 30888 | 13 |
| 128 | 143 | FLEETWOOD MAC | Future Games Reprise RS 6465 | 6 |
| 129 | 73 | EMERSON, LAKE & PALMER | Tarkus Capitol SD 9900 | 23 |
| 130 | 134 | RICHIE HAVENS | The Great Blind Degree Stormy Forest SFS 6010 (MGM) | 4 |
| 131 | 100 | ENGELBERT HUMPERDINCK | Another Time, Another Place Parrot XPAS 71048 (London) | 13 |
| 132 | 128 | LIGHTHOUSE | One Fine Morning Evolution 3007 (Stereo Dimension) | 20 |
| 133 | 135 | GRAND FUNK RAILROAD | Live Album Capitol SWBB 633 | 53 |
| 134 | 88 | BLOODROCK | U.S.A. Capitol SMAS 645 | 5 |
| 135 | 110 | BLOOD, SWEAT & TEARS | B S & T 4 Columbia KC 30590 | 22 |
| 136 | — | LYNN ANDERSON | How Can I Unlove You Columbia C 30925 | 1 |
| 137 | 139 | URIAH HEEP | Look at Yourself Mercury SRM 1-614 | 11 |

| THIS WEEK | LAST WEEK | ARTIST | Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|--|--|----------------|
| 138 | 127 | STEVE MILLER BAND | Rock Love Capitol SW 748 | 9 |
| 139 | 119 | IKE & TINA TURNER | What You Hear Is What You Get/ Live at Carnegie Hall United Artists UAS 9953 | 22 |
| 140 | 140 | MOODY BLUES | A Question of Balance Threshold THS 3 (London) | 65 |
| 141 | 172 | JERRY LEE LEWIS | Would You Take Another Chance on Me Mercury SR 61346 | 2 |
| 142 | 153 | JONATHAN EDWARDS | Sunshine Capricorn SD 8021 (Cotillion) | 3 |
| 143 | 131 | GUESS WHO | So Long, Bannatyne RCA LSP 4574 | 16 |
| 144 | 145 | BOOTS RANDOLPH | World of Monument ZG 30963 (CBS) | 2 |
| 145 | 137 | ALICE COOPER | Love It to Death Warner Bros. WS 1883 | 38 |
| 146 | 138 | SEATRAN | Marblehead Messenger Capitol SMAS 829 | 9 |
| 147 | 146 | TEMPTATIONS | Greatest Hits, Vol. 2 Gordy GS 954 (Motown) | 63 |
| 148 | 149 | MOODY BLUES | On the Threshold of a Dream Deram DES 18025 (London) | 65 |
| 149 | 151 | ISAAC HAYES | To Be Continued Enterprise ENS 1014 (Stax/Volt) | 53 |
| 150 | 148 | JERRY BUTLER | Sagittarius Movement Mercury SR 61347 | 10 |
| 151 | 154 | GRANT GREEN | Visions Blue Note BST 84373 (United Artists) | 6 |
| 152 | 158 | ROD STEWART | Gasoline Alley Mercury SR 61237 | 16 |
| 153 | 161 | RAY CHARLES | 25th Anniversary in Show Business ABC ABCH 731 | 3 |
| 154 | 160 | MANTOVANI & HIS ORCH. | To Lovers Everywhere London XPS 598 | 6 |
| 155 | — | RAY PRICE | Welcome to My World Columbia G 30878 | 1 |
| 156 | 121 | POCO | From the Inside Epic KE 30752 (CBS) | 11 |
| 157 | 198 | CACTUS | Restrictions Atco SD 33-377 | 2 |
| 158 | — | JOHN DENVER | Aerie RCA LSP 4607 | 1 |
| 159 | 159 | SHIRLEY BASSEY | Something Else United Artists UAS 6796 | 19 |
| 160 | 163 | WAR | All Day Music United Artists UAS 5546 | 3 |
| 161 | 170 | O.C. SMITH | Help Me Make It Through the Night Columbia C 30664 | 5 |
| 162 | 150 | FANNY | Charity Ball Reprise RS 6456 | 7 |
| 163 | 165 | CROSBY, STILLS, NASH & YOUNG | Deja Vu Atlantic SD 7200 | 88 |
| 164 | 168 | EDDIE HARRIS | Live at Newport Atlantic SD 1595 | 2 |
| 165 | 176 | COMMANDER CODY & HIS LOST PLANET AIRMEN | Ozone Paramount PAS 6017 | 2 |
| 166 | 167 | OLIVIA NEWTON-JOHN | If Not for You Uni 73117 (MCA) | 2 |
| 167 | 171 | JOHN MAYALL | Thru the Years London 2PS 600/1 | 4 |
| 168 | — | LES CRANE | Desiderata Warner Bros. BS 2570 | 1 |

| THIS WEEK | LAST WEEK | ARTIST | Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|--|--|----------------|
| 169 | 117 | DELLS | Freedom Means Cadet CA 50004 (Chess/Janus) | 15 |
| 170 | — | MELANIE | Garden in the City Buddah BDS 5095 | 1 |
| 171 | — | YOUNGBLOODS | Good & Dusty Raccoon #9 BS 2566 (Warner Bros.) | 1 |
| 172 | 173 | JOHN HAMMOND | Breakout Kudu KU-01 (CTI) | 13 |
| 173 | 175 | JOSE FELICIANO | That the Spirit Needs RCA LSP 4573 | 4 |
| 174 | — | NILSSON | Nilsson Schmilsson RCA LSP 4515 | 1 |
| 175 | 130 | JOHNNY CASH | Collection: Greatest Hits, Vol. 2 Columbia KC 30887 | 7 |
| 176 | — | BOBBY WOMACK | Communication United Artists UAS 5539 | 1 |
| 177 | — | JUDY COLLINS | Living Elektra EKS 75014 | 1 |
| 178 | — | ARTHUR FIEDLER & THE BOSTON POPS | Superstar Polydor PD 5008 | 1 |
| 179 | 179 | JOHN MAYALL/JERRY McGEE/ LARRY TAYLOR | Memories Polydor PD 5012 | 4 |
| 180 | — | LEON RUSSELL & MARC BENNO | Asylum Choir II Shelter SW 8910 (Capitol) | 1 |
| 181 | 169 | TAMMY WYNETTE & GEORGE JONES | We Go Together Epic KE 30802 (CBS) | 4 |
| 182 | 174 | MOM & DADS | Rangers Waltz GNP Crescendo GNPS 2061 | 4 |
| 183 | 187 | JEWISH AMERICAN PRINCESS | Various Artists Bell 6063 | 5 |
| 184 | 188 | EMITT RHODES | Mirror, Dunhill 5031 | 2 |
| 185 | — | SEALS & CROFTS | Year of Sunday Warner Bros. BS 2568 | 1 |
| 186 | — | HELEN REDDY | Capitol ST 857 | 1 |
| 181 | 194 | BLESS THE BEASTS & CHILDREN | Soundtrack A&M SP 4322 | 2 |
| 188 | — | PENTANGLE | Reflection Warner Bros. RS 6463 | 1 |
| 189 | — | CHAMBERS BROTHERS | Greatest Hits Columbia C 30781 | 1 |
| 190 | 190 | MASON PROFFIT | Last Night I Had the Strangest Dream Ampex A 10138 | 5 |
| 191 | — | QUICKSILVER | Capitol SW 819 | 1 |
| 192 | 192 | COLOSSEUM LIVE | Warner Bros. 2XS 1942 | 3 |
| 193 | 193 | MERRY CLAYTON | Ode SP 77012 (A&M) | 3 |
| 194 | 200 | GLASS HARP | Synergy Decca DL 75306 (MCA) | 2 |
| 195 | 195 | CHUCK MANGIONE | Together Mercury SRM 2-7501 | 3 |
| 196 | — | CHARLEY PRIDE | Sings Heart Songs RCA LSP 4617 | 1 |
| 197 | 197 | LITTLE RICHARD | King of Rock & Roll Reprise RS 6462 | 4 |
| 198 | 199 | JOHN HARTFORD | Aereo-Plain Warner Bros. WS 1916 | 2 |
| 199 | — | WANDA ROBINSON | Black Ivory Perception PLP 18 | 1 |
| 200 | — | FAIRPORT CONVENTION | Angel Delight A&M SP 4319 | 1 |

| | |
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| Lynn Anderson | 136 |
| Allman Brothers Band | 67 |
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| Shirley Bassey | 159 |
| Beach Boys | 56 |
| Jeff Beck Group | 48 |
| Bee Gees | 81 |
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| Van Morrison | 27 |
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Vocals, Harp, Gospel The Blues According to **JAMES COTTON**

[and friends]*

**TAKING CARE
OF BUSINESS
JAMES COTTON
BLUES BAND
ON CAPITOL**

ST-814



Capitol

*to dd rundgren,
jo ranny winter,
michael bloomfield
and others



For Week Ending
Dec. 4, 1971

★ **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.)

Billboard

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|---|--|
| 1 | 5 | FAMILY AFFAIR | Sly & the Family Stone (Sly Stone), Epic 5-10805 (CBS) |
| 2 | 1 | THEME FROM "SHAFT" | Isaac Hayes (Isaac Hayes), Enterprise/MGM 9038 (Stax/Volt) |
| 3 | 3 | BABY I'M-A WANT YOU | Bread (David Gates), Elektra 45751 |
| 4 | 4 | HAVE YOU SEEN HER | Chi-Lites (Eugene Record), Brunswick 55462 |
| 5 | 2 | GYPSIES, TRAMPS & THIEVES | Cher (Snuff Garrett), Kapp 2146 (MCA) |
| 6 | 7 | GOT TO BE THERE | Michael Jackson (Hal Davis), Motown 1191 |
| 7 | 14 | AN OLD FASHIONED LOVE SONG | Three Dog Night (Richard Podolor), Dunhill 4294 |
| 8 | 10 | THE DESIDERATA | Les Crane (Fred Werner & Les Crane), Warner Bros. 7520 |
| 9 | 9 | ROCK STEADY | Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2838 |
| 10 | 6 | IMAGINE | John Lennon Plastic Ono Band (John & Yoko & Phil Spector), Apple 1840 |
| 11 | 12 | ALL I EVER NEED IS YOU | Sonny & Cher (Snuff Garrett), Kapp 2151 (MCA) |
| 12 | 13 | EVERYBODY'S EVERYTHING | Santana (Santana), Columbia 4-45472 |
| 13 | 18 | CHERISH | David Cassidy (Wes Farrell), Bell 45-150 |
| 14 | 8 | PEACE TRAIN | Cat Stevens (Paul Samwell-Smith), A&M 2191 |
| 15 | 33 | BRAND NEW KEY | Melanie (Peter Schekeryk), Neighborhood 4201 (Paramount) |
| 16 | 16 | TWO DIVIDED BY LOVE | Grass Roots (Steve Barri), Dunhill 4289 |
| 17 | 19 | A NATURAL MAN | Lou Rawls (Michael Lloyd), MGM 14262 |
| 18 | 20 | RESPECT YOURSELF | Staple Singers (Al Bell), Stax 0104 |
| 19 | 23 | STONES | Neil Diamond (Tom Catalano), Uni 55310 (MCA) |
| 20 | 25 | SCORPIO | Dennis Coffey & the Detroit Guitar Band (Theodore & Coffey), Sussex 226 (Buddah) |
| 21 | 17 | EASY LOVING | Freddie Hart (George Richey), Capitol 3115 |
| 22 | 27 | WHERE DID OUR LOVE GO | Donnie Elbert (Donnie Elbert), All Platinum 2330 |
| 23 | 11 | MAGGIE MAY/REASON TO BELIEVE | Rod Stewart (Rod Stewart), Mercury 73224 |
| 24 | 29 | THEME FROM "SUMMER OF '42" | Peter Nero (Paul Leka), Columbia 4-45399 |
| 25 | 28 | SUPERSTAR (Remember How You Got Where You Are) | Temptations (Norman Whitfield), Gordy 7111 (Motown) |
| 26 | 15 | YO-YO | Osmonds (Rick Hall), MGM 14295 |
| 27 | 35 | YOU ARE EVERYTHING | Stylistics (Thom Bell), Avco 4581 |
| 28 | 30 | WILD NIGHT | Van Morrison (Van Morrison & Ted Templeman), Warner Bros. 7518 |
| 29 | 22 | INNER CITY BLUES (Make Me Wanna Holler) | Marvin Gaye (Marvin Gaye), Tamla 54209 (Motown) |
| 30 | 26 | ONE TIN SOLDIER (The Legend of Billy Jack) | Coven (Mundell Lowe), Warner Bros. 7509 |
| 31 | 38 | (I Know) I'M LOSING YOU | Rod Stewart (Rod Stewart), Mercury 73244 |
| 32 | 70 | HEY GIRL/I KNEW YOU WHEN | Donny Osmond (Rick Hall), MGM 14322 |
| 33 | 24 | QUESTIONS 67 & 68/I'M A MAN | Chicago (James William Guercio), Columbia 4-45467 |
| 34 | 69 | AMERICAN PIE | Don McLean (Ed Freeman), United Artists 50856 |

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|---|---|
| 35 | 32 | ABSOLUTELY RIGHT | Five Man Electrical Band (Dallas Smith), Lionel 3220 (MGM) |
| 36 | 52 | SUNSHINE | Jonathan Edwards (Peter Casperson), Capricorn 8021 (Atco) |
| 37 | 50 | AN AMERICAN TRILOGY | Mickey Newbury (Dennis Linde), Elektra 45750 |
| 38 | 48 | BEHIND BLUE EYES | Who (Who), Decca 32888 (MCA) |
| 39 | 43 | I'M A GREEDY MAN—Part I | James Brown (James Brown, Brother 1 Prod.), Polydor 2-14100 |
| 40 | 45 | YOUR MOVE | Yes (Yes & Eddie Offord), Atlantic 2819 |
| 41 | 39 | SHE'S ALL I GOT | Freddie North (Jerry Williams, Jr.), Mankind 12004 (Nashboro) |
| 42 | 49 | GRANDMA'S HANDS | Bill Withers (Booker T. Jones), Sussex 227 (Buddah) |
| 43 | 80 | DROWNING IN THE SEA OF LOVE | Joe Simon (Staff), Spring 120 (Polydor) |
| 44 | 51 | ONE MONKEY DON'T STOP NO SHOW | Honey Cone (Greg Perry & General Johnson), Hot Wax 7110 (Buddah) |
| 45 | 59 | CAN I GET A WITNESS | Lee Michaels (Lee Michaels), A&M 1303 |
| 46 | 41 | TILL | Tom Jones (Gordon Mills), Parrot 40007 (London) |
| 47 | 40 | I'D LOVE TO CHANGE THE WORLD | Ten Years After (Ten Years After), Columbia 4-45457 |
| 48 | 56 | HALLELUJAH | Swathog (Joel Sill & Bill Schnee), Columbia 4-45492 |
| 49 | 42 | LOVE | Lettermen (Lettermen Inc.), Capitol 6316 |
| 50 | 60 | FRIENDS WITH YOU | John Denver (Milton Okun), RCA 74-0567 |
| 51 | 61 | LET IT BE | Joan Baez (Norbert Putnam), Vanguard 35145 |
| 52 | 87 | I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) | Hillside Singers (Al Ham), Metromedia 231 |
| 53 | 78 | NOTHING TO HIDE | Tommy James (Tommy James & Bob King), Roulette 7114 |
| 54 | 67 | WHITE LIES BLUE EYES | Bullet (Bobby Flax & Lanny Lambert), Big Tree 123 (Ampex) |
| 55 | 65 | KISS AN ANGEL GOOD MORNING | Charley Pride (Jack Clement), RCA 74-0550 |
| 56 | 53 | DO I LOVE YOU | Paul Anka (David Van De Pitte & Bruce Miller), Buddah 252 |
| 57 | 76 | CLEAN UP WOMAN | Betty Wright (Willie Clarke & Clarence Reid), Alston 4601 (Atlantic) |
| 58 | 64 | SATISFACTION | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson), Tamla 54211 (Motown) |
| 59 | 44 | IT'S A CRYING SHAME | Gayle McCormick (Dennis Lambert & Brian Potter), Dunhill 4288 |
| 60 | 77 | HEY BIG BROTHER | Rare Earth (Rare Earth), Rare Earth 5038 (Motown) |
| 61 | — | I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) | New Seekers (David Mackay), Elektra 45762 |
| 62 | 58 | IT'S IMPOSSIBLE | New Birth (Fuqua III Prod.), RCA 74-0520 |
| 63 | 66 | AIN'T NOBODY HOME | B.B. King (Zagarino & Michel), ABC 11316 |
| 64 | 55 | DON'T WANT TO LIVE INSIDE MYSELF | Bee Gees (Robert Stigwood & the Bee Gees), Atco 6867 |
| 65 | 72 | LONG AGO TOMORROW | B.J. Thomas (Burt Bacharach & Hal David), Scepter 12335 |
| 66 | 57 | MAMMY BLUE | Pop Tops (Alain Milhaud), ABC 11311 |

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|--|---|
| 67 | 63 | I'M STILL WAITING | Diana Ross (Deke Richards), Motown 1192 |
| 68 | — | LET'S STAY TOGETHER | Al Green (Willie Mitchell), Hi 2202 (London) |
| 69 | 90 | PRETTY AS YOU FEEL | Jefferson Airplane (Jefferson Airplane Inc.), Grunt 0300 (RCA) |
| 70 | 83 | THE WITCH QUEEN OF NEW ORLEANS | Redbone (Pat Vegas & Lolly Vegas), Epic 5-10743 |
| 71 | 79 | FOR LADIES ONLY | Steppenwolf (Richard Podolor), Dunhill 4292 |
| 72 | 85 | MY BOY | Richard Harris (Phil Gaultier & Bill Martin), Dunhill 4293 |
| 73 | 81 | ME AND BOBBY MCGEE | Jerry Lee Lewis (Jerry Kennedy), Mercury 73248 |
| 74 | — | DAY AFTER DAY | Badfinger (George Harrison), Apple 1841 |
| 75 | 94 | SOUR SUITE | Guess Who (Jack Richardson), RCA 74-0578 |
| 76 | 84 | TURN YOUR RADIO ON | Ray Stevens (Ray Stevens), Barnaby 2048 (CBS) |
| 77 | 74 | DOLLY DAGGER | Jimi Hendrix (Jimi Hendrix, Mitch Mitchell, Eddie Kramer & John Jansen), Reprise 1044 |
| 78 | 68 | GIMME SOME LOVIN', Part I | Traffic, etc. (Chris Blackwell & Stevie Winwood), United Artists 50841 |
| 79 | 73 | LISA, LISTEN TO ME | Blood, Sweat & Tears (Heckman/Halee/Colombo), Columbia 4-45477 |
| 80 | 88 | FOOL ME | Joe South (Buddy Buie & Bill Lowery), Capitol 3204 |
| 81 | 82 | WALK RIGHT UP TO THE SUN | Delfonics (Staff for Stan & Harris), Philly Groove 169 (Bell) |
| 82 | — | LAY LADY LAY | Isley Brothers (R. Isley, O. Isley, R. Isley), T-Neck 933 (Buddah) |
| 83 | 100 | TIGHTROPE RIDE | Doors (Doors/Bruce Botnick), Elektra 45757 |
| 84 | 86 | TELL MAMA | Savoy Brown (Neil Slaven), Parrot 40066 (London) |
| 85 | 91 | TRUCKIN' | Grateful Dead (Grateful Dead), Warner Bros. 7464 |
| 86 | — | ONCE YOU UNDERSTAND | Think (Lou Stallman & Bobby Susser), Laurie 3583 |
| 87 | — | LOOKING FOR A LOVE | J. Geils Band (Bill Szymczyk), Atlantic 2844 |
| 88 | — | CAROLYN | Merle Haggard and the Strangers (Earl Bell), Capitol 3222 |
| 89 | 21 | BLESS THE BEASTS AND CHILDREN | Carpenters (Jack Daugherty), A&M 1289 |
| 90 | — | NO SAD SONG | Helen Reddy (Larry Marks), Capitol 6363 |
| 91 | 92 | HELP ME MAKE IT THROUGH THE NIGHT | O.C. Smith (Jerry Fuller), Columbia 4-45435 |
| 92 | 93 | GET DOWN | Curtis Mayfield (Curtis Mayfield), Curtom 1966 (Buddah) |
| 93 | — | GEORGE JACKSON | Bob Dylan (Bob Dylan), Columbia 4-45516 |
| 94 | 97 | YOU KEEP ME HOLDING ON | Tyrone Davis (Willie Henderson), Dakar 626 (Cotillion) |
| 95 | 95 | I WANT TO PAY YOU BACK | Chi-Lites (Eugene Record), Brunswick 55458 |
| 96 | — | THE GIRL WHO LOVED ME WHEN | Glass Bottle (Bill Remal & Dickie Goodman), Avco 4584 |
| 97 | 98 | LOVE IS FUNNY THAT WAY | Jackie Wilson (Carl Davis & Willie Thiberson), Brunswick 55461 |
| 98 | — | DEVIL YOU | Stampeders (Mel Shaw), Bell 45-154 |
| 99 | 99 | I'M GONNA BE A COUNTRY GIRL AGAIN | Buffy Sainte-Marie (Bob Lurie & Maynard Solomon), Vanguard 35143 |
| 100 | — | DAISY MAE | Hamilton, Joe Frank & Reynolds (Steve Barri), Dunhill 4296 |

HOT 100 A TO Z—(Publisher-Licensee)

| | | | | | | | |
|---|-----|--|----|--|----|--|----|
| Absolutely Right (4 Star, BMI) | 35 | Don't Want to Live Inside Myself (Casseroles, BMI) | 64 | Love Is Funny That Way (Julio-Brian, BMI) | 97 | Stones (Prophet, ASCAP) | 19 |
| Ain't Nobody Home (Rittenhouse, BMI) | 63 | Drowning in the Sea of Love (Assorted, BMI) | 43 | Maggie May (MRC-GM, BMI) | 23 | Sunshine (Castle Hill, ASCAP) | 36 |
| All I Ever Need Is You (United Artists, ASCAP) | 11 | Easy Loving (Blue Book, BMI) | 86 | Mammy Blue (Maxim, ASCAP) | 66 | Superstar (Remember How You Got Where You Are) (Jobete, BMI) | 25 |
| American Pie (In Litigation) | 34 | Everybody's Everything (Dandelion, BMI) | 21 | Me and Bobby McGee (Combine, BMI) | 73 | Tell Mama (Chrysalis/Burgundy Butterfly, ASCAP) | 84 |
| An American Trilogy (Acuff-Rose, BMI) | 37 | Family Affair (Stones Flower, BMI) | 12 | My Boy (Colgems, ASCAP) | 72 | Theme From "Shaft" (East/Memphis, BMI) | 2 |
| Baby I'm-a Want You (Screen Gems-Columbia, BMI) | 3 | For Ladies Only (Steppenwolf, BMI) | 71 | A Natural Man (Beresofsky-Hebb, Unlimited, BMI) | 17 | Theme From "Summer of '42" (WB, ASCAP) | 24 |
| Behind Blue Eyes (Track, BMI) | 38 | George Jackson (Ram's Horn, ASCAP) | 93 | No Sad Songs (Screen Gems-Columbia, BMI) | 90 | Tightrope Ride (Alchemical, ASCAP) | 24 |
| Bless the Beasts and Children (Screen Gems-Columbia, BMI) | 89 | Get Down (Curtom, BMI) | 92 | Nothing to Hide (Mandam, BMI) | 53 | Till (Chappell, ASCAP) | 83 |
| Brand New Key (Neighborhood, ASCAP) | 15 | Gimme Some Lovin', Part 1 (Irving, BMI) | 78 | Once You Understand (Songs for Everybody, BMI) | 86 | Truckin' (Ice Nite, ASCAP) | 85 |
| Can I Get a Witness (Jobete, BMI) | 45 | Inner City Blues (Makes Me Wanna Holler) (Jobete, BMI) | 29 | Old Fashioned Love Song, An (Almo, ASCAP) | 7 | Turn Your Radio On (Affiliated Ent's., BMI) | 76 |
| Carolyn (Shade Tree, BMI) | 88 | It's a Crying Shame (Trausdale/Soldier, BMI) | 10 | One Monkey Don't Stop No Show (Gold Forever, BMI) | 44 | Two Divided by Love (Trausdale Soldier, BMI) | 16 |
| Cherish (Beechwood, BMI) | 13 | I'm Gonna Be a Country Girl Again (Gypsy Ray, BMI) | 33 | One Tin Soldier (The Legend of Billy Jack) | 30 | Walk Right Up to the Sun (Nickel Shoe, BMI) | 81 |
| Clean Up Woman (Sherlyn, BMI) | 57 | I'm Still Waiting (Jobete, BMI) | 27 | I Want to Pay You Back (Julio-Brian, BMI) | 95 | Where Did Our Love Go (Jobete, BMI) | 22 |
| Daisy Mae (Trausdale/Soldier, BMI) | 100 | Imagine (Maclean, BMI) | 10 | Kiss an Angel Good Morning (Playback, BMI) | 55 | White Lies Blue Eyes (Kama Sutra, BMI) | 54 |
| Day After Day (Apple, ASCAP) | 74 | Hallelujah (Colgems, ASCAP) | 48 | Lay Lady Lay (Big Sky, ASCAP) | 82 | Wild Night (Caledonia Soul, ASCAP) | 28 |
| Desiderata, The (Old St. Paul, ASCAP) | 8 | Have You Seen Her (Julio-Brian, BMI) | 48 | Let It Be (Maclean, BMI) | 51 | Witch Queen of New Orleans, The (Novalee/Blackwood, BMI) | 70 |
| Devil You (Corral, BMI) | 98 | Hey Girl (Screen Gems-Columbia, BMI) | 56 | Let's Stay Together (Jec, BMI) | 68 | You Are Everything (Bellboy Assorted, BMI) | 27 |
| Do I Love You (Spanka, BMI) | 56 | Hey Big Brother (Jobete, BMI) | 60 | Lisa, Listen to Me (Canaan, ASCAP) | 79 | Yo Yo (Lowery, BMI) | 26 |
| Dolly Dagger (Arch, ASCAP) | 77 | Help Me Make It Through the Night (Combine, BMI) | 91 | Long Ago Tomorrow (Hidden Valley/J.C. Cinema 5, ASCAP) | 65 | You Keep Me Holding On (Julio-Brian/Jadan, BMI) | 94 |
| | | Hey Girl (Screen Gems-Columbia, BMI) | 32 | Looking for a Love (Kags, BMI) | 65 | Your Move (Cotillion, BMI) | 40 |
| | | I Knew You When (Lowery, BMI) | 32 | Love (Maclean, BMI) | 49 | | |

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

The new single by

Al Green



“Let’s Stay Together”

2202



Produced by Willie Mitchell

Stan Gortikov Reflects on Today's Record Business

• Continued from page 1

among producer, manager, agent, publisher, record company, and artists. Our industry talent practices too often are one-dimensional, but the real need, as always, is three-dimensional.

The careful inter-relationships needed for solid talent development have certainly been complicated by the explosive emergence of the independent producer and independent production company. Industry elements are out-doing each other to see who can become the most independent, and the result is a fragmentation that increases the odds for failure.

Everybody wants to be "king of the mountain" and in "control"—control of graphics . . . creative control . . . control of publishing . . . control of budgets . . . control of promotion . . . control of touring . . . control of merchandising . . . control of release. There are today too many "experts" in control . . . and not enough controlled expertise. This perilous splintering often is the antithesis of what is needed for a truly well-designed buildup for a super-star or massive planned support that can help make a hit tune or a new sound . . . or a profit for anybody.

2. Rack Jobber Role

There is intimation that giant retail chain customers of rack jobbers will take over service functions internally. Would this be sensible?

The massive total dollar purchases of major chain retailers certainly could theoretically justify a switch away from a servicing rack jobber back to internal buying and departmental maintenance. The motive of any such chain would be to pick up for itself the profit enjoyed by the service supplier. Although successful internal operation is certainly possible, I predict that the majority of such changes would lead to failure and to the same ills that spawned the rack jobber in the first place over a decade ago.

It would be well to remember again the nature of those deficiencies that undermined record profitability in so many retail departments—purchasing that was unskillfully insensitive to changing consumer tastes and popularity trends . . . inventory overstocks in total dollars . . . inventory overstocks of specific lines and items . . . slow replenishment . . . and catastrophic continuity problems with every inevitable personnel turnover.

Therefore, the basic wisdom of rack jobber servicing

remains, despite high individual chain purchasing volume. The rack jobber, in fact, is only marginally paid by the retail chain for those essential services he provides . . . services that would assuredly cost the chain far more to provide for itself.

3. Promotion Direction

Has radio promotion suffered from the drift away from independent distributors to rack jobber distributors?

The attrition of the multi-label independent distributor has cost the industry a loss in radio promotion dynamics. A rack jobber who has taken over the distributor's former role generally does not match that distributor's zeal, skill, or quantitative coverage in radio promotion. The distributor was disciplined by a "push-or-lose-the-label" fear, but the rack jobber is not. The rack jobber will keep a label almost irrespective of performance; he knows it, and so does the supplier.

This reality is an essential of industry economics today, and the rack jobber has the volume clout to insure it. This does not imply that all rack jobbers are poor radio promoters, but many are. And rack jobbers, in covering broader geography, have fewer operating bases than existed in the independent distributor era. Therefore, there are fewer promotion bases too and less intensive coverage. Rack jobbers, too, understandably think more in units and charts than in music, so there is less qualitative rapport with the records, the sounds, the artists, and the radio stations.

The cure is to recognize these realities rather than to hope they will somehow fade away. The promotion function more extensively should become the direct function of the record manufacturer/producer. What he cannot afford in regular salaried all-market staff, he can obtain by flexible variable use of competent independent promotion specialists.

4. Independent Promotion Men

Opinions vary on the function of the independent promotion man. Do you think he has a stable, permanent role in the industry?

Independent promotion specialists constitute a corps of experts that well can grow, organize, coordinate, and function as a more recognized, legitimate arm of the industry. They embody more true music, artist, and product sensitivity than perhaps any other one constituency in the busi-

ness. Their role could be nurtured as an adjunct to the scene. Many such specialists reflect more credibility than the "house" promotion man.

Though the independent promotion man is costly, he need not be a 52-week payroll cost, nor does he need the support of a costly overhead and operating base. The independent promotion man, unfortunately, however, too often is viewed as a backdoor bag man who gets his orders at the service entrance. He needs expanding, legitimizing, dignifying, harnessing, and national coordinating to maximize his effectiveness and his permanence.

5. FM Relationships

Have record companies effectively adapted to the expanded role of the FM radio station?

The industry has marveled at the growth of FM radio and has been most grateful for this supplement to the music outlet limitations of the AM stations. As a result, record company service to the FM's has broadened, and they now are an integral channel to the listening public.

Most FM's are low in personnel and low in budgets. Yet, their goals, like their AM counterparts are usually to build audience and maximize market penetration. The record manufacturer/distributor generally deals with the FM stations on a rather conventional basis, as he does with AM, geared to, "How can I best service this FM station with my records and maximize airplay?" Right, so far, but inadequate.

The support thrust would be more productive if the strategy was keyed to the more basic FM problem, "By what ways can I best help the FM managers and programmers build audience and penetrate the market?" The action to respond to that goal can be broader and more creative than the mere delivery of hits and new releases. Such action could include more program ideas and devices, more in-person artists and talent, station buildup concepts, and time-related programming. In short, a more innovative approach to the needs of the burgeoning FM stations might prove superior than a myopic orientation to the promotion wishes of the record source alone.

(The Stan Gortikov interview will conclude in the next issue of Billboard, Dec. 11).



STAN GORTIKOV, a leader in the American recording industry. In the talent field he feels there are "too many experts in control," and not enough controlled expertise."

—Billboard photos by Ken Veeder.

Retailer Lures Clientele With British-Pressed LP's

• Continued from page 4

sellers in English import are the entire Beatles and Rolling Stones backlist plus such legendary albums as the Who's "Tommy." Prager's English retailer contacts tip him off when a new artist starts making waves in the U.K. He ordered early shipments of Elton John and helped his informants get a jump on the British market with Creedence Clearwater Revival.

Playback Quality

"When a customer asks my advice on whether to buy the English or American pressing of a record, I tell him it depends on the quality of his stereo system," said Prager. "If he's got a \$1,000 system, he'll be able to hear the

Suit Against Kinney

• Continued from page 3

Club of America from effective distribution.

The previous Capitol suit concerned the selling, by Capitol, of its club operation to Longines-Witnauer, a direct mail record operation and the Columbia litigation concerned exclusive deals done by the company with other labels.

improvement in the English record very clearly. But with a \$200-\$300 set-up you might as well save the money and buy an American record. U.S. record companies keep prices down by pressing records for the bulk of the market with home audio systems under \$500."

The Music Hall sells most of its imported hits for \$4.99. One of its steadiest English sellers is the Beatles' "Oldies But Goldies," with 16 cuts. "No American Beatles album has ever had more than 11 songs," said Prager. "That's another reason why some of the market is willing to pay extra for imports."

Prager has just cut Music Hall prices on U.S. albums to \$3.33 for the entire catalog. A full-sized billboard atop his Sunset Strip store bluntly announces a Price War with "Lowest Legal Prices." About a year ago, a huge Tower Records store opened up a block away from the Music Hall, featuring a base price of \$3.33 for current records. And Prager's newer Music Hall outlets in the Century City Shopping Center and Newport Beach put him in direct competition with aggressive new discount retail chains such as the Warehouse and Licorice Pizza.

"Right now, Los Angeles is the most competitive record retail market in the country," said Prager.

Nippon Record Business Dips

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Total sales of Nippon Columbia during the fiscal year showed a 10 percent drop—from \$71,835,916 to \$64,668,972. Along with a decrease of sales of color TV sets, stereos and radios, sales of records and tapes dropped three percent, from \$17,253,138 to \$16,809,277. Record sales for the company represented \$11,262,222 and tape, \$5,547,055.

Polydor's total sales for the last fiscal year were \$7,075,000 compared to \$7,711,111 previously, a drop of 8.2 percent. Record sales were \$5,533,333 and tape \$1,538,888.

Over the year the Teichiku company had total sales of \$12,598,776, with a profit of \$668,888, a 20 percent drop. Record sales totaled \$8,819,138 and tape \$3,779,638.

Industry executives also point out that "Nixon shock"—over the economy moves—is another factor for the slump in the industry.

"We had to cut our basic price to \$3.33 to maintain our share of the high-volume market, even though we're paying the distributors \$3.00 or \$3.10 for our albums."

Small Operations Profiting

• Continued from page 4

seemed interested in purchasing a master of an album called "Harbor" he'd produced, so he went into equal partnerships with the group on management, the 11th Hour label, and publishing. They pressed the record themselves. They borrowed shrink-wrap equip-

'Cracks' Local Mkts

• Continued from page 6

campus radio stations, progressive stations and shops which featured rock.

Julie Zimond, ABC sales topper, feels the zeroing-in on the Boston area helped to raise the first two week's purchases from a normal 300 to 500 to over 3,500. In fact, the promotion was so encouraging that it is being tried here, with a special four-page black-and-white tabloid newspaper being offered to all record stores, along with boxes of free one-sided 45 disks, containing the side "California Fairy Tales," considered most representative of the repertoire in the album. In addition, the promotion department had set up complete airings of the LP on KDAY, KPCC and KMET, all in this area, which will carry correlative spots from ABC. Other stations which have signified they are going with the full-album airing include: WZMF, Menomonee Falls, Wis.; WEBN-FM, Cincinnati; WAYE-FM, Washington, D.C.; WRNO-FM, New Orleans; and WMMS, Cleveland.

ment from a grocery-store and wrapped their own jackets. Taylor "got in a car and started going." He visited 50 radio stations in the next few days. He said he got airplay on 34 of them, mostly college stations and FM progressive rock stations. To date, he's sold 6,000 copies of the album, but still hopes to line up national distribution.

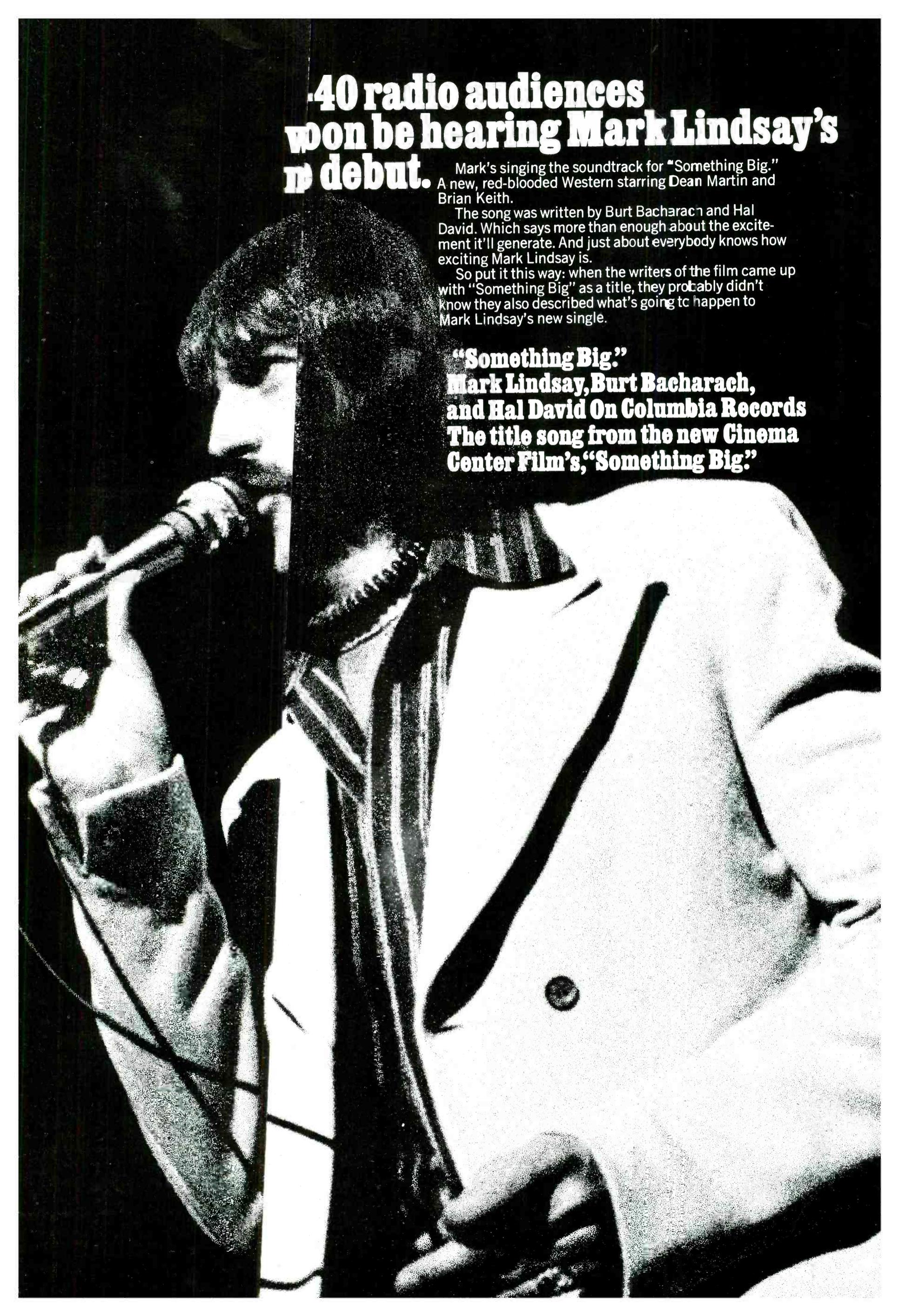
"Yes, you can make money with a regional record . . . because your expenses are also regional rather than national," he said, adding that while pay from distributors is slow, he has some good distributors and they've all treated his new label okay.

Dylan Back in Groove

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Then Dylan changed direction and went "underground." His new song hits the Jackson shooting head-on, indicating that his mind is tuned in again to the human condition. Lyrically, Dylan charges the prison officials with killing Jackson, a "man I really loved." Dylan aligns himself with black groups. "Lord, Lord they cut George Jackson down," Dylan moans.

Regardless of how people take Dylan's political stance, his new social commentary interest portends good news for the many pop musicians who have long recognized his ability to translate situations into stanzas.



**40 radio audiences
won be hearing Mark Lindsay's
debut.**

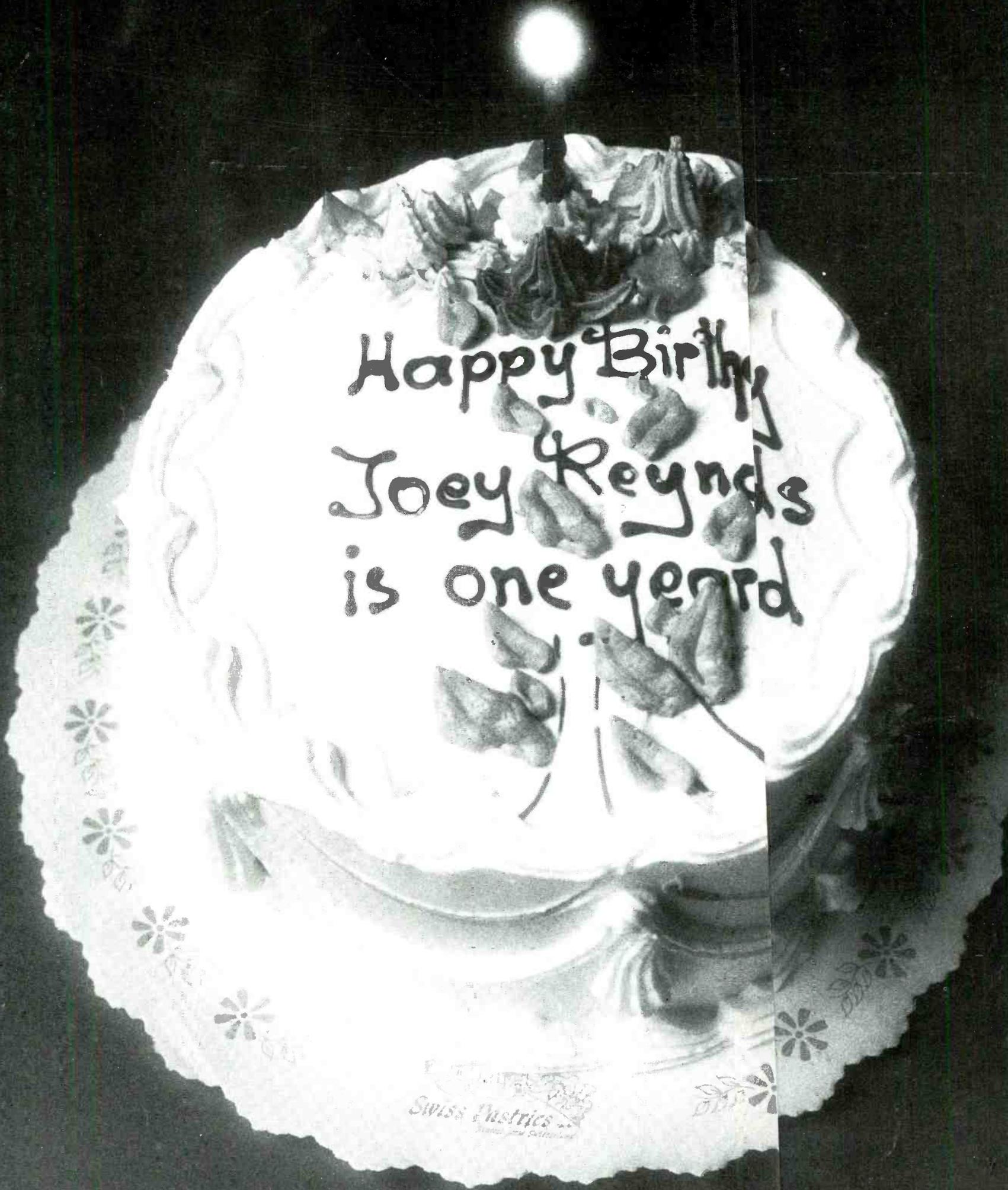
Mark's singing the soundtrack for "Something Big." A new, red-blooded Western starring Dean Martin and Brian Keith.

The song was written by Burt Bacharach and Hal David. Which says more than enough about the excitement it'll generate. And just about everybody knows how exciting Mark Lindsay is.

So put it this way: when the writers of the film came up with "Something Big" as a title, they probably didn't know they also described what's going to happen to Mark Lindsay's new single.

**"Something Big."
Mark Lindsay, Burt Bacharach,
and Hal David On Columbia Records
The title song from the new Cinema
Center Film's, "Something Big."**

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