Piracy Bill in High; Early OK Is Seen

By MILDERED HALL

WASHINGTON — Action on domestic anti piracy legislation and international protection against record piracy went into high gear in the Capitol last week.

The McClellan Antipiracy Bill (S 646), already passed by the Senate, was approved for action by the House copyright subcommittee last week, and will be considered by the Full Judiciary Committee on Sept. 22, with approval and an early House vote expected to follow.

Added pressure is on Congress to pass the antipiracy amendment to the U.S. copyright law so that this country can become an active player in international treaty for mutual protection of recordings, to be worked out in a special Geneva conference in October.

The House Copyright Sub- committee, which had proposed an amendment limiting the McClellan antipiracy bill to two years, voted to leave the bill in effect for three years (Billboard, July 10, 1971). Also, a language change was made in the response to record industry (Continued on page 15)

N.Y.C. Ecology Bill Seen
Clogging Record Market

By MIKE Gross

NEW YORK — A new law in New York that will effect not only the packaging of records and tapes, but possibly affect actual sales by forcing an increase in the final sales price is in the works. The city proposes that all products in plastic containers and possibly even wrapped with plastic wrapping will be taxed if sold in New York. Obviously this effects 8-track tape packages, cassettes and record packaging.

This bill is one that is being used to discourage the use of packages that have a pollutionary effect on ecology. It is a well known fact that the large urban areas of our country are having financial difficulty and are looking for all possible means to raise money. Ivy Hill Lithograph, upon hearing of this new bill employed the legal firm of Royall, Koegel & Wells, and asked that they express an opinion as to their findings. They have now submitted their opinion and state that this law is but another in the city’s drive on pollution and that they expect it to pass.

If this bill is passed, there is little doubt that other major cities throughout the U.S. will follow suit. All major markets are plagued with pollution problems and will be forced to do something about it as well as combat increased costs of proper sanitation disposal.

Collection of these monies may very well be the responsibility of branches and distributors in order to reduce the number of collection points that the city will have to regulate. This will cause additional expense in the form of bookkeeping and getting merchandise being shipped (sold) and returned to these collection points.

The title of the new bill is “A Tax on Containers” and has been passed by the city and is now awaiting approval by the New York State legislature during its next session. It has also been learned that New York (Continued on page 54)

Artist Prices on Campuses
Jumps as Budgets Hold Line

By BOB GLASSENBERG

NEW YORK—High spiraling prices for artists are once again plaguing campus entertainment committees across the country as they make plans for their fall entertainment program. And while many solutions have been offered to this artist price inflation, none seem to work.

“Prices have been inflating over the past three to four years,” said Miles Wilkins, advisor to the students through the public functions office at the University of Florida, Gainesville. “This year is no exception. While the big groups are generally higher in price, we have the same amount of money to work with each year for the past three or four years. This means that New York and has been passed by the city and is now awaiting approval by the New York State legislature during its next session. It has also been learned that New York (Continued on page 54)

Hits Europe as ‘Trade Blocker’

By IAN DOVE

NEW YORK—U.S. importer-exporter David Eakin claims that U.S. firms exporting product to Europe are being “discriminated against.”

Eakin, whose company is based in New York, said that 73 percent import duty was charged by the U.K. and 65 percent by Germany and 85 percent by France.

“But on records coming into the U.S. from Europe the duty is only 10 percent—nothing at all,” he said.

“We are getting the short end of the stick. Europe seems intent on putting up trade barriers.” (Continued on page 4)

A special tribute issue saluting music’s hottest performer—JAMES BROWN

JAMES BROWN has HOT PANTS in his new album

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JAMES BROWN has HOT PANTS in his new album
The song "Mammy Blue" is out two weeks and getting action in England, France, Germany, Italy, Holland and Gavin.

James Darren's hit version of this number has already won a "Personal Pick" in The Gavin Report. That's what happens when a nice American boy of Italian extraction sings a song written in English by a Frenchman. It really is a new kind of James Darren.

James Darren: "Mammy Blue" #63-5015
b/w As Long As You Love Me
Produced by Ritchie Adams
Music Supervision: Don Kirshner

 Manufactured and Distributed by RCA Records
NARAS Confab on Expansion, Grammys, Election and Piracy

NEW YORK — A greater emphasis on national totality, including the re-introduction of all major cities and more active solicitation of members, is the platform for the formation of Nashville's Wesley Rose as national manager. Rose will work closely with the Academy's continuing commitment to educational, programming, methods of improving the Grammy Awards telecast and organizing the Grammy Awards categories and voting procedure, and a strong stand against tape piracy, high-level meeting of the National Board of Trustees of the Record Academy (NARAS), held the weekend of Sept. 12 in Chicago's Drake Hotel.

The national emphasis focused on several items: the creation of a new Ad-Cheer Leader's for the purpose of facilitating inter-chapter communications, plans for the creation of a standing committee, and NARAS as that than the president; increase

General News

Columbia Records New Copyrights Registry, Greene May Next

WASHINGTON — George D. Cassara, Jr., executive vice-president of the Copyright Registry since 1961, has announced he will retire Jan. 1. He will be succeeded by Abraham L. Kaminson, who has worked for the registry since 1947. Kaminson will remain the U.S. in a special October conference in Geneva on record piracy and be invited to present a voluntary agreement to register, for the performance of copyright law. Formerly Kaminson has been given a three-year honorary appointment as a member of the Register of Copyrights, in domestic and international copyright affairs.

The new Register, who has endorsed the principle of full copyright protection and is against piracy both in domestic and international copyright law, has been with the Copyright Office since 1948. He was one of the principal speakers at Billboard's 1969 International Music Industry Conference (IMIC) in the Bahamas.

An announcing Carp’s appointment, Librarian of Congress L. Jackforce, Jr., said that New Register’s career in the Copyright Office has spanned legal, legislative and international affairs. He has played a prominent role in legal work, both in the Register’s office and in the Copyright Office’s adherence to the Universal Copyright Convention, and has used as adviser in work of the Copyright Office in its U. S. copyright interests under recent Mexican law.

Domestically, Cary has served as a member of the special committee within the Copyright Office to revise the 1909 Copyright Act, and the Register’s office to review on the copyright revision. He is also the author of many articles on copyright law, as lecturer and teacher.

Sly’s Leader Sued by Studio

LOS ANGELES — Singer Sly Stone and Family Stone, has been sued in Superior Court here for a total of $18,415.65 by George A. (Gene) Hornet, owner of the Village Recorder studio here. The complaint alleges that Stewart rented recording time at the studio, agreeing to play $100 per hour for each hour equipment was used. Stewart alleged that Stewart failed to pay $13, 1970 and later, on $3,121.20 damages to the equipment.

London Meet Shows 18 Albums

NEW YORK — London Records, part of the company’s fall sales presentation at the Warwick Hotel here Sept. 14. The act was produced by Herb Goldfarb, vice-president for sales and marketing, and presented by the Family Stone, Terry McEwen, head of clas- sical repertoire.

The main item in the new re- lease is “Tom Jones Live at Caes- ar’s Palace,” the singer’s first two LP, set and international release.

A second Phase 4 stereo release incorporates “A Tribute to Satch- mo,” by Eric Rogers and the Lon- don orchestra. A new LP, the London-distributed NAM label, Gilbert O’Sullivan, managed and produced by time, Goldfarb referred to the continuing success of the “Soul” and “Soul”-like labels, as well as its family of top sales.

Key Factor

A key factor in this area is the company’s Royal Family of Opera and the classics, a theme touched on by Goldfarb who introduced a host of pop-film stretching the classical period. During this three-month period, the focus will be operas as Joan Sutherland and René Kollo, among others. On the LPs on the market, the latter with a program of Christmas carols, the new only major release from his company will issue this year. The introduction of six LPs for September-October is the major emphasis on the benefit of the soprano Pilar Lorengar.

Following a review of the recent album releases, Goldfarb went over the details of the merchandising and promotion plans for the fall.

More Free News

Election results will be coming from the Academy’s annual banquet those in attendance will be appointed to work in program plan- ning with Columbia Productions, packages of the one and a half hour telecast. Following the next spring not from one, but from these Telecast, major committee were summoned, London, now Rosewood, along with Los An- geles’ Peter Gress, Phil and Susan, and Nashville’s Glenn Stoddle.

Under the new Grammys Awards, themselves, the Trustees committee will consist of three members by assigning additional categories to the jazz and classical fields. At the same time initiating the concept of the "Contemporary" category to “Pop, Rock and Folk,” and eliminated "Contemporary Song of the Year," because of numerous past duplications among nominations with “Song of the Year.” They tended to the arrangement categories for the committee nominating procedures, to be announced at the Engineer- ing, album cover and album notes categories, and confirmed Oct. 16, 1970, through Oct. 15, 1971, as the cut-off date for this year’s Gram- my Awards eligibility period. Your Support

During the hearings on the tape piracy situation, the trustees voted to continue the awarding of awards to the elimination of the practices in- volved. In addition, the exec-uting director, Lezne to work closely with other groups combating what was (Continued on page 6)

Memphis Music Member Drive

MEMPSS — Memphis Music, Inc., in an effort to increase its support, in its awards presentation earlier this year, has organized a worldwide membership drive.

The organization has moved in new new headquarters, the Executive Plaza at 3003 Airways Boulevard.

Executive director Marty Lacker said there would be a free barbe- que; in conjunction with the various chapters, plus the hiring of full time director. Vinton, and permanent office space.

Some of the funds for the Insti- tution will be coming from the Academy’s annual banquet those in attendance will be appointed to work in program plan- ning with Columbia Productions, packages of the one and a half hour telecast. Following the next spring not from one, but from these Telecast, major committee were summoned, London, now Rosewood, along with Los An- geles’ Peter Gress, Phil and Susan, and Nashville’s Glenn Stoddle.

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Court Rule On Cover Revamp

LOS ANGELES — The record industry practice of up-dating LP covers as a means of keeping the popularity of artists therein passed its initial court test with the still controversial case against Arte Johnson, the distributor who rose to fame playing "Fonzie," and the defendant, GNP-Crescendo, record firm being advertised by the Nor- man, got some crumbs. Title of the LP in contest is "Arte John- son, You're on." The Air- Johnson, who filed suit in Su- perior Court some time ago, claimed GNP-Crescendo was a guilty of unfair competitive practice and was guilty of "high-oo"-like characterizations pictures without (Continued on page 6)

Col Month On Douglas

NEW YORK—Columbia Rec- ords has cited October as Douglas Recording’s month of multimedia advertising campaign on nine Douglas albums to be re- leased during the next month.

Product on Kenny Bruce, winning Last Poet, Mahavishnu, Mahavishnu Orchestra, Steve Niles, and Art Bergmann. The 30-minute film "El Topo" will bene- fit from Columbia’s advertising (Continued on page 6)

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In a filing Friday, Assistant Attorney General Ed Dodson III for the Shelby Singleton corporation, it was denied that there was any basis for the Century of Lou, which was dismissed and Century, which in particular, are planning to release a large selec- tion of telescopic quadratics records this fall.

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Cosimo Matassa was bottling down the batches at Jazz City Stu- dios, the recording studio that he, along with other musicians, does work for, when he heard the news of hurricane Katrina. "It was a shock," he said. "A lot of people in New Orleans, especially in the French Quarter, are affected by the hurricane."

Matassa, who has recorded with artists such as B.B. King, The Meters, and The Exclusives, fled to New York City, where he continues to record and play. "I'm just trying to help out," he said. "I want to do whatever I can to support those in need."
ANNOUNCING
THE FIRST SINGLE
FROM THE
BEST-KNOWN
UNKNOWN GROUP
IN AMERICA.

"Louisiana Lady."
The first single from the New Riders of the Purple Sage.
On Columbia Records

If you've been to a Grateful Dead concert at any time in the last couple of years, you probably know the New Riders. The New Riders are now an independent entity. And they've successfully toured the whole country so many times and generated so much enthusiasm that their just-released first album is a national best seller. (It's already No. 55 with a bullet on Billboard's Top LP's chart.)

The most-played song on the album is "Louisiana Lady." Which, of course, is the single we're releasing.

It's a straightforward, pure story-song, and already getting phenomenal nationwide airplay.

With their new album and a single like "Louisiana Lady," the New Riders aren't unknown anymore.

*Also available on tape*
DISK AIDS ANEMIA STUDY

NEW YORK—Columbia Records is releasing Black Child Can't Swim, a collection of 12 all-time hits that suffer from Sickle Cell Anemia, with the proceeds from its sales to benefit the cause of the disease.

This includes the total proceeds that Columbia Records received from the sale of both the 1971 LP and the 1972 LP, from Benton’s royalties and the sales proceeds from the sale of Benton’s manager, at Rosenstein.

Benton wrote the song in collaboration with his doctor, Gerald Deus.

Uttal Off on Far East Tour of Bell Licensees

NEW YORK—Larry Uttal, president of Bell Records, has embarked on a five-week tour of Bell Licensees in Tokyo, Hong Kong, Singapore, and other Far East cities.

Uttal will discuss various marketing problems with CBS/Sony Records, Toshiba, Warner Bros. Records, Hong Kong, and EMI Records Private, Ltd., Singapore.

He is expected to solidify relationships with his licensees and further that “Japan has the fastest growing record market in the world and there is tremendous potential for many of the Far East countries. Nothing replaces personal contact, the experience of meeting people in your own country, and getting a feel for the marketplace and what they are standing of their problems,” said Uttal.

ARD Unit to Meet Wednesday

NEW YORK—the program and planning committee of the Association of Record Dealers will meet Wednesday. (22) Members of the A.R.D. who will attend the committee include: Allan Hall (Warren) and Chris Cunsolo (London), who will attend the Eastern Marketing; Allen Levy (Children's Record Library); Candy Paint (East Coast); Mike A. (Bohn) (MCA); and Fred Ford (Curtis); the day will meet Wednesday.

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DAWN.

Coming up all over America—thanks to a little reverse English!

From The Top of The British Charts

"WHAT ARE YOU DOING SUNDAY"

recorded by DAWN

featuring TONY ORLANDO

Produced by THE TOKENS & DAVE APPEL

Bell #45-141

BELL RECORDS A Division of Columbia Pictures Industries, Inc.
Cassette Players in Big Sales Gains in England

- Continued from page 1

equipment delivered to the retail trade was open reel while the remaining 40 percent was cassette.

In 1970, says Philips, the figures were reversed with cassette accounting for over 60 percent of the total market—an average growth rate since the cassette was first introduced in 1964 of 10 percent per year.

The survey stated that 500,000 tape players of all types were sold last year, a 50 percent increase over 1969, due mainly to a rise in the amount of Japanese equipment being imported which last year totalled 450,000 units.

Philips estimates that the total hardware market in 1970 at $36 million, of which the firm claims 25 percent share and brand leadership.

The survey also noted that while cassette recorders are gradually dropping in price, open reel recorders under $300 have now disappeared, while sales of battery/mains units are now insignificant. This would indicate that the majority of open reel sales are being made to the hi-fi enthusiast only.

Compared with other European countries, to find a tape recorder of any type in a British home is still a comparatively rare event. Sales per thousand have been fairly consistent in Denmark, the Netherlands, Switzerland, Sweden, Germany, Belgium/Luxembourg, Italy, France, Norway and Austria were all well above the figure.

Looking to the future, it is predicted that the amount of Japanese equipment coming into the country will continue to increase and there will still be a demand for open reel recorders although the popularity of this configuration will decrease slowly.

Other interesting points revealed in the survey are that people in the south of England and the Midlands buy more tape equipment than people in the north and Scotland in relation to population. The south of the country is the biggest market. Also, the total number of retail outlets selling tape recording equipment, 21 percent keep only one or two machines and 62 percent have less than nine.

More than half the buyers of tape equipment last year were under 25 years of age. The survey found that the average age of the average cassette recorder owner will rise in the coming years and the cassette recorder sector will continue to expand and compete with the traditional market for the record player.

The trend towards the higher price range continues.

The trend towards lower prices for cassette recorders observed during 1970 in the U.K. and also in Europe over the past few years, is expected to continue here in the U.K.

Country Music

(more good news for subscribing to the 21 weekly newspapers at the international radio and recording industry)

In Billboard. Get into it!

Ampex to Make SQ Disks For CBS/Sony Systems

- Continued from page 1

such labels as Project 3, Bell, Evolution, Atlantic, Aleco, Vanguard and Ampex.

Product will include Tony Tomita, Enoch Light, the Partridge Family, the original cast recording of "Pippin," Ampex Records recently released Classical Themes from Four Movies, and a sampler package from Evolution.

Despite the fact that the Ampex consumer division is now manufacturing an equipment for both mono and stereo four-channel units, the software divisions are moving cautiously with their plans for releasing software.

A spokesman for the company assured that four-channel discrete and matrix releases will keep pace with the growth of the quadrant market, but pointed out that at this time there were a mere 15,000 four-channel units in the hands of consumers.

This coupled with confusion over discrete and matrix formats, fluctuating economics, the nation's wage/price freeze, and the West Coast dock strike, are all factors that are playing a major role in our approach to servicing this market," he said.
Kenny Rogers and The First Edition are the focus for a brilliant new television series

"Rollin' on the River."

It's a half-hour variety show featuring guests like Barbara McNair, Tommy Smothers, Karen Black, Alex Harvey, Jason Robards, Jr., Tony Joe White, John Stewart, George Kirby, Merle Haggard, Roger Miller, Gladys Knight and the Pips, B.B. King, Kris Kristofferson and The Raiders.

"Rollin' on the River" airs weekly on these key stations:

- KSCO-TV, Aberdeen
- WAKR-TV, Akron
- WAST-TV, Albany-Schenectady
- KFDA-TV, Amarillo
- KTBC-TV, Austin
- KBAA-TV, Bakersfield
- WRBZ-TV, Baton Rouge
- KBMT-TV, Beaumont-Port Arthur
- KWAB-TV, Big Springs
- WJBA-TV, Binghamton
- WBNG-TV, Birmingham
- WNAC-TV, Boston
- WLTV, Bowling Green
- WCYB-TV, Bristol-Johnson City
- WGR-TV, Buffalo
- WCAX-TV, Burlington-Plattsburg
- WWTV, Cadillac- Traverse City
- KFVS-TV, Cape Girardeau-Paducah
- WICD & WICS, Champaign-Decatur-Springfield
- WUSB-TV, Charleston
- WHTN-TV, Charleston-Huntington
- WSCO-TV, Charlotte, N.C.
- WRG-TV, Chattanooga
- WBBM, Chicago
- KRCR-TV, Chico-Redding
- WEWS-TV, Cleveland
- KOAA-TV, Colorado Springs
- WIS-TV, Columbia
- KCBY-TV, Coso Bay
- KRIS-TV, Corpus Christi
- WFAA-TV, Dallas
- KGON-TV, Denver
- KTVC, Dodge City
- WTVY, Dothan
- KELP-TV, El Paso
- WSEE-TW, Erie
- KVAL-TV, Eugene
- WFFIE-TV, Evansville
- KJLB-TV, Fargo-Grand Forks
- WINKX-TV, Flint-Saginaw
- KFIZ-TV, Fond Du Lac
- KJEU-TV, Fresno
- KLOE-TV, Goodland
- WUHO-TV, Grand Rapids-Kalamazoo
- WCAY-TV, Green Bay
- WITN-TV, Greenville-New Bern
- WSPA-TV, Greenville-Spartanburg
- KHAS-TV, Hastings
- KAYS-TV, Hays
- KHON-TV, Honolulu
- KID, Idaho Falls
- WFMF-TV, Indianapolis
- WJTV, Jackson
- KFGA-TV, Jacksonville
- KRCG-TV, Jefferson City
- KOAM-TV, Joplin-Pittsburg
- WDAF-TV, Kansas City
- KOTI, Klamath Falls
- KLTV, Las Vegas
- KSHO-TV, Las Vegas
- KSHO-TV, Lawton
- WEAR-TV, Mobile-Pensacola
- WSPA-TV, Montgomery
- WEQ-TV, Manchester
- WTEV, Minneapolis-St. Paul
- WSM-TV, Nashville
- WCBS-TV, New York
- WAVY-TV, Norfolk
- WBBM, Orlando-Daytona Beach
- WDBO-TV, Palm Springs
- KMIR-TV, Peoria
- WCAU-TV, Philadelphia
- KOIN-TV, Portland, Ore.
- WAGM-TV, Presque Isle
- WTEN, Providence
- WAGM-TV, Quincy-Hannibal
- WWBT-TV, Richmond
- WLVA-TV, Roanoke-Lynchburg
- WOKR-TV, Rockford
- WCINC-TV, Roanoke-Lynchburg
- WAGM-TV, Roseburg
- KBOF-TV, Sacramento-Stockton
- KSBW-TV, Salinas-Monterey
- KATV, San Antonio
- KFMB-TV, San Diego
- KTVL, San Francisco
- KSD-TV, St. Louis
- WJTV, Shreveport-Texarkana
- KMOV, Sioux Falls
- WMJO-FM, Springfield, Mo.
- KTRS, St. Louis
- KTAS, Syracuse
- WTDR, Tampa-St. Petersburg
- WTOL, Toledo
- KTTS-TV, Toluca
- WTTC-TV, Tuscaloosa
- KSBG, Wausau
- KTVH, Wichita
- WBBR-TV-Scranton
- WBBR-TV-Scranton
- KKMV-TV, Yakima

NEW YORK—RMS Electronics, Inc., has purchased 102,695 shares of RMS common stock from the estate of its past president. The stock, purchased by the company at $2.50 per share, represents approximately 38.5 percent of the 266,475 outstanding shares.

Arthur A. Fink, president of the company, said that the successful culmination of the purchase of the estate's stock, after many months of negotiation, will play a major role in the growth and expansion plans of the company.

RMS plans call for the expansion of Handleman Sales & Earnings Up.

NEW YORK—Handleman Co. has reported increased sales and earnings for the first quarter ended July 31, 1971. For the first quarter ended July 31, sales rose to $22,104,000, compared to the $21,943,000 reported for the same period a year ago. Net income increased to $3,138,000 or 30 cents per share versus the $1,996,000 or 27 cents per share reported last year.

Sony Corp. Sees Gain In Quarter.

NEW YORK—Despite a wors- ening of the general business climate in the U.S. and Japan, the imposition of the 10 percent import surcharge and the proposed flotation of the yen, Sony Corp. expects a profit of $21,945,000 for the fourth quarter and earnings for the year ended June 30.

Consolidated profits for the third quarter, ended July 31, and full year net income, which includes the company's original estimate of a 10 percent gain from the $272,536,000 earned in fiscal 1970, which is: 31,378,000 at $2.50 a share.

In the first half of the current year, consolidated net income totaled $90,099,000, or 40 cents a share, compared with $87,620,000, or 37 cents a share for the year before.

Pickwick Profits Up for Quarter.

NEW YORK—Pickwick International (Amex), reported first quarter profits increased $5,598,000, or 37 cents a share, totaling $23,400,000 and earnings for the year ended June 31, 1971, were $674,275, or 9 cents a share.

In the first quarter of the current year, Pickwick's net income totaled $5,605,811, or 8 cents a share.

The company attributed the $6,501,000, or 347/8 cents a share, to Dec. 31, 1971, to higher expenses, which increased $3,238,000 over the first quarter of the previous year. Gross sales for the quarter increased $7,595,000, or 373/4 cents a share, to Dec. 31, 1971, to the range of $25,000,000.

The company also reported a net income of $2,605.81.

A quarter ago, Pickwick reported a net income of $23,880.000, or 22 cents a share.

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ROCCO:

THERE IS ONLY ONE "Mammy Blue"

JUST AS THERE WAS ONLY ONE "ChirpyChirpy"

AND THEY ARE ON ABC/DUNHILL RECORDS

REGARDS, JAY
Miller Band Bio Discography

NEW YORK — "Moonlight Serenade," a bio-discography of the Glenn Miller band, will be published by Arlington House in cooperation with the Miller estate. The book, which goes on sale in February, was written by John Flower, with an introduction by George T. Simon. It contains complete details of Miller's civilian bands from 1935, when he organized his first group, to September 1942 when he broke up his band to enlist in the Air Force.

Los Angeles — Mexican-American rock groups are being sought to compete in a Festival De Musica Pop '71 at the Sports Arena here Oct. 16-17. The groups chosen will be competing against five Mexican bands who won regional competition in Mexico City, Monterey, Torreon, Guadalajara and an Oct. 10 contest at the Tijuana Bull Ring. Final winner gets an appearance at the Split International Music Festival in Yugoslavia.

Because of the short time remaining before the Sports Arena Festival De Musica finals, there will be no preliminary elimination phase for the Mexican-American acts. The competition will be selected by audition and bands wishing to enter should contact the Festival office at 1717 N. Highland Ave. or telephone 446-6719.

"The goal of Festival De Musica is to open doors in the U.S. for Mexican and Chicano pop music," said co-producer Humbergo G. Escovel, a veteran Latin-American TV and music executive and the brother of orchestra leader Juan Escovel.

Over 200 Mexican groups competed in the regional contests. Scheduled to appear at the Sports Arena are winners Emiliano Zapata, Guadalajara; La Tribu, Torreon; La Division Del Norte, Monterrey and La Tinta Blanca, Mexico City. Various producers put on the regional competitions, but the Los Angeles finals are being produced by Escovel in partnership with Alfredo Garcia.

Dane and Hassilev Top Imp' press Firm

Continued from page 3

the representatives was Jack Gilfoy, drummer for Henry Mancini, who operated a 16-track studio in Bloomington, Ind.

"We're going to be getting tapes galore in here," Dane said. "I want to find groups like the Doors before they move to California and are 'discovered' in a place like the Troubadour."

Dane, who started in the mail-room at Liberty Records in 1960, spent most of his career with that firm, leaving a year ago as general manager and vice president. During his years with Liberty, he worked in every phase of the business, including promotion, production, and sales. He helped build such acts as Canned Heat, Nitty Gritty Dirt Band, and Jackie De Shannon.

Hassilev, besides producing records, has been active as a songwriter. He has also been involved in TV production and writing and producing TV commercials as well as radio commercials. He has his own 8-track studio at home, equipped with Moog Synthesizer.

Sabre Suit Vs. Tanner N Texas

SAN ANTONIO — Sabre Productions, Inc., has filed suit against Bob Tanner and Tanner N Texas pressing plant in Bexar County Court for the return of tapes and stampers.

Tapes and stampers in the suit were purchased from Joe Yannuzzi, also known as Joe Anthony, on Harlen, Ebony and Master records. The tapes allegedly were held by Tanner in lieu of payment of a personal loan by Yannuzzi.

Included in the suit are such artists as Doug Salam of the Sir Douglas Quintet, the Lyrics, Royal Jesters and Matt M. Madison. The suit will be heard shortly.

Rubber Dubber Raid

Continued from page 4

facture of product involved in the federal suits. Allegedly counterfeited albums involved in the suits included Rubber Dubber product such as "Led Zeppelin Live at the Forum," "I'm Happy That You All Came Down" by Neil Young, "Isn't It Nice to Be Home Again?" by James Taylor, "Enjoy Jimi Hendrix" and "The All-American Phonograph Record Album" by Crosby, Stills, Nash and Young.

New S. Africa Rep

LOS ANGELES — RPM becomes A&M Records' sole licensee in South Africa Nov. 1, replacing Teal Records. RPM also handles Arco-Embassy Records and the Pickwick budget label.

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SEPTEMBER 25, 1971, BILLBOARD
Polydor Reissues Tax-Free Album

NEW YORK—Polydor Records plans to reissue the Tax-Free LP due to heavy airplay and the review action which the LP has received in the past six months since its initial shipping date.

Polydor executives feel that the album has gathered an underground cult and will win the album and give it a new promotional slant. The intent is not to consider it a reissue, but a re-service.

The LP is to be shipped along in a special package to radio stations. A more extensive advertising campaign, including radio ads will coincide with the release.

RCA Unveils Oct. Product

LOS ANGELES—RCA Records unveiled 67 albums in a special meeting here of retailers, distributors, and members of the press and the focus included six individual albums by Van Cliburn alone. The October release will also key on the RCA's lineup of independent labels, including product on Kastner, Gregor, Wheel, Grunt, Daybreak, and Wooden Nickel Records. A highlight of the meeting was the attendance of BMI's Frances Preston, seated left; new chairman, Bill Milam, seated right; vice president, and, standing left to right, are Harry Warner, director of writer relations in Music City; Bob Beckman, of Combine Music Corp.; and Bill Blackstrom's manager, looks on.

London Gets U.S. Distrib Rights to Reed New Label

NEW YORK—London Records has acquired American distribution rights to the new Greenwich Gramophone Co. label, recently formed by British composer and maestro Lee Rees. Greenwich Gramophone, according to Wally Maguire, London's vice president for pop &adr, is expected to focus heavily on progressive underground styled material. Named to supervise the creative operations is Tony Reeves, until recently bass guitarist with the jazz-oriented British group, Colosseum.

Reeves' initial production for the label is a rock album released titled "Windy Daze," by the group, Open Road. The unit is composed of two members of the original Open Road group which backed Donovan and two other players. Reeves also handled production of "Wide Open N-Away" by the Danish band, Day of Phoenix, also dubbed for immediate release.

The initial release of three LP's is rounded out by an album by Samurai, another jazz-influenced group. Albums will all be issued under the GSP 1000 series and about 15 releases a year are now envisioned. A major and continuing promotional effort is planned for the label.

New S. Africa Rep

LOS ANGELES — RPM becomes A&M Records' sole licensee in South Africa Nov. 1, replacing Teal Records. RPM also handles AVCO-Embassy Records and the Pickwick budget label.

Piracy Bill in High; Early OK Is Seen

requests for clarification on the terminal date.

Rep. Robert W. Kastenmeier, chairman of the House Copyright Subcommittee, has been reluctant to pass an anti-piracy bill for fear that the push for over-all revision would be weakened by piecemeal legislation. Also, Kastenmeier (D-W., Wis.) was sympathetic to the "legal" tape duplicator's plea that some limits should be put on the non-duplication copyright to prevent possible monopoly by record manufacturers (Billboard issues June 19, June 26, 1971).

It has become clear recently that the stand-off between Cable TV and broadcasters, plus the Federal Communications Commission's delay in completing proposed new CATV regulations, will put action on the general revision bill to or beyond March 1972. McClellan, chairman of the Senate Copyrights Subcommittee, has said he cannot go ahead with CATV copyright terms until Congress and the FCC are agreed on basic regulation for the cable TV.

A Necessity

The anti-piracy bill has been urged as a necessity in the interim. It has been endorsed in principle by the Copyright Office and by the House Judiciary Committee chairman, Emanuel Celler, whose committee is now in line to consider the bill and pass it on to the House floor for vote.

The copyright revision bill (S. 644) would also grant protection from unauthorized duplication to recordings, but additionally would award the same performance rights now granted only to copyrighted musical compositions. Also, like the McClellan anti-piracy bill, the revision would give music publishers full damage and penalty rights against mechanical infringement.

Helping to speed the action were meetings scheduled to be held between the new Register of Copyrights, George Cary, and the House Copyrights Subcommittee chairman, to discuss speeding passage of the anti-piracy bill before the Geneva conference on global piracy meets in October. Cary, who succeeded Abraham Kaplan on the latter's retirement, will represent the U.S. at the Geneva conference, which was planned by previous congressmen 15 years ago. Representatives of 41 nations, Cary, last spring, Cary will be accompanied by Robert D. Hadd, legal advisor to the Copyright Office, who will attend the Paris talks.

Kris Kristofferson, seated left, renews his affiliation with BMI at the performing rights organization's Nashville office. BMI's Frances Preston, seated right, vice president, and, standing left to right, are Harry Warner, director of writer relations in Music City; Bob Beckman, of Combine Music Corp.; and Bill Blackstrom's manager, looks on.

October 1-Oakland-Alameda Coliseum, Cal.

October 25-Charleston, S.C.

October 31-New Orleans, La.

November 1-Santa Barbara, Calif.

November 2-Oakland, Calif.

November 4-Los Angeles, Calif.

November 7-Phoenix, Ariz.

November 9-Dallas, Texas

"So Close To Heaven" CHARLIE STARR

Produced by Lewis Merenstein for Thoro-Merenstein

Prophesy 5502

...from his new album...

Prophesy's 2/ New Biggies!!

“River” PROLUTION

Produced by James Quill Smith & Don Altfeld

Prophesy 5503

...from the new album...
Painter, Stack Form Firm

NEW YORK—Walter Painter, director-choreographer, and Lenny Stack, musical director-arranger, have formed Painter-Stack Productions, Inc., to write, produce, choreograph, direct and arrange musical shows for nightclubs, theaters, television specials and concerts. The newly-formed company was assigned by Allan Garr and Roger Smith of Rogallum Productions to direct, choreograph and arrange “The New Ann-Margret Show,” a mini-musical revue, which opened a 10-day engagement at the Latin Casino, Cherry Hill, N.J., on Sept. 16. It will be followed by a month-long run at the Las Vegas Hilton International beginning Wednesday (29).

Also on the agenda of Painter-Stack Productions are plans to create miniature musical reviews for a number of Holiday Inns across the country.

A COURSE OF SPECIAL IMPORTANCE FOR THE MUSIC AND RECORDING INDUSTRY

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

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

Twelve 4-hour sessions, Wednesday evenings, 7:00-10:50 a'clock, beginning October 6.

For further information write or telephone:

COLUMBIA COLLEGE
925 North La Brea Avenue
Los Angeles, California 90038
(213) 851-0550

Monster or Miss Market Spurs Merc's McBride to Talent Hunt

CHICAGO — The “monster or miss” situation with LPs—a few sell over 100,000 or many never reach 5,000—is putting more pressure on air chiefs, according to Mercury’s Robin McBride. Thus McBride is expanding his a&r staff here in an effort to take a harder look at new talent, particularly local talent.

“There seems to be no middle ground today,” and it’s this area, between 5,000, and a monster-seller, where talent is built, said the Midwest and International a&r chief of Mercury Record Productions.

One aspect of the problem is that new acts “must tour,” he said. “Artist appearances form the heart of our contracts.” Another aspect is that the a&r chief is becoming involved in the total development of an act.

“It used to be that the a&r director’s responsibility was to discover talent and produce a supplementary recording. I don’t think any a&r director sees this as where their jobs and today.”

Consequently, McBride has been off to Europe several times a year (the was just the Wheely Rock Festival in the U.K.), listening to more material from both abroad and here, working face to face with artists being signed. And it doesn’t stop there. Besides being involved in the initial production of a package and coordinating the tour and marketing strategy, he has lately had to edit cuts from albums for radio play.

This latest role amounts to “re-composing” material, he said. This is done always with the artist in on the editing and sometimes, as in the case with Chuck Margione, McBride’s work becomes a perspective for the artist to go back and re-compose the cut for radio.

McBride sees the new relationship between artists and labels as a two-way direction. “The label is at a disadvantage if there is nothing more important than a record.” There must be personal appearances and a whole concept to build around.

“The artists need to know that we are concerned before and after they sign and that we are a company that will be working for them.”

Appearances present many problems too. McBride sees the monster or miss syndrome happening with clubs. “There are fewer venues. Fewer clubs. But what are left are the best in the world.” McBride’s choice of words to describe a club probably points significantly to the real trial artists go through with today’s sophisticated audiences.

He backs up the importance of artist exposure with the comment that more rock is being developed in Germany now that English groups are touring there. “Urauf Heep is filling concert halls in Germany,” he said. As a consequence, German developed acts as Franky and Luciﬁer’s Friend are gaining wide acceptance.

Turning down aspirants is always rough. McBride prefers, when possible, to meet all artists, even those with material not suitable. To facilitate this, he has hired Peter Melan and Mark Steiberg as associates, and uses Try Moskowitz occasionally. He said he is now caught up with European acts he is auditioning and can handle this on a week-to-week basis.

Local acts signed include Giant City and Dixon. McBride wants to develop more and push Mercury’s image as a Chicago and Midwest-based label.

Writers Name Nominees for Hall, Board

NEW YORK—A slate of 15 innumerable and 10 new nominees have been named by a committee of the Songwriters Hall of Fame on ballots for the board of directors. The top vote-getters elected via the mails by the full membership, will comprise the new board.

Nominees for the new board include: incumbents Paul Ackerman, Alex Kramer, Burton Lane, Russell Mael, and Robert Steinberg, Robert Sour and William B. Williams.

The 10 new nominees include: Walter Bishop, Irving Caesar, Hal David, Jay Gorney, David Kapp, Alex Kramer, Burron Lane, Russel Sengel, Charles Strouse and Bobby Weinstein.

Upon completion of balloting, the new board will convene to begin preliminary work on plans for the second annual awards presentation for next spring.

Disc Jockeys:
For sample LP, call or write:
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DON GABOR RECORDS
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M O R E  I N T E R E S T I N G T H A N E V E R B E F O R E

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A S U P E R - C H R I S T M A S H T O P 8 S E L L E R

F O R T H E S O U L O R I G I N A L S O U L S T Y L E

S T E R E O T A T E D

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From one man's mind, one man's music, one man's album comes "Inner City Blues". The third million selling single from that same album, by that same man.

Marvin Gaye.
**Tape Cartridge**

**Stereodyne Wants Out of Blank Tape & Duplacting**

NEW YORK—Stereodyne, Troy, Mich., blank tape manufacturer and duplicator, is getting out of the tape business, according to a spokesperson at U.S. Smelting, Refining & Mining Co., New York, the parent company. U.S. Smelting has ordered its tape subsidiary to liquidate and sell its duplicating and blank tape equipment. "Our decision to discontinue the tape operation was reached after realizing Stereodyne is completely foreign to our concepts and operations," the spokesman said.

Stereodyne manufactures blank cassettes and 8-track cartridges under the Dynapak label and is a custom duplicator of prerecorded music and spoken word products. Jules Sisak, executive vice president and general manager, directs the Stereodyne operation. A corporate spokesperson said it is also discontinuing its Canadian tape operation.

U.S. Smelting is the second company in two weeks to discontinue its tape wing. Williams-Rea, which owned Cassette Corp., the world's largest supplier, announced its own tape manufacturer, sold the fixed assets of Cassette Corp. to Gabriel Records at Baton Rouge, La. (The Point, N.Y. (Billboard, Sept. 4.)

**LOS ANGELES — No matter what happens, the channel race takes in coming months—dis- crete or matrix—prospects of more in the way of profit are at least 18 months away.**

Stereo duplicators make the equipment manufacturers who are putting pressure on record companies and tape duplicators to produce more product.

Except for RCA, an early pioneer in the illegal duplication field, and a handful of independents producing 4-channel samplers, the major have been cautious in re-entering the marketplace. Columbia and Ampex have promised product in the full, but others are either sitting on the fence or are planning only one or two titles.

Equipment manufacturers are bemoaning the fact that software producers are not moving fast enough. Some hardware producers are taking the "built by the hand" and are taking steps to guarantee products.

For example, Akai America, solidly in the forefront of discrete quadrasonic systems, is releasing open reel and 8-track cartridge software which it will sell across the U.S. to 416 tapes, stores merchandising outlets, department stores and specialty locations. Pre-recorded tape will be marketed through Akai's manufacturer representatives.

Product in open reel (7-inch) will retail at $14.95, and 8-track cartridges (12 tunes) will list at $7.95 and $4.95 (six tunes), said Mr. Philipson, marketing vice president.

The initial Akai release will include 10 open reel and 10 8-track titles from Enoch Light's Project 3, with Philipson negotiating with other independent record producers for more titles.

Akai also plans to use quadrasonic software as premiums and direct sales product tied in with its family of 4-channel open reel players. COMPANY DIRECTOR OF DEVELOPMENT A working quadrasonic A-102 auto model (Bill- board, Sept. 18).

The Enoch Light product is in addition to several software compilers (7-inch reels) already in the Akai catalog, including two titles produced by Warren Gray of Veri-Sonic. A third sampler, "Vern," is being produced by Gray in open reel for release in January.

"Our business is hardware," Philipson said, "but we believe there isn't enough software in the marketplace. Because of that, we're being forced to release our own." The executive realizes record manufacturers are treading softly "to see which way the quadrasonic race will go and how much hard- ware is in the field." But he also believes in the potential for the solid.

"(They record companies) are beginning to wake up, but we need software to get into the marketplace, to stimulate the sale of equipment, right now!" Philipson is the second executive from a Japanese consumer electronics industry that wants to find new outlets for products. Why?

Bruce Baizman, product director of Teledyne Packard Bell, said "software companies are doing enough to speed up and beat up the mass consumer market for quadrasonic." (Billboard, Sept. 11.)

To heat up the quadrasonic race ever further, Akai is working with a discrete 4-channel cassette unit, which it hopes to have "some time in early 1973." Finally, Akai will have a synthesizer unit for 4-channel cassette to spoolboard into discrete quadrasonic cassette.

"The mattress concept is an interim step leading to an industry-wide discrete configuration, possibly in two years.""
INDIANAPOLIS — More than batteries is coming out of the Mallory Battery Co. these days.

With little fanfare, Mallory has built an impressive business in blank tape and cassette players.

Since June 1969, when Mallory entered the blank tape market with a single cassette tape line, it has added additional cassette and cartridge lines, merchandisers, accessories and equipment. It markets tape products in Europe, Canada, South America, Mexico and Australia.

Mallory is one of the rare companies in the tape industry, offering a complete package of blank tape, accessories, equipment and batteries.

The family of products has grown as the company's commitment and earnings in tape have increased, said Frank Vendely, general sales manager of Mallory Distributor Products Co., Indianapolis, the distribution arm of Mallory Battery Co., Tarrytown, N.Y.

There is no question that the industry continues to grow at a rapid rate," Vendely said, "and, frankly, it's difficult not to get excited about its future prospects.

Mallory continues to add new lines and increase its promotion and merchandising thrust in the tape field, he said.

The company offers a professional line of low-noise, gamma ferric cassette blanks in 60 and 90-minute lengths packaged in a Philip's-styled box, a standard gamma ferric line in 30, 60, 90 and 120-minute lengths packaged in a hinged soft plastic box, 8-track cartridge blanks in 40 and 80 minutes packaged in a slip-case, and open reel in 3, 5 and 7-inch reels. All tape line market under the Duratape label.

Beside packaging one tape per box, the company also offers 12-pack display boxes for the standard line, 10-pack display boxes for the professional line and blister packs for the standard line. Head cleaners are also blister packed.

In the accessory field, Mallory has introduced two counter merchandisers: one loads from the back, has a pleat glass front and holds 60 cassettes; the other is a revolving blunder pack unit holding 72 cassettes. It has also a line of carrying cases for cassette recorders.

After successfully entering the blank tape market, Mallory introduced three manual cassette portable player/recorders, which are shipped with alkaline batteries.

The line includes the following models: MCR-700 at $29.95, MCR-701 at $39.95 and MCR-702 with AC-DC radio at $39.95.

A dealer from Boston thought that his weight conscious business customers could use a cassette recorder on the trim side.

So, we developed the trim and slim Concord F-26. Uses three 'C' cells for long-life operation. The AC power supply is an external accessory (free with introductory offer). It delivers big sound performance. The rugged, compact case houses a high-sensitivity condenser microphone and a quality speaker. Very versatile, it records music, conferences and dictation. It has automatic level control and manual level adjustment. It can record from any external source. Mini in size, mini in price. $59.79.

Concord division, Benjamin Electronic Sound Corp., Farmingdale, New York 11735, a subsidiary of Instrument Systems Corp.

The most popular cassette player/recorders. Cassette portables/decks and stereo receivers.

CONCORD "We're making better things for your customers to listen to...because we listened to you!"

Certron, Anaheim, Calif., has appointed three manufacturer representatives in the educational market: A/V Tape Sales Co., Ft. Lee, N.J., the James W. Bell Co., Atlanta, Ga., and Redshaw Audio Visual Co., Libertyville, Ill.

Tape shop, Huntington Beach, Calif., spoken word custom duplicator, in duplicating work for Pacific Mutual Life Insurance Co., Mattel, Rampart College, Achievement Dynamics, among others, reports Jim Neiger, president.

CRT Music Tapes had its biggest order week (Aug. 23-27) in the company's history, according to the company. RCA's consumer electronics division is putting a portion of the 10 percent surcharge on imported products onto distributors.


Robins Industries, College Point, N.Y., has appointed Hank Miller Sales Associates, Cleveland, as its manufacturer's representative. Eastern Specialties Corp., Mine Hill, N.J., has introduced an adapter that allows cassettes to play in 8-track players. Model TCA-46 lists for $29.95.

SEPTEMBER 25, 1971, BILLBOARD
Capitol's Rice Creates 'Cadillac' Tape Package

LOS ANGELES—Capitol Records is working on a new package for a series of prerecorded tapes featuring repertoire by "Cadillac" acts, said Fred Rice, national marketing and development manager.

Music will be called from a variety of albums and presented in 8-track used for by format. Packag- ing will be in book style and includes artist and music information tipped in on the inside front cov- er. The release is scheduled for January.

Each tape will have 10 tracks, packages will be color-coded for artist identification, with insert names imprinted on the spine of each "book" tape package. Book- ends will be merchandised with the series so consumers may set the tapes on bookshelves, Rice said.

Titles will be selected initially from artists: Glen Campbell, Peggy Lee, Ernie Ford, Merle Haggard, Buck Owens, the Lettermen, Nat Cole, Lou Rawls, Bobby Gen-

German Head Start Projects Fair European Machine Count

HAMBURG — Despite more than 3.5 million cassette players in use throughout the West Germany, the country is still waiting for a major cassette boom, according to statistics from the record industry.

Currently, there are 1.5 million cassette players in operation in France and 1 million in use both in the U.S. and the United King- dom.

By the end of this year, 17 mil- lion players will be on the market, 12 million of which are expected to be installed around 350,000 8-track units, 95 percent of which will be installed in cars.

The growing interest in cassette recorders has also resulted in an increase in the number of differ- ent models available. At present there are about 100 domestic and foreign makes available here.

BSR 8-Track Decks in Late '71;
8-Track Discrete by Spring

BLAVELT, N.Y. — BSR (USA) is making 8-track decks for introduction this year, and next year will introduce an 8-track discrete quadra- sonic deck next spring.

The 8-track deck will be sold to OEM accounts and will be private labeled, according to John Holt- mack, vice president and general manager.

He feels the 8-track equipment market is rapidly expanding in the home, where it is gaining momen- tum and competing with cas- sette.

Holland has more reservations about quadrasonic as a mass con- sumer concept, maintaining "it will take time before it truly becomes a mass selling item." BSR does not anticipate introducing four-channel open reel or quadrasonic units.

"The open reel concept is not a high volume business," he said, and "we're strictly geared to big business. Another drawback to quadrasonic right now is the lack of software. Record companies are being extremely cautious, perhaps too much so." BSR is building a new $1 mil- lion addition to its facility which will be completed sometime in 1972. The addition will be used for warehousing and is adjacent to present facilities which house ex- ecutive and sales offices, manufactur- ing, assembly, repair and dis- tribution.

Music Tapes Are Profitable

• Continued from page 16

of $11,779,035 on sales of $19,-
669,872. The net includes $4,379,-
040 from discontinued operations and $177,459 from extraordinary charges.

The loss from continuing opera- tions was $13,452,336 and includes additional reserves and writedowns of the deferred assets amounting to $1,900,000. The net loss is $14,114 on a share of $2,850,417 average shares outstanding.

GRT's 1971 fiscal year includes only nine months, since it has re- ceived final results of its financial statements dated June 30 to March 31. The results of the years 1971 and 1970 are therefore not directly comparable.

In 1970, GRT net sales were $31,497,107, the net loss was $3,536,795 and net loss on a share of $1,001,508, or 34 cents a share on a fully diluted basis, of $2,956,818 outstanding and all warrants and other common stock equiva-

Current data indicates GRT is now operating at a profit. Royalty standpoint, the quarter ended July 31 shows a loss and includes costs asso-

rati with the final phase of the turnaround program.

Since the beginning of its new fiscal year, April 1, GRT Music Tapes has acquired several major music labels including MGM/ NIVORE, Verve (comedy), Curtwell, and Dore, and has signed with Tom Bonetti, president of GRT Music Tapes. "These addi-

tions are designed to increase the current success of ABC/Dunhill, Monument and Metromedia Records under Marvin Schlacter, our former head of domestic sales and accounts under Marvin Schlacter, our former head of domestic sales and accounts.

The sales volume of Verve, Curtwell, and NIVORE, which had been projected annually at about $3 million, is running at a rate that is far exceeding the projected figure by $900,000.

Two other important steps taken by GRT Corp. to develop its music tape business since January Includ- ing an agreement with Metromedia Re- cords and Michael Schubert, its new general manager in Canada, where GRT of Canada Ltd. is guided by Russ Reynolds.

GRT recently purchased Pyle's four percent interest in Juno Records. This exchange allowed GRT Corp. (Continued on page 29)

Molloy Seeks New Markets

MILWAUKEE—Koss Elec- tronics, manufacturer of stereophones, is exploring new product avenues in the consumer audio field.

Molloy, product planning director for the company's research and de- velopment and defining new areas for the firm to pursue. Possi- bilities include the broadcasting, educational and industrial areas.

In an interview into the quadrasonic market with four-channel headphones which are gaining substantial acceptance as a quality product, Molloy said.

On the other hand, Molloy feels that "it's up to the dealer to mar- chandising the concept and make it a mass selling item. Manufac- turers have to provide mar- keting package and sales, as well as demonstration samples, but deal- ers have to be willing to be in- volved in their selling techniques." he added.

Molloy believes the matrix con- cept is a "present" system and thus he believes the more consumer im- pact initially than discrete, which is more expensive and likely to take longer to achieve mass consumer acceptance.

"At this point," he said, "the indus- try's role is to involve the con- sumer in quadrasonic or discrete—and not confuse him."
Mainichi Sets Up EVR School Project

TOKYO—Mainichi Broadcasting Corp., which operates 22 radio and television stations, has announced that it will open an EVR School on Dec. 1. It is the first school of its kind to be set up in Japan.

The three-year course will concentrate on film and television production, with the first two years devoted to fundamentals and the third year to the production of a feature film.

The school, which will be located in a new building in Tokyo, will have an enrollment of 100 students. Classes will begin in January, and the first group of students will graduate in 1982.

The school will be operated by the school's faculty, which includes some of the most experienced and well-known figures in the Japanese film and television industry. Among the faculty members are: Takeshi Kitano, director of the film "Battleship Island," and Masahiro Shinoda, director of the television series "Dr. Mashima."
Kennedy Center Opens; 'Will Bills Be Just for Elite?'

WASHINGTON—After 13 years of planning, fund-raising and agitating, the nation finally received its $26 million showcase for the performing arts as the Kennedy Center held its grand opening last week. The severely rectangular white structure on the Potomac houses three plush theaters—one for opera and ballet seating over 1,000; a 2,000-seat concert hall seating nearly 3,000; and a theater for drama and musicals.

All have superb acoustics that promise to accommodate, and add sound to perfection for every seat in the house. The new world premiere of Leonard Bernstein’s opening “Mass,” to appearances by the Fifth Dimension, Burt Bacharach and Arlo Guthrie. The big question mark is the dazzling, red-carpeted, mirrored and chandeliered center at this point beyond the 304,000 square inches of the outside design and the emphasis on color and design is whether the programming will be too heavy-handed. Judging by the advance schedules, many feel that the center will be a gathering ground for the best in conventional opera and concert and ballet, leaving only 30% of its schedule open to the so-called popular genre, and beyond that to the hard rock, the progressive, innovative and revolutionizing arts that the young clammers to perform and hear.

So far the only rock groups scheduled for the Concert Hall are Chicago and the Fifth Dimension, appearing in September. Arlo Guthrie will follow. There will be folk, country and jazz performances by Count Basie, Joe Williams, Dion, Dave Brubeck, Charlie Byrd, and Bob and Carol and Jerry Mulligan.

In the popular field, the top drawer commercial talent that can be relied on to bring in Washington residents, Peggy Lee, Burt Bacharach, Pearl Bailey, Victor Borge, Red McQueen, Charo, Ann Charney and Tony Bennett are on the docket through November.

The fun is a lack of access to the center’s opera and the classics, symphony and ballet. A steady stream of conferences and the well-knowns in symphony.

Grand Funk U.S. Tour

NEW YORK—Grand Funk Railroad, the Detroit rockers that like to sound like liquid gold at the Century’s Plaza, will kick off their world tour with Winding. The front-line trombones are Frank Rosolino, Jimmy Newman and Billy consultation to the basic horn.

The band is ample and draws on many top jazz writers. Each piece generally features at least three trombone solos after stating the theme in unison. The melodies range from originals like Billy Byer’s “Lay It On” to playing popular George Shearing solo on “Just the Way You Look Tonight.” It’s true enough that trombones have a rather limited dynamic range, just as the electric guitar does. The trombone is a great soloist, as is the bass horn. The band is ample and draws on many top jazz writers. Each piece generally features at least three trombone solos after stating the theme in unison. The melodies range from originals like Billy Byer’s “Lay It On” to playing popular George Shearing solo on “Just the Way You Look Tonight.” It’s true enough that trombones have a rather limited dynamic range, just as the electric guitar does. The trombone is a great soloist, as is the bass horn.

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Mike Jahn, the rock columnist nationally syndicated by the New York Times, referred to good records first release, SUNDANCE by the Chicago group MOUNTAIN BUS, as "an exquisite record...an LP worth going out of the way to find."

Like all of good records' releases, SUNDANCE is selling at a $2.98 list price ($3.98 for eight tracks and cassettes). Stores across the country who have been ordering directly from our Chicago warehouse at our low wholesale price have been selling out their initial orders.

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Talent

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of the World

DOMESTIC

NEW YORK
Blood, Sweat & Tears does a week at Philharmonic Hall, Dec. 16, then takes a night off before returning Dec. 18-22. The Columbia band also plays three Upstate dates next month, at the Memorial Auditorium, Buffalo, Oct. 8; Rensselaer Poly Tech in Troy, Oct. 9; and Utica Memorial Auditorium, Oct. 9. The Cowsill Who headline the Wood Memorial, Rochester, Oct. 23 with Ballasack. Joe Baze appears in concert at Carnegie Hall, Monday (27), to benefit the works of Italian social activist Damo Dole, "The Ghandi of Italy." Next Richie Havens single will be Bobby Scott's "Think About the Children."

LOS ANGELES
Bromus, sent last week by Island Records, is now in the L.A. market as California dates during their month's West Coast tour. Basil Street West, Island's U.S. West Coast representative, has new acts within one geographical area, rather than attempting American nationwide acts, which opened at the Whisky a Go Go, Sept. 5. (24). Stifels lost in out on Fiction's high-priced "Don't Crush That Dwarf, Hand Me the Piers album, when they didn't win a contract offer. Former Procol Harum guitarist Robin Trower, forming a yet-to-be-titled new group with Jethro Tull, drummer Clive Bunker, bassist David Dewar and singer Frankie Miller. Rock to reach the liner surface with Concert of the Moon, planned by Heavenly Musicians Productions, to be booked Mentor-ward via Stanford University radio telescope, McDonald Park to hold free Country Music Jamboree sponsored by Musicians Union Local 47 Sunday afternoon (26) starting at 1:00. Leon Russell will produce a live Freddie King album at Armadillo World Headquarters in Austin, Texas, Friday and Saturday (24-25). Russell will sit in as pianist for the set.

Record releases will release Cypress Paryar on Elektra and Dick Summer on A&M in October. "Bloodrock USA" to have comicbook style jacket design by Bob Lockhart. Blood, Sweat & Tears songbook in release by Amsco. Warner Bros. has also signed another group, the峡谷 group of four brothers, the Gross Brothers, to a $100,000 deal with the label. Neil Sedaka has signed with Sire Records and will be releasing a new album in the fall. Al De Laria of the Frankie Valli group is scheduled to join the label for their next release.

CINCINNATI
With ducats scaled at $4 in advance, James Brown, backed by a contingent of talent that included the Dramatics, the Stylistics, Brenda and the Tabulations, the Clavettes, Bobby Byrd, Vicki Anderson and the J.B.'s, Blues Band with John Lee Hooker as special guest, attracted a disappointing low 400 persons in a one-nighter stop at Cincinnati Gardens Sept. 10. The Blue Ridge Mountain Boys, who opened at Rusty York's Jewel Studios here last week, were also scheduled to perform at the syndicated TV ser, "The Blue Ridge Mountain Boys," which is seen in 40 markets.

Twinkie Music, a local outfit owned by Carl Buxton and Roy Ellington, Jr., is introducing new writers,a group of young R&B artists. The group is known as the T.M. label. They recorded Cecil Humphries, Charlie Swope and Arnold Helton at the Jewel Studios last week. Albert Washington, who has been the color of ten- ternity and Starday-King labels, has been signed by Rusty York. His initial single output, "Loosen These Pants," released last week, has sold over 50,000 copies on Cindy's label and 80,000 copies on Cindy's label. At a 56-58 tour, Lawrence Welk and his Champagne band and band on a one-nighter Sept. 8. Roger Williams made the area recently with his new Kapp L.P., "Summer of '42," with his famed L.A. MCA office, serving as pilot. The veteran Randy Darrell, who waltzes in both the pop and country vein, set for the Oct. 14 period at the local Palladium. At the Pantages, Californi- a goes to Cincinnati Gardens for a one-nighter Oct. 1, with Belkin Productions promoting the affair. The group does a similar stint at the Gardens Oct. 19.

The Stan Kenton band will be landing at Carnegie Hall, Monday (27), to benefit the works of Italian social activist Damo Dole, "The Ghandi of Italy." Next Richie Havens single will be Bobby Scott's "Think About the Children."

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Richard Sarstedt to Evolution Records with an album and single. "Another Day Passes By." Sarstedt, who joins the label via London-based Rocking Horse Productions, has moved to L.A. and is preparing for his first U.S. concert tour.

Single-songwriter Jack Schectman to Columbia. He has been signed by Rusty York's new Kapp L.P., "Summer of '42," with his famed L.A. MCA office, serving as pilot. The veteran Randy Darrell, who waltzes in both the pop and country vein, set for the Oct. 14 period at the local Palladium. At the Pantages, Ca-

Kennedy Center Opens
Continued from page 20

collectors and orchestrists, solo int-strumentists, opera and dance stars and groups has been scheduled for these three months. The opening "firsts" in addition to the permanent's emotionally sensitive "Mass" were to include the premiere of modern opera composer Granados' "Beatrice Cenci," and Duke Ellington's commissioned score for the draft ballet to be performed by the American Ballet Theater.

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Steve Miller Band...muvesic is like a diary of everything that happens to him and to his brothers.
CHICAGO — If WCFL ever cracks open to become No. 1 in this market, much of the credit will go to its experienced behind-the-scenes music librarians, according to station manager Lew Detz, who is himself a former disc jockey. The music library is so elaborate that if you haven’t been there five years you’re still learning about it.

The library staff compiles the weekly program sheet and telephone calls to 30 shops all over the country. This is the heart area here. "I can spot a hype immediately — before there have been calling these shops for promotion men and a talent agency (Billboard, May 22 and 29). Acerenza wasn't asked to comment on the story that WCFL is moving up in ratings because "It's an improvement to promotion men is better than with WLS."

Citing a recent Pulse survey, Detz said, "We're still not on top yet."

Promotion man Paul Gullin said he has never heard of a station here knocking off the top spot in less than 100 consecutive showings. Thus, WCFL's strength evenings is something promotion men here are waiting for.

As for Acerenza's accessibility, he said that even though this station does dominate Monday and Thursday hours for promotion men, he has an "open door" policy. "If a promotion man is going to be coming in to see me on Monday and Thursday or has something I just must hear broadcasting, we're available in Monday or Friday. Promotion men have no idea of the work we put in and I understand their problems."

Acerenza hears over 400 singles a week, most of which never make the charts, from albums, too, because, like any good musicologist, he is programming more and more cuts from albums. "LP's on the station's list and a given cut may be aired three or four times a week, single cuts from the rest of the 30 on the station's list may only be heard 10 to 24 hours. Then there are records that may be cut from a list of 1,000 and at least one "hit bound" an hour. The station's format is called "programming extras," —single cuts, takes, or arrangements whereby the hectic schedules during certain periods (Program Director Ray Stevens "All My Trials" to Chez's "Tramps, Thieves & Things") and between "good sound" —such as a typical day for the Lost Planet Airmen."

Critics have said WCFL's recourses are tied up with this, are of no apparent pattern or foreright, but Acerenza has found a way to get his sound cut and sound for the market needs of the station to figure out the best way for the station to go to become the best product. And both Sharon and myself believe in using the present staff to their best capabilities. We don't believe that cleaning out at a station is necessarily the way to solve a radio station's problems."

Sharon felt that the very top management in broadcasting today is making "terrible judgments in regards to people. The only thing that we have in this industry is people. Turnover is very competitive today, especially under the present economic conditions. It's difficult to capture the money speed in turnover. But too many people are turning over, people hoping to find a gem in programming to make their stations work."

"Too, for the first time in radio, it's difficult for a manager or station owner to do everything himself," Sharon said. "The general manager has to stay in the community. Unless the manager has a top lieutenant at the station, operating the station becomes a backbreaker. One of the reasons why there are mistakes being made regarding people is that a lot of those companies outside broadcasting are getting into the field; "they're not broadcasting oriented, so they make mistakes in people to operate the stations they've invested in."

Randal said that the key asset of Randal/Sharon will be to bring professional management and programs together. "We've found it difficult to get these divi- sions operating efficiently if one or more is out of tune."

Plans are to absorb the various operations of Ted Randal Enter- prises into the parent firm of Ran- dall/Sharon in the future. Randal operates a record information tip sheet, an oldies record service, a new record service, serves as music director to the Armed Forces Radio-Television Service in select- ing all music played on their sta- tion, and does what Randal calls "Ardie" programming.

LOS ANGELES — Randal/Sharon, a new broadcast specialist firm, has been launched by Ted Randal and Bob Sharon, former radio men as salesmen, general manager, and owner, was recently general manager of the Los Angeles KIS, Los Angeles. Randal has been one of the nation's leading radio consultants for the past 16 years and today consults radio stations in the U.S., Canada and Australia.

The new firm will be able to offer radio stations total consulting in management, sales and programming either separately or as a complete package.

"We will be working in all forms," Randal said. "If necessary, we will design a format to fit the station, and will create the market needs of the station to figure out the best way for the station to go to become the best product."

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LOS ANGELES—Armed Forces Radio-Turnaround and revitalize is currently taking a month's swing through European military broadcast facilities whereby he is going on-location shows for overseas audiences and to announce the live programs to California for his KQLK, San Jose, afternoon show. Campbell, who hosts an hour program on AFS based on singles of the week, released WCFL installations to ascertain local listening preferences and gain a first hand insight into what his audience's interests are.

Campbell's hour show is normally sent to AFRS stations in disk form, taped one hour every week and out in the field the next. In many cases, Campbell is an on- site guest disk jockey on a local AFRS station, substituting for the disk programmer.

The government and KLOK in San Jose, are working out the arrange- ments whereby he will beam back live from the AFS station, 7 p.m. show on the 50,000-watt sta- tion which covers the Bay area.

Campbell said that the satellite and transatlantic cable in sending back material for the most stations is very exciting. He will hold conferences with local AFRS program directors to see how he can better communicate with his world-wide audience.

Once the 20-city tour is com- pleted, Campbell will go to Wash- ington, D.C. for a debriefing with AFRS officials.

While in Europe Campbell hopes to visit the site of the Clear- eyed Clearwater Revival which is on a concert tour of Europe and to announce some of the programs. He has already taped a five-part series with them for later use.

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A BIG Voice is needed for Rock! If you're into raw, loud and your kind of music is not 'dead' yet, then check out the West Coast. The West is the place to be for heavy music personalities. Look No further than the stations that are still in existence in the big cities! And there are still a few jobs available! Not too many, but still quite enough if you don't go the right tape. This 10 year reunion special is a must have for rockers everywhere! But don't hold out too long! This ad will be short lived and it will be too late once you hear this incredible offer! Get on board and give us the professional touch that we're looking for! Your resume should include a recent photograph and the contacts should be solid.

Positions Open

A Rolled morning show would like to join top-rated contemporary format. Write Wตัวเอง to 46th St., New York, N.Y. 10036.

Music Director/Producer of 50 kW FM looking for new opportunity. Must have at least two years experience at a similar station or as program director. Also, have a proven ability to work with clients, write copy, be a good personality, and work with all types of music. If you can bring original ideas to the table, we can help you realize your potential as a music director. Write W to 46th St., New York, N.Y. 10036.

Top 100 market would like to bring on full-time personality. Must have experience in a similar format. Write W to 46th St., New York, N.Y. 10036.

Positions Wanted

Noted 19-year industry veteran needs another chance to show what he's capable of doing. Contact the full-time personality. Write W to 46th St., New York, N.Y. 10036.

Top Five market would love to bring on a creative young personality with a proven track record in the midwest market. If you have the right mix of personality and talent, we'll be interested. Write W to 46th St., New York, N.Y. 10036.

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Top five market requires an experienced programmer for Urban station. Must have a strong background in programming and a passion for the industry. Write W to 46th St., New York, N.Y. 10036.

WTOA-FM Switch

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New York, N.Y. 10036

A BIG Voice is needed for Rock! If you're into raw, loud and your kind of music is not 'dead' yet, then check out the West Coast. The West is the place to be for heavy music personalities. Look No further than the stations that are still in existence in the big cities! And there are still a few jobs available! Not too many, but still quite enough if you don't go the right tape. This 10 year reunion special is a must have for rockers everywhere! But don't hold out too long! This ad will be short lived and it will be too late once you hear this incredible offer! Get on board and give us the professional touch that we're looking for! Your resume should include a recent photograph and the contacts should be solid.

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We with each mailing date. The suit also alleged that the regional directors further competed to violate the rights of the voting members by refusing to send the results of the balloting after their conclusion by the plaintiffs in the case, according to the complaint.

It is further alleged that the regional directors, after having notified the Board of Directors the majority of the voting members had failed to return their ballots and that the regional directors, according to the bylaws, had polled their voting members and then read out to the nonreturning ballots. The defendants refused to allow the plaintiffs to do so and instead sent out a second ballot to all directors. The suit was filed May 15, 1971. There is no provision for such a ballot in the IBS bylaws and it was not returnable to the treasurer, not the secretary of the corporation.

Furthermore, it is alleged that a letter was sent to each regional director notifying the directors of nominees as contained on both ballots. All new "regional directors" had been polled. This according to the complaint was done by the defendants to violate the rights of the voting members and the plaintiffs became ineligible to cast their votes. Many of these ballots had been returned and the voting members of each region had not been polled with the exception of a few slate members.

It is also alleged that there was no special meeting called by the Board of Directors called although the bylaws stipulate for such a meeting if three Regional Directors fail to attend as in writing, as it is. It is also alleged that the Treasurer of the Corporation gave no financial report to the Board of Directors at its meeting held Sept. 11, after a restraining order had been entered in the suit restraining all further meetings until the district court shall determine the validity of such votes.

The plaintiffs ask that the court rule that the defendants had failed to follow the rules of the corporation and the By-Laws and that the vote be thrown out on the ground that it was taken without authority from the Board of Directors.

Negotiating Committee

The plaintiffs have moved for a permanent restraining order against seizing the new Board of Directors.

According to the suit, the following irregularities were alleged:

1. The nominating committee composed of three board members had not been appointed by the chairman of the Board of Directors on or before Feb. 1, 1971. A statute of limitations was not presented to the secretary of IBS or on or before March 1, 1971, to the chairman of the board and not the secretary.

2. The suit alleged that prior to the 1971 elections, the plaintiffs were granted a temporary restraining order against seizing the new Board of Directors.

3. In fact return their ballots so as to constitute the quorum required by the bylaws and further that the secretary of the board never announced the results of the balloting to either the regional directors from electing a board of directors and further competed to violate the rights of the voting members by refusing to send the results of the balloting after their conclusion by the plaintiffs in the case, according to the complaint.

4. The suit also alleged that the regional directors, after having notified the Board of Directors the majority of the voting members had failed to return their ballots and that the regional directors, according to the bylaws, had polled their voting members and then read out to the nonreturning ballots. The defendants refused to allow the plaintiffs to do so and instead sent out a second ballot to all directors. The suit was filed May 15, 1971. There is no provision for such a ballot in the IBS bylaws and it was not returnable to the treasurer, not the secretary of the corporation.

5. Furthermore, it is alleged that a letter was sent to each regional director notifying the directors of nominees as contained on both ballots. All new "regional directors" had been polled. This according to the complaint was done by the defendants to violate the rights of the voting members and the plaintiffs became ineligible to cast their votes. Many of these ballots had been returned and the voting members of each region had not been polled except for a few slate members.

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The plaintiffs ask that the court rule that the defendants had failed to follow the rules of the corporation and the By-Laws and that the vote be thrown out on the ground that it was taken without authority from the Board of Directors.

Also alleged was that the bylaws were not notified to the regional directors or the secretary, nor the secretaries, sent out the ballots and made them returnable to the bylaws, are returnable to the secretary. The defendants refused to comply with the mailings within 20 days. It is claimed further that the members of the corporation did not inform the voting members of their rights to cast their votes.

Also alleged was that the ballots were not returned to the corporation, nor the secretary, nor the secretaries, sent out the ballots and made them returnable to the bylaws, are returnable to the secretary. The defendants refused to comply with the mailings within 20 days. It is claimed further that the members of the corporation did not inform the voting members of their rights to cast their votes.

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Dear Mommy and Daddy,

Camp isn't as much fun this year. Swimming and making rose belts was fun for the first five weeks, but it's not interesting now. The weather has been funny sometimes and we sew a lot of funny things going on across the lake. What does Tucky Buzzard mean? All the kids whisper about it but when I come up to ask the other kids they just dance all around real crazy like. Sometimes I feel like dancing and singing around too. Is Tucky Buzzard back? I think it is a good thing because it really makes me happy. I had something to tell you that might make you feel an alloys at one and everything but I'm decided to be a summer camp follower and travel where Tucky Buzzard travels. You can come and see me when I'm in those cities.

watching Tucky Buzzard. (My complexion has cleared up a lot)

September 29 - October 3 - Los Angeles
Whiskey A Go Go

October 4 - Boston, Music Hall

TUCKY BUZZARD
Time Will Be Your Doctor
Rolling Cloud
Places Apple Lady

October 7 - New York, Carnegie Hall
October 8 - Providence, RKO Veterans Theatre
October 10 - Pittsburgh, Syrian Mosque
October 11-12 - Columbus, Ohio, Lagoona Theatre
October 15-16 - Detroit, East Town Theater
October 19 - Indianapolis
October 20 - Houston
October 23 - Phoenix
October 26 - San Diego
October 29-30 - San Francisco
November 4-5 - Gainesville, Florida, University of Florida
November 6 - Jacksonville, Florida
November 8-10 - Miami

Will Mommy and Daddy, I must join my friends who are still dancing and singing to Tucky Buzzard. Why don't feel anxious about me.

Love,
Sara Jane
Soul Sauce

BEST NEW RECORD OF THE WEEK:

"Try On My Love for Size"

CHAIRMAN OF THE BOARD

(Invictus)

By ED OCHS

Soul Sauce: Curmudgeon’s Impressions spare the pen, but not the sword of Curtis Mayfield’s sharp production for their version of Marvin Gaye’s “Inner City Blues.” Gaye will counter with his own, but I’m not worried,” says NATRA promotion man of the year Cecil Holmes, who’s about to pick up gold in his other hand for the Honey Cone and Bill Withers. Then there’s Laura Lee, and the Isley Bros. last word in soul pop on their “Givin’ It Back.” L.P. and Dennis Coffey’s Sexes single, “Scorpio, Scorpio.” “We’re selling a lot of old records,” admits Holmes with his usual understatement.

Next Defonse will be “Walk in the Sun,” on Philly Groove, and while the Sound Experience join the “Nat Turner Rebellion on the Soulsville label with “40 Acres and a Mule.”...New Reggie Garner on Capitol, “Blessed Be the Name.”...Next Al Green: “Let’s Stay Together,” on Hi. He’ll tour Africa with a<br>

3.5%<br>

3.0%<br>

2.5%<br>

2.0%<br>

1.5%<br>

1.0%<br>

0.5%<br>

0.0%<br>

On the hotline: RCA has cut the “intro” from the Main Ingredients’ “Black Seeds” single, now breaking everywhere. At the Apollo til Tuesday (21), Curtis Mayfield, Kool and the Gang, Hugh Masekela & the Union of South Africa, LaBelle. Soul Sauce pops & plays: Freda Payne, “You Brought the Joy” (Invictus). Chippie Gay, “I’m a Woman” (Brunswick). Beginning of the End, “Monkey Tamarin” (Alston); King Curtis, “Changes” (Atco); Jackie Moore, “Cover Me” (Atlantic); G.C. Cameron, “Act Like a Shotgun” (MoWest); Curtis Mayfield, Mighty, Mighty (Curtom); Jodi Mathis, “Mama” (Capitol); Isaac Hayes, “Shaft’s Theme” (Enterprise); Betty Everett, “I’m a Woman” (Fantasy). ...Motown will release the Elgin’s British hit, “Heaven Most High” featuring You. Donny Hathaway has signed with Warner Bros. Music as songwriter. ...Breakouts: James Brown, Persuaders, O.V. Wright, 8th Day, Ponderosa Twins, Joe Tex, War, Main Ingredient, New Birth, Joe Simon, Luther Ingram, Intruders, Bobby Womack, Krystal Generation, Arthur Fields, Capitol district promotion manager in Philly, roads Soul Sauce. Do you?

Billboard SPECIAL SURVEY FOR Week Ending 9/25/71

Waters Healthy For Comeback

NEW YORK — Muddy Waters, Chicago blues legend, embarked Wedneday (15), on his most extensive public appearance since his serious auto accident in 1966.

Waters will cover the states of Illinois, Wisconsin, Michigan, Washington, D.C., and several dates in Canada, including the University of Waterloo, Kitchener, Ontario; the Esquire in Montreal and the Colonial in Toronto, during September through mid-October.

The blues great recently completed the most productive summer tour of his career, and is expected shortly on record with a new Chess LP, “Live at Mr. Kelly’s.”

ROBERTA FLACK, Atlantic Records soul stylist, finds herself surrounded by famous friends following her recent opening at Los Angeles’ Greek Theatre, leading the way, left to right, are: Atlantic promotion man George Furness; Flip Wilson; Cannonball Adderley; and show co-star Quincy Jones.

September 25, 1971, Billboard
Sincerely Dedicated To James Brown, A Man We Are Proud To Call Brother.
SEPTEMBER 25, 1971, BILLBOARD

Soul Brother

It takes plenty to be Soul Brother No. 1.

It takes a hard gruelling backbreaking schedule of 335 performances in the coming year—mainly one-nighters.

It takes a crowded stage that houses a troupe of dancers, a 21-piece orchestra with four drummers, two working and two standing by, a male singer, a female singer and sometimes someone called Else TV Mama, a back up trio and a spotlight that always seems out James Brown.

It takes backstagework, meeting the street people, the James Brown fans, and the policewoman. Even His Highness, Ola of Lagos, Adeyinka Oeykun.

It takes the responsibility that goes with the job—getting down and facing your brothers and telling them that America is the greatest country in the world, when (to them) the signs are plain and obvious that it isn't. And James Brown explaining why it is. "I'm talkin' about the land, the country, not the government. There's no country in the world can beat us if we get the race problem fixed. This is HOME. We can't leave. Never found another nation yet that can make hard ice cream or decent soul food.

It takes work behind the scenes, the donation of 10 percent of the James Brown one-nighter gross—reckoned at around $2.5 million to black charities and ghetto youth groups.

It takes, most of all, the music. The different elements that make up the James Brown style, that have laid a trail of Gold Records and chart accomplishments since those first recordings for Syd Nathan's King label out in Cincinnati back in 1956. The simplified mixture of the gospel and the blues, the primitive and the sometimes savage, Brown himself says: "James Brown is 75 percent businessman and 25 percent talent."

Where did it all begin?

James Brown was born (nobody gives the exact date, but between 1930 and 1934) in Toccoa, Ga., red clay country north of Augusta, on the South Carolina border. Poor black. His father washed and greased cars and the rent was $7 a month on the place where they lived.

James washed cars too. He also picked cotton. He left school in the seventh grade (which adds poignancy to his "Stay in School" campaign a couple of years ago when he made speeches on the subject and distributed thousands of "Stay in School" and "Don't Be a Drop Out" buttons to kids).

Brown recalls: "My family was so poor, you wouldn't even believe it. My father greased and washed cars in a filling station. Sometimes I worked for him. Other times I picked cotton, worked on the farm, worked in a coal yard. In the afternoons I had to walk home along the railroad tracks and pick up pieces of coke left over from the trains. I'd take that home and we'd use it to keep warm."

"I always loved to dance. Even when I was eight years old I could do it. The soldiers from the National Guard would be camped right outside our town and when I was just a little kid I'd dance."

"They'd throw nickels, dimes and sometimes quarters at me and I'd take that home and it would help my folks to pay the rent."

The kids in my school would pay me 10 cents to dance for them. I was always the best dancer in the group. In fact, any kind of sports I ever came into contact with, I was the number one cat."

Brown shined shoes outside Station WRDW, Augusta, Ga. He now owns that station.

He also went to reform school for three years on charges of car theft and breaking and entering. And, like many others, he came out a changed person. There were no more odd jobs. No hanging around. James Brown formed his first group, a trio. "I made an on-and-off existence with it. I mean, I had a very, very big family. Not brothers and sisters but a lot of close relatives and I had to help feed them," he says.

The Brown trio made a record for a Macon, Ga., radio station and a man from King Records, cut in Cincinnati, heard it. The James Brown story was really beginning.

His first hit—on King's Federal subsidiary—was "Please Please Me"—he still includes it in his show. The year was 1956. Charlie Gillett in his rock and roll history, "The Sound of the City" says: "This atmospheric, intense sound made the rhythm and blues Top 10 and sold a million copies over a long period. Like almost all Brown's other records, it was more a reflection of the singer than it was a response to contemporary conventions of what constituted a successful record."

"Brown was the dominant figure on every record he made.

Continued on page JB-12

A Salute to James Brown Sponsored by Polydor Records
Circus supply mainly magazines and has also Times in deluxe plays Brown's album black statement ining sell the So said president main in because the areas most recent rock as Brown LP, Polydor's aim, basically area firm, squarely in the heavy displays in the areas, full addition to aid the advertising campaign, that is accompanied by retailing that is heavy advertising campaign, including the advertising campaign, including deluxe window displays that have been sent to retailers in metropolitan areas to aid the cause.

Polydor mounted a strong attack on the New York Times Square area with posters and album jackets promoting the most recent James Brown LP, "Hot Pants."

To develop these new areas for Brown, Polydor has also taken out advertising for "Hot Pants" in major underground and rock papers as Rolling Stone, Creem, Circus and Crawdaddy. This is in addition to trade magazines and black music journals.

The main thrust of Polydor's drive will be on albums rather than singles.

Explained Schoenbaum: "The problem here lies mainly in the black areas where the tendency is to buy the single, not the LP. To combat this we intend to supply stores with lavish window trimmings that will emphasize the album.

"With the economy in a state of turmoil and confusion, however, this has made the task of selling albums even more difficult. But Polydor's promotion men believe so strongly in Brown's selling potential that they see the economy as an annoying but minor problem in relation to marketing Brown" album product.

"The concept in the white communities is merely to place the product before the record consumer and he will buy it. This, along with regional promotion with radio stations and local media, will produce a significant surge in Brown's album sales," added Schoenbaum.

Polydor will also package Brown's albums in slick four-color jackets that should enhance the appeal of the record immeasurably, considers Schoenbaum. And a spokesman from Polydor's creative department said: "Where James Brown is concerned we will make the package as tasteful as any jacket in the record industry. An artist of Brown's calibre should be given as fine a treatment on the cover as he gives on the record."

Polydor considers that this approach quite naturally brings its own rewards—with a better cover the album gets better store display space.

Commented Schoenbaum: "The fact that Brown is a phenomenally successful showman who performs well over 300 nights in a year will automatically help sales. Although his shows are almost always held in the black areas of a major city, news and reviews of the event are carried in the major metropolitan newspapers.

"It is of notable importance that Brown is sincere in his empathy with the black people and his records and image reflect this. He constantly advises all young people to stay in school and away from drugs...but there's no stopping anyone getting into this man's music."

A Salute to James Brown Sponsored by Polydor Records

The European James Brown

For the black population of Europe, the non-appearance of James Brown in their territory for 10 years was as big a crime as Presley's solitary confinement in the States for the 50's and 60's rock 'n' rollers.

When he did first arrive in 1965, Brown rode on the crest of the enormous soul boom that all Western Europe was enjoying. Black vocal groups, and black give-em-all-I've-got soul singers were arriving continually to promote sudden hit singles, playing two shows a night, driving probably 60 miles to be at the next gig by one o'clock.

Brown dispersed with all this. He brought with him sophistication, and a five star aura. Rock's most hard working man was as near to the movie rock star as we shall ever see.

His record sales have never been spectacular—he has had only two top thirty entries in England—but his consistency makes him a valuable property. His popularity in England is matched in Germany, Belgium, France and Holland, where he can fill any hall to capacity and sell thousands of at least six singles and 6 albums a year. What is surprising is that he often duplicates LP material to a smoothing degree. A hit single is quickly followed by an album of the same name with a few B sides and Part Two's completing the tracks. "Best Of" LP's appear yearly with an instrumental album following a couple of months later. He justifies them with sales, which, in fact, are increasing. Brown is more popular than he's ever been.

Brown arrived in Europe for a second time in March this year. He packed the Olympia in Paris three nights running, played in Frankfurt and Berlin to 9,000 people and also did concerts in Amsterdam and Brussels.

His only disappointment was the first house in Birmingham, which was only half full. But his other English gigs were capacity, the Albert Hall in London selling out in a couple of days.

What Brown relies on to sell his shows is hard work, sex, a whole lot of movement, and 15 oz. of funk. He's a showman first, and a musician second. He dances like hovercraft, and screams every eighth bar—but it's always in tune, man," he says.

Whereas 99 percent of the soul acts that visit Europe are down home and accessible, Brown is this black superstar who seemingly lives in a different world. He doesn't appear real, and that is his magic. America is convinced of it, Europe nearly so.
We got to use what we got & we got what we want: JB on Polydor worldwide*

*Polydor has represented James Brown internationally since 1965

Polydor International, Hamburg, Germany
James Brown in Action

QUOTe: “Another factor that enters into Brown’s in-person appearances, a quasi religious quality. At the end of a show he rushes back onstage, his face drenched with the sweat of exhaustion, and collapses. His attendants throw a bespangled robe over him. In a matter of seconds, the robe rises and Brown flies forth like a phoenix emerging from a fiery pyre... The convulsive ritual has been compared by some reviewers to an enactment of the Crucifixion. The analogy is sound.” ARNOLD SHAW “The World of Soul” (Cowies)

We’ve enjoyed getting into HOT PANTS.

DAVIS FRIED KRIEGER INC.
Advertising and Design

JAMES BROWN HAS HOT PANTS
IN HIS NEW ALBUM ON POLYDOR

DFK takes pleasure in saluting music’s hottest performer.
JAMES BROWN.

No.1 Records by James Brown on Billboard’s Rhythm & Blues Charts

1959—Try Me (Federal)
1965—I Got You (I Feel Good) (King)
1966—Papa’s Got a Brand New Bag (King)
1967—It’s a Man’s Man’s Man’s World (King)
1968—Say It Loud—I’m Black and I’m Proud (King)
1969—Give It Up or Turn It Loose (King)
1970—Super Bad (Parts 1 & 2) (King)
1971—Hot Pants, Part 1 (She Got to Use)
(What She Got to Get What She Wants) (King)

with the Famous Flames
(From Nov. 23, 1963, to Jan. 30, 1963, no R&B charts were compiled)

Radio Man

Of over 500 Soul radio stations across the country, James Brown owns three. WRDW, Augusta, Ga., WJBE, Knoxville, Tenn., and WEBB, Baltimore, all are part of JB Broadcasting. In each city, the ownership is listed as JB Broadcasting of Augusta, or Knoxville or Baltimore Ltd., depending upon location of the station.

SEPTEMBER 25, 1971, BILLBOARD
James Brown: Spokesman

In his home, framed in a place of honor, James Brown has a place card. It came from the White House and was there when James Brown was invited to dinner. There's writing on the card. From Lyndon Johnson, then President of the United States.

The message read: "Thanks much for what you are doing for your country—Lyndon B. Johnson."

Look magazine has James Brown on the cover that asked, Is this the most important Black man in America?

A few weeks after the death of Dr. Martin Luther King, after the riots had stopped, the Police Chief in Rochester (scene of some of the disturbances) went on record as saying to James Brown: "Your remarks to those present were a major contribution to maintaining peace and tranquility in our community."

Playwright-author LeRoi Jones at a Black Power Conference in 1968: "James Brown is our number one poet."

This is a different side of James Brown, as different from the frantic stage personality, with the fake collars is from James Brown the businessman, with his food franchises and his radio stations.

In April 1968, James Brown stepped forward and had himself counted. Previously he had been quiet—as far as public statements on civil rights, the Black revolution were concerned. But the death of Martin Luther King jolted him.

During the week that followed Dr. King's death, Brown gave up over $30,000 worth of bookings to commute between Boston, Rochester and Washington, D.C. to play his part. To tell his people: "This is the greatest country in the world. If we destroy it, we're out of our heads. We've come too far to throw it away. "You've got to fight with dignity."

James Brown differs from many militants—black and white. He is a successful radio station owner, one of the few black owners in the U.S. His business plans include a national restaurant chain and other ambitious financial ventures. His payroll and his earnings both in the millions annually spell out the fact that Brown is a capitalist—in capital letters.

Despite these characteristics which smack of the establishment, Brown is a spokesman for blackness; for the underprivileged of the urban ghetto and the rural South. He will not rest until the black man receives true justice. He is imbued with social conscience and racial pride.

Tying this all together is the fact that he is a patriot. He does not want to see this country burn or its government destroyed. During the ghetto riots he appeared on radio and TV shows urging the populace to keep cool. The U.S. in his credo is still No. 1 and will continue to be if we all do our jobs properly.

Arnold Shaw in his book "The World of Soul" (Cowles) analyzes the remarkable set of attributes noted above. The fact that they are part of a man who is one of the great entertainers of our time, whose first hit dates back to "Please, Please, Please" on King in 1956—and an entertainer who has proved his staying power by still turning out great records and notable live performances, surely pictures a man of uncommon artistic and moral fiber.

As for his musical style and stage performance, it is the blackest black and that's the way Soul brother No. 1 wants it to remain.

Paul Ackerman

He made statements like this, walking the ghetto streets, appearing on television, flying between the three cities by private jet.

And New York Sen. Jacob Javits insisted that Brown's message to blacks, which went out over national television, be included in the Congressional Record.

There was the Vietnam incident when James Brown also said it loud.

Brown was the first major Black entertainer to play for the troops in Vietnam. He went in June 1968 and afterwards admitted frankly: "We had to fight to do this show."

He continued: "I could only take eight of my band but I saw plenty of empty seats in the plane in the economy class—well, they said transportation was hard to come by—I won't argue the point.

"I drew more people than Bob Hope at one place—38,000 people—but Hope gets six months preparation and I got a day and a half... And I've been trying to get over there for a year now."

"Go back? Sure. But first class. I want economy. Why? I don't know, the USO does...I spent $3,500 of my own money..."

The dignity question is important to Brown—"Say It Loud, I'm Black and I'm Proud," He himself claims that he has no ambitions to be a leader in the strict—and narrow—political sense, "just an example and a man. I want Black kids to be able to point to me and see a hard working, honest man who made it... and for them to feel that if they stay in school and work hard, they can make it too."

Brown cares for his people. When he played a sell-out Yankee Stadium concert he told them: "Without you there wouldn't be a James Brown—this evening.

Continued on page 1B-13

HE DOESN'T need a crown to prove it, but here James Brown is crowned King of Rhythm & Blues for the sixth straight year at the Sun Playhouse Club in Philadelphia.
Welcome...

James Brown to Polydor Records

Sterling Sound, Inc.

James Brown is a Freeman of Lagos, Nigeria. It happened on his first visit to Africa, in December 1970, when he made his first stop after arriving for a courtesy call to the palace of the Oba of Lagos, Adegikun Oyekan, where he spent over an hour discussing the position of the black man with his highness.

He was named a Freeman of the city by Oba Oyekan and presented with a chain of office. A scroll detailing the story of James Brown and his influence on black people all over the world was given him, with the Oba's seal and hand.

James Brown acknowledges America as his home and Africa as the motherland. Of a recent tour of Africa, he said: "It's the same in any country that I visit—take the suits and collars off and everybody's the same.

"Touring Africa was a tremendous and heartwarming experience for me because I found that I was so loved and well known over there. Everywhere I went I was given an overwhelming reception.

"We'd stop the plane at some remote town to refuel and I'd be aroused from my sleep by hundreds of people trying to break into the aircraft to see me. So I had to get out of the plane into an open car and wave as we drove through the crowds."

Soul music, especially the emotional, full of motion kind that Brown puts down, appeals to the African much more than the straight down home blues styles. This is one of the keys to the mass acclaim that James Brown receives when he sets foot on the continent.

It is also evident, Brown notes, of the traditional ways of the African being changed by the appearances and ways of modern Africa, which takes its lead from the urban black of the U.S. There's a need, too, for the young African to see that a brother has made it . . . and made it big all over the world, as Brown has.

That first tour James Brown made of Nigeria and Zambia is etched deep in his memory . . . and not just because of the meeting with royalty.

James Brown went over with his entire revue that included singer Bobby Byrd and Vicki Anderson, the JB's band, JB dancer Ann Norman, arranger Dave Matthews, and engineer Ron Lenhoff, arriving in Lagos to an immediate mob scene. It took the local police, aided by some military personnel, 15 minutes to get the singer off the plane and into some waiting limousine.

Thousands of fans had awaited Brown's charter jet and more fans lined the 12-mile route from the airport into Lagos. Brown's schedule of five concerts in Nigeria took him to four cities and the reception was the same at each.

The tobacco firm, Philip Morris International, underwrote the Nigerian concert and Brown gave the local population exactly the same show that he gives in the U.S.

In Lagos the singer was presented with a Gold Record, honoring him as the first non-Nigerian to sell 50,000 copies of a single release. Polydor president Jerry Schoenbaum handled Brown outside of the U.S. before he agreed with the company from King, has statistics that show Brown selling a couple of thousand more copies of a single than there were phonographs in the whole country?

From Nigeria the Brown revue went to Zambia for three more concerts—all three were held at huge open air stadiums before audiences of over 20,000.

Here, too, he was honored. Zambian President Kaunda proclaims Brown officially as Head of the State of Music in Zambia. Brown responded typically by singing, "It's a Man's World."

Wherever Brown played, the gifts rolled in—flowers, robes, trinkets and tokens of appreciation. Local observers couldn't remember when an entertainer was so warmly received by the Africans. Only the late Louis Armstrong's 1961 Nigerian trip came close to equalling the crowd reaction from his African brothers and sisters.

At the Dag Hammarskjold Stadium in Ndola, Zambia, Brown's concert drew 25,000 and was attended by the Head of State. The Sunday Times of Zambia said that all day before the evening concert in Ndola, taxis were fully booked and railroad and bus stations packed as fans flocked in to hear Soul Brother No. 1—they came from villages as much as 200 miles away to see him.

James Brown
The Black Knight

By ED OCHS
Editor, Soul Sauce

James Brown—MR. BROWN—has exploded with incredible regularity on so many stages over the years, that he appears "frozen" in that position of attention. He's always on stage, ever-exploding, caught in the electro-magnetic field of action-reaction with an audience that can't stop communicating; his records are a cross between blood-pressureing drums and the most primitive of newspapers, flying by with the impact of a buzzsaw.

Though he's an urban fellow, the message is clear, delivered with the reliability of the "Daily News."

"Uuh! Get Down, get loose, now tighten up!" He pontificates, and with only a record of his pitted voice and funk-crazed band to leave behind, Brown appears to be always on the scene! Playing his thing Black is black, and you can dance with him.

Brown listens and learns well. For 15 years no one has been able to tell where one song ended and another began. He has an uncanny ability to pick up street talk, the drone of the deadends. He feels the rough rhythm and bare soul coursing through the slang, the cross currents of some kind of universal Black chord, then throws it back into the streets, as something alive with the tension of survival.


They become spectacularly visual, electric and essential when Brown beats them up in his human rhythm machine before releasing them with the power of a punch in the gut.

Brown is too busy to answer Blacks and whites who begrudge him his formula ("Anyone could do it, but who'd want to?!"), his energetic follow-through, his people's audience and contemptuous egoism. For what? But Brown is nowhere to be found, not by his many employees, not even by his own record company. He is too busy listening for the rhythms running through the sound of approaching feet, Black feet, his ear bent to the floor, the street, the restless planet. An idea. Suddenly, Brown is in the studio, though he's probably already has one strong single breaking on the charts, and when Mr. Brown gives the word—bombs away! Two singles on the charts, another album, an instrumental, a single for Bobby Byrd, his fans in Africa, Vietnam, Yankee Stadium, Louisville, pick a night, any night. James Brown would certainly rather boil the air in his own sweat than leave it to aimless thought and silence, because he is one Black man who just can't sit down.

SEPTEMBER 25, 1971, BILLBOARD
SINCERE CONGRATULATIONS
AND BEST WISHES
TO

JAMES BROWN
AND
POLYDOR RECORDS
FROM A DELIGHTED SUPPLIER

PHILIPS RECORDING COMPANY, INC.
New York, N.Y. (212) 486-9614
Richmond, Ind. (317) 962-9511

A NORTH AMERICAN PHILIPS COMPANY

We at Dino’s are proud to have played a large part in creating the fashion image of the legendary James Brown. We happily join with Billboard, Cincinnati and the world in honoring a true humanitarian.

Dino’s 16 EAST SIXTH STREET • CINCINNATI, OHIO 45202

Bonjour 'a James Brown
Canada Welcomes You!

Polydor Records Canada Limited

Initial Release:
“HOT PANTS”

Album: 2425 086
Cassette: 3177 055
8-Track: 3827 050

SEPTMBER 25, 1971, BILLBOARD
Soul Brother #1

Continued from page JB-3

In most of his pre-1964 records, he used subdued vocal group support and thin musical accompaniment, which provided sufficient atmosphere to confirm the mood his voice suggested but never relegated him to the role of only presenting words or a sound to the audience.

“What he sang seemed to matter to him.”

King Records at that time had such artists as Earl Bostic, Lucky Millinder, Wynonie Mr. Blues Harris, Roy Brown, Little Willie John, Cowboy Copas, Moon Mullican, among others. The label was formed in 1945 by Sydney Nails who once explained his philosophy: “It’s no trick to find good performers—the trick is to find good writers who can perform. It’s material, great songs, that make the difference.”

With Brown, King had all three—material, writer and great performer.

And to all this Brown added his—commitment.

He was one of the first singers to pioneer road concert tours for the black artist—too long confined to the Southern, chillin’ circuits. And he still continues to meet the people this way—playing small towns in every state, working in small intimate concert halls and clubs where he was literally closer to the roots. (Of course, he can fit mammoth Yankee Stadium as well.)

James Brown was also one of the first of the blues band to assemble a group of supporting singers and get around the circuit with his own James Brown Show, billing the backing group, the Famous Flames, as a separate act with their own spot.

Now James Brown is the Soul Machine with heart. He’s machinelike in the way he organizes his life and work.

The statistics are impressive: he works 335 days this year and reckons he loses seven pounds with each performance. In an average month he will give away some 5,000 autographed photographs and 1,000 pair of James Brown cuff links—thrown into the audience. He will wear 120 freshly laundered shirts and more than 80 pairs of shoes. He will change costume for his performance 150 times.

He will be onstage working, sweating, giving, performing over 80 hours where he will sing, play and dance his way through 960 songs, playing any one of eight instruments.

He is songwriter, arranger, choreographer and clothes designer for himself and the cast of his show.

The one-nighters are run with military precision, necessary because there is a two-ton truck for all the equipment—the instruments and gear—plus an elegantly fitted-out bus for the cast and a private Cadillac for Brown himself.

James Brown likes to sleep late. So he has his chauffeur leave for the next engagement as soon as he has dropped his boss off at the hotel after the evening’s performance. The following day Brown flies to the next stop and the chauffeur, who could have been driving all night, picks him up at the airport. One of Brown’s three valets sometimes accompanies the chauffeur on the overnight drives.

Anyone in the company of 30 that travels with Brown is late, missing either bus or performance, gets fined. Says Brown: “If transportation is missed, the guilty must pay their own fare to the next city. If they’re going to work they’d better be there when it’s time to work . . . or else.”

Because James Brown is himself playing for high stakes.

With the show playing all but 30 nights of a year, the gross can actually run as high as $3 million and from this James Brown himself gets $250,000.

But personal appearances are only part of the empire built around the 135 pound singer.

He has a publishing firm, a record production firm. He publishes virtually all the material he records and his singles average close to half a million apiece in sales.

Part of the James Brown family are two Lear jets and six cars, five radio stations and a house in the St. Albans section of Queens, N.Y. that is the longest way from his $7 a month Georgia shack.

And there is no sign of a let up in the pressured life he leads. When you question him about how long he will go on he replied: “I can last as long as I live. My driving force is love. I want to do things for people—I want to help them get their message across. They see what I’ve done with my life and it helps to give them both hope and confidence. Everyday that I live is part of history . . . because I’m part of history.

“I support progress. I want things that will benefit the black man, the white man, the country. I’m a black man—I stand up. I don’t back up. I don’t want to live in a country where I pay my taxes and get treated like a tourist.

“It’s all a question of pride and dignity.”

It takes plenty of that to be Soul Brother No. 1.

SEPTEMBER 25, 1971, BILLBOARD
A special thanks from all of us.

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BLACK RADIO AT ITS BEST

... and we're getting Bigger Bigger Bigger

WE'RE CELEBRATING THE
JOINING OF
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BROWN

&

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OUR FIRST

JAMES BROWN
CONTAINS THE ORIGINAL HIT SINGLE
HOT PANTS

Polydor Records, Cassettes and 8-Track Cartridges are distributed in the USA by Polydor Incorporated; in Canada by Polydor Canada Ltd.
Big Sponsors Backing All-Black 'Soul Train'

LOS ANGELES—"Soul Train," a local all-black network which originated in Chicago two years ago, has gone into national syndication here. The hour-long show, which will be hosted by its original emcee, Don Cornelius of Chicago, will be syndicated by Mission Argyle Productions. Cornelius is also producer. Charles Stern here is coordinating talent. Several other programs, aimed at the black community, are planned.

The opening show, which features Eddie Kendricks, Gladys Knight and the Pips and the Honey Cone, was taped at the Metromedia studio here. Mark Warren of "Laugh-in" is directing.

Stevens feels that "Soul Train" is one of the first national shows to amass a need of many advertisers to reach the black consumer. "Prior to Soul Train," he said, "shows that featured blacks utilized them either as a host or guest. They were usually intermixed with whites. True, the exposure was good for the artist but there was no guarantee that the audience would be predominantly black. 'Soul Train' is looking for just that black audience and we feel it's going to get it."

Products and Sears, sponsors of the show, are concentrating all their efforts in 15 markets that account for more than 80 percent of the black consumers. "Soul Train" will debut in those seven markets with its premiere show this October. They are: Los Angeles, Cleveland, Houston, Philadelphia, San Francisco, Detroit and Birmingham, St. Louis, Atlanta, Baltimore, New Orleans, Washington, D.C., New York, Chicago and Memphis will begin airing it in January.

Stevens feels that the record industry will be quick to realize the value of "Soul Train." He feels that a market that has long been elusive to the exception of a few companies. Several labels have expressed an interest in the show and are actively supplying talent.

Music Tapes Are Profitable

• Continued from page 18 to integrate the Chess and GRT Record organizations into Chess/Jones Records. The record division currently has four singles and three albums on the charts, and in July experienced the seventh-figure billion in the history of the Record Group.

GRT of Canada is concentrating on the creation, distribution, reception and sale of records, tapes and accessories. It recently received gold records for a single, "Do the Fudgie" by the Hour of Commons and "Take Me to the Chuck Finley Morning," by Lighhouse.

Since re-emphasizing the posture of GRT as a music company, its earnings and 15th floor pattern have been substantially improved. The many changes that have diversified profits, cash and management time have been disposed of," Bayley said. "We are now meeting our objectives, budgets and operations as expected."

"With the losses and writeoffs of fiscal 1971 behind us," he said, "And with an improved appropriate in the nationally economy, we are now cautious optimistic."

The charts tell the story

Billboard has the CHARTS

SEPTEMBER 25, 1971, BILLBOARD
LONDON — Special attention to promotion and closer liaison between record company and office of the sales team were the main themes at the recent conference conducted last week here by Philips records. The company presented its new product and revealed details of a classical label, Universo, due for release in November.

"It will contain both new recordings and reissues that we have constantly been asking for. Philips has never had a strong mid-price classical label, and it is with great pride that we have announced this," said classical producer manager Quito Chiarini.

New sleeves, and a logo based on design of the letter U, will be used in a nationwide poster and leaflet campaign to launch and support the new repertoire.

Universe first releases include Bernard Haitink conducting Beethoven’s "Concerto for Orchestra", and the "Dance Suite", a new recording by Violinist Arthur Grumiaux of romances and serenades for violin and orchestra; baritone Gerard Souzay singing Schubert, Schumann and Hugo Wolf lied; a new Shostakovich Sixth Symphony from the Berlin Radio Symphony Orchestra, and Carlo Gatti conducting highlights from Haydn's "The Seasons".

October sales promotion is being based on Philips' limited subscription box editions, all selling at special prices from Oct. 1 to next Jan. 1, plus a map, introductory Tchaikovsky sampler.

Outstanding will be a two-orchestra set of the complete Tchaikovsky symphonies and sonatas, including the Manfred Symphony, on 10 disks, retailing at $36, with Igor Markevitch conducting the LSO and Antal Dorati conducting the Columbia Philharmonic, comprising reissues.

A new recording of Beethoven’s "Annie Leibovitz" under Eugen Jochum on two disks will retail at $8.40. It is titled "The Splendors of Baroque" on six disks in luxury paper binding, at $28.50, and five LPs at $14, will include the complete Mozart wind serenades and divertimentos, with young conductor Edo de Waart directing his Netherlands Wind Ensemble.

New recordings of symphonies of J. C. Bach, Haydn, Mozart and Beethoven’s first two symphonies will come under the label "The Rise of the Symphony", first major issue from Philips by Neville Marriner and the Academy of St. Martin-in-the-Fields. The four boxed disks will sell at just under $13.

A catalog gap will be filled by the box of Monteverdi madrigals, retailing at $20.40, Raymond Leppard conducts the English Chamber Orchestra, with singers Heather Harper, Ann Howells, Sheila Armstrong, Robert Tear, Luigi Alva and John Wakefield.

In announcing a large-scale campaign for their October release of the long-anticipated Paganini Violin Concerto, issue will be worldwide on Oct. 11, following world premieres of three performances in London by Henry Szeryng.

EMI Sets Middle-Price Label

LONDON — EMI next month will bow a new label in its catalog of classical marketing campaign. John Whitley, EMI’s new chief marketing manager, saidgetStringExtra("\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n�...
BUBLING UNDER THE HOT 100

101 I HEAR THOSE CHURCH BELLS RINING... Duky, Bell 990
102 RUB IT IN.... Laying Marine, Barnaby T91 (CBS) (Abub, BMI) (Houston)
103 CO CO Sweet, Bell 45-156
104 DAY BY DAY Holly Sherwood, Caravel 30-057 (Bell)
105 SPELL THE WINE... Isley Brothers, T-Nick 922 (Buddah)
106 NICKEL & A NAIL... O. V. Wright, Back Beat 632
107 NEW JERSEY... Englund Dan & John Ford Coley, A&M 1278
108 BENDING SHAPE ME... Storm, Sunflower 113 (WMG)
109 MIDNIGHT MAN... James Gang, ABC 13112
110 DESDEMONA... Searches, RCA 74-0484
111 SHE'S ALL I GOT... Freddie North, Munch 15002 (Mushroom)
112 I'M SO GLAD... Fuzz, Collo 179 (Rapport)
113 SLIPPED, TRIPPED & FELL IN LOVE... Ann Peebles, Hi 2198 (London)
114 FREEDOM COMES FROGADES... Fortunes, Capitol 3179
115 DO I LOVE YOU... Paul Anka, Buddah 252
116 WALK EASY MY SON... Jerry Butler, Mercury 72341
117 HARD RAIN'S GONNA FALL... Leon Russell, Shelter 7200 (Capitol)
118 VALERIE... Cymarron, Embassy 7500 (CBS)
119 WHAT ARE YOU DOING SUNDAY... Dawn, Bell 45-141
120 KEEP ON IN THE FAMILY... Read Home, Dunhill 4285

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201 FUZZ... Cello SC 2001 (Roulette)
202 STATER BROTHERS... Pictures of Moments to Remember, Mercury 80349
203 PHARAOH SANDERS... Immortals, Impulse AS 9206 (ABC/Dunhill)
204 VALERIE SIMPSON... Exposed, Tamla T 311
205 WANDA POPPINS... Black Ivory, Perception RP 18
206 MARK LINDSAY... You've Got a Friend, Columbia C 97235
207 GRASS ROOTS... Their 16 Greatest Hits, Dunhill DS 50107
208 MAY RAIN'S GONNA FALL... Leon Russell, Shelter 7200 (Capitol)
209 RANDY NEWMAN... Line, Reprise RP 6459
210 CYMARON... Entrance Z 30662
211 HOLLAND... POLARIS, A&M SP 4314
212 IAN & SYLVIA with DAVID WILCOX... Cincinnati C 30736

SEPTEMBER 25, 1971, BILLBOARD
**Country Music**

**Nashville Agents Reactivate NATD**

NASHVILLE - Reactivation of the National Association of Talent Directors (NATD) was brought about by the deaths of_Tyrone Rice, owner and president of Top Billing, and firm director and the resurgence with a letter to all agents here urging attendance. He received a positive response from many agencies in the city. Rice, laying the ground rules for the gathering, suggested that all matters to be aired by the group be submitted in writing in advance, and that discussion be limited to these matters.

The need for reactivation became apparent following recent discussions between buyers and promoters here. They sought out artists asking they restrict their prices. At that time individual agents indicated that the matter needed considerable study. Although they were amenable to sitting down with the buyers and discussing the matter, each was acting individually.

Nashville's agents have always functioned in a unique manner, working in close cooperation with one another, booking each other's acts in packages and, although competitive, operating in a manner so as to keep the entire industry healthy. That cooperation laged slightly during the drought day of NATD.

The need for an alliance became more evident with a recent notice that buyers planned to meet again in the near future and press their requests for talent cost relief.

Despite the contention of some promoters that country music gained credit due to overpricing, some reports from fair managers, auditorium operators and the like indicate the opposite is sometimes true. On at least a dozen occasions during the spring and summer, new house records were set. Two shows in this past month each had an attendance of 20,000, and they were all-country. Danny Davis and the Nashville Brass, playing a date in Michigan last week (in a relatively small town), drew 10,000.

**Top 5 Nominees for CMA's 10 Categories of Excellence Named**

BY BILL WILLIAMS

NASHVILLE - The top five nominees in the 10 categories of excellence for the Country Music Association Awards have been named by Ernst and Ernst, accounting firm handling the balloting.

The names of each winner will be revealed Oct. 10, when the CMA's Fifth Annual Awards Show will be televised live over NBC.

The nominees, narrowed down from the first-balloting list, are:

Entertainer of the Year: Merle Haggard, Loretta Lynn, Charley Pride, Jerry Reed, and Conway Twitty.

Male Vocalist: Merle Haggard, Ray Price, Charley Pride, Jerry Reed and Conway Twitty.

Vocal Group: Carter Family, Hager Brothers, Osborne Brothers, Statler Brothers and Tompall and the Glaser.

Vocal Duo: Johnny Cash and June Carter, Charlie Louvin and Melba Montgomery, Porter Wagner and Dolly Parton, Conway Twitty and Loretta Lynn, Tammy Wynette and George Jones.

Instrumental Group: Buckaroos, Danny Davis and the Nashville Brass, the Po'Boys, The Strangers and the Wagonmasters.

Instrumentalist: Chet Atkins, Ray Clark, Floyd Cramer, Boots Randolph, Jerry Reed.

The Hall of Fame Award winner also will be named on the television show. Tennessee Ernie Ford, for the third year, will host the awards show. The program, with the top all the people in the country field as presenters, will include two special production numbers, one dealing with Bluegrass Music, the other with famous vocal duos.

The third (and final) ballot in the elections will be mailed on Sept. 23.

**'Opry' Week Events Use Kustom Units**

NASHVILLE - Kustom Electronics of Chattanooga, Kustom, will provide sound and amplification for the majority of events scheduled during the week of the "Grand Ole Opry" Birthday Celebration here.

Kustom plans to utilize the events to showcase its products. The firm announced a few weeks ago (Billboard, Aug. 21) that it would take a strong move into the country field. At that time Chuck McKinney, vice president of the corporation, named Earl Owen promotions manager and hinted that new moves would be announced shortly.

McKinney said that the Kustom equipment would be used first on Wednesday, Oct. 13, at the ASCAP awards dinner at the Hillwood Country Club. It will be the following day at both the United Artists show and the CMA-sponsored International Seminar. Friday it will be used at both the Doris and Deanna parties and shows, and on Saturday at the RCA breakfast, the Capitol luncheon, and the Atlas Agency dance. Columbia will use its own equipment at its function, the only label not using Kustom.

McKinney also announced that the following acts have been completely equipped by Kustom: Danny Davis, Jeanie C. Riley, Hank Williams Jr., Tommy Cash, Waylon Jennings, and Buddy Lee Attractions, for use by its various talents.

The official again stressed the firm's total involvement with country music, which it credits for "putting Kustom where it is today." He said the firm would work with performing artists in their travel, in production and promotions. There will be tie-ins with dealers wherever artists using Kustom equipment appear.

McKinney said the company would work closely with the artists in the development of the product, and build specific equipment to fit all individual situations. This would include everything of the gear for outdoor shows, indoor shows, and various environmental situations. Plans call for bringing artists into the plant to work with engineers and develop the product.
### Billboard Special Survey

**Country LP's**

<table>
<thead>
<tr>
<th>Week No.</th>
<th>Title/Artist</th>
<th>Label</th>
<th>Number Outselling</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>YOU'RE MY MAN</td>
<td>Lynn Anderson, Columbia C 30793</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>I WON'T MENTION IT AGAIN</td>
<td>Joe Price, Columbia C 30794</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>I'M JUST ME</td>
<td>Charlie Price, RCA LSP 4506</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>SOMEONE WILL LOOK BACK</td>
<td>Annie Huggard &amp; The Straights, Capitol ST 335</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>A MAN IN BLACK</td>
<td>Johnny Cash, Columbia C 30140</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>THE LAST TIME I CRIPPLED</td>
<td>Glen Campbell, Capitol SW 733</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>THE SENSATIONAL SONNY JACK</td>
<td>Capitol ST 325</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>TAMMY'S GREATEST HITS, VOL. 2</td>
<td>Tammy Wynette, Epic E 20733 (CBS)</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>ROSE GARDEN</td>
<td>Andy Williams, Columbia C 3041</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING</td>
<td>Conway Twitty, Decca DL 35090 (MCA)</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>PRAYERS AND PROMISES</td>
<td>John Denver, RCA LSP 4499</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>BEST OF PORTER WAGONER &amp; DOLLY PARTON</td>
<td>RCA LSP 4556</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>RUBY</td>
<td>Buck Owens &amp; the Buckaroos, Capitol ST 765</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>PITTY, PITTY, PATTER</td>
<td>Bucky Wayne, Capitol ST 309</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>HE'S SO FINE</td>
<td>John McCall, Epic E 30679 (CBS)</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>PICTURES OF MOMENTS TO REMEMBER</td>
<td>Stairway, Mercury SR 61349</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>TODAY</td>
<td>Marty Robbins, Columbia C 30816</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>THE INCREDIBLE RHY, RHY</td>
<td>Don Dell 05990 (Paramount)</td>
<td>11</td>
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<tr>
<td>19</td>
<td>MAG</td>
<td>Harry Haggard, Capitol ST 275</td>
<td>24</td>
<td></td>
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<tr>
<td>20</td>
<td>TOUCHING HOME</td>
<td>Lee Parks, Mercury SR 61435</td>
<td>14</td>
<td></td>
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<tr>
<td>21</td>
<td>WHEN YOU'RE HOT, YOU'RE HOT</td>
<td>Jerry Reed, RCA Victor LSP 4506</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>IN SEARCH OF A SONG</td>
<td>John T. Hall, Mercury SR 61350</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>CALIFORNIA GRAPEVINE</td>
<td>Freddie Hart, Capitol ST 660</td>
<td>1</td>
<td></td>
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<tr>
<td>24</td>
<td>I'VE GOT A RIGHT TO CRY</td>
<td>Harris Williams Jr., MGM 4274</td>
<td>6</td>
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<tr>
<td>25</td>
<td>LONESOME</td>
<td>Roy Drusky, Epic E 30670</td>
<td>7</td>
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<tr>
<td>26</td>
<td>WELCOME TO MY WORLD</td>
<td>Edith Arnold, RCA LSP 4570</td>
<td>9</td>
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<tr>
<td>27</td>
<td>SONGS OF LEON PAYNE</td>
<td>Country Boys, Mercury SR 3024</td>
<td>2</td>
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<td>28</td>
<td>WILL THE REAL DAVE DUDLEY PLEASE SING</td>
<td>Don Dell 06631 (Paramount)</td>
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<tr>
<td>29</td>
<td>GLIN CAMPBELL'S GREATEST HITS</td>
<td>Capitol SW 792</td>
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<td>30</td>
<td>ROJO JOE</td>
<td>Robb Royer, RCA LSP 4196</td>
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<td>31</td>
<td>SUPER COUNTRY</td>
<td>Jerry Duncan, Nashville Brass, RCA LSP 6271</td>
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<td>32</td>
<td>SINGS &quot;LEAVIN' AND SAYIN' GOODBYE&quot;</td>
<td>Hank Young, Mercury SR 61364</td>
<td>7</td>
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<td>33</td>
<td>DAVID HOOVER'S GREATEST HITS, VOL. 2</td>
<td>Epic E 30602</td>
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<td>34</td>
<td>FOR THE GOOD TIMES</td>
<td>Lacy Price, Columbia C 30860</td>
<td>56</td>
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<td>35</td>
<td>I WANNA BE FREE</td>
<td>Freddie Land, Decca DL 75290 (MCA)</td>
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<td>36</td>
<td>LIVE AT THE SAM HOUSTON COLISEUM</td>
<td>Tom Dowd, Columbia C 30381</td>
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<td>37</td>
<td>MARTY ROBBINS' GREATEST HITS, VOL. 3</td>
<td>Columbia C 30701</td>
<td>21</td>
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<td>38</td>
<td>SONGS TO A ROGUE SPECIAL</td>
<td>Jinx Reeves, RCA LSP 4528</td>
<td>13</td>
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<td>39</td>
<td>FROM ME TO YOU</td>
<td>Don Price, RCA Victor LSP 4468</td>
<td>35</td>
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<td>40</td>
<td>LOVE LETTERS FROM ELVIS</td>
<td>Private Stock, RCA LSP 4509</td>
<td>12</td>
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<td>41</td>
<td>I DON'T THINK TO PLAY</td>
<td>Charlie Price, RCA Victor LSP 4513</td>
<td>23</td>
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<td>42</td>
<td>OVER THE ROADS</td>
<td>Tommy Overstreet, Dot 026 35999 (Paramount)</td>
<td>10</td>
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<td>43</td>
<td>GEORGIAN, GEORGIA</td>
<td>Waynes Jennings, RCA LSP 4567</td>
<td>13</td>
<td></td>
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<td>44</td>
<td>HOW MUCH MORE CAN SHE STAND</td>
<td>Conway Twitty, Dot 026 37804 (MCA)</td>
<td>21</td>
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<tr>
<td>45</td>
<td>NEXT TIME I FALL IN LOVE (I Won't)</td>
<td>Hank Thompson, Dot 026 35999 (Paramount)</td>
<td>12</td>
<td></td>
</tr>
</tbody>
</table>

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**Country Music Scene**

**Nashville Scene**

Dave Dudley, whose "Fly Away Again" is about a plane ride in stead of a truck ride, has been singled out by Overdrive Magazine, a trucking organ, as having sung the single of the month. Archie Campbell and Grandpa Jones headlines the fair in Charlotte, N.C., at the end of this month. Jim Ed Brown has added a vocal trio to accompany him with background on his performances. Ferlin Husky went into the hospital with shock recently, but is doing nicely. Dottie West has undergone surgery. Target's Alice Creech has made a guest appearance on the Wheeling Jamboree. Dot's Tommy Overstreet picked up in the Clement studios for more album cutting. Stan Hitchcock has to miss the Nashville festivities in October due to a two-week tour in the Hawaiian Islands. James Ryan has cut her first session locally for the Air Force. The Roy Clark Show, with Hank Thompson, Archie Campbell, Curtice Potter, the Sound Generation and others headline the Arkansas Livestock Exposition in Little Rock early next month. George Jones IV goes to Longview, Tex., for the big exposition and livestock shows. Ferlin Husky heads for Fargo, health permitting, to do a Snowmobile show. Slim Whitman has signed with the Buddy Lee agency. Dolly Parton recorded some open-end radio station promos and ID's with individual station identifications, and they are available to any country station requesting them. Write to 1007 17th Ave. South, Nashville 37212. Monitor is making moves toward getting back into country strong. J.D. Holmes has signed a contract with Misty Records of Houston, Calif. Capitol has given a plaque to WAME Radio in Charlotte for being first to play Freddie Hart's "Easy Livin'." The University of Arkansas invited Leon McAuliffe to appear with the University's Marching Band at half-time at the California game. Gardner Webb College in North Carolina will confer a Doctor of Humanities Degree on Johnny Cash, the first time a country artist has been so honored. Charles Wright, a Dallas producer, has signed Sherman Bean of Little Rock, Buddy Merrell of Rapid City, S.D., and Chuck Gray of Dallas to Dako Records. The Le Garde Twins have been signed for three weeks at the Bayshore Inn, Vancouver, B.C. The Kenny Rogers show has begun taping in Denver for TV syndication. The album art appears to be the same as that used last year. The evening show is to be produced and managed by Johnnie Paycheck and Audie Scott. Clyde Beavers is off to a string of dates in the Pennsylvania area. Ronnie Barth has recorded an old pop standard, "Have You Ever Been Lonely," in a country vein, and it's getting strong air play. West Plains, Mo., has designated Sept. 25 as Porter Wagoner Day. It will be a day-long celebration, with some money-raising activities for the Southeastern Indian Antiquities Survey. The first Who Country Music Festival drew record-breaking crowds, and has been termed an overwhelming success. Kris Kristofferson, after playing Woodstock and then Monticello, N.Y., will make an appearance here at the Vanderbilt Field House. Larry Butler will likely produce future Johnny Cash sessions at Columbia. Samm Kello, producer of "Hee-Haw," flew to Nashville for the premiere performance of the newly-scheduled Cash show. It's being fed by line to 6,000 radio stations. (Continued on page 15)

---

**Country Music**

**From the great album**

**JERRY WALLACE**

DECCA 75924

comes the new hit single

**"THE MORNING AFTER"**

32859
There are three good reasons why this song is getting great Country and Western airplay.

The first is the talent of the man who sings it—Johnny Paycheck. When he delivers a lyric it really comes alive. The second is the song itself: “She’s All I Got” is catchy, up-tempo tune with some unusual changes that sound very natural. And very good. And the third, but certainly not the least reason, is the man who produced the song. Billy Sherrill. He’s been behind so many of Nashville’s recent hits, the only ones who’ve been able to keep count are the people who give the Grammies.

Add the reasons up, and you get great DJ and listener response. In every major city in the U.S. And by the way, if you think the reasons that “She’s All I Got” has been getting great C&W airplay sound like three good reasons why it’ll soon be climbing the Top-40 charts, far be it for us to say you’re wrong.

Johnny Paycheck’s “She’s All I Got” On Epic Records
Are You Stocking

Dickey Lee's

“NEVER ENDING SONG OF LOVE”
RCA #48-1013

Billboard 43
Record World 54

Published by United Artists
Exclusively on RCA Records

111 LYLE AVENUE
NASHVILLE, TENNESSEE

Country Music

Nashville Scene

* Continued from page 33

to stations from here. . . . Charlie Walker was the first country act to be booked into the plush, 100-
year-old Oakmont Club in Penn-
sylvania.

Bill Anderson is taping the "Johnny Bench Show" in Cincin-
nati. . . . Roy Drusky, Crash Craddock and Merle Hug-
gard played three soldout shows in Cincinnati, Dayton and Akron.

. . . Billy Don Burns and his man-
ger-producer, Shane Wilder, be-
gin a 9,000-mile cross-country per-
sonal appearance tour Oct. 1, taking them into 37 states. They'll be in Nashville for a session for Doud, and will attend the con-
vention. . . . Franklin Trent from Springdale, Ariz., will move into the country field this fall with her first release in November. Shane Wilder Record Productions will handle the action. . . . Mack Lans-
ford, vice president and general manager of Great Northern Song Publishing, Oshkosh, Wisc., has signed singer-guitarist Eleanor Wallace to a writing contract . . . Del Reeves played before 18,000 at the Manassas, Va., fairgrounds. . . . Freddie Hart has stepped up sharply on personal appearances after his smash hit, "Easy Loven."

Sizemore Firms To Nashville

NASHVILLE—Interstate Talent Agency and Bearpaw Music, both headed by Bill Sizemore, have moved their offices here from Baltimore.

IT A handles such artists as Ronnie Dove, Bobby Vee, Johnny Til-
linton and Ray Peterson. It also deals with soul talent Ruby Win-
ters, and with Gigi and Gerry Jack-
son, part of the Ronnie Dove Revue.

Sizemore also manages all of the acts excepting Tillotson who, co-


Nat Stuckey
Has the Action!

“I'M GONNA ACT RIGHT!”
RCA #48-1010

Published by CEDARWOOD
Exclusively on RCA RECORDS

SEPTEMBER 25, 1971, BILLBOARD

www.americanradiohistory.com
**Jukebox programming**

**One-Stopss Joining Fight for 45's**

CHICAGO—One-stops are now waging their battle against jukebox operators about excessively long singles with the advocacy that single recording length affects seriously the sales of certain discs. According to a survey, the controversy is reaching many single record operators everywhere. Any single record, over 4 1/2 minutes in length is multifaceted:

- **Record length objection to lengthy singles is centered in the Midwest**, which范围内的 Kansas City, Mo., one-stop is cautioning programmers about “Uncle Albert.” It has been a guideline that singles are multifaceted.
- **It is evident that the problem of record length** is a continuing battle.

**Coin Machine Industry**

GERMANY—The policy of programming singles in Chicago is one that the single record operators agree with. Wayne Hesch, Arlington Heights, is also multitalented, as in programming, records—i.e., disks that would normally be played for approximately three minutes to go over almost all the route.

- **Where but lengthy records are programmed, the results are often puzzling.** Some long records receive almost no play at all. Hesch cited an example of a metropolitan Illinois, programmer and one of the most outstanding operators. The problem is:

  - **We don’t like to think of buying a record just because of length.** But it does affect how we feel about using it as a cover.
  - **Hesch relayed in the case of a metropolitan operator, the firm’s early and fairly heavy.** He had tremendous difficulty getting his records accepted. He said, “Our meter surveys even where it was requested tell us it isn’t even showing up among the top playing records.”

Davidson Meden’s single manager Harold Hanler said he atterisks over long singles and did say with “Uncle Albert.” Our programmers believe using singles over 4 mins 11 1/2 seconds is not a good nickel play,” he said. He also cited the much-publicized credit interest, similar to the “Kraftfahrzeugbrief,” which is issued by the traffic authorities, enabling a newly manufactured car to be used on the public highway. Furthermore, a program certifica
te states the origin of a jukebox—whether it was manufactured domes
tically or was imported.

- **The purchase of a MAB certifi
cate is safe in the knowledge that he does not have to buy a second-hand, redistributed single, jukebox, or possibly a machine which has not been tried out by the German importer, or may not have come into the country by the proper distribution channel,” the report said.**

- **During the past 12 years, it has become common knowledge, the VDA report continues, that a MAB is a better advertisement.** This had also caused a competitive spirit among jukebox operators with MAB certificates give the buyer confi
dence. The buyer is aware that he has purchased a piece of highly-valued equipment. The VDA, the only body which is responsible for the issue of MAB certificates, stresses that its eight-page, multi-
lingual MAB manual is “not restricted just to the West German market.” It stresses that besides the credit and sales advantages, MAB had “installed stability and reliability into the whole jukebox market.”

**SET MOA SHOW**

CHICAGO—Music operators of America (MOA) will have the Buck Owens Country and Western Special here on Oct. 17 at the Sher
dan Hotel.

So far, talent for the jukebox businesses consists of Ronnie Duke, Billy Dye, Dan Byrnes, Wally Bryant, Boots Randolph and the Owens group. These almost 100,000 disc fans, like Susan Raye, Bobby Alland and the Buckestein Brothers.

MOA executive vice president Fred Gringer said response to MOA show. “We have received a very good. MOA will honor Char
tley Pride, Dwayne, "Rose Garden
ger," and the Lou Glass Route. This
tip Records. RCA executive Mort
due "Hoot Hoot." The remains surprise us. Those who have been long
lived the West Coast radio scene, are a number of noteworthy musicians who will be on tour this year.

But at a moment’s call, they are in the studio or at some record company, where on the Lou Glass route is contacted, everyone is available at the end of a phone number on the programming panels of the firm’s far flung jukeboxes.

So often, she said, tavern owners or personnel will phone in and say a certain recording is sticking or where it’s not. She reports it as “A-1” and not bother to explain what title they mean.

Mrs. Schwartz said, “The group has often been to look at one of our program panel cards she has made.” The cards are the actual title strips in a jukebox wherever it is located. She said, “We use two types of 40 title strips can be

Otto, please available on most jukebox

- **One stop, the system runs smoothly, said. Route men merely

take along the booklet and when they go to a location to change the records, make a trip to the route man for the codes. The position (A-1) and forth) the machine, the operator checks the coded strip comes back to the shop.

- **The arrangement is the only one of its kind in the country.**

- **By BAUER**

- **Coin Machine World**

**Coin Machine World**

**1-Stop Founder Glassman Dead**

MIAMI—One-Stop pioneer, Lazar Glassman, president of Alco Radio Doctors, died here September 6 at Mount Sinai Hospital, following a lengthy illness.

Glassman was born December 10, 1910 as a radio repair shop. It grew into the largest one-stop and jukebox business in the United States. His company is one of the largest wholesale-retail operations. The company started out by operating recording record shops all over the Midwest.

Survivors include his widow, Doris, and two sons, Stuart, who heads up Downtown Radio Doc
tors, and Gerald, at the Third Street Radio Doctors outlet.

The company has been in the business for many years and has always been known for its innovative and forward-thinking approach to music distribution. The company has always been at the forefront of the music industry, and has been responsible for many groundbreaking developments over the years.

The company has been a source of inspiration for many other jukebox and music-related businesses, and has helped to shape the industry as we know it today.

**Title Strips Aid Programmers In Detailed Log of Location**

**By EARL PAIGE**

MADISON, Wis. — Title strips can be put to good use right in the jukebox programmer’s shop. This is because programming is a very dif
cult_specially here who one of the most challenging tasks. It is used. This results in doubling or arriving at a location with a jukebox on the wrong day. Mrs. Schwartz, however, has to remember that at certain times, getting to the route men’s records together can thus avoid any such problem.

Should a location complaint be received, the programmer will quickly be able to get a call from Mrs. Schwartz and settle it immediately. She can avoid any confusion with one recording or the total quantity location is being given. "One place called to grave and I told them that in the past two month they had two orders and I was looking at their log," she said.

She explained that as an ex
code for the name; and possibly date of placement (and the date it’s tagged off) are also de
tailed on the log.

She added that the information is used "to leave a location, and to see what is going on at a location." She said that often she must type up new information.

- **Rules that other aspects of his system in clude subscribing to special publi
cations, to keep up with the latest developments.** He reads the Billboard “Hot 100” clipped page every week, to keep a record of all the songs on the firm’s boxes. He also types in the songs of all these which can explain how he can keep the jukebox programing for "It pays off, or I wouldn’t be doing it," she said.

**Veteran Collectors Answer To Programming: Continental**

- **DENVER — Veteran collectors who spend much of their off-duty time in the field, are an ideal answer to the programming problem, according to Don Ak

in and Bob Schwartz, Continental Music Company here.**

- **The company has set some precedents in the Denver phonograph industry since it was founded in 1947.** They have been programming for a large number of "loyal" customers. They have been the first to introduce new recordings, to hold special events, and to make use of "hot" records.

- **Two have been on the staff for the past 10 years. Musicians, who have worked as record dealers, have little difficulty in correctly assessing the tastes of music collectors.** Each has the complete responsibility, in making up all the changes, the decision on whether or not a new disk has enough potential for pro
gramming it in their spots, the price, the space needed, and so forth.

- **With the help of their backgrounds, they Continental collect of music-and you have written their own tickets.”**

- **And Continental’s music collector—this consti
tuently be a valuable source of volume—Continental 
collectors have a chance to try buying through the single source are almost too many to mention.**

- **Acts like Kohn and Rothberg have found.**

- **Almost one of the youngest jukebox operators in the Colorado state capital.** Continental K, who has been willing to experiment, diversi

- **From the company, the operators are becoming very interested in the possibility, and can thus avoid any confusion with the jukebox programming on the route.**

- **The front office of course, has frequent suggestions to make and will often stipulate that the col

- **The company is currently evaluating the potential of jukebox programming, and the company, as usual, is...**

- **(Continued on page 45)**
Another important play-producing feature of the Wurlitzer ZODIAC. A patron selecting both sides of the same record in succession can hear them in sequence. This means he can hear his favorite artist render two numbers without interruption. Consecutive flip side play is just one more reason why ZODIAC earnings are zooming upward.

Your Wurlitzer Distributor is ready to demonstrate many other reasons why the ZODIAC tunes ‘em in, turns ‘em on for YOUR benefit.

WURLITZER
ZODIAC
THE WURLITZER COMPANY 115 Years Of Musical Experience North Tonawanda, N.Y. 14120
SEATTLE—The record industry is making a mistake by not tailoring singles specifically for the jukebox industry, according to Tosh Hor, veteran record m.n. who has just opened Tosh’s Record One-Stop here to specialize in servicing the jukebox industry. Horn is already selling to operators in Alaska, Washington, Montana, Idaho, and Oregon, but says “because I’ve worked in every phase of this business, there’s nothing I can’t handle, so about 50 percent of our business is outside the jukebox field.”

Key jukebox operators in his area include Jerry English Coin Machine, Bold, Kling Music, Tacoma, and Hit Parade Music, Seattle. And, his feeling is that with just a few exceptions radio stations are not watching jukebox play to any great extent. KOL in Seattle is paying attention to jukebox programming recently, but, Horn said, “they should, because these records are not paying any money to hear.”

But, since radio stations aren’t ordinarily focusing much attention on what jukeboxes are programming, this makes it even more vital that the record industry consider jukeboxes as a prime exposure medium for new product. “I can’t vouch for all jukebox operators, but I know that operators in my area will still try new records on jukeboxes, too, because the jukebox audience that used to appreciate Tommy Dorsey are now older and the current audience grew up with rock. The percent of oldies being used on jukeboxes is not that great—probably only about 5 percent—but I think the use of oldies is growing. I’m talking about records that were hits six-to-eight months ago.” He pointed out that these records, to some extent, were more key to the needs of jukebox operators.

As for the little LP, “from everything I’ve gathered, some operators don’t care for the little LP at all. It depends on the operator, of course. If the album was a hit, then the little LP based on it will go fairly well. But I think some operators are using the little LP only to keep the location happy—not because they’re making money.” For some reason, a hit record does not necessarily mean that it will be a hit jukebox tune. “Rose Garden” by Lynn Anderson and “For the Good Times” by Ray Price are much more popular in the north-east than product by the Carpenters or The Right. “And, compared to the amount of product out, the little LP is just not that strong in jukebox programming.”

Hori, prior to launching his own firm, was singles and album buyer for Transcontinental Music about a year. Before that, he was assistant manager for seven years with Seattle Record One-Stop. A former musician who played with local bands, he has been in the record and music business more than 20 years.

Ets. RENE PIERRE
Automatic Coin Games
B P 338
71 Chalon-sur-Saone
France

FOOTBALL
• Competition 71
• Derby Lux
• Derby Export

BILLIARDS
American
• Golf
• Russian
TAM TAM • PING PONG
Exclusive representative for USA & Canada

CHARLES RAYMOND & CO. INC.
250 W. 57th Street, New York 10019
for prices and information call (212) MU 9-0547

What’s Playing?

Tosh’s One-Stop Record Specialty

| Football | Competition 71 | Manufacturers of: | FOOTBALL
| • Competition 71 | • Derby Lux | • Derby Export |

BILLIARDS
American
• Golf
• Russian
TAM TAM • PING PONG
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What’s Playing?
New LP/Tape Releases

Weekly product list includes the most recent LP and tape releases. Listings are in alphabetical order by artist in pop, by composer in classical. Prices are manufacturers’ suggested lists and subject to change.

Symbols: LP—long-playing record album; CA—cassette; BT—8-track cartridge; OR—open reel tape.

POPULAR

<table>
<thead>
<tr>
<th>ARTIST, Title</th>
<th>Label, No., List Price</th>
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<tbody>
<tr>
<td>FERRANTE &amp; TEICHER</td>
<td>KSBS (LP)</td>
</tr>
<tr>
<td>Do Down Home</td>
<td>$4.98</td>
</tr>
<tr>
<td>BROWN, CHIP</td>
<td>KSBS (LP)</td>
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<tr>
<td>Spirit of the Sun</td>
<td>$5.98</td>
</tr>
<tr>
<td>ATKINS, JOHN</td>
<td>KSBS (LP)</td>
</tr>
<tr>
<td>Back to fingerpicking time</td>
<td>$4.98</td>
</tr>
<tr>
<td>WALTER, BROWN</td>
<td>KSBS (LP)</td>
</tr>
<tr>
<td>Make it unfold</td>
<td>$4.98</td>
</tr>
<tr>
<td>THE BLUES PROJECT</td>
<td>KSBS (LP)</td>
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<tr>
<td>Losing my way</td>
<td>$5.98</td>
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<tr>
<td>COLEMAN, JOHN</td>
<td>KSBS (LP)</td>
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<tr>
<td>eBook, larry, at the Village Gate</td>
<td>$5.98</td>
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<tr>
<td>FORD, ROY</td>
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<tr>
<td>Safe</td>
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<tr>
<td>DANIELS, CHARLIE</td>
<td>KSBS (LP)</td>
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<tr>
<td>Southbound</td>
<td>$5.98</td>
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<tr>
<td>DUST</td>
<td>KSBS (LP)</td>
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<tr>
<td>S - 703</td>
<td>$5.98</td>
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<tr>
<td>EDDWARDS, STONEY</td>
<td>KSBS (LP)</td>
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<tr>
<td>Down home in the country</td>
<td>$5.98</td>
</tr>
<tr>
<td>FRIENDS 67</td>
<td>KSBS (LP)</td>
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<tr>
<td>If you've ever loved a woman</td>
<td>$4.98</td>
</tr>
<tr>
<td>FERRANTE &amp; TEICHER</td>
<td>KSBS (LP)</td>
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<tr>
<td>United Artists</td>
<td>$5.98</td>
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<tr>
<td>FERRANTE &amp; TEICHER</td>
<td>KSBS (LP)</td>
</tr>
<tr>
<td>United Artists</td>
<td>$5.98</td>
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</tbody>
</table>

Each new LP and tape release must be reported to Billboard for inclusion on this page. The following information is required to receive accurate data.

POPULAR

Name of Artist, Name of Label & Number. Price

CLASSICAL

Name of Composer & Title, Name of Label & Number. Price

Spectacular Exhibits

Friday, October 15
9:00 AM to 3:00 PM—Exhibits Open
12:00 Noon—Ladies Luncheon
3:30 PM to 6:00 PM—MOA Industry Seminar
Hospitality Suites Open in Evening

Saturday, October 16
10:00 AM to 6:00 PM—Exhibits Open
11:30 AM to 1:00 PM—MOA Brunch and Membership Meeting
Hospitality Suites Open in Evening

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Sunday, October 17
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Music Operators of America, 228 N. LaSalle Street • Chicago, Illinois 60601 (312) 726-2810
**Billboard Album Reviews**

**September 25, 1971**

**SPECIAL MERIT PICKS**

**PEOPLE**

**THE VENTURES** (2 LPs) — United Artists SLS 2007

This deluxe double record set of a special low price is a tremendous bargain especially for fans of this group. Both LPs are included in this set. The first LP, "King's Greatest Hits," contains the material from their earlier hits, "The Whole World Singing," "Swing Out," and "You Are My Sunshine." The second LP, "The Whole World Hearing," contains the material from their later hits, "I'm Happy," "I'm Free," and "It's Good to Be King." The package is highly recommended for fans of the Ventures.

**DUST-Kasere Shirel SLS 2034

Utilizing a combination of polished, earthy rhythms and soulful vocals, this group's new album offers a fresh perspective on their craft. The songs included in this package such as "I'm Happy," "I'm Free," and "It's Good to Be King." The package is highly recommended for fans of the Ventures.

**THEATRE**

**Randy Burns** — ESP-Disk ESP 5007

This LP marks the return of Burns to the ESP label. It is a soft sound, filled with feelings of togetherness and love. Burns' voice is one of the most intact, resonant, and warm in the music business. And the music on this LP, with its themes of love and family, is perfectly suited to the songs. "The Children's Song," "Dakin," and "Foggy Street" are just a few of the highlights on this LP. But all the tunes carry the same feel of a long time meaningful writer's care for his music and his audience. With a good promotion, this LP should carry to the top of the charts.

**THE WACKERS-Wrkinger Heights, Elektra EKS 74305

This LP contains a variety of upbeat, danceable numbers that will appeal to a wide audience. The production is polished and professional, with a tight rhythm section and well-executed arrangements. "I'm Happy," "I'm Free," and "It's Good to Be King." The package is highly recommended for fans of the Ventures.

**HURT**

**JOHNNY JOHNSON** — Harvest SRS 30753

Johnny Johnson's latest release is a strong表现ion of his skills as a guitarist and songwriter. His songs include "I'm Happy," "I'm Free," and "It's Good to Be King." The package is highly recommended for fans of the Ventures.

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**Randy Burns**
DEAR DEALERS:

As noted in Billboard last week, FIND will have a weekly news column in Billboard . . . to keep you informed on the current status of FIND. In case you missed last week’s initial FIND News column, drop us a note and we will send you a copy.

Merchandise from participating manufacturers continues to pour into FIND’s Terre Haute warehouse. As FIND has well over 500 labels participating in its program, you can imagine the headlines. Dean White, FIND’s Operation Manager in Terre Haute, is experiencing the FIND warehouse inventory is being set up by Music Industry Code (MIC) numbers assigned to the product of each label. This means the FIND warehouse stock will be set up strictly numerically, by label.

As you will note, when the FIND Customer Order Forms, Customer Country Service Centers, Promotional Materials, etc., are sent to you within the next two weeks, both the manufacturers’ product number and the corresponding MIC number will be printed on the FIND Catalogs. We are asking your customers to order by MIC number to facilitate our prompt filling of all your customer orders. Incidentally, in answer to your many questions for more information on the FIND warehouse, following are some of the vital statistics: its square footage is over 40,000 feet. We have over 1200 record and tape bins to warehouse the special order merchandise your customers are ordering through you. The FIND warehouse also has the latest material handling equipment to aid our personnel in processing orders within 48 hours of receipt.

An early issue of Billboard will carry Interior photos of the FIND warehouse. Speaking of photos, presently we have a field rep in the Midwest, MILES KILCOCH, who, among his other very important duties, will be taking photos of your stores and from time to time FIND will reproduce these in the column to show how your customers are merchandising the FIND concept in their stores to get the most sales on catalog merchandise.

The FIND Catalog is presently in its final stages. Again, you can understand the vast data on all labels to be computer stored for reproduction in the FIND Catalog, with the product so arranged in the Catalog that it automatically acts as a special sales rep for you . . . you will have another salesperson in your store via the FIND Catalog!

For your information, the FIND Catalog will have the following sections:

- Popular Artists
- Popular Collectors
- International Co-locations
- Religious Collections
- Theatre/Film/T.V. (Musical)
- Classical
- Classical Collections
- Spoken Word
- Instruction
- Humor
- Children’s
- Christmas
- Miscellaneous

There will also be interesting editorial features in the FIND Catalogs that will sell additional catalog merchandise for you.

THE IMPORTANT THING TO REMEMBER IS TO KEEP THE FIND CATALOG ON DISPLAY AT ALL TIMES SO THAT IT CAN DO A REAL SALES JOB FOR YOU ON CATALOG PRODUCT!

More next week . . . if you have any questions re FIND, please address them to me c/o FIND at the address noted below.

Remember, if it’s in the FIND Catalog, it’s in the FIND warehouse, and available for immediate shipment to you for your customer special orders!

Add to your profits and customer service now by becoming a participating FIND dealer!

BILL WARDLOW

P.S. If you have applied to be a FIND Dealer but you haven’t yet returned your signed letter of understanding with FIND, do it now, as we cannot service you until we have these on file.

FIND Service International
9000 Sunset Boulevard, Los Angeles, California 90069
213/737-1555

SEPTEMBER 25, 1971, BILLBOARD
POLYDOR SA SPAIN DEBUT

MADRID—The founding of Polydor SA in Spain separates the Polydor product, marketing, and sales organization from those of Polydor SA. Madrid, the Philip morship, has opened a new office in Spain.

Mariano de Zuniga is managing director of Polydor SA and Christian Lohse, who formerly headed the DGO office in Mexico, was named marketing manager of Polydor SA. Joaquin Taggero and the Polydor label chief is Jesus Maria Campos.

WARNER BROS. CANADA INFO FALL PRODUCT

TORONTO—Warner Bros. of Canada, Ltd., hosted a reception earlier this month for the label’s fall product. Ken Mid- dleton, managing director of Warner dealers and media people to the label. Ken was joined at the event by Prankk, his manager, by Donovon, and Randy Levine, Paul Stookey, Gordon Lightfoot, and the Repipe act. Brave Belt, who was in town promoting the label’s Canadian album.

Rerecordings on the label will be included with singles by Lovelace and title II. Future titles by acts called by the label will also be included with selling and well in French and Spanish. (See also EORTIZ)

SYDNEY

Astor Records are mounting a big promotion on their label’s first release, "The Love" recorded at St. George’s Cathedral with the Dean of Perth and rock group Bakery. Local producer Wayne Thomas was named as Astor sales manager. Also Colin Calvo, ex-Si-Gei, has joined the label to handle promotion and product. Mike Kempster is handling deals and ex Astar sales representa- tion. Mike will take over the Brashare area.

Festival recording artists, New Breed, have had a successful record, "Soft Delights" released when the ship was in Hong Kong Oct. 1 and in Japan on Sept. 10. EMI recently signed group, Graupier, has had a number one hit. Local artists Tim Meek and "The Wind" are the latest promotion by RCA. Another conversa- tion of Carole King’s "Child of Mine" has been recorded by Louie’s Children. Local composer, Greg Quail partner in Cellar Music, has recorded and single for Festival Records. A "Two" project has been recorded by Matt Flinn of 1000. The project was handled by Clive Davis, EMI’s former international executive. The label will be headquartered at Festival Records in London.

NING JAM Communication is the new name for the 1000 company. The new name was adopted to reflect the organization’s expansion in Canada and the U.S. and the Sony Music Group in Canada and the U.S. and the Sony Music Group in Canada. The new head office is in the former Belsize Music firm in Toronto.

The final release of the year will be the 11th anniversary issue of the annual Festival report. The report features the success of the Festival’s Youth Day.

A&M CANADA, RIO Single

TORONTO—A&M has scheduled the release of a Miguel Rios single based on "Te Deum" of Charp- estone Records. The single is titled "United." It was produced by Rafael Trabuccelli, with arrange- ments by Hector Jonников and produced by Waldo de los Rios.

Ampex to perform the song at the Unicef Gala, which is to be televised by Eurovision on Nov. 14.

JACKSON 5, Ampex Meet

TORONTO—Ampex Music of Canada Ltd., will be hosting a meet with the following Motown stars, the Jackson Five, to coincide with their appearance at the Festival of Remembrance at Wolfe Island.

The event took place at the re- ception opened under the large lounge of Ed’s Warehouse eatery. Ampex was represented by radio sales manager, Joe Pariselli, national promotion director, John Portwood, and Ampex president, Brian Meade.

International News Reports

Strike Delays Start Of CBS-U.K. Conference

By PAUL PHILLIPS
Staff Member, Record & Tire Retailer

KILLARNEY, Ireland—A strike by the workers of the Irish electric- ity industry which brought power, con- tinuous for five and six hours a day, at the proposed starting time of the CBS 1971 European sales con- ference. The conference, which was to start at 10 a.m. today, was to be held at the Grand Hotel, Killarney, and was to be attended by the leading music industry executives from Europe.

Despite the strike, Delays take over and the new product on York from EMI. The first new release will be "Sail" by Ronan Mead, produced by Jack Wissley and Bob Saker of Wimpac Productions. Other new releases on York will include a single by Lovelace Walker, salted in "The World" by Pat Williams, and "Mr. Trombone" by Maxine Blount, produced by Deke Arlen. Decca will release the York label under its own logo in the U.K., America and Canada will be but is still to use the label’s product on the De- cale label in the rest of the world.

York Switches To U.K.-Decca

LONDON—After one year with EMI-U.K., York—the label off- shoot of Yorkshire Television—has switched its distribution to Decca under a new three-year world- wide licensing deal.

Through the deal, Decca takes over all existing York product on York from EMI. The first new release will be "Sail" by Ronan Mead, produced by Jack Wissley and Bob Saker of Wimpac Productions. Other new releases on York will include a single by Lovelace Walker, salted in "The World" by Pat Williams, and "Mr. Trombone" by Maxine Blount, produced by Deke Arlen. Decca will release the York label under its own logo in the U.K., America and Canada will be but is still to use the label’s product on the Deca- label in the rest of the world.

Decca will also release York’s line of blank tapes—the CC60 (60 minutes) and the CC90 (90 minutes) in a cardboard case, which holds 26 blank, tape and dealing products. The amount will be invoiced for only 24 tapes.

A Disney soundtrack, "Bedknobs and Broomsticks" will be part of the first release of new York. The label, Disneyland Doubles is a series of singles and top and flip sides aimed at the children’s market. Another Disney sound- track, "Scandalous John" on Reina Vista plus a triple track single from the Disney catalog will also be released.

At the conference the were the first releases on the format and of Artists and Labels label, both new under the U.K. licensing deals with CBS.

Debuts were entertained on Saturday, the last night of the conference, the first of two debuts was a new signing Robert Young. New signing, US group Fishbath, Fishbath and Zorn, placed the artist’s new signa- tion and made also a surprise appearance at the Saturday party.

PHONOGRAPH RECORDS

8TH TRACK CARTRIDGES FROM POLAND

For information, catalogues contact:

POLISH RECORD CENTER OF AMERICA
300 W. 106th Ave Reisterston, Ill. 60108
- for exclusive importer of MUSKA, PROEBIT and WERTON from POLAND

Radio Station 3AK in Mel- bourne are doing a big station promotion with theme "3AK Where you can find your usual favorite music. You can have Wrinkleys on your Face Where you can do anything. You can have The Jimi Hendrix Mind. You can have The Merry Widow. You can have The Bubba Kimberley of the Cotton Club. You can have the signing of Bandstand Style Writing Award winners Fred Hersh and Peter Downey.

ROBERT FOWLER

TOKYO

Nova Og, 41, graduated from Tokyo Art University in music in 1953. A year later he entered the Berlin National Music University in West Germany, grad- uating in July 1956 after a brief career as an opera singer, he was working in the City of Tokyo, now Sony Corporation in 1963. In March, 1968, CBS of the U.S. and Sony Corpora- tion of Japan formed CBS Sony Records, where Nova Og took a 50 percent venture firm. Og was named president in April 1970.

LONDON

Chris Peate, who runs his own Belize Music firm from the Lon- don office of the Prescription Group, has acquired three masters from Lilly Stott’s own product company. "Chirpy Cheep Cheep," by the Harry Cheep Cheeps, has placed with Aplin, "Blue Moon," by the Blue Jacs, and another act with Belize called "Bussel" has the mas- ters and the songs in the UK. Spanish firm Peate will also have Stott’s future material in the aforementioned territories.

The third stage of Terry Noon has signed a catalog with a Japanese label. The music company publishing has been represented by the local Hans. (See World Report)

The Dart label, formed by Clive Napier, is the result of the Chipton Productions company, has signed with new pressing and distribution deal with RCA. Stano has negotiated an exclusive record deal with Bill and Steve Jerome Associates of New York as well to four American acts, Mighty Love, Tiny Cinn, Brett and the Bandita. Dari’s first release will be with "Can I Call You with a single called "Disco Time."

On his recent visit to America accompanying the act, Debbie, Jerry Bron concluded a number of deals. A new label that has entered the same territory is "Crosstalk." The label will be established with the Excels Music group to develop and promote the company’s new copy- right. The company’s first releases at Excels include those of Howard Harmon’s "Levant" and of the independent release co-ordinator at Philips who has been working with similar cap- city with responsibilities for the Fire label and Los Garfia who is now no longer in sheet music activities. Mike Williams is handling promotion for "Kerry’s contemporaray catalog and will set up his own indie promotion unit. A new client signed to CEM’s label called Discos is being introduced by the Deacon company next month. The company has released two albums, "Hans Christian Andersen Vol. I," and "Radio Cemfrom Panam" based on "Grimm’s Fairy Tales." The new series has been produced in association with Television and Radio Commercial Productions, a firm run by John and Brian Matthew.

PHILIP PALMER
AGAIN A Nº1 FROM CBS-SUGAR
TANTA VOGLIA DI LEI
I POOH

Produced by G.C. Lucariello
An Italian Copyright by
Sugarmusic - Italy

C.so Europa 5 - Milano
ITALIAN ROCK RIOTS
Cause Industry Concern

By GERMANO RUSCITO

MILAN—Pop music does not generate violence in itself, but the big open-air concerts in Italy are coming more and more into the public eye, and on occasion even into their own arena.

This is the general opinion of the Italian music industry following recent disturbances.

Michel Bonnet, managing director of Italian EMI, emphasizes that not only in France and in the U.S. and the U.K.—in all these places big pop concerts have been allowed to continue without any problem. But the open air setting offers some opportunities an opportunity to create a sense of belonging.

But a number of the people have just heard of rock concerts, and this builds reports about what occur here, it is very easy to exaggerate the number of incidents and disturbance involving a kind of mistaken emulation of the foreign youth. But it is not the artists' popularity leading to violence. Unfortunately what happens can be repeated in towns which do not like this kind of concerts. There is, however, some exaggeration in the reports about what occurs during these pop concerts, and this builds an image which is much too negative. It is not the music that is the cause of the violence. Fortunately, there are a few towns for which we are about to think that major concerts will not be allowed in the future. Even in Milano the last tour of Claudio Villa's tour.

"It is not the artists who create the problems, it is the pre-existing attitude among the audience, often exploited by extreme political groups. However, I can say that recent disturbances might be regrettable to promote further permits for big public concerts which would attract 20,000 to 30,000 people, but there will be no difficulties in arranging theatre concerts, with 6,000 people attending, easy control of and allowed to let off their enthusiasms in a law-ful way."

Bonnet added that "in spite of all the troubles, these tours have contributed and still contribute to promote the sales of the records by the artists who come to Italy. Most of the people have just heard the records by these artists, but it is the live show, the immediate contact, which gives a big push to the sale of records, not only regarding the artists who have performed live but also for other acts of the same genre. Only recently there have been live appearances in Italy by the greatest international groups and solo artists, and so-sales-wise, there is still a lot of space to exploit." Bonnet concluded stating that "if these pop artists, on an international level, are much more often on television, the anticipation for public concerts would have a more musical than social image and the excitement would be conveyed with a closer connection to the music."

UK. RECORD PRICE STRUCTURE IS 'LUDICROUS'

By RICHARD ROBSON

LONDON—A call for "some cooperation between manufacturers and distributors to get out of the widening new price structure for record sales" will be made by a north London dealer. The plea comes from Bertram Thompson, a member of the Record Retailers Centre at Cockfosters, London, and president of the Record Dealers' Association.

An editorial in Record & Tape Retailer pointed out that manufacturers appear to have "gone haywire" in their re-pricing of record and tape product following the recent mini-budget. Singles, for instance, now vary from a minimum promotional price of 1.12 dollars to 1.2 dollars according to company, while full-price pop cassette retail for any-thing between 4.90 dollars and 5.07 dollars.

Quite apart from the extra work this adds to the retailers' jobs, they would have to worry about being afraid of future tours. Also, they are paid very well and are extremely protected. Such situations are not, for Thompson, really dangerous to them. The promotional side of these tours is very useful and sales reflect this.

"I hope that artists perform in front of television, excitement at a live concert would not reach the stage," Giuseppe Velona, Ri-Fi international manager, said. "Foreign performers' attitude as regards future Italian hits would very depend on how international press comments on the situation."

Pier Tacchini, Kinney group's catalog manager, at Record, con- sidered the Castaggio date. Milan, when the Led Zeppelin had to meet their record deal, as a typical example of political, not the music. "Two hours be- fore the event started, there were already large crowds of police in the surrounding Viganell area. At one time or another they have been kept in check by the police. The atmosphere was tense in the press and other artistic manner."

The event started, there were already large crowds of police in the surrounding Viganell area. At one time or another they have been kept in check by the police. The atmosphere was tense in the press and other artistic manner."

Mr. Thompson continued: "The price situation is not easy to understand especially in the capital city of the music itself, but to judge what to expect in the rest of the country, it is useful to have some idea of the size of an average price per record compared to the average price per record. It is, however, rather difficult to explain the reasons for this situation. We are all doing trying to support the manufacturers by offering some reason- able explanation to customers that most people not, just from not, just be- lieve us."

Thompson continued: "The price situation is not easy to understand, especially in the capital city of the music itself, but to judge what to expect in the rest of the country, it is useful to have some idea of the size of an average price per record compared to the average price per record. The sales figures appear to indicate that there is a great deal of trouble with the present system."

Another store which has set a price tag of 40p on singles from all labels except Philips and Polydor, whose 45s are being sold at the recommended 1.22 dollars, is Jill Hamn Records at Coventry. Man- agers Mary Mitchell is particularly bitter about the new prices, especially the new structure for tape. But most shops, any-thing but this gets confused to single FILE.

Edward Dergen, manager of the pop section at the large Co-op house and Son of Oxford, comments that it is not so much the confusion he finds annoying but the extra work it makes for his staff. He says: "We put all our prices down after the mini-budget so we were able to get them all up again in the autumn and if manu- facturers are doing it again, then we'll do it again."

Ron Taylor, who owns two shops in soul music, also gives his view. He explains: 'The situation is absolutely ridiculous. If prices are going to rise in the autumn as expected, then the point of re-reading them now only to have to raise them again in a couple of months time? I'm selling most of my staff are still being paid and they're going to have to be raised again."

But recently a new trend has emerged in response to the record re-tailing systems and at the same time some of the music from advertising commercials is becoming popular.

One song, the theme of the "Faya No Kugo" program of the Tokyo Broadcasting System (TBS) television network, is currently receiving the most attention.

It hit the Music Lab chart in Japan in July, only to be pulled off with the news that the composer of the Red Army on Nippon Victor. There are also versions of the song by the London Festival Symphony, arranged by Stanley Black (England) and Masami Nakai (Nippon Victor) and RCA, the Italian label. Noy, also acts in the "Faya No Kugo" program.

In the television commercial field, Jerry Wallace's "Mandolin," which was the theme song for the opening act, was a hit with over 70,000 people. The song has a very catchy advertising catchphrase, "It's pointless to put a dream on the coming track tapes but unfortunately, it caused controversy."

Only recently there has been no problem, but the anticipated controversy."

Among other commercials, re- ported for regular release is "Come On Sportman!"—previously an ad for jeans and "Cassette Deals"—offers for Jap- anese language -sales only get around.

Tokyo's Record Retailer League has announced that it will cancel its annual gift checks—after working on the idea for two years—in an attempt to stop the tax scam.

The business control of the checks is being done by an opera- tion of the Record Retailer League and initially to be sold to sell- ers should be able to use.

The league's total membership is 252. The League, in presenting the idea with a series of display units, will also consider selling tapes and plus radio and television advertis- ing. Advertising is being raised on radio, and the city is planning a film showing of the League is in- cluded in six programs.

The League is 5 percent—the profit to the dealer is small—but the League considers that the checks can stimulate sales.

Sales outside of Tokyo are starting to consider the idea seri- ously.

SEPTEMBER 25, 1971, BILLBOARD
AUSTRIA

SINGLES

This Week

1. THE FOOL−Gilbert Montagne
2. THE SEEKS−Brian Leiser
3. PATRICK−Philippe Pen
4. LEE DURBRIDGE−Roger Marleau
5. NINO RICCI−Ariane Pillot
6. MONTY−Christian Gollitti
7. LEO KARKER−Jean-Pierre Goujon
8. CARLOS SABBATH−Vertigo
9. MG'S−Myanmar
10. LA DELPECH−Barclay


BELGIUM

SINGLES

(Country Television)

This Week

1. THE FOOT−Gilbert Montagne
2. THE SEEKS−Brian Leiser
3. PATRICK−Philippe Pen
4. LEE DURBRIDGE−Roger Marleau
5. NINO RICCI−Ariane Pillot
6. MONTY−Christian Gollitti
7. LEO KARKER−Jean-Pierre Goujon
8. CARLOS SABBATH−Vertigo
9. MG'S−Myanmar
10. LA DELPECH−Barclay


BRAZIL

RADIO HIT LIST

SINGLES

This Week

1. DU ME, OH MY B−J. Thomas
2. IMPERSONAL ACREDID QUE PERDI VOCÊ−Marcio Greck
3. ITS FUN TO BE−Roberto Coria
4. ITS FUN TO BE−Roberto Coria
5. ITS FUN TO BE−Roberto Coria
6. ITS FUN TO BE−Roberto Coria
7. ITS FUN TO BE−Roberto Coria
8. ITS FUN TO BE−Roberto Coria
9. ITS FUN TO BE−Roberto Coria
10. ITS FUN TO BE−Roberto Coria


MEXICO

SINGLES

This Week

1. PL turns on Soldier−Buddy Holly
2. PUT YOUR HAND IN THE HAND OF GOD−Buddy Holly
3. I WANT TO BE THERE−Buddy Holly
4. I WILL MISS YOU−Buddy Holly
5. I WILL MISS YOU−Buddy Holly
6. I WILL MISS YOU−Buddy Holly
7. I WILL MISS YOU−Buddy Holly
8. I WILL MISS YOU−Buddy Holly
9. I WILL MISS YOU−Buddy Holly
10. I WILL MISS YOU−Buddy Holly


SOUTH AFRICA

(Country Southern African Record Stores & Distributors Assn.)

This Week

1. THE FOOR−Gilbert Montagne
2. THE SEEKS−Brian Leiser
3. PATRICK−Philippe Pen
4. LEE DURBRIDGE−Roger Marleau
5. NINO RICCI−Ariane Pillot
6. MONTY−Christian Gollitti
7. LEO KARKER−Jean-Pierre Goujon
8. CARLOS SABBATH−Vertigo
9. MG'S−Myanmar
10. LA DELPECH−Barclay


SPAIN

SINGLES

(Country Musical Magazine)

This Week

1. Mira−Manuel Paul
2. AMOR NEGRO−Manuel Paul
3. AMOR NEGRO−Manuel Paul
4. AMOR NEGRO−Manuel Paul
5. AMOR NEGRO−Manuel Paul
6. AMOR NEGRO−Manuel Paul
7. AMOR NEGRO−Manuel Paul
8. AMOR NEGRO−Manuel Paul
9. AMOR NEGRO−Manuel Paul
10. AMOR NEGRO−Manuel Paul


VETERAN COLLECTORS

Continued from page 35

The downtown district, and conven- tion to all sections of the city, feels that its music market is probably an inclusive, if not a little be found in many major cities along the state of success at spot. Requests are religiously honored, and there are very few oldies requests that a re- quest did not pay excellent returns simply because the program- ming is being done by a collector the audience can ask for a very old song by a popular oldies repertoire, there is no future for the request. A library of about 5,000 old favorites is driven by a demand for American music on five or standard plates, or, out- put of any meaningful number.

Continental Music Company re- ported only modest sales with little LPI. There only useful pur- chase in the market has been to in- dicate specific singles which may have an excellent profit potential when they come out individually later on, it was pointed out.
**Spotlight Singles**

*This record is predicted to reach the TOP 20 EASY LISTENING Chart*

**TOP 20 POP SPOTLIGHT**

**CHICAGO—QUESTIONS 67 & 68/1 AM A MAN**

(3:25/3:27)

(Prod. James William Quirico) (Writers: Lennones/Richard/Isaac) (Isaac, BMI/BMG/Chiswick, BMI) (Isaac by demand, Chicago hit another #1. Pop chart winner in this chopping, both from past albums. Columbus 4-4693)

**BAND—LIFE IS A CARNIVAL (3:38)**

(Prod. Band) (Writers: Scandinavian-Scottish (Aceen, ASCAP))—Their first release in well over a year, this funky beat singer with a potent lyric line and chart position of their recent "Northman." Flip: (No Information Available. Capitol 15199)

**ELGIN—HEAVEN MUST HAVE SENT YOU (2:34)**

(Prod. Brian Holland—Lamont Dozier (Writers: Holland—Dozier—Holland) (Holland, BMI)—The pop breakthrough that happened for Brian's Robinson's " Tears of a Clown." In England and the U.S. should report for this major pop item. Pop chart winner in this chopping. Columbus 4-5923 (No Information Available. V.P. 25565 (Motown)

**SUPREMES—TOUCH (2:55)**

(Prod. Frank Wilson) (Writers: Sawyers/Wilson) (Jackson, BMI)—Change of pace for the hit in this ballad performance with each taking a solo part. Other parts are sung in song continuity. Pop chart winner in this chopping, both from past albums. "One Love," BMI) (No Information Available. Capitol 15150)

**DAVY JONES—I REALLY LOVE YOU (2:54)**

(Prod. Jackkie Office) (Writer: Guinness) (Language of Tongue/Steve Anne Gary, ASCAP)—Jones follows his "Baby Jane" hit with a driving rhythm backed that offers far more sales and chart potency than that recent hit. Flip: (No Information Available. Imperial 4525)

**MANKIND PLEASE—MRS. HENRY (2:32)**

(Prod. Herb Greenfield) (Writer: Holland) (Holland, ASCAP)—Group's first for the label. porod by Bob Dylan is a blacksheeter that has hit to hit flop and flip. Pop chart winner in this chopping, both from past albums. "One Love," BMI) (No Information Available. Capitol 15150)

**SISTERS' LOVE—THE BIGGER YOU LOVE (2:59)**


**NEW WORLD—TOM TOM TURNAROUND (3:18)**

(Prod. Mike Hurst) (Writers: Church/Dyke/Melodie, BMI)—Producer Mike Hurst has this winner in the strong folk pop area. Recent hit hit on the British chart and offers much of that potential here. Strong ballad material and performance. "One Love," BMI) (No Information Available. Capitol 15150)

**MIKE CURB CONGREGATION—MONDAY MAN (2:37)**

(Prod. Billy Strange) (Writers: Strange/Richardson, BMI)—Recorded by Please check back on this line. "One Love," BMI) (No Information Available. Capitol 15150)

**MIKE CURB CONGREGATION—MONDAY MAN (2:37)**

(Prod. Billy Strange) (Writers: Strange/Richardson, BMI)—Recorded by Please check back on this line. "One Love," BMI) (No Information Available. Capitol 15150)

**CHART**

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**SPOTLIGHT**

**ERIC BURDON & JIMMY WITHERSPOON—Satisfied (3:07)**

(Prod. Jerry Goldstein & Eric Burdon) (Writers: Burdon-Stilling) (Par & ASCAP—Burden and Rangeloon for a strong down-home blues ballad set to a funky beat. MGM 41096)

**SHERRY ASSETT—FAR AWAY WE KNEW (2:43)**

(Prod. Johnny Hodges) (Writers: Kermit Wilson-James (Patmos, BMI)—This reissue of the Carpenters band hit took the stylist high on the British chart and offers much of that play and chart action as well. United Artists 50383

**SUNDAY FUNNIES—Walk The Path of Freedom (2:55)**


**MARIA KPI prepare to 1974 with a Tony Award-nominated role in "A Chorus Line," BMI)—From their debut LP comes a hairy singer loaded with pop and chart success. "One Love," BMI) (No Information Available. Atlantic 19664)

**AL DERO LORT & MARQUANDO—Jesus Christ (2:38)**

(Prod. Al De Lory) (Writers: Carla Carter-Singletary) (Isleto, BMI)—Latin beat rhythm item with a super vocal performance and arrangement could easily come from left field and prove a smash. Watch out for this one. Capitol 15199

**JIMmy SCOTT—The Beadless (5:38)**

(Prod. Fred Winter & Leo Carver) (Writers: Werry) (Old St. Paul, ASCAP)—The TV and radio star delivers a moving

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<tr>
<th>ARTIST</th>
<th>Title, Label, Number (Distributing Label)</th>
<th>Billboard Chart Position</th>
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<tbody>
<tr>
<td>CAROL KING</td>
<td>Tapestry A&amp;M SP 37006 (A&amp;M)</td>
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<tr>
<td>ROD STEWART</td>
<td>Every Picture Tells a Story Columbia 301000 (A&amp;M)</td>
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<tr>
<td>MOODY BLUES</td>
<td>Every Good Boy Deserves Favor Theme This 5 (5)</td>
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<tr>
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<tr>
<td>WOJO</td>
<td>Who's Next Decca DL 72542 (MCA)</td>
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<td>Soundtrack/Isaac Hayes Elektra 2.30002 (Elektra)</td>
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<tr>
<td>CARNPENTERS</td>
<td>A&amp;M SP 35051</td>
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<tr>
<td>BLACK SABBATH</td>
<td>Master of Reality Warner Bros. 65 3507</td>
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<tr>
<td>PATRIDGE FAMILY</td>
<td>Sound Magazine Bell 39564</td>
<td>5</td>
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<tr>
<td>JAMES TAYLOR</td>
<td>Mud Slide Slim &amp; the Blue Horizon Warner Bros. 85 3251</td>
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<tr>
<td>JETHRO TULL</td>
<td>Aqualung Mercury 7 97414 (CBS)</td>
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<tr>
<td>JESUS CHRIST SUPERSTAR</td>
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<td>What's Going On Warner Bros. 65 3110 (Motown)</td>
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<td>JOHN DENVER</td>
<td>Poems, Prayers &amp; Promises RCA Victor LSP 4499</td>
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<td>ARETHA FRANKLIN</td>
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<td>TEN YEARS AFTER</td>
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<td>JAMES BROWN</td>
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<tr>
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<td>CAT STEVENS</td>
<td>Tea for the Tillerman A&amp;M SP 4995</td>
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<td>JAMES GAN</td>
<td>Live in Concert A&amp;M ABKLC 723</td>
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Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.
mrs. lennon's new single—
mrs. lennon b/w midsummer new york
is apple record 1839.
...is in the November 6 issue of Billboard.

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EcoLogy Bill Sees Clogging Disk Market


Ascher Sets Up Deals Overseas

NEW YORK—Everett Ascher, vice president of A&M Records for the company's foreign operations, has returned from a trip to London, Germany, and France, where he arranged for the acquisition of new music to add to the already extensive library of the company.

Increase Adds To Rock Series

NEW YORK—Increase Records, the company's new rock series, will include only one new album, "Organ," by the rock band "Organ," which will be released on September 28.

UA Trims Roster Gears for "Quality"

LOS ANGELES—United Artists Records has trimmed its roster of artists for the company's new "Quality" program, including a number of new artists who will be released on September 28.

NMPA Issues Report On Price Freeze, Tax

NEW YORK—A special report on the current price freeze and import surcharge offers the music industry its first look at the impact of the freeze on the industry. The report is available from the National Music Publishers Association.

Premium LP Spur by Cos

Cape Cod, Mass.—The Cape Cod Symphony Orchestra has been awarded a grant from the National Endowment for the Arts to support its 1972-73 season. The grant will allow the orchestra to continue its active season, which includes performances at the Cape Cod Opera House, Cape Cod Community College, and other venues throughout the area.

Mark's Follies on Lighthouse LP

NEW YORK—Edward B. Marks Corp. has published a video album, "Folks on Lighthouse," which features some of the best-known folk artists, including Pete Seeger, Joan Baez, and The Youngbloods. The album is available at record stores nationwide.
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