Bright Yule Is Seen for U.K.

LONDON — Despite the highest level of unemployment since the war and doubts about the British economy, the record business is enjoying a record rate of trade which bodes well for the Christmas market. A check around the industry here has revealed satisfaction with current business and cautious optimism about the chances of a bumper Christmas sales period. Companies are finding sales are up, right across their catalogs, and a gratifying increase in cassette and cartridge movement and interest.

"We're on an upsurge and doing particularly well," declared Polydor sales manager Eddie Webster. "We arc moving a lot of material, especially the easy-listening type, and cassette business is going nicely."

(Continued on page 60)

Mfrs Step Up Juke Promos

BY EARL PAGE

CHICAGO — Labels at the Music Operators of America (MOA) convention, held here Oct. 15-17, no a record attendance of 2,635, plan further direct promotions to jukebox programmers. RCA, in fact, intends to call directly on programmers in some markets marking the first such marketing program in many years.

Herb Shachter of Shelby Singleton Corp. said: "This is our third year at MOA and we're just now realizing benefits from our direct promotions." The firm mails out selected samples (always with flip sides and thus not radio samples) and a regular newsletter.

(Continued on page 45)

Rock'n Rolligion Via 'Messiah'

BY ELIOT TIEGEL

LOS ANGELES—The Jesus music movement with its pop songs, has gone full cycle to involve rock interpretations of religious works.

Although the marketplace already has the smash "Jesus Christ Superstar" album and a steady flow of singles extolling Christ in a modern rock setting, a movement seems able to use authentic religious works in a 1970's idiom.

Dave Axelrod, the avant-garde composer who created it in 1967 (Continued on page 70)
PRETTY AS YOU FEEL 65-0500
b/w WILD TURKEY
is the new single from BARK
FTR-1001; P8FT-1001; PKFT-1001

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Manufactured and Distributed by RCA Records

www.americanradiohistory.com
WEA Computerizes 4 Branches: Rest by Jan.

LOS ANGELES—The Womet- Elektra-Atlantic Distributing Corp. (WEA) has computerized four of its entire national warehouse facilities and expects to have all its facilities hooked up next January.

The first locations working with Minneapolis Honeywell computers are Glendale, Calif., Atlantic: Boston, and Atlantic: New York.

Once all the warehouses are using Womet's new corporate executives will be able to receive information on direct, actual sales from the company's national computer to dealers in 27 individual markets.

Prior to opening its company-owned branches, the three Kinney Service Company labels (WB, Atlantic, Elektra) worked with independent distributors. "Before we had data processing, we only knew about sales to distributors, but we didn't know if he sold anything," stated WEA president Joel Friedman, "Now we have actual daily sales to retailers."

As a result of this daily information we can control our product better, and we can concentrate on our sales efforts better and more effectively. "We are going to use computerization and advertising because we know where our merchandise is going."

WEA will spend around $300,000 on additional data processing operation at all its branches. $400,000 is planned.

Blue Horizon Product Deal

NEW YORK—Blue Horizon Records will release product by Peter Brown and Bill Paxton in the U.S. and Canada, following an agreement between Atlantic's managing director, Seymour Stein, and Blue Horizon's president, Jack Bruce, and his first album, "The Nine Migrettes," was released by Blue Horizon in January.

Stein had a meeting with Phillips Records (U.K.) to release John Dummer's Fannon Music, and Blue Horizon's current free LP, "I'll Make Believe" by Nine in January. It includes the free single "Let's Get Married," and is on sale in France, Holland and Belgium. The single will be released in advance of the album.

Discrete Vs Matrix Battle Is Spreading to Japan

OASA—The discrete vs. matrix battle raging in the U.S. is spreading to Japan. The industry's miniaturization efforts are being hurled in different directions, and the new formats made their appearance at the Tenten Fair, which is sponsored by the Electronics Industries Assn. of Japan, in Tokyo.

The show, which attracted more than 200,000 visitors from around the world, featured some 200 four-channel equipment manufacturers, including Sanyo Electric, Pioneer Electric, Nippon Consumer Electric Corp., Sharp Electronics, Mitsubishi Electronics, Sanyo Electric, Tokyo Shibara Electric and Onkyo Ltd., which demonstrated their new equipment and records equipment.

Merchandising approach to the equipment ranged from aggressive to conservative. Sanyo has developed a discrete system, marketed by Sonex who has the "S" mark on its equipment.

Confused visitors to the show were to be expected, as four-channel system should be clearly divided into two groups—those who believed the matrix system has many inherent problems in separation.

Sanyo's counter-attack was the "Stereo System" line that has developed a discrete system, marketed by Sonex who has the "S" mark on its equipment.

The show was also to be expected, as four-channel system should be clearly divided into two groups—those who believed the matrix system has many inherent problems in separation.

Sanyo's counter-attack was the "Stereo System" line that has developed a discrete system, marketed by Sonex who has the "S" mark on its equipment. The matrix system is the most widely used in four-channel equipment, but it is also the most expensive.

Sanyo was working very closely with the Matrix Exhibition Center to attract more than 90,000 visitors.

For More Late News See Page 72

UDC Tie With Polydor Product Off Smoothly

LOS ANGELES—The first week of Polydor record and product distribution by UDC, the distributing company owned by United Artists Records, has been a success and even showed a surprising spirit of sales competition with the Independent Distribution Co. line as UDC salaried men open more Polydor accounts in the German-import-DGG catalog.

The reason for one record company to compete with another company's in-house distribution operation was explained by UDC president Mike Stewart. "We finished putting together a national distribution company this past year and it was hungry for more quality product," he said. "Polydor is a company with a lot of growth potential that needed a more controlled distribution system.

Negotiations for the unique distribution partnership of two independent labels went on for some time, beginning when Polydor's president for U.S. operations, Bill Scheinbohm, approached UDC in late April to discuss mutual problems during a Los Angeles visit. "I was high on the idea of Polydor-DGG and UDC from the first," said Scheinbohm. "But we knew that if there was a third party, maybe someone else in the music business, we’d be more serious."

"We can go to our distribution company and say, ‘we want to pursue this idea of making some profit on every record we handle,’ and the distributor is more concerned about making full penetration of his market for your product line."

We've got some excellent service from certain independent distributors, but with the large shipping that's going on today it's impossible for a label to know where a distributor is actually marketing his product. When a retailer is taking time to shop around among wholesalers..."

Staff Released By Pickwick

NEW YORK—"Shift," the Isaac Hayes-penned score from the title of a new soul/rock band, has been covered and released by Pickwick International's "Pickwick 13" label, following up the company's first economy-priced rock label, "Superstar." "Shift" is recorded by Joe Soul & the Brothers.

Also for release on the label is "Rude Boy," by the Virgin band, which features on its cover the bright yellow, red and white Pickwick circles, and terms "the merchandising sensation of the decade." The Pickwick 13 disk includes versions of "You've Got A Friend," "Put Your Hand In The Hand," "I Wake Up Loving You," all the songs written by Pickwick ad director Bugs Bower.

Music Productions Forms BMI Finance

NEW YORK—Myrta Hess and Keith Best Key's Music Productions has acquired a publishing firm called Forget Me Not, Curio, Ltd. They will operate it in addition to their ASCAP firm, Make Music.
Polydor 6-LP Fall Release; Major Mayall Push Is Set

NEW YORK — Oct. 22 to Nov. 22 will be Mayall Month, according to Polydor Records—a major promotion centered on blues artist John Mayall’s new album, "Memories," which is a part of the company’s six-album fall release. The promotion will center on Polydor with Mayall’s current U.S. concert tour, opening Oct. 19 in Lincoln, Nebraska.

Polydor is supporting the album—which contains scrapbook photographs and a lyric sheet—with radio spots, stand-publication advertisements, radio spots, flyers (front and back) and handbills for tour spots.

E. Coast ASCAP Member Meeting

NEW YORK — The semiannual East Coast membership meeting of ASCAP will be held Thursday (28) at the Park Sheraton Hotel. At this meeting, reports will be given by company officials and containing the history, background and sales division of each album.

EMERSON LAKE & PALMER are presented with an RIAA certified gold disk for their latest album, "Tarkus." Left to right are Greg Lake, Cotillion executive Jerry Greenberg and Johnny Bramstok, Carl Palmer and Cotillion executive Vince Faraci.

Shearing Files $300,000 Suit Versus Capitol

NEW YORK — Pianiste George Shearing, and his wife, Beatrice, have brought a $300,000 suit against Capitol Records and Emil Cacalain, for alleged conspiracies to break Shearing’s contract for reproducing recordings deliberately similar in his style and music.

The suit brought in Supreme Court here also charges that Capitol and its president, Alvin W. Gross, conspired to induce the record companies to record Shearing’s numbers with the phrase “Shearing Sound” and sold them at part of Capitol of Production Music Series to at least 672 subsidiaries including TV stations, advertising agencies, recording studios and other organizations utilizing music for commercial purposes.

The suit also claims that the production and sale of the recordings were intended to deprive the piano player of the knowledge and intent that they would be taken to certain performances by Shearing and would be used by the subscribers as background music for comicalmercature, and other public performances of his own

Shearing “at a result of these breaches of contract, the demand for Shearing’s music has been impaired, and it has prospects for obtaining remunerative opportunities in the future. I believe that my reputation have been damaged,” the suit charges.

In addition to the $300,000 damages Shearing is seeking, the suit also seeks costs and disbursements of the action, such exemplary damages as the Court may deem proper in the case of a tota accounting of allegedly under

Hugo & Luigi Push 2 LP’s

NEW YORK— Hugo Peretti and Luigi Creatore, Arco Records chiefs, hereon are preparing a country tour to introduce their directors to their new album releases for November and to explain the promotion and sales and marketing of each album will be initiated to support the product in a LP’s, four clocks, Westside and the Glaze Bottle.

As a result, there will be a point-of-sale material for store display as well as saturated airplay and second spots for radio advertising campaign.

Rockflowers will soon bloom compliments of Wes Farrell, producer of their first LP for RCA. Randy Dunn, left, Arbie Tillman, Farrell and Darrell Drexler talk about their recently completed project in the RCA studio control room in New York.

Swedish Publisher Updates Lyrics’ Usages

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General News

Studio Track

By Bob Glassengen

-$$-
The new Sweathog single is happening this fast:

At KHJ in Los Angeles they're playing an acetate. (It went on the air directly from the studio.)
At WRKO in Boston they played a tape of an acetate.
At WKNR in Detroit, KGB in San Diego, WMEX in Boston, KJR and KOL in Seattle, and KRLA in Los Angeles they're playing test pressings.

AND NOW, HERE COMES THE RECORD:
rush released for obvious reasons:
"Hallelujah" by Sweathog.
(Just as they're performing it in their current tour with Grand Funk Railroad.)
The fastest breaking single of the year,
on Columbia Records®
EDDIE HARRIS exploring the outer limits of the electric saxophone and coming up with music that is innovative and funky.

ROBERTA FLACK singing with such pure and direct honesty and such controlled emotion that people don't even call her a jazz vocalist.

RAHSAAN ROLAND KIRK sounding like a quartet at all times and a big band when he wants to and never doing the same thing twice.

THE MODERN JAZZ QUARTET swinging like hell within the structures of a form, and still improvising on formality.

YUSEF LATEEF playing the blues on instruments that never played the blues before and coming up with sounds and colors that you have never seen or heard before.

KEITH JARRETT, a young man whose ideas are new, but who approaches the piano like a lot of the old timers . . . with two hands.

Jazz is Atlantic Records putting time into albums that let its artists express themselves the way they want to.

MONGO SANTAMARIA who was the first to combine the elements of Latin, jazz and the blues to come up with a combination that a lot of people have followed.

MOSE ALLISON being folk, rock, underground, jazz, blue eyed soul and all those other things long before the terms ever existed.

MAX ROACH, ever the innovative drummer, coming up with exciting new concepts within his explorations into time and time signatures; an area where he was forerunner.

DAVID NEWMAN, who has a patent on soul.

ORNETTE COLEMAN taking music to new limits while never forgetting the basic roots.

YOUNG/HOLT UNLIMITED, a trio who built a trio around the bass and drummer rather than the pianist and have the ability to make everything they do sound catchy and appealing.

On Records & Tapes • Tapes Distributed by Ampex
Labels Step Up Rep Drive on Campus to Bust Sound Barrier

By CLAUDE HALL

LOS ANGELES—Faced with a "sound barrier," more and more Top 40 radio stations, record companies are relying heavily on college student promotion forces to break new artists. Latest record firm to launch its own force of promotional representatives on college campuses is United Artists Records, which puts 11 college students to work this week. CBS Records has a staff of 49 college students working under Kate Buckley and Rick Dobbs. A&M Records has a staff of 12 college representatives working under Andy Meyer. RCA and ABC-Dunhill Records have been sponsoring a series of seminars for college radio students as a method of building a better rapport at the college level. Bob Brownstein at Elektra Records has an excellent rapport at the college level. Mercury Records is also ready to announce a test college field force. And, of course, Sol Handwerger with MGM Records and Paul Brown, independent record promotion man, have long been active in the field.

"We know that a lot of the new groups we have have will have to be broken at the college level," Jim Saltzman, chief promotion for UA, said. UA has 42 albums in release and is signing several new college groups. Reporting to Ann Moore at UA, who heads college promotion, the student promotion force will be responsible for more than just the own campus. They will be expected to work with campus radio stations, campus bookstores, and the record stores frequented by college students in a region around their own campus. Their responsibilities will include providing information to UA headquarters as soon as action begins to develop on any particular album.

The college promotion setup was first suggested by Marty Zirf, head of creative services at UA. Saltzman decided to go ahead with the project after a recent field trip. As to whether extra sales will be created by the new college promotion setup, Saltzman said he couldn't predict. "It all depends on how fast we can react to their college promotion," he said. He feels that it would be a vital factor in helping break new groups. Once action is shown on any particular LP on campus, the regular promotion staff of UA can concentrate effort on it to bring it home.

Dobbis at CBS Records said the label's college promotion force is "working out. If worked right, a college promotion operation can do a lot for you." He pointed out that it gives college students who want to make a career in the music industry their first chance in the business.

Meyer, A&M Records, said he could point to several instances where college promotion boosted sales on specific LPs. "But the philosophy at A&M is not one of dollars and cents—it's one of having extra men in the field."

He said A&M has made valuable use of the college representatives to test product. In addition, there are certain groups, such as the Flying Burrito Brothers, who do well in public appearances on campuses and the college reps help promote these appearances. "The college promotion men for A&M are a system within a system," Meyer said. "The college push is now on for Mary Clayton.

Ron Saul, national promotion manager of Warner Bros., has noted that the label's college representatives "didn't offer the résultat les plus optimistes." Nor was the A&M executive overjoyed at the recent CBS college rep force being disbanded, although Saul hopes to name a director of college promotion in the near future. He feels that professionals who know the market and the college scene can do a more effective job of college promotion.

Duchin Plans 3-Front Attack

NEW YORK—Peter Duchin, orchestra leader, pianist and Bell Records artist, is planning a large-scale music thrust which will encompass three areas. On the drawing board is a collaborative effort with choreographer Arthur Mitchell on an original jazz ballet, to which he'll write the score. The ballet is based on Mark Twain's "War Prayer," and will be performed by Mitchell's troupe sometime in January in Washington according to Duchin. Performances will be limited and there will be several performances in New York as well.

At present Duchin is forming a production company with Emmy-award-winning producer Michael Hill for a weekly half-hour educational television program. The show, "The Wonderful World of Mr. McEauley," will be geared to give kids and will combine animation with live action.

Merc Mangione Push on Campus

CHICAGO—Mercy is mounting a drive to get reps and retail outlets near campus communities to stock Chuck Mangione's new double pocket "Together." LFP Records is using a Mangione poster and personal calls on campuses, are part of the campaign. Print and radio advertising budgets are set and other merchandising aids are being developed.

Coast Distrib Is Sued on Back Rent

LOS ANGELES—Suit has been filed against Southern California Record Distributors Co. in Superior Court here for $8,460 in office rent and realty taxes owed since April. The record distribution company has been occupying a building owned by the now-bankrupt V & H Electronics Corp. The building was moved to Studio City by the receivers.

Rene Plans More Europe Sessions

NEW YORK—Joe Rene, independent producer, is scheduling a return to Europe in mid-November for additional album sessions. He recently recorded the "Galloping Gourmet" album in London, with Rene on col.

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A new album from the people who first brought you the Original Cast album of “Sesame Street.”

Not long ago, an album about numbers, trash and toys sold over a million copies. “Sesame Street” became the first children’s album to receive a gold record. And “Rubber Duckie,” the single from that album, climbed the charts usually filled with “more mature” sounds.

The Muppets, the floppy puppet stars like Big Bird, Ernie and Bert, the Cookie Monster, Oscar and Grover, six of “Sesame Street’s” most lovable characters, taught millions of tiny TV viewers all there was for a kid to know. And now their new ABC album is even more exciting than the “Sesame Street” LP they turned to gold.

As creator Jim Henson says about “The Muppet Alphabet Album”: “The idea is very simple—a little song or skit about each of the 26 letters... I thought it would be great if we could give a child a few clues that would make learning to read just a little easier and a bit more fun.”

“The Muppet Alphabet Album” comes with cardboard letters for diddling and fiddling, a tote bag to hold them all, a blackboard and chalk, a genuine fuzzy make-a-letter bender, and a record to follow along.

“The Muppet Alphabet Album” is the teacher that millions of kids will love.

“The Muppet Alphabet Album.”
Starring Jim Henson’s Muppets from “Sesame Street”
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Endless Summer.

There are places in this world where winter is just a word. Where any day of the year you can walk outside and cast a warm shadow. The breeze there is a caress and rain a nice change of pace. These are the lands where summer never ends. And now American Airlines flies to many of them. Tropical lands like Acapulco, Samoa and Fiji. Or desert lands like Arizona and Southern California. Tiny islands like Aruba and Curacao and the Virgins. Bigger islands like Puerto Rico and New Zealand. And bigger still island-continents like Australia.

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General News

WB to Issue 2d Cast LP of 'Sesame Street'; Book Included

NEW YORK—The second original cast album of "Sesame Street," the award winning children's educational series, will be released by Warner Bros. It will be called "Sesame Street 2." The first original cast album of "Sesame Street" was issued by Columbia Records last year.

Featured in the WB album are Matt Robinson, Loretta Long, Will Lee, Jim Henson's Muppets and Carroll Spinney, among others.

The album is to be complemented by a packaging concept featuring a 24-page full-color book, which includes lyrics to every song on the album, pressure sensitive labels based on concepts from the songs and pop-out die-cuts of the "Sesame Street" sign.

The project will be coordinated with the Children's Television Workshop. There will be a concurrent advertising campaign in print and radio on both national and local levels.

The 17 songs on the album were created by CTW musical director for Rapoons and "Sesame Street" head writer Jeffrey Moss. The album was produced by Rapoons and Moss. Ole Risom is the art director for the project with Mike Smolkin contributing the cover design.

Computerizes Four Branches

Kiny established its own branch operation in less than one year. There are sales offices in San Francisco, Seattle, Denver, Minneapolis, St. Louis, and Miami. WEA numbers around 400 persons.

As part of its program to get to know its customers, WEA is instituting breakfast meetings with large user chains. Branch managers of the 12 store warehouse chain last week met with WEA officials, with the latter asking the retailers how they can best be helped in selling Kiny product.

WEA is planning a second meeting with West Coast Sears record department managers to learn about their attitudes and problems in selling its products. This information is vital, Friedman emphasizes, because WB, Atlantic and Elektra sales and promotion people are now directly working with retailers. "In the past, our independent distributors handled those retail programs."

When they ask you to tell them about love, what do they really mean?

CBS/Epic Accents S.F. Market

SAN FRANCISCO—Does San Francisco still remain a prime market for the discovery of new recording talent?

CBS/Epic Records believes it does and that it will become even more important in the future. The label established their main West Coast creative a&r offices here in July, instead of in Los Angeles as most of the other majors have done, and they have appointed veteran recording executive Larry Cohen as director a&r West Coast.

From this base, Cohen directs all CBS/Epic's recording activities for the entire area west of Chicago. In addition, the label maintains a complete recording studio in this city with Roy Halley, producer of Blood, Sweat & Tears and Simon & Garfunkel, in charge with a staff of engineers.

In explaining CBS/Epic's reasoning in establishing their main West Coast creative office in San Francisco instead of Los Angeles Cohen noted that the label feels San Francisco is still a very live, creative, vital area for recording talent." Cohen further said, "There is an abundance of places for both name and new recording talent to appear, in fact probably more than in any other city in the country. While the area continues to be a particular draw for talent from every part of the country due to its climate and creative atmosphere."

Up to now CBS/Epic remains the only major, except Fantasy Records which was started in this city, to maintain their main West Coast a&r headquarters and recording studios in San Francisco, but Billboard learned last week that MCA, the parent company for the Decca, Kapp and Uni labels, is looking to either buy or build a full recording studio in this city and will appoint an executive a&r producer to be based at this projected studio.

SHOW ME HOW

A real pretty song by
The Emotions
Written and Produced by Isaac Hayes and David Porter.
From the new Emotions album,
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WWW.AMERICANRADIOHISTORY.COM
MOA Gets a 'Spotlight' Rating
For Its Meeting's 'Talent Show'

By ERIK PAIGE

CHICAGO—America's jukebox business has finally learned how to package a good talent show, with the possible result that these biggest single users of singles may have to turn talent away next year.

This year's jukebox, climaxing Music
Operators of America (MOA) here, will be remembered in one of the best-sounding tightest-pack-
ever, combining top profession-
ality and a sort of spontaneity that
made it natural for a jukebox
wholesaler from Massachusetts
to jump up on stage and join in.

There were some rough edges, probably because producer Hiroshi
de La Viole's shows in past years
came under bitter attack for
being marathons, leaving every-
body with a feeling of weary ennui—so Hiroshi was pushing.

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Tour Set to Push New Doors' LP

NEW YORK—A national tour has been set up to promote the new 45 by New York group that will make its debut as an open-
ing attraction on the first Elektra LP as a trio. "Other Voices" will be released in conjunction with their tour and 1P release.

Cities to be visited by the Doors on their tour include Lincoln
Nebraska; Minneapolis; Toronto and Ontowa, Canada; Buffalo, De-
troit; Boston; New York; Phila-
delphia; Los Angeles, and Berke-
ley.

Talent In Action

MOA gets a 'spotlight' rating
for its meeting's 'talent show.'

By ERIK PAIGE

Talent Belongs to the presentation
for this year's MOA show, and
the industry is justly proud. But
outstanding was the performance
of the "music" acts.

Buddy Miles, TONY GALLAGHER

Tony Gallagher: Guitar/singer

Soul-jazz drummer Buddy Miles
came together on the stage of the
Town Hall for an MOA meet-up and
his primitive Afro-West Indian
rhythms, and Irish touring act
Tony Gallagher, who brings a
but interestingly diversified eve-
ning of music.

Miles, supported by Donnie
Beck and his band, delivered a
trumpet, Charlie Kirk on guitar
and vocals, David Hall on bass,
and was the result of the
outlining of fairly complex
music. Miles, Mercury Records, is
an accomplished drummer, and,
with his small group of at least
four, has put together an entertain-
ing act. The problem, however,
is that it is loud, too loud. This.
unfortunately not only robbed the
overall entertainment potential of the
\emph{outfit}.

Exuma, Buddah Records, despite
a switch in recording labels, and
a number of personnel changes,
maintains a basically unchanged
sound. He has done a realiza-
tional music of primitive Africa
and the result is a group that
maintains its novelty and earthi-
ness, and continues to find favor
with audiences. Tony Gallagher
is an Irish rock guitarist and
singer, who backs up with a
Buck Owens review.

BELAFONTE

The last piece incorporated was
the calypso-cum-belafonte
love song.

While the concert opened with
sprinkling blue notes, the final
ended with Belafonte's personal
commentary on the death of some
great men.

BELAFONTE

VIRGIN FOX

Winterland, San Francisco

Picture a scholarly looking fig-
ure, briefly clad in a Philadelphia
stage to present a concert of all-
black music as part of a record
store promotion. It's Belafonte.

Mike D'Abo, lead singer with
Manfred Mann's group, to A&M
is a solid act: the tempas Glen-
stone, Texas duo of studio mu-
sicians, and singer, H. A. Volker to ABC/Dunhill. Robin
Hood Bush is producing a concert
at Town Hall for the Young
writers to Columbia

Singer, Pat Shannon to ABC/Dunhill. Steve Warrell will
produce, Lambert & Potter will
supervise. Belafonte's group, the
James Group to Belkin Productions
for personal management.

Robert Edgerton: from WAGA
Enterprises, Beverly Hills, for
Pet
Harry Belafonte's "Ship of
Labor" album, produced by Jimmy
duke, and to Columbia.

The Minimum Daily Requirements for Personalized People, produced by
Herb Bernstein. Thelma Frances to
McWeen label. Methodist Bill
Commission to CBS for pop product.
The Descon and the 1P label to
The Incredible Bongo Band. Single
from their LP is "Little Dead Rider" and an RPS
Revolution signed to Lee Paton's new Snappy label. Group's first single is "Fly
Away."

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5000 - 8x10 .......................... $99.25
10000 - 8x10 .......................... $198.50

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14.00
300 - 5x7 .......................... $25.00
16.00
3000 - 5x7 .......................... $75.00
12.00
Special Color Process

100 - 4x6 .......................... $12.00
20.00
300 - 4x6 .......................... $23.00
30.00
3000 - 4x6 .......................... $75.00
30.00

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Talents: Belafonte's talents were on view in this opulent facility Oct. 19 was really a reunion of old friends. The audience was enthusiastic, and captivated by the headline's new material, and never stopped singing along with him. -Jama-

Revue: Music Center, Los Angeles

Harry Belafonte, 20-year-old, in this opulent facility Oct. 19 was really a reunion of old friends. The audience was enthusiastic, and captivated by the headline's new material, and never stopped singing along with him. -Jama-

BOB GLASSENBERG

BARCLAYS

Belafonte's talents were on view in this opulent facility Oct. 19 was really a reunion of old friends. The audience was enthusiastic, and captivated by the headline's new material, and never stopped singing along with him. -Jama-

BOB GLASSENBERG

Barclays

October 30, 1971 Billboard
Remembered images and impressions captured like the candid expressions in an old family album.

Now recorded on a new album with new music.
Memories / John Mayall

John Mayall / harmonica / piano / rhythm and 12 string guitars
Jerry McGee / lead guitar / Dobro / sitar / steel pedal
Larry Taylor / bass
Written and Produced by John Mayall

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Polydor Records. Cassettes and 6-Track Cartridges are distributed in the USA by Polydor (Incorporated) in Canada by Polydor Canada Ltd.
Meet Stylus Carnivorous, the vinyl cannibal. His eating habits can make you money.

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

We have free ad mats for you that remind customers to come to your store for a free stylus check-up. And, if they need a replacement, all you need is our new stylus merchandiser. It holds an assortment of genuine Pickering styli for all popular record players and compacts. It takes up little counter space, yet produces big profits.

Call your Pickering rep or drop us a line.


Mankind breaks with two hit singles!

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She's All I Got
12004 single
INCLUDED in his forthcoming album Mankind 204
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DISTRIBUTED BY NASHBRO RECORDS, 1011 WOODLAND ST.

Z. Z. HILL
Choking Kind
12007 single
FROM HIS HIT ALBUM MANKIND 201
Also available in 8-track tape
POLYDOR RECORDS CANADA LTD.

NEW YORK
Those Cat Stevens dates in N.Y. are Saturday (30) at the Beacon Theater. Buffalo, and Sunday (31) at the War Memorial in Syracuse. Nearby will be Jethro Tull, Saturday (30) in Rochester and Sunday (31) at Harper College, Birmingham. COLUMBIA'S TEN YEARS AFTER kick off another U.S. tour Saturday (30) at the Spectrum in Philadelphia. Boston is set for Monday (3), Chicago for Wednesday (3) and New York, Nov. 18.

Elly Stone concerts at Carnegie Hall, Nov. 6. Jeff Beck, back in action with his Rough and Ready Epic LP, headlines for Howard Stein at the 14th St. Academy of Music, Nov. 5-6, with Tucky Buzzard and Red Boone. Bud's slick and shifty Sha Na Na gig at Skidmore College, Saratoga Springs, Friday 29th.

Benny Goodman swings again at the Rainbow Grill, Rockefeller Center, through Nov. 13. Reprise's Pentangle play Carnegie Hall, Dec. 11.

Cuppiscorn's Jonathan Edwards returns to Gerde's Folk City in the Village for the Thanksgiving holidays, Nov. 23-27. Also on the bill will be fellow Castle Music Productions groups: Orphan and Travis Brovek & the Club Wild. Edwards appears with Curly Simon in Symphony Hall, Boston, Sunday (31) and at the State University, Stony Brook, L.I., Nov. 6.

Jose Feliciano's loose upstate concert this season set for Nov. 10 at the War Memorial, Syracuse. Brown Duck, who record for Arnie Kipp's Family Productions, have picked up dates in L.A., Vancouver and Hawaii.


Seventeen of the top 25 songs at the recent Latin-American Song Festival in New York are published by the Peer-Southern Or- ganization. SANTA FE's Jonathan Edwards and Henry Mannein team for the first time for a 20-city concert tour next year, Feb. 18-27 and March 5-12. Cadet soul singer Timmie Rogers plays Rochester, Saturday (30).
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Fill your Christmas stocking early this year with the Brady Bunch.

“Merry Christmas from the Brady Bunch.” PAS 5026

Available on Paramount Records and Tapes.

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**Radio-Television Programming**

**Volunteer State Markets Offer Exposure Bonanza**

By CLAUDE HALL

CHATTANOOGA — Tennessee, with the advent of a new Top 40 station in this market, is fast becoming a hotbed of rock and roll, and a key area for exposing new records. Chattanooga, within about a week or so, will have three key Top 40 stations — WGWG, WLFI and WDXB — in Knoxville, with the switch of WROL to rock about a month ago, there are three hit record stations. The other two are WNOX, considered to be the No. 1 station, and WKNQ which has just acquired a new program director and is intending to wage war. To be specific, WROK is leaning a little heavier into albums than the other two stations, but all three are going to be sharply competitive — a factor that is usually beneficial to the record industry — in days to come. In Memphis, WMPW usually has a playlist of about 40 records, plus three or four hit singles and a few extra that are hits in other markets and just want to make the tap of the regular playlist. Across the street, WHBO plays 30 records, three-to-four hit singles, and six or seven album cuts. Then there's WMC-FM, which plays albums and is... (Continued on page 24)

**FCC Fines Durham's WTKF For Improper Spot Logging**

WASHINGTON — Durham radio station WTKF faces a fine of about $2,000 for violating the FCC rules of two North Carolina State Fair entertainment fights, without showing station-owner interest of a station-deejay-salem in the show, and fails to log the announcements properly.

The Federal Communications Commission said its investigatorscertified that Austin Riggs, an announcements-salted personality, was unable to keep his pledge to broadcast the state-owned WNOX-FM in the state-owned WNOX-FM, 1470, on the farm. In the state-owned WNOX-FM, 1470, on the farm.

The Federal Communications Commission said its investigatorscertified that Austin Riggs, an announcements-salted personality, was unable to keep his pledge to broadcast the state-owned WNOX-FM in the state-owned WNOX-FM, 1470, on the farm.

Preceding page: Todd says that his biggest pressure is getting the station to be up to speed. Todd wants to be on every mailing list for records. General manager of the new Top 40 operation is Al Smith, who will also produce the show. (Continued on page 24)

**Ex-Pro-Gids Hits Promo Line**

LOS ANGELES — Program directors coast-to-coast have become acutely aware of the problem of longhi who has just been named vice president of programming for Westwood One, record promotion, said the reason is that program directors have been made to feel that... (Continued on page 24)

**San Fran Studio to Syndication**

BY PAUL JUhl

SAN FRANCISCO — Golden State Recorders, one of the nation's premier independent record production outfits and cus- tom sound companies, has branched their operation with the addition of a new recording studio. Golden State's pro- gramming service will produce the syndicated radio program "Friends of Distinction to his show, which originates in Houston. The RKO Recording in the West. The show will split the old WGGG audi... (Continued on page 22)

**Disk Exe Starts Baltimore Watter**

By RON SCHLACHER

LA PAZ, Bolivia — This city's newest radio station, Radio Panamericaana, is set to begin broadcasting at the end of November with a format from its 200,000 watt transmitter to the area in the country. The station's three owners are Mr. and Mrs. Miguel Dueri, and Mr. Castro. Castro, who is in charge of the technical operations of the station, is said to be President of the Radio Association for the city in the country. Because the station is backed by the Radio Association, the station will be able to broadcast the city's interests in the country.

Dueri, who is in charge of the technical operations of the station, is said to be President of the Radio Association for the city in the country. (Continued on page 22)

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OLDIES from 1955 to 1970

All original artists.

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(Continued on page 22)

(Continued on page 22)
Make a Joyous Noise

JOYOUS NOISE—a new crescendo from Capitol Records... Marc McClure... Lee Montgomery... Lance Wakely... Happy Smith... Dennis Dragon... articulating... urging... being a five-man group which sprang together... spontaneously... in the fashion of the Phoenix... on an April evening at the Troubadour.

A subsequent appearance at the Hollywood Bowl... an electrifying joyous musical presentation... hard-driving... provocative... positive... perpetual.

A circus of sound culminating in the Capitol caravan... the Capitol Joy Wagon. Hoping that the world might find a little sunshine.

Everybody make a joyous noise... together. Share some moments with ideas, affection, and sound. Listen to Joyous Noise. We think they will make you smile. JOYOUS NOISE's first album is ready and waiting for you.
market program director to push a record and crossed the country product line and went to his old college campus in Sioux City, Iowa, to get some help in sales, but 'Chuckaboom' started at a little station in Cypress Gardens, Fl. When they called to tell me they were getting $4,000 worth of phone tickets for 'Chuckaboom' at 'One Had Apple,' we started to move with the record. Fortunately, I've had a good rapport with some key programmers and was able to relay that information to them and they were kind enough to give the rec- ord a chance.

**Small Market Helps**

"We worked with stations without the small market radio stations. It was WORV, Hattiesburg, Miss, a soul station, that started the Lou Rawls record of 'Natural Man.' A man called me up and said: 'Brother, a lot of people are calling in on it.' And when a station that small calls me up, you'd have thought it was KJHL, the excitement I had. Be- cause it was honest. Thanks to CKLW, Detroit, which was the first major pop station on that rec- ord, the record went wide open. But it was WORV that started it. And Ronnie Tombsley at CKLW was the only one in the pop field who liked it enough to give it a chance."

Personally, Scotti likes the tight playlist being used on most sta- tions because it gives any new record they add enough concentra- tion exposure to see if the record has hit potential. He said that in order to make this determination, it was often better to have a new record by a new artist on the 30-record playlist of a smaller station.

Scotti credits his being in the record business today as a result of the faith his brother, Tony, put in him. A performer now on MGM Rec- ords, Scotti is a professional football player with four major teams, had been re- leased from one. His first call was to ran into football fan Bob Mitchell, then GM of the Detroit Lions. Records. Mitchell hired him as pro- motion and collection manager. The label paid him $150,000 at that time. "I hit very hard in the football and I de- cided the only way was a hard- hitting approach."

In October 1965, a month which brought a lot of hits, such as Bill Drake, ('The KKO General people felt I was too much of a record man and record man') and Scotti be- came manager. His brother who'd just signed a contract to record for Liberty Records had a movie contract with 20th Century Fox. Scotti ended up promoting for Soul City and World Pacific, and Soul City grew with the Fifth Dimension about that time. He eventually ended up at na- tional singles manager for Liberty/ UA Records for a year. Harold Berkstein brought him to MGM Records. His first achievement at Mgm was to take a record that had been a flop and a few months "Burning Bridges" by the Mike Curb Congregation—and turn it into a million-seller. But he gave credit to his regional promotion men Frank Sciarrini and Mike Mar- tin and Cliff Gorov, as being part of the reason his hit album half- country product is promoted from Nashville.

### Automator Sold; Ezell to Direct

**LOS ANGELES --** Alto Fonix Programming, Inc., a leading supplier of pre-programmed music and music libraries for radio, has been acquired by Dental Dynamic Systems Corp. of DDS presi- dent Alan Clark. The firm has changed names to Alto Communica- tions, Inc. Jack Mann is new vice-president of marketing for the firm. Alto Communications also supplies music for several air- line in-flight entertainment. Wil- liam Ezell is the new general man- ager of the Programming and In-Flight Division.

### Texas Watter Switches to Country

**GRAHAM, Tex. -- KSWS will** switch to a country music format as soon as possible," according to program director Ken Bollock. The 300-watt daytime station is located in north central Texas and has been featuring a mixed format of MOR and country records "But find that the audience has not been too receptive toward it," Bollock said. He assures record companies that "their records will be played and no artists will be beefed with dust" in the new format. "Our biggest need is for a lister.

### San Francisco Studio

**Continued from page 20**

produce subsequent shows in other cities, but Scotti also added a classical music show. The classical music show, "Sound Theatre Of The Air," offers a general wrap-up, local guests and public radio shows which are in the works.

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### Vox Jox

**By CLAUDE HALL**

Radio-TV Editor

Guessing game of the week: Who are going to get the annual Bill Gavin record promotion men awards? Can you keep it on the hot stove for the furrious and the real winners won’t be announced until the awards banquet held during the Nov. 11- 14 radio program conference in New Orleans. Catch that road show. Let me tell you what one national event will be held this year in his campaigning for one of the awards. The 'Who, who shall remain nameless, was seen by program directors Chris Martin midnight and John Scotti at MGM Records for a full day of meetings, village of WLS, Chicago. He was not stack-ed to attend the Gavin conference yet, write Gavin at 114 Sansome St., San Francisco, Calif., to make reservations. Registration fee is only $100. If you’d like to register, you may register the evening of Nov. 11, or the next day at the hotel in New Orleans. Or please..."
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If you're a deejay searching for a radio station—or a radio station searching for a deejay—Billboard is the best buy. No other trade publication is read by so many air personalities and program directors. And all of the sharp, professionally-oriented general managers read the magazine, too! Best of all, Billboard classified ads achieve better results than any other publication in the field. General managers report that a Radio-TV Job Mart can draw five times the results of the next leading radio-TV publication in advance—for two times. Box numbers will be used, if you wish. Send money and advertising copy to: Radio-TV Job Mart Billboard 165 W. 46th St. New York, N.Y. 10036

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SERNOS, a 7-year experience, first studio, publication and radio personality, looking for opportunity to work on air, continue networking. Offer excellent benefits, plus equal opportunity employer. Sorry, no box numbers. Call 925-6212. 7/11.

The new Pink Floyd album is like throwing a party for your ears when all your ears were expecting were a few friends over for pinochle.

Meddle
PINK FLOYD

Available from Capitol Records
Tape Cartridge

Equipment Finds More Retail Locations and Varied Pricing

LOS ANGELES—Tape equipment is moving into more diversified retail locations and is selling at a greater variety of price ranges.

Mass merchandisers, department stores, tape/audio specialists and independent dealers are stocking more tape equipment and are doing a heavier volume than last year at this time.

Portable cassettes with playback/recording capability are selling in the $19.95 to $39.95 range, portable cassettes with playback/record and AM-FM capability are moving from $39.95 to $99.95, cassette decks are selling in the $100 to $150 range, and convertible cassettes are showing average sales of $100.

In 8-track, decks are selling well in the $50 to $120 range, convertible units are moving in the same price category. Record-playback units are averaging $99.95 to $149.95, and portable units are showing an average sale of $50.

Retailers also stress that many sales in tape result in a much higher final total, particularly in decks purchased as a part of a component and convertible units which can be used in the car and boat but are also used as part of a component system.

They also contend that they are moving toward a more even division between 8-track and cassette-planning strong display space and advertising campaigns for both configurations and for the various divisions within each configuration category.

The general upgrading of both cassette hardware and software are factors in stronger sales, and consumers are now willing to spend more for quality equipment.

Two-Price Auto Units

Automotive tape equipment retailers are finding most of their sales falling into two distinct price ranges: low-end 8-track units for under $10 and detachable mounted units at $79 and up.

The majority of the profit, retailers state, is coming from the higher priced merchandise while what dealers feel is too much of the business is being transacted in the lower end goods.

Tape/audio specialty stores are focusing their merchandising efforts around the $79 bracket. Mass merchandisers have been taking the price route, ranging from $25.95 to $29.75 for 8-track units.

Virtually all auto tape movement is in 8-track, with Panasonic, TEAC, Bell & Howell, Motorola and Kraco brands most frequently bought by buyers in best sellers. One specialty dealer estimated his 8-track to cassette volume in the auto market running at 20 to 1, while another estimated his cassette volume at 2 percent.

Many automotive retailers, however, feel that the growing number of portable cassettes which can be used in the home and in the car will help spur auto cassette sales.

There is little action on the 4-channel auto market, with most dealers feeling its full impact on the auto is about a year away. Lack of software is still cited as the problem, but the higher price tag was also mentioned.

The most immediate concern to buyers is the import situation, both as to availability and the pricing. Dealers report, however, there is a great deal of interest by potential surcharge merchandiser to last through the current turmoil, where car dealers are still faced with the problem of finding cars.

In the 12-track area, a 4-channel system, four speakers, inner-amplifier, receiver, etc., costs about $700 to the audiophile market. While the cost of a complete car in a controllable or car deck, but a complete system would be about $900 to the mass market, a system including a tape deck, speakers, and a four-speed spinning is likely to market for around $430 to $500, but said.

"Pricing is difficult to predict," Dimitos said. "because of the influx of off-shore products which are being compared to equipment offerings of domestic manufacturers.

Scott has "drawing board" plans to broaden its line in early 1972, perhaps to include some 4-channel equipment. There are no plans to enter the quartzosonic market.

The company's 4-channel line includes the following:

Model 443 home receiver at $391.90 reproduces discrete program sources. It has output/multiplex input in the 12- and 14-channel systems. It will accept quadrasonic broadcasts when the FCC establishes a format.

Model 444 AM-FM home receiver at $449.90 makes 4-channel programs from any 3-channel source using a built-in line-mixing circuitry. It allows combining four outputs into two for doubled output power when model 443 is used for standard 2-channel listening. It also has model 443's output/multiplex input jacks to receive quadrasonic broadcasts.

Model 453 amplifier at $349.90 and model 459 amplifier at 35 watts per channel are available for use with other audio equipment.

The Concord Sued by CSFC Over Pact

LOS ANGELES—Canadian duties on a suit here in Superior Court against Concord Electronics for more than $1 million.

The Concord company alleged that Concord entered into a contract to bring audio products into Canada, a suit here. According to the suit, Concord also failed to obtain approval of the Canadian Standards Association for all new imports.

Ampex Forges In Premium Area

The one-time fall offering by Helen Curtis is the second major tape program developed by Ampex Stereo Tapes. It was with Kraft, a division of Kraftco Corp., to release prerecorded tape utilizing neckbands of Kraft's salad dressing (Billboard, Sept. 4).

Helimaster has also developed a music-of-the-month prerecorded tape program to be packaged in November.

The program is a direct mail campaign, where consumers are able to give 12 prerecorded tapes as a gift. Over a 12-month span, Tapes will be gift-wrapped, and packaging will depend on the season's holiday.

Gift sender will receive a brochure of catalog titles, and for $79.95 can order tapes to be delivered as gifts. Credit cards from Diners Club, Bank of America, Master Charge, among others, are being used as part of the program.

Ampex Stereo Tapes has also developed a prerecorded tape program in conjunction with Radio Shack, a chain of 1,200 specialty stores.

Radio Shack will use a quadrasonic prerecorded tape sample produced by Ampex in disk, plastic and metal forms. In addition to the 4-channel sampler, Ampex is working on promotional product for Radio Shack in 3-channel prerecorded cartridge and cassette for mass retailing.

Radio Shack will sell catalog tapes for between $2.99 and $3.99 in all its stores as a special promotion.
Turn-around sound!

NEW SUPERB PERFORMANCE ...FROM THE INVENTORS OF STEREO 8™

These won't stay on the shelf long when your customers catch the brilliant reproduction of our new Stereo 8 "TriplePlay" portable. Integrated circuitry makes a big difference that your customers can hear!

P-590 with Stereo 8 Tape and AM/FM Stereo. Detachable speaker. AC/DC-cigarette lighter-flashlight battery power. Recessed side tuning and slide controls. Also Available as P-570 Without AM/FM.
Orbach Pledges 1972 Quadrasonic Recorder/Playback Cassette Unit

NEW YORK—There's nothing wrong with the marketing efforts behind quadrasonic that the record manufacturers couldn't cure. And Gerald Orbach, marketing manager of JVC America, is certain they will.

"However cautious the software producers are," he believes, "they have to open up and begin re-selling product, and I don't mean a handful of titles."

"The hardware is out there so they can't complain about too little equipment at retail." Orbach feels that hardware manufacturers are fulfilling their promise of delivering merchandise. "Not only JVC," he said, "but everybody is pushing four-channel quadrasonic combination equipment.

JVC itself has introduced a plethora of equipment in the quadrasonic category and has scheduled more models in late spring. Its four-channel product line includes the following:

Model 5464 amplifier-receiver at $1095.95, model 5000 home add-amplifier at $995.95, model 4007/MCA/4V home integrated amplifier at $995.95, model 3000 home reel-to-reel player/receiver at $399.95, model 3002 home recorder player at $995.95, and model 1500 auto cassette player at $1095.95.

Orbach expects to market additional four-channel product in late spring, including auto-cassette units, home cassette models, receivers, integrated amplifiers and components.

"We're planning to branch out in the compact field in quadrasonic rather than stereo," he ex claims. "We've already performed on the four-channel market."

In all it offers, Orbach packages a quadrasonic sampler with its equipment as a giveaway to consumers. The tape is produced and manufactured in Japan.

"Before this product is introduced in four-channel we need software—plenty of it," Orbach said. "But now, however, that's just not happening."

AGINS Philips OK

JVC is also planning a marketing effort for its new four-channel cassette recorder/ playback system, but first must satisfy the pressures from North American Philips Corporation, which has filed an application for change or modification in the standard cassette format.

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International Tape

LONDON—Motorola has introduced its discrete quadrasonic cassette auto unit in the U.K., with four speakers at $398. Models will be priced similar to the U.S. A. Philips recording, also being switched to Motorola's Stafford, Hertfordshire, plants as soon as possible. The company has also announced a coordination function with Motorola's introduction of its quadrasonic unit, RCA is making available its first 4-channel prerecorded tape release to Mo torola as early as possible. RCA is issuing 30 titles from its easy listening and classical catalogs. Tapes will be im ported from the U.K., but the company is hopeful to establish a quad rasonic production plant at the U.K. headquarters. It is expected that cassettes on sports will be released either at the end of this year or early 1972 at about $75. Precision has acquired the cassette and cartridge line from the U.K. company, Sanders, which will introduce its 4-channel matrix record system in the U.K. at the end of this year. Precision Tape plans to hike its prices, Nov. 1, with the 25% dealer discount being increased to 30% on all product.

EMI Chief Foresees Aussie Tape Splurge

LOS ANGELES—The tape market in Australia, primarily a cassette stronghold, is fast becoming a 4-channel market.

Ken East, managing director of EMI Ltd, said that "the 4-track is beginning to make its mark in Australia. At present, five of the tape industry is just now beginning to blossom. Tape manufacturers and, in particular, tape manufacturers in Western Australia, is only 5 percent of the total music business in Aust ralia, but East predicts that "sales will climb to "not less than 20 percent in two or three years."

The influx of 8-track equipment, better cassette players, and software availability are factors in tape growth, he said. "Consumers, and, most importantly, dealers are start ing to learn and accept tape as a home entertainment-communication medium."

East renews that cassette got its early jump on cartridge because equipment producers were actively promoting a product imported from Japan—and that equipment was expensive, he said.

Currently, cassette outsells cartridge about five to one, with the fruit of the sales in the months of the October/November period, the executive stated.

Before cassette became a home item, though, it made some technical advantages like it has in the equipment being sold in the U.K. and France.

The development of 8-track is being spearheaded at the automo tive level, and it's been the new trend. For example, Ford Motor Co is offering cartridge equipment as an option item, and more pre-recorded cassettes are being duplicated to go along with the expected increase in 8-track business.

Although players are expensive—average retail price of a 4-channel cassette unit is $79 to $100 (Australian); a 4-channel cassette recorder costs $550 to $700 (Australian), the tape inventors also open a door for record-players to sell their capability by early 1972. EMI Ltd, also the other manufacturer of a cassette and cartridge unit, is distributing blank cassettes manufactured by EMI in England and Audio De vices, including Capitol Records' mod line of cassettes, cassettes and open reel.

"Sales of blank tape are just fantastic," East said. "There are so many uses for it, like in education and advertising.

East also expects the pre-recorded market to increase, although tape manufacturers are expected to be in the market at very high levels, and the balance to be added to Q. M. S. O. through capital. In addition, about $50,000 will be applied to research and development of video tape duplication.

Majestic Sets Expansive Spoken Word Depart.

LOS ANGELES—Majestic Tape Engineering Corporation (Majestic) is building a new communications structure aimed at the educational, industrial/business and institutional markets.

Although it is continuing its present format of producing a circulation ditor to spoken word and music cassettes, Majestic has expanded its activity to the Securities & Exchange Commission, making offers to offer and sold its formation of Cassette Unit, fully sponsored by Majestic and producer to create and market spoken word tape programs.

Cassette productions will be creating programming in sales training, educational, religious, science, the arts, music, foreign language programs, taped seminars from tape travel towns and D. Gerald Stone chairman and president of Mag netic.

Majestic intends to use the net proceeds from the sale of 1000 shares of common stock in four ways, according to a company prospectus.

It will use $200,000 to retire outstanding (8 1/4%) subor

nated convertible debentures; about $185,000 to expand current duplicating facilities; funding the development and construction of equipment for the production of quadrasonic recordings; about $75,000 to invest in new equipment to market products and construct a warehouse, a distribution and service center, and the balance to be added to Majestic's working capital. In addition, about $50,000 will be applied to research and development of video tape duplication.

More said Majestic plans to develop line of products for cassette productions, Kraft, RCA, and other tape tours of Los Angeles, Las Vegas, San Diego, and Hau

wai. The test program is in part sponsored by the public Com munications Corp. (Tapetours).

The tape tours will be conducted with Kubler, and, as a matter, will serve as a distribution/rental point. Cassette Productions is com mitted to provide up to $50,000 to the programs (Continued on page 32)
Dear Mr. Distributor:  
Please send me one copy of "Miles Davis "Four and More" LP.

Dear Mr. Distributor:  
If you can't find the album, ask about the new FIND Service International. Coming October 1.

Dear Mr. Distributor:  
For more information, contact:  
Bill Wardrow, President  
Administrative Offices  
FIND Service International  
9001 Sunset Blvd  
Burbank, Calif. 91509  
(213) 273-1555

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Tape Cartridge

Buyer Demanding Superior Product

LOS ANGELES—The tape industry is becoming more quality oriented largely as a result of consumer demand for better products. While most retailers strive for a low or "reasonable" price image, the mass merchandisers are moving rapidly in the direction of luring what once was termed as audiophile market.

Consumers can find high-quality goods and even separate tape/audio listening rooms in discount chains and department stores.

Another new development is the existence of more than one tape department within the same store. Some outlets are even setting up separate tape boutiques within their home electronics departments.

Specialty outlets, always strong on brand name and moderately priced goods, are moving toward establishing a pricing philosophy in line with the independent. The independent dealer is also changing, often placing a random selection of tape goods throughout the store with a sound room.

Independent dealers are also moving to a broader selection of goods, offering demonstrations and holding special tape sales.

The ways in which dealers are moving more closely together in tape/audio are of merchandise handled, space allocation and floor display, and advertising.

In merchandise, the most noticeable trend is toward components and high-quality tape decks in all configurations. Specialty outlets have always carried this kind of merchandise, but this is a relatively new area for mass merchandisers, department stores and independent dealers.

Most store buyers agree that if they have not already switched emphasis from compact audio products to components, they will be making the switch soon.

In tape, buyers say the trend is moving toward the better quality decks in 8-track and cassette and to cassette/audio combinations in portables.

Portables is an example used by many dealers to explain the growing similarity between tape/audio retailers. Though specialty shops were the first that carried quadraphonic models, mass merchandisers, department stores and independents are now featuring 4-channel and displaying it prominently.

In space allocation and floor display, tape/audio retailers are also using similar methods.

Mass merchandisers are often creating separate sound rooms for their tape/audio products. Korvettes is one chain which has been successful with this type of approach, creating almost a "store-within-the-store" concept. Department store, like Macy's, are keeping their leased tape/audio department.

For cassettes and 8-track, The ELECTRO SOUND 100-8C

---

Mr. Topp Tape" Says STOP

Buying From Overpriced Distributors! Don't buy another tape until you speak to us. Guaranteed low, low prices—All major labels Catalogues on request.

MR. Topp TApE CO., INC.
P.O. Box 71
Baldwin, N.Y. 11510
(516) 764-5518

---

Roberts Out Of Tape Mart

LOS ANGELES—Roberts, manufacturer of high-end tape recorders, has bowed out of the audio industry, according to a spokesman from Rheem Manufacturing Co., the parent firm.

The line, which included open reel, cassette and cartridge units, has been sold to several major retailers, including White Front. Roberts was expected to maintain its warranty program for a short time.

According to a corporate executive, Rheem decided to discontinue its line of audio products after its major Japanese supplier, Akai Electric Co., Ltd., recently opened its own operation in the U.S.

Roberts had earlier entered into an agreement with Akai that would have allowed certain Akai tape products to be sold under the Roberts name in the U.S. Roberts had both the Roberts and Akai brand names (Billboard, July 3).

It became increasingly difficult to market under certain contract terms/conditions, explained the executive. "Just like it is becoming more difficult for an American company to exist in the U.S. market competing with off-shore manufacturers now establishing companies in the U.S."
NEW YORK—More than 75 programs especially created for the cartridge TV format were screened by some 22 of broadcast TV’s top network-affiliated stations. The shows were chosen from more than 100 entries submitted to CBS/LTV, and were screened at a special “First Video Fest” held recently at the Commodore Hotel.

Prizes were awarded at the show which was officially opened Oct. 15 by Dr. Peter J. Drumm, managing director of CBS Laboratories, and executive vice-president of the CBS Electronic Video Recording Division; Lawrence Hilford, vice-president/general manager, CBS Telepictures, and executive vice-president of the CBS Electronic Video Recording Division; John A. Gottlieb, executive vice-president/general manager, CBS Television Network; and Richard B. Macintosh, president, CBS Television Division.

In the judging of the contest, which was sponsored by the Broadcast Television Industry Association and the Institute of Broadcast Law, the following criteria were applied:

- How well the show met the original concept
- How each entry was implementable
- How well the show was produced and engineered
- How well the show met the objectives of the sponsors
- How well the show met the needs of the sponsors
- How well the show met the needs of the consumers

The awards were presented Oct. 15 at the Commodore Hotel by Drumm, the judges, and Hilford.

The following awards were handed out:

- First Place
  - "Creekside," by Druminckkl, Inc., and Atlanta Video Productions
  - "The Great Race," by the Atlanta Video Production
  - "The Great Race," by the Atlanta Video Production
  - "The Great Race," by the Atlanta Video Production
  - "The Great Race," by the Atlanta Video Production

- Second Place
  - "The Great Race," by the Atlanta Video Production
  - "The Great Race," by the Atlanta Video Production
  - "The Great Race," by the Atlanta Video Production
  - "The Great Race," by the Atlanta Video Production
  - "The Great Race," by the Atlanta Video Production

- Third Place
  - "The Great Race," by the Atlanta Video Production
  - "The Great Race," by the Atlanta Video Production
  - "The Great Race," by the Atlanta Video Production
  - "The Great Race," by the Atlanta Video Production
  - "The Great Race," by the Atlanta Video Production

- Honorable Mentions
  - "The Great Race," by the Atlanta Video Production
  - "The Great Race," by the Atlanta Video Production
  - "The Great Race," by the Atlanta Video Production
  - "The Great Race," by the Atlanta Video Production
  - "The Great Race," by the Atlanta Video Production

The award winners received $1,000 each for their productions and $250 for each entry. The show was sponsored by the Broadcast Television Industry Association and the Institute of Broadcast Law.

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SOUL SLICES: Even while Baltimore was losing a World Series, the music business was bustling and bustling in Baltimore, where the Chi-Lites’ “Have You Seen Her” was the top song at WWIN when local group Freddie & the Spindles, strung by the obvious, recorded the zooming LP cut. Why didn’t Brunswick release the single immediately, satisfying the rate and persistent demand of soul radio ’round the country? Or did Frankie & the Spindles, a local group, step in and force the action and reaction by Brunswick, which initially responded to the roar by issuing in mid-September another single from the album, “I Want To Pay You Back.” Enter Frankie & the Spindles, and jukeboxes and retail outlets are servicing the single Brunswick wrote. Now, of course, two weeks after Frankie figured it out, the Chi-Lites’ “Have You Seen Her” single is the top soul tune everywhere. At least Frankie & the Spindles grabbed some added exposure while selling the Chi-Lites’ LP on its Brunswick shelf. Traders say “For Your Love” by Frankie & the Spindles is picking up again in Baltimore, according to Earl Paige of Billboard’s Chicago bureau, while at the top of the charts albums, cuts like the Chi-Lites’ and Isaac Hayes’ “Themes From Shaft” urge the thinking that singles always travel at a speed of 45 r.p.m.’s. New from Atlantic: Clarence Carter’s “Scrape My Back,” J. P. Robinson’s “Don’t Take My Sunshine” and Betty Wright’s “Breakthrough,” “Clean Up Woman,” on Ashlon. Aretha’s “Rock Steady” is winging and Tyrone Davis’ “You Keep Me Holding Up” is impressing. Yakiya-Yak, don’t look back, but it’s the Coasters on King Records (where soul is king, not James Brown) with “Love Potion No. 9.” New and promising is the Manhattans’ “Cry If You Wanna Cry” on Del-ux, while Gloria Carter’s “My Precious Love” on People is putting together gains and wide play. Label deals are in the wind for Hunters, Inc. in Macao and the Philly Soundville label in Philly. Want to take a chance on a big message hit? Try Jack Hammer’s “Colour Combination” on Motown’s Soul label. Hammer wrote it, too. Soul Records’ next hits and plays: Michael Jackson, “Got To Be There” (Motown); Dennis Coffey, “Scorpio” (Suzzex); Barrino Rons., “I Had It All” (Invitation); Lee Williams & the Cymbals, “Save It All For Me” (Black Circle); Bill Withers, “Grandma’s Hand” (Suzzex); Curtis Mayfield, “Get Down” (Cutsum); B. B. King, “ Ain’t Nobody’s Business” (Curtom); Child Of God (Suzzex); The Emotions, “Show Me How” (Voltis); Moments, “To You With Love” (Voltis); Temptresses, “My Baby Love” (We Produce); Kevin Lassiter, “It’s My Love” (Top & Bottom); Andrew Robinson, “Fire and Rain” (ABC); Maceo & the King’s Men, “Southwind” (the House of the Fox); Ohio Players, “Pain” (Westbound); Patrice Hallaway, “That’s The Chance You Got To Take” (Capitol); Jackie Ross, “Miss Is Born” (USA); Simitte & Wylie, “Maggy May” (Mr. Chands). New Diana Ross: “I’m Still Waiting,” on Motown. Out now: Curtis Mayfield’s “Roo’s” album. On the way: Coney Cone’s “Soulful Tapestry” LP on Hot Wax. Every Monday morning, it’s Soul Sauce for Hank Allen at Atlantic: How ‘Bout You?

3M & Sony Sign Reciprocal Pact

• Continued from page 29

The agreement will be manufactured and sold by 3M through its own distribution network and under the Walkman brand name. The Sony system stores and plays video data on a high-density cassette. The Walkman stores video data on an erasable magnetic 3 3/4-inch videodisc for replay on any standard color or black-and-white television set. Sony is distributing the “U-Matic” video/ softmax equipment in Japan and will introduce the system in the U.S. market in early 1972.

Magtec Sets New Department

• Continued from page 28

Cassette Programmers will also tackle a series of ‘how-to’ programs on medical advisories for about 28 weeks. In addition, two weekend droppers will have a one-drop 8-track unit. These droppers are available separately for $59.95 for cassette and $59.95 for 8-track.

Zenith Adapter

• Continued from page 29

Zenith has about 100 customers, with sales to one firm, Audio-Digit Foundation, accounting for about 55 percent of Magtec’s total sales for the 26-week period ended June 26, 1971, stated the pros-

There’s a World of Country Music!

IT’S ALL IN Billboard

OCTOBER 30, 1971 BILLBOARD
### Soul LP's

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Last Week</th>
<th>Title</th>
<th>Artist, Label &amp; Number</th>
<th>Chart</th>
<th>This Week</th>
<th>Last Week</th>
<th>Title</th>
<th>Artist, Label &amp; Number</th>
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<tr>
<td>10/30/71</td>
<td>1</td>
<td>SHAFT</td>
<td>Shaft, Isaac Hayes, Enterprise ENS 2-3502 (Star/Art)</td>
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<td>2</td>
<td>WHAT'S GOING ON</td>
<td>Marvin Gaye, Tamla T 510 (Motown)</td>
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<td>3</td>
<td>ARETHA'S GREATEST HITS</td>
<td>Aretha Franklin, Atlantic SD 2905</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>(For God's Sake) GIVE MORE POWER TO THE PEOPLE</td>
<td>Cherine, Brunswick BL 78410</td>
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<td></td>
<td>5</td>
<td>HOT PANTS</td>
<td>James Brown, Polydor PC 456</td>
<td>8</td>
<td>6</td>
<td>7</td>
<td>Goin' Back to Indiana</td>
<td>Soundtrack: John C. W., Motown M 421</td>
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<td>ARETHA LIVE AT THE FILMORE WEST 22</td>
<td>Aretha Franklin, Atlantic SD 7205</td>
<td>5</td>
<td>11</td>
<td>10</td>
<td>JUST AS I AM</td>
<td>Bill Withers, Sussex S 7006 (Buddah)</td>
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<td>FREDOM MEANS</td>
<td>Delfs, Cadet 50004 (Chess/Janus)</td>
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<td>9</td>
<td>FREDOM MEANS</td>
<td>Delfs, Cadet CA 5004 (Chess/Janus)</td>
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<td>SOUL TO SOUL</td>
<td>Soundtrack, Atlantic SD 7207</td>
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<td>11</td>
<td>WHAT YOU SEE IS WHAT YOU GET</td>
<td>LIVE AT CARNegie HALL</td>
<td>21</td>
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<td>UNDISCLOSED TRUTH</td>
<td>Curtis Mayfield, Curtom CR 8008 (Buddah)</td>
<td>16</td>
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<td>12</td>
<td>UNDISCLOSED TRUTH</td>
<td>Curtis Mayfield, Curtom CR 8008 (Buddah)</td>
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<td><strong>15</strong></td>
<td>SANTAANA</td>
<td>Santana, Columbia KC 30595</td>
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<td>SANTAANA</td>
<td>Columbia KC 30595</td>
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<td><strong>15/12</strong></td>
<td>ONE WORLD</td>
<td>Earth, Earth, Wind &amp; Fire, Epic SD 1010 (Motown)</td>
<td><strong>14</strong></td>
<td><strong>16</strong></td>
<td><strong>16</strong></td>
<td>ONE WORLD</td>
<td>Earth, Earth, Wind &amp; Fire, Epic SD 1010 (Motown)</td>
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<td>CHAPTEL TWO</td>
<td>Chapter Two, Atlantic SD 1569</td>
<td>61</td>
<td><strong>17</strong></td>
<td><strong>17</strong></td>
<td>BUDDY MILES LIVE</td>
<td>Mercury SRM 2-7500</td>
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<td>GIVIN' IT BACK</td>
<td>Billy Stewart, Epic 1026 3008 (Buddah)</td>
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<td><strong>19</strong></td>
<td><strong>19</strong></td>
<td>GIVIN' IT BACK</td>
<td>Billy Stewart, Epic 1026 3008 (Buddah)</td>
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<td>THE SKY'S THE LIMIT</td>
<td>Temptations, Gordy G 957 (Motown)</td>
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<td>BREAKOUT</td>
<td>Johnnie Hammond, Kud-KU-JI (Citi)</td>
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<td></td>
<td>BREAKOUT</td>
<td>Johnnie Hammond, Kud-KU-JI (Citi)</td>
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<td>ONE DOZN ROSES</td>
<td>Stephen Bishop &amp; the Minnies, Tamla T 312 (Motown)</td>
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<td><strong>21</strong></td>
<td><strong>21</strong></td>
<td>ONE DOZN ROSES</td>
<td>Stephen Bishop &amp; the Minnies, Tamla T 312 (Motown)</td>
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<td>LIVE AT FILMORE WEST</td>
<td>King Curtis, ABC 10 5269-9 (Motown)</td>
<td>12</td>
<td><strong>22</strong></td>
<td><strong>22</strong></td>
<td>LIVE AT FILMORE WEST</td>
<td>King Curtis, ABC 10 5269-9 (Motown)</td>
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<td>SWEET SWEETBACK'S BADASSSSS SONG</td>
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<td>SWEET SWEETBACK'S BADASSSSS SONG</td>
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<td>RAINBOW BRIDGE</td>
<td>Soundtrack Jim Hendrix, Reprise MS 2040</td>
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<td>GREATEST HITS, VOL 2</td>
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<td>GREATEST HITS, VOL 2</td>
<td>Fool Rock, Motown ML 474L</td>
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</tbody>
</table>

### Ampex Enters Premium Area
- **Continued from page 26**

**Motion.** Repertoire will be from about 12 labels and represent several hundred titles of middle-of-the-road music. Helmstetter said, in a separate effort to promote quadraphonic. Helmstetter's department has developed a 4-channel demonstration product, "Big Band Moog," produced by Sonart Productions, Chicago, to be offered as a promotion. Versions are available in discrete and matrix 8-track, Electro-Voice encoded disc, and Electro-Voice cassette. Helmstetter stated.

Also in production is a spoken music-motion bound sampler to demonstrate Electro-Voice's encoded system in cartridge, cassette and disc.

**3M, Sony Cross-Patent Agreement**
- **Continued from page 31**

Sony videocassette player will be manufactured and marketed through 3M's Minicom Division under the Wollensak brand name. According to Heltzer, the agreement is an indication of the acceptance of his company's "high energy" magnetic tape as an important medium in the promising cartridge TV market.

It is expected that in addition to manufacturing and marketing the play only version of the Sony videocassette player, 3M will also produce the new Sony play and record unit which was shown at the recent convention of the National Association of Educational Broadcasters (NAEB) held in Miami, Fla.

The agreement makes Sony the first major U.S. licensee for the manufacture of the videocassette system. It also makes Sony the first major company licensed by 3M for the manufacture of its "high energy" tape which utilizes a formulation of cobalt-energized ferric oxide developed to deliver a better quality signal, while remaining universally compatible with existing equipment.

### Buyer's Want Better Product
- **Continued from page 30**

**Assessment of the competitive pricing structure in the market.**

One buyer said his firm would absorb the surcharge because of the price forthcoming prevalent in his market. Another, in a different market, indicated his profit structure left him no alternative but to pass the surcharge on to consumers.

Some line reduction is taking place, according to some automotive buyers. Most agree that manufacturers are cutting lines to avoid consumer confusion.

The consensus among retailers—automotive and mass merchandisers—is that tape is not only a strong seller on its own, but if displayed properly can absorb the surcharge.

More and more mass merchants and department stores are following tape/audio specialists in placing tape with components, and buyers point out that most consumers now want some sort of tape capability with compact units.

Whatever the unit or configuration, retailers are in agreement that the tape market is stronger than ever before and consumers are becoming more aware of tape products.

---

**JAMES BROWN**

Sorry we couldn't have you on our great new album

*the original SOUL version of JESUS CHRIST SUPERSTAR*

**SOUMLATE LP 1972**

Disc Jockeys:
For sample LP's or Singles Call or Write;
DON GABOR, Pres. 212-765-1820

SOULMATE RECORDS
A Subsidiary of Topworld Inc.
250 WEST 57th STREET N.Y. N.Y. 10019

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**33**
B.B. King Digs Campus Freedom; 'Feels Alive' When Doing Concert

NEW YORK—The location and time of the next date on a tour has been a "great deal," according to B.B. King, because a performer can stay and talk to the audience. According to B.B. King, who travels from campus to campus extensively during the spring, "I like the campus audiences the best," said B.B. King. King and his team are really making a venture to work for them, because he knows they have a lot of time for his music. They aren't there to talk to their friends, and they want to be there to see what he gets at the big festivals at Centre College, Pa., and the others. I don't mean that these places are to be played at. I simply mean that the music of these campuses is the best, and that's not really news.

King has been playing college and university campuses since 1968. This concert is almost directly on the rise of his popularity. The audience is there to hear the artist play his hits, and they are also there to be entertained, but they give you freedom to perform in whatever way you like. This allows me to show my musics humorously in parts and seriously in others. I guess I just feel alive in face of these people. Before I become in Ovation Acts Set

LOS ANGELES—Ovation Records will release a compilation of albums by artists on its current lineup of artists. The albums are selected from a series of campus engagements. Activities included in the tour are: the clarinet, the drum, and the cello. The first concert will be held at Iowa State University, Ames, Saturday (6).

letters To The Editor

All of us who have been associated with college radio are well aware that a little radio program, served by IBS, has become stagnating and remaining to starve. The problems, needs, and interests of stations lie within reach of the point we'd be hard pressed to name the benefits derived from paying dues.

Having had no success working with the college radio directors, and rather than condening another organization, we have set up a new organization, the National Association of College Directors to cast ballots for the Board of Directors.

Let us clarify that the handful of people supporting we have been running IBS like a separate company. These people don't listen to you, and we feel this is the opportunity to rectify the situation. We feel that it is our responsibility, as your regional representatives, to come forward to boost your organization, since you are the membership. We are sure to find a solution to this problem.

We feel we are meeting our responsibility to save IBS so that it will, and can, serve the needs of stations as it has in the past. And it's evident you have a stake and a responsibility in seeing that it is done.

The estimated cost of accomplishing this is about $2,000 in addition to personal funds in excess of that already spent. In addition, there has been a lot of teamwork in College Radio, and at this point we are passing the hat. We know that you are as dedicated to this industry as we are, and we hope you will be able to lend your support at this critical moment.

Please make your contributions to "Serve College Radio" or the "SCR Legal Actions Fund," listing your name and address. We will keep you informed of our progress and expense will be sent to you or your station when your contribution is matched.

Thank you for your interest, and welcome hearing from you.

Cordially,


Dear Sir: Having just read your Oct. 16 issue, I would like to make a reply to the article expressing the situation of court action against WACC by a group of digested regional directors calling themselves a college radio network.

The courts of Rhode Island are supervising an election for the board of directors of all IBS. IBS agreed to this action. We believe that these groups have been acting of their own volition in the last election and we also believe that the new position is more the position of the new long. In the meantime, the court has decided to work with the existing director fund, who they call themselves "IBS of Central College." They do all of their own work without taking care of the music. We are strict about the use of our radio stations, and I'm not even going to use the name of the station.

If you have any questions about this article, you can write to me.

(Continued on page 50)

3-Day Confab For Temple U.

PHILADELPHIA—A three-day communications conference was held at Temple University on October 27-29. The conference will feature presentations by radio and television professionals, and a number of prominent figures, including Adolph Green, Donald H. McGonigal, chairman of the board of the Westinghouse Educational Foundation.

Discussions are expected to cover many topics, including economic responsibilities, the limits of ethical responsibilities, and the ability to develop new and possibly competing economic responsibilities. The conference also will consider the media's role in fostering art, culture, and justice, and the roles of the media in supporting democracy.

A selected group of leading scholars and public officials from throughout the U.S. are expected to participate in discussions following each major address.

What's Happening

The 12th annual convention of the National Entertainment Convention will be held November 13-17, 1971, at the Circus City. This year the program sessions will place equal emphasis on all areas of entertainment and marketing. That means that everything will be made available to everyone. The registration fees are $300. The registration are being Edie Blackman. N.E. C., Box 11489, Capitol Station, Columbia, S.C., 29211.

Phyllis Chiton has taken over campus publicity and promotion chores at Polydor Records. She has about 250 campus stations on which Polydor artists are listed, and she is working with her. She supplies the product if someone at the station will answer her questions in writing. Drop her a line at Polydor Records, 1700 Broadway, New York, N.Y., 10019. Phone him at (212) 245-0690.

Ray Caviano will now handle progressive, underground and campus radio promotion and marketing for London Records. He is now in the process of establishing a national campus promotion list from which to work. Caviano said he's going to throw product at the campus as fast, "to goading their minds evergreen." Drop him a line at London Records, 539 W. 25th St., New York, N.Y., 10011. Phone him at (212) 245-0690.

Jim Hicks is writing a history of progressive rock radio. Anyone having information on this subject should write to Hicks at 410 Lafayette Ave., Apt. 105, Lake View, Ky. 40052.

no longer have a list of the promotion runs in the Boston area, thanks to Ray Caviano. WNCY-WF, Wellesley College, Springfield, Me. Drop me a line or better yet call me if you have any problems with service in the Northeast. My number is (212) 257-3800.

And Meyer and A&M Records will now distribute a national play list of all campus stations on the A&M campus, and will also push their traditions and what cuts are being played where. The idea behind it is to give the music director the same kind of information-like what cuts are being played in other parts of the country.

PICKS AND PLAYS: WHAT, Penn State University, Wilkes-Barre campus, Dale Reese reporting. "Thinkin,'" Banchey, Polysty.

Conn Sets British Festival Apr. 1-2 at Wembley Stadium

By BILL WILLIAMS

which last year set all-time attendance records.

Conn is completing negotiations for this year's show, which promises to surpass the package presented last year. The list of artists who are being sought includes Earl Scruggs, Bill Monroe, John D. Loudermilk, George Hamilton IV, Conway Twitty, Loretta Lynn, Lynn Anderson, Sonny James, Tom T. Hall, Bobby Bare, Nat Stuckey, Bill Anderson, Jan Howard and Buck Owens.

It will be a twelveth effort, and will include several leading artists from England and Ireland. Among them will be Terry McKenna, who won a songwriting competition in London last year's festival and made an appearance at the International Show here during convention week. The competition, sponsored by Wrangle, maker of country clothing, will be extended next year. McKenna's winning song was "The Key," which is published by Merwyn Music, and will be recorded shortly for distribution in the U.S.

Conn also is building a 50 foot addition to the Wembley building, and will have the "world's first international country fashion show."

All arrangements for the festival next April will be handled here by Emily Bradshaw, executive director of the Nashville Chapter of NARAS. She has been named Conn's U.S. coordinator.

Conn also told newsmen that Britain's entry into the Common Market would give American singers an overseas market potentially as profitable as their domestic market.

"In the past three years, the sale of American country music records has increased 33 percent in the United Kingdom because of the international vogue of some of the American country music stars, primarily ones from Nashville," Conn said.

He said that, when Britain joins the Common Market, there won't be much taxation and communication differences between England and the rest of Europe, and airplay will be more uniform. "This can only help the sale of country music," he added.

Individual Shows Staged

Conn said Slim Whitman currently is playing in capacity crowds in country music's first hectic British tour. Many of these towns have never seen a country show before, tours by Whitman and Hank Snow and being staged this year, with three more scheduled for next year.

Since Conn's first festival, country music has become a featured part of BBC TV. He said that, by 1973, the Wembley show would have to go to three or even four days.

A rodeo originally scheduled to coincide with the Wembley show in 1972 will be put off until October (Continued on page 40)

SESAC Holds Country Awards Fete; Gov. Dunn Is Cited


Thompson revealed the awarding earlier this year of the first Paul Hemmick Citation of Merit, named for the founder and president of SESAC, presented to Tennessee Gov. Winfield Dunn. The governor was cited for his outstanding contribution to the art form and industry of American music. "It was in regard to his work with the legislature in bringing about the nation's toughest antipiracy bill in the recording industry," Dunn, unable to appear at the awards ceremony, accepted earlier in his office.

"SESAC 1971 awards in the "Artist" category were presented to Eddie Arnold, George Jones, Warner Mack, Charlie Pride, Hank Williams Jr., and Bobby Wright. Ernest Ford was named SESAC's "Ambassador of Country Music."

For the third consecutive year, Ted Harris was selected "Country Music Writer of the Year" while Glenn McGirr (Glen Ray) was chosen "Most Promising Country Music Writer of the Year." Both writers are affiliated with Convention Music, Inc. Page Boy and Raydee Hoon took top publisher awards. Special recognition was given in the producer category to Jack Clement and Walter Hayes.

Owen Bradley and Decca Records were honored for "contributing the most to the promotion and betterment of country music during the year."

The International Award for a song that is self-published and released on numerous records around the world went to "Crystal Chandeliers," published by Harriet Mote, and written by Ted Harris.

A contingent of SESAC executives, headed by A.H. Prager, vice president and managing director, were in attendance.

RCA Honors Hugh Joseph of Canada

NASHVILLE — Hugh Joseph, the longtime Canadian RCA producer who signed Hank Snow to a recording contract 33 years ago, was on hand to honor Snow at a special surprise party hosted by the label.

Snow now has the longest career on the same label by any living artist. To add a special twist to the occasion, Joseph was flown in from Montreal where he has lived since his retirement some 10 years ago. He recalled the first session, in Regina, and traced some of Snow's illustrious career.

The party, put together by Wally Cochran, included all of the leading RCA officials.

Cochran later was cited by RCA with a plaque noting his contributions to all of the RCA artists. The label's Dolly Parton was the recipient of an album for her album which has sold one and a half million copies.

Thanks To Many:

To Billboard, for giving recognition to arrangers;

To fellow Arrangers of Nashville, the finest;

To the A & R Men, who have given me the opportunity to win this award

And especially to Danny Davis and The Nashville Brass

Bill McElhiney

(Billboard's Arranger Of The Year)
HIS FIRST RECORD…
and it’s already a smash!

‘The Night They Drove
Old Dixie Down’

PRIZE PR98-22

EARL T. CONLEY

Produced by ROGER MURRAH

Recorded at KONTENTION SOUND
3020 University Dr., N.W.
Huntsville, Ala. 35805

EXCLUSIVELY ON PRIZE RECORDS
Two weeks ago, at the CMA Convention in Nashville, some of country music's biggest names appeared on stage. When Johnny Paycheck finished "She's All I Got," the disc jockeys and people of Nashville in the audience shouted for him to belt it again.

"She's All I Got" is Johnny's first epic single, produced by Billy Sherrill. And just a couple of weeks after its release, it's already No. 22 with a bullet in Billboard.

So for all the people who weren't in Nashville to stomp and shout along, just turn on the radio and wait for "She's All I Got."

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Johnny Paycheck's "She's All I Got" On Epic Records

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Billboard SPECIAL Survey For Week Ending 10/30/71

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>TITLE</th>
<th>Artist, Label &amp; Number</th>
<th>Weeks on Chart</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>HOW CAN I UNLOVE YOU</td>
<td>Lynn Anderson, Columbia 4-5129</td>
<td>11</td>
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<tr>
<td>2</td>
<td>2</td>
<td>HERE COMES MY MONE Y AGAIN</td>
<td>Keni Jo, Capitol 7173 (Mon)</td>
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<tr>
<td>3</td>
<td>3</td>
<td>ROLLIN' IN MY SWEET BABY'S ARMS</td>
<td>Buck Owens &amp; the Buckaroos, RCA 4-4542 (Buck Owens)</td>
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<tr>
<td>4</td>
<td>4</td>
<td>LEAD ME ON</td>
<td>Conway Twitty &amp; Loretta Lynn, Decca 30297 (CMA) (Robee Tree, BMI)</td>
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<td>EASY LOVING</td>
<td>Faron Young, Capitol 3115</td>
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<td>6</td>
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<td>ANOTHER NIGHT OF LOVE</td>
<td>Pentacle Walker, Columbia 4-5542</td>
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<tr>
<td>7</td>
<td>7</td>
<td>RINGS</td>
<td>Tom &amp; &amp; The Closed Brothers, MGM 4-2911 (Buck Owens)</td>
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<td>8</td>
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<td>DADDY FRANK (The Guitar Man)</td>
<td>Waylon Jennings &amp; the Staggers, MCA 4-5542</td>
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<td>9</td>
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<td>NEVER ENDING SONG OF LOVE</td>
<td>Dolly Lee, RCA 4-1013 (Wren, BMI)</td>
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<td>10</td>
<td>10</td>
<td>I'D RATHER BE SORRY</td>
<td>Ray Price, Columbia 4-5425</td>
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<td>KO-KO JOE</td>
<td>Jerry Reed, RCA 4-4101 (Wren, BMI)</td>
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<td>THE YEAR THAT CLAYTON DIED</td>
<td>Tito Puente, Mercury 73299 (Newkah)</td>
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<td>13</td>
<td>I DON'T KNOW YOU (Anymore)</td>
<td>Tom &amp; &amp; The Closed Brothers, MGM 4-2911 (Buck Owens)</td>
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<td>BE A LITTLE QUIETER</td>
<td>Porter Wagoner, RCA 4-7996 (Buck Owens)</td>
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<td>15</td>
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<td>EARLY MORNING SUNSHINE</td>
<td>Mary Hopkin, Columbia 4-4542 (Merrit, BMI)</td>
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<td>16</td>
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<td>I'LL FOLLOW YOU (Up To Our Cloud)</td>
<td>George Jones, Mercury 4-1446 (Buck Owens)</td>
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<td>17</td>
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<td>NO NEED TO WORRY</td>
<td>Johnny Cash &amp; June Carter, Columbia 4-4542 (Merrit, BMI)</td>
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<td>Porter Wagoner, RCA 4-7996 (Buck Owens)</td>
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<td>THE MORNING AFTER</td>
<td>Jerry W malla, Decca 32089 (MCA)</td>
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<td>FLY AWAY AGAIN</td>
<td>Columbia 7225 (Mercury)</td>
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<td>RED MOON</td>
<td>Carl Smith, Columbia 4-4546</td>
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<td>22</td>
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<td>SHE'S ALL I GOT</td>
<td>Johnny Paycheck, Epic 5-10783 (CMA)</td>
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<td>I'M NOT YOURS</td>
<td>Johnnie Wright, Epic 5-10783 (CMA)</td>
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<td>DIS-SATISFIED</td>
<td>Bill Anderson &amp; Jan Howard, Decca 32079 (MCA)</td>
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<td>25</td>
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<td>CEDARSTOWN, GEORGIA</td>
<td>Little Joe, RCA Victor 48-1003 (Buck Owens)</td>
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<td>GOOD TIMES</td>
<td>Bill Anderson, Decca 32080 (MCA)</td>
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<td>27</td>
<td>KISS AN ANGEL, GOOD MORNING</td>
<td>Chet Atkins, RCA 74-0071 (ATLANTIC/RECO)</td>
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<td>28</td>
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<td>AFTER ALL, THEY USED TO BELONG TO ME</td>
<td>Don Williams, MGM 4-1077 (Billboard/RECO)</td>
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<td>29</td>
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<td>AT THE CREED</td>
<td>Jerry Reed, ABC 4-5005 (ABC Recs)</td>
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<td>30</td>
<td>30</td>
<td>THE NIGHT MISS NANCY ANNE'S HOTEL FOR SINGLE GIRLS BURNED DOWN</td>
<td>Tim Williams, Monument 8003 (BMI)</td>
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<td>31</td>
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<td>WELCOME TO THE COUNTRY</td>
<td>George Hamilton IV, RCA 74-0031 (Buck Owens)</td>
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<td>HOME SWEET HOME/MAIDEN'S PRAYER</td>
<td>George Hamilton IV, RCA 74-0031 (Buck Owens)</td>
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<td>33</td>
<td>33</td>
<td>WE'VE GOT EVERYTHING BUT LOVE</td>
<td>David Hanslowe &amp; Barbara Mandrell, Epic 5-1079 (RECO)</td>
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<td>HANDS OVER ME</td>
<td>Jack Greene, Decca 32063 (MCA)</td>
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<td>35</td>
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<td>HITCHIN' A RIDE</td>
<td>Jack Greene, Warner Bros. 1006 (MCA)</td>
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<td>I'M Gonna Be Right Again</td>
<td>Stoney Edwards, RCA 48-1010</td>
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<td>37</td>
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<td>YOU'RE LOOKING AT COUNTRY</td>
<td>Melba Montgomery, Decca 20810 (RECO)</td>
<td>1</td>
</tr>
</tbody>
</table>

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OCTOBER 30, 1971 BILLBOARD
Everyone is satisfied with 'DIS-SATISFIED'

Bill Anderson & Jan Howard

BOOKINGS: HUBERT LONG INTERNATIONAL NASHVILLE (615) 244-9550
THANKS!

Country Music Association members for voting us the No. 1 Vocal Duo

Non-Pro Nose
Out Rustic Aces
In Tennis Meet

NASHVILLE — The "First Annual Music City Amateur-Celebrity Tennis Tournament" was held at Vanderbilt University here last week, with music industry people in the runner-up spot. Winners were former Chicago Bear quarterback Bill Wade and his partner, banker R. Byler. Lawrence.

They nosed out former NARM president Jack Goldhaff and CMA president Wade Pepper in the finals.

Semifinalists were NARAS president Wesley Rose, playing with Dick Frank, legal counsel for CMA, and the team of Harold Hitt of Columbia Records and lawyer Amos Travis. Billboard presented the trophies.

British Festival Set
• Continued from page 36

1972, and will instead be held in conjunction with a Royal Horse Show. However, certain country artists still will be featured at that event.

At the 1972 festival, Conn said, arrangements will be made to set up specific booths to sell American publications, songbooks and the like, to a craving public. "Record companies must tell their licensees to have recorded product on hand," Conn added. "They must learn to take advantage of the demand for country records there."

Last year, every country album placed on sale was sold out in a matter of a few hours.
I am truly grateful!

Sammi Smith

COUNTRY MUSIC ASSOCIATION (CMA)
• #1 Single of the Year — "Help Me Make It Through The Night"

ACADEMY OF COUNTRY & WESTERN MUSIC
• Best New Female Artist

BILLBOARD 1971 COUNTRY MUSIC AWARDS
• Best New Female Artist
• #2 Top Single — "Help Me Make It Through The Night"
• #5 Top Album — "Help Me Make It Through The Night"

CASHBOX 1971 COUNTRY MUSIC AWARDS
• #3 Top Female Vocalist

RECORD WORLD 1971 COUNTRY AWARDS
• #1 Most Promising Female Artist
• #4 Top Single — "Help Me Make It Through The Night"
• #9 Top Album — "Help Me Make It Through The Night"

CURRENT SINGLE (615-0039)
"Saunders Ferry Lane" b/w "For The Kids"

CURRENT ALBUM (M31-1007)
"Lonesome" (8-Track and Cassette, too)

MEGA RECORDS & TAPES INC.
911 17th Avenue South, Nashville, Tennessee 37212
Telephone: (615) 244-5544

* Our New Address and Telephone Number
Country Music

CMA Directors Elected; Officers to Be Named Nov. 6

NASHVILLE — The Country Music Association membership elected 11 new directors in various categories at its annual meeting here, and named six other directors-at-large.

The directors, those elected and those remaining on the board, will meet here Nov. 6 to name officers for 1972.

Those elected are: Bill Hudson, Bill Hudson & Associates, Dick Blake, Sponsored Event; Leroy Van Dyke, Decca records; Ted Harris, Contention Music, Bill Robinson, WIRE, Indianapolis; Lee Zabriskie, Billboard, Waddy Rose, Acuff Rose; Publications; Irving Vaughn, WSM, Inc.; Jerry Bradley, RCA; Jack Goldbart, ABC Record and Tape Sales, Atlanta; Harold Colton, Harry Jenkins, RCA; Hubert Long, Hubert Long International, Wade Papper, Capitol; Mrs. Frances Preston, BMI, and W.W. "Red" Wenszell, manager of the Grand Ole Opry.

Capitol A&R Chief Given CMA Award

NASHVILLE — Capitol's Ken Nelson, Billboard's record executive of the year, was given the Country Music Association's Founding President's Award during the convention here.

Nelson, whose accomplishments over the years were at last recognized, received the award from Connie B. Gay, the CMA founding president, who instituted the citation several years ago.

It is given to an individual not on the board of CMA who has done the most during the year to help the cause of country music.

Foster & Rice Win 5 ASCAP Awards

NASHVILLE — The songwriting team of Jerry Foster and Bill Rice won five ASCAP awards at the annual show here last week.

The formal nighttime dinner, another first, brought in leading music figures, with the awards presented by Stanley Adams, ASCAP pres., and Ed Sheehan, regional executive director.

Other multiple winners were Ricci Marenco, a producer-songwriter, Bobby Russell, Bobbie Foster, and Bob Johnstone.

Special merit awards went to songwriting veterans Vaughn Horton, Hank Thompson and Kermit Goold, and a memorial tribute was made to the late Bobby Gregory.

"I Love The Way That You've Been Loving Me"

Gordon Galbraith/Ricci Marenco

Music City Music, Inc.

Jerry Kennedy

Roy Drusky, Mercury

"I'm Gonna Keep On Loving You"

Gene Dobbins/Jean Whitehead/Rayburn Anthony

Two Rivers Music

Jim Vienneau

Bobby Walker, MGM

"Juli Girl"

Bubba Fowler/Bob Johnston

Starboard Music/Daytime Music

Bob Johnston

Marly Robbins, Columbia

"Look At Me"

Jackie Trent/Tony Hatch

Welbeck Music Corp.

Bobby Sherrill

Jody Miller, Epic

Married To A Memory

Alex Hess

United Artists Music Co., Inc.

Frank Jones

Arlene Herman, Columbia

"Me And You And A Dog"

Named Boo

Rut

Kev Lansco

Kaiser Music Co., Inc. / Famous Music Corp.

Frank Jones

Stonewell Jackson, Columbia

Nice "N" Easy

Alan Bergman/Louis Spence

Eddie Shaw Music Corp.

Bill Sherrill

Charlie Rich, Epic

Padre

Paul Francis Webster

Almighty Music Corp.

Bob Johnston

Marty Robbins, Columbia

Pencl~ Marks On The Wall

Richard Asher/Eddie Snyder

Free Verse Inc. / Pencil

Mark Music Inc.

Jim Malley

Henson Cargill, Mega

Philadelphia Follies

Jim Mundy

Milene Music Inc.

Scott Thomas

Del Reeves, United Artists

Saturday Morning Confusion

Booby Russell

Pix-Russ Music

Snuff Garrett

Booby Russell, United Artists

She Don't Make Me Cry

Josie Pickard

Tomake Music Publishers, Inc.

Pete Drake

David Rogers, Columbia

South

Bobby Russell

Pix-Russ Music

Jerry Kennedy

Roger Miller, Mercury

Step Aside

Ray Griffith

Blue Echo Music, Inc.

Jerry Kennedy

Faron Young, Mercury

Steppin' On The Bricks

Jerry Smith

Papa Joe's Music House, Inc.

Owen Bradley

Jerry Smith, Decca

Take Me Home Country Road

Bill Danley/John Denver / Taffy Nivert

Cherry Music, Inc.

Milton Okum

John Denver, RCA

The Last Round / She Never Heard" Gordon Lightfoot

Warner Bros., Inc.

Ali Delafield

Glen Campbell, Capitol

Travelin' Minstrel Man

Jerry Foster/Bill Rice

Jack and Bill Music Co.

Larry Butler

Bill Rice, Capitol

Tuba County

Pamela Pollard

Artists Music Inc.

George Richey

Capitol

What About The Hurt

Jerry Foster/Bill Rice

Jack and Bill Music Co.

Glen Sutton

Tubach, Epic

Wish I Was Home Instead

Ron Peterson/Rick Shipp

Mills Music, Inc.

Dick Heard

Vern Taylor, Royal American

You Can Do Anything

Sylvia Fricker

M. Witmark & Sons

Bobby Capo

Bobby Penn, 50 States

You're Just Another Woman

Ted Tavell

Sue-Sue Music

Vance Bibb, Nashville

You Got Your Troubles

Joe O'Brien/George Greenway/Roger Greenaway/Roger Cook

Mills Music, Inc.

Little Richie Johnson

Jack Blanchard and Misty Morgan, Wayside

George Jones Exits Musicor; Signs With Epic

NASHVILLE—In a long-awaited move, George Jones has left Musicor records and signed a recording pact with Epic, it was learned here.

Jones will record singly and in duets with his wife, Tammy Wynette, with Billy Sherrill producing his material. CMA Music Co. Inc.

Jones had been with Musicor for 15 years and had finished his last album for that label just a few weeks ago. He had been under the a&r direction of Harold (Pappy) Daily, who discovered him 19 years ago, for that entire period. Paradoxically, the album was cut at Columbia here.

Jones was supposed to have made the announcement during his appearance at this week's convention here, an Epic spokesman said, but "forgot."
CONGRATULATIONS
RAY PRICE

RAY PRICE
I WON'T MENTION IT AGAIN

Arranged and Conducted By Cam Mullins

DON LAW PRODUCTIONS, INC.
SEAVIEW MUSIC, INC.
5719 KNOB ROAD
NASHVILLE, TENN. 37209

On Columbia Records and Tapes

www.americanradiohistory.com
Highlights of 'Opry' Celebration

Five ASCAP award songs written by Bill Rice (left) and Jerry Foster (right) were published by Bill Hall (second from right). Also shown, Tom McCon nell, of Jack and Bill Music.

Charlie Monk and Herb Gottlieb greet some ASCAP winners. Left to right: Monk, Jerry Kennedy, Shultz Garrett, Gottlieb, Bobby Russell, Alan Shulman, and Bill Hall.

More ASCAP winners with president Stanley Adams. Left to right: Billy Sherrill, Shelby Singleton, Del Reeves, Jim Mundy, Adams, Scott Turner, Mady Morgan, and Jack Blanchard.

NARAS executive director in Nashville, Emily Bradshaw, holds national administrator Davie Leansse and London promoter Mervyn Conn.

BMI's Ed Cramer presents a citation to producer Billy Sherrill.

The Cedarwood family accepts a BMI Citation. Left to right: Ed Cramer, Dolly Denny, Maggie Carter (representing Mel Tillis), Bill Denny, and John Denny.

Another BMI citation from Ed Cramer to the House of Cash, represented by Reba Cash Hancock and Larry Lee.

Song of the year winner Freddie Hart performs at the Municipal Auditorium and gets a standing ovation.

Cananda's great gift to country music, Anne Murray, does her "Snowbird" number to a warm audience.


BMI's Frances Preston is affectionately kissed by Vito Pelissi, after the latter was cited for his dedication to country music over the years.

CMA's outgoing president Wade Pepper, left, and outgoing chairman Dick Braddock accept engraved gavels from Mrs. Frances Preston, chairman of the CMA banquet committee.

Ed Cramer, Barnaby's Mike Shepard and singer Ray Stevens pick up a couple of citations, and everything was beautiful.

Billboard's Bill Williams, right, receives the "Met ronomie" Award from Nashville Mayor Beverly Briley for his contribution to the music industry.

Simon Smith of Wales was one of the featured performers on the International Country Music show sponsored by the CMA. The spectacular was co-produced by Gary Buck and Bill Walker.

The cast of the "Grand Ole Opry" moves on stage for the finale of the "spectacular" presented by WSM.

"OCTOBER 30, 1971 BILLBOARD"

"More 'Opry' Highlights On Page 52"

"www.americanradiohistory.com"
Jukebox programming

Labels Push Direct Jukebox Promotion

- Continued from page 1

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Another enthusiastic booster was Elliot Blaine who had his DE & EL piano roll recap machine in the Goldmor booth. Phil Britto, Jerida Records, New York, also said he showed him.

RCA, a first-time exhibitor since dropping out of the show many years ago, was most pleased, according to a field sales personnel Tom Potter and Tom Parent. Potter said new marketing structures in markets such as Cleveland. Los Angeles, San Francisco and St. Louis now allows salesmen to call direct to jukebox operators ad-junct to one-stop promotion.

RCA has set up Music II, a marketing program in Cleveland covering Buffalo and Pittsburgh as well. The label has no distributor in this area with shipments made direct from plants. Chuck Graham heads a force of four salesmen and a promotion man.

A similar program has been under way in Los Angeles (Music) for the past few months, according to direction of Bill Graham. Potter said the program on one sense that the responsibilities that would otherwise be those of distributors are now directly carried out by the label.

RCA also markets ABC in the Cleveland area and other labels in other areas, among them Woodstock, Wink, Deadboy, Wheel and Kirshner.

A large contingent of RCA people at the MOA banquet was led by Mort Hoffman, vice president of commercial operations, who flew up from New York with artist Charley Pride. The RCA label exhibitors were aware of poor quality pressing, too long singles and other problems. (Continued on page 49)

CHICAGO — Another record crowd, this time totaling 2,635, attended Music Operators of America (MOA) here where new president Jack Fisher of Deadwood, S.D. vowed to usher the national organization of jukebox businessmen into its "second greatest era."

Trucino, a fully diversified operator business, was one of the jukebox and vending firms is known to have prepared its "test" the first years. He privately kidded about giving operators every opportunity and acceptance speech even explaining that he did not want to be "politician and promote too much."

At the general meeting here, Counsel Nicholas Allen took note of MOA's opponents in the long copyright battle which he said added to the "standing. Looking through an anti-piracy segment of the copyright law, the board, told MOA members to renew contacts with Senate and House committee mem-

RCA opposes three points in the general copyright revision expected to be pushed through next year.

MOA executive vice president Fred Granger said: "MOA welcomes change, anticipates it and always has been turning the page for Trucito's approach."

Trucino said most of the mem-

bers' problems stem from "influ-
ence and "inefficiency. He said MOA has been through one great crisis and MOA (and its services) to the op-

eration. His program revolves around the board's business members under the aegis of Notre Dame's Business Education.

Other new officers: Harold Wingerl (secretary), Russell Misner (Continued on page 49)

CHICAGO — The major producers of jukebox albums found wide acceptance for their growing repertoire among programmers at Music Operators of America (MOA) but learned one disturbing thing - not enough one-stops are stocking jukebox albums. Thus, there may be more effort to sell when going "direct to programmers."

Bennie Yudskofsky, Goldmor Dist. Englewood, N.J., said "One-stops are missing a good piece of business by not staying on top of the jukebox album development. Some programmers said they were sweeping one-stops in an effort to find those that do stock albums. Where I am forced by the neglect of one-stops to handle product, I will sell programmers directly."

Yudskofsky claimed that some programmers said they are using three tiers of albums in some locations. He also said he made a survey of jukeboxes in a major market and found that out of 100 locations, 70 said they have no albums in one stop and 30 said they have an album. (Continued on page 49)

The predictable and contro-

versial question of lengthy records came up next. "We are not trying to make longer 45's that take up more time on your boxes," said a junior director.

Farr was earlier challenged about country singles not always being stocked by distributors. Ironically, a large contingent of rockers and distributors who were at the time attending CMA in an effort to solve this problem. Farr said he couldn't speak for other labels that "His song product has fewer returns and more predictability of sales success."

SECRETy:

CHICAGO — Jukebox businessmen had some pity comments for security experts during the 1968 annual meeting of Music Operators of America (MOA) here.

"The it is all very "easy," said one delegate during the principal day's meeting. "Our jukeboxes are now 80,000 to 90,000 in the U.S., so the average jukebox owner is now 80,000 to 100,000 in operations."

Estimates of the number of jukeboxes in the U.S. made by operators from 30 to 50 per year are all 100,000 to a comparable proportion of direct to local sales. Many operators have gone to leave arrangements or direct sales with a group of seven operators visiting Billboard's offices here said jukeboxes may be even. The group felt that Japan should support 200,000 jukeboxes, but the group estimated that they are now only 80,000 to 100,000 in operation."

Rock-Ola, which has a total of 1964 jukeboxes (1-500 selection and 449 for jukebox promotions) the group estimated that the companies of new machines is being experienced in U.S. juke-

boxes set for as high as $3,000 in

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boxes set for as high as $3,000 in...
JUKEBOX PROGRAMMERS
You can help RAY ANTHONY revive the great standard hit "GOODNIGHT, IRENE" b/w "A Royal Hawaiian Sunset"

We have received enthusiastic response from our audiences in Las Vegas and Hawaii. Aero Space Records, my new label, is being distributed independently from our headquarters here in Los Angeles.

If you have not received a sample copy, write:
AERO SPACE RECORDS
9000 Sunset Boulevard
Los Angeles, California 90069

What's Playing?

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

Albuquerque, N.M.; Country Location

Current releases:
- "Easy Lovin'" - Freddy Hart, Capitol 13122
- "It's All Over," - Charley Pride, Victoria 0525
- "The Year Clayton Colley Died" - Tom T. Hall, Mercury 73221.

Oldies:
- "I Am going to San Antonio," - Charlie Pride, Victoria 0651

Chicago: Campus/Young Adult Location

Paul Brown, operator.

Current releases:
- "Good Times," - John Lennon, Apple 1401
- "Theme from Shaft," - Isaac Hayes, Enterprise 9038
- "Cupid," - Tramps & Thieves, Chet, Kapp 2146.

Oldies:
- "Mr. Big Stuff," - Jean Knight.
- "Wants Ads," - Honeycone.

Emporia, Kan.; Campus/Young Adult Location

Janelle Wingrave, programmer.

Current releases:
- "Maggie May," - Rod Stewart, Mercury 11229.
- "Sweet City Woman," - Stapled, Bell 370.
- "Yo-Yo," - Demons, MCM 14295.

Oldies:
- "For the Good Times," - Ray Price.
- "Spanish Harlem," - Aretha Franklin.

Glendale, Calif.; Soul Location

Carol Stephens, programmer.

Current releases:
- "She's All I Got," - Freddie North, Monarch 12073.

Oldies:
- "Theme from Shaft," - Isaac Hayes, Enterprise 9038
- "I'm Sittin' on Top of the World," - Aretha Franklin, Atlantic 2187.

La Crosse, Wis.; Easy Listening Location

Jim Stansfield, operator.

Current releases:
- "Anything Again," - Another Place, Enterprise 12044.
- "Only You Know and I Know," - Delaney & Bonnie, Atco 6838.
- "San Antonio Rose," - Pete Fountain, Carol 62565.
- "Yo-Yo," - Demons, MCM 14295.

New Orleans; Soul Location

John Elms, Jr., operator.

Current releases:
- "Have You Seen Her," - Chi-Lites, Brunswick 55492.
- "Theme from Shaft," - Isaac Hayes, Enterprise 9038.
- "Respect Yourself," - Staple Singers, Stax 0106.
- "Where Did Our Love Go," - Donna Elliot, Atco 1300.

Oceola, Iowa; Campus/Young Adult Location

Jack Jeffreys, programmer.

Current releases:
- "Crawls, Tramps & Thieves," - Chet, Kapp 2146.
- "Maggie May," - Rod Stewart, Mercury 11229.
- "Loving Her Was Easier Than Anything Else," - Kris Kristofferson, Monument 6375.

Oldies:
- "Firefly," - Del Shannon, Tuff, Bill Black.

Robinson, Ill.; Country Location

Alleta Hanks, programmer.

Current releases:
- "Easy Lovin'," - Freddy Hart, Capitol 13122
- "Lead Me On," - Conway Twitty & Loretta Lynn, Decca 32873.
- "Daddy Frank, the Guitar Man," - Merle Haggard, Capitol 3108.
- "Kris on Angel's Good Mornin'," - Charley Pride, RCA 0350.

Oldies:
- "Mr. Big Stuff," - Jean Knight.
- "Peanuts and Steel," - Joe Simon.

Winchester, Va.; Soul Location

Jessie J. Richardson, programmer.

Current releases:
- "Make it Funky," - James Brown, Polydor 4288.
- "You Put the Whoopee in Where," - Pinn, Atco 5822.

Oldies:
- "Mr. Big Stuff," - Jean Knight.
- "Peanuts and Steel," - Joe Simon.

OCTOBER 30, 1971 BILLBOARD
The Wurlitzer Super Star has Clout!

Call it appeal...personality...charisma...or in the modern idiom...CLOUT. The Wurlitzer SUPER STAR has it! Doesn't just sit in a location waiting for someone to see it.

SUPER STAR'S beauty reaches out, grabs attention, inspires play. And once enjoyed, SUPER STAR'S sound assures repeat play and skyrocketing "take."

See it at your Wurlitzer Distributor. Get it on your top locations. You'll learn a lot about CLOUT as applied to coin operated phonographs.

WURLITZER Super Star
Puts On A Terrific Performance
THE WURLITZER COMPANY/116 Years Of Musical Experience
North Tonawanda, N.Y. 14120
Huge crowds such as these at the Rock-Ola exhibit were typical during Music Operators of America (MOA) in Chicago.

ACA Sales models Jennifer Curtis and Luz (right) admire the NSM German-made furniture look jukebox.

Ohio jukebox people (from left) Mr. and Mrs. Paul Hoppe and Mrs. Joseph Elum all from Findlay, Ohio, rest at RCA's booth.

Jennifer Curtis and Luz (right) admire the NSM German-made furniture look jukebox.

TEX Ritter and Country Music Association's Joyce Bazok.

MOA president John Trucan (left) welcomes background music exhibitor David J. Anthony.

MOA president John Trucan (left) welcomes background music exhibitor David J. Anthony.

COLUMBIA's Ron Braswell and Rene Miku at the label's booth.

SEEBURG's exhibit attracted big crowds.

ROWE personnel (from left) Stan Levin, Paul Heubsch, Norm Zoosma and Preston Kiks.

BASEBALL game being explained by exhibitor.

WURLITZER people were especially pleased with interest in the firm's new tape jukebox.

SHELBY Singleton personnel Herb Shucher and Dick Bruce (center) talk with Juke Records' Elwood McGuire (right).

RICHARD Prutting (facing camera) as his father William tells a lady about Little LP's.

MOA directors whose terms expired (from left standing) Gilbert Sonin (re-elected for one more year), Sam Weissman, A. L. Witt, Edward Zonisky (seated from left) Leoma Ballard, Jon Brady, Hy Lesnick, Norman Pink and John Snodgrass (the latter three are new vice presidents).

SeminAR panelists discuss security. From left Bob Jones of Williams, SM's Tom Levin, specialist Dick McLaughlin, and moderator Pink.
Jukebox programming

Vast Array of Machines

• Continued from page 45

ture button selection with 18 less keys. Officials emphasized that the new selection control can be opened and inspected in several ways. For example, there are three fuses and two interchangeable relays. The fractious problem of the system of the design is a printed circuit board holding 14 silicone control rectifiers.

Another firm emphasizing furni-

ture styling was ACA Saloon which earlier introduced its NSM unit. ACA’s machines this year were notchangeful. A New England dis-

tributor at the booth, however, did suggest one—making the de-

orative front grill of the regular model transparent so the mech-

anism could be viewed. But an ACA representative said this feature (which harks back to earliest juke-

box design) would not be un-

usually desirable.

Seeburg, which has made many internal changes in its Firestone 160-selection unit, including all

Label Promotion

• Continued from page 45

lems bothering programmers. All expressed a strong bond of pro-

grammers only that shows jukeboxes are not something which, with others, said programmers ap-

preciate appreciating a letter or other information telling why the sample is being sent. Blausell, 25, and also incident to service services, said such followup informa-

tion is especially vital on new ar-

ists.

Columbia also had a large con-
tingent at the booth headed by vice president Steve Popovich of New York who accepted the rec-

ommended company of the year award.

Labels can look forward to the 1972 model in one that will not conflict with the Country Music Association's concern. Researcher here where Joyce Boson han-

tled a booth, which is to go to the Conrad Hilton next year.

new color design and two-speed as an option, also showed its 110-selec-

tion Golden Jet (released ear-

lier) and thus added to the wide array of machines shown.

Rowe International, perhaps more than any other manufacturer, emphasized wide selection of de-

sign with a line of four differ-

ently styled machines, all two-speed. New features this year include ad-

dition of two tweeters for greater

range of sound.

New MOA Era

• Continued from page 45

sey (treasurer), three-year direc-


rector Victor Scott. New vice

presidents are John Snodgrass, Norman Pink, and My Leesnack and P. J. Storino remains sergeant-at-

arms.

A general mood apparent all though MOA was one indicating there is no longer any need to overlap the large National Asso-

ciation of Merchandising Association (NAMA) which draws down under 8,600 across the town. The NAMA overlap meant also an overlap with Country Music Association which cut label exhibitors at MOA.

The most dramatic change for MOA '72 will be the Sept. 14-16 dates at the Conrad Hilton, ending over-

lap problems but possibly adding another one in that jukebox manufac-

turers will not have new models ready.

The attendance figure includes 685 exhibitor personnel, down from 737 last year. Last year's grand total was 2,155. However, MOA drew 122 foreign visitors from over 20 countries this time, perhaps another indicator of MOA's new era Trojanico is pointing toward.

New Machine World

• Continued from page 45

manufacturers were obligated to protect their artists.

New York operator Millie Mc-

Curthy criticized the jukebox sys-

tem that she didn't "work.

Minnesota operator Clayton

Norberg was assured by panelist

Bob Jones that circuits for adding coin counters could be included in machines.

Eliotson Door Donald McDonald said stepped-up security in his firm amounted to "opening Pandora's box and finding nothing but sand." He said these and more coin mechanisms that wing out so test coins are not needed (one coin could repeatedly check out a mal-

functioning jukebox).

All three panels offered many valuable tips on security as well as literature readily available on security, apparently a top problem in jukebox operations.

The 1971 Updated Listing of

1000 GREATEST HITS 1955-1970

A listing, by rank, of the 1000 BIGGEST HITS of the last 16 years, since the Billboard HOT 100 began.

Only the 1000 GREATEST compilation offers these features:

• 1000 GREATEST HITS in rank order 1955-1970
• TOP ARTISTS in rank order 1955-1970
• TOP ARTISTS 1955-1963; 1964-1970
• TOP VOCALISTS 1955-1963; 1964-1970
• TOP GROUPS AND DUOS 1955-1963; 1964-1970
• TOP LABELS 1955-1970
• TOP 25 HITS by year 1955-1970
• ALPHABETICAL INDEX by song title
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GOLD-MOR JUKEBOX LPS, Ike &
Tina Turner, "What You Hear Is
What You Get". "I've Been Lov-

ing You Too Long" (8:35 minutes
in length comprising one side), "A
Like Yours" and "Respect". Jimmy
McGriff, "Something to Listen
To", title song and "In-

na, "Satin Doll" and "Shiny Stockings"; Lou Donaldson, "Every-

thing I Play Is Funky"; "Hamp's
Hump", "Minor Bath", "Donkey
Walk", and "West Indian Daddy".
Buddy Rich Big Band, "Keep the
Customers Happy", "Long Day's
Journey", "Celebration", "Groovin'
Hard" and "Jackson Wild.

Jazz, Black Jazz Records: Gene
Russell, "Makin' Bean Black Or-
chard"; "Coral Keys I & 2";
Bob Monti, "Take the Headline";
Coronado, "Sunset Islands"; 
"Coral Keys I & 2"; Doug
Carr, "Monti & Mondello"
1972; Rudolph Johnson, "Diva/Devon
Joen" (1904); Jean Carin, "Peace-
Less"; Little it's Poem (1905); Calvin
Keys, "Gee I & 2" (1906); and
Chad Martin, "Rude/Western"
I & 2 (1907).

Polka, Folk, Pink Novak, "Hot Pants,
Polka/Pesontika's Polka", "Della
Italiano (1965); Original Cava-
lieri, "Detroit Polka/My Sleeping
Girl", I.R.M. 1138; Polka Padre;
"Rangers Waltz/Don't Cry Mama", Recar 900.

Piano Real. Crazy Hair: "Tele-
phone Girlie I've Confessed (127),
"Where's My Hugene Gone Blues?"
"Waiting for You (128)" and "I
Want to be Happy/You Can Dance".

Organ Don Day, "New England
Heiokl/On the Moon", Chhilm 1000.

EYE JAPAN ASSN

• Continued from page 45

Japan. However, the operator-lo-

cation split is 80-20 in favor of operators, in many cases. On the other hand, play price is approx-

imately three to 15 cents and nine to 30 cents. Records list for 80 cents and operators can make up to 10 per cent change in 10 days.

The delegates said the percentage of rock music runs around 80 per-

cent, with the balance tending to ward "mood" or easy listening records. In terms of demographics, the largest proportion of jukebox patrons are young people. The group said few albums are used because they are too long. The "end users," a term syn-

onymo with location with preference rec-

ords no longer than three minutes. The group said radio and television rec-

ognition record shows help jukebox play "only indirectly."

The group was led by George Ohta, of "Organization for Promotion, Los Angeles. He acted as interpreter for Shogo Otake, Shigeharu Hiwasa, Junichi Matoki, and Tetsuro Ujima, Satoshi Kimura, Isao Hirai-

a, W. Matoj and Hidaka Nysko. A total of 26 Japanese delegates registered at MOA.

'1-Stops Snub LP'

• Continued from page 45

vey of hardware distributors and

found that recent moves to offer album play as an option is not hurt- ing his sales.

Richard Ryder, Little LP's Un-

limited, Northbrook, Ill., expressed complete pleasure with program-

mer acceptance. Again, he found instance after instance where pro-

grammers said the product was not available from one-stops.

Putting his booth at New Seeburg, Firestar in his booth to point up whom the term will strike another of many advantages to jukebox al-

bums. He said that where dollar bill validators are used, the patron

often will hesitate in punching off 12 or 14 selections. "Then they see that albums are available and can

punch off a bunch of credits very quickly."

KING'S One Stop service for all

BULK VENDING MACHINE OPERATORS

MERCHANDISE-Leaf ball gum, wrapped gum, charms, filled rings, bouncy balls, putty, telescopes, keychains, pin-

point pens, candies, 1, 2, 5, 10¢ candy, jacks & 10¢ vending
pays. SUPPLIES-Empty capsules Y-VI, Y-VI, coin weighing scales, prepaid cards, & cards, banana boxes, joke
toys, cupcake machines & lubricants, paper cups for hot milk venders & hot beverage.

EQUIPMENT-All Northwestern bulk venders, earless stands, variously styled, easy to handle, easy to add and remove (one reconditioned bulk venders of all kinds, parts for all bulk venders.

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OCTOBER 30, 1971, BILLBOARD

DEPENDABLE FAST SERVICE LOWEST PRICES FROM LARGEST INVENTORY IN THE U.S.

Send for prices and illustrated literature.
NEW YORK—Noneuch Records will embark on its biggest national merchandising campaign in more than two years on Friday (129). The drive, which will end Nov. 26, is being geared to attract new outlets nationwide and to increase exposure in those areas already serviced.

We're aiming mostly at the full-service racks which, previous to this drive, have been out of bounds in a territory sense, to our label's president, Mel Posner, Elektra vice president in charge of marketing. "This is actually being made possible because we're able to use all eight distribution branches which Kunikey set up for his family of labels. The latest of these was established Sept. 1 in Atlanta, and gives us still another area where we believe Noneuch records will sell well."

The promotion will consist of a discount incentive plan for dealers, a 32-page catalog available for mailings with imprint, a special :store display, a four-color Noneuch poster, a four-color banner which will measure 6 inches x 18 inches, a special order form, 10 posters, and three different pre-packs. The pre-packs will pre-set Noneuch top sellers but will also include other repertoire. The push will be on all the Noneuch catalogs, which includes the Explorer series, and new releases for the full line. Noneuch is the new TV under a grant from General Television & Electronics.

The shows will be weekly, it is hoped, if the programs take hold. Miss Sutherland-Supranora, who will star in the series "Who's Afraid of Opera?" which will be shown on National Edu-

DGG Germany Mahler Special

HAMBURG—Deutsche Grammophon here has released Gustav Mahler's 10 symphonies in a 14- LP pack, retailing at the special price of $9.95 with subscription offer runs until Jan. 31, 1972.

Rafael Kubelik conducts the Symphony Orchestra of Bavarian Radio. The recording of the Mahler symphonies, made in 1967-71, in the Herkulessaal, Munich, responsible for over-all production were Otto Gerdes and Dr. Walfried Dauenecke.

The balance of these issues en- compasses a major instrumental works by Charles Woupin—"Symphony No. 8" of Dvořák with Charles Mackerras conducting the Royal Philharmonic, and a second album of pi- ano rags by Scott Joplin, played by Joshua Rifkin. A Brucknela concertus album, a Lorin Maazel conducting of the Mahler "Symphony No. 4," which marks the composer's appearance as the conduc- tor on the label, and an LP of "New Music for Organ" will also be highlighted on the drive. No multiple sets will be involved in the promotion, according to Pos-

Handelman C. TranscontinentaMusiC & NMC have already ordered large numbers of pre-

The new releases will introduce November's new packaging design (Billboard, Oct. 16), in which a replica of the album is art is enclosed in a color-coded pop-out frame. The frame may be removed for use as a display folder. The cover itself stays intact.

MARRIAGE, operatively speaking, seems to be alive and well at Philis Records. In the summer, the label celebrated "Mid-summer Marriage," and it is scored in Billboard's chart. Now it has issued a four-record set of "Marriage, or Woman's Vagary," Colin Davis also conducting. The four titles will appear with Oregon Symphony Orchestra Nov. 13 and 14, 1972, in Port-

Col's 'MOOG' A FAST RISER

NEW YORK—"Everything You Always Wanted To Know About The MOOG" is the biggest and fastest classical seller for Columba in more than two years. Colin Cooper spokes-

The album was produced and performed by Andrew Karen and Thomas Shepard. Studio time was

Classical Music

Nonesuch Slates Large Scale Promo Drive Oct. 29-Nov. 26

By ROBERT SOBEL

-
ALAN GERBER--Alan Gerber. Shelter SMAS-8909.

Some funny, funny singer with a good feel for 12-bar blues, rhythm, and rock & roll. Here he is ably assisted by producer
saxophone player. J. M. Wander and 11 other musicians.

ANITA KERR SINGERS--SING TO KNOW YOU. Arista A-1036.
The Anita Kerr Singers and seductive female voices to alluring arrangements of good pop material. In fact, it is
the best LP of the year. The singers are simple and prominent pop writers.

BILLOGARD KNEE--From Here on It's Rough. London TUL50.
The popular old group has cleverly transplanted their heavy cello sound into an orchestra, not unlike the
International's "Saxophone" series. The arrangements are simple and prominent pop writers.

BIRGIT GERDES--I'll Feel Better. Roulette SR3002.

The highlights of the opera, often a popular and successful seller. It proved true that with these two volumes. From 100th Anniversary
LPs. One is the great range of voices on Smilow's "Lil Feiffer and the Edge". The LP has a
fifty-nine. The LP features the Smilow Fermata, the LP has a
fifty-nine. The LP features the Smilow Fermata.

BONNIE D. DEWEY--Rock 'n Roll Revival. Capitol SR3002.

Though you don't have a hit here, you have a hit on this LP. You have a hit, and you have a hit.

BREANA KEEFER--She Can't Go Wrong. Mercury K-8000.

A legend among both beatniks country as well as the main pop music. Distance.
Johnny Cash should still hold and here, with sales on this package that includes
"Blind Boy For Your Good." Here's a good package of uneasy brown material, combined with older stuff.

BUDGIE--Talkin' to Myself. Epic KE30875.

The main feature of this LP is the excellent arrangements. The LP has a close to the
radio level. With personal programming. With personal programming.

BURLON CROSBY--Till I'm Lonesome. Capitol SMAS-844.
The LP has a close to the radio level. With personal programming.

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CHRIS WILLIAMSON--Aries A-1034.

Bringing the best of the old folk revival back to life, and adding a little "voila" to the sound.

Chief Harmony KH30916.

A legend among both beatniks country as well as the main pop music. Distance.
Johnny Cash should still hold and here, with sales on this package that includes
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Chief Harmony KH30916.
A Décade Of Gold

THE GEORGE, JOHN, PAUL & RINGO Songbook.

Stu Phillips & the Hollywood Strings.

Super LP by a strong group. Best cuts in-clude: "It's a Sad World," "Magic Man." But there's value in nearly every cut on the LP, a thoroughly constructed product. Many of these tests have been receiving considerable top 40 airplay and will get more, that dealers are assured of strong sales.

JAMIE DAAE.

Mammy Blue.

Kirkstone KES115

While the actor-singer's version of the much-mispronounced French hit "Mammy" is presently making a dent in radio and chart markets, this is his first LP. Dormon seven weeks' stay in the listings of "Help Me Make It Through the Night" and "As Long as You Love Me." His Beatles medley is also a standout.

JAMES KELLY.

You Look Like Uk.

Dunhill 0499011

A decade's hits. In his case, it would be better to stick with his earlier hits. The following tracks are a good example of what you get: "Darling," "Mr. Pilot Man," "The Devil." Handy Williams' "Jambalaya."
this singles’ sleeve—it’s the beginning of something a million fans will cherish!

"CHERISH"
THE FIRST SINGLE RECORDED BY
DAVID CASSIDY

Produced by WES FARRELL
for Coral Rock Productions, Inc.
Bell #45-150

BELL RECORDS, A Division of Columbia Pictures Industries, Inc.
Dear FIND Dealers:

THE INITIAL FIND CATALOG WAS AIR MAILED TO YOU FROM OUR CINCINNATI PRINTING PLANT ON OCTOBER 12TH.

THESE ORDERS HAVE BEEN SHIPPED.

Instructions for the preparation of Customer Orders and Dealer Summary Orders

SHOULD ARRIVE IN CHICAGO. THESE WERE DERIVED FROM ALL OF THESE SHIPMENTS SHOULD ARRIVE WITHIN THE WEEK.

FOR THOSE OF YOU WHO ORDERED A DE LUXE FLOOR UNIT, THESE WERE SHIPPED TO YOU FROM THE MANUFACTURER IN CHICAGO ON OCTOBER 19TH.

We understand that many dealers have been accumulating special orders pending the arrival of the initial FIND Catalog. PLEASE SUBMIT TO FIND ONLY THOSE ORDERS FOR PRODUCT LISTED IN THE FIND CATALOG.

The second issue of the FIND Catalog will be issued in early December. It will include all product received since the first catalog cut-off.

This thank you for your patience is waiting for this service to begin.

Dick Broderick, right, presents the grand prize to Nashville Chamber of Commerce officials. From left to right, Tony Simon, Eddie Jones of the Chamber, Cyril Simons, Art Rush, and Jack Stapp, Tour Interna-

CMA president Wade Pepper gives his progress report to member

Ken Nelson, Capitol executive, is greeted by CMA's Founding Presi-

The following is a list of the most popular favorites of all times. Tex Ritter, performer of the "Fiddlin' Tex" radio show, is featured in this segment.

OCTOBER 30, 1971 BILLBOARD

54
A band with a sense of history usually ends up making it.

Fairport Convention LP's (there have been five of them on A&M) come like attacks of good taste. They are to the British music scene what The Byrds are to American popular music. As they mature and grow bigger, their roots go deeper and grab a tighter hold on the pulse of Western (not to be confused with Country & Western) music.

New Fairport has a new album out called "Angel Delight." And it's every bit as delightful as you'd expect from a group that helped start it all.

Ten tunes. Split about evenly between original material and ageless traditional songs arranged by the group.

Put your ears on "Angel Delight." It's heavy.

And that can be heavenly.

Produced by Fairport Convention & John Wood.
NEIL DIAMOND—STONES (2:59) (Prod: Tom Catalano) (Writer: Diamond) (Phasphet, ASCAP)—Diamond does it again in what goes down as the biggest recording release of the year. This exceptional ballad material with a performance to match can't miss. Flip: "Crazy Horse Greenside" (3:14) (Producer: Catalano) (UNI 32270, MCA)

**DAVID CASSIDY—CHEESE & CHASE (3:48) (Prod: Wes Farrell) (Writer: Kirkman) (Beechwood, BMI)—Cassidy, of the Partridge Family, goes it all out this time out with a top redoing of the Association's mega smash, as he fills all the sales potency of the Partridge hits. Flip: "I'll Wanna Do To Teach You" (No Information Available) (Bell 48-150)

**JON DENVER—FRIENDS WITH YOU (3:22) (Prod: Wilton Okra) (Writers: Darwin-Hill) (Cherry Lane, ASCAP)—Denver went Top 10 with "Take Me Home Country Roads." This top simp-along rhythm ballad, penned by Fat City, with another winning Denver performance, offers all the play and sales potential of the recent smash. Flip: "Stardust in Aspen" (3:04) (Cherry Lane, ASCAP) (RCA 74-056)

TEMPTATIONS—SUPERSTAR (REMEMBER HOW YOU GOT WHERE YOU ARE) (2:56) (Prod: Norman Whitfield) (Writers: Whitefield-Stroh) (Johhie, BMI)—This funky, Forth Street-produced, but not in the mold with disco-que, Top 40 and soul appeal. Flip: (No Information Available) (Gordy 7117, Motown)

**SLY & THE FAMILY STONE—FAMILY AFFAIR (3:04) (Prod: Sly Stone) (Writer: Stewart) (Stone Flower, BMI)—This first release for the year is a blockbuster, easy beat rhythm item loaded with disco-que, Top 40 and soul appeal. Flip: (No Information Available) (Epic 5-01905, CBS)

**RONETTES—LET ME BE GOOD TO YOU (3:28) (Prod: Jeff Barry) (Writer: Barry-Goldstein) (Beechwood, BMI)—The Ronettes went Top 10 with "Remember Him." This top simp-along rhythm ballad, penned by Fat City, with another winning Ronettes performance, offers all the play and sales potential of the recent smash. Flip: "Stardust in Aspen" (3:04) (Cherry Lane, ASCAP) (RCA 74-056)

**FLIP: "I'll Wanna Do To Teach You" (No Information Available) (Bell 48-150)

**SLY & THE FAMILY STONE—FAMILY AFFAIR (3:04) (Prod: Sly Stone) (Writer: Stewart) (Stone Flower, BMI)—This first release for the year is a blockbuster, easy beat rhythm item loaded with disco-que, Top 40 and soul appeal. Flip: (No Information Available) (Epic 5-01905, CBS)

**POCO—JUST FOR ME AND YOU (2:58) (Prod: Steve Cropper) (Writer: Furry) (Ghita Dickens, ASCAP)—Group made a fateful chart debut with the "Chapel" and this easy-beat rhythm item has the quality hit material to prove it. Flip: (No Information Available) (Motelown 1192)

**BOBBY GOLDSBORO—DANNY IS A MIRROR TO ME (3:05) (Prod: Bob Montgomery & Bobby Goldsboro) (Writer: Goldsboro) (Beechwood, BMI)—Bobby Goldsboro goes for his 10th Top 10 single this ballad beauty went to No. 1 in Britain and is now released here as a single with more sales potential than her current "Sandpiper." Flip: (No Information Available) (Motelown 1192)

**KAREN WYMAN—BEAUTIFUL (2:22) (Prod: Paul Leka) (Writer: King) (Screen Gems-Columbia, BMI)—The fine young stylist moves to the label, and teamed with producers Pas Leka, Pat Vicari, Karen Leka, and past"

**HENRY MANCINI AND HIS ORCHESTRA—Theme from "Carrie's County" (2:03) (Prod: Joe Eskenazi) (Writer: Mancini) (Twentieth Century, ASCAP)—The theme of the new Crime Fox TV show is another top Mancini beauty and offers much for Mol. Top 40 and charts. RCA 74-0567

**JANN BEE—Here's To You (3:34) (Prod: Warren) (Writer: Mackenzie) (Sunburst, ASCAP)—Newly recorded for the film soundtrack "Sacco & Vanzetti," the Vanguard star is released from the RCA LP as a single and it should prove a heavy chart item, sim-ply a ballad beauty. RCA 74-0568

GRAND FUNK RAILROAD—People, Let's Stop the War (2:30) (Prod: Terry Knight) (Writer: Farrell) (Sunburst, BMI)—Group follows "Glimmer whicher" with another strong item with a strong lyric line. Capitol 2317

HONEY-SUBS—My Neighbors (3:17) (Prod: Sylvia) (Writer: Moore—Fare-Rodzun) (Sunburst, BMI)—Follows "Lucy Lee" as a winner that should hit hard and fast and spin over pop. Flip: "You Take Me With Love." It's a ballad beauty, has potential as well. Steelf 5003 (All Platinum)

DUSTY SPRINGFIELD—I Believe In You (2:09) (Prod: Jeff Barry) (Writer: Barry) (Mercury, BMI)—The Dusty ballad ballad from the pens of Jeff Barry and a strong production and vocal workout should put the stylist back on the Top 40 lists. Atlantic 2841

ALICE COOPER—Under The Wheels (2:48) (Prod: Bob Earin) (Writers: Bruce—Stevenson-Eric) (Atlantic, BMI)—Rheasian rocker follow-up to "Cocked In a Dream" has it to come through via FM and Top 40. Warner Bros 7329

ALICE 'N KICKIN' With SANDY—Goin' Ole Lovin' Back Home (3:34) (Prod: Dick Jacobs) (Writers: Soda-Tenor-Alberino-Gardyne-Pinkus) (Big Seven, BMI)—Driving rocker loaded with Top 40 and soul potential. Reddley 7113

JONATHAN EDWARDS—Sunsong (2:16) (Prod: Peter Copperson) (Writer: Edwards) (Castle Hill, ASCAP)—Folk writer-performer makes a heavy debut with strong rock ballad material, a cut from his new LP. Capricorn 8032 (AKA)

**NANCY WILSON—The Greatest Performance of My Life (3:19) (Prod: Alex Fletcher) (Writer: Alexander-Gill-Sanders) (Slim, ASCAP)—One of the funnest, comfiest of the week's releases, this ballad beauty could prove a left-field hit via FM, pop. Top 40 and vocal workout. Capitol 2602

BOB McKUEN—Soldiers Who Want to Be Heroes (2:59) (Prod: Bob McKuen) (Writer: McKuen) (Almo, ASCAP)—This stinging number from his "Live in London" LP is causing much sales rage throughout Europe and could chart a winner here as well. Warner Bros 7333

**MYSTIC MOODS ORCHESTRA—Sweetness Woman (2:34) (Prod: Bill Miller) (Writer: McGowan) (Gini/Medallion, ASCAP)—From the forthcoming Mood LP "Sweetness Woman," the top orchestra cut in Quadrasonic sound, is a beautiful material is a must for MOR programming. Warner Bros. 7343

**MINI FARINA AND TOM JANS—Letter to Jesus (3:19) (Prod: Michael Jackson) (Writer: Farina-Jans) (Chadwick, ASCAP)—Folk writer-performer beauty has it to put the new disc on the charts. Top material and performance. A&M 1322

**FRUS—Brother, Friend (2:55) (Prod: Cyrus Faray) (Writer: Faray) (Watermark/Open, ASCAP)—This cut from a forthcoming LP introduces a fine crossword-performer loaded with FM and Top 40 potential. Elektra 45749

**Country

**WANDA JACKSON—I ALREADY KNOW (What I'm Getting For My Birthday) (2:02) (Prod: Larry Butler) (Writers: Williams-Williams) (Columbia, BMI)—She's back and she's close to the Top. This dynamic rhythm number has it to take her all the way. Flip: "The Man You Could Have Been" (1:24) (Party-Time, BMI)—Capitol 3218

MURRAY KELLMAN—TRAIN ME (Carry Me Away) (2:29) (Prod: Glenn Sutton) (Writers, Weller-Graham) (Campbell/Famous World, BMI)—Kellman rode high with "Say to the World" and this rhythm follows. Has it to prove the disc to take Disc to the Top 100. Flip: (No Information Available) Epic 5-01706 (CBS)

**CHART

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

KITTIE WELLS—Love Ain't a Plane Nashville Plane (3:15) (Hendness, BMI) (Columbia, BMI) 33088 (MCA)

LOIS JOHNSON—Breaking in a Brand New Broken Heart (2:40) (Screen Gems-Columbia, BMI) 51428

JOHNNY & JONIE MOSS—Just One Time More (3:38) (Glenwood, ASCAP) Capitol 3219

BUFFY SAINTE-MARIE—I'm Gonna Be My Country Girl Again (2:36) (Gospy, BMI) Vanguard 35143

LAWRENCE LINDSEY—Parin' of the Ways (2:00) (Walsper, ASCAP) Chart 5144

GENE EVANS—Roll It Over (2:22) (Singletan, BMI) Plantation 88 (55S IAF)

**Soul

Spots Predicted to reach the top 20 of the TOP SELLING SOUL SINGLES Chart

TEMPTATIONS—SUPERSTAR (REMEMBER HOW YOU GOT WHERE YOU ARE) (See Pop Pick)

SLY & THE FAMILY STONE—FAMILY AFFAIR (See Pop Pick)

DIANA ROSS—I'M STILL WAITING (See Pop Pick)

MOMENTS—KEY TO MY HAPPINESS (See Pop Pick)

**CHART

Spots Predicted to reach the HOT SOUL SINGLES Chart

THERE ARE NO SOUL CHART SPOTLIGHTS THIS WEEK

Dear Mr. Dealer:

I want to send my mother-in-law an L.P. by Big Brother and the Holding Company entitled "Cheap Thrills." Please help me find it.

—A Son-In-Law From Saskatoon

October 30, 1971 BILLBOARD

www.americanradiohistory.com
From Alice Cooper's November album, Killer, available on Warner Bros. Records (& tapes, via Ampex).
CASTLEBAR, IRE—"Feeling That You've Got It Made," a cheerfully sing-along by 24-year-old local writer Michael Murphy, won the pop section of the 5th International Castlebar Song Contest with a score of 83 points out of a possible 100.

The song, which had seemed a certain winner from the opening night of the four-day contest, was sung by a Castlebar group, La Salle, who record for the Renehed label. The winning song, a huge success with the 8,500 people who attended the contest held in the Royal Ballroom, Castlebar, though not breathtakingly original (there are echoes of "Down Forget-Me-Not Lane"), proved a natural for this contest.

However, for more impressive musically was the winning song for the open section of the contest, "Diana of the Roses," a romantic ballad written by London Pye executive Vic Davison and sung by Joe Cuddy. This song, which also won the prize as to the best foreign entry, was acquired by Pye Ireland managing director John Woods for ATV Kirshon.

"Diana of the Roses" won its section with a total of 76 points and undoubtedly benefited from the fact that it was written by Joe Cuddy who scored a further success in this year's contest when he took his own "I'm Coming Home to Stay" into second place only two points behind the winner.

Top country songs with 72\% points, was "Sourmilk Gold Mine" song by EMI Columbia singer, Ian Corrigan. This was a mildly astonishing victory since the song has an indifferent melody, a gauche and banal lyric and was rather poorly sung. Its patriotic message—calling Irish exiles home to a new prosperity—was undoubted a factor in its success.

The contest director, John MacHale, told Billboard that this year's contest was easily the most successful and best organized to date.

"It attracted a record 796 song entries from 12 countries and the standard was very high. We hope next year to have greater foreign participation and would certainly welcome entries from America," he said.

One obvious fault in this year's contest was the pop section contained songs of so many different categories that was impossible to judge. But Had Pat McGeenan's well arranged and well sung "Why Did You Leave Me?" been entered in the pop section it might well have done better. Certainly with its 73 points it had a higher rating than the second and third songs in the pop category.

"While the Castlebar contest has grown substantially in importance, the contest has yet to get full recognition from the Irish record industry as a launching pad for songwriting talent," said John Woods. "I would sooner have a song from the contest really sweep the country and then I think the industry will get squarely behind the event.

"The whole roster of top Irish talent made guest appearances during the run of the contest, including the Patersons, Angela Farrell, Danny Doyle, John McNally, Ann Joyce and Paula Roche. The event was produced by Tom McGrath. This year the contest has extended to five days with pop, country, folk/ballad and open sections, and there will be a top prize for the over-all winner."

"It will be a TV as well as radio coverage. Everywhere there is a radio or TV station there is the Castlebar contest might be regarded as a conflict with the RTE's own national contest to find the Irish Eurovision entry."

RESULTS

Percentage of votes

(1) "Feeling That You've Got It Made" (292 points) (Michael Murphy)
(2) "I'm Feeling In Love With Myself" (192 points) (Dessie O'Donnell)
(3) "Once Upon a Time Again" (464 points) (Ronan Keating / Steve Hackett) by Art Supple

COUNTRY SECTION

(1) "Sourmilk Gold Mine" (752 points) (Dolan, McGrath and Kathleen O'Gara)
by Ian Corrigan
(2) "You'd Be Mine" (594 points) (Paddy Reilly / Joe Cuddy)
by Joe Cuddy
(3) "Tell Me True You" (60 points) (Andy Galligan) by Pat McGlacken

OPEN SECTION

(1) "Diana of the Roses" (96 points) (Vic Davison)
(2) "Havana" (75 points) (Bryan Donavan)
(3) "See Me" (755 points) (Bryan Donavan and Howard Hughes) by the Scholastics
(4) "Living in the Lament Love" (73 points) by Pat McGlacken

LOS ANGELES—Only 15 percent of Australia's record product is currently available in the U.S. The rest is divided fairly evenly between imports from the U.S. and England: the ratio to the other East, managing director of EMI America.

In an exclusive Billboard interview last week, Lib Salle, managing director of EMI America, explained that most American- and English-based acts have not counted on doing well on Australian records. A number of pop music acts have been well received in Australia, however. More mainstream-oriented black artists such as the Supremes sell well down under.

At a surprisingly popular music category in Australia is the country sound. "Australian music plays a long hand break of music than the English and American," said East.

"When we're talking about any Australian market, we're talking about a population of only 12 million in a country as large as the U.S.," said East. "It's true that the bulk of our population is in the metropolitan area along the south coast, but we still have a whole of 2,000 miles to cover the market."

Australian retailers can only return 5 percent of product which makes them rather cautious in their ordering. On the other hand, if a record breaks suddenly and reasonably well, the label it can be a problem too, because by the time the order is completed and trucked to the nation's five major cities the demand can be gone ready slackened. Thus, Australian record companies put a lot of thought into exactly how many companies to ship.

Because the purchasing power of the Australian dollar is somewhat limited, retailers make it a point to keep their ordering. These are usually priced at $1.99, as opposed to $5.99, which is the standard list price for new releases. These budget albums are generally reissues of recent vintage hits and are often the bands' official "first album," the "TV Special." These are packages of a lot of current hits and sometimes albums which have sold at

The bulk must sell only 10,000 copies per album and the labels will hold all. East points out that the heavy television advertising campaign average out to 30 cents per record and make the entire promotion extremely risky.

Lasker, the best-known of the producers and packagers is not yet a domi- nation factor in the Australian music business because most of the big record companies do their own distributing. In general, prerecorded tapes have not yet caught on and the little retail tape action going on is far more of the cassette or 45's and reel-circuit cards.

Piracy and non-pay are not real problems in Australian recording. EMI has a good piracy law and anyhow our mar- ket is small enough so that any at- tempt at a crooked operation would be easily detected.

Although overseas artists are so popular in Australia, EMI is very cautious about sticking to Euro- pean artists. This is partly because their ordering. These are packaged at a lot of the heavy television advertis- ing campaign average out to 30 cents per record and make the entire promotion extremely risky.

"We've got more than 70% of our EMI artists—the Swedish singer, " TV Special." These are packages of a lot of current hits and sometimes albums which have sold at

"We've got more than 70% of our EMI artists—such as the Rolling Stones, the Beatles, and the Moody Blues—on our roster. These are packaged at a lot of the heavy television advertis- ing campaign average out to 30 cents per record and make the entire promotion extremely risky.

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RIÖ DE JANEIRO—The sponsors of Rio's International Song Festival started planning next year's event just a few weeks after this year's event closed on a happy note after a week's hard work.

Oficials of TV-Globe, which sponsored the contest, and the Brazilian Tourist Department, said that they planned to continue the contest in the routine followed for the past six years, under Augusto Marzagão's direction.

Just what the changes may be, was not revealed at the time. But one of the things they intend to do, is to start recruiting composers and interpreters earlier next year so that they can have a wider selection. This year, circumstances obliged festival director, Marzagão to start the planning late.

Last year, the schedule was thrown into confusion by a contest making repairs to the fire-damaged Maracanésia Stadium, sealing expected sponsorships.

The festival was saved by the last-minute intervention of the international competition petitioners. On the final night, the stadium was jammed by more than 20,000 Brazilian fans. It might have been the generally poor show, but a demonstration in the Brazilian festival this year has been made by fans who are happy, successful note.

OCTOBER 30, 1971, BILLBOARD

By HENRY JOHNSTON

in the Brazilian festival, but it was sung at the international festival in a non-competitive. Visitors from Brazil, had a chance to take it home with them. It seemed a good idea for them to continue the festival and continue singing at next year's Rio Festival. The Brazilian competition suffered from the absence of some of the country's best com- posers, who were already making arrangements for the international festival.

The judges were making up their minds as to who won, Elis Regina, Brazilian guest star, closed the festival with one of her greatest singing, Ontario Brazil and U.S. songs.

The contest was federated by having home movies re-produced the festival label back to Mexico with them. They planned to return to Brazil this month, to make re- cordings and personal appearances.

TV-Globe made three albums of the Brazilian and international parts of the festival. Philips made an extended play of four songs in the international part.

London—Jazz, classical music, drama, children's programs, and possibly Christmas Eve specials, are all in the plans for the new Rainbow Television station to be opened viously the Finsbury Park Astoria. This station is one of the new public service stations, formed by the late Morley, a former associate of Bill Graham, an opening by a concert headlined by the Who in November; 4, future pop attractions at the theater will include the Byrds, the Isley Brothers, the Dores, Facets, Fairwart Convention and Family. It is also planned to have a concert in conjunction with record companies, including one currently being completed by EMI, which has a major stake in the Soundssinger.

A new division of the Con- tempo organization is now in operation under the name of Con- tempo Artists and Management. In charge of the operation is Ken Glancy, formerly with the Ameri- can Program Bureau in New York. CAMA is presenting two shows featuring Tannu Lynn, Ruff Thomas and Al Green and two further acts not yet named at the Free Trade Hall in Manchester on December 3 and a show at the new Rainbow station in London on December 5. ..Alte Liefhaff, EMI's manager of the cost and analysis department in London, is in charge of the company in January, 1974, in charge of the new Rainbow station.

The cast of the album version of the stage production of "West Side Story" is to be released by CBS as part of a special program of releases being prepared for the Rainbow release. The album will be released at around the same time as the other album, which will be released include "Carnestone," "Dome," "The Sound of Music," and "West Side Story.

The new label will be based in Holland, at the Brain world headquarters of NV Philips' Phonographs, Wholesale: The placement of the albums will be announced in early 1974.

The International Pop Manage- ment Corporation, Fred Marks, managing director, has joined the RKO record mark, a promotion package which will concentrate on in-store promotion of "Fiddler on the Roof," which will be released on September 1934, 1974.

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**International News Reports**

**Tape Piracy on Rise in Canada**

- Continued from page 1 -

Thefts of original tapes and dramas have reached such proportions that the provincial and federal governments are now being called upon to develop a comprehensive strategy to combat the crime.

The illegal sale of audio cassettes from copying machines has become a major problem, with the theft of tapes and recordings increasing at a rapid rate.

**KINNEY TO FLUDD MKT**

TORONTO—Kinney Music is rushing-loaning a single by the Toronto group, Flud, recently signed to the label in the U.S. The A side, "Turn 21," was written by group members Ed and Brian Pilling.

An album has been completed in San Francisco with producer Adam Mitchell, formerly a member of the group. Kinney hopes to release this early in the new year. Flud's debut album, featuring Roy "Shinny" Tenn in Toronto.

**Forecast a Bright Yule Sales for U.K.**

EMI's Cliff Blush has said that the company has surpassed its targets for the past four months. He expressed disquiet about the employment situation, but added that nothing was in place with whom he has been talking. He will be accompanied by a top record company representative.

RCA field promotion manager Brian Square who is launching a nationwide promotion scheme to encourage dealers to stock the new record business. The campaign is being launched various areas, particularly London and the North, are being targeted.

Dealers are invited to contact the RCA office, and will be encouraged to share in the campaign by RCA sales representatives. They receive a bottle of champagne for each customer who places an order for an album. They also receive a box of chocolates for each customer who orders an album.

Things are fantastic, and the last month has marked increase over the past period last year," he said.

**Guess Who Win Moffat Radio Awards**

TORONTO—Moffat Broadcast- ing, the company that is operating Western rock stations, has announced the winners of the 1979 Moffat awards, as voted by listeners to CKLW in Vancouver, XL Culture, CEDD Edmonton, CHB Moose Jaw, and CKY Winnipeg.

Billy MacGillivray, who will be impossible to reach, last week, in the south, and the broadcast award will be held in the London area trade show, will be held at the London Hilton on Oct. 27.

Philosophers man John MacRae said that the group started its pre- Christmas advertising drive a week ago with granting reaction from dealers right across the country. Kinney sales chief Ron Smol said that sales had doubled with the promotion, and that new re- sale force earlier this year, and that the programme is still continuing on all product.

Edmonton's Colin Gooder, who marked the autumn trade was building very well on the success of the previous autumn orders already being made.

Salesmen are back from a depot week for dealers in Glas- gow, Edinburgh, and Aberdeen, and are ordering for Christmas already. We're doing healthy business with our offers. Discounts must be fed into the market, and there is much heavier advertising and pricing this year. Cartidges particularly are in good demand, and the Canadian sales manager Len Carpenter forecast one of the best fall seasons ever, and another good CBS Christmas. The company has a large selection of product on order, and the season is now in full swing. Operating with regard to its tape product.

"Our classical business has im- proved tremendously over recent months," he commented, providing further evidence that the market is no longer covered by this autumn's ordering. 'Participation in the public life budget side of the business, ac- cording to Pickwick International chief operating officer, Production, Disney a "bullish" autumn and Christmas season.

"Things have been very good for the last few years, and the past season, a lot of sales have been pulled up with holidays in the sun for just over half of the year when they want product that will sell."

**Canada Executive Turntable**

George L. Sheehan, vice president and general director, Quality Records, Toronto, has retired be- cause of ill health. Sheehan, who has been with the company for 20 years, has been named secretary-treasurer. Keane will work with the company on a consultation basis in Canada with Quality as a consultant.

**From Diamond**

TORONTO—GRIT has just released its new "2-for-LP" and "Neil Diamond album which will sell for 25c.

Entitled "Diamond's Diamonds," the set was put together by GRT's Sid Finkelstein with his assistant, Jack Levy. The jacket design was done by Paul Windal, who is the exclusive GRT's music department.

GRT is also releasing a special two-record album from the Chess archives called "Rock Bottom." The album features blues selections by the Canadian artist, the King Biscuit Boy.

**October 30, 1971 BILLBOARD**
"The special value of This Business of Music can be seen in how it guides each member of the music community into a better understanding of all levels of music activity. This book is bound to find its way into the library of every creator and user of musical works today."

Arthur Schwartz,
Composer of "Dancing in the Dark" and other music

"The Revised Edition is truly good news to the entertainment lawyer whether he is into music and recording or wants to learn more. It is also a basic and intelligible text for the layman. Shemel and Krasilovsky do a magnificent job in presenting the body of knowledge of such a dynamic industry as music and recording."

David Leanse,
National Administrator, National Academy of Recording Arts & Sciences (NARAS)

"No other book offers a strong basic background to the music industry."

Tom Bonetti,
President, GRT Music Tapes

"A unique reference text for all members of the music industry. It provides basic information on subject areas never before documented in one concise publication."

Jules Malamud,
Executive Director, National Association of Record Merchandisers (NARM)

"Essential material for those seeking to learn the business of music, and a handy reference book for experts in the field. It is a valuable and valued addition to every music man's bookshelf."

Salvatore T. Chiantia,
President, National Music Publishers Association
Vice President, ASCAP

"In an industry as vast and complex as the music business with its daily barrage of legal problems, I know of nothing more welcome or needed than the authoritative guidance provided by This Business of Music. It's a veritable gold mine of information."

John K. Maitland,
President, MCA, Inc.

"One of the best written and most informative overviews of the music business that has ever been published. I have frequently and unhesitatingly recommended it to those seeking information about our industry and its various facets."

Henry Brief,
Executive Director, Recording Industry Association of America, Inc. (RIAA)
JAPAN:
The nation with a sound-oriented industry that's making more than just noise. A sound-oriented industry that's amplified a thousand fold in the entertainment world's most exciting and dynamic market of electronics and music.

Billboard's December 11th issue sheds a revealing light on Japan's sound boom. "Spotlight On Japan", the second special, in-depth report (we were first last year) on every aspect of Japan's music industry. An industry built on records and cartridges, recording and playback equipment. An industry built on the talents of its TV, radio and stage performers. An industry that's being heard throughout the international music world.

"SPOTLIGHT ON JAPAN"
and billboard's worldwide circulation is your opportunity to sound off and make more than just noise.
The advertising deadline for billboard's Japan special is November 12, 1971.

Contact any one of these Billboard sales offices:

NEW YORK
165 W 46th St.
New York 10036
(213) 757-2800

ILLINOIS
150 Wacker Dr.
Chicago 60606
(312) 236-9818

TENNESSEE
1719 West End Ave.
Nashville 37203
(615) 329-3925

CALIFORNIA
9000 Sunset Blvd.
Los Angeles 90069
(213) 273-7040

ITALY
Billboard Gruppo Srl.
Piazza Loreto 9, Milan
28-29-158

JAPAN
Shin-Nichibo
Building 2-1
1-Chome Saragaku-Cho
Chiyoda-Ku
294-76-22

Call us and make more than just a little noise.
**HITS OF THE WORLD**

**ARGENTINA**

<table>
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<tr>
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<td>3 I DON'T IF DIED THE MARIA</td>
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<td>4 I.A. INTERNATIONAL AIRPORT (Billboard)</td>
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<td>5 EAGLE ROCK</td>
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<td>3 STAND UP!—Varus (Ariola)</td>
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<td>4 TAP (Polygram)</td>
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<td>4 PAUL setContent: Vol. 2—Paul</td>
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<td>5 MELTING POT—Boozer T. and the Statesmen</td>
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<td>3 SINFONIAS—Walid de los Rios (EMI)</td>
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<td>1 FIREBALL—Deep Purple (Harrow)</td>
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<td>2 EVERY GOOD BOYS DESERVES A NEGATIVE (Philips)</td>
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<td>TITLE, Weeks On Chart</td>
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<tr>
<td>1 MAJOR MAY/REASON TO BELIEVE 1</td>
<td>Red Stewart (Red Stewart), Mercury 73224</td>
</tr>
<tr>
<td>2 4 GYPSIES, TRAVELERS &amp; THIEVES 3</td>
<td>(Chuck Stoppard), C &amp; J Records, 15440</td>
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<tr>
<td>3 3 YO-YO 8</td>
<td>Casandra (Rick Hall), WCN 14295</td>
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<tr>
<td>4 2 SUPERSTAR 9</td>
<td>Carpenters (Jack Daugherty), A&amp;M 1203</td>
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<tr>
<td>5 9 THEME FROM &quot;SHADO&quot; 12</td>
<td>Isaac Hayes (Isaac Hayes), Enterprise, GSWB 6028 (Skeef/Skeef)</td>
</tr>
<tr>
<td>6 6 YOU KNOW WHAT I MEAN 14</td>
<td>Lee Richards (Lee Richards), AMC 1562</td>
</tr>
<tr>
<td>7 5 THE NIGHT THEY DROVE OLD DIXIE DOWN 12</td>
<td>Joel Tisby (Horace Parmer &amp; Jack Carruthers), Vanguard 1051</td>
</tr>
<tr>
<td>8 15 PEACE TRAIN 6</td>
<td>Cat Stevens (Paul Samwell-Smith), AMC 2191</td>
</tr>
<tr>
<td>9 11 I'VE FOUND SOMEONE OF MY OWN 22</td>
<td>Jive Mountant (Joe Ponti), Pennie 19318 (NCA)</td>
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<tr>
<td>10 9 I'D GIVE YOU Aля нивов Елов 1543</td>
<td>Apple 1140</td>
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<tr>
<td>11 8 SWEET CITY WOMAN 12</td>
<td>Stampet (Wel Shel), Ball 45-120</td>
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<tr>
<td>12 7 NEVER LOVE ME AGAIN 6</td>
<td>Fifth Dimension (Bones Howe), Ball 45-136</td>
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<tr>
<td>13 18 UNCLE ALBERT/ADMIRAL HALSEY 12</td>
<td>Paul &amp; Linda McCartney (Paul &amp; Linda McCarrn), Apple 6726</td>
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<tr>
<td>14 11 INNER CITY BLUES (Make Me Wanna Holler) 10</td>
<td>Warren Gage (Warren Gage), TMR 25429 (Motown)</td>
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<tr>
<td>15 4 EASY LOVIN' 16</td>
<td>Freddie Hart (George Richey), Capitol 3315</td>
</tr>
<tr>
<td>16 50 HOW MANY TIMES HAVE YOU SEEN HER 2</td>
<td>On Records (Enrique Brusilov), UNT 5646</td>
</tr>
<tr>
<td>17 28 AIN'T NO SUNSHINE 16</td>
<td>Bill Withers (Booker T. Jones), Sussex 219 (Buddah)</td>
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<tr>
<td>18 23 BIRDS OF A FEATHER 8</td>
<td>Riders (Mark Lindsey), Columbia 4-45453</td>
</tr>
<tr>
<td>19 21 ONLY YOU KNOW 6</td>
<td>Honey &amp; Bonnie (Billy Billie &amp; Delroy), Del 1683</td>
</tr>
<tr>
<td>20 25 STAGGER LEE 8</td>
<td>Tommy Roe (Tommy Roe), ABC 13107</td>
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<tr>
<td>21 26 ONE FINE MORNING 8</td>
<td>Little Red Corvette (Lenny Levine), Evolution 4048 (Stereo Dimension)</td>
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<tr>
<td>22 16 SO FAR AWAY/SMACKWICHIN' JACK 8</td>
<td>Carrie King (Lee Mc), Epic 45-0019 (45)</td>
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<tr>
<td>23 47 EVERYBODY'S EVERYTHING 3</td>
<td>Fiery Hits (Santana), Columbia 4-45472</td>
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<tr>
<td>24 43 THE DESIREATA 6</td>
<td>Cesare (Fred Warren &amp; Les Carter), Master 5520</td>
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<tr>
<td>25 44 YOU'VE GOT TO CRUISE (Before You Walk) 7</td>
<td>Big B (Big B Sounds), Epic 4-46458</td>
</tr>
<tr>
<td>26 49 CHIRPY CHIRPY, CHEEP CHEEP 15</td>
<td>Mac &amp; Katie Kissoon (Wiil Des), ABC 13106</td>
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<tr>
<td>27 46 LONG AGO AND FAR AWAY 6</td>
<td>The Isley Brothers (Isley Brothers), Master Bros. 7512 (55)</td>
</tr>
<tr>
<td>28 47 WEDDING SONG (There Is Love) 14</td>
<td>Paul St. Joc (Jim Mason &amp; Ed Matts), Warner Bros. 7511 (55)</td>
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<tr>
<td>29 48 A NATURAL MAN 10</td>
<td>Lee Travis (Michael Lloyd), AMC 14292</td>
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<table>
<thead>
<tr>
<th>TITLE, Weeks On Chart</th>
<th>Artist (Producer) Label, Number (Distributing Label)</th>
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<tbody>
<tr>
<td>45 QUESTIONS 67 &amp; 68/1'M A MAN 4</td>
<td>Chicago (William Duarte), Columbia 4-45457 (Contemporary)</td>
</tr>
<tr>
<td>46 37 WOMEN'S RIGHTS 16</td>
<td>Lola (Charles Verying/Monterey Prod), Motown 7051 (Buddah)</td>
</tr>
<tr>
<td>47 36 LOVING HER WAS EASY 4</td>
<td>Kris Kristofferson (Felen), Capitol 10455 (MCA)</td>
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<tr>
<td>48 35 TWO DIVIDED BY LOVE 4</td>
<td>Grass Roots (Steve Barri), Dunhill 4289</td>
</tr>
<tr>
<td>49 31 ONE TIN SOLDIER (The Legend of Baby Jack) 7</td>
<td>Gwyn (Russ Tutt), Warner Bros. 7093 (WBCN)</td>
</tr>
<tr>
<td>50 34 ABSOLUTELY RIGHT 4</td>
<td>Flat Earth Electric Band (Dallas Smith), Select 2200 (Groove)</td>
</tr>
<tr>
<td>51 33 WHAT ARE YOU DOING TODAY? 12</td>
<td>Delvis (Cloris Staples &amp; Charly Boulton), Cadet 5683 (Crosby)</td>
</tr>
<tr>
<td>52 32 RAIN DANCE 7</td>
<td>Guess Who (David Richard for Nikki Red), RCA 1918 (RCA)</td>
</tr>
<tr>
<td>53 29 COMING HOME 6</td>
<td>Tommy James (Tommy James &amp; Big John), Roulette 21709</td>
</tr>
<tr>
<td>54 28 THE LOVE WE HAD (Stays on My Mind) 12</td>
<td>Decca (Cloris Staples &amp; Charly Boulton), Cadet 5683 (Crosby)</td>
</tr>
<tr>
<td>55 27 SHE'S ALL I GOT 5</td>
<td>Freddie North (Jerry Williams, Jr.), Marvyn 10400 (Motown)</td>
</tr>
<tr>
<td>56 26 I'D LOVE TO CHANGE THE WORLD 10</td>
<td>Ten Years After (Ten Years After), Columbia 4-45457 (Contemporary)</td>
</tr>
<tr>
<td>57 25 SPOIL THE WINE 12</td>
<td>Billy Brothers (Billy B. Billy R. Billy R.), T-Rock 932 (Buddah)</td>
</tr>
<tr>
<td>58 24 IT'S A CRYING SHAME 5</td>
<td>Aretha Franklin (Aretha Franklin), Atlantic 45561 (Columbia)</td>
</tr>
<tr>
<td>59 23 IT'S IMPOSSIBLE 4</td>
<td>Kenny Elevator (Elevator), Inexico 9100 (Capirol)</td>
</tr>
<tr>
<td>60 22 YOU BETCHA 5</td>
<td>Native (Frogue III Prod), RCA 70-0260 (Capirol)</td>
</tr>
<tr>
<td>61 21 NEVER AGAIN 4</td>
<td>Van Morrison (Van Morrison &amp; Ted Templeman), Warner Bros. 7512 (55)</td>
</tr>
<tr>
<td>62 20 BLESS YOU 3</td>
<td>Wilbur Romanes &amp; The Natives, Columbia 4-45457 (Contemporary)</td>
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<tr>
<td>63 19 YOU THINK YOU'RE HOT STUFF 3</td>
<td>Steve Knight (Rudolph Quannan), Skol 0155 (Columbia)</td>
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<tr>
<td>64 18 ALL I EVER NEED IS YOU 8</td>
<td>Stoney &amp; Cleo (Steve Garrett), Kapp 1511 (MCA)</td>
</tr>
<tr>
<td>65 17 MARSHALL PARK (Part 2) 8</td>
<td>Four Tops (Singles), Motown 7512 (55)</td>
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<tr>
<td>66 16 THE YEAR THAT CLAYTON DEMENT DIED 11</td>
<td>Tom 1. Hall (Perry Corey), Mercury 73221</td>
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<tr>
<td>67 15 IT'S FOR YOU 5</td>
<td>Skyway (Mike &amp; Larry) (Sparrow), Capitol 3315</td>
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<td>68 14 THAT'S THE WAY A WOMAN IS 8</td>
<td>The Isley Brothers (Isley Brothers), Master Bros. 7512 (55)</td>
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<td>69 13 RESPECT YOURSELF 3</td>
<td>Staple Singers (The Staple Singers), Inexico 9100 (Capirol)</td>
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<tr>
<td>70 12 JENNIFER 6</td>
<td>Bobby Sherman (Ward Sylvester), Metromedia 227</td>
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<tr>
<td>71 7 WALK RIGHT UP 10</td>
<td>James Brown (James Brown), Polydor 10457 (Capirol)</td>
</tr>
<tr>
<td>72 6 LOVING HER 10</td>
<td>Bobby Sherman (Ward Sylvester), Metromedia 227 (Cities)</td>
</tr>
<tr>
<td>73 5 ABSOLUTELY 5</td>
<td>Bobby Sherman (Ward Sylvester), Metromedia 227 (Cities)</td>
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<tr>
<td>74 4 YOUNG LADY 5</td>
<td>Bobby Sherman (Ward Sylvester), Metromedia 227 (Cities)</td>
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<tr>
<td>75 3 PARIS 5</td>
<td>Bobby Sherman (Ward Sylvester), Metromedia 227 (Cities)</td>
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<tr>
<td>76 2 FRED'S GONE TO HAVEN 10</td>
<td>Bobby Sherman (Ward Sylvester), Metromedia 227 (Cities)</td>
</tr>
<tr>
<td>77 1 BOBBY'S TURN TO WALK 10</td>
<td>Bobby Sherman (Ward Sylvester), Metromedia 227 (Cities)</td>
</tr>
</tbody>
</table>
"I remember when I was 5 and you were 10, you knew that I was shy so you teased and made me cry…"

"Wait patiently for love… someday it will surely come… I'm still waiting."

Diana turns memories into sales like no one else...

"I'm Still Waiting"
Diana Ross
The #1 record in England and destined for #1 here.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title, Label, Number (Distribution Label)</th>
<th>Weeks in Chart</th>
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<tbody>
<tr>
<td>66</td>
<td>For All Those Who Lift Sorrow From My Shoulder</td>
<td>7</td>
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<tr>
<td>1</td>
<td>35</td>
<td>31 28 29 30 27 26 25 19 ARETHA FRANKLIN</td>
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<td>2</td>
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<td>3</td>
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<td>4</td>
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<td>JAMES BROWN</td>
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<td>5</td>
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<td>JAMES GANG</td>
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<td>6</td>
<td>42</td>
<td>BARE CRAWL</td>
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<td>7</td>
<td>43</td>
<td>DEEP PURPLE</td>
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<td>8</td>
<td>44</td>
<td>CARPENTERS</td>
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<td>9</td>
<td>45</td>
<td>CROSSY STILLS, NASH &amp; YOUNG</td>
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<tr>
<td>99</td>
<td>46</td>
<td>ALLMAN BROTHERS BAND</td>
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<td>13</td>
<td>47</td>
<td>ARETHA FRANKLIN</td>
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<td>ENGELBERT HUMPERDINCK</td>
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<td>14</td>
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<td>18</td>
<td>55</td>
<td>ERIC CLAPTON</td>
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<td>19</td>
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<td>KIRS KRISTOFFERSON</td>
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<td>BUDdy MILLER</td>
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<td>BLACK SABBATH</td>
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<td>67</td>
<td>FRED BROWN</td>
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<tr>
<td>31</td>
<td>68</td>
<td>IKE &amp; TINA TURNER</td>
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<tr>
<td>32</td>
<td>69</td>
<td>SUMMER OF '62</td>
</tr>
<tr>
<td>33</td>
<td>70</td>
<td>TINA TURNER</td>
</tr>
<tr>
<td>34</td>
<td>71</td>
<td>WOOD</td>
</tr>
</tbody>
</table>

(Continued on page 68)
It's Official!
Warner Bros. Moves To
Sesame Street

Warner Bros. has recently had the pleasure of becoming creatively associated with the developers, producers, and original cast of one of the world's most inspired creations: Sesame Street.

It gives us great pride to announce that the official 1971 Sesame Street cast album will be on Warner Bros. Records:

**SESAME STREET 2**

We keep on repeating that word "official" because Sesame Street 2 is produced by the Children's Television Workshop itself—the only album this year to be performed by the many characters who've made Sesame Street everything it is:

- Matt Robinson (as Gordon); Loretta Long (as Susan);
- Will Lee (as Mr. Hooper); Jim Henson's Muppets (including Big Bird, Oscar the Grouch, Grover, Cookie Monster, Ernie and Bert, and all the other favorites); and The Kids from Sesame Street.

- Sesame Street 2 contains the best songs performed during Sesame Street's second season. All of it is written and composed by the top music men of Sesame Street: Joe Raposo and Jeffrey Moss.


Warner Bros. Records is shipping a gold-album-already supply of Sesame Street 2 in a matter of days. (Ampex-distributed Warner Bros. tapes are shipping, too.)

Warner Bros. Records is now on Sesame Street. Where it belongs.

Workshop revenues from this product will be used to help support CTW educational projects.
Bread rises to the top with their latest smash single on Elektra, "Baby I'm-A Want You"/EKS-45751 produced by David Gates and Bread.

www.americanradiohistory.com

Chappell B'way Bound on Four Shows This Season

NEW YORK—Chappell & Co. will present the third New York theater season with cast album commitments for "Two Gentlemen of Verona," "Tell Me, Love Me, Love My Children" and "Stop, Mr. Sullivan! Nobody's Perfect!"

ABC/Dunhill has picked up recording rights for the Joseph Papp-produced "Two Gentlemen of Verona," with music by Galt MacDermot, composer of "Hair," and lyrics by John Quare. The show opened at the St. James Theatre. ABC has also auctioned the cast LP rights to Pap's "Iphigenia" and "The Green Mile" in early December at Martinson Hall, Peter Link, of Chappell, says casts will be made with music by Europides.

"Love Me, Love My Children," written and directed by Robert Swedlow, will be recorded by United Artists, while Julie Stone and Bob Merrick's version of "Fiddler on the Roof, Sec. 43.1, Palace" will be recorded by "Some Like It Hot" has also been announced. The album will be titled "Nobody's Perfect!" David Merrick will produce the show and Gower Champion will direct. Also in the works are shows with Chappell music by Emmy award-winner Norman Campbell, Arthur Rubenstein, Jim Steinman, Tom Shephard and Carl Brower, who will write songs for "Mamma Cara," which will be recorded by the Bar-Kays. Chappell's show "Lost in the Leaves of Grass" by Stanley Harte Jr. will also be recorded.

Record Bar Adds 2 Stores; Total Now 14

DURHAM, N.C.—The Record Bar retail chain, which began on Oct. 3 1969 when Harry R. Bergman opened the first store here, has added two stores this month, bringing the chain total to 14. The two stores occupy more than 30,000 square feet of space. The blueprint for 1973 indicates the company will add five more stores by that time.

Robin McNamara

NEW YORK—In the Top 60 Pop Spotlight Review of 'Mary, Louie and Me' (Steeple 726) which appeared in the Oct. 23 issue of Billboard, the correct artist is Robin McNamara, not Robin McNama.

Electric Voice Develops Decoder

NEW YORK — Electric Voice, Inc., a division of Western Electric, has developed a new decoding system which it claims is fully compatible with the worldwide series of AFM parameters for the production of matrixed quadrasonic information.

Impress Steps Its First Product

LOS ANGELES — First product of the new Impres Impress Records label headed by John Quare is Swingle Singers, 'Messiah,' which will be shipped last week. Title is "Glen Yarrow." 'Yarrow' LP was produced by Aley Harris, both were members of the old Linear. John Quare said that the new label will be distributed by a network of independent distributors.

Rock'n'Rolligion The 'Messiah' Way

(Continued from page 1)

what some consider the first rock mass. "Missa F Minor" for the Electric Prunes (when they were electric) is just completed rock interpretations of Handel's "Messiah." RCA is rushing on Nov. 1.

In addition, RCA will distribute a second religious LP, "Mass in F" by Galt MacDermot, the composer of "Hair," which is being released on Revolutions Records.

Handel wrote his much recorded 'Messiah' in 1749. Drew was a string group. Axelrod has taken nine of the thematic segments of the work, combined them with a new violins section and the most predominant instrument of our time, the electric bass, according to Axelrod, who worked on the project with RCA producer Rod Budnik. Mozart is the first composer to add brass to the work. Axelrod has provided a depth in all the sections, causing producer Budnik some problems in balancing the rhythmic and melodic structure of the LP.

There are four complete recordings of "Messiah" in this country. According to Axelrod, who worked on the project with RCA producer Rod Budnik, Mozart is the first composer to add brass to the work. Axelrod has provided a depth in all the sections, causing producer Budnik some problems in balancing the rhythmic and melodic structure of the LP.

RCA is rushing the LP to gain holiday sales. There is talk of a second volume since the rush nature of the project necessitates one LP. "There is a three minute 8-track tape cartridge in addition to the LP," Budnik said.

Dennis Katz, RCA's contemporary music vice president, initially suggested to Budnik a rock version of the "Messiah." Budnik, knowing of Axelrod's background as a composer and artist-producer with Cupid, signed up to the label as both an artist and composer.

"Something is happening today for a contemporary version of the 'Messiah'," Budnik said. "The 'Messiah' gave us a chance to make a record. The 'Messiah' gave us a chance to make a record. The 'Messiah' gave us a chance to make a record.

We're doing the same thing, but today's 'Messiah' is a contemporary one. The 'Messiah' was written in 1747 because of the Jewish movement," Axelrod admits.

He freely adapted his work, calling on such forces as jazz, gospel music and contemporary rhythms in creating a sound he feels is distinctly contemporary.

There are original snatchs of material, expanded from Handel's original religious LPs, in each of the LPs. The second volume of the rush is due in December. "This is an opportunity to recoup. The group makes no commitment of their own to use this material in the future. They are free to do their own thing," Axelrod said.

The RCA production of "Messiah" released on Revelation Records. "Messiah" is the first LP to gain a gold record.

AFM Studio Work Slides

Economy & Runaways Cited

(Continued from page 1)

and his international board have been quiet for some time over such business matters as foreign automobiles and their effect on sales of American product. Similarly, the American Federation of Musicians, which is concerned on a cultural level, is in the case of continuing record sales, at a lower level than it was.$

AFM men have pointed out that on the basis of figuring five people to a family, and estimating there are 300,000 union members, there are 1.5 million members who have been directly affected by the decline in recording work.

Recording Costs Soaring; Lax Rock Acts Are Blamed

with Knight on final preparations and programming. "We then go into the studio, recording in three days—two days for laying down tracks and one day for the final touches on the voices. Then the boys go home for a few days to forget the process takes five working days."

Knight considers that the studio men think that "they are beginning "to open up and become more competitive. We always worried that the man in the studio was too much a robot. Now he's become a person."

"But it's getting to the point where they want to be paid as much as we are," Knight adds. "That's one reason their overtime is apparently very soft."
LOVE IS REAL, REAL IS LOVE
LOVE IS FEELING, FEELING LOVE
LOVE IS WANTING TO BE LOVED
LOVE IS TOUCH, TOUCH IS LOVE
LOVE IS REACHING, REACHING LOVE
LOVE IS ASKING TO BE LOVED
LOVE IS YOU, YOU AND ME
LOVE IS KNOWING WE CAN BE
LOVE IS FREE, FREE IS LOVE
LOVE IS LIVING, LIVING LOVE
LOVE IS NEEDING TO BE LOVED*

AND,

LOVE IS A HIT!

THE LETTERMEN

3192

(FROM THEIR NEW ALBUM, LOVE BOOK, ST-836)

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MARY HOPKIN
EARTH SONG/OCEAN SONG

PRODUCED BY TONY VISCONTI
APPLE SMAS 3381