



ROCK NOW

The Joys and
The Pitfalls

Spotlighted In This Issue



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Copyright Attorney Explains Piracy Law

By MILDRED HALL

WASHINGTON — The Copyright Office holds the principal answer to the question of why the recently passed anti-piracy bill could not grant retroactive protection for all existing recordings, against bootlegging. Government spokesmen say the processing of copyrights for such a monumental flood of records would be physically and financially impossible.

The Copyright Office expects to process at least 15,000 new recording copyrights the first year, at a

cost of around \$125,000, with \$90,000 of the costs made up by the individual \$6 copyright fees. Office spokesmen say they needed the four-month period after the signing of the bill to gear up for the processing. "And we are not sure of being completely ready even then." (Only records produced four months or more after the Oct. 15, (Continued on page 68)

CTV Group Acts

By RADCLIFFE JOE

LONDON—A call for a world-wide in-depth examination of cartridge TV has come from the steering committee appointed to examine the standardization problem facing the new medium.

The committee, originally appointed at the Billboard/VIDCA Cartridge TV conference in Cannes last April, also urged that some arrangements be made for coordinating the results of these studies which it claims are already taking place in many countries, and recommended that they should be made available to CTV hardware manufacturers and designers of programs.

(Continued on page 31)

Fox Office Probes Foreign Royalty

By MIKE GROSS

NEW YORK — A system of "identification and representation" is being set up by the Harry Fox Agency with foreign mechanical societies to expedite the collection of overseas royalties due the smaller U.S. publisher. According to Al Berman, who heads the Fox Agency, monies hitting the six-figure mark have been lost to the U.S. publishers because of the lack of identification of their copyright on which the lyrics has been translated into a foreign language. Berman said that monies have been lost to the U.S. publisher because of the difficulty in establishing the proper song credit.

Berman, who recently returned from a 19-day trip to Europe, met with mechanical societies in Spain,

Buddah Names In Tie-In Deals

By IAN DOVE

NEW YORK—Buddah Records is involved in education programs via its association with the Viewlex conglomerate.

Several Buddah artists are supplying background music for scientific, social studies, art, literature and geography lessons put together by Planetariums Unlimited for classroom instruction. Both Buddah (Continued on page 68)

IBAM Attempts to Bolster Black Music

By ELIOT TIEGEL

LOS ANGELES — The newly formed Institute of Black American Music (IBAM) plans to become a "watchdog" over the music industry to see that black music is properly exposed and the position of the black man in the record industry is improved.

Formed during the recent Black Expo '71 in Chicago, IBAM "feels that the segment of black music

exposed on black radio for black audiences is narrow in scope," explains Sidney Miller, one of the charter members.

"Black people appreciate more than the kind of music you can snap your fingers to, and that includes jazz, classical and pop. Odetta got a standing ovation at Expo, yet she's hardly heard on black radio."

IBAM, in seeking to improve the lot of the black professional, envisions setting up a black hall of fame to honor those major contributors to American music in its various forms.

The organization, built initially around an idea by the Rev. Jesse Jackson, head of Operation Breadbasket and Black Expo, will attempt to get black radio stations to broaden their formats to allow the black audience to hear all forms of the "black experience."

IBAM is currently working with half a dozen university music teachers (who are on its board of directors) in the development of a program of black music studies for black universities.

"We want to teach black students about black music, about its past and about the present." A number of music students attended a series of workshops sponsored by IBAM during the week-long Black Expo in Chicago. These (Continued on page 68)

French Gov't Backs CTV

By MICHAEL WAY

PARIS—The French Government is backing a joint plan to launch videocassettes here.

The Ministry of Finance has given its go-ahead for the State-owned radio-TV network, ORTF, to link up with Europe's biggest book publishing firm, Hachette, to form a cartridge television company. Hachette, which owns magazines and France's major book and newspaper distribution company, also owns Sonopresse Records.

The new firm will be called Videogramme De France and will be geared to work with all sectors of the entertainment industry interested in cartridge TV production.

Simultaneous with this development, it is reported that several local record companies are involved in individual market and feasibility studies of the CTV medium.

(Continued on page 68)

France, Switzerland and England to see what steps could be taken to set up a more proper procedure of song identification. The plan, he said, is to establish a working relationship with the foreign mechanical societies covering all the Harry Fox Agency publishers who are not otherwise represented in that particular country. The Harry Fox Agency will become a mem-

ber of the foreign mechanical societies to insure that there will be a continuous flow of information relayed from the foreign societies to his office.

Small U.S. Pub

The system, Berman said, will be of particular benefit to the small U.S. publisher with no foreign representation and who does not have the expertise in identifying a song of his that has been translated into a foreign language.

The foreign societies, who, Berman said, have been extremely cooperative in this matter, will make information available to the Fox Agency concerning the title of the song as well as the writer credits. With proper writer credits and (Continued on page 68)

FIND SHIPPING FIRST ORDERS

TERRE HAUTE, Ind. — FIND Service Intl., a subsidiary of Billboard Publications, Inc., began shipping special order records and tapes to its dealers Monday (25) from its local warehouse, which already contains over \$1 million in tape and record inventory.

FIND's over-2,000 dealers are being supplied from a 40,000-square-foot warehousing facility here, which houses 250,000 albums; 50,000 8-track tapes, 25,000 cassettes and 5,000 open reel tapes. Additional new product is being added daily.

The initial FIND catalog and collateral materials setting up dealers were shipped Oct. 18. FIND is shipping all orders within 24 hours.

Elvis Tours Stamps Quartet

By BILL WILLIAMS

NASHVILLE—J.D. Sumner and the Stamps Quartet, a leading group in the gospel industry for years, will be appearing with Elvis Presley in 12 one-night concerts beginning Nov. 5.

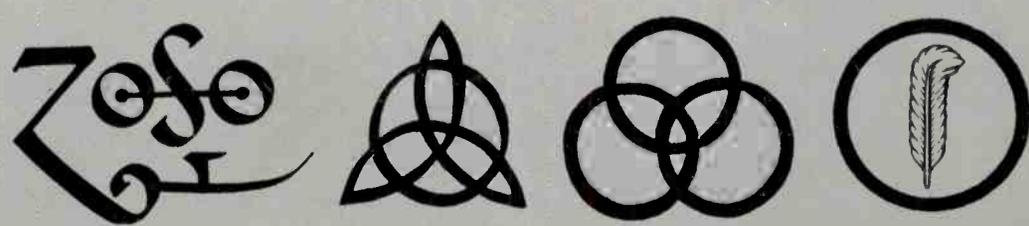
The announcement was made by John Matthews, president of Sugar Talent Agency, which handles the Stamps.

The Heartwarming recording artists will kick off the tour in

Minneapolis Nov. 5. Consecutive night appearances will be in Cleveland, Louisville, Philadelphia, Baltimore, Boston, Cincinnati, Houston, Dallas, Tuscaloosa, Ala., Kansas City, Mo., and Salt Lake City.

The tour with Presley is considered a major breakthrough for the Stamps Quartet, and for gospel music generally. The Stamps are considered "purists" in the gospel field, singing mostly traditional religious music.

(Advertisement)





Heads, you win.

Wooden Nickel is the new label with winners on both sides of every record.

Our first two releases, barely out of the mint, are getting strong airplay across the country.

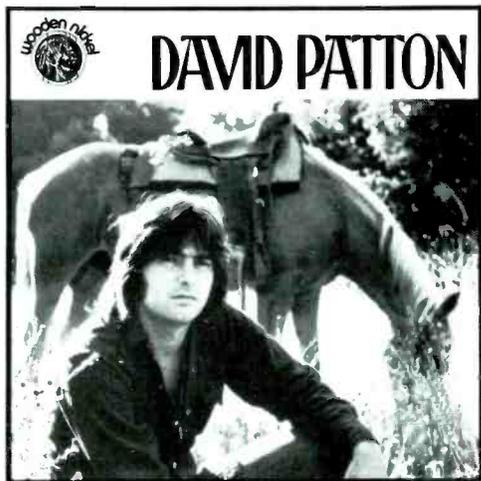
"David Patton" on both AM and FM in San Francisco, Chicago, Boston, Detroit, Memphis, New Orleans, Los Angeles, New York, St. Louis, Philadelphia and Houston.

"String Cheese" in all the above, plus Cincinnati, Miami, Washington, D.C. and Baltimore.

And Siegel-Schwall, our just-about-to-be release, is a pre-sold group coming over from another label.

Wooden Nickels like these, you should take.

Tails, you win.



WNS-1003, P8WN-1003

A rugged individualist who plays, sings and writes songs full of opinions, meanings and humor. Joan Baez and Ian & Sylvia have recorded his works. Now he's on his own, backed by a first rate group.



WNS-1001, P8WN-1001

Six young people who get together the soft, eerie deep cleansing sounds of rock, jazz and chamber music. Various guitars, an electric violin, bufoon, sitar, piano, celesta, harpsichord, bass, drums, vocals and more. Original material, all of it.



WNS-1002, P8WN-1002, PKWN-1002

The best of hard core Chicago rock blues. Corky Siegel goes wild on electric piano and mouth harp. Jim Schwall whips it up on guitar. The beat behind them brings it all home. For their faithful fans and new audiences alike.



Manufactured and Distributed by RCA Records

Industry Unites Against Piracy

By RADCLIFFE JOE

NEW YORK — The piracy plagued music industry has formed an industry council comprising the Record Industry Association of America (RIAA), the National Association of Record Merchandisers (NARM), the Harry Fox Agency, the International Tape Association (ITA), the American Federation of Television and Radio Announcers (AFTRA), the American Federation of Musicians (AFM) and the American Guild of Authors and Composers (AGAC) in an unprecedented move to form a united front against piracy in the recording business.

The formation of the council was agreed upon by all participating organizations at a specially convened meeting called by the

ITA to look at an Ampex sponsored plan of revenue stamping to combat piracy, and compare it with current legislation and other industry proposals for solving the problem.

The council headed by Larry Finley of the ITA, Henry Brief of the RIAA, Bud Wolff, AFTRA; Henry Kaiser, AFM; Jules Malamud, NARM; Al Birman, Harry Fox Agency; and a still to be named representative of AGAC, will hold its first meeting Monday (8) at the Plaza Hotel.

The meeting will map plans for the effective enforcement of the recently passed legislation on piracy which becomes law on February 1, 1972.

Decision to concentrate on efforts to enforce the McClellan Act, followed a four hour discussion on possible alternatives to the legislation, during which the audience of top industry executives, legal advisers and industry watchdog organizations, weighed the pros and cons of the Ampex plan, and the recently demonstrated U.S. Bank

Note Corp. plan. (see separate story).

The consensus was that although the alternatives had their merits, they also had certain inherent disadvantages, such as the danger of attracting new taxes to the already overburdened music industry, as would be likely with the use of federal revenue stamps.

Brief said RIAA had used up a budget of over \$350,000 in its fight against piracy in 1971, and disclosed that that figure would most likely be tripled in 1972. He also hinted that with the formation of the Council, a large percentage of this budget would go towards a proposed council war chest.

Speaking by telephone from Washington, Frank McLaughlin of the President's Office of Consumer Affairs stressed to the meeting the need to give the new legislation an opportunity to prove its worth. He urged a careful critique of the act by all organizations; and suggested they weigh its strengths and weaknesses against the alternatives before rejecting it as unsuitable.

Clement Tees New Diskery

NASHVILLE — Jack Clement, one of the hottest independent record producers, is branching out here with his own label, JMI Records. Clement, who got his start in the music industry working as an engineer and producer for Sam Phillips' Sun Records label, Memphis, shortly after Elvis Presley left the label, produces several of the industry's leading artists, including Charley Pride. He operates two recording studios in Nashville and has just finished producing one movie with another in the planning stages. Other interests include publishing and Clement is a well-known songwriter in his own right with such tunes as "The One on the Right is on the Left," "Ballad of a Teenage Queen," and many Pride hits.

First product will be shipped about the second week of November. Len Schultz, recently with the Shelby Singleton Corp., has been hired to handle sales. Bob Alou, former air personality and a record promotion executive with Singleton, will head promotion and merchandising.

The label will be distributed through independent record distributors.

Antipiracy Packaging Stamping Promulgated

NEW YORK—The U.S. Bank Note Corp., in conjunction with Viewlex, Inc., has developed a method of security stamping designed to thwart the high incidence of piracy in the record and tape industry.

The system designated Multi-Level Magnets, utilizes a three-dimensional intaglio stamp, which can be affixed to the edge of a disk or tape under the shrink wrapping, and tested for authenticity by means of a special electronic reading device such as is used in the checking of stock certificates.

The machine which was demonstrated at the U.S. Bank Note offices Oct. 26, to key members of the record and tape industry, can be made available either in large stand-up models for use in record and tape pressing plants,

or in portable or counter-top models, for use either by point-of-sale retailers, or record industry agents specially assigned to check music outlets for pirated product.

According to David Peirez, president of Viewlex, the stamps and electronic reading device which would be manufactured in bulk by U.S. Bank Note, would be available only to legitimate record and tape producers, and would be virtually impossible to be foiled by bootleggers.

He said the stamps which would carry special encoding markings, would be affixed unto the record or tape jacket, and that any attempt to remove it after it leaves the pressing plant would result in the destruction of the stamp.

The Viewlex executive also stressed that the cost of instituting this new anti-piracy device would be minimal and would go a long way towards the industry's efforts to come to grips with the \$100 million it loses annually through illegal duplicating.

Peirez said that in addition to
(Continued on page 68)

Word Starting In 'Jesus-Pop'

WACO, Texas—Word Records, long a dominant company in traditional religious music, has added a fifth subsidiary label to take advantage of the current Jesus-pop movement, Myrrh Records artists include Vonda Van Dyke, Larry Hubbell and the Mission Band, Crimson Bridge, Ray Hildebrand (once of Paul and Paula), Randy Matthews, the Spurrrows, Dust, First Gear and Pilgrim 20.

First mailing of Myrrh singles to radio stations and distributors is going out Monday (8). A&R chief for the new label is Billy Ray Hearn. Myrrh will have 16 full-time sales reps directed by Tom Ramsey.

The other Word subsidiary labels are Canaan, which specializes the Southern gospel sound; Light, a Hot 100 label and Kiddieland children's record. Jarrell McCracken, founder president of Word, stated that he is currently seeking more independent distributors for the label nationwide.

Geneva Pact to Combat Piracy

GENEVA—The pirating of records and tapes will be outlawed by an international treaty expected to be signed here Oct. 29. More than 40 governments, including the U.S., Great Britain, France, Italy, West Germany and Spain are expected to be among the signatories. There was no indication, however, about the intention of the Asian participants in the negotiations, including Japan and Nationalist China, or the Soviet Union.

Nations that sign the treaty obligate themselves not only to ban the sale of counterfeit and pirated recordings within their countries, but also to ban the importation or exportation of such illicit reproductions. It is estimated that the current value of all counterfeit and pirated recordings now totals more than a quarter of a billion dollars.

Ernest S. Meyers, general counsel of the Recording Industry Association of America, and a member of the official State Depart-

ment delegation representing the U.S. at the conference, indicated that the agreement would not interfere with the music fan's use of his home tape recorder to copy a record for his own use.

Each party to the agreement will decide for itself how to take action against pirates, whether as a violation of copyright as in the U.S., or as a case of unfair competition. Bruce Ladd, U.S. representative, indicated that the convention will apply only to a fraction of violations, since it will have jurisdiction only over international piracy. Parties to the convention would punish the pirating of works of their own composers through domestic action.

The U.S., which is expected to be one of the signatory countries, was put into the position of signing the treaty with the enactment of legislation recently (S646 Granting of Copyright and Sound Record-
(Continued on page 68)

Mutual Problems Discussed at Latin American Disk Conclave

QUAYAQUIL, Ecuador—Some 130 companies representing all facets of the Latin American recording industry will have dele-

gations at the seventh biennial congress of the Latin American Federation of Phonographic Producers Monday through Wednesday (8-10) at the Hotel Atahualpa International here.

Federation president Jose R. Bustillos, director of Latin American operations CBS Records in Mexico, announced that the keynote meeting of the congress will be "World Campaign Against Piracy," with guest speaker S. M. Stewart of London, general director of the International Federation of the Phonographic Industry.

Other sessions will include a Mexico-Argentina-Brazil round table discussion of "Reforms of the Federation's Statutes"; Antonio Pinheiro da Silva, president of the
(Continued on page 49)



BUSTILLOS

Extend Copyright Act 1 Year

WASHINGTON — The House Judiciary Committee last week (24) approved a resolution to extend to December 31, 1972 those copyrights that would otherwise expire in 1972. The resolution, which has already been approved by the Senate, would save the expiring copyrights from loss of the longer term provided in the long-delayed copyright revision bill.

The extension which now goes to the House for vote, would be the seventh such interim action since the copyright revision began moving through Congress in 1952. Senator John L. McClellan put the extension through on the Senate side, and it will now be up to House Judiciary Chairman Emanuel Celler to coax the House to vote approval.

Some House members are opposed to any further extensions, and Rep. Celler had to promise last year that there would be no more of them. However, a final all-out effort is expected to get a revision bill through the Senate in 1972, and hopefully through the House early in 1973.

'Arizona' Publisher Alleges Car Steal

LOS ANGELES—A hearing is scheduled Monday (1) in Federal Court here on Kangaroo Music's suit against Rissan Motors. The publisher is charging that the "Do It in a Datsun" radio jingle was taken from songwriter Kenny Young's "Arizona," a big hit for Mark Lindsay on Columbia.

Rep. Emanuel Celler, perhaps the stoutest champion in congress of the rights of composers, is expected to convince fellow members once more that an interim extension should be passed. Some 56,000 music copyrights would be affected. The revision would give new copyrights a term of life plus 50 years, and would allow existing copyrights a total of 75 years from the date of original registry of the copyright.

Clark Selling Chain Shares

LOS ANGELES—Jeff Clark has sold his half ownership in the 50-store Budget Tape And Records chain to his partner Cleve Howard. The chain operates in Texas, Colorado, Georgia and California.

Clark and Howard started the discount operation two years ago and prior to returning here, Clark operated from the headquarters in Houston. He and Howard also operated a Houston wholesale operation, Ramada Records And Tape.

Before getting into the retail business, Clark had been with Certron Records and Columbia in promotional positions.

For More Late News
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WB BUILDS CASKETS IN GRATEFUL DEAD CLAMOR

CHICAGO—Some record-tape marketing campaigns go too far. The State Street Council of stores here balked when a Grateful Dead campaign included the placement of wooden coffins in a store window. However, the massive Warner Bros. Elektra and Atlantic Records' local promotion ended up a smash success, according to Kinney branch chief Vic Faraci.

Faraci's branch worked with dozens of small record-tape dealers as well as large stores such as Ward's, E.J. Korvette's, Goldblatt's and rackers such as Transcontinental. The Ward's program was worked out through buyer Al Geigel and Transcontinental and was the only case where actual coffins were designed to be used as browser bins in the Ward's stores.

Ward's, whose flagship store works closely with the council, checked out the coffin in the window idea and got a polite veto. Instead, the downtown store utilized a rear Dearborn street window for tombstone-style posters, ghosts and other horror props.

The wooden coffins were utilized as browser bins for all seven Grateful Dead packages throughout Wards' stores. Mini-cardboard coffins were used as props in at least 22 store windows by firms other than Ward's throughout the market.

Product in advertisements was pegged at anywhere from \$5.78 to \$6.88 for the Dead's two double pocket LP's and from \$2.97 to \$3.79 for the other single pocket units. (Tape was advertised as also available and was correspondingly price promoted.)

Other props included such items as clothes lines strung with Grateful Dead teeshirts, stickers and posters. Faraci used WCFL, WLS, WDAI-FM and WGLD-FM for radio spots. In addition, WGLD-FM aired a three-hour concert by the Grateful Dead live from the Auditorium Theater Nov. 22. Faraci did not disclose the total cost of the campaign, which was also carried out by other Kinney depots. "But no one else had coffins," he added.

Studio Track

By BOB GLASSENBERG

Virginia's first 16-track studio has been opened in Richmond by **Martin Stone**. Stone claims that his main studio is the largest in the South. It contains the latest Scully 16-track, eight, two and full-track recording equipment and an Electrodyne 16-track console, plus the standard musical instruments and special effects.

"I wanted to give the musicians here a place in which to work," said Stone. "I feel that there is a vast resource of unknown talent all along the Eastern seaboard that has not been discovered because they have had no place to work. Alpha Audio now provides a place for these musicians. A place where the rates are reasonable and the working environment is free."

The studio offers a full line of services, from tape duplication to record pressing and album jacket production. "Everything an artist needs is at his fingertips. So we eliminate having to run all over the place to get a product on the market. I guess one might draw a parallel between our full services consolidated under one roof and a bank loan which allows the consumer to pay all of his bills off and then pay one monthly charge to his bank, Stone commented.

The studio has been in the planning stages for over three years. The first artists to use the facilities were **Bill Deal** and the **Shondels** for Polydor Records. "I Live in the Night," "Can You Make It?" and "So What If It Rains," were the first tunes to be logged in the studio's calendar. They were all produced by **Austin Roberts**. Polydor was so pleased with the latter two cuts that they returned to the studio to add horns and strings, which were arranged by Alpha staffer **Tommy Clarke**.

"The fact that a major record company would use our arranger for their tunes really is flattering," said Stone. This further indicates what Stone means by a full service studio. We have excellent engineers and just a really fine all around staff. I think we are on the verge of opening up virgin territory for the recording business," Stone added.

Out in Las Vegas, United Recording Studios has recently remodeled their facility to include a 16-track installation, utilizing the new Automated Processes console and a 3M 16-track machine. Artists who learned of this new addition include **Dionne Warwick**, who mixed down her forthcoming Warner Bros. LP there; **Gladys Knight and the Pips**, Soul Records artists who recorded their next single at the facility; **Andy Williams** for his next LP; **Engelbert Humperdinck** with perhaps his next single; **Liza Minnelli**; and the

New Vaudaville Band, currently working on their next single release.

In Jackson, Mich., at Jessup Recording Studios, **Ralph Stanley** and the **Clinch Mountain Boys** of McClure, Va., have just finished an LP. Also in the studio are the **Christian Troubadours** from Nashville, and **Red Ellis** and **Jimmie Williams** from Little Rock. The studio, fully Ampex equipped specializes in bluegrass music.

Nashville Notes: RCA Studios is hosting the new **Nashville String Band**. Musicians include **Chet Atkins**; **Floyd Cramer**; **Jerry Shook**; **Ray Edenton**; **Larry London**; **Henry Strzelecki**; and **Jethro of Homer** and **Jethro** fame. The album, for RCA Records, is being co-produced by **Atkins** and **Ronnie Light**.

At **Buzz Cason's** Creative Workshop are **Stan Hitchcock** and **Randy Collier** for Caprice Records with **Don Lewis** producing. . . . **Net Wt. 14 K Black**, a 14 piece soul band from Knoxville, with Cason producing. . . . and "**Hoss**" **Allen** producing **Dee Brown** for Paula Records. Brown's cuts include "Bad Habit," and "A Heap of People."

In Lewiston, Me., at EAB Studios, **Poorboy** is in for **Ed Boucher**, the house producer. Other artists recording include **Mouse**, **Vincent Crentas** and the **Swordsmen Quartet**.

Echo Sound Studios, Levittown, N.Y., has signed their second exclusive recording agreement with Audio Talents, Inc. All the talent with this recently formed management company will now record at this dynamic, Digilog studio according to **Michael Gruenberg**, president of Audio Talents. The first agreement of this type for Echol Sound was with **Herb Rooney** and his groups.

PAUL PHILLIPS' U.K. REPORT: **Brinsley Schwartz** have just completed their next UA album at their home in Northwood, Middlesex. They used Granada Studio's eight-track Ampex and Scully machines. Granada engineer **Chris Hollebine** had set up in the group's soundproof living room while the artists played in the bedroom. The LP was mixed at Olympic with **Anton Matthews** of Olympic helping out with the engineering. The group had no complaints from their neighbors while recording. In fact, one set recorded in their garden attracted an audience of one who was dutifully chased off by Schwartz' dog, no doubt protecting the group's copyright interests. The LP, entitled "Silver Pistol," will be released Friday (5) in the U.K.

Where Disk Dollar Goes To Lure the Consumer

ED. NOTE: This is the second in a continuing series of studies of how individual record companies spend their dollars to reach the consumer. The first feature covered the Motown family of labels; ABC-Dunhill and Ovation records (Billboard, Oct. 23). Major executives in charge of spending these dollars are asked to grade various media and methods they utilize.

LOS ANGELES—Jarrell F. McCracken, president, Word Records, Waco, Tex.: 1) (The numeral indicates the ranking amount of dollars spent by the firm on its consumer-reaching budget.) **DIRECT MAIL**—Because of the specialized sacred and gospel product of this 29-year-old firm, consumer mailing lists which are compatible with Word's catalog, are constantly being obtained and tested for amalgamation into the firm's huge cumulative list. Mail lists are completely computerized. Between two and three-million pieces of mail are printed and mailed yearly outside of their own plant. Mail might reach five million pieces in 1972. **Piers Bateman**, manager of direct mail, feels a key message must bulwark every mailing, carrying an impact to cause action. Special bonus records, accessories, religious books and song folios and both 8-track and cassette tape enhance a mailing. Each mailing envelope normally contains a letter, brochure and order card. Self-mailers are rarely used. When a catalog mailing is done, up to 200 different albums might be listed. Most of the direct mail business is done on open account and buyer is billed later. Firm averages five to six huge mailings per year. All fulfillment of orders is done at the firm's plant.

To aid dealer sales, monthly mailings are made to store lists. Word uses few independent record distributors. Sixteen full-time regional men personally contact retail outlets in 48 states. Dealer mailings primarily cover new product and available merchandising material to the dealer.

2) (indicates the second greatest amount being spent) **PRINT MEDIA ADVERTISING**—Word

tries to reach two primary customers, the clergyman and the layman through religious journals and periodicals. The three present labels, Word, Caanan and Sacred will soon be joined by a fourth label. Word firmly believes in going the full-page in consumer books. A coupon is often used, but the potential consumer is encouraged to try a local record or religious material store. Advertising is biggest from September monthly through February. Advertising agencies formulate direct mail and consumer advertising thrusts. Believes in repeating ads in different periodicals and also in direct mail. As in direct mail, prefer one to four-color over black-and-white. Successful consumer publication ads often convert well to envelope stuffers. Ads are always reprinted and mailed to trade.

3) **POINT-OF-PURCHASE-MATERIALS**—Consistently try to develop store stand or rack to isolate labels' series of catalog. Internally, **Bruce Bartel**, ad manager, doubles as merchandising chief. **Francis Heaterly** assists in preparing and sending out displays.

4) **LIAISON WITH RELIGIOUS DENOMINATIONAL PUBLISHING HOUSES**—Word's **James High** specifically correlates the record labels' product and other product from Word with major religious publishing entities. Word does a great deal of joint mailing and POP display material shipping through these publishers.

Mercury Procedures

Lou Simon, senior vice president, Mercury Records, Chicago:

1) **RADIO SPOT CAMPAIGNS**—Mercury is emphasizing the very careful pre-preparation of any step in reaching the consumer. Simon and the national promotion managers along with **Bob Smith**, account executive, and **Jack Badofsky**, creative director, both of **Marvin II. Frank Advertising**, brainstorm the spots' approach. Firm attempts to immediately key spots with any signs of action on an LP in an area. Response assists Mercury in adding more dollars to any locality's spot campaign. Favors 60-second spots, but Simon has grabbed an idea from pharmaceutical advertising, often piggy-backing 30-second spots on the same artists or two different Mercury artists. He finds it especially effective when he has two Mercury acts on the same tour. Sales Manager **Jules Abramson** and

the three Mercury regional representatives actually designate where spots are to go, with the distributor placing the spots locally. Simon likes the total involvement from manufacturer through independent distributor. Progressive rock still gets the biggest part of spot money, but Mercury continues with some Top 40 spots. For progressives, Mercury prefers mid-evening to early morning spots, while triple A and double A late afternoon through late evening works best for Top 40. All spots are tagged locally and if the act involved is coming or working in the area, copy is added.

2) **LIVE PERFORMANCE TOURS**—Mercury was among the very first to financially underwrite all or a portion of artists' tours. Firm now works on a more specific agreement basis to maintain cost control. Radio spots are carefully coordinated as is print advertising. Mercury especially seeks college dates for new artists. Firm is hiring its first local college representatives in test areas specifically to help future tours. Firm for example is working with **American Talent International**, which books both **Rod Stewart** and **Buddy Miles**, to consolidate good, new Mercury acts with these two well-established acts. **Bullangus**, a new six-piece group, will be featured with both **Stewart** and **Miles** early in '72.

3) **PROGRESSIVE PRINT MEDIA**—Mercury placing concentration of dollars into those rock publications which go national. **Abramson** and **Mike Gormley**, publicity director, join the meetings about these ad programs. If product is extra good, Simon believes in full-page spreads, but normally Mercury has been running quarter-pages in a larger number of periodicals simultaneously to good effect. Finished art is prepared by the agency and placed by the agency with each publication. If the product warrants it, regional and local rock publications are used. Mercury finds running tour dates in publications, pertinent to the tour, helps and sometimes cooperative dealers' names are used.

4) **COORDINATED LOCAL PRINT CAMPAIGNS**—Sales department helps in placing program through distributors. Firm supplies mostly color-corrected black-and-white album cover reductions which are welded into ads at the local level. If an artist is hot, a specific artist ad, including his catalog material, is prepared, but most newspaper ads carry a variety of Mercury artists and product.

Coslow Spreads Company Base Around World

NEW YORK — Sam Coslow's new Flamingo Music, Inc., a Miami-based company, is developing a global scope. The various divisions of the Flamingo complex include, Flamingo Music, the parent company; Flamingo Records (releasing through London Records in the U.S. and British Decca for the rest of the world; Flamingo Talent Associates; Fancibird Music, Ltd., in London (European music publishing in partnership with Chappell & Co.); Fancibird Records, Ltd. (recording in London); and music companies abroad affiliated with British Decca's Burlington Music, Ltd. in Australia, France, Italy and West Germany.

Flamingo's South American interests are represented by CBS International in Argentina and Brazil. Flamingo Music's publications are distributed in the U.S. and Canada by Columbia-Screen Gems Publications, also headquartered in Miami.

The Flamingo Records division is building a stable of recording artists under exclusive contract which already includes **Mel Torme**; **Danny Street**, singer from London; **Hot City**, a Florida rock group; and **Salome Bey**, who's appearing in the Broadway musical, "Love Me, Love My Children."

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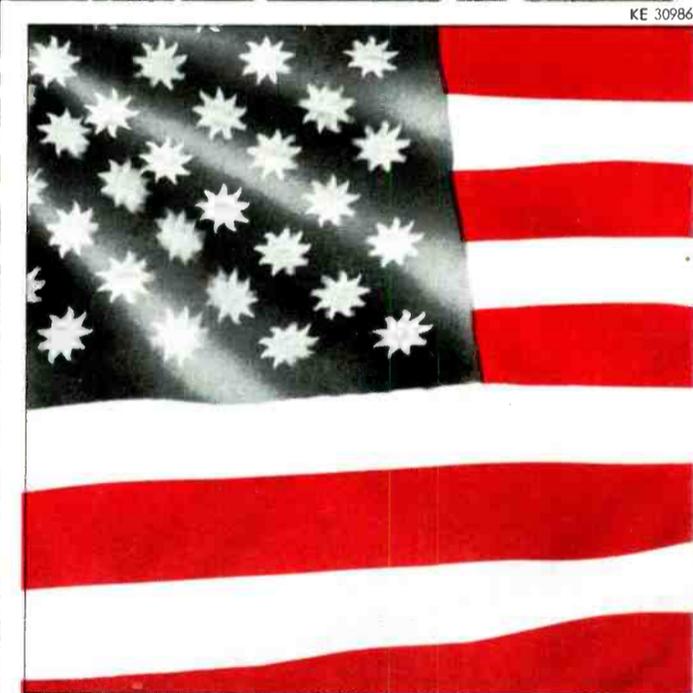
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Vol. 83 No. 45

CBS Obtains Nyro's Music

NEW YORK — CBS has acquired Laura Nyro's publishing firm, Tuna Fish Music, while also extending their relationship for five years as artist and songwriter.

The vocalist's firm has been administered by the CBS music publishing subsidiary, Blackwood Music since 1970. She has been on the Columbia label since 1967.

The deal involves a seven-figure amount. Successful copyrights in Hot Tuna include "Stoned Soul Picnic," "Sweet Blindness," "Wedding Bell Blues" and "Stoney End." With these copyrights actively being recorded, CBS is in a position to earn money over the next five years.

Miss Nyro has recorded three LP's for the label. Her fourth was produced by Kenny Gamble and Leon Huff and contains some songs composed by writers other than herself. It will be released this month.

Black Retailer Chain Grows

LOS ANGELES—Target Discount Record Center Stores, one of the largest black-owned retail chains in the U.S., announced the opening of a fourth location here, plus a new distribution service and one-stop titled "Sheridan House."

Also in progress is an expansion of Target's third store. Opened last summer, it is going to 1,400 square feet.

Alphonso Mayfield Jr. has been named Target executive general manager, working out of the three-year-old company's new headquarters in Beverly Hills. Billy Keene moves from promotion-sales to take charge of the distribution company, which is seeking West Coast representation for independent labels.

Target claims to be responsible for up to 45 percent of all soul and jazz retail sales in the Los Angeles area, according to owner Kent Harris.

Chicago Sets 4-LP Package

NEW YORK — Chicago, the rock-jazz group whose three previous albums were double records, have scored a first with their four-record set, "Chicago at Carnegie Hall," produced by James William Guericco and just released on Columbia Records. Suggested retail price of the package is \$12.98.

In what amounts to an entire evening of listening, the eight sides recreate the action during Chicago's six-day engagement at Carnegie Hall last April. It is the group's first live LP, and it also serves as a "greatest hits" collection, featuring "Does Anybody Really Know What Time It Is," "Beginnings," "Make Me Smile" and their current hit "Questions 67 and 68."

Included in the special package are a 20-page photo album, full-color stage shots, two-color posters, plus a compendium of registration information for 18-21-year old voters, and other extras. Chicago has sold more than 5 million copies of their albums in the U.S., and all have been certified gold records.

Lee Wiley Recording

NEW YORK—Lee Wiley is returning to the disk fold via the Monmouth-Evergreen label. A January release is planned for the album.

Backing Miss Wiley on the LP will be Johnny Mince (clarinet and alto sax); Buddy Morrow (trombone); Dick Hyman (bass); and Don Lamond (drums). The group will be conducted by Rusty Dedrick.

Executive Turntable

Eddie Wenrick appointed a&r director, Vanguard Records' West Coast operation. He was formerly professional manager of Mr. Bones Production company. . . . Tom McFaul named creative director of the music-advertising company, David Lucas New York. He has been arranger and producer for the company for the past two years.

★ ★ ★

Freddie Cannon has been named United Artists Records West Coast regional promotion manager. Cannon was active in promotion of his own top hit singles as a recording artist.



WENRICK



GOLDBERG



AUSTIN



WIESEL

Danny Goldberg named director of publicity for Famous Music Corp. He is a former editor of Circus magazine and a trade publication writer. He was associated with the Albert Grossman music publishing company. Named as assistant director of publicity is Danielle Charney. . . . Karen Austin named director of information services for the Wes Farrell Organization. She was formerly associated with Polydor and Columbia and recently did publicity for the film, "Johnny Got His Gun."

★ ★ ★

Nancy Lewis named publicity director for the Buddah Kama Sutra group of labels, working with co-director, Joel Vance. She joins from Track International management firm of the Who, where she was vice president, public relations and promotion. . . . Allen Levy joins Polydor Inc. as staff writer. He was formerly freelance writer with Columbia House, a division of CBS.

★ ★ ★

Ira Brown has joined the Music House, a New York commercials and sound effect production firm, as technical assistant. . . . Lew Morris has left Craig Braun Inc. where he was production manager/account executive.

★ ★ ★

Abraham Wiesel appointed vice president, marketing planning and administration, Columbia House, a division of CBS Inc. He was formerly assistant controller.

★ ★ ★

Hank Fenenbock promoted at Muntz Stereo Corp. to executive vice president from operations vice president. He replaces Perry Winokur, who has left the company to return to Chicago. . . . Jack Baker, Muntz's West Coast regional sales manager promoted to director of sales.

★ ★ ★

Philip G. Patch has been appointed executive vice president and general manager of Infonics.

★ ★ ★

Ronny Capone, veteran Stax/Volt engineer, has joined Producer Steve Cropper's Trans Maximus Inc. studio in Memphis.

★ ★ ★

Bernie Grossman named A&M/Ode's Western regional sales manager. He was formerly the two labels' New England promotion man.

★ ★ ★

Al Westphal, Chicago, and Jack Tatum, Los Angeles, have been named regional credit managers for MCA Records, reporting to Peter E. Puzo, national credit manager. Westphal had been with Warner Bros. Records, Tatum with the Craig Corp. . . . Del Roy, southern California promotion veteran, has resigned from MGM Records to pursue other interests as radio account executive.

★ ★ ★

Lindy Blaskey has been named professional manager of music publishing for Playboy Records and Music. Blaskey was formerly with Jobete Publishing.

★ ★ ★

Joseph Hollenkamp, formerly with Bell & Howell, has joined Telex's national sales staff in educational products.

★ ★ ★

Anthony Blazakis has been appointed district sales manager for Mitsubishi International's MGA Division.

★ ★ ★

Harvey L. Watts has been appointed regional manager of parts and accessories of Zenith Radio Corp.

★ ★ ★

Herb Dale has been named vice president and marketing director of Audio-Video Communications. He was formerly a regional manager at Columbia Records and national sales manager of Superscope Tape Division.

★ ★ ★

Thomas Phillips has been appointed director of sales at Veri/Sonics, tape and record production company. He was formerly at American Tape Duplicators.

★ ★ ★

John Eargle, formerly head of Mercury Sound, New York, is director of commercial sound products at Altec Lansing, Anaheim, Calif.

Take Heart, Mimi and Tom have written a "Letter to Jesus."

It's their just-breaking single from their just-released album called "Take Heart" on A&M. □ If you saw Mimi and Tom at the Big Sur Festival, or on their tour with Cat Stevens, you know what they can do. When you hear "Letter to Jesus" at home or on the radio, you'll know what to expect from their album. Produced by Michael Jackson. **Take Heart SP4310, Letter to Jesus AM1302 on A&M Records and Tapes.**



NARM Board Readies Meet

NEW YORK—The wheels for the 14th annual NARM Convention are beginning to roll. The first planning meeting was held at the NARM offices last week where

the Convention Committee discussed topics for general business meetings, seminars and workshops and encounter luncheons. Recommendations were made as to speakers from both in and out of the industry as well as for panelists in specific subject areas. The person-to-person conference setup was reviewed as was the Convention's extensive social schedule. The convention will be held March 5-10, 1972, at the Americana Hotel in Bal Harbour, Fla.

The meeting was chaired by Jack Geldbart (ABC Records & Tape Sales, Atlanta), the 1972 Convention Chairman.

Texas Studio Expands Plant

HOUSTON — Ten-thousand square feet of studio space will be added to Soundville Recording Studios here within the next several months to accommodate the need for more space, Jimmy Duncan, president of the firm, stated. New studios will be able to film motion pictures as well as handle TV commercial preparation.

Duncan said that the \$2.5 million facility would include a 24-track console and 24-track Ampex tape recorder.

Jimmy Duncan Productions, the parent company, recently reorganized its board of directors to include Morgan Cramer, retired president of P. Lorillard & Co.; Thomas Culligan of Culligan Water Softener Inc.; Roger Johnson, Philadelphia attorney; and Larry Morris, Houston builder.

Creed Taylor Sues For Non-Payment

LOS ANGELES — Producer-arranger Creed Taylor has filed suit against promoter Lee Craver in Superior Court here, charging that Craver hasn't paid some \$18,000 owed Taylor as 50 percent of the net from a "Summer of Jazz" package which played the Hollywood Palladium and South Gate Palace last July 18-19.

Memphis Group Meets Nov. 17

MEMPHIS — A general membership meeting of Memphis Music Inc., will be held here Nov. 17th at the First National Bank Main Auditorium.

The group at that time will elect nine new members to the Board of Directors. The nominating committee has named 15 people from which the group will be elected.

In addition to the slate of 15 nominees, members have the right to submit names for nomination. Any such names must be submitted to James Eikner Jr., no later than Nov. 8th.

Following the elections, there will be the first showing of a new Memphis Music film.

Mercury Chief Confers With Philips Team

CHICAGO—Win Schipper, a&r manager for Philips, Baarn, and Roger Maruani, international a&r manager, Philips, Paris, two members of the firm's new International Pop Management team, met recently with Irwin H. Steinberg to discuss the mutual licensing relationship between the firms.

Intent of the meeting was to broaden the scope of pop catalog and further promotion of top international artists. Steinberg noted that for the second successive month Mercury established record sales peak at the end of its October period. Steinberg said, "During this four-week period, we equaled our September sales period, which was five weeks in length and the best the company had ever seen at that point."

The conference reviewed Mercury artists now represented on national and international charts. In addition to established stars like Rod Stewart, Buddy Miles, Uriah Heep, Jerry Butler, Tom T. Hall and the Statler Brothers, the Philips meeting conferred about several acts being groomed for stardom.

Steinberg said the meeting strove for "longer range corporate strategy. Our plan is to expand and have Mercury grow a minimum of two and a half times its present pace in the next three years." The growth figure is based not only on the label's current marketing and business philosophy but on Steinberg's anticipation of signing exciting new talent shortly.

London Drives For Xmas Buys

NEW YORK—London Records has set a heavy merchandising and promotion plan geared to its pre-Christmas release. The diversified release will include new entries in the London and London group pop, classical, phase 4 stereo and international product, as well as a new set from Hi Records in Memphis.

Featured in London's year-end release are Engelbert Humperdinck, Chicken Shack Hardin and York, and Paul Jones. The Chicken Shack album is being released to tie in with the group's forthcoming debut American tour with Savoy Brown. Ace Cannon will be the featured artist on the Hi release.

The new phase 4 stereo merchandise will feature sets by Leopold Stokowski conducting the Royal Philharmonic Orchestra, and Lorin Maazel conducting the New Philharmonia. Spotlights on the classical sets are George Solti conducting the Vienna Philharmonic and the Chicago Symphony. There will also be four albums featuring the Chicago Symphony. There will also be four albums featuring the Band of the Grenadier Guards.

Ovation's 'Q' Disk Lead Gaining World Image

CHICAGO — Ovation Records is developing an international image as a pioneering proponent of 4-channel product. Already licensing Decca, Ltd., in the U.K., the suburban Glenview, Ill.-based label is releasing all its 4-channel catalog in Japan through Toho Records. There is much activity on the home front as well.

Just a few projects:
• A 4-channel LP merchandising program is now under way nationwide in all Montgomery Ward & Co. record-tape outlets with the prime window here on State St. carrying the theme and examples of Ovation's more than a dozen packages.

• Black Jazz Records, the Ovation-backed Los Angeles-based label operated by Gene Russell, is adding a soul brand, Grit Records. Ovation distributes Black Jazz through 21 independent distributors and will similarly help market Grit.

• The less than year-old label is expanding its development of 4-channel disk and tape samplers for various hardware manufacturers (a previously released sampler has sold in excess of 60,000, according to Ovation president Dick Schory).

• Division of the U.S. into four marketing areas is placing new responsibilities on Schory (primary Midwest but traveling throughout the nation now), Ray Lawrence (11 Western states), Joe Campellone (East-Northeast), and Henry Strzelecki (Southeast).

• Already set to release its first series of country LP's, the firm is reporting country station action on a single by Tommy Jones. The country involvement points to Ovation's growing diversity.

Schory, veteran RCA artist, quit Ludwig Industries early this year to form Ovation. Ovation immediately pioneered 4-channel disk. Schory is still undecided about whether it's matrix or discrete. He defies people to distinguish between the systems when he plays them back. Schory doesn't care which system wins out. "The whole secret is in the studio, in the mix. We mix for very good discrete but with the idea of how it will sound when matrixed. All through the mixing, we can 'A' and 'B' back and forth between discrete and matrix."

Pioneering President

A pioneer in audio engineering along with Jim Cunningham (also of Chicago), Schory acknowledges that both systems have limitations. "But you record to those limitations." As for matrix, he said he knows all the formulas specifying the db drop off between speakers. "Formulas are alright, but it's the ear that's important. It's the psychoacoustics, the illusion of 4-channel that's the key. We use 4-channel to enhance the original intent of the performer, to create a total environment for the listener through creation of 'walls of sound' and 'ceilings of sound.'"

Schory's main point in demonstrating that there is little discernible aural difference between matrix and discrete is really to dramatize that his product is compatible. That is, if a listener wants the feeling of 4-channel, it can be accomplished by adding a decoder, a stereo amplifier and two speakers. Otherwise, the disks are superb on ordinary 2-channel systems (cleaner, Schory claims, than regular 2-channel disks because "something about the matrixing process eliminates some of the undesirable phase problems inherent in 2-channel recordings").

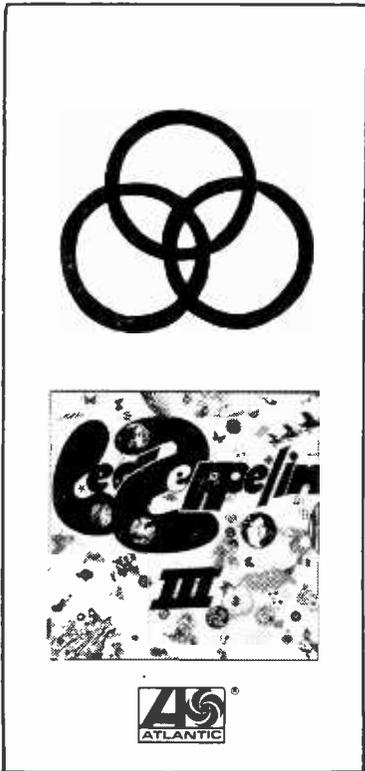
Short Runs Net \$\$'s

But the story of Ovation is more than Schory's zeal about 4-channel. He is developing the multi-faceted operation into a lean-functioning company that he claims can show a respectable profit on just 5,000 and 10,000 sales of a given LP package.

Although he didn't say so, the impression is that this was a big selling point when he went to Em-

ployer's Insurance of Wausau, Wis., and the Jasper Corp. of Marshalltown, Ia., for major backing.

A resident of Glenview and fa-
(Continued on page 10)



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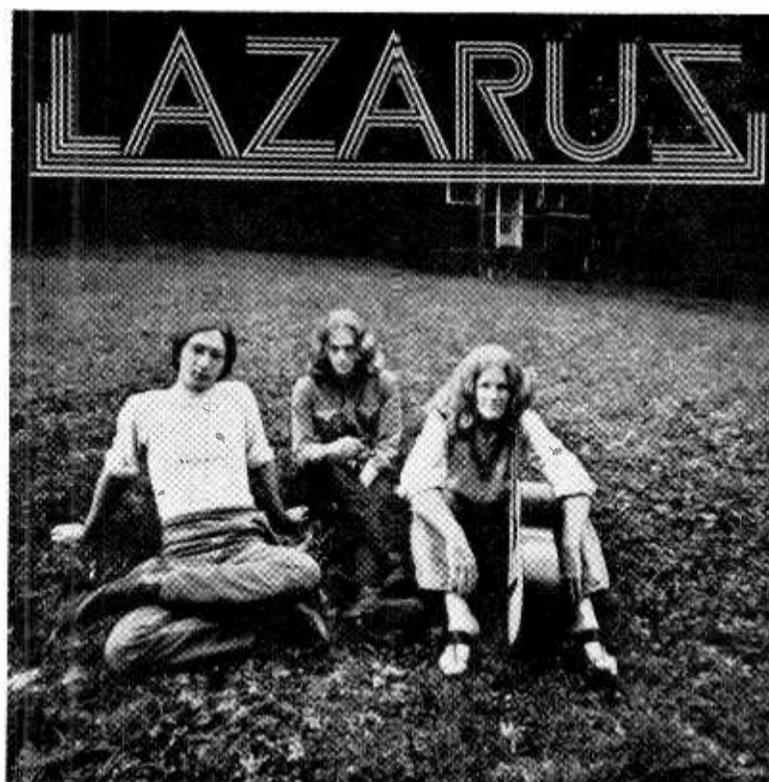
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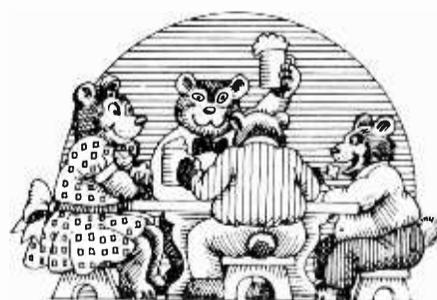
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Produced by Peter Yarrow.



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Ovation's 'Q' Disk Lead Gaining World Image

• Continued from page 8

ther of five children, Schory, 39, said the decision to throw everything into Ovation was an enormous one. He had to learn the record business from ground zero.

One of his biggest problems, he said, was "keeping accounts receivable clean." This he claims to have accomplished with only six changes in distributors. He also learned early the importance of racks and makes personal calls to large rack operations.

Releases Slated?

He admits to being idealistic at first, especially in the area of keeping to strict release schedules (at his first headquarters on Ohio St. he used to show large folders projecting releases as far ahead as three years). But Ovation has simply outpaced him.

Eight budget LP's on his recently announced Vector label (\$3.98 disk/\$4.98 tape) were not programmed in. Studio time for other releases did not become available. Also, hardware for playing 4-channel has not been forthcoming to the degree he hoped.

He has set back the budget release to March 1972. He will release the five country LP's and Ray Henry's polka album in January. Current additions to the catalog consist of packages by Tommy Jones, comedian Pat Buttram, a 4-channel version of producer Harvey Mandel's "Get Off in Chicago," two Black Jazz (both in 2-channel, however) LP's by Calvin Keys and Chester Thompson and one by Bonnie Koloc.

Schory's international involvements will take him to Japan next month and to Hong Kong where he has another licensing deal working. But before this, a campus tour through five states must be worked out (Billboard, Oct. 16).

Dock Tiff Zaps Superscope Net

LOS ANGELES — Superscope's third quarter profit this year dipped to \$468,732, or 21 cents a share on 2,159,069 average shares, from \$742,767, or 36 cents a share on 2,103,513 shares, a year ago.

The company said airfreight charges incurred during the lengthy West Coast dock strike contributed to its earnings decline.

Nine-month net income continued to outpace last year at \$1,835,496, or 85 cents a share, compared to \$1,717,447, or 82 cents a share. Sales for nine months through Sept. 30 increased to \$41,024,633 from \$37,294,877. Third quarter gross rose to \$14,833,356 from \$14,245,997.

Alithia Distributors Named for NE U.S.

NEW YORK—Alithia Records has added Music Suppliers Inc., Boston, to handle the newly-formed line. Music Suppliers will cover Maine, Vermont, New Hampshire, Rhode Island and Massachusetts.

Alithia already had set up a tie with International Recotape Corp. to cover Connecticut, New Jersey, New York, Long Island and part of New York State.

Initial product on the Alithia line is an album based on Henry David Thoreau's "Walden," with lyrics by Edna Lewis and music by Les Lado. The album will be followed by two singles: Barbara Jean English's "Love's Arrangement" and the Salvation Congregation's "By The River."

Paperwork Mgt. Co.

LOS ANGELES—Talent Payments, Inc. is now offering a complete payroll and paperwork service to record companies. TPI formerly specialized exclusively in paying radio and TV commercial fees for advertising agencies.

TPI president Lloyd Hughes said, "We are signatory to all talent union contracts and can act as employer of record, paying all record production expenses and supplying clients with a computerized running cost sheet on each project."

3M Posts New Record Levels

ST. PAUL.—The 3M Company's sales and earnings climbed to record levels for the third quarter and first nine months of 1971.

Third quarter net rose 14.5 percent to \$54.8 million, or 98 cents a share, from \$47.9 million, or 85 cents a share, a year earlier. Nine months net increased 10.2 percent to \$152.6 million, or \$2.72 a share, from \$138.5 million, or \$2.47 a share, for the similar period a year ago.

Worldwide sales for the quarter rose to \$475.4 million from \$428.2 million, up 11 percent, and from \$1.260 billion to \$1.358 billion for the nine months, a gain of 7.8 percent.

Philips Honors Stewart Sales

AMSTERDAM—Mercury Records' artist Rod Stewart will receive the 1971 Edison Award along with five gold records and a platinum album award here Friday (5) in a ceremony arranged by Philips Records. Mercury president Irwin H. Steinberg and national promotion director Denny Rosenkrantz will participate.

Stewart, whose Edison award as the top male singer on the Continent signifies his world-wide acceptance, has concerts booked with the Faces in nearby Rotterdam and Geonigen during the celebration. Gold record awards represent sales in Germany, France, Scandinavia, Holland and the Benelux countries and the platinum the sale of 2 million album units.

Sinatra Libel Suit

NEW YORK—"There is not one iota of truth in either story," said Frank Sinatra, who filed suit Nov. 28 against Midnight Publishing Corp. for \$5 million in libel damages for the stories "Frank Sinatra Has Cancer" and "Sinatra Married—He'll Be a Daddy in March," published in the newspaper Midnight.

"I do not now, nor have I ever had cancer. And I have never met any of the people mentioned in the second story, including the lady who is supposed to be my bride," added Sinatra. The suit, filed against Midnight Publishing Corp., and Fawcett Publication, Inc. and Manhattan News Co., which distributes the paper, charges the defendants with publishing, circulating and distributing false, scandalous, malicious and libelous matter. The suit was entered in U.S. District Court, Southern District of New York.

Film-Music Tie

NEW YORK — GSF Music Corp., wholly owned subsidiary of GSF Productions, Inc., motion picture production and distribution company, has been formed in an expansion move by GSF into records and music publishing. Michael Gusick and Dennis Kaplan, principals in Keg Ventures, which was recently acquired and merged into GSF, have been named creative and general operations vice presidents.

Music from GSF soundtracks will be published by Erstwhile Music Corp. (ASCAP) and Access Music Corp. (BMI). GSF Music will seek compositions for their catalog suitable for soundtracks and recording by individual artists. Kaplan, Gusick and Paul Frankenberg, president of GSF Productions, will travel to Europe to arrange sub-publishing affiliations as well as other GSF Music business.

Market Quotations

As of Closing, Thursday, October 28, 1971

NAME	1971		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	21	8	279	17 1/8	15 3/8	15 7/8	+ 3/8
A&E Plastik Pak Co.	127 1/2	45 1/8	105	5 1/2	4 3/4	4 3/4	-- 3/4
Amer. Auto. Vending	11 1/2	6 7/8	28	10 1/4	9 3/8	9 3/8	-- 5/8
ABC	48	25	326	43 3/8	42 1/4	43 1/2	+ 1 1/2
Ampex	25 3/8	13 1/2	753	14 5/8	13 7/8	14 1/4	Unch.
Automatic Radio	14 1/4	6	102	6 3/8	6	6	-- 1/4
ARA	147 1/2	117	187	141 3/4	137 1/4	138 1/2	-- 1 1/8
Avco Corp.	18 3/4	12 1/8	396	15 3/8	13 7/8	14 3/8	-- 3/4
Avnet	15 5/8	8 1/4	399	10 7/8	9 3/4	9 3/4	-- 1
Bell & Howell	53	32 1/8	321	46 3/4	44 1/2	44 7/8	-- 3/8
Capitol Ind.	21 7/8	8	152	10 1/2	10	10 1/8	Unch.
CBS	49 7/8	30 1/8	608	44 7/8	42 1/8	44 1/2	+ 1
Columbia Pictures	11 3/8	9	312	10	9	9	-- 3/8
Craig Corp.	9	3 1/2	112	3 3/4	3 1/2	3 1/2	-- 1/4
Creative Management	17 3/4	7 5/8	64	9 1/2	8 3/4	9	Unch.
Disney, Walt	128 7/8	77	1211	108 1/2	102 3/8	107 3/8	+ 3 3/8
EMI	5 1/8	3	776	4	3 3/4	3 3/4	-- 1/8
General Electric	65 7/8	52 7/8	3547	60 3/8	57 3/8	58 1/4	-- 1 1/4
Gulf + Western	31	25 1/4	808	27 1/8	25 1/4	25 1/2	-- 1 1/2
Hammond Corp.	13 7/8	8 3/8	124	9 7/8	9 1/8	9 1/8	-- 3/4
Handleman	47	33	290	35 3/8	33 1/4	35 1/8	+ 1 3/8
Harvey Group	8 7/8	3 3/4	26	4 1/2	4	4	-- 3/8
Instruments Systems	12 3/8	5 3/8	296	6	5 3/8	5 1/2	-- 1/2
Interstate United	13 1/2	7 5/8	541	8 5/8	7 3/4	7 3/4	-- 3/8
ITT	67 3/8	49	2760	52 1/2	49 3/8	49 7/8	-- 1 1/2
Kinney Services	39 3/8	28 1/4	1614	33 3/8	29	29 1/8	-- 3/8
Macke	14 5/8	8 3/8	163	12 1/4	11 1/8	11 1/8	-- 3/8
Mattel Inc.	52 1/4	23 3/4	1861	25 1/4	22	22 1/8	-- 3 1/8
MCA	30	21 3/8	206	26	22 3/4	23 3/8	-- 2 1/4
Memorex	79 1/2	25 3/4	1037	32 1/4	30 3/8	30 3/4	-- 1/4
MGM	26 3/8	15 1/2	138	18	17	17 3/8	-- 1/2
Metromedia	30 7/8	17 3/8	520	26 1/4	24 3/8	25 1/8	+ 7/8
3M	126 3/8	95 1/8	648	122 3/4	118 3/8	118 3/8	-- 1 3/8
Motorola	89 3/4	51 1/2	679	76 3/4	72 3/8	73	-- 2
No. Amer. Philips	31 7/8	21 7/8	265	25 1/4	24 3/8	25	+ 1/4
Pickwick International	38	32	91	38	36 3/4	37 1/2	-- 1 1/8
RCA	40	26	2573	33 3/8	31 7/8	32	-- 1
Servmat	40 1/4	25 1/2	731	36 3/4	34 7/8	35	-- 1 1/4
Sony Corp.	25 1/8	14 1/4	4048	16 1/4	14 3/4	15	-- 1
Superscope	32 3/8	12 3/8	220	13 3/8	12 1/4	12 3/8	-- 3/8
Tandy Corp.	38 1/4	30 3/8	1153	32 7/8	30 3/4	31 3/4	+ 3/8
Telex	22 3/8	9 3/4	4403	12 1/8	9 3/4	10	-- 1 7/8
Tenna Corp.	11 1/2	5 1/8	135	5 5/8	5 1/8	5 1/8	-- 1/4
Transamerica	20	15 1/4	1210	17 3/4	16	16 1/2	-- 3/4
Transcontinental	11	4 3/4	1180	6 3/8	4 3/4	5 1/8	-- 1/2
Triangle	22 3/4	14 3/8	29	16 1/4	15 3/4	15 7/8	-- 1/8
20th Century Fox	15 7/8	7 5/8	841	9 1/8	7 5/8	8 7/8	-- 1/8
Vendo	17 1/2	10 3/4	79	11 1/8	10 3/4	11	Unch.
Viewlex	10 3/4	5 7/8	230	6 7/8	5 7/8	6	-- 1/2
Wurlitzer	17 1/2	10 1/8	81	15 3/8	14 1/8	14 3/4	+ 5/8
Zenith	54 7/8	36 3/8	471	45 1/4	42	42 3/4	-- 1 1/2

As of Closing, Thursday, October 28, 1971

OVER THE COUNTER*	Week's			OVER THE COUNTER*	Week's		
	High	Low	Close		High	Low	Close
ABKCO Ind.	4	3 1/2	3 1/2	Kirshner Enter.	5	4 1/8	5
Alltapes	4 3/8	4	4 1/4	Koss Electronics	8 1/8	6 3/4	7 3/8
Bally Mfg. Corp.	34	32	32	M. Josephson Assoc.	8 3/8	7	7 3/8
Cartridge TV	19 3/8	18	18	Mills Music	13	10 7/8	11 1/2
Data Packaging	17 1/2	6 3/8	6 7/8	NMC	10 3/8	8 1/2	8 1/2
GRT Corp.	3 3/8	3 1/8	3 1/8	Perception Venture	5 3/8	4 1/2	5
Gates Learjet	7 7/8	7 1/8	7 1/4	Recoton	3 1/4	3	3 1/4
Goody, Sam	6 3/4	6	6	Schwartz Bros.	7 5/8	6 3/8	7 1/4
Integrity Enter.	9 3/4	8 3/8	9 1/8	Teletronics Int.	6 3/8	5 1/8	5 1/2

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above contributed to Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc. Members of the New York Stock Exchange and all principal stock exchanges.

20th Century-Fox Film's Sale Of Robbins Music Posts Profit

LOS ANGELES—The sale of Twentieth-Century Fox Film Corp.'s minority interest in Robbins Music Corp. for \$4.5 million to Metro-Goldwyn-Mayer was largely responsible for a \$4.3 million third quarter profit at Fox.

The motion picture studio reported a net profit of \$4,351,000, or 50 cents a share, for the third quarter of 1971 compared to a net loss of \$5,198,000, or 61 cents a share, in the same period of last year.

Extraordinary gains in the third quarter of the current year totaled

Wallichs Reverses 2-Year Loss Trend

LOS ANGELES—Wallichs Music & Entertainment Co. reported sales and earnings gains for the first quarter of 1972 ended Aug. 31.

Net before taxes was \$9,300 on sales of \$1,675,200, as compared to a loss before taxes of \$64,400 on sales of \$1,637,200 for the same period last year. There are 1,200,000 shares outstanding.

Clyde O. Wallichs, president, projected a year-end profit in 1972, and that since May, the last month of fiscal 1971, the company has been operating profitably. The company reported a loss for fiscal years 1970 and 1971.

\$3,713,000, or 43 cents a share. The extraordinary gain included \$3,832,000 after carry forward tax benefits realized on the sale of Robbins-Feist-Miller Music. Fox had an operating profit in the third period totaling \$638,000.

For the nine months of 1971 ended Sept. 25, Fox reported net earnings of \$9,885,000, or \$1.15 a share, compared with a loss of \$21,303,000, or \$2.49 a share in the like period of 1970. The 1971 figures include extraordinary gains totaling \$5,109,000, or 60 cents a share.

Revenues in 1971's third quarter decreased to \$40,958,000 from \$55,771,000 in the 1970 third quarter. Revenues for the nine months this year slipped to \$131,774,000 from \$150,845,000.

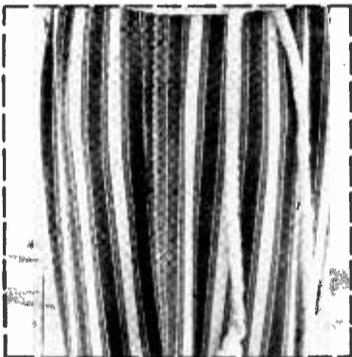
Sony Is Seen Paying Dividends

NEW YORK—Sony Corp., Tokyo is expected to pay a six month dividend of 7.5 yen for the Oct. 31 period, according to the company. Sony paid 7.5 yen for the six months ended April 30.

A company executive said Sony has been little affected by President Nixon's decision to impose a 10 percent import surcharge and Japan's decision to float the yen.

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MCI Unit 'Godsend' at 'Jesus Rock' Sessions

LOS ANGELES — The first West Coast 24-track recording sessions have just been completed at United Recording for Revelation Records' rock version of Handel's "Messiah" oratorio. The MCI 24-track unit cost Nemo Productions' Michael Shields \$37,500 and Shields says the only other such recorder in existence is at Wally Heider's New York Record Plant.

"The 24-track recording is a godsend for big projects like the 'Messiah' with all its numerous variables," said Shields, 26, an organist and electronics prodigy who got started in equipment maintenance and was a staff engineer of United Recording for 4½ years before going freelance with his Nemo company. "With this many tracks we can compensate for all the variables on a big session, bring out any of the parts."

Although his MCI recorder must fit 24 narrow tracks on the two-inch tape normally used for 16 tracks, Shields says he has found the unit quieter than most 16-track recorders. "The MCI 24 has a signal to noise ratio of -61 db and you can combine 8 tracks with an additional noise level of only 3 db, while with most other recorders you could pick up 3 db. of noise for each track that's added to a mix."

Shields also said he found the 24-track recorder easier to work with than a smaller unit because of its Automatic Locator feature. This optional computerized device will return the tape to the exact spot needed for a retake, once the location has been logged into a pushbutton memory bank hooked up to the recorder. He is even using the MCI 24 to record

Uncle Jim, a new country-rock group on the MCA label, although he doesn't need all the tracks. "The Automatic locator makes the work go faster," said Shields.

Beaucoup Sound

The first 24-track session for the rock "Messiah," arranged and conducted by 26-year-old Andrew Belling, featured 54 instrumentalists and the massive pipe organ of the Pasadena First Baptist Church, 22 miles away, brought into the studio via a special telephone line. Later sessions for the album added a 32-voice chorus under UCLA choral director Donn Weiss, plus various rock rhythm teams and soloists.

Michael Shields is co-producing the record with Revelation's Red Shepard, as well as engineering it. Shepard, who starred in the Los Angeles production of "Hair" for 1½ years, is a partner in the Revelation label with "Hair" producer Michael Butler. Revelation's first product, distributed by RCA, is "Mass in F" by "Hair" composer Galt MacDermot. Interestingly Dave Axelrod's rival version of a rock "Messiah" is on RCA.

The MCI 24 recorder and automated control console are not permanently anchored to one location, so Shields was able to use the most appropriate studios at United Recording for whatever the size of the group he was recording. He doesn't think that recording on more than 24 tracks will ever become a standard practice in pop music. "The only use I can think of for more than 24 tracks," he said, "is by heavily electronic groups and synthesizer composers that actually build their music one note at a time."

RECORD REVIEW

First Sixth RCA 'New' Vintage Tingle With Jazz/Blues Zest

NEW YORK—Major companies compete seriously these days to revitalize their vault product in prestigious form, to direct it not merely at the collector but also at the youth/underground market, hungry for aural verification of the roots of today's electric music. RCA has weighed in impressively with the first six-album release in their "new" Vintage Series—the Vintage series started seven years ago—and it makes a strong debut for series producer Don Schlitten (previously with Prestige).

The release is divided between blues and jazz, with much unreleased material and untampered sound. Arthur Big Boy Crudup's album (LPV-573), "The Father of Rock and Roll," is taken from his 1941-1956 RCA Bluebird sessions.

arranged chronologically to show his development as a singer into relative sophistication. Included is "That's All Right," which had such an effect on the emergent Elvis Presley. Other blues product is Washboard Sam's "Feeling Low Down" (LPV 577) and Lil Green's "Romance in the Dark" (LPV 574), the latter being an ideal example of what was called rhythm and blues between 1939 and 1942.

Jazz product includes Lionel Hampton Vol. 1 "Strompology" (LPV 575)—small group recordings (eventually RCA will make all its small group Hampton available)—"Swing Vol. 1 (LPV 578)—Gene Krupa's Swing Band, Una Mae Carlisle, Frankie Newton, and jam session material—and Hot Lips Page "Feelin' High and Happy" (LPV 576), which is the first U.S. (Continued on page 68)

Gold Awards

"Who's Next" won an RIAA-certified goldie for the Who and MCA Records.

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REDD FOX Nasty & Naughty 851	REDD FOX The Race Track 848	REDD FOX Low Down & Dirty 842

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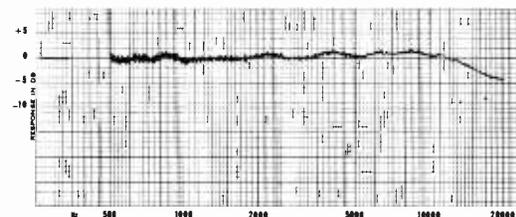
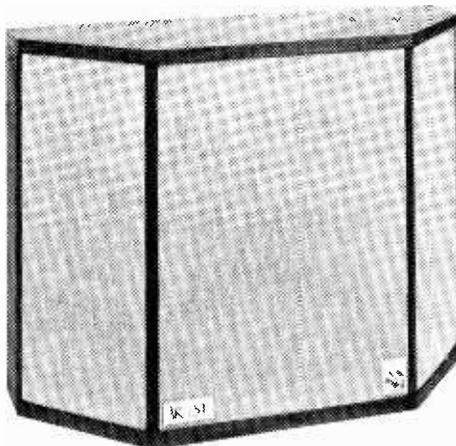
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Talent

Puerto Rico to Be Site Of Music & Art Fair

NEW YORK — A one-mile stretch of beach fronted by 430 acres of land 45 miles west of San Juan, Puerto Rico, will be the site of the Vega Baja Music & Art Fair, to be held during the Thanksgiving college and university recess.

Groups signed thus far include the Chambers Brothers; the Allman Brothers; Mountain; Ike & Tina Turner; the Beach Boys; Stevie Wonder; John Mayall; Procol Harum; Ali Akbar Kahn; Ten Years After; Poco; Richie

Havens; Jose Feliciano and the Stigwood production of "Jesus Christ Superstar." These groups represent an investment of almost \$160,000, with more artists being signed.

The site at Tortugero Beach has natural boundaries that will allow for easy crowd control, according to festival coordinators Chris Cowing and Gary Buckner. There will also be reliable health, food and sanitation facilities. Stage and sound will be handled by Bill Hanley, while the lighting is being worked out by Chip Monck. Dr. William Abruzzi will supervise the medical tents.

Student charter flights, available from 25 major cities throughout the U.S., will range in price from \$129-\$199, depending upon point of departure. The price includes admission to the festival site as well as transportation to and from the fairgrounds. Tickets may be bought by mail through Fiesta del Sol, 621 Church St., Ann Arbor, Mich., for \$15 each.

The emcee for the festival will be Dave Herman, air personality at WPLJ-FM, New York. Responsible for the production of the event are Sam Harmon, owner of a computer company in Ann Arbor; Bob Salstrom, University of Michigan Law School graduate; Larry Klein, health foods entrepreneur; Glen Turner of Turner Enterprises; and Tito Moleniere, chief Puerto Rican financial backer of the event.

Signings

Susan Quatro, singer and stand-up bassist, to Mickey Most's Rak Records. . . . Los Blues, seven-member jazz-rock group, to United Artists with an LP "Volume I."

. . . Effus Moseley and Dwayne Blackwell to Sunflower Records. Moseley's first single is "Give Me Something to Believe In," produced by Dallas Smith, while Blackwell's will be produced by Tony Ricco. . . . Griffin to Romar Records with a single, "In the Darkness." . . . Carolyn Byrd Jr., Punky Lee and Joey Gregorash to Lionel. . . . Singer Doug Carn to Black Jazz Records with an album, "Infant Eyes." . . . Curtis Mayfield will produce Morgana King for Buddah. . . . Singer-songwriter Eric Brann, formerly of Iron Butterfly, to GWP Associates for personal management.

Illness Snafus Deep Purple Tour

NEW YORK — Deep Purple, hard rock group from England, has terminated its U.S. tour after completing only three of its 25 scheduled dates due to the illness of the group's lead singer, Ian Gillan.

Gillan, who is hospitalized in Chicago with hepatitis, will follow the group home to England next week where their tour will be rescheduled by American Talent International upon his recovery.

Talent In Action

ARETHA FRANKLIN

Madison Square Garden, New York

It was the usual Aretha Franklin—which means a whole audience turned on by as impressive a display of controlled, emotional soul singing to be found today. Like Ray Charles, Aretha's roots go deep and her talent is able to spread itself to ensnare more than the conventional soul enthusiast. The familiar strong underpinning of her act was there—"Dr Feelgood," "Spirit in the Dark" and now "Spanish Harlem"—all served up in a way for the audience to contribute its own feelings to the stage. There's a lot of church going when Aretha starts moving and the bigger the audience, the more there is of it.

The Atlantic artist included a medley of non-soul standards, possibly a tryout for some of her upcoming night club appearances that have been set.

Paying tribute, via plaque presentation, to Miss Franklin's father, Rev. C. L. Franklin, from the stage was Mrs. Martin Luther King Jr. and the Rev. Ralph Abernathy. IAN DOVE

JACK JONES

Copacabana, New York

Jack Jones brought an exciting new act to the Copacabana on Oct. 21 and was in exceptionally fine form. He doesn't rely on his hit singles, with the exception of "Wives and Lovers" and a brief "Impossible Dream," but instead concentrates on the more contemporary hits of today. With his tie undone and collar button open, he offered relaxed, sensitive treatments of "If You Could Read My Mind" and "You've Got a Friend," then added a heavy rhythm beat to "McArthur Park." A production number involving a back drop of two film screens and Carly Simon's recorded version of "That's the Way I Always Thought It Should Be," was moving and delicately handled by the RCA artist and proved the high point of his act. A round of well deserved applause prompted Jones to encore with a rousing rendition of "Spinning Wheel."

JOE TARAS

ERROLL GARNER

Maisonette, St. Regis, New York

Erroll Garner, who lets his fingers do the walking and his piano do the talking, fits very well into the controlled intimacy of the Maisonette. The room and his music get together in a fashion superior to his New York nightclub debut last year—probably because this time, the Garner piano is right on the dance floor and near the tables, giving eyeball to keyboard confrontation.

The Garner style remains unchanged—the swing and the strut is there, subtly underlined by his rhythm section who also seemed to be enjoying the outing on opening night. Garner's quirky musical humor comes through mainly on the introductions and on his closing item, which has him running through many styles from beat to baroque. He wisely confines himself to familiar standards (old and new) such as "Autumn Leaves," "Somewhere" and "Yesterday." It gives the essentially non jazz audience a hook to hang their applause on. And applaud they did.

IAN DOVE

ELLEN McILWAINE

Bitter End, New York

Polydor's Ellen McIlwaine is a most musical lady. Loosely constructed songs trip into chants that reveal her range and center, chords of understanding beyond words. Blues, rock, what's the difference. Miss McIlwaine pours clean, uncluttered singing marks her as a clear voice who will find her audience.

Her singing is much more interesting than her guitar work, or even the songs, both of which serve as points of departure, emotional rather than technically crafted companions of a young voice that can startle. With a friendly little band to back her up and fill in the spaces, Miss McIlwaine might conjure up a more sensitive, searching side of someone like, say, Mama Cass, which is not bad at all. "Losing You" and "Wade in the Water" tendered what appeared to be excuses to exercise and explore a voice flirting close to its source, with the potential to turn a soul. But not often enough today, maybe tomorrow. ED OCHS

DAVID PATTON

Quiet Knight, Chicago

Another in the wave of songwriters turned performers, David Patton's lyrics full of troubling (Continued on page 17)

From The Music Capitals of the World

NEW YORK

Pop comics Cheech & Chong, with a comedy album on Ode, split the bill at Carnegie Hall, Dec. 28, with Sha Na Na. . . . Pentangle, Reprise Britishers, appear at the 14th St. Academy of Music Dec. 12. . . . Rod Stewart & the Faces light up Madison Square Garden Nov. 26. . . . Sussex's Bill Withers gives his first New York City concert Nov. 27 at Alice Tully Hall, Lincoln Center. . . . Ike & Tina Turner, whose "Nuff Said" LP is their latest on UA, headline the Beacon Theatre Nov. 27-28. . . . Yes, Atlantic rock band from England, at Nassau Community College, Garden City, L.I., Dec. 11, last concert on their current U.S. tour. . . . Melanie, on Neighborhood Records with an album also out now on Buddah, plays Kleinhans Music Hall, Buffalo, Wednesday (3). . . . And the Doors, who haven't been in concert for over a year, make their first New York appearance Nov. 18 at the Buffalo Peace Bridge Center. They headline Carnegie Hall Nov. 23. . . . Rare Earth make their first tour of Europe Dec. 1-19, hitting England, Holland and West Germany.

Scepter's B.J. Thomas to one of the key roles in the movie "Jory," co-produced by Howard Minsky, whose first album was "Love Story." . . . Bluesman John Lee Hooker tours Belgium and other stops in Europe Nov. 25-Dec. 8. "Endless Boogie" and "Hooker 'n' Heat" are his most recent pop entries. . . . No one in the business would give them a chance, says Howie Teitler of Triton, a new group, so they opened themselves at Town Hall Monday (1), arranging advertising, lighting, printing of tickets on their own. . . . Dunhill's Hamilton, Joe Frank & Reynolds tour the South through November. Latest single is "Daisy Mae." . . . Going to Miami this winter? The new Star Theatre in the Deauville Hotel opens with

"Jesus Christ, Superstar," Dec. 23-Jan. 2, followed by Liberate, Andy Williams, Lennon Sisters, Alan King, Lena Horne, Steve & Eydie, and Tom Jones. . . . GWP's Maya Angelou embarks on a 10-city tour Nov. 15 to promote her new book of poems, "Just Give Me a Cool Drink of Water 'fore I Die," and LP. . . . Frankie Fontaine & Connie Francis at the Copa for two weeks, starting Thursday (4). . . . And speaking of Connie, Eddie Fisher is putting together nightclub dates, and appears at the Latin Casino, Cherry Hill, N.J., for one week starting Monday (8), after recent appearances in Westbury and Three Rivers Inn, and plays the Fairmont Hotel, San Francisco, over Christmas and New Year's. ED OCHS

LOS ANGELES

"Bill Graham's Story of the Fillmore Years" puts the rock impresario into the book-writing business. Also due is "Live at the Fillmore," a music folio featuring songs by the greatest acts who played the halls.

Cat Stevens will probably play a pair of weekend matinees at the outdoor Greek Theater, Nov. 27-28, as part of his tour with Miami Farina and Tom Jans. . . . Bloodrock will split up to make promo appearances in a wide scope of markets for their "Bloodrock, USA" album. Lead singer Jim Rutledge is set for 10 cities on the tour.

Brian Lane, manager of Yes, opening Hollywood offices to handle concerts for his English groups. . . . Jim Backus en route to Johnny Carson, Mike Douglas and "What's My Line" to plug his stint as the Voice of God on Ray Ruff's "Truth of Truths" Bible-rock set. . . . David Clayton-Thomas's solo album, with lots of jazz star soloists backing him, due from Columbia this month. (Continued on page 17)

JETHRO TULL

Madison Square Garden, New York

At Madison Square Garden on Oct. 18 where Jethro Tull appeared, attention focused on Ian Anderson, lead vocal and flutist, for his mischievous antics that were sometimes playful, sometimes demonic, but always full of craft and sorcery.

The act began with a long song about evils of society and plastic religion—favorite themes for this British rock group. They did songs from their latest album "Aqualung," on the Reprise label, and some from one they plan to release this February, tentatively titled "Thick as a Brick," British slang for numbskull.

Tull's lyrics tend to have a fairy tale quality about them, like Medieval British legends. The music also borrowed some of the sounds of that period in their history, especially during John Evans' organ solos, but it was quite evident that the performance and the sound was a style all their own. CAROL SEILER

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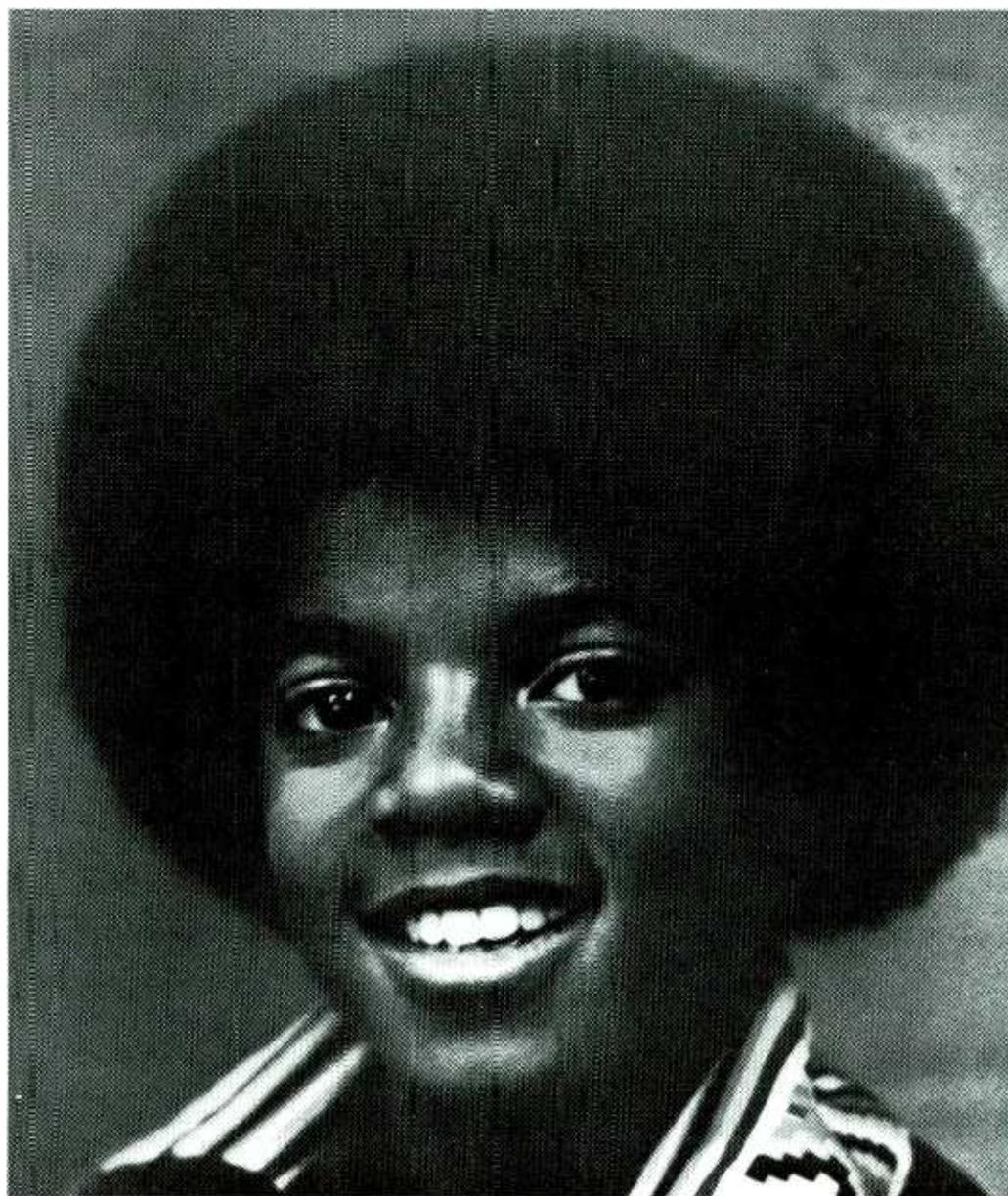
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Talent In Action

• Continued from page 14

imagery may take some getting use to. His debut album on RCA-distributed Wooden Nickel will help because he builds a very personal relationship with his audience.

Once past the almost cliché songs about being on the road or a frustrated writer, the rich allegory of his poetry takes hold. Patton, who exudes an unblinking confidence, is not alone. Pianist Bruce Krunow is a singer in his own right but lends just the touch of Floyd Cramer like underpinnings to the harsh realism of Nashville writings so exemplified by Waylon Jennings—known to have influenced Patton, as has Johnny Darrell.

Of particular note is Patton's "Lincoln Freed Me Today," now recorded by Joan Baez too. Its allegoric possibilities are left to the listener's experience. It tells of an old slave suddenly freed and just as quickly terrified by that freedom as the "colonel" returns from town with the news of the proclamation.

Is Patton hinting at people comfortably assimilated into a society where young militants pose such agonizing rhetorical appraisals? The listener must decide. A similar allegoric meaning is laced through Patton's "I'd Rather Be at the Grand Ole Opry," where, even though a woman doesn't know that rhinestones are passe, it's still better than thinking about a "soldier shot down dead in the rain" with no tag to ever let people know who he was.

A solid blues show built around John Lee Hooker headlined the offerings at this very popular club. **EARL PAIGE**

BUZZY LINHART, MANDRILL

Carnegie Hall, New York

Onstage at Carnegie Hall on Oct. 24, Buzzy Linhart resembled a puckish Stanley Kowalsky. Informally clad in a simple white undershirt, his uncombed shoulder-length hair framing his mad angel face, Linhart relieved the smoggy New York weekend with his rough charm.

Accompanying himself on guitar, he sang jazz-flavored renditions of "Friends," "Comin' Home," "Cheat - Cheat - Lied/Hit the Road Jack," "Heaven" and "The Love's Still Growing" from his Kama Sutra album, "The Time to Live Is Now," as well as Fred Neil's "That's the Bag I'm In," from his Eleuthera LP, "Music."

Linhart owes much of his vocal style to jazz and the blues; he loves to scat sing, and it is no accident that Ray Charles' presence surrounds "Cheat - Cheat - Lied." But Linhart is nevertheless his own performer. I don't think anyone has ever before heard the kind of low register yodelling that he emits.

During Linhart's segment of the program, an unscheduled but welcome attraction, Labelle, appeared. Labelle is Patti Labelle and the Bluebelles resurrected (remember "I Sold My Heart to the Junkman"?), and they shook the good gray halls of Carnegie Hall with two soul/funk numbers, Jagger - Richard's "Wild Horses" and Ten Wheel Drive's "Morning Much Better."

Linhart joined Labelle in two songs, the last of which, "The Love's Still Growing," built to an ecstatic climax and left the audience bootlessly howling for more as the lights went up.

Any obstinate shades of classical musicians still haunting Carnegie Hall were ruthlessly dispersed by Mandrill, a jazz/rock group, which records for Polydor. Their music is brazen, crashing, even arrogant, and as soon as they find the sound to separate them from a number of other bands working the same turf, they're going to be very dangerous indeed.

DANIEL BOTTSTEIN

VAN MORRISON, LINDA RONSTADT

Pauley Pavillion, Los Angeles

Van Morrison is a good performer, a great artist, but, more's the pity, not an exciting entertainer. There seems to be something lacking in his performance; for need of a better word, call that something magic. Perhaps it is the fact that Morrison in person is too much like Morrison on record. His execution of his material is flawless but unstimulating. Also, the fact that Morrison made no acknowledgement of his audience's presence whatsoever was disillusioning.

Morrison performed an even dozen songs, only three of which ignited any flame. The opening number of his set, "Moondance," was done instrumentally in a funky, jazzy manner by his excellent six-man band. Morrison then came out and proceeded to do a number of songs from his new Warner Bros. LP "Tuxedo Honey," including the title song and his new single, "Wild Night."

It was not until he broke away from his established material and did an outstanding rendition of "Just Like a Woman" that he really shone. He utilized the drama inherent in the song to its fullest potential. His encore number of "Hound Dog" was rousing and very enjoyable. Over-all, his act was polished and skilled but lacked momentum and drive. Perhaps it would be beneficial if he attempted to revitalize the funkiness of his earlier days with Them.

Linda Ronstadt proved herself to be a true "Country Girl in Hot Pants." Miss Ronstadt, along with her five-man backing group, performed an eight-song set. She is a very capable artist with a loud, resonant voice, but her performance as a whole was rather vacuous. The use of a fiddler and steel guitarist lent an air of authenticity. Her best-received songs were "Long Long Time" and "I'll Be Your Baby Tonight."

SHELLEY HEBER

From The Music Capitals of the World

• Continued from page 14

Frank Sinatra Jr. named "Bachelor Chef of the Year" by the California Chive Institute, for his "Spice" album. . . . The Move scoring English film, "Freedom City." . . . Leon Russell's European concert tour through the end of the year to be filmed as another possible "Mad Dogs and Englishmen" movie. . . . British jazzman Mike Gibbs to soundtrack the Robert Wagner-Bette Davis vehicle, "Madame Sin."

Walter Scharf scoring the "Wildard" sequel, "Ben." . . . Procol Harum will appear in concert with the Edmonton Symphony Orchestra Nov. 18 for possible live album. . . . "Hot and Nasty" has been set as concert theme and next single for Black Oak Arkansas. . . . Chase's second album being mixed at Columbia's San Francisco studio, to be available in Quadrasonic sound.

Cheech and Chong team with Sha-na-na for a spoof-rock Carnegie Hall concert Dec. 28. . . . Poco to play the Puerto Rico Fiesta Del Sol and make first European tour. . . . November Ash Grove programs feature Dave Van Ronk, Commander Cody, John Hammond and Taj Mahal. . . . The L.A. Music Center hosting the New York City Opera Nov. 17-Dec. 5. . . . Jimmy McGriff finished a week at Shelly's Manne-Hole.

ABC's Danny Cox leaving his Guadalajara HQ to tour Texas colleges. . . . Melanie headlines the Santa Monica Civic Auditorium Monday (8) and then starts 1972 at the Troubadour. . . . Emitt Rhodes to solo at Lincoln Center's "Great Performers

Series" Dec. 19. . . . Helen Reddy and Bobby Russell teamed at the Magic Mountain.

Norman Gimbel wins BMI award for one millionth broadcast performance of "I Will Wait for You." . . . Kelly Garrett will sing seven songs in "Love Thy Murder," including the movie theme, "Tell Me More." Mountain won "International Brightest Hope" award in a British Poll. Group's new album is half-live, half new material. . . . Shelter Records goes calypso with "Stick It Up, Mister," by Jamaica's Maytells. **Nat Freedland**

CINCINNATI

The Heywoods, nine-member soft-rock group piloted by Bea Donaldson, played the Miss Teenage Pageant in Kansas City, Mo., last week, and return there Nov. 20 to back up the Osmond Brothers. . . . Pentangle, British folk-jazz quintet heard on Reprise, show their wares at Taft Auditorium Dec. 3, and follow with Allen Auditorium, Cleveland, on the 4th, and Veterans' Memorial, Columbus, Ohio, the 5th. . . . Ides of March headline a stage layout at the University of Akron (Ohio) Nov. 19.

Lu Srittermatter, a sales exec at WUBE, WKRC and WSAI over the last six years, is recuperating at his home, 4430 Glenhaven Rd., after a six-week hospital stay. He expects to get back into action in local radio in a few weeks. . . . Steve Reece Production Co., with headquarters here, is launching two new soul rock groups—the Wicked Five and Third World—both of whom make their debut at the Business & Cultural Exposition. *(Continued on page 22)*

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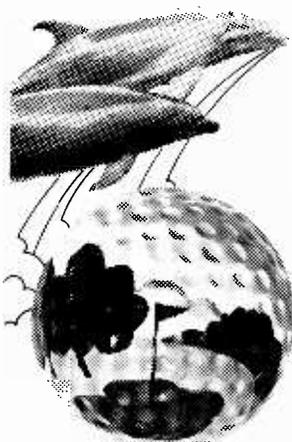
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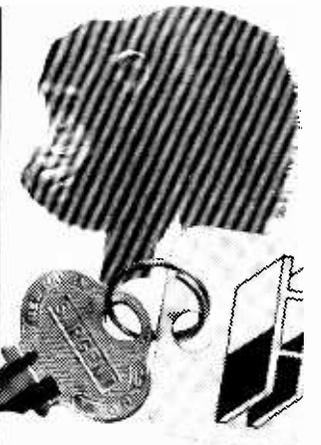
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Radio-TV programming

Martindale Lauds Advance Preparation

LOS ANGELES—With a little more than 20 years in radio as an air personality, Wink Martindale has learned to prepare his show before going on the air. This is a recent development in his career. Martindale is a veteran of Top 40 radio. But today he works on the flagship station of the Golden West Broadcasting empire, KMPC, one of the nation's leading middle-of-the-road stations.

And today he arrives at the station about 9:30 a.m. to start work on his noon-3 p.m. show. "I never used to prepare anything . . . I mean, not here, but at other stations." These stations include KHJ when it tried to go rock a few

years before programming consultant Bill Drake took it over and boomed it to success and it includes a six-year stint at WHBQ, Memphis. "I've always tried to prepare something for my show here. For one thing, it's a big station and it reaches a lot of people and I've never worked for a station this size. Plus, I've reached an age when I feel like I should prepare. I always took radio in years past as kind of a fun thing . . . that people would listen because it was you." Today, he realizes that was incorrect. "I think it's mostly a matter of growing from an amateur into a professional. I wouldn't think of going into the studio without something prepared now. Of course, some of my shows are better than others. But when I come out of a studio, I usually feel like I've done something worthwhile."

The station has a playlist, but the air personalities operate autonomously. "If we have something we want to play, we play it. But generally, we play from the playlist and we play any albums we want to play from an extensive library." Martindale blends the music himself. The playlist has information such as intro and outro times, the type of music, etc. Oldies are on cartridge. Martindale shoots for an audience between 25 and 49 years of age, so doesn't often go back as far as a "Green Door" by Jim Lowe for oldies. He feels, however, that he does play more oldies than most of the other air personalities of KMPC.

Produces Specials

Specials are an integral part of his KMPC work. He recently aired a three-hour special about MGM Records president Mike Curb and the label, which he co-produced with Ernie Farrell of MGM Records. Other specials he has broadcast (all of which are prepared in advance) included artists such as Engelbert Humperdinck, Johnny Mathis, Neil Diamond, the Fifth Dimension and the Carpenters. Over the years, Martindale has interviewed countless artists, including Elvis Presley back in 1956 and it was part of this filmed interview's soundtrack that was lifted out for "The Elvis Presley Story" radio special produced by Watermark Inc. and narrated by Martindale. Winston Martindale started in radio in 1951 in Jackson, Tenn., while still in high school. "Somebody asked me how long I'd been in radio the other day, and when I realized I'd been in radio 20 years, it scared the hell out of me." That station in Jackson was WPLI. He was with a couple of other small

stations before going to WHBQ. He came to Los Angeles in 1959 when KHJ went Top 40 and also worked at KRLA and KFVB in the market. He was with KGIL, San Fernando Valley, before joining KMPC.

"I used to love to break records when I was with KFVB . . . be-
(Continued on page 22)

TM Prodn. Gets Total Sound Firm

DALLAS—TM Productions, one of the nation's leading production firms of radio station jingles, has acquired Total Sound. The announcement was made jointly by TM general manager Jim Long and Total Sound president Tom Parma. Under the agreement, Parma joins TM and his wife Judy becomes TM's lead singer and a producer.

Total Sound has been involved in producing commercials for such as Coke and Dr Pepper in addition to radio jingles. TM, of course, has supplied many major market stations with their identification packages.



DICK WHITTINGTON, air personality on KGIL, San Fernando Valley (Los Angeles) watches Jay Tarses, left, and Tom Patchett, right. The duo called upon him with a copy of their "Instant Replay" album, Decca Records, and he played it on his morning show. Note record rotation pattern listed on wall chart of oldie, contemporary standard arrangement, hit single, oldie, standard choice, hit single, and contemporary standard arrangement. Patchett and Tarses obviously fit none of these categories, but then Whittington is certainly a non-categorizable air personality.

Regina Station Into Country

REGINA, Canada—CKRM has switched to a town and country format. Production manager Garry Grayson said that the station's playlist is now "comprised of 25 of the top contemporary easy-listening records, 25 of the top country songs, and 25 of the top Canadian songs. This gives us better than 30 percent Canadian content and 55-60 percent country music. We come out of any information block with a country selection to subtly impress upon our listeners of the country music fact in our format. As far as oldies go, we program only country gold at the rate of four per hour."

Air Personality Show

LOS ANGELES — "Prado," a half-hour situation television series dealing with a radio air personality, will be produced by Relyea-Petitioner Productions. The series, with a locale in Los Angeles, is based upon an original idea by Steve Corey, who is writing the initial teleplay.

WESTON TO HOST SHOW

LOS ANGELES—Kim Weston, Mikim Records artist, will host an hour radio show for the American Forces Radio and Television Service this fall. The weekly show will feature soul music and interviews with soul artists. Mikem is distributed by Stax Records. The show will be aired on AFRTS stations worldwide.

KCPX Cuts Back Oldies for New Hits

SALT LAKE CITY—New products is assured of at least three weeks of exposure at KCPX here and program director Gary Wooly Waldron cut back on oldies a few weeks ago just to make room for a few more new records. His reason? "That's the business we're in."

KCPX operates with a 30-record playlist, but plays about 12 more records than that. New records added each week are called "pre-

views." if they don't make the playlist the next week, they're called "hitbounds." If they don't make the playlist after their second week as a "hitbound," they're dropped from the air. Last week, KCPX had six hitbounds and six previews on the air.

Waldron purposely cut back on oldies just to expose more new records. "This sort of sounds like a vicious circle, doesn't it? But oldies were dominating the phone request lines. I felt that if I cut down on oldies, I could get more requests for the newer product." The reason was partially so he could determine record popularity better from these requests. And, "if you only have 30 records on the air, the kids don't call in requesting them so much because they realize they'll hear whatever they want to hear again soon."

KCPX concentrates on a top 15 records and these are rotated about every two to two-and-a-half hours. The others get rotated about every three-and-a-half hours. The play of oldies vary. In the mid-day, KCPX still plays as many as four an hour, but at night only about three an hour are programmed. Along with the oldies, about 15 album cuts

from the top-selling 20 LP's are played. For example, three cuts from the hit Santana album were on the list last week. These cuts are played mostly at night. Waldron said, "unless it's something like a Three Dog Night album which can be played anytime." Album cuts are played as the deejay sees fit, but at night they come up about every sixth record.

Air personalities at the station, managed by William Wright, include Lynn Lehmann 6-10 a.m., Jerry Bee until 3 p.m., Waldron 3-7 p.m., Johnny Michael 7-midnight, and Ken Kristy midnight-6 a.m. Terry Pepper and Jeff Rosser, two men on the television affiliate, moonlight on radio on weekends for KCPX, as does Carl Watkins.

Freedom of Air

KCPX has always been a little different than most Top 40 stations said Waldron. Even during the period a year or so ago when most Top 40 stations restricted their air personalities tightly, KCPX air personalities had a certain amount of freedom. "If they have something to communicate, whether a telephone bit or a rap, we let them. They're all from this area . . . they know what's important to the community and what would or would not appeal to the listeners." Waldron said that KCPX has to keep in mind that about 45 percent of the people in the area are Mormons and usually conservative. So, the station is careful and somewhat conservative.

Waldron selects all music programmed on the station, basing his choices "90 percent on my own opinion and 10 percent on what I read in the tipsheets." About the only type of product on which he waits—though not so much any-
(Continued on page 22)

San Jose Station In Dual Changes

SAN JOSE, Calif.—KPSJ-FM will switch to the beautiful music format billed as "The Velvet Sound" currently in use on KPSE-FM, San Diego. The station, just acquired by PSA Broadcasting, previously was known under the call letters of KPLX-FM. A. H. (Chris) Christensen, formerly corporate communications director for KIRO, Seattle, is new general manager of the stereo station, which will be located in the Sainte Claire Hotel. PSA Broadcasting also owns KPSA-FM, Los Angeles, and KPSC-FM, Sacramento.

WCAR Drops Service; Jones Named

By CLAUDE HALL

DETROIT—WCAR, 50,000-watt rock format station here, was revamped in a surprise move last week as the firm consulting the station, Programing db, was replaced by a full-time program manager, C.J. Jones. Neil McIntyre, the previous program director, resigned.

First move of Jones was to chop the playlist to 30 records, plus five hitbounds. In addition the station will be playing selected cuts from two-to-five albums. The firm of Programing db had consulted the station for more than a year and only recently switched the format from MOR to rock. Jones said that when he took over the station Monday (25) there were more than 70 records on the playlist. "The air personalities had format clocks but they had no real direction and the station paid very little attention to mechanics."

Under Jones, air personalities (and he plans to retain them all, if possible) will be allowed to rap between records to some extent—"say three seconds . . . or even 25 seconds . . . but I can't visualize anything so super important that it needs 25 seconds to say it." Basically, the station will be a "more music" station, "but with personality, because we've some great professionals on the air here." Air personalities include Dan O'Shea 6-10 a.m., Dave Prince until 2 p.m., Scott Regan 2-6 p.m., Ron O'Brien 6-10 p.m., Ed Bush until 2 a.m., and Jim Keene 2-6 a.m.

"WCAR is a real rarity—the best radio opportunity the nation. It has a good frequency, 1130 on the dial, 50,000 watts and 10,000 watts nights, and it's well-

financed. The major station in the market, CKLW, is more or less a time and temperature station. I feel we can succeed by playing a hell of a lot of music per hour." And he felt that the ruling calling for Canadian radio stations to play a hefty percentage of Canadian product would be to the advantage of WCAR.

Jones is actually a consultant himself. He took over programming of WFDF, Flint, Mich., on Oct. 1, 1970, and took it to No. 1 in the market. He also consults WJIM, Lansing, Mich. He will continue to serve these two stations as consultant, but his major project of the moment is WCAR.

WCAR has acquired a semi-custom set of jingles from TM Productions in Dallas—a set using the same basics as the jingles package featured on the Pacific & Southern Broadcasting stations.

Jones will be doing the music chores at WCAR himself. The rotation pattern at the station "will concentrate on the top 10 selling records, plus the up and coming records (meaning: The records going up the station's playlist rather than those dropping down). Oldies will be programmed fairly heavily in the morning drive period and in mid-day, "but the format is by no means an oldies format. We will be willing to break a new record if we feel it's going to be a hit, but not five a week," he said, regarding the new records added each week. Both WFDF and WJIM have playlist of 40 records, plus five new records a week. Each station's music is picked separately—the other two stations have their own program and music directors.



NATRA WIVES STAGE SHOW

WASHINGTON—The National Association of Wives of Announcers, Radio Executives & TV Communicators (AWARE) is sponsoring a formal dinner and show at 7 p.m. Nov. 19, Sheraton Park Hotel here. Tickets are \$50 per person. To make reservations for the dinner, write AWARE, P.O. Box 8151, Washington, D.C. 20024. AWARE is an offshoot of the National Association of Television and Radio Announcers (NATRA).

Vox Jox

Ed Skaff is the new program director of KFI, Los Angeles, replacing **Jim Harrison**. . . **Morgan Tell** is out at WGLD-FM, Chicago. Seems that management looked at the ratings of WBBM-FM in the market and decided if WBBM-FM could do that well, WGLD-FM ought to be doing the same thing. Habitually, management (or establishment) doesn't understand the progressive rock format. They don't realize that while progressive rock stations seldom get high ratings (WMMR-FM in Philadelphia, programmed by **Jerry Stevens**, and a couple of others are exceptions to the rule), they often have more sales impact in a given market than a Top 40 station—at least in album sales, mod clothes, etc. The reason is that most progressive rock stations are highly viable. Anyway, faced with adding oldies, etc., and the demands to get broader demographics, Tell resigned instead. What kind of format alterations are underway at WGLD-FM, I don't know yet.

★ ★ ★
Bob Heyden has joined WIRE in Indianapolis to do an evening shift; he'd been with WINN, Louisville. He replaces **Buddy O'Shea** who has moved into the WIRE sales department. . . **Gary Martin**, music director of WBAZ, Kingston, N.Y., wrote praising a new group from his area called **Heavy Breathing**, Laurie Records. They have a local hit with "You Don't Have to Worry." I think **Bob Schwartz**, president of Laurie, could use a hit and he's a great guy, so listen to the single if it comes your way. . . Guess

I should give the full lineup now at WHYY, Montgomery Top 40 station: Operations manager **Larry Stevens**, production director, 5-9 a.m., **John Parker** 9-noon, **Rick Davis** noon-3 p.m., **Don Cox** 3-7 p.m., and **Jim Diamond** 7-midnight. Diamond just came from WNAV, Annapolis.

★ ★ ★
Chuck Stevens has gone to WKLO, Louisville, from KLEO, Wichita, Kan. So, KLEO is looking for a young, bright all-night man, preferably from the midwest. The station also needs a news director. Both applicants should confer with program director **Bob Roberts**. . . Nineteen-year-old **David Cohen** needs a news gig; call him at 803-796-1366. . . **Kris Erik Stevens**, WLS air personality, Chicago, has become a real live movie STAR. Well, not exactly a star, but he'd got his face in a bar scene in "T.R. Baskin" with **Candice Bergen**. Movie was shot in Chicago and in another scene, Miss Bergen is listening to Stevens on a radio. . . Lineup at WKOY, Top 40 station in Bluefield, W. Va., includes program director **Gary Meadows**, music director **Bob Scott**, **Charlie Bruce** who just joined the station from WSBA, York, Pa.; and **Bill Chaney** who just joined from WNOX, Knoxville. The station features a 30-record playlist, plus about seven or eight extras and three-five new disks.

★ ★ ★
Ron Parks is out of WGAR, Cleveland. . . **Ed (Ed Chandler) Wofford** is now doing the 7-midnight slot at KSON, San Diego

By **CLAUDE HALL**
Radio-TV Editor

country music station. He'd been at KOWN, Escondido, Calif. Used to be a rock personality. . . WHVR is a 5,000-watt operation in Hanover, Pa., that rocks from 3 p.m. until midnight signoff. The station has no program director as such, but **Craig Scott** does the night show and play-acts at programming. From 6 a.m.-3 p.m., the station is MOR, but plays a few hit singles. . . **Jay West** is now working weekends at WSSA, a country music station in the outskirts of Atlanta, while teaching broadcasting at Career Academy. Full time men at WSSA include program director **Lee Jones**, **Dave Hazel**, and **Les Reed**. **Buzz Whitacre** also does WSSA weekend work. West had been at WJAZ, a country station in Albany, Ga. He used to do the all-night show at WPLO, Atlanta.

★ ★ ★
Russ Regan, general manager of UNI Records, Los Angeles, says that since I've been writing about his hamburger exploits, he's no longer getting CARE packages. With hits like the new **Neil Diamond's** "Stones," in the house, Regan can now afford three hamburgers per meal. Regan, incidentally, is a judge in the **Bill Gavin** awards and is flying down to New Orleans on the evening of Nov. 10. I'll be leaving Los Angeles Nov. 11 on Delta flight 872 about 8:40 a.m. and I understand some other record-radio men will be on that flight. Should be a party all

the way to New Orleans. If you people have not registered yet, you still have time. Or, you can register at the door, meaning at Roosevelt Hotel. There's going to be a cocktail party at 6 p.m. Nov. 11. Try to make it if you can. The registration fee for the conference is \$100. Advance registration can be made by sending a note of \$100 to **Bill Gavin**, Radio Program Conference, 114 Sansome St., San Francisco, Calif.

★ ★ ★
Zeke Jackson, program director of WARO, Canonsburg, Pa., wants **Bill Post**, who used to record with his wife, **Doree Post**, on the old Crest Records label, to get in touch with him; or anybody who knows where Post is today. . . **Michael A. Krauss** has been named producer of "The Mike Douglas Show. He replaces **Eric Lieber** who is leaving to head up **Mike Douglas'** independent production company, MDE Productions. Krauss had headed his own independent production firm in Chicago. . . **WAZY**, Lafayette, Ind., had a fire and needs an entire new record library. Top 40 records. Send to **Tom Brown**, WAZY, Box 1410, Lafayette, Ind. 47902.

★ ★ ★
At long last, KFOX-FM is going stereo. Target date is Jan. 1. This will give Los Angeles its first stereo country music operation. And make, in my opinion, New York No. 2 radio market in the nation, since it does not even have a country station at the moment—several FM stations (and a few AM stations, too) are content to lose money. Just shows how stupid

some radio people can be. Any- however, KFOX program director **Bill Wamsley** is looking for two jocks to be live on KFOX-FM with country music. Drop him some airchecks and resumes. . . "Simon Says—Sights and Sounds of the Swing Era" is a new book by **George Simon** published by Arlington House, New Rochelle, N.Y., at \$19.95. It has interviews with people like **Frank Sinatra**, **Mahalia Jackson**, **Dinah Shore**, **Duke Ellington** and others, plus reviews that appeared when some of these people first made the big time. The huge volume contains original material from Metronome going back to the 30's. Simon was editor
(Continued on page 20)

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KELP El Paso	KPUR Amarillo	KUDL Kansas City	KHOS Tucson	KWJJ Portland
KEWI Topeka	KQEO Albuquerque	WOHO Toledo	KMAK Fresno	WEET Richmond
KEZY Anaheim-L.A.	KQWB Fargo	WRNO New Orleans	KSEL Lubbock	WIL St. Louis
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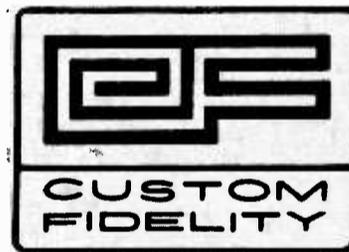
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Vox Jox

• Continued from page 19

of the magazine for years. Good research volume for MOR radio stations and music buffs.

★ ★ ★

Speaking of **Frank Sinatra**, I was at a dinner the other night and he was there and I never knew it, which shows you that I'm still an old country boy at heart. Wish I'd been able to meet him though; I still value highly some of his Capitol Records stuff, all of which is now worn out because I've played them so often. . . . **Frank Absher** is music director of KALG, P.O. Box C, Alamogordo, N.M. 88310, and needs records. He's working at the station while in the Air Force. Just got back from an AFRTS stint in Thailand and says record service is one thing Uncle Sam does real well. KALG programs for adults and serves a big Air Force audience, plus a big ski resort. . . . **Robert Wells**, I forgot to mention, is resigning from the Federal Communications Commission, to the lament of most radio men because he was the only one with real radio experience on the FCC. We're going to miss him, that I assure you.

★ ★ ★

The following KPPC-FM, Los Angeles lineup: **Ted Longmire**, **Jeff Gonzer**, **Zach Zenor**, **Outrageous Nevada**, program director **Les Carter**, the obscene **Steve Clean**, and **Mississippi Fats** has been replaced by the following lineup of **William F. Williams**, **Peter Frankland**, **Tom Clay**, **Bob Taylor**, and **Bob Applegate**, with taped music going from 2-6 a.m. **Dick Moreland** is the new program director of the operation. Frankland and Taylor are both former KPRI-FM, San Diego, people. I went out to the station, but failed to get with KPPC-FM manager **Doug Cox**. However I got to meet Clay, who introduced me to his son **Ronnie** who's picking his music for him. The ex-KPPC-FM personalities tried raising a ruckus in town. Some had been fired, some walked out in protest. But KPPC-FM management claims the new setup will provide an "honest, legal, and harmonious inner operation," whatever that means. Very interesting, eh?

★ ★ ★

DEANO DAY, ex-staffer at KLAC, Los Angeles, is now with WDEE, Detroit country station. WDEE lineup includes **Deano Day**, **Tom Dean**, **Mike Scott**, **Dave Williams**, **Don Thompson**, and **Bob Day**. . . . At KBLU in Yuma, Ariz., former TV production director **Phil Goodfellow** has taken over as morning personality. Program director **Dick Davis** does the 10 a.m.-2 p.m. show, **Sonny Fender** does 2-6 p.m. and **Jerry Hanten** works until midnight. The station is 1,000 watts and programs chicken rock music. . . . **Johnny Draper** is the new station manager of WCBT, Roanoke Rapids, N.C., and is supposed to be a real sports nut. Guess we'll have to introduce him to the sports king of the record industry—**Ben Scott** of MGM Records. **Brock (Allen West) Abernathy** does 3-6 p.m. at the station.

Dan Vallie at the station plugs the Exiles record—"I suggest that all music directors lay an ear on it. It's a good sound, by the third time you hear it, you'll love it."

★ ★ ★

Buddy Scott has left KOIL, Omaha, and will be joining one of the Top 40 stations in San Bernardino, Calif. He was program director of KOIL. . . . **KAWW** is a 1,000-watt station in Heber Springs, Ark., that broadcasts Top 40 music five hours a day. **Phyllis Price** is program director and **Dianna Eccles** is music director. . . . **Don Weeks**, formerly with WTRY in Albany-Troy-Schenectady, N.Y., has joined WABY in that market as morning personality. General manager **Bob Badger** has retired from the air and claims he's pushing pencil. **Pete Williams**, incidentally, has joined the station as sales manager. I used to watch Pete's TV show on the GE TV station in that area several years ago and always enjoyed it. WABY is automated at nights.

★ ★ ★

KCMT-FM is a 100,000-watt stereo Top 40 station with progressive rock in the wee hours of the night. **Kenneth Bechtel** is program director; **Ric Peabody** is music director. The station is located in Alexandria, Minn. Rock programming starts at 3 p.m. and goes until signoff at midnight. . . . In Louisville, Ga., WPEH, a daytime operation, and WPEH-FM broadcasts rock 3-9 p.m. Monday through Friday and all afternoon Saturday and Sunday, according to engineer **Sheldon Daitch**. **Wendell Stephens** is music director. . . . **Don Bishop** is back in school at Colorado State University while working weekends at KIMN, Denver and KUAD, Windsor.

★ ★ ★

A note from **Pat McMahan**, KPHO-TV, Phoenix: "When the Los Angeles promotion men choose, as guest of honor, for their first roast and banquet, a guy who's a TV actor and hasn't played a record on the radio for months, maybe some of the 'shuck and jive' image the music industry has been saddled with has been dispelled. It was the greatest evening of my professional life and I hope that this public thank you can, in a small way, be representative of my deep appreciation. Now . . . if I ever hear about a group of radio people who plan a gathering to honor someone they respect in the record business . . . then I'll believe we're on the way home."

★ ★ ★

Max Richmond, president and general manager of WMEX in Boston which was at one time the king of the market and the home of **Arnie (Woo Woo) Ginsberg**, died last week. Richmond was a legend; he made history; may his legend live.

★ ★ ★

Another Top 40 station sending in information for my files is KATA, Arcata, Calif., where **Steve Weber** is program director and **King Clay** is music director. Station is on the air 6 a.m.-midnight. . . . July/Aug. Pulse for New York showed WABC as still the big gun with 12 from 6-10 a.m., 19 from 10 a.m.-3 p.m., 18 from 3-7 p.m., and 12 from 7-midnight. The surprise of the market, however is WOR-FM, which tied WABC at night. WOR-FM's ratings were 3, 7, 7, and 12. WOR had 13, 6, 4 and 2. WNEW had 6, 4, 4, and 3. WNEW-FM has 1, 4, 3, and 5. WPLJ-FM has 0, 1, 1, and 3. WPIX-FM is still nowhere. WWDJ has 1, 4, 3, and 7. WCBS-FM has 1, 1, 2, and 4. WRFB-FM has 2, 4, 5, and 5.

★ ★ ★

Jobs available: **KLWW**, Cedar Rapids, Ia., needs an evening Top 40 personality; **WTVR**, Richmond, Va., will pay \$150 or better for a cooking Top 40 evening person-

ality, to replace departing **Bob Bentley**; **WKNX**, Saginaw, Mich., needs an afternoon drive Top 40 air personality; **WQXL**, Columbia, S.C., needs a country personality; **KGOE**, Thousand Oaks (Los Angeles area), needs 1st ticket for up-tempo MOR weekend work; **WCLS**, Columbia, Ga., needs 1st ticket; **KTRM**, Beaumont, Tex., needs morning country personality; **WSRF**, Ft. Lauderdale, Fla., needs a 1st ticket man with production skill; **WVOJ**, Jacksonville, Fla., needs a country personality. Other possibilities: **KAUM-FM**, Houston; **WORD**, Spartanburg, S.C.; **WKNR**, Detroit; **KFOX-FM**, Long Beach, Calif.; **KADI-FM**, St. Louis.

★ ★ ★

Bob Sherwood went to WRIT, Milwaukee, as a deejay. . . . **Dan Clayton** went to WLW, Cincinnati, to be evening personality and help in music. . . . Just listening to "Turn Your Radio On" by **Ray Stevens** on Barnaby Records. Haven't heard the song since a kid when I used to listen to the **Chuck**

(Continued on page 21)



DENNY LONG, music director of WCCO in Minneapolis, talks with **Gayle McCormick**. She was interviewed on the air by a WCCO air personality the day prior to appearing with the Three Dog Night in a local concert.

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If there is a PD in Iowa or the adjacent states who feels a new personality might spark sales and ratings I would like to hear from him. Station size and my salary secondary to your location and Top 40/contemp MOR format. I have strong reasons to relocate in this market. Equally strong reasons why you should want me on your station. I know this format and its audience well, good background in oldies, production, tight formats. 3rd endorsed, 26, college. I can outperform your competition. Box 449, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036, or call (216) 673-1334. 11/13

Uncle Sam just let me go—now YOU NEED ME! to handle your Top 40. Easy Listening, or MOR format. To create heavy, quality production for your sound. No time—temp machine—an experienced, creative, slightly crazy, but always funny audience-builder who also knows production cold. 1st phone, college grad, veteran, married, will relocate if money's right. Scott Lange, 1417 Scott Ave., Winnetka, Ill. 60093. (312) 446-5040. 11/13

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Morning drive jock in Memphis. Good pipes, must say something. RKO Station, Drake format. Send resume and photo tapes to George Klein, WHBQ, 485 S. Highland, Mem-

Vox Jox

• Continued from page 20

Wagon Gang over WBAP, Fort Worth. To me, this is a great novelty and it just might take off, if given exposure. CBS Records is the distributor. . . . **Al Crocker** has been named station manager of KUZZ and KZIN-FM, Bakersfield, Calif. He'd been director of engineering for the station as well as **Buck Owens'** stations in Phoenix. **Johnny Kay** has left KUZZ to join a family business in New Hampshire. . . . KIZZ-FM in El Paso is launching a weekly program of quadrasonic broadcasts, according to program director **Jerry D. Ernest**. "And near future plans call for a live 4-channel opera and broadcasts of the El Paso Symphony Orchestra." The station uses the Electro-Voice system. **I. T. Cohen** is president and general manager of the station, which plays all kinds of music except hard rock.

Lineup at WITY, Danville, Ill., includes **Mike Thissell**, **Ted Baer** who has just joined the station, **Bill Johnson**, and **Bill Craig**. Johnson, music director, reports getting excellent record services "due to the many fine promotion people in the Chicago area. They are very dedicated people and I feel they deserve credit for the fine job they are doing." . . . KRMH-FM, Austin, Tex., is thinking about going to quadrasonic sound and is seriously considering the Electro-Voice system, according to general manager **Charles Bledsoe**. . . . Ratings for San Diego, the July/Aug. Pulse: KCBQ had 19 from 6-10 a.m., 22 from 10 a.m.-3 p.m., 19 from 3-7 p.m., and 16 from 7-midnight. KGB had 11, 18, 14, and 12. KOGO had 11, 6, 7, and 11. XETRA had 10, 8, 8, and 6. KPRI had 4, 6, 9, and 7. KDEO had 6, 6, 7, and 7. KSON had 8, 5, 6 and 3. . . . **Bert Klinman** is the new program director of WPLJ-FM, New York, replacing departed **Mitch Weiss**. **Paul Krimmier** has been moved from weekends to a 2-6 p.m. regular slot. Word is that **Michael Cuscuna** is also leaving under his own power to write and do production work fulltime.

Chuck Baker is leaving the 7-midnight slot on KSTN, Stockton, Calif., to take over the all night slot at KAFY, Bakersfield, Calif. . . . **Bill Hart** reports in from WIP, Philadelphia, where he is now assistant to program director **Dean Tyler** and handling the swing shift on the air. He's using the name of **Bill St. James**. . . . **Mike Daniels**

has been promoted to program director of KOBO, Top 40 station in Yuba City, Calif., replacing **Tom Head**. Lineup now includes **Jerry Mack** 6-10 a.m., **Daniels** 10 a.m.-3 p.m., **Gary Clark** 3-9 p.m., **Dave Camper** 9 p.m.-3 a.m., with **Rick Gibson** on weekends. Daniels says: "I also handle the music. Speaking of music, could you please print that I'd like to thank **Dennis Morgan** of the MCA group for the fantastic job he is doing.

WLPW in Suffolk, Va. (Tide-water area) has changed formats to Top 40. **Tom Bell**, formerly of WNOR, Norfolk, Va., is the new program director and **Joe Noga** is the music director and "we get no service whatsoever on records," Noga says. Station plays progressive rock after 10 p.m. and also needs progressive rock LPs. . . . The last class C dial setting for an FM station in San Antonio has been obtained by **Tom Turner**, operator of KBUC and KBUC-FM. He's switched KBUC-FM to 107.5 on the dial and is to operate 24 hours a day with 100,000 watts. Country music, of course. . . . **Fred Seiden** is new production manager of the Bonneville Program Services, New York. He'd been program director for Cine-Vox Productions in New York. The Bonneville syndicated programming is booming around the country; Malrite Broadcasting is using it on most of their FM stations.

Lynn Woods is the new music director of KHOW, big gun MOR station in Denver. **John Lanigan** is out as program director or whatever. And the station has hired back **Rosemary Barnwell**, the kookie-but-sexy gal who used to work on the morning show with **Buzz Lawrence**. She'll work with **Charlie Martin** now, a guy who used to work once upon a time with operation director **Hal Moore** on KIOA, Des Moines. Lineup at KHOW also include **Lindsey English** 9-noon, **Danny Davis** noon-3 p.m., **Moore** 3-7 p.m., **John Harding** 7-midnight, and **Woods** midnight-6 a.m. . . . **Bobby Raven**, three years experience, 1st ticket, needs a gig. Call 213-934-0449.

FYI: Anyone going to the **Bill Gavin** Radio Program Conference in New Orleans Nov. 11-14 from Los Angeles is invited to take Delta flight 872 around 8:40 a.m. on Nov. 11. I'll be the one demanding the stewardess serve beer. . . . WNCR-FM, Cleveland is planning to build new broadcast facilities and the plans also call

for quadrasonic studios. Word is that initially the facilities will be matrix, with future plans for a discrete system. Target date for the new facilities is Dec. 1971. . . . **Tom Nelson**, operations director of KRGI, Grand Island, Neb., needs singles and LPs from every label except Capitol, RCA, and Columbia. "We get great service from those stations, but almost nothing from anyone else." Lineup at KRGI includes music director **Keith O'Neil** 6-10 a.m., **Carl Dean** until 1 p.m., **Nelson** 1-3 p.m., **Robert W. Walker** 3-7:30 p.m., and **Don Stevens** until midnight, with **Bob Meyers** on weekends. Station uses a contemporary MOR format.

Mike Mullins, program director, WHLS, Port Huron, Mich., says: "Some of the record men in Detroit have really been good to us. In particular, **Gene Silverman** from Merit Music. If he has a hit record, we can count on getting at least one copy. **Ken Buttice**, who handles Bell Records out of Arc-Jay Kay, has been good to us, along with **Pete Gidion**, Decca Records man, and maybe one or two others, but other than that, we just hope and pray everytime we see or hear of something new that maybe we'll get a copy. If the record men are complaining that things are tough, they ought to try our shoes for a while, especially when one of the promotion men tells me why should they send me records when they don't sell anything in Port Huron. People here do buy records and they buy them when they hear them on WHLS. All we have to do is get the records." You know, I sympathize like crazy with the small market station who can't get decent record service, but at the same time I realize the economic impossibility of a record company, even a giant, servicing every station in the nation. One thing I think would assure all of you smaller stations of getting at least MORE product would be if you played more new product. Why you feel it necessary to have the hits, I can't understand. I know at least a dozen records in the past few months that I thought could have been decent hits that I never heard on the air. I think, that if I were in a small market I'd be embarrassed if I were still playing a record that was a big hit currently in the major markets, because the major markets just don't play many new records by non-track artists. Several record promotion men have told me recently that there are less than 12 (only George Furness, Atlantic, could name that many) program directors in the top 50 markets who would play a new artist if they liked the record. This is below 10 percent of the Top 40 program directors! You guys in the smaller markets have a great opportunity right at your fingertips. I'd write record companies and distributors that you'll take anything they want to try out, pick the best of the stuff by your own taste, then report by letter (phone call, if the record gets big reaction) to the national program directors of the labels on the response the listeners have to the records. You won't have to worry about not getting product—including the hits. You'll be swamped with product. But too many stations gripe about not getting records and they've never done one thing to deserve getting good service. You can figure it out: A single costs maybe 10 cents a copy to the record label. Then there's postage and all of the other overhead at the label. By the time that single gets to the stations, it's an investment of more than a dime each. I assure you. **Don Owens**, head of reviews for the Billboard, said that more than 100 new singles came out this week (as I write this). Some stations are adding only two or three

(Continued on page 22)



BUZZY LINHART was the featured artist on a live show broadcast recently by WGLD-FM, Chicago progressive rock station. From left: **Harold Capen**, personality on the station; **Linhart**, and **Morgan Tell**, until last week program director of the station.

NOVEMBER 6, 1971, BILLBOARD

TONY MERCER SHOW WHICH IS RECORDED EACH WEEK IN LONDON FOR SYNDICATION TO AMERICAN RADIO STATIONS URGENTLY REQUIRES D.J. COPIES OF AMERICAN RECORD PRODUCT. PLEASE DISPATCH DIRECT TO:

TONY MERCER

233a CAVENDISH ROAD
BALHAM, LONDON, SW 12, ENGLAND

YOUR STATION CAN ALSO RECEIVE THE TONY MERCER SHOW LIVE FROM LONDON FOR COMPLETE DETAILS CONTACT:
JIM TRAVIS, INTERNATIONAL DISTRIBUTION
322 SHIN OAK, SAN ANTONIO, TEXAS 78218
PHONE (512) 655-0924

Vox Jox

• Continued from page 21

records a week, some as many as five or eight (and not giving them much action either) and taking many of these off the air before a demand can build up to warrant the record company shipping product into the market. It was some small station on the east coast of Florida that kept on "Sounds of Silence" for six months until they built it into a worldwide hit and, thusly, founded the career of **Simon & Garfunkel**. How many of you smaller market stations would be willing to perform that kind of beneficial function for the music industry? How many of you are willing to work and listen and dig out the good material among all of the stiffs? How many of you are willing to "deserve" good record service? I'm willing to publish a list, with addresses and phone number, etc., of the national promotion directors, if you want it. But, and this I assure you, in this day and age of tough economic times, getting good record service is not a God-given right.

★ ★ ★

Tom Lang has been promoted to production director at KTKT, Tucson; he'd continue as music director and air personality, too. . . . A note from **Ray Quinn**, 407 Woodbine Ave., Rochester, N.Y. 14619: "Due to the automation of WNYR-FM in Rochester, I find myself looking for a deejay

position. I've done both rock and modern country and own a mobile home, so relocation is no problem." . . . **KRLA**, Los Angeles, aired the rock opera "The Truth of Truths" Sunday (17), according to program director **Shadov Stevens**, then followed the two-hour music event up with a panel discussion between religious leaders and KRLA air personalities. Incidentally, **B. Mitch Reed** is now with the Top 40 operation. . . . Some San Bernardino/Riverside, Calif. July/Aug. Pulse ratings: Leader of the pack is **KFXM**, programmed by **Doug Collins**, with 20 from 6-10 a.m., 24 from 10 a.m.-3 p.m., 18 from 3-7 p.m., and 16 from 7-midnight. **KMEN** (maybe this is where **Buddy Scott** is going), has 7, 17, 16, and 7. **KCKC** has 13, 10, 12, and 10. **KFI** has 13, 4, 6, and 16 (the power of baseball, eh?). **KMET-FM** has 1, 2, 2, 3. **MOR**-formatted **KBON** has 6, 6, 6. **KOLA**, in a rock format, has 3, 5, 5, 9.

★ ★ ★

WKKE, Asheville, N.C., under program director **Ron Fraiser**, has blown its cool. **Pat Riley**, along with his regular deejay chores, will read the comics 9-9:30 a.m. Sunday mornings now. Station has sold the show locally. . . . **Jay Morton** has been named station manager of **WESA** and **WESA-FM**, Charleroi, Pa. He'd been program director of the station at one time and has lately been an account executive there. . . . **Jerry**

Knight has been promoted to program director of **WICC**, Bridgeport, Conn.; he has been with the station since 1961. . . . **Forgot** to give you gentlemen some of the particulars about **KFXM**, San Bernardino. The format is two hits to one oldie during the week, and on weekends the station plays one hit to one oldie. There are six toll-free lines from different areas direct to the studio and are answered 24 hours a day for requests. The playlist contains a maximum of 42 records, changed and upgraded daily with checks at local record stores and conversations with record promotion men.

★ ★ ★

To demonstrate the interest in quadrasonic broadcasting, I got a letter the other day from **Radio Surinam** located in Paramaribo, Surinam. . . . When the **London Bridge** was dedicated in **Lake Havasu, Ariz.**, who did they get to do the radio ceremonies but **Tony Mercer**, a British deejay who has a syndicated show produced in London. Mercer, incidentally, is supposed to be recording his show live at an English pub called the **Duragon Arms** in Hackney, London, about the time you read this. If any of you deejays, record men, and/or artists ever visit London, you're invited to call Mercer at 722-8111 and join him on the show. . . . **WMIL**, Milwaukee, country music station, needs a news director. Contact program director **Bruce Nelson**. Yep, that's where **Bruce** is at these days. . . . Does anyone know where **Lee Sherwood** is? I'd heard he was in Columbus, but it was just a rumor.

★ ★ ★

Lineup at **KOL-FM**, progressive rock operation in Seattle, includes **Buzz Marcus** 10 a.m.-2 p.m., who also works at a record store in the university area; **Rick Fitzgerald** 2-6 p.m., who's not only music director of the station, but a former record buyer for **Seattle Record One-Stop** and was once a salesman for **Warner Bros./Reprise Records**; **Pat MacDonald** 6-midnight, who writes stuff for **Rolling Stone**; and **Darryl Despie** midnight-6 a.m., who is big in requests from prisons. From 6-10 a.m., the station simulcasts with **KOL**, a Top 40 station. Program director of **KOL** and **KOL-FM** is **Robin Mitchell**. . . . A note from **M. L. Rhoads**, 14905 Marsha Dr., Balch Springs, Tex. 75149: "The youth of the First Christian Church, Lawton, Okla., have dedicated a youth library to **Mike (Mike Brady) Rhoads**. He was their teacher and friend while at **KSWO**, Lawton, and **KTRN**, Wichita Falls, Tex. It will be known as the **Mike Rhoads Youth Library** and will be located in their church. Several nice contributions have already been received. Thought you'd like to know." And that's all that's left of the life of a deejay.

★ ★ ★

Scotty Brink, previously of many major markets, as an air personality, has gone into programming and will be at **KELP**, El Paso, land of sunshine, tequila, and the St. Louis bar in Juarez which used to have, and I guess still does, an excellent mariachi group. . . . A note from **Jeff Charles**, manager, **Radio Dominica**, Victoria St., Roseau, Dominica: "We are playing the usual mixture of pop, soul, country music, family favorites, jazz, light classics and folk music. The radio station is only part commercial, the rest of the revenue being derived from Government subsidy. Being government-owned and operated, the budget is very tight and it is by hope that when the full potential is realized, the authorities will bend a little." In any case, he needs record service. Can any of you record companies help him out?

★ ★ ★

Harvey Moss wrote me to say he was at **KSMO**, Salem, Mo., now

as station manager; he used to be at **WAGO**, Oshkosh, Wis. "At **KSMO**, we combine uptempo MOR with good solid country. We is small, but it's a gold mine of a market. Could use some good record service." **Jim Plank** is the country personality on the station, which operates with 1,000 watts days, 250 watts nights. . . . **Eddie Dillon** had just been named music director of **KACL**, Santa Barbara, Calif., and then was told the station was going to a religious format and was given notice. He wants to stay in the Santa Barbara area, but old friends can call him at the **Miramar Hotel**, 805-969-2203, ext. 258. . . . A note from **Mike Mitchell**, **KHOS**, Tucson: "I speak with first hand knowledge when I tell you that jocks hold you in high esteem because you keep us up to date on who's moving where and what is happening in various parts of the country, but sometimes I, as I'm sure others do, feel you put your behind over a barrel and let your back side overrule your mind! Case in point: I must protest the following statement **Vox Jox**—"This includes **KIKK** program director **Bill Bailey**, whom I consider the heaviest country music program director in the nation." I'm sure I'm prejudiced, but I happen to think the fellow I work under, **Jim Slone**, should fit that category. For durability and consistently high ratings at **KHOS**. When you consider that there are some 13 or 14 stations in the market, the cat must be doing something right!" I'll grant you, **Mike**, that **Slone** is good, but I really only know one guy as heavy as **Bill Bailey**, and that's **Jack Gardener**. Anyway, like you said, you're prejudiced.

★ ★ ★

Jay Flannery, music director of **WENY**, Elmira, N.Y., sent me in some details about the Top 40 station. . . . **Rob Snowden**, program/music director at Top 40-formatted **WVLK**, Lexington, Ky., also sent in some information. Thanks. . . . **WGIG**, Brunswick, Ga., is a Top 40 station broadcasting 6 a.m.-midnight with 5,000 watts of power. From 10 p.m. until midnight, heavier singles and progres-

sive rock album cuts are album cuts. **Dick Downes** is program/music director and says the station is not getting good LP service. Lineup includes **John Giles** 6-10 a.m., **Downes** until 2 p.m., **Steve Bass** 2-6, and **Steve Willadsen** until midnight. **Ed Council** and **Genoa Martin** do weekends. **Martin**, incidentally, just celebrated his 18th year with the station.

★ ★ ★

WNEW in New York is trying an experiment—free form MOR music from the 50's and 60's. **Jonathan Schwartz**, who's supposed to be a record nut like you and I but only more so and who is an air personality on **WNEW-FM**, **Metromedia's** progressive rock outlet in New York, will do the show Sundays up until the **New York Giants** football game. And he'll do it free form. If the show works, watch out! Anyway, he'll blend oldies by **Sinatra** and also new stuff by such as **James Taylor**. **Schwartz'** book, "Almost Home," is going to be made into a movie. Ah, truly it can be said that them that's got shall get.

★ ★ ★

Biggest voice man in the business? **Allen Swift**. He's on about 400 commercials at present and has done more than 50,000, he thinks. He cut his first commercial in 1954. . . . **Bob Hudson** is now program director of **WQYK**, Tampa, a country music station. For the past year, he'd been music director of **WVOJ**, Jacksonville, Fla. . . . **WHFD-FM**, Archbold, Ohio, is broadcasting in quadrasonic five nights per week 7-midnight, according to president **Max E. Smith Jr.** He says public response "is unbelievable. Our station has promoted quadrasonic through open-to-the-public quadrasonic shows and currently we have bookings through December for quadrasonic demonstrations for all kinds of clubs. Quadrasonic is here to stay. All you have to do is promote it. Upon first hearing it, people can't believe the sound. Quadrasonic is like promoting anything else, if you sit and wait it will never happen. You have to go get it, and then the rest is yours."

Advance Preparation Lauded

• Continued from page 18

cause it was fun . . . just to see if I could do it. I used to do a morning feature which helped break records. We'd take phone calls on the new records. Those days seem to be gone mostly from radio." Today, **Martindale** plays all kinds of music on his show and likes all kinds of music though. . . . "I don't always play what I like." He thinks there's a nostalgic kick going right now. "So many of the oldies I'm playing now were rock

KCUZ Mixes Two Formats

CLIFTON, Ariz. — **KCUZ** is now broadcasting daytime with 1,000 watts here and rotating country music and Top 40 records, said manager **Ira Toler**. "Each hour of air time now consists of a rotation of country music and Top 40. Also included are four oldies, whether country or Top 40, and two album cuts per hour, again one cut from a country album and one from a pop music album. We've found that this offers something for everyone and has increased our listenership considerably." **Toler** owns the station. **Jim Edwards** is program director. Air personalities include **Chuck Sutherland**, **Roland Foster**, **John Howard** and **Edwards**.



JIM HOWELL, LEFT, air personality on **WSB**, Atlanta, gives **Mike Nesmith** a lesson at being a disk jockey. The **RCA Records** artist was in town promoting his new album.

hits when I was on a rock station. That's the age group we're trying to reach with **KMPC** today."

But the key to any successful radio show, he felt, lies in preparation. "I don't care whether it's Top 40 or what it is . . . and I wouldn't have said this 10 years ago or even five years ago . . . but I think the most important thing is preparation. Working toward building a show rather than just going in sitting down and saying to yourself, 'You're the greatest.' Build the music you play and what you say. I write my opening for every show; I never did that in my life. But I base a lot of my show now on current events and what people are talking about. I read the paper every morning front to back. If I think an event is interesting, I use that.

"I often take a lot of the things that I'll be talking about in a three-hour period and capsule them in the beginning of the show."

"I try to be humorous, but I'm not funny. I have a good sense of humor, but I'm not funny like a **Gary Owens**."

Working at his trade, trying to relate to the audience, over the years has made him more proficient at his job, he said. He tries to put himself in the position of being a listener more than being a radio announcer.

Oldies Cut Back

• Continued from page 18

more as a few years ago—is soul. Today, **KCPX** plays quite a few soul records because "it seems like they're the hits. They sound good on the air, too many ordinary rock records coming out today are 'down' records." **Waldron** spoke of getting on "Spanish Harlem" by **Aretha Franklin** and playing it heavily and "it was her best-selling record here she ever had." It was partially the success of **Miss Franklin** that convinced him soul would go in what had always been considered a poor market for soul.

The six new records added last week were by **Melanie**, **Michael Jackson**, **Sweathog**, **Van Morrison**, **Martha & the Vandellas** and the **Chi-Lites**.

From The Music Capitals of the World

• Continued from page 17

tion at **Convention Center** Nov. 6. "Jesus Christ Superstar," which scored big at **Cincinnati Gardens** in August, played to two sold-out houses on a return engagement at **Taft Auditorium** Oct. 22-23. . . . **Gayla Records' Rhythm Stylists**, comprising **Bobby Joe Gutman**, **Whistling Joe** and **Sonny Minnich**, set for six consecutive weekends at the new **L&K Motel Cocktail Lounge**, Troy, Ohio. . . . **Capitol's Pink Floyd** stops off at **Case Western University**, Cleveland, Nov. 6, and makes the scene at **Music Hall** here Nov. 20. . . . **Procol Harum** into **Club Agora** Columbus, Ohio, Nov. 14.

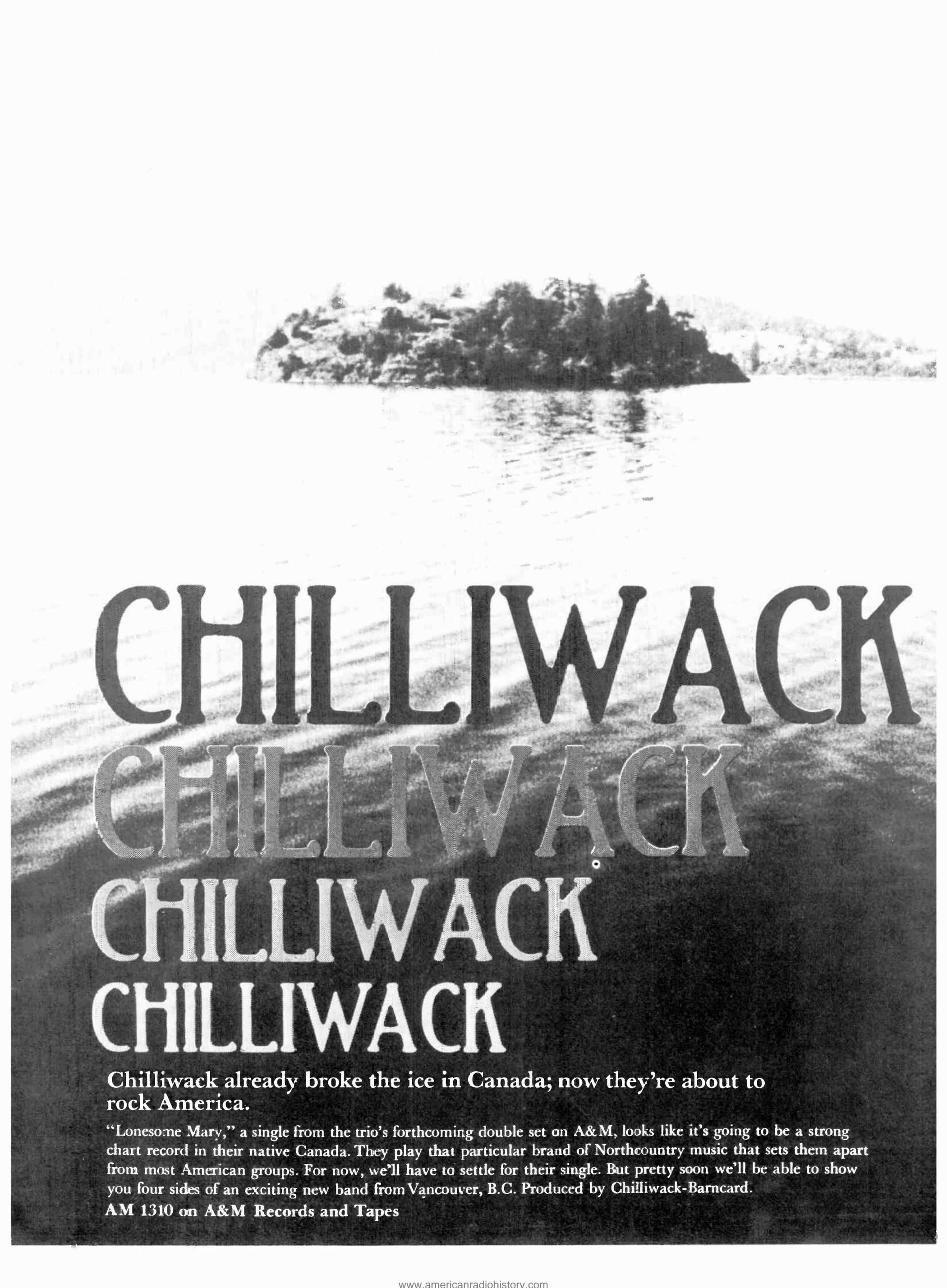
Guy Lombardo and His Royal Canadians invade **Music Hall** for a single performance Nov. 16, with **WXIX-TV** and **Northwest** releasing sharing the promotion. . . . **Gene Hughes**, lead singer with the **Casinos**, **Fraternity Records** group, has retired due to a back injury which has put him in a cast. The remaining foursome will continue, with lead guitarist **Mickey Denton** handling the business end. . . . **Ted Cohen** has left his promotion post with **Columbia Records** here to cast his lot with the local **Warner Bros.-Elektra** forces.

Poco and **Livingston** pulled a

half a house to 3,600-seat **Music Hall** Sunday (17) with a performance that drew raves from local rock fans and critics. . . . **Bob Burrell**, veteran record huckster, for the last two years talent co-ordinator with **Bill Lowery's** music and entertainment empire based in Atlanta, was a recent visitor. He chatted briefly with **Danny Engel**, **Lowery Music** man in the territory, bought **Danny** and the writer a drink, and then hastened off on a trek that covered the East and Southwest before returning to his **Los Angeles** headquarters.

Roger Williams and his group attracted a three-quarter house to 2,500-seat **Taft Auditorium** Sunday night (17). . . . **The Flames**, local group, are sporting a new single, "Stand Up and Be Counted," on the **People** label, distributed by **Polydor**. Quintet comprises **Robert Davis**, **Waddell Failand**, **Delbert Gilliam**, **James Railey** and **Tim Williams**. . . . **Wendy Vickers**, singer, songwriter and guitarist formerly billed as **Wendelyn**, appeared in concert before a live audience at **WCET-TV** here Monday night (25), with the show slated for airing in two weeks. She was accompanied by **Walter Kuebler** on stand-up bass. **Miss Vickers** is set through November on college dates in the **Tri-State** area.

BILL SACHS



CHILLIWACK

CHILLIWACK

CHILLIWACK

CHILLIWACK

Chilliwack already broke the ice in Canada; now they're about to rock America.

"Lonesome Mary," a single from the trio's forthcoming double set on A&M, looks like it's going to be a strong chart record in their native Canada. They play that particular brand of Northcountry music that sets them apart from most American groups. For now, we'll have to settle for their single. But pretty soon we'll be able to show you four sides of an exciting new band from Vancouver, B.C. Produced by Chilliwack-Barncard.

AM 1310 on A&M Records and Tapes

Tape Cartridge

ADVENT BREAKING INTO PRERECORDED CHRODIO

CAMBRIDGE, Mass. — Advent Corp., a pioneer in marketing audiophile-oriented tape equipment, is introducing a line of prerecorded Dolbyized cassettes on chromium dioxide tape.

The company is putting together a catalog of cassette titles which it will market before the end of 1971.

Convinced there is a lack of Dolbyized cassette releases, Advent is planning a library of titles to support its two cassette decks employing the Dolby noise suppression system.

Advent markets two models, 200 and 201 (at \$280), and a line of chromium dioxide (Crolyn) blank cassettes under its Advocate brand.

"It's hard right now to spot the few Dolbyized releases on the marketplace," said a company spokesman. "That's the reason for Advent getting into prerecorded music."

(The list of labels now Dolbyizing cassette releases includes Ampex Stereo Tapes, Columbia, London, The Musical Heritage Society, Precision Tapes and Vox.)

Maxell Conducts 50-City Tape Education Junket

LOS ANGELES—Maxell Corp. of America, blank tape manufacturer, is staging tape clinics in about 50 cities to teach dealers and consumers about the value of quality tape.

The traveling salesmen are Gene LaBrie, national sales manager of consumer products, and Marvin Soloff, LaBrie's counterpart in OEM products.

What they're learning is that consumers, especially the younger generation, want quality tape and are buying high-end product. "They're shunning cheap stuff," said Soloff. "They know the difference between the grades of tape."

Maxell's traveling tapeshow invites consumers to test their own blank tape against that of Maxell's lines, which includes low noise in 30, 60, 90 and 120-minute lengths and Ultra-Dynamic high-energy in 60, 90 and 120. A chromium dioxide line in 60, 90 and possibly 130 will be introduced in December, LaBrie said.

If consumers are hesitant in experimenting with their own tape, Maxell offers between 30 and 50 competitive brands for inspection.

"We want to spread the word about quality tape at the dealer-consumer level," LaBrie said, "and we're learning about the needs of both the retailer and buyer."

The clinics also serve as consumer image builders for Maxell, which has been in the blank tape market for only about 18 months. "We're developing a consumer program," LaBrie stated, "and the dealers feel the clinics are a show of good faith."

Maxell's traveling salesmen are taking the road-show to college towns, specialty dealers, mass merchandising outlets, etc. It plans to make the test apparatus available to dealers and manufacturer representatives for regional shows and national conventions.

The company, as part of its image building, plans to broaden its line to include a chromium dioxide product, and will introduce a 1/2-inch videotape in February and a professional audio line in early 1972, LaBrie said.

Superscope Initiates Spoken Word Tape Club to Unleash New Market

LOS ANGELES—It may be a premature assessment, of course, but developments at Superscope seem to suggest that it has uncovered a new avenue of business: education.

At first glance, nothing could have seemed more obvious. A company can make quick dollars if it's in the vanguard of the tape boom in spoken word cassettes.

A number of small companies have tried and achieved moderate success. But Superscope, a glamor company, has the muscle to play the new spoken word tape game and parlay it into dollars.

With that in mind, and presumably with the correct demographics, Superscope has formed an educational products division to market spoken word (educational) cassettes initially to the consumer and eventually to the A/V-educational market.

The company is putting together several programs to market the "Self-Enrichment Series," including a membership club and a direct mail promotion, according to Richard Stover, general manager of the educational products division.

Armed with a 126-cassette catalog, custom programming by authorities in a variety of self-enrichment fields, a duplicating operation, and the blessing of Joe Tushinsky, president of Superscope, Stover is going to market

The catalog covers nine categories: "Self Improvement," "Contemporary Life," "Historical and Biographical," "Children," "Sports," "Astrology," "Foreign Language," "Entertainment" and "Psychology and Psychiatry."

The series is in C-60 format and will be priced at \$7.50 each if purchased on an individual basis. A membership in Superscope's Library of the Spoken Word club offers consumers a lower price.

Membership includes 12 tapes and a Sony TC 72 monaural cassette playback/record unit for \$89.95, and a 40 percent savings on future tape purchases.

A second way of joining the Superscope club is by owning any Sony player and sending in a warranty card as proof of purchase.

Consumers will be alerted to the spoken word series by an advertising program, beginning in November, and via a direct mailing. Fulfillment will be handled by Superscope, which is doing all the duplicating at its facility in San Fernando, Calif.

The spoken word series is self-produced, with some product licensed to Superscope. A second series of educational spoken word cassettes, again aimed at the consumer, is being produced as a college-level seminar course, Stover said.

This series will be also marketed as a membership club promotion, direct mail and through university and college Extension courses.

There are no plans to market either series in normal distribution channels (i.e. electronic stores, discount and department outlets or specialty locations).

The college course series includes "How to Parent," "Speech for the Businessman," "Achieving Success in Marriage," "How to Make Your

Money Back." "Word Power for Children and Parents," "Women in the Seventies" and "Introduction to Philosophy." In many cases, the series will be sold with a printed text as part of the course.

Will Sell Direct

Phase two of Stover's plan is to market both series to A/V dealers and educational institutions, but on a direct mail basis. The only exception would be to college bookstores.

Superscope's educational products division will eventually take a more active role in marketing Sony equipment to the A/V-educational field, Stover added. It is now being marketed to educators by the consumer electronics division.

Also under Stover's wing is Superscope Custom Duplicating, which is aimed at custom work in both spoken word and music areas.

The company is custom duplicating cassette product for Audio-Digest, Sullivan Language, among others, and prerecorded music in cartridge and cassette for the Record Club of America, Modern Distributors and Original Sounds.

Dolby System Garner Hefty Support Roster

LOS ANGELES — The Dolby noise reduction system, already accepted by many software manufacturers as technically sound, is receiving more support by equipment producers.

More than 30 hardware manufacturers are offering or will be introducing new products incorporating the Dolby system.

(The Dolby A-System is the professional noise reduction concept being utilized by recording and motion picture studios, broadcasting stations and communication networks. The Dolby B-System is

the compatible high-fidelity noise suppression unit for consumer application.)

(Dolby Laboratories of England makes only professional models, but licenses the B-System to manufacturers of tape recorders, receivers and Dolby adapters.)

Manufacturers licensed to use the Dolby B-System include the following:

Advent, AGS, Allied Radio Shack, Ampex, Bell & Howell, Benjamin, Bigston, Concord, Crown Radio, Ferrograph, Fisher, Harman-Kardon, Highgate (Alpha), Hitachi, Janszen, Kellar, Kenwood (Trio), Lafayette, Lenco, Mitsubishi, Nakamichi, Planet, Rank Wharfedale, Revox, Sansui, Silver, Sanyo, Singer/KLH, TEAC, Teleton, Telex/Viking and 3M/Wollensak.

Record companies releasing Dolbyized prerecorded cassettes and tape plants equipped to encode duplicating masters with the Dolby B-type characteristic include the following:

Ampex Stereo Tapes; Nivelles, Belgium; London Records of Canada, Montreal; Ampex of Canada, Malton, Ont., Canada; Mood Music, Paris; Sono-Press (Eurodisc), Gutersloh, Germany; RCA Italiana, Rome; King Records, Tokyo; Music Carriers and His Master's Voice, both of Wellington, N.Z.; Roger Arnhoff Lydstudio, Oslo; Hispavox and Iberofon, both of Madrid; Europa Film, Stockholm; Ulvex, Sundbyberg, Sweden; Decca Musicassettes, EMI Tape Records, Phonodisc, Trident Tape Services and RCA, all of London; and Tape Duplicating/Metrosound and Waltham Abbey, both of Essex, England.

Also Allison Audio Products, Hauppauge, N.Y.; Ampex Stereo Tapes, Elk Grove Village, Ill.; Cinema Tape Productions, Englewood, N.J.; Columbia Records, New York; Dubbings Electronics, Copiague, N.Y.; London Records, New York; Musical Heritage Society, New York; Plastic Products, Memphis Preferred Sounds, Rye, N.Y.; and Vox Cassettes, New York.

Dolby And New Tape

A company spokesman stated that the Dolby B-System and new tape formulations, such as chromi-

(Continued on page 30)

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SPECIAL DESIGNS ON REQUEST

Hitachi Scheduling Greater '72 Product

NEW YORK—Amid all the uncertainties about how the 10 percent import surcharge will work, one thing is clear: Hitachi is making big plans for 1972.

According to Gene Schillinger, national sales manager, here's the program:

—A stronger move into the auto player field, both in 8-track and cassette.

—At least one or two cassette decks with built in Dolby noise suppression system.

—Quadrasonic auto and home units, both discrete and matrix.

—An 8-track playback/record model.

There are other plans, claims Schillinger, that the company will introduce as the year goes along. In short, he anticipates a strong sales year in 1972, especially at the middle to high-end product price ranges.

"Consumers are becoming more sophisticated in their buying habits, are aware of sound product, and have the money to spend on quality equipment," Schillinger said. "The buyers are getting younger, too, and they have the money and knowledge to purchase expensive equipment."

One of the reasons he feels the quadrasonic concept will make a dent in the marketplace is because of younger buyers.

"They're not as set in their ways as the older generation and are

willing to listen, learn and change to accommodate their interests," the executive stated.

Hitachi will introduce a 4-channel matrix auto unit and two quadrasonic home models, one a discrete and the other a matrix.

Schillinger believes the 4-channel field will blossom in late 1973 or early 1974 as a mass volume market, "although the audiophile is getting into it now by purchasing open reel equipment."

Improved Sound Sought

As consumers concentrate on better equipment, he will be also looking for techniques to improve sound. Thus the reason to move into Dolby outfitted cassette decks.

Hitachi's parent company in Tokyo already offers Dolby circuits in a three-head open reel deck being sold in Japan, as well as a Dolby cassette player.

Schillinger said Hitachi (Sales Corp. of America) is also broadening its penetration in the automotive field and will introduce three or four 8-track units in combination with FM radios and a cassette playback/record with an FM radio.

The Hitachi auto line now consists of about five cartridge units, a monaural cassette playback, and a cassette playback/record model.

All Hitachi tape recorder products carry a warranty of 5 years on transistors, 1 year on parts and 1 year on labor.

Tape Duplicator Drives New Marketing Avenues

LOS ANGELES—Audio-Video Communications, tape duplicator and manufacturer of prerecorded tape, is developing a marketing program in five new avenues.

It is programming music and spoken word tapes to the premium, educational, industrial and government markets; releasing prerecorded cartridges and cassettes; private labeling and custom duplicating prerecorded tape; and making wider use of its 8-track recording studio.

The new marketing thrusts which also includes special product development, are under the direction of Herb Dale, newly appointed vice president and director of marketing.

Initial effort in diversifying the company's manufacturing capability is in the premium area, where Dale is formulating sales plans for a children's classics series on cassette. Supplementary areas for the children's classics will be to the educational and consumer fields.

The series is being offered in a 5-cassette Vol. I at \$12.95 for pre-school through second grade children and a 5-cassette Vol. II at \$12.95 for children in the second through fourth grades.

The series is dramatized by professional actors, underscored with music and sound effects. Musical bridges allow the child to stop the cassette for questions, discussion or instruction.

Audio-Video's distribution will

be through specialized representatives in the prerecorded tape market, and with independent representatives in both the premium and education fields, Dale said.

The company is also creating custom prerecorded tape programming for several hardware manufacturers in 4-channel cartridge and open reel in its recording studio, which has quadrasonic capability.

Among the custom packages the company has created are 4-channel open reel tapes for Akai America, a 4-channel cartridge for Lafayette Radio, and a series of 2-channel stereo, 4-channel discrete and matrix cartridges, and a cassette encoded package for Radio Shack.

Dale is also upgrading the company's prerecorded tape catalog via new licensing agreements for a future thrust into the budget prerecorded music market. Audio-Video Communications also custom duplicates the inflight music programming for American and Continental Airlines.

Motorola Fans Promotion on 4-Channel Fires

CHICAGO—Quadrasonic equipment sales are starting to percolate, according to Ken Thomson, manager of Motorola's consumer products division.

But he feels that more must be done at the dealer level to stimulate consumers in accepting the 4-channel concept.

One thing Thomson is doing to "talk up" quadrasonic is keeping dealers and distributors informed of marketing trends as they relate to the new sound innovation.

He is also sending 8-track demonstration 4-channel tapes to dealers, made up a quadrasonic display, and shipping 8-track music tapes in Motorola 4-channel units. Motorola packs an RCA prerecorded cartridge in its goods.

Although Thomson feels the quadrasonic market will fully develop as a mass volume item in
(Continued on page 28)

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Tape Happenings

Casemakers, La Grange Park, Ill., has introduced two tape cabinets each designed to hold 40 cassettes or cartridges. Model STR-400 cartridge case lists at \$13.95 and model CAS-400 cassette case lists at \$13.95.

Custom Music Corp., St. Louis, has opened its 21st CMC Stereo Center in Hazelwood, Mo. The store sells tape recorders, car and home sound products, components, music product and consumer electronics. The company, which operates CMC Stereo Centers in Missouri, Illinois, Georgia, Kansas and Iowa, plans to expand to over 40 electronic stores in 1972.

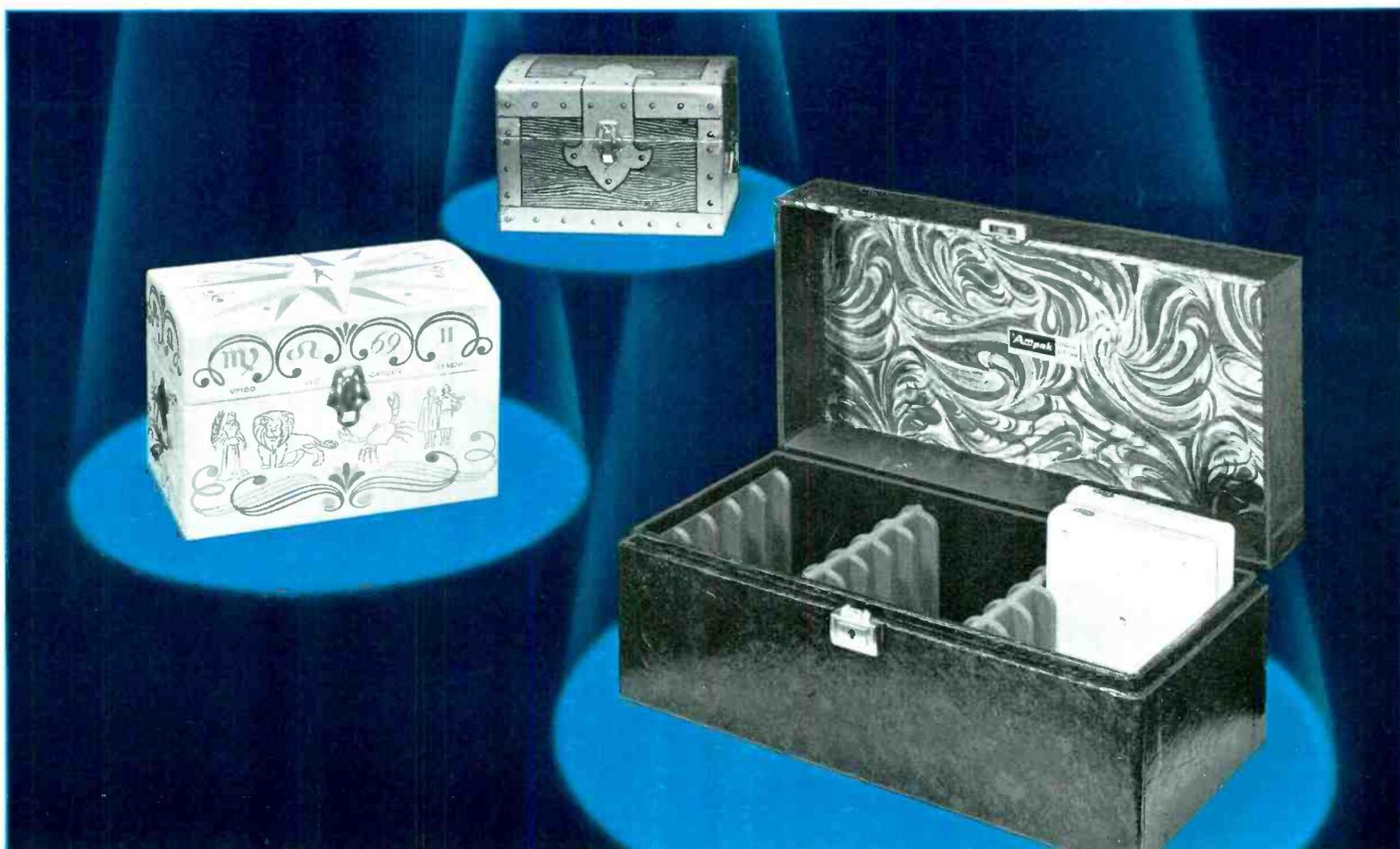
Cambridge Research and Development Group, Westport, Conn., and the American Foundation for the Blind have announced development of a variable speech control device designed to speed up or slow down recorded speech on tape recorders. The device can be incorporated into tape recorders and phonograph players. . . . Sony Corp., Tokyo, has developed an experimental cassette deck with a dual capstan, closed-loop cassette tape transport, ferrite heads and low-noise field transistors. . . . Sound Track, Ardmore, Pa., discount tape and electronics center, has received an award from TDK Electronics for its window tape display.

Japan Exports Up Over 20%

WASHINGTON — Japanese exports of electronics and communication products worldwide rose 21 percent last year, according to the Commerce Department. More than half of the nearly \$2.3 billion worth of equipment—\$1.2 billion—came to the U.S.

Tape players and TV sets accounted for about 30 percent of the value of items exported to the U.S. in 1970, but Japanese exports of transistor radios to the U.S. fell 5 percent, the department stated.

NOVEMBER 6, 1971, BILLBOARD



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Or ZODIAC . . . Covered in gleaming white. Embellished with astrology symbols in blue and gold. Curved top and brass plated handles. Fully lined interior. And ten compartments for 8-track tapes.

Or TREASURE CHEST . . . Has all the extra features of the Zodiac Case. Decorated with a rugged, wood grain design. Even has Captain Kidd hardware. Also holds ten 8-track tapes.

For Music "On-The-Go!"

Pick your own Oscar. Put the Ampak money-makers to work and watch their performance and your profits. Write for complete information. Amberg File & Index Co., 1625 Duane Boulevard, Kankakee, Illinois 60901.



'72 Kenwood Cassette Deck With Dolby Unit Predicted

LOS ANGELES — Kenwood Electronics will introduce a cassette deck with a built-in Dolby noise suppression system in early 1972.

Although Kenwood manufactures its own audio de-noiser system, models KF-6011 and KF-8011, for open reel and cassette decks, it has recently received a license to market the Dolby concept.

The company also plans to introduce several other cassette decks without the Dolby concept next spring to broaden its line

which now numbers one unit: model KX-6010A at \$149.95.

Also on the drawing board are plans to enhance its 4-channel component line which now includes the following:

Model KN-7044 quadmixer which synthesizes 4-channel from existing 2-channel sources, encodes or decodes 4-into-2-channel material, and handles discrete 4-channel stereo programming.

Model KM-8002 110-watt power amplifier.

Model KW-6044 3-head, 4-channel

(Continued on page 28)

AMPEX OPENS JUAREZ PLANT

SAN FRANCISCO — Ampex's magnetic tape division has opened a 10,000-square-foot manufacturing plant in Juarez, Mexico, which lies directly south of San Diego, Calif. on the border.

The facility is assembling C-Zero cassettes for use by Ampex Corp. and for sale to other companies. The plant supplements production of the division's manufacturing facility in Opelika, Ala. Charles H. Dodson, formerly production supervisor in Opelika, is plant manager of the Juarez facility.

Sylvania Adds to Product Catalog

BATAVIA, N.Y.—The marketing and sales emphasis at Sylvania's Entertainment Products Group will be in expanding its audio component and compact product lines.

That includes adding to existing lines and stepping up in quality and pricing with 4-channel, cartridge and cassette configurations.

Bill Sullivan, audio products marketing manager, said new products will be introduced in early 1972 and continue through June in the following areas:

—A discrete 4-channel adapter for Sylvania stereos with rear speaker jacks.

—A system housing a quadrasonic cartridge unit.

—A stereo cassette playback/record deck with a built-in Dolby noise reduction system to retail between \$185 to \$200.

—Additional high-end speaker systems and receivers.

—Additional cartridge products, including the configuration in more compact systems and with AM-FM multiplex receiver combinations.

—Additional cassette players in the portable field.

While many manufacturers are talking 4-channel, and so is Sylvania, Sullivan feels there will be greater sales movement in audio component areas. "We're obviously making moves to beef up our quadrasonic capability," he said, "but our efforts will be also directed in the component-compact areas."

The stereo cassette playback/record deck with a built-in Dolby system will strengthen Sylvania's line which also includes a stereo cassette playback/record deck, model CT 160, at \$129.95. Although the company has no plans to introduce 8-track portables, it will bolster its cartridge line—model ET 145 at \$59—with cartridge capability in compacts and consoles.

While not concentrating in portable cassettes—it has four in the line—Sylvania will expand the line, "perhaps by one or two units," Sullivan said. The models now include three monaural players at \$29.95 (CT 80), \$49.95 (CT 90) and \$64.95 (CT 114) and a player with AM-FM radio at \$79.95 (GTR 140).

Sylvania is not standing still on quadrasonic. In fact, it has recently introduced a 4-channel matrix disk, tape, FM stereo adapter, model PQ-4 at \$9.95, to plug into all stereo units. It is building the unit itself.

"We're not taking a concept stand on quadrasonic," Sullivan said, "but we'd like to see some form of standardization before we commit to any long-lasting program."

Sullivan feels the two 4-channel concepts, discrete and matrix, can coexist for several years, especially since the matrix system is less expensive. "But, again, standardization is the key to mass consumer sales and dealer acceptance. Right now," he said, "it's too confusing at both dealer and consumer levels."

Although hedging his bet, Sullivan admits that "quadrasonic will not take as long to take hold at the mass consumer level as stereo did over monaural several years ago."

To hurry the 4-channel concept along, Sylvania offers a point-of-purchase kit and a demonstration disk to distributors and dealers. The record is supplied to Sylvania by Ovation Records.

Pennsylvania Bill To Check Piracy

PHILADELPHIA — Pennsylvania State Senator Louis G. Hill, of Philadelphia, has introduced a bill in the state legislature calling for tighter regulations and stiffer penalties for illegal tape duplicating.

Sen. Hill's proposed act would make it unlawful to transfer any recording or tape with intent to sell without consent of the original owner. Penalties include fines up to \$100,000 and 10 years in prison.

(The recently signed Federal law prohibiting illegal tape duplicating would supersede state legislation.)

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Here's why

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Consumer campaign

Second, we're launching a sizeable pre-Christmas consumer campaign in top Metro Markets. A campaign featuring hard-hitting Sunday Supplement advertising incorporating a dealer listing. The first ad breaks

November 28th and will be re-run the next two consecutive Sundays.

Third, we plan to provide plenty of the right kind of in-store materials including window banners, counter cards, consumer ad preprints and tie-in slicks.

Immediate delivery

Fourth, we're not kidding when we say we can give you immediate delivery. In time for Christmas.

Are there different models?

There's a fully amplified Telex 8 Track Changer



with optional matching speakers. There's also a preamp version and a

credenza model in beautiful Spanish hardwood. Think about how the Telex 811 R Cartridge Recorder is a natural sell-along.

But we're not stopping there

Immediate delivery is the key this Christmas and Telex delivers. Immediately. And not just the new changer. But also consoles, portable phonographs, headphones and 8 track changers and recorders.

So turn on our music machines. They'll turn you on to profit.

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Illinois Dealer Buys Key For 9th Store Door Lock

By EARL PAIGE

CHICAGO—Tape retailers are under the gun. They are threatened by the 10 percent import surcharge on equipment, a dock strike, bootleg tape, premium offers by manufacturers at prices below list, and more.

But Herb Levin, president of Stereo City, is opening his ninth local retail store, and with the usual fanfare of previous openings: giving away \$500 in \$1 bills, a billboard 10-feet high by 58-feet long announcing the opening, and product promotions.

The new outlet is a full-inventory store offering prerecorded tape, accessories and home entertainment equipment, including lines by Pioneer, Craig, Panasonic, Sony, Bell & Howell, Fisher, Kenwood, Sanyo and JVC, among others.

Consumer electronics, in fact, has enabled Stereo City to grow.

Levin said: "We would have never grown on prerecorded tape alone. Our growth has been possible because we promote heavily and have pursued new merchandising avenues."

Music has not increased with the chain's volume, according to Levin. "Bootlegging and competition from our suppliers curtail our sales," he said.

For example:

"Here's a deal where a consumer can buy six tapes for \$1 and six more for \$5.98 each," Levin stated. "That comes out to a little over \$3.05 each. My price is around \$4 with an advertising allowance."

Levin wouldn't mind competition from manufacturers "if it was done at my regular retail price of \$5.98. "But they're competing for my customers at a price below my cost.

"I wouldn't mind, in fact, if the tape companies were selling cut-outs or special premium offerings, but they offer merchandise that I'm selling."

Levin is also disgruntled over some practices concerning equipment. "It is becoming increasingly impossible to hold hardware suppliers to shipment schedules so that a retailer's program can be sustained.

To stimulate sales, Levin has offered promotions keyed to free tape. Once he offered 10 cassettes; a cassette auto unit and two

speakers, installed free, at \$69.95. He has also offered four prerecorded cassettes free with the purchase of a cassette deck. He

promoted 8-track cartridges in similar fashion.

Known as a hard bargainer, Levin admits there are companies

who prefer not to deal with Stereo City. But he must be doing something right; he's got nine stores to prove it.

A Niagara Falls dealer thought a radio and a cassette recorder for land and sea would be a good marriage.

So, we gave him the Concord F-104 Radiocorder.® It can create a tape library at the push of a button right off the built-in FM/AM radio onto the built-in tape cassette. It has three-way power capability, a built-in highly sensitive condenser microphone plus provision for an external mike. And it includes our exclusive Endmatic, automatic shutoff system. With all of this it's the lowest priced quality Radiocorder ever produced. You'll sell them by the canoe-full at \$79.79.

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

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*Prices subject to change without notice.

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

Audio Tek Making Duplicating Units

SAN FRANCISCO—Audio Tek, Santa Clara, Calif., manufacturer of professional tape equipment, is broadening its product line, said Bob Kratt, president.

The company, which produces cartridge and cassette tape winders, is manufacturing high speed tape duplicators at the low to middle-price range.

To service the international market, Kratt has appointed Carville International, Foster City, Calif., to handle Mexico and South America, and Albert Schultz, of New York, to direct sales in Canada and Europe.

TENNESSEE IN PIRATE RAIDS

NASHVILLE—The Tennessee Bureau of Criminal Identification confiscated more than 300 counterfeit tapes and arrested 15 persons in a series of raids.

It was the first crackdown under the state's new anti-counterfeiting law aimed at halting piracy.

The raids covered filling stations, auto parts stores, grocery outlets and record retailers in Putnam, White, Cumberland, Wilson and Smith counties.

Twelve of the 15 persons arrested pleaded guilty during arraignment and were each fined \$100. Three others are scheduled to appear in court at a later date.

MCA Technology Penetrating Varied Electronic Programs

LOS ANGELES—Judging from the company's latest developments, MCA Technology, a subsidiary of MCA Inc., would seem to have a lot going for it.

Firmly stated in its product brochure, for instance, is MCA's determination to make MCA Tech an electronics innovator, both in the consumer and professional markets.

MCA Tech, made up of a handful of electronic-oriented companies, Gauss, Electrodyne, Langevin,

Optimation, Saki, Udac, is developing a range of products for the music, tape, broadcasting, video, component, recording and speaker fields.

Perhaps its most ambitious program is on a color videodisk system for the cartridge TV market. The device provides both color and longer player time than the Telefunken system, a development of AEG-Telefunken.

Final design and consumer marketing are yet unplanned for the

system, said Lee Grundeis, vice president of operations. "More advanced research and development are necessary and therefore no predictions can yet be made about possible impact of the system on the videocassette industry.

The videodisk system is being designed to operate with an existing color TV receiver and is intended to be competitive with phonograph records and existing home video recording systems.

"Further research and development are necessary to determine whether the system is technically and commercially practical," said Lew Wasserman, president of MCA Inc., parent company of MCA Tech, MCA Records (Uni, Decca, Kapp) and Universal Pictures.

In a more practical application, MCA Technology has developed and introduced the following models:

—A portable high-speed cassette copier which duplicates the contents of a master cassette once every three minutes. Aimed at the business, audio-visual, institutional and government markets, the copier resembles an attache case and can copy from one to 50 tapes.

—A stereo audio control console, called the Broadcaster, aimed primarily at new radio stations and features FM stereo broadcasting, with or without AM transmitters.

—A line of Gauss full range, low frequency speakers for the consumer and professional fields. The product line includes extended range and bass speakers in three sizes.

—An audio control console
(Continued on page 30)

SANYO MULLING ENTRY WITH MATRIX 'Q' SYSTEM

LOS ANGELES — Sanyo Electric Co. is quietly working on its own 4-channel matrix disk system, according to Howard P. Ladd, vice president.

"We'll either introduce our own system or perhaps an existing one (from another manufacturer) next spring in the mid-\$200 price range," he said. The company is building all future stereo equipment with the capability of handling 4-channel disks.

In a second development area, Sanyo plans to introduce a high-end cassette tape deck with a built-in Dolby noise suppression system at about \$250 next spring. The unit, according to Ladd, will be audiophile-oriented and contain some innovations. It will be able to play prerecorded Dolbyized cassettes on chromium dioxide tape.

Part of the new spring line will include several lower priced cassette decks without the Dolby system (Billboard, Oct. 23).

There are no plans at Sanyo to introduce a cassette changer under its brand, but it does manufacture changers for OEM accounts.

Westinghouse Sees Big Low-Priced 'Q' Market

EDISON, N.J. — Westinghouse's portable products division obviously aimed its Audio IV Quadtrix 4-channel converter at the layman.

At the price, \$39.95 with two speakers, Westinghouse sees a mass consumer market purchasing inexpensive quadrasonic equipment to upgrade their present stereo sets.

Jack Cunningham, general sales

manager, believes it will be a few years before consumers spend heavily to change-over present systems to discrete 4-channel. "In the interim, however, we offer a low-cost converter to allow consumers to cash in on the quadrasonic sound."

The Audio IV Quadtrix converter is being shipped to dealers in a 4-dimensional sound display package.

Westinghouse is traveling both sides of the quadrasonic street, discrete and matrix until "we see a definite trend in one direction, and eventually we believe it will be discrete," said Earl Weichman, product manager (Billboard, Aug. 7).

In its 4-channel product line, Westinghouse has a discrete 8-track system, model TSC-8164, with four speaker enclosures at \$239.95; and three matrix systems: model 9720 at \$169.95, model 9750 at \$209.95 and model 9760 at \$239.95. Model 9720 is complete with tuner, amplifiers, changers and four speakers.

Weichman believes the matrix system is an interim step before the industry follows the discrete method, although the simulated version could last for several years. "In the meantime," he said, "we have to offer both concepts to be competitive."

Kenwood Cassette

• Continued from page 26

nel tape deck which provides discrete 4-channel programming with 4-track, 4-channel play and 2-channel play and record.

Model KL-5060 3-way, 4-speaker system.

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#54 STEREO CARTRIDGE CARRYING CASES



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(B) NEW, LARGE CAPACITY EIGHT-TRACK SLAVE. The companion to the BE-1010 Master. Bulk tape capacity of seven, ten and one half, or fourteen inches in diameter, duplicates directly onto cartridge hub or seven inch reel. Three motors, electronic tension control for smooth winding of the hub, long-life precision recording heads that can be re-faced, highly stable bias oscillator, precision adjustment controls for bias and audio currents for each of the eight tracks. The frequency response of the master-slave system is guaranteed to be within 3dB from 50 to 7500 Hz as measured with industry standard alignment test tape. Buy one, ten or more of this versatile module to satisfy small or large production needs. BE-910.....\$1075.00

(C) NEW, COMPUTERIZED CASSETTE MASTER. The cassette duplicator that never stops. Standard (3.75ips) open-reel four-track masters, bi-directional single pass duplicating at seven times the normal speed, three motors, foolproof, computerized solid state logic circuitry that eliminates the need for constant supervision, audible tone signals the end of duplicating session. Two precision playback heads, IC amplifiers specifically designed for duplication of stereo music programs. Signal to noise ratio 40dB, crosstalk rejection 40dB, stereo separation 45dB. BE-3000.....\$1575.00

(D) NEW, COMPUTERIZED CASSETTE SLAVE. The robot companion of the BE-3000 Master. Fully automatic, consecutively duplicates up to twelve pre-loaded cassettes. The state of the art four channel recording heads (built exclusively for Becht Electronics) make the duplication of high fidelity stereo cassettes a reality. The frequency response of the master-slave system is within 3dB from 50 to 7500 Hz. BE-2900.....\$825.00



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Records and plays stereo programs in the eight-track configuration. Three motor transport with micro switch controls, electronic track switch, professional tape heads, illuminated VU meters. Built in solid state phono preamplifier for plug-in convenience. BE-810.....\$895.00

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Motorola 4-Channel

• Continued from page 25

late 1973, he believes "now is the time to clear the muddied waters" and eliminate consumer-dealer confusion. (Billboard, Oct. 2).

Manufacturers should take the responsibility of educating dealers in how to demonstrate 4-channel, how to explain the differences between discrete and matrix, and how to pitch and promote the concept, Thomson said.

"Too many dealers are just as confused as consumers when it comes to explaining 4-channel." He cautions too, that it will take longer for quadrasonic to develop, "if software producers continue their footdragging."

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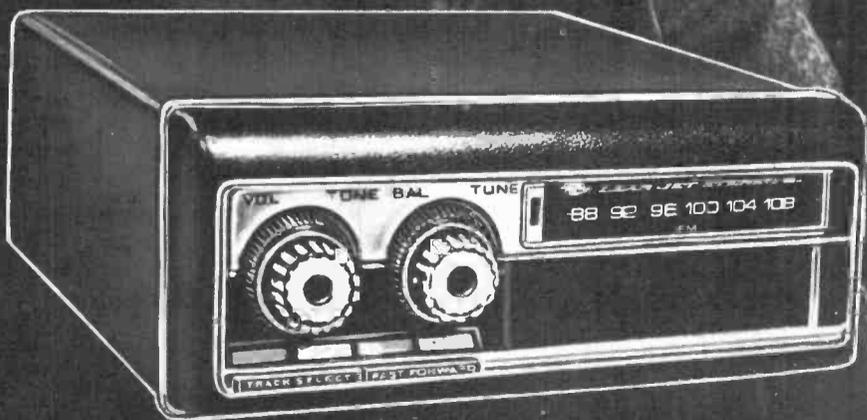


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Redesigned direct drive motor provides the most precise tape speed in the industry — exclusive with Lear Jet Stereo.

Smart new styling too!



A-140 Stereo 8 track includes FM stereo automatic program change, illuminated indicator, fast forward and positive/negative ground switch — all in a rugged chassis.
Also Available as A-120 without FM/Radio.

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STEREO 8™**

TOP

Billboard Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.)
1	3	SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM (EN8-2-5002; ENC 2-5002)
2	4	SANTANA Columbia (CA 30595; CT 30595)
3	2	EVERY PICTURE TELLS A STORY Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
4	1	IMAGINE John Lennon, Apple (8XT 3379; 4XT 3379)
5	5	TAPESTRY Carole King, Ode '70 (A&M) (BT 77009; CS 77009)
6	6	TEASER & THE FIRECAT Cat Stevens, A&M (BT 4313; CS 4313)
7	7	CARPENTERS A&M (BT 3502; CS 3502)
8	8	EVERY GOOD BOY DESERVES FAVOUR Moody Blues, Threshold (M24805; M24605)
9	9	RAM Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375)
10	10	WHO'S NEXT Who, Decca (6-9182; C73-9182)
11	13	BARBRA JOAN STREISAND Columbia (CA 30792; CT 30792)
12	11	BLESSED ME Joan Baez, Vanguard (J86571; J56571)
13	14	SOUND MAGAZINE Partridge Family, Bell (Ampex M86064; M56064)
14	15	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick (Ampex M 84170; M 54170)
15	16	MASTER OF REALITY Black Sabbath, Warner Bros. (Ampex M82562; M52562)
16	24	HARMONY Three Dog Night, Dunhill (GRT & Ampex 8022-30108; 5022-30108)
17	18	RAINBOW BRIDGE Jimi Hendrix/Soundtrack, Reprise (Ampex M82040; M52040)
18	12	BARK Jefferson Airplane, Grunt (PB FT 1001; PKFT 1001)
19	22	GOING BACK TO INDIANA Jackson 5/TV Soundtrack, Motown (M 742 F; M 742 C)
20	20	WHAT'S GOING ON Marvin Gaye, Tamla (T81310; M75310)
21	21	CAHOOTS Band, Capitol (8XW 651; 4XW 651)
22	17	JESUS CHRIST SUPERSTAR Various Artists, Decca (6-6000; 13-6000)
23	19	ARETHA'S GREATEST HITS Aretha Franklin, Atlantic (Ampex M88295; M58295)
24	32	CHER Kapp (Ampex M83649; M53649)
25	23	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros. (Ampex M82561; M52561)
26	26	WELCOME TO THE CANTEEN Traffic, etc., United Artists (U8323; K0323)
27	28	GRATEFUL DEAD Warner Bros. (Ampex M81935; M51935)
28	25	DONNY OSMOND ALBUM MGM (GRT 84782; 54782)
29	31	THE SILVER TONGUED DEVIL & I Kris Kristofferson, Monument (GRT 830679/530679)
30	27	AQUALUNG Jethro Tull, Reprise (M8 2035; M5 2035)
31	30	5th Lee Michaels, A&M (BT 4302; CS 4302)
32	33	A SPACE IN TIME Ten Years After, Columbia (not available)
33	39	SURF'S UP Beach Boys, Reprise (Ampex M86453; M56453)
34	38	CHICAGO TRANSIT AUTHORITY Columbia (1810 0726; 1610 0854)
35	35	TEA FOR THE TILLERMAN Cat Stevens, A&M (BT 4280; CS 4280)
36	34	POEMS, PRAYERS & PROMISES John Denver, RCA Victor (PBS 1711; PK 1711)
37	37	TRAFALGAR Bee Gees, Atco (Ampex M87003; M57003)
38	40	HOT PANTS James Brown, Polydor (8F 4054; CF 4054)
39	39	NEW RIDERS OF THE PURPLE SAGE Columbia (CA 30888; CT 30888)
40	38	STICKY FINGERS Rolling Stones, Rolling Stones (M859100; M559100)
41	—	LIVE Fifth Dimension, Bell (Ampex M8900; M5900)
42	44	CLOSE TO YOU Carpenters, A&M (BT 4271; CS 4271)
43	42	ONE WORLD Rare Earth, Rare Earth (R-8-1520; R-75520)
44	45	4-WAY STREET Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
45	43	FIREBALL Deep Purple, Warner Bros. (Ampex M82564; M52564)
46	41	LIVE IN CONCERT James Gang, ABC (GRT & Ampex 8222/733; 5022/733)
47	49	ANOTHER TIME, ANOTHER PLACE Engelbert Humperdinck, Parrot (Ampex M 79848; M 79648)
48	46	LIVE AT FILLMORE EAST Allman Brothers, Capricorn (Ampex M82-802; M52-802)
49	47	ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic (Ampex M87205; M57205)
50	—	BEST OF THE GUESS WHO RCA Victor (PBS 1710; PK 1710)

Billboard SPECIAL SURVEY For Week Ending 11/6/71

Tape Cartridge

MCA Technology Penetrating Varied Electronic Programs

• Continued from page 29

which uses solid-state circuit amplifier modules and makes use of modular channel switches which provide complete 16-track output selection.

—A bistable magnetic actuator which can be used in tape recorders to engage and disengage cartridges and in the tape transport directional control of fast forward and rewind modes.

—A line of professional high speed tape duplicating equipment.

Recording Equipment Eyed

An area the company plans to explore even more is in the design, building and outfitting of recording studios, claims Ken McKenzie, marketing executive.

MCA Tech, through its Electrodyne division, has designed and outfitted Counterpart Creative Studios, a 16-track facility in Cincinnati, and a 16-track studio for Jose Feliciano.

The studio for Feliciano will be tailored for 4-channel recording, with overdub and mixdown capability for 16-track, 4-track for quadrasonic, and 2-track stereo recording. Equipment includes an Electrodyne mixing console with 24 inputs and a Langevin head-phone system.

Electrodyne has engineered all of the individual components into a recording system for Counterpart Creative Studios, including facilities for quadrasonic mixdown and mastering, a monaural master and 2, 3, 4, 8, and 16-track stereo master. It designed and built the audio control console which has the 24 individual inputs, 4 echo send and returns and 16 main program inputs.

All of its innovations in electronics has moved the company into a profit picture for the first time since it was acquired by MCA Inc.

A corporate spokesman said the company should be on the "right side of the ledger" after marketing its past developments and working on future innovations.

The MCA Tech Group is broken down this way:

Gauss manufactures high-speed tape duplicating systems, speakers and professional recording equipment.

Dolby System Support

• Continued from page 24

um dioxide, work well together. "Although their noise reduction effect is much less than that of the Dolby system, some of the new tapes provide a useful extension of high-frequency response.

"Although chromium dioxide tape is not compatible with the vast majority of cassette recorders," he said, more and more manufacturers are providing new machines with the necessary circuitry, along with the Dolby system."

Dolby Labs and Signetics are jointly developing an integrated-circuit version of the Dolby 8-System which will be available next year.

Other technical developments incorporating the Dolby system are in receivers, where Fisher and Harman-Kardon will be introducing receivers with the Dolby system built in. (FCC rules permit broadcasting of Dolby encoded signals in the U.S.; experiments of this kind are taking place in other countries as well.)

The cost of licensing the Dolby system has been reduced, according to an executive of Dolby Labs. Manufacturers pay on a per-unit basis, with royalties as low as 10 cents per channel. There is no royalty payments to Dolby for recordings manufactured in the Dolby process.

—Langevin produces audio components, amplifiers, controls, switches and sound reinforcement equipment.

—Electrodyne engineers, develops and manufactures professional custom audio control consoles and components.

—Optimization custom designs and produces secondary standards, amplifiers, power sources and calibration systems.

—Udac manufactures tape cartridge systems for the computer industry.

—Saki Magnetics designs and crafts audio and digital magnetic heads.

MCA is banking on its versatile electronics group to support its profit structure with both short-term products and long-term innovations, like the videodisk system.

New Firm Pares Costs Using Film Techniques

SAN FRANCISCO — Group 3 Productions, a new software firm here, has completed its first two projects "applying film techniques to tape technology."

The company produced two industrial videotapes of 10 minutes duration for the Great Western United Corp. of Denver and NYTCO Corp. of Moraga, Calif.

Both tapes utilize music and voice over narrations and were produced on location with portable 1/2-inch videotaping equipment.

"The most significant thing about these tapes is the speed with which they were produced and the economics effected in the produc-

tion and editing techniques," boasts co-owner Julian Apley. "Had we used standard film techniques, these shows would easily have run to two or three times the cost of our tape productions, not to mention the added time it would have taken in processing and editing. From conception to delivery of the finished tapes, both shows were completed in seven working days."

The company, formed in association with McCune Studios, a specialist in sound systems for concert halls, plans to concentrate on the business and industrial cartridge television market. The company sees the videocartridge as a tool for improving both internal and external communications.

Apley feels the retail price for a CTV unit, plus the programs, initially precludes wide consumer purchase, so corporations are the prime client since they "can afford and will buy videocassette players for their offices and/or outlets and come to us for the programming."

Group 3 Productions' first clients came to the firm for the creation of a program explaining their respective operations for closed circuit broadcast to present and prospective clients. This closed circuit form will utilize one of the currently available CTV systems.

UA Videocassette Wing to Licensing

NEW YORK — United Artists Corp. has merged its videocassette department with its merchandising licensing division as a result of the departure of Pierre Weis, recently named to head the cartridge TV operation.

According to informed sources, UA has become disenchanted with the lack of hardware, software and standards in the fledgling field and decided to pull in its horns, at least for the time being, until something more definite begins to happen.

UA feels that no immediate action can be expected from the CTV market and that until UA has something more constructive to say or do, its role would be a passive rather than an active one.

"We will continue to talk to both hardware and software manufacturers and keep abreast of developments which could determine the extent of our future involvement," a company spokesman said.

Crown Radio Bows Recorder

SAN FRANCISCO — Crown Radio Corp. has introduced a cassette recorder with AM-FM stereo radio and matching speakers, model SHC-49F, at \$219.95.

The unit features a digital tape counter, remote and standard microphones, external FM antenna and a C-60 cassette.

International Tape

LONDON—RCA commitment to 4-channel in the UK is noted this way: "We intend to fully establish ourselves in the Q8 market in this country," said Richard Thomas, tape marketing manager. Just how serious RCA is can be seen in these plans: It hopes to build a (4-channel) duplicating plant, will release quadrasonic titles at regular intervals and is issuing 50 4-channel cartridge tapes from its pop and classical catalogs. Thomas said distribution will be through its own music channels and via Motorola's dealers. Motorola, in turn, is introducing a Quadraline cartridge 4-channel car unit complete with four speakers and mounting bracket. . . . Skandia's line of equipment includes 4-channel cartridge home player with AM-FM tuner which plays both discrete and matrix quadrasonic tapes and stereo cartridges. The Japanese company's equipment is distributed in the UK by Golding Audio. . . . Precision Tape has prepared a pre-recorded three-pack for Radiomobile dealers in cartridge and cassette to be sold by the hardware company. Repertoire includes Helb Alpert and the Tijuana Brass, 101 Strings Play Henry Mancini and Sammy Davis. . . . Phoenix Bookcases has introduced a cassette storage unit which holds 750 tapes. The unit is a cupboard with tiny trays which hold the actual tapes. . . . RCA is marketing a cartridge which tests the efficiency of any 8-track player. Known as the Installation and Service Test Cartridges, the pack checks tape speed, head weight, wow and flutter, speaker phasing, crosstalk, track switching and stereo. . . . Philips has introduced a mini portable playback cassette.

NOVEMBER 6, 1971, BILLBOARD

Cartridge TV

Panasonic Bows Color 1/2 inch Unit

MIAMI—Panasonic has developed a 1/2-inch color cartridge TV system with both playback and record features. The unit which utilizes the EIAJ no. 1 black and white system and EIAJ recommended color standard, was unveiled at the recent National Assn. of Educational Broadcasters convention here.

The player/recorder was shown along with a 3/4-inch black and white CTV player, and a companion 3/4-inch recorder player with a built-in tuner.

The 1/2-inch player features automatic tape threading, rewind and cassette ejection. It also boasts fast forward and rewind capabilities, and has HPF heads and automatic phase control for high picture resolution.

The 3/4-inch black and white player, model NV-2110, is designed for usage in education, training and industrial applications. The units RF adapter facilitates playback through conventional television sets.

Model NV-2125 can be used either with a special camera or TV monitor for recording programs, and is designed to allow users to assemble a tape library with ease.

Production models of the units are expected to be made available on the U.S. market by mid-1972. Price lists are still unavailable, but potential customers were assured that they would be in line with similarly designed units by other manufacturers which may be available at that time.

Motorola in Police EVR Promotion

ANAHEIM, Calif.—Recognizing the current period of "profound social change," Motorola's law enforcement training program was recently unveiled to nearly 6,000 police officials at the annual convention of the International Assn. of Chiefs of Police here.

Motorola, which has been selling lawmen communications systems for 25 years, demonstrated its \$3,995 package of an EVR teleplayer, color TV set and 21 programs. A followup catalog of 80 additional programs was also introduced.

The programs created for police encompass training, command and control, dangerous drugs and community relations.

The IACP gathering, which drew vice president Spiro Agnew as a featured speaker, marked the first major showing of the program.

The training courses are designed to help develop the policeman's skills as a member of society. The command and control series touches on management and personal development. The drug

(Continued on page 33)

CTV Wires

Weston Woods, specialists in children's programs, will provide its software to the Videorecord Corp. of America. There are 20 shows in the first batch. Videorecord plans to develop games and related activities used in conjunction with four or five cartridges. Videorecord is also using a series on nursing techniques pre-

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Theater Owners Assured Cartridge TV \$\$ Bonanza

By RADCLIFFE JOE

NEW YORK — The National Assn. of Theatre Owners (NATO), concerned that the proposed applications of cartridge TV to the entertainment fields could jeopardize their sources of revenue, were assured last week that the new technology has found theatre owners a way to recapture their lost audiences.

According to Frank Stanton, president of Cartridge Television Inc., developer of the Avco Cartrivision system, people are demanding more choice from television, and theatre owners can offer them the real choice they want that other media cannot give them.

Speaking at the four-day annual NATO convention held at the Americana hotel, Stanton whose company has already acquired the rights to over 500 full-length films, told his audience that CTV will make money for their business and vice versa.

He said that Cartrivision's programs which will be geared primarily at the consumer market, should be made available for rental in the lobbies of every motion picture theatre in the country. "Practically everyone lives a reasonable distance from a neighborhood theatre, and theatres have ideal shopping hours," he said. "They are open at hours when most stores are closed, and open at times when people wish to be entertained."

Stanton told his audience that patrons attending a John Wayne movie at their theatre may want a few more John Waynes to look at the following night; and that there was nothing wrong with collecting \$3 a ticket for the Wayne attraction, then renting three more Wayne's at \$3 each to the customer.

Cartrivision Opens Palo Alto Center

PALO ALTO, Calif.—Cartrivision has opened a 12,000-square-foot leased building to house its marketing department and some financial operations.

The facility houses national sales and marketing departments. It will also include an art department to develop labels for the videocassettes for its own operation plus any private labelling business that develops. The art department will additionally develop advertising and point of sale items.

The marketing department is being geared to work with Cartrivision's dealer network. There will be regional offices in New York, Atlanta, Dallas and Chicago to service electronics dealers, specialty shops, department stores and mass merchandisers.

Eastman Kodak Eyes Super 8mm by 1973

NEW YORK—Eastman Kodak is reported eyeing its entry into cartridge TV with its Super 8mm film system within two years.

The company recently announced a feasibility model using a film system, naturally. The unit hooks up to the antenna terminals of a regular TV set and measures eight inches high, 26 inches wide and 24 inches deep. It weighs 35 pounds and runs on standard 60 cycle, 110 volt current.

It is understood that Kodak is so impressed with the system that it has already instituted plans for production models which could be available within two years.

The Cartridge Television executive said his company would make available any of its rental cartridges to theatre owners at a rate of \$1.50 a week, pointing out that although the suggested rental charge was \$3 a night, they could charge more for service and other extras.

Stressing that the rental cartridges could only be played once, following which they must be returned to the place of rental to be rewound. Stanton continued: "If you rent the cartridge once a week at \$3, you've doubled your money. If you rent it twice in one week you've quadrupled your money. Two rentals of the \$1.50 investment brings you \$6."

Stanton disclosed that it would cost the average theatre owner about \$7,500 a year to get into the cartridge TV business, but, he pointed out, among your customers are confirmed movie buffs who will want to see some films over and over. "This is repeat business for you."

Continuing, Stanton said that the

Four Avco Plant Web Makes Set

LOS ANGELES — Mention Avco's Cartrivision system and you have to think of facilities in Palo Alto, San Jose, Huntsville, Ala., and Richmond, Ind.

That's because the Avco company has separate functions in all of these different locations. All the pre-recorded cartridges as well as blank tapes for home recording with the Cartrivision system will be produced at the manufacturing complex in San Jose, Calif.

This facility on an 11 acre layout employs over 200 persons and includes warehouse space for the receiving and shipping of cartridges. There is also an engineering laboratory here doing research and development into the medium plus an administration and engineering building.

At Huntsville, electronic assemblies for the players are manufactured by the Avco electronics division. A 60,000 square foot production facility is under construction and around 300 persons are expected to be employed when the system is in full operation.

Components made at Huntsville, along with videotape heads manufactured at San Jose, will be integrated at Avco's precision products division at Richmond, which makes the complete player/recorder units. Avco estimates that by the end of 1972, around 750 persons will be

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day may soon come when there would be simultaneous releases of the theatre and cartridge version of a movie. "Consider the possibility of renting the same films for home use to overflow audiences for the same price or more than you charge at the box office."

Stanton also suggested that at Academy Award time theatre owners could rent the films of the nominees as well as the Academy Award winners for previous years, as well as feature all the films starring a particular year's top winner.

"At Christmas you may rent the films that complement your box office offerings for the current season.

"You are entrepreneurs and you want to get the most out of your investment. Some of you may want to keep major inventories of cartridges for rental, while others may prefer simply to exhibit point-of-purchase displays which merely have cartridge labels for the potential renter to browse through."

Stanton also suggested the telephone as a powerful tool in the theatre owner's supplementary business venture. "Your box office," he said, "can take cartridge orders. A panel truck can be used to deliver the cartridge along with anything else you want to offer including programs of coming attractions."

Pilot Series For the Deaf

NEW YORK—Maxivision, a division of Peter Max Enterprises, has teamed with Theodore Kheel's Automation House to produce a pilot series of non-profit educational cartridge TV shows for the deaf.

The programs will utilize Sony's videocassette system. The shows to be produced by Maxivision with technical assistance from the Kheel Foundation, will be submitted to the Deafness Research Foundation and the New York Society for the Hard of Hearing. These two organizations will analyze the shows before they are distributed to the nation's 200,000 deaf citizens.

The shows will carry subtitles. They will also be made available to cable TV systems. According to James Grau, Maxivision's head, these programs will pave the way for similar projects geared to specialized audiences.

Among these projected shows are 60 on the high school level and an ecology-oriented children's program. Other planned shows involve aspects of mediation in relation to the events at Attica Prison, and an hour-long promotion for Max's works.

One interesting aspect of the system is that it would utilize the same cartridge which Kodak will introduce in its rear screen projection audio/visual systems next year. To further perpetuate the compatibility aspect, the standard reel of Super 8mm film will also play back through the cartridge TV player by merely pasting on a special leader tape to the reel.

According to Eric Kavitz, sales administrator for Kodak's motion picture and education markets division, Super 8mm film as a television playback medium has several advantages over other media. "It is the one system which allows the communicator to use conventional display when it is desirable, CTV display when that is desirable while using the same film in the same cartridge to do either job or both."

www.americanradiohistory.com

Dealers Help Sell Programs

WESTPORT, Conn. — The Videorecord Corp. has formed a dealer distribution network designed to provide programs for the target markets of health care, business, communications, education and civic organizations.

The software firm is working with Philips Broadcast Equipment Corp., a subsidiary of North American Philips, which is supplying dealers with a 1/2-inch, open reel model LDL-1000 recorder/player.

Philips Broadcast will convert and duplicate all original programs into videotape. The actual preparation of masters and dubbing will be done by Reeves Actron.

The portable unit being used by Videorecord is the American version of the machine originally developed by N. V. Philips of Holland.

Videorecord will develop training classes for the first dealers in the network. The company already has licenses for over 250 programming titles, ready to be sold or rented through its dealers.

The open reel player is meant to meet initial hardware requirements, Videorecord points out. Underlined in this statement is the fact that Videorecord did not feel

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World Standards Now Developing

• Continued from page 1

According to New York attorney Charles Seaton, chairman of the committee, one way of achieving this could be through consultations at the highest level at which program users and representatives of the public might discuss the subject with representatives of the hardware and software companies.

"Since these wider aspects of the subject are outside the assignment of the steering committee, it is not within the scope of the committee to make further recommendations regarding them," Seaton said.

"Nevertheless we expect that manufacturers of hardware and software will implement further research and exchange information which is considered likely to have a substantial influence on a worldwide basis in the dissemination of education and culture.

Addressing itself to the main reason for which it was appointed, the committee said it had decided that it was not feasible at this time to appoint an international council on standardization. It pointed out that during the past six months, there have already been certain developments toward standards made by certain hardware firms. Named among these were Philips of Holland which has initiated standardization efforts among certain European manufacturers and the standardization agreement among certain Japanese manufacturers.

Seaton points out that the committee considers it essential that any standardization procedure should in no way either tend to hamper technical developments or interfere with the public interest.

"Therefore on pragmatic grounds, the steering committee takes the position that it is not desirable at this time to attempt to create an international council to consider standardization in connection with the new developments in the audio/visual industry."

The committee which met at the Performing Rights Society here, include Ola Ellwyn, a Stockholm attorney; Denis De Freitas, legal adviser for the society and a member of the British Copyright Council, and M. Jose Bernhard, a French technical expert.

Soul Sauce



**BEST NEW RECORD
OF THE WEEK:**
**"Scratch
My Back"**
CLARENCE CARTER
(Atlantic)

By ED OCHS

SOUL SLICES: Aretha Franklin's next studio LP, due in January, offers up "I've Been Loving You Too Long," "Young, Gifted & Black," a new version of "Border Song," and "Rock Steady," of course. We like Betty Wright's "Clean Up Woman" on Alston, but knocking hard on the heels of Aretha, Tyrone Davis, Roberta & Donny are Clarence Carter's "Scratch My Back," Dede Warwick's "Everybody's Got to Believe in Somebody" (a Hayes-Porter number), Electric Express' "Where Are You Coming From" and King Floyd's "Let Me See You Do That Thing." And "Quiet Fire" is Roberta Flack's coming LP. . . . United Artists alive with War's "All Day Music" LP, Ike & Tina Turner's "Nuff Said" and Bobby Womack's "Communication" albums. Ike & Tina play the Beacon, 74th St. & Broadway, Nov. 27-28, Lonnie Jordan and Howard Scott of War produced the West Coast Revival's "Stop, Think, Get It Together" for UA, and Jimmy Briggs' "You Were Almost Mine" single is being heard from. . . . New Undisputed Truth: "You Make Your Own Heaven and Hell Right Here on Earth," from their new Gordy LP, "Face to Face." . . . Tired of being alone? Syl Johnson to Hi Records, Memphis, in the smoke of Al Green's long-lasting million seller. "Best of Willie Mitchell," a double decker, keeps the heat on Hi. . . . Next James Brown, "I'm a Greedy Man," on Polydor. . . . The MG's, minus Booker T., back in action with "Jamaica This Morning" on Stax. . . . Near gold is the Chi-Lites' "Have You Seen Her." At least seven covers of the smash took the wraps off the Chi-Lites' original, says Brunswick's Pete Garris, who didn't want to slow up the album's push toward the half million mark by parting with the big cut. "We had 40,000 copies of the single sitting on the floor," said Garris, "but now the album's picking up again and with the singles we could hit over 3½ million pieces." In a holding pattern is the group's "I Want to Pay You Back" single, and that's the good news. . . . Album Happenings: B.B. King, "In London" (ABC); Santana, "The New Santana" (Columbia); Buddy Miles, "Live" (Mercury); Jimi Hendrix, "Rainbow Bridge" (Reprise); Quincy Jones, "Smackwater Jack" (A&M); Dennis Coffey, "Evolution" (Sussex); Al Green, "Gets Next to You" (Hi); Ike & Tina Turner, "Nuff Said" (UA); War, "All Day Music" (UA); Bobby Womack, "Communication" (UA); Curtis Mayfield, "Roots" (Curtom); Dick Gregory, "At Kent State" (Poppy); Beginning of the End, "Funky Nassau" (Alston); Young-Holt Unlimited, "Born Again" (Cotillion); Ray Charles, "All-Time Great Performances" (ABC); Lucky Peterson, "Our Future" (Today); "Best of Roland Kirk" (Atlantic); Eric Mercury, "Funky Rock" (Enterprise); "Best of Yusef Lateef" (Atlantic); Percy Mayfield, "Blues and Then Some" (RCA). . . . Coming soon: Honey Cone, "Soulful Tapestry," on Hot Wax. . . . And due from Blue Note are LP's from Lou Donaldson, Bobby Hutcherson, Gene Harris & the Three Sounds, Reuben Wilson, Richard (Groove) Holmes.

★ ★ ★

ON THE HOTLINE: Otis Williams, Mel Franklin, Dennis Edwards and the Temps' music director Cornelius Grant were on hand last week at RCA's studio "A" in New York to introduce the Swiss Movement (from New Orleans) & the United Sound Company, a Temptations production project. The Temps also hinted that another group on their agenda is the Glories. . . . Sly Stone's "Family Affair" is too strong! Is Dr. John next? . . . Donny Hathaway produced the Voices of East Harlem's "Oxford Town" on Elektra. . . . Tapped for the movies is Stax's William Bell in "Together for Days." . . . Breakouts: Chi-Lites, Staples, Aretha, Donnie Elbert, Delfonics, Stylistics, Michael Jackson, Sly, Dennis Coffey, Curtis, Z.Z. Hill, Jean Knight, Shaft. . . . Soul Sauce Picks & Plays: Betty Wright, "Clean Up Woman" (Alston); Bill Coday, "Handy Man" (Galaxy); General Crook, "What Time It Is" (Down to Earth); Millie Jackson, "Child of God" (Spring); Manhattans, "Cry If You Wanna Cry" (DeLuxe); Continental Four, "How Can I Pretend" (Jay Walking); Steelers, "You Got Me Calling" (Epic); William Henderson, "Break Your Back" (Brunswick); Moments, "Key to My Happiness" (Stang); B.B. King, "Ain't Nobody Home" (ABC); N.F. Porter, "Keep on Keepin' On" (Lizard); Solomon Burke, "The Night They Drove Old Dixie Down" (MGM); Joe Simon, "Drowning in a Sea of Love" (Spring); Little Johnny Taylor, "Everybody Knows About My Good Thing" (Ronny); Temptations, "Superstar" (Gordy); Diana Ross, "I'm Still Waiting" (Motown); Flaming Ember, "If It's Good to You" (Hot Wax). . . . Detroit's Black Rock label, an Uptight Production, has some solid hits with Chuck Armstrong's "A Better Place" and Butch & the Newport's "Out of My Hand," and Uptight president Marvin Figgins will not say it isn't because he reads Soul Sauce. What do you say?

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Billboard SPECIAL SURVEY For Week Ending 11/6/71

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	INNER CITY BLUES (Make Me Wanna Holler) Marvin Gaye, Tamla 54308 (Motown) (Jobete, BMI)	5	26	16	STICK UP Honey Cone, Hot Wax 7106 (Buddah) (Gold Forever, BMI)	13
2	5	THEME FROM "SHAFT" Isaac Hayes, Enterprise 9038 (Stax/Volt) (East/Memphis, BMI)	4	27	36	I BET HE DON'T LOVE YOU Intruders, Gamble 4016 (Gamble-Huff, BMI)	7
3	4	YOU'VE GOT TO CRAWL (Before You Walk) 8th Day, Invictus 9098 (Capitol) (Gold Forever, BMI)	9	28	45	YOU KEEP ME HOLDING ON Tyrone Davis, Dakar 626 (Cotillion) (Julio-Brian/Jadan, BMI)	2
4	1	TRAPPED BY A THING CALLED LOVE Denise LaSalle, Westbound 182 (Chess/Janus) (Ordena/Bridgeport, BMI)	12	29	39	BLESS YOU Martha Reeves & the Vandellas, Gordy 7110 (Motown) (Jobete, BMI)	3
5	11	HAVE YOU SEEN HER Chi-Lites, Brunswick 55462 (Julio-Brian, BMI)	3	30	—	GET DOWN Curtis Mayfield, Curtom 1966 (Curtom, BMI)	1
6	8	RESPECT YOURSELF Staple Singers, Stax 0104 (East/Memphis/Klondike, BMI)	5	31	29	GIVE THE BABY ANYTHING THE BABY WANTS Joe Tex, Dial 1008 (Mercury) (Tree, BMI)	9
7	3	THIN LINE BETWEEN LOVE & HATE Persuaders, Atco 6822 (Cotillion/Win or Lose, BMI)	13	32	28	PIN THE TAIL ON THE DONKEY Newcomers, Stax 0099 (East/Memphis, BMI)	9
8	6	MAKE IT FUNKY, PART 1 James Brown, Polydor 14088 (Dynatone, BMI)	11	33	33	A NICKEL & A NAIL O.V. Wright, Back Beat 622 (Don, BMI)	11
9	7	TIRED OF BEING ALONE Al Green, Hi 2194 (London) (Jec, BMI)	18	34	34	LOOK WHAT THEY'VE DONE TO LOVE Glass House, Invictus 9097 (Capitol) (Gold Forever, BMI)	6
10	10	SHE'S ALL I GOT Freddie North, Mankind 12005 (Nashboro) (Williams/Excellorec, BMI)	12	35	40	CHOKIN' KIND Z.Z. Hill, Mankind 12007 (Nashboro) (Wilderness, BMI)	5
11	14	WHERE DID OUR LOVE GO Donnie Elbert, All Platinum 2330 (Jobete, BMI)	4	36	44	YOU'VE LOST THAT LOVIN' FEELIN' Roberta Flack & Donny Hathaway, Atlantic 2837 (Screen Gems-Columbia, BMI)	2
12	13	IT'S IMPOSSIBLE New Birth, RCA 74-0520 (Sunbury, ASCAP)	8	37	35	I'M SO GLAD Fuzz, Calla 179 (Roulette) (JAMF/Fercliff/Shariief, BMI)	6
13	—	ROCK STEADY Aretha Franklin, Atlantic 2838 (Pundit, BMI)	1	38	38	EVERYBODY WANTS TO GO TO HEAVEN Albert King, Stax 0101 (Deerwood, BMI)	6
14	15	SPILL THE WINE Isley Brothers, T-Neck 932 (Buddah) (Far Out, ASCAP)	6	39	—	GOT TO BE THERE Michael Jackson, Motown 1191 (Glenwood, ASCAP)	1
15	31	WALK RIGHT UP TO THE SUN Delfonics, Philly Groove 169 (Bell) (Nickel Shoe, BMI)	2	40	41	I WANT TO PAY YOU BACK Chi-Lites, Brunswick 55458 (Julio-Brian, BMI)	4
16	9	THE LOVE WE HAD (Stays On My Mind) Dells, Cadet 5683 (Chess/Janus) (Chappell/Butler, BMI)	14	41	42	WALK EASY MY SON Jerry Butler, Mercury 73241 (Butler, ASCAP)	7
17	18	A NATURAL MAN Lou Rawls, MGM 14262 (Berekofsky-Hebb Unltd., BMI)	11	42	—	CHILD OF GOD (It's Hard to Believe) Millie Jackson, Spring 119	1
18	17	WOMEN'S LOVE RIGHTS Laura Lee, Hot Wax 7105 (Buddah) (Gold Forever, BMI)	14	43	—	GRANDMA'S HANDS Bill Withers, Sussex 227 (Buddah) (Interior, BMI)	1
19	24	YOU THINK YOU'RE HOT STUFF Jean Knight, Stax 0105 (Malaco/Caraljo, BMI)	4	44	47	SHOW ME HOW Emotions, Volt 4066 (East/Memphis, BMI)	4
20	12	IF YOU REALLY LOVE ME Stevie Wonder, Tamla 54208 (Motown) (Jobete, BMI)	12	45	—	90 DAY FREEZE 100 Proof Aged in Soul, Hot Wax 7708 (Buddah) (Gold Forever, BMI)	1
21	21	YOU BROUGHT THE JOY Freda Payne, Invictus 9100 (Capitol) (Gold Forever, BMI)	4	46	48	NEVER NEVER NEVER Chee-Chee & Peppy, Buddah 254 (Kama Sutra/James Boy/Tab Tob, BMI)	2
22	43	YOU ARE EVERYTHING Stylistics, Avco 4581 (Bellboy/Assorted, BMI)	2	47	—	WHAT TIME IT IS (Part I) General Crook, Down to Earth 77	1
23	23	YOU SEND ME Ponderosa Twins + One, Horoscope 102 (All Platinum) (Higuera, BMI)	10	48	49	NEVER MY LOVE Fifth Dimension, Bell 45-134 (Warner-Tamerlane, BMI)	2
24	37	SCORPIO Dennis Coffey and the Detroit Guitar Band, Sussex 226 (Buddah) (Interior, BMI)	2	49	—	DON'T TURN AROUND Black Ivory, Today 1501 (Perception) (Bradley, BMI)	1
25	26	GROOVIN' OUT ON LIFE Frederick II, Vulture 5002 (Lizard) (Lizard, ASCAP)	6	50	50	ACT LIKE A SHOTGUN G.C. Camerson, Mowest 5005 (Motown) (Jobete, BMI)	2

Four Avco Plant Web Market Set

• Continued from page 31

working on Cartrivision, in this facility.

Complete Cartrivision sets are shipped from the Richmond plant to the manufacturing plants of TV set makers who have been licensed to produce and market the system.

At each plant, the manufacturers integrate the player/recorder units into their respective TV set cabinet designs.

Keeping a watchful eye on all of the production is the New York executive office which controls financial, contractual, international and programming acquisition details.

CTV Wires

• Continued from page 31

school by Florida State University's school of nursing.

Computer Cinema Co. has been testing a closed circuit showing of videotaped programs at the Downtown Motor Inn in Newark, N.J. The programs used were such films as "MASH," "Patton" and "Tora! Tora! Tora!" The films were shown from 5 p.m. to 2 a.m. with guests charged from \$2 to \$3. Computer Cinema expects to have 10,000 video transmitting systems ready for testing in other hotels by next February.

Robert Wuellner, Cartrivision's controller, elected an officer of the company along with George Trimble, president of Nunker-Ramo and

Thor Kolle Jr. of Hornblower, Hemphill & Weeks.

Pierre Weis, who briefly headed United Artists Cassettes, has left the company to go with Metro-media as special projects vice president, leaving the future of UA's videocartridge operation in doubt.

Holmes Co-Owner

NEW YORK—Richard (Groove) Holmes, Blue Note jazz organist, will purchase a part ownership in the San Francisco jazz club, Jack's of Sutter, officially proclaimed a landmark by the city. Holmes recently recorded a live album at Jack's and is currently receiving instrumental play on his "Theme From Love Story" single.

NOVEMBER 6, 1971, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 11/6/71

BEST SELLING
Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	SHAFT Soundtrack/Isaac Hayes, Enterprise ENS 2-5002 (Stax/Volt)	13
2	2	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	21
3	4	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick BL 754170	14
4	3	ARETHA'S GREATEST HITS Aretha Franklin, Atlantic SD 8295	6
5	5	HOT PANTS James Brown, Polydor PC 4054	9
6	6	GOIN' BACK TO INDIANA Soundtrack/Jackson 5, Motown M 742L	4
7	8	JUST AS I AM Bill Withers, Sussex SXBS 7006 (Buddah)	22
8	14	SANTANA Columbia KC 30595	15
9	7	ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic SD 7205	23
10	17	BUDDY MILES LIVE Mercury SRM 2-7500	4
11	11	WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL Ike & Tina Turner, United Artists UAS 9953	17
12	24	RAINBOW BRIDGE Soundtrack/Jimi Hendrix, Reprise MS 2040	4
13	13	CURTIS LIVE Curtis Mayfield, Curton CRS 8008 (Buddah)	23
14	12	UNDISPUTED TRUTH Gordy GS 955L (Motown)	16
15	9	FREEDOM MEANS Dells, Cadet CA 50004 (Chess/Janus)	13
16	16	CHAPTER TWO Roberta Flack, Atlantic SD 1569	62
17	19	THE SKY'S THE LIMIT Temptations, Gordy GS 957 (Motown)	25
18	18	GIVIN' IT BACK Isley Brothers, T-Neck TNS 3008 (Buddah)	7
19	31	SMACKWATER JACK Quincy Jones, A&M SP 3037	3
20	10	SOUL TO SOUL Soundtrack, Atlantic SD 7207	6
21	27	B.B. KING IN LONDON ABC ABCX 730	3
22	15	ONE WORLD Rare Earth, Rare Earth RS 520 (Motown)	15
23	25	GREATEST HITS, VOL. 2 Four Tops, Motown MS 740L	5
24	21	ONE DOZEN ROSES Smokey Robinson & the Miracles, Tamla TS 312L (Motown)	7
25	20	BREAKOUT Johnny Hammond, Kudu KU-01 (CTI)	15

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
26	32	MAGGOT BRAIN Funkadelic, Westbound WS 2007 (Chess/Janus)	14
27	29	SURRENDER Diana Ross, Motown MS 723	14
28	30	SAGITTARIUS MOVEMENT Jerry Butler, Mercury ST 61347	8
29	28	MAYBE TOMORROW Jackson 5, Motown MS 735	28
30	26	'MR. BIG STUFF' Jean Knight, Stax STS 2045	12
31	42	IF THIS WORLD WERE MINE George Kerr, All Platinum AP 3004	2
32	22	LIVE AT FILLMORE WEST King Curtis, Atco SD 33-359	13
33	34	TRUTH IS ON ITS WAY Nikki Giovanni & the New York Community Choir, Right On RR 05001	12
34	23	SWEET SWEETBACK'S BADAASSS SONG Soundtrack, Stax STS 2043	22
35	35	BLACK IVORY Wanda Robinson, Perception PLP 18	9
36	33	A NATURAL MAN Lou Rawls, MGM SE 4771	9
37	38	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325 (CBS)	38
38	—	FIFTH DIMENSION LIVE!! Bell 9000	1
39	41	ALL BY MYSELF Eddie Kendricks, Tamla TS 308 (Motown)	26
40	39	BEST OF KOOL & THE GANG De-Lite DE 2009	7
41	45	HOWLIN' WOLF LONDON SESSIONS Various Artists, Chess CS 60008	9
42	45	WHERE I'M COMING FROM Stevie Wonder, Tamla TS 308 (Motown)	27
43	37	IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul SS 731 (Motown)	25
44	47	MacARTHUR PARK Four Tops, Motown AS 675	5
45	48	VISIONS Grant Green, Blue Note BST 8473 (United Artists)	4
46	46	AL GREEN GETS NEXT TO YOU Hi SHL 32062 (London)	7
47	44	RAINBOW FUNK Jr. Walker & the All Stars, Soul S 732L (Motown)	15
48	40	THEM CHANGES Buddy Miles, Mercury SR 61280	43
49	—	EVOLUTION Dennis Coffey, Sussex SXBS 7004 (Buddah)	1
50	50	VICTIM OF A JOKE? David Porter, Enterprise ENS 1019 (Stax/Volt)	2



O. C. SMITH visits Cincinnati on a promotion-autograph gig at Mabley & Carew, a leading department store. Local Columbia execs hosted a cocktail session for area air personalities and music men to celebrate the occasion. Left to right: Jim Scully, Columbia sales manager in Cincinnati; Jack Lameier, Cincy salesman; Bill Sachs, Billboard scribe; O. C. Smith; Don Van Gorp, Columbia regional director with headquarters in Chicago, and Ted Cohen, Cincy promotional manager for Columbia.

Motorola in Police

Continued from page 31

series discusses the growing cancer of drug abuse, including the film "11:59... Last Minute to Choose" which depicts addicts on the verge of death in hospitals. A human relations series touches on community interaction programs between police and citizens.

The series was created to meet the need for professionalism and better understanding of the police officer's role in his community, explained John Harris, Motorola's marketing manager.

Dealers Push Program

Continued from page 31

any of the current videotape systems were portable enough to meet its initial requirements for demonstration purposes in the field.

John Auld, president of Philips Broadcast Corp., emphasizes the compatibility feature of the unit, noting that it will accept 1/2-inch tapes from other systems.

Videorecord will continue to review the other videocartridge systems for utilization in its distribution network, the company claims.



O.C. Smith Sued Over Mgt. Paper

LOS ANGELES—Personal manager Lee Magid has filed suit in Superior Court here against singer O.C. Smith, charging that Smith still owes him \$108,350 of the \$200,000 he signed an agreement to pay in order to buy out of a 1965 management contract with Magid.

According to Magid's suit, O.C. Smith paid \$50,000 upon signing the agreement to buy out the management contract and has since paid another \$41,649. The suit states that Smith signed to turn over all his Columbia royalties and advances plus 15 percent of his other income to Magid until the \$200,000 was paid off. A 10 percent interest was to be charged on any of the sum not paid by June 21, 1971.



THE HONEY CONE strike gold again with "Stick Up," as the presentation draws, left to right: Shellie Clark; Buddah vice-president Cecil Holmes; Edna Wright; Buddah president Neil Bogart; Otis Smith, Hot Wax vice-president; and Honey Cone Caroline Willis.

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- 1 SHAFT
Soundtrack/Isaac Hayes, Enterprise ENS 2-5002 (Stax/Volt)
- 2 SECOND MOVEMENT
Eddie Harris & Les McCann, Atlantic SD 1583
- 3 LIVE AT FILLMORE WEST
King Curtis, Atco SD 33-359
- 4 BREAKOUT
Johnny Hammond, Kudu KU-01 (CTI)
- 5 CHAPTER TWO
Roberta Flack, Atlantic SD 1569
- 6 SMACKWATER JACK
Quincy Jones, A&M SP 3037
- 7 BITCHES BREW
Miles Davis, Columbia GP 26
- 8 BACK TO THE ROOTS
Ramsey Lewis, Cadet CA 6001 (Chess/Janus)
- 9 UNIVERSAL CONSCIOUSNESS
Alice Coltrane, Impulse AS 9210 (ABC)
- 10 SUN SHIP
John Coltrane, Impulse AS 9211 (ABC)
- 11 CURTIS LIVE
Curtis Mayfield, Curtom CRS 8008 (Buddah)
- 12 JACK JOHNSON
Soundtrack/Miles Davis, Columbia S 30455
- 13 VISIONS
Grant Green, Blue Note BST 8473 (United Artists)
- 14 THEMBI
Pharoah Sanders, Impulse AS 9206 (ABC)
- 15 TO BE CONTINUED
Isaac Hayes, Enterprise ENS 1014 (Stax/Volt)
- 16 THE BILL EVANS ALBUM
Columbia C 30855
- 17 OSIBISA
Decca DL 75285 (MCA)
- 18 LOUIS ARMSTRONG: JULY 4, 1900-JULY 6, 1971
RCA VPM 6044
- 19 TEARS OF JOY
Don Ellis, Columbia G 30297
- 20 FRIENDS & LOVE
Chuck Mangione, Mercury SRM 2-800

Billboard SPECIAL SURVEY For Week Ending 11/6/71

Classical Music

EMI Takes 7 German Awards; DGG Wins 4; British Decca 3

By EVAN SENIOR
(Staff member Record & Tape Retailer)

LONDON — The EMI group took seven of Germany's most important classical record prizes, the Deutsche Schallplatten awards, here last week. British Decca took three, DGG won four, and CBS and Philips three each. Awards were made for records issued in Germany, not all of which are available here. Prizes were in 12 categories.

Opera prize went to EMI's Klemperer-conducted Mozart "The Marriage of Figaro." Symphonic awards were given to Decca's coupling of Mahler's Symphonies Nos. 5 and 6 by the Chicago Orchestra under Solti, issued as such in Germany but separately here, both coupled with Mahler songs; and to DGG's recording of Scriabin's "Poeme d'Extase," recorded by the Boston Symphony Orchestra under Claudio Abbado. This is not yet available here, but DGG say it is due for issue early in 1972.

The two concerto-section prizes went to Philips and CBS. Philips

won it for Heinz Holliger's disk of the Mozart and Strauss oboe concertos with the New Philharmonia Orchestra under Edo de Waart. This is due for U.K. issue early next year. The CBS prize went to the disk by Rudolf Serkin, with the Philadelphia Orchestra under Eugene Ormandy, of Mendelssohn's Capriccio Brillante, Schumann's Introduction and Concert Allegro and Richard Strauss's Burleske.

Highlights section brought an award to EMI's recent HMV issue from the complete recording of Massenet's opera Werther, sung by Victoria de los Angeles, Nicolai Gedda and Roger Soyer. Second award was to Russian-made Melodiya highlights from Shostakovich's opera Katerina Ismailova, not issued here.

Both chamber music prizes went to DGG. One was for the LaSalle Quartet performances of chamber music by Schoenberg, Alban Berg and Webern, issued here in DGG's

limited edition as a five-disk box set. The other is for this month's issue of the Brahms G Minor piano quintet played by Emil Gilels with the Amadeus Quartet.

Share Baroque

EMI and Philips shared the Baroque Music section, EMI with Janet Baker's HMV recital record of 17th-century songs by Scarlatti and Monteverdi with the English Chamber Orchestra under Raymond Leppard, and Philips with Telemann's 12 Fantasias for Violin, played by Arthur Grumiaux, not yet issued here.

CBS won the secular choral section with Boulez's recording of Mahler's cycle Das Klagende Lied with Grace Hoffmann, Evelyn Lear and Stuart Burrows (72773).

The vocal section contained only once performance available here, British Decca's Joan Sutherland singing of Romantic French Arias. Another went to an EMI French disk of French opera arias sung by Gedda.

Reissues (in Germany) rated three awards. CBS won one for a recording of Mozart's last six symphonies under Bruno Walter on three LP's in Germany but not put out in this form here. EMI had another for reissue of famous pianist Dinu Lupatti's playing of Chopin waltzes. Philips gained an award for a set of Beethoven violin sonatas played by Arthur Grumiaux with pianist Clara Haskil. This is issued as a box set in Germany, but Philips say that some will be reissued here next year on new reissue label Universo.

Historical Section

In the historical section EMI's German company Electrola won a prize for Lauritz Melchior's reissue of Wagner arias. Some came recently in Britain from RCA on Victrola, but not the same items. Vanguard also won a prize for performances by Josef Szigeti and composer Bela Bartok playing Beethoven, Debussy and Bartok sonatas.

A special prize was awarded to the Telefunken issue, distributed through Decca here last month, of recordings made in 1905 on the Welte-Mignon player piano rolls, containing actual performances by many famous composers of their own works.

Schallplatten awards are made annually by a committee of West German critics, and are organized by German consumer-magazine Fonoforum. Presentation of awards will be on German TV on Nov. 17.

UNESCO Holds Moscow Meet

MOSCOW—The 14th General Assembly and 7th Congress of the UNESCO International Music Council were held here last month with delegations from 52 countries participating. The Congress was devoted to Music Cultures of the Peoples—Traditions and the Present. Several concert programs were presented to the participants. Yehudi Menuhin, IMC president attended.

Shostakovich Cited

MOSCOW — Moscow Philharmonic 1971/72 concert season opened last month with a Shostakovich program. The concert was dedicated to the composer's 65th birthday anniversary. The world premiere of Shostakovich's new 15th Symphony was presented at Moscow Conservatory Large Hall Oct. 9, conducted by the composer's son, Maxim.

London to Distribute Imports Line in U.S. Via Own Branches

NEW YORK—The London Records Import line will henceforth be distributed in the U.S. exclusively by the six London factory-owned branches. The London Import line consists of such labels as Argo, Das Alte Werk by Telefunken, the regular Telefunken label and The Editions L'Oiseau Lyre. More than 1,000 titles are included in this LP catalog.

The London branches include London Records of New England in Boston; London Records Distributing Corp., in New York; London Records Southeast in At-

lanta; London Records Midwest, in Chicago; and London Records of California in Gardena, Calif., near Los Angeles. A sixth branch office is operated in San Francisco, with servicing of product out of the Gardena facility.

Deluxe new catalogs have been printed and are available to dealers through the six London branches. Dealers may order the catalogs in quantity for mail order campaigns. All branches are immediately instituting coordinated dealer-oriented sales, promotion and advertising programs.

Sutherland Opera Set

LONDON—A new Joan Sutherland opera set comes from British Decca this month. It is of Donizetti's opera "L'Elisir d'Amore." Richard Bonynge conducts the English Chamber Orchestra and the Ambrosian singers in a performance virtually complete, on three discs, boxed with illustrated libretto.

The Decca release also includes two more bargain boxes with unlimited sales period at permanently reduced prices. Timed to coin-

cide with London performance of the Debussy Preludes by young French pianist Jean-Rodolphe Kars in the Queen Elizabeth Hall on Nov. 11, Kars plays the works on two disks. The boxed set retails at \$8.40.

Second Bargain Box is the first from Argo, a four-disk set of Handel reissues titled, "Handel from Kings," containing the best of Handel recordings by the King's College Choir and the Academy of St. Martin-in-the-Fields conducted by David Willcocks with the late Thurston Dart playing. Music includes the Coronation Anthem, four of the Chandos Anthems, the Ode for St. Cecilia's Day and many others. The set will retail as a Bargain Box at \$14.32, a saving of \$7.20. Existing individual recordings are still available.

Of popular appeal is a new Decca two-disk set titled "Vienna, Women and Song," consisting of vocal duets from popular and lesser-known Viennese operetta sung by soprano Renate Holm and tenor Werner Krenn with the Vienna Volksoper Orchestra under its chief conductor, Anton Paulik.

Music includes many of the operetta tenor songs made famous by Tauber, one record of Lehar excerpts from "The Merry Widow," "Schon ist die Welt," "The Count of Luxembourg" and other works, and the fourth side will have lesser-known Viennese opera excerpts. Christopher Raeburn produced.

Deccas plans multiple promotion for the disks, including radio exposure on light music programs. With the records will come a booklet giving synopses of the operas and translations of the excerpts recorded.



NONESUCH browser display offered to dealers during national merchandising push.

NOVEMBER 6, 1971, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 11/6/71

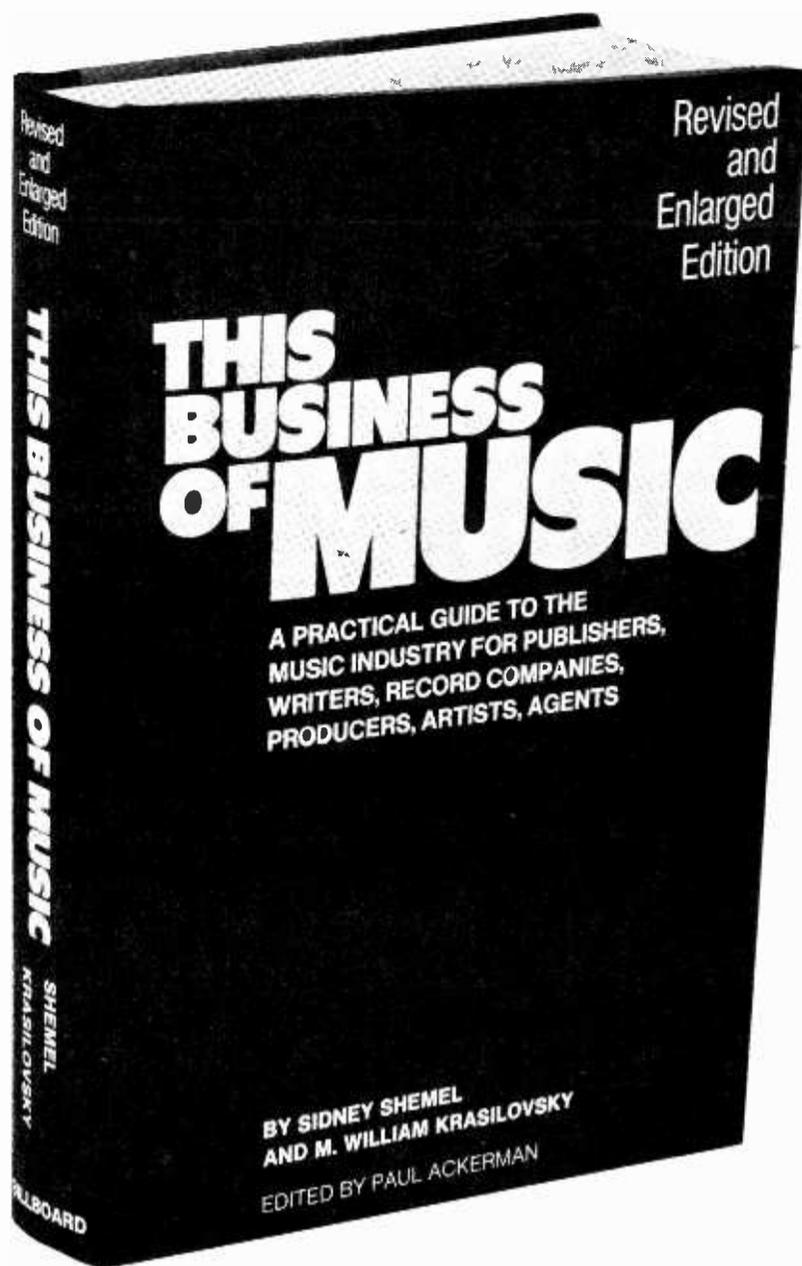
BEST SELLING Classical LP's

This Month

TITLE, Artist, Label & Number

- 1 TRANS-ELECTRONIC MUSIC PRODUCTIONS INC. PRESENTS SWITCHED-ON BACH
Walter Carlos/Benjamin Folkman, Columbia MS 7194
- 2 SINFONIAS
Waldo De Los Rios, United Artists 9-6802
- 3 TCHAIKOVSKY: 1812 OVERTURE/BEETHOVEN: WELLINGTON'S VICTORY
Various Artists/Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3204
- 4 HOLST: THE PLANETS
Boston Symphony (Steinberg), DGG 2530102
- 5 THEMES FROM "DEATH IN VENICE"
Bavarian Radio Symphony (Kubelik), DGG 2538124
- 6 VERDI: DON CARLOS (4 LP's)
Caballe/Verrett/Domingo/Various Artists, Royal Opera House Orchestra (Giulini), Angel S 3774
- 7 EVERYTHING YOU ALWAYS WANTED TO HEAR ON THE MOOG
Andrew Kazdin and Thomas Z. Shepard, Columbia M 30383
- 8 TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS THE WELL-TEMPERED SYNTHESIZER
Walter Carlos, Columbia MS 7286
- 9 BACH LIVE AT FILLMORE EAST
Virgil Fox, Decca DL 75263 (MCA)
- 10 BEETHOVEN'S GREATEST HITS
Various Artists, Columbia MS 7504
- 11 TCHAIKOVSKY: 1812 OVERTURE/ROMEO & JULIET
Los Angeles Philharmonic (Mehta), London 6670
- 12 MAHLER: SYMPHONY NO. 1
Chicago Symphony (Giulini), Angel S 36047
- 13 HEIFETZ ON TV
Jascha Heifetz, RCA Red Seal LSC 3205
- 14 LOVE STORY
Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3210
- 15 TCHAIKOVSKY'S GREATEST HITS
Philadelphia Orchestra (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7503
- 16 MOZART: CONCERTOS 17 & 21 (Elvira Madigan)
Anda/Camarata of the Salzburg Mozarteum Academica (Anda), DGG 138783
- 17 BACH'S GREATEST HITS
Various Artists, Columbia MS 7501
- 18 SOUNDTRACK: 2001: A SPACE ODYSSEY
MGM SIE ST 13
- 19 STRAUSS: ALSO SPRACH ZARATHUSTRA
Berlin Philharmonic (Baehm), DGG 138001
- 20 SATIE: PIANO MUSIC, Vol. 5
Alda Ciccolini, Angel S 36774
- 21 TIPPET: MIDSUMMER MARRIAGE (3 LP's)
Royal Opera House, Covent Garden (Davis), Philips 6703027
- 22 HOROWITZ PLAYS RACHMANINOFF
Vladimir Horowitz, Columbia M 30464
- 23 DEATH IN VENICE & OTHER GREAT MOTION PICTURE THEMES
Cliburn/Ormandy/Leinsdorf/Various Artists, RCA Red Seal LSC 3224
- 24 HOLST: THE PLANETS
New Philharmonia (Boult), Angel S 36420
- 25 GREATEST HITS FROM FANTASIA (2 LP's)
Various Artists, RCA Red Seal VCS 7079
- 26 MY FAVORITE CHOPIN
Van Cliburn, RCA Red Seal LSC 2576
- 27 PARKENING PLAYS BACH
Christopher Parkening, Angel S 306041
- 28 THE CHOPIN I LOVE
Artur Schnabel, RCA Red Seal LSC 4000
- 29 PETER RABBIT & THE TALES OF BEATRIX POTTER
Soundtrack/Various Artists, Angel S 36789
- 30 BACH IN THE THOMASKIRSCHKE
E. Power Biggs, Columbia KM-30648
- 31 MASSENET: MANON (4 LP's)
Sills/Gedda/Sauzay/Various Artists/New Philharmonia (Rudell), ABC ABC/ATS 20007/4
- 32 MAHLER: GREATEST HITS
Various Artists, RCA LSP 5013
- 33 SCOTT JOPLIN: PIANO RAGS
Jashua Rifkin, Nonesuch 71248
- 34 MOZART'S GREATEST HITS
Various Artists, Columbia MS 7507
- 35 WELCOME TO VIENNA
Beverly Sills, ABC ATS 20009
- 36 BEETHOVEN: SYMPHONY NO. 5
New York Philharmonic (Bernstein), Columbia MS 6468
- 37 MAHLER: SYMPHONY NO. 3 (2 LP's)
Procter/Ambrosian Singers/Wadsworth Choral/London Symphony (Horenstein), Nonesuch 73023
- 38 SAINT SAENS: SYMPHONY NO. 3 (Organ)
Los Angeles Philharmonic (Mehta), London 6680
- 39 MY FAVORITE ENCORES
Van Cliburn, RCA Red Seal LSC 3185
- 40 VARESE: DESERTS/HYPERPRISM/INTEGRALES/DENSITY 21.5
Paris Instrumental Ensemble Contemporary Music (Simonovitch)/Debut, Angel S 36786

Revised
and
Enlarged
Edition



THIS BUSINESS OF MUSIC

BY SIDNEY SHEMEL
AND M. WILLIAM KRASILOVSKY

EDITED BY PAUL ACKERMAN

**A Practical Guide to the Music Industry
for Publishers, Writers, Record Companies,
Producers, Artists, Agents**

Here is the revised, expanded, and updated edition of a book that has quickly become the most relied on guide to the music-record-tape industry. Recommended as an Outstanding Reference Book by the American Library Association, *This Business of Music* is readable, rigorous, and highly comprehensive. It provides detailed explanations of the legal, practical, and procedural problems encountered by every practicing music man.

The 37 chapters—8*completely new, all substantially revised—and the 200 additional pages of forms, licenses, and contracts encompass the vast spectrum of *This Business of Music*:

Part 1 *Recording Companies and Artists* explains the intricacies of artist contracts, foreign record deals, independent producers, record clubs, cover and liner notes, labor agreements, agents and managers, permits for foreign artists, counterfeiting and pirating, payola, and cartridge television.

Part 2 *Music Publishers and Writers* covers performing and mechanical right problems, songwriter contracts, foreign publishing, arrangements and abridgements, joint administration of copyrights, infringement, show music, jingles, music and the movies, loans to publishers, and demos.

Part 3 *General Music Industry Aspects* explains copyright law revision, names and trademarks, protection of ideas and titles, privacy and publicity rights, contracts with minors, and taxation in the music business. No other single volume contains comparable information arranged for reference and readability. Charts, bibliography, index.

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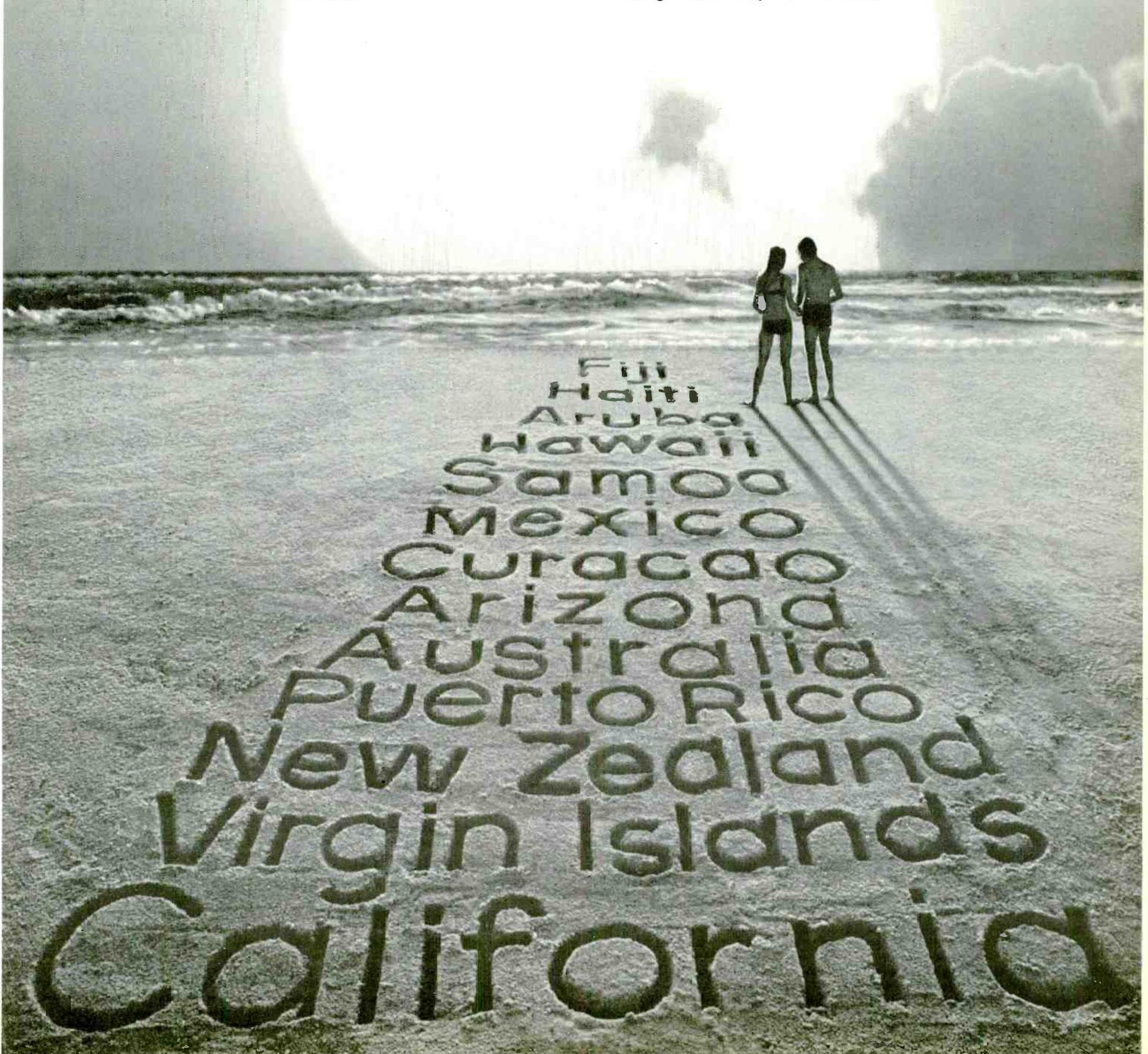
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Billboard Album Reviews

NOVEMBER 6, 1971



POP
CHICAGO—Chicago at Carnegie Hall. Columbia C4X30865

Chicago's historic week-long concerts at Carnegie Hall earlier this year have been translated onto a specially priced 4-record set which could serve as a discography of the group's notable contribution to contemporary music, featuring live performances of "Questions 67 and 68," "I'm a Man," "Make Me Smile," and "Does Anybody Really Know What Time It Is."



POP
TOM JONES—Live at Caesars Palace. Parrot 2XPAS 71049/50

In this deluxe 2-record set, recorded live, the excitement of Tom Jones on stage is captured on record. Included in this dynamite performance are his hits: "I Who Have Nothing," "Delilah," "She's a Lady." Other hits are blended together in a medley. Super interpretations of "Bridge Over Troubled Water" and "My Way" are highlights, as well as "High Heeled Sneakers," "Cabaret" and a rock 'n' roll medley.



POP
DONNY OSMOND—To You With Love. MGM SE4797

There's no stopping any of the Osmonds this year and this LP by young Donny is no exception. The fine arrangements, top production work and super performance throughout combine to make this a sure sales monster. Featuring Donny's recent No. 1 smash, "Go Away Little Girl," this dynamite package also includes "Hey Little Johnny" and "I'm Into Something Good."



POP
CURTIS MAYFIELD—Roots. Custom CRS8G07

The Mayfield magic is here. A forerunner of the soul and pop field, Curtis comes up with his finest album outing since he became a solo. The current single "Get Down" is a sure winner and among the other material, all written by Mayfield, "Love to Keep You in My Mind," "Keep on Keeping On" and "We Got to Have Peace," are standouts.



POP
CHUCK MANGIONE—Together. Mercury SRM2-7501

Mangione's second two-record set for Mercury encompasses, like the first, a wide range of appeal, jazz, rock, and a good deal of serious composition and performance. He directs some expert soloists and the Rochester Philharmonic in "Legacy," "Fire-walkers," "Hill Where the Lord Hides," and two shorter vocals, "Look to the Children" and "Freddie's Walkin'."



POP
JOHN MAYALL, JERRY McGEE, LARRY TAYLOR—Memories. Polydor PD 5012

The title is the theme. In 10 new songs, Mayall remembers (and fictionalizes) his early life. Mayall's talent is by no means a static one. He is mellowing, maturing, diversifying. Note the gentle retrospection in "Memories," the very distressing problem in "Wish I Knew a Woman," and the renowned Mayall harmonica on "Play the Harp."



POP
JOHN MAYALL—Thru the Years. London 2 PS 600/1

Quite a collection of luminaries join Mayall in this two LP collection of new and old material. Adding to the polished blues arrangements are Eric Clapton, Keef Hartley, Aynsley Dunbar, Mick Taylor, half of Fleetwood Mac, and a dozen others. Many excellent Mayall originals, including "Please Don't Tell," "Key to Love," "I'm a Stranger" and "Hide and Seek." Mayall will continue to have the FM exposure and underground popularity he's always had.



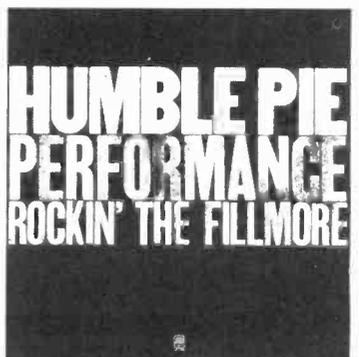
POP
RICHE HAVENS—The Great Blind Degree. Stormy Forest SFS6010 (MGM)

Havens' latest effort features his raunchy, soulful voice as a vehicle for some of today's strongest protests against lack of communication. Definitive interpretations of Cat Stevens' "Fathers and Sons" and James Taylor's "Fire and Rain." Also included is his current single, "Think About the Children."



POP
FAIRPORT CONVENTION—Angel Delight. A & M Sp43T9

Their personnel has not stayed the same for any two albums, but there's no mourning Fairport's past when there's the joy of Fairport present. This, their best album except for the last four, includes the multi-autobiographical, rousing title cut, the lyrical "Wizard of the Worldly Game," and invaluable lesson taught in "Sickness and Diseases," and lots of traditional material.



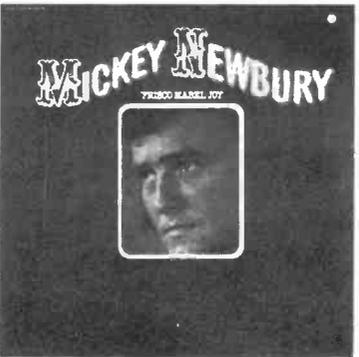
POP
HUMBLE PIE—Rockin' the Fillmore. A & M SP3506

The group has been painstakingly building a reputation and is finally winning considerable popularity through spectacular live gigs. Some of them are captured here, full of the dynamic, raw-gut force of the hardest kind of hard rock. Best cut is Ray Charles' "Hallelujah (I Love Her So)"; also included is the long version of their current chart single, "I Don't Need No Doctor."



POP
JEFF BECK GROUP—Rough and Ready. Epic KE30973

It's been a while since Beck's last release, but the first rule of British rock is that ex-Yardbirds never fail. They have a built-in core of followers who know what to expect of them and faithfully wait for each new album. This time they get some tight rock & roll in "I've Been Used" and "New Ways," restrained instrumental work in "Raynes Park Blues," and nine piano lead guitar exchanges on "Jody."



POP
MICKY NEWBURY—Frisco Mabel Joy. Elektra EKS74107

Having paid his dues, Newbury looks to be the big gun this year judging from trade scuttlebutt and a superb new LP from his new label, Elektra. His personal style is now being recognized and his country rock material sounds better on him than on the many who have popularized them. "Remember the Good," "The Future's Not What It Used to Be," "How Many Times" and the beautiful "American Trilogy."



POP
OLIVIA NEWTON-JOHN—If Not for You. Uni 73117

The title tune took this young stylist high on the charts both in the U.S. and Europe and more of her fine sound is found in this LP. She shines on some very beautiful ballads including "If," "Love Song," "Where Are You Going to My Love," and "No Regrets." Especially pretty is her rendition of "Lullaby." Also included is her single "Banks of the Ohio," currently climbing the charts.



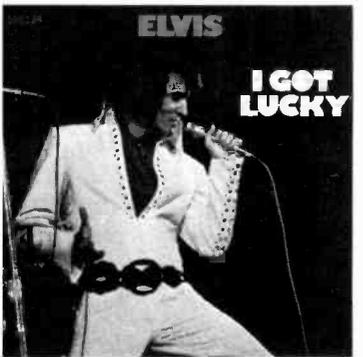
POP
JACK JONES—A Song for You. RCA LSP4613

By far the most commercial package Jones has come up with for the label. With much programming and chart potency, he offers one of the best readings of Leon Russell's "A Song for You" and super treatments of David Gates' "If" and Lightfoot's "If You Could Read My Mind." Other standouts: "This Is Your Life" and "What Have They Done to the Moon."



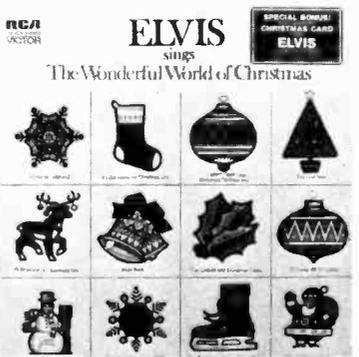
POP
PAUL HAMPTON—Beautiful Beginnings. Barnaby Z30822

Hampton is one of the brightest of the new story tellers as a composer and performer. This debut package has wide appeal for Top 40, MOR and FM, with sales potential for all. The title ballad, "Maybe You Know Something I Don't Know" and "Ask Me What I Am" are fine examples of his sensitivity, all beautifully performed. His "Misunderstanding Between God and Man" has singles possibilities.



POP LOW PRICE
ELVIS PRESLEY—I Got Lucky. RCA Camden CAL2533

Elvis Presley's movie material gets ample exposure in this budget-priced LP that features "Fools Fall in Love." Rest of the tunes range from things such as "Yoga Is as Yoga Does" to "If You Think I Don't Need You." All tunes were featured in movies. Presley will have a strong seller here, based on his return to popularity.



CHRISTMAS
ELVIS PRESLEY—Elvis Sings the Wonderful World of Christmas. RCA LSP 4579

Elvis offers some of the best standards of the holiday season in this package which should prove a giant seller. Featured are "Winter Wonderland," "First Noel," "Silver Bells," and "I'll Be Home on Christmas Day."



CHRISTMAS
VARIOUS ARTISTS (2 LP's)—The Christmas Album. Columbia G30763

Here's a must for lovers of the music of the Christmas season. The super two-record set includes such top performances as Barbra Streisand's "Jingle Bells," Andy Williams' "It's the Most Wonderful Time of the Year," Mathis' "Sleigh Ride," Bennett's "Christmas Song," and Sinatra's "White Christmas."



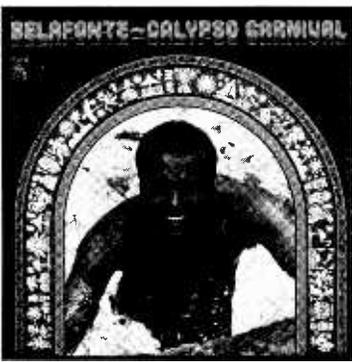
CHRISTMAS
LYNN ANDERSON—The Christmas Album. Columbia C30957

Lynn Anderson lends her own special style to everyone's Christmas favorites. Included here are many yuletide standards: "Frosty the Snowman," "Mr. Mistletoe," "Jingle Bell Rock," "Rudolph," "I Saw Mommy Kissing Santa Claus" and "Soon It Will Be Christmas Day." A particularly lovely LP of Christmas cheer and goodwill. A programming must for the holiday season.



CHRISTMAS
BING CROSBY—A Time to Be Jolly. Daybreak DR 2006 (S) (RCA)

Crosby joins the new Daybreak label (handled by RCA), with his first Christmas package in many years! An exceptional one it is! With fresh material, Crosby is in top vocal form with the title tune as well as with "Christmas Toast" and "I Sing Noel." Delightful package, it should prove a heavy seller for the season.



POP
HARRY BELAFONTE—
 Calypso Carnival.
 RCA LSP4521

Much of the material heard in the current Belafonte concert program is featured in this fine package. The showstopper, "Don't Stop the Carnival," is included along with other exciting and unique Belafonte performances of "Out de Fire," "Season for Carnival" and "Trinidad Carnival Time," all top programmers which should increase the sales impact.



POP
LESLEY DUNCAN—
 Sing Children Sing.
 Columbia C30663

Columbia is banking on Miss Duncan's deep, earthy voice and outstanding songwriting ability and this beautifully produced LP sounds like a sure investment. "Crying in the Sun," "Lullaby," "Mr. Rubin," "Sing Children Sing" (her current single), and the now standard "Love Song" should lead the way to radio exposure and audience acceptance.



POP
GLENN YARBROUGH—
 Im'press IMP51612

With the aid of the Havenstock River Band, Yarbrough has interpreted the material of an impressive assemblage of contemporary composers. John Stewart's "Friend of Jesus," Hoyt Axton's "Ease Your Pain" and Bob Gibson's "Funky in the Country" merit special attention. The label's debut album should receive instant radio response with sales to follow.

GLASS HARP
SYNERGY



POP
GLASS HARP—
 Synergy.
 Decca DL75306

There's a lot of good material in this LP, though the stereo leaves something to be desired on a couple of the cuts. Best music includes "One Day at a Time," the stormy "Never is a Long Time" and "Just Always" and "Special Friends." Progressive rock airplay recommended.



POP
GRAHAM BOND—
 We Put Our Magick on You.
 Mercury SRM1-612

Sensational album! Graham Bond has an outstanding achievement in this thematic project which hinges on ancient ideas of magic and/or religious symbols. "I Put My Magick on You" is surely to be discovered by Top 40 radio stations and get heavy airplay, though the LP should get progressive rock airplay from the beginning. Another good cut is "Ajama."



POP
COMMANDER CODY AND HIS LOST PLANET AIRMEN—
 Lost in the Ozone.
 Paramount PAS6017

Having gathered a strong following in Detroit and on the West Coast, the group's long-awaited debut album should skyrocket them to national prominence. Not easily categorized, their sound may best be described as country rock, half-mocking, half-serious. FM programmers should hear "Beat Me Daddy Eight to the Bar" and "Lost in the Ozone."



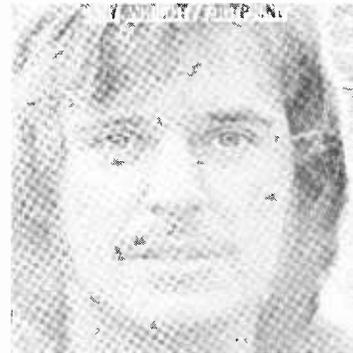
POP
STACKRIDGE—
 Decca DL75317

Stackridge offer an unexpected and amazing experience: something new. New at least to pop circles; less new to followers of modern symphonic composers. But Stackridge are also a rock band, and an unusually creative one. Imaginative FM programmers will do well to note such well-planned and executed cuts as "Slark," "Grande Piano," and the instrumental "Essence of Porphyry."



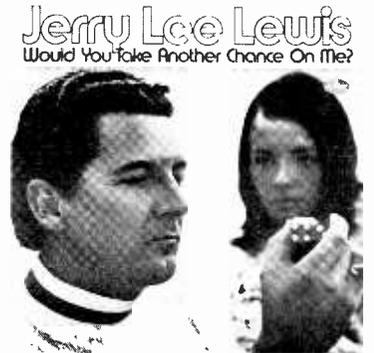
POP
BONNIE KOLOC—
 After All This Time
 Ovation 14-21

Ovation introduces its compatible stereo/cuadrasonic disk with a stunning new talent whose abilities overshadow the technical process. Miss Koloc possesses dramatic instinct that matches a pure, controlled voice and her languid way with the material makes her a threat to the ladies now dominating contemporary music. Outstanding cuts are "After All This Time," "Another New Morn" and "New York City Blues."



POP
GARY WRIGHT—
 Footprint
 A & M SP4296

"Stand for Our Rights" is an excellent cut; "Whether It's Right or Wrong" is musically superb; the message in "Love to Survive" is strong. These powerful cuts warrant heavy airplay on progressive rock stations and will lend considerable impact to the sales impetus of this LP. You can expect Gary Wright to continue to build as an artist and make a valuable contribution to the music scene.



COUNTRY
JERRY LEE LEWIS—
 Would You Take Another Chance On Me?
 Mercury SR61346

This seems to be a mellower Jerry Lee Lewis than in the past and the result is beautiful. "Would You Take Another Chance on Me" is his hit that will pack the most sales appeal for the LP, but "Me and Bobby McGee" is great and it and "The Goodbye of the Year" warrant considerable country music airplay. A strong sales item!



COUNTRY
BILL ANDERSON
 His Greatest Hits, Vol. 2
 Decca DL75315

Anderson's Greatest Hits Volume One proved a heavy sales item, and Volume 2 offers all of that hit potential. His more recent giant singles are featured here and they include, "But You Know I Love You," "Quits," "Happy State of Mind," and "Where Have All Our Heroes Gone."



COUNTRY
VARIOUS ARTISTS—
 Great Country Duets
 Columbia C30896

Names make news . . . and the news about this LP is loaded with sales impetus. Johnny Cash & June Carter, Johnny Duncan & June Stearns, and David Houston is teamed with Barbara Mandrell on "Almost Persuaded" and Tammy Wynette on "My Elusive Dream." Duets have always been a big part of country music lore and this LP will score sales galore.



COUNTRY
DAVID ROGERS—
 She Don't Make Me Cry
 Columbia C30972

Rogers' second album release spotlights his recent smash hit "She Don't Make Me Cry," along with top performances of other recent hit material. Highlights include his treatments of Kristofferson's "Help Me Make It Through the Night," and Larry Kingston's "I Wake Up in Heaven." Definite chart LP.



COUNTRY
KITTY WELLS—
 Pledging My Love
 Decca DL75313

Kitty Wells, back in hit contention with her big single of "Pledging My Love," has consistently scored with LPs and this package should be stronger than ever in sales since it contains her hit. "He Don't Make Me Cry," "Rose Garden," and "Mother of Your Child" are strong cuts, the latter a tearjerker.



CLASSICAL
WAGNER: DIE MEISTERSINGER—
 Various/Dresden State Orch/
 Dresden State Opera Chorus/
 Leipzig Radio Chorus (Karajan)
 Angel SEL 3776

Wagner's masterpiece, an opera of huge dimensions, is certain to prove a very important sales item for time to come. The five record set, newly recorded in East Germany, in brilliant stereo sound, is under the masterful baton of Herbert von Karajan, leading the Dresden State Orchestra. The album packaging is exquisite.



CLASSICAL
MOZART: LE NOZZE DI FIGARO
 BBC Symphony Orch. & Chorus
 (Davis)
 Philips 6707 014

Wolfgang Amadeus Mozart's "Marriage of Figaro," first performed in Paris, April 1784, is beautifully recorded here with an outstanding cast and work of the BBC Symphony Orchestra and Chorus under the direction of Colin Davis. Standout voices include that of Mirella Freni, Ingvar Wixell, Jessye Norman and Wladimiro Gazarolli among others. The four record set, featuring the four acts of the opera, should prove an important sales item with collectors.



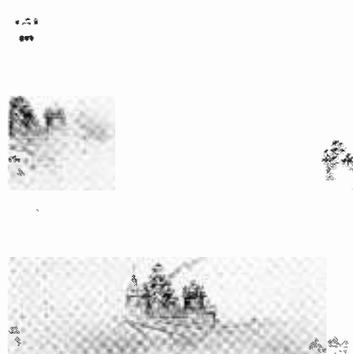
CLASSICAL
BERNSTEIN CONDUCTS BRUCKNER SYMPHONY NO. 9
 New York Philharmonic (Bernstein)
 Columbia M 30828

This original version of Bruckner's Symphony No. 9 is masterfully executed by Leonard Bernstein conducting the New York Philharmonic. The uncomplete symphony was labored over by Bruckner to the very day of his death in 1896 at the age of 72.



CLASSICAL
VERDI: UN BALLO IN MASCHERA
 Tebaldi/Pavarotti/Milnes/
 Chorus and Orch of the Accademia Nazionale Di Santa Cecilia, Rome
 (Bartoletti)
 London OSA 1393

Verdi's controversial opera, his last new opera before his death, is masterfully performed in this three record set by such outstanding voices as Renata Tebaldi, Luciano Pavarotti, Sherrill Milnes, Regina Resnik and Helen Donath.



CLASSICAL
THE THREE TCHAIKOVSKY PIANO CONCERTOS—
 Graffman/Philadelphia Orch
 (Ormandy)/Cleveland Orch (Szell)
 Columbia MG 30838

Columbia's merchandising of 2 record sets at a special low price has proven highly successful, and this top package will follow right along in that pattern on the charts. Pianist Graffman's brilliant performance of Concerto No. 1 in B Flat Minor is enhanced by the Cleveland Orchestra as conducted by George Szell.



CLASSICAL
RESPIGHI: THE FOUNTAINS OF ROME/THE PINES OF ROME
 Philadelphia Orchestra (Ormandy)
 Columbia M30829

This new recording of the much recorded works of Respighi, a part of Columbia's Fabulous Philadelphia Sound Series, is a beautiful addition to any collector's library. Recorded at Town Hall, Eugene Ormandy once again leads the Philadelphia Orchestra through his unique sound and clarity, this time with the popular works of Respighi.

Album Reviews Continued



CLASSICAL
THE TCHAIKOVSKY ALBUM—
Philadelphia Orch (Ormandy)
Columbia M7X 30830

This deluxe 7 record set of Tchaikovsky's great orchestral masterpieces has wide appeal for the newer classical collectors as well as the classical buffs. Eugene Ormandy with the Philadelphia Orchestra deliver Peter Ilyich Tchaikovsky's Symphony No. 4, No. 5 and No. 6 in exquisite performances. Other highlights include the 1812 Overture which features the Mormon Tabernacle Choir and the Valley Forge Military Band.



CLASSICAL
THE COMPLETE SYMPHONIES OF HAYDN VOLUME THREE—
Philharmonia Hungarica (Dorati)
London Stereo Treasury STS 15127/30

Antal Dorati conducts the Philharmonia Hungarica in brilliant performances of Joseph Haydn's Symphonies Nos. 49 through 56. The deluxe four record set is exceptional and will score heavily on the classical chart.



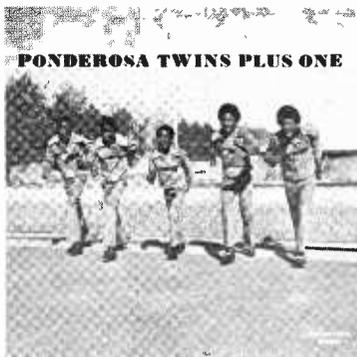
SEMI-CLASSICAL
GILBERT & SULLIVAN: H.M.S. PINAFORE
D'Oyle Carte Opera Company/
Royal Philharmonic Orch.
London Phase 4 SPCA12001

Since Gilbert & Sullivan's own days, the D'Oyle Carte has produced the unchallenged, definitive versions of the ever-popular operettas. This version indulges in sea-and-seagull sound effects galore, while the stereo separation is so artfully done that the stage blocking is almost audible.



SOUL
DONNIE ELBERT—
Where Did Our Love Go
All Platinum AP-3007

Donnie has never been better! Riding high on his single (the title cut) Elbert comes up with some excellent material that has the feel of a soul monster with much pop potential. Included are "Can't Get Over Losing You," "Little Piece of Leather" and "That's If You Love Me."



SOUL
PONDEROSA TWINS PLUS ONE—
2 + 2 + 1
Horoscope H5001

Maybe a Johnny-come-lately in the bubble gum soul sound but this new group consisting of two sets of twins, Alvin & Alfred Pellham, Keith & Kirk Gardner and the plus one Ricky Spicer are out-of-sight. The group's first single, a unique arrangement of Sam Cook's "You Send Me" proved to be a winner as will the LP. Other standouts include "Dad I Love Her" and "Mama's Little Baby."



FOLK
IRISH ROVERS—
On the Shores of Americay
Decca DL75302

In their most commercial entry to date, the Rovers present a rollicking collection of Irish folk songs. It's impossible to remain seated while listening to "Mountain Tay" or their show-stopper "Goodbye Mick and Goodbye Pat." Also worthy of attention is Will Millar's adaption of the title cut "The Shores of Americay."



JAZZ
EDDIE HARRIS—
Live at Newport
Atlantic SD1595

This is one of the most together live recordings by a jazz artist in a long time. Recorded at the Newport Jazz Festival, Eddie Harris, a master of the saxophone, is at his best. Album also includes guest vocalist Eugene McDaniels, heard on "Silent Majority," a good programming cut.



JAZZ
STANLEY TURRENTINE—
Salt Song
CTI 6010

Stanley Turrentine, one of the most exciting tenor saxophonists to emerge in the 60's, comes up with what will prove to be his biggest albums to date. The title song and "I Told Jesus" offer good programming potential. Great production job.



GOSPEL
DOTTIE RAMBO—
Heart Prints
Heart Warming R3131

Surely a queen of gospel, Dottie Rambo has a religious-oriented tearjerker on here that deserves much country music airplay—it's excellent, as is "You've Never Mentioned Jesus to Me." Most of the cuts were written by Dottie Rambo, an outstanding writer. This LP should be a strong gospel sales item.



GOSPEL
REBA RAMBO—
Songs My Mama Taught Me
Impact R-3125

Singing songs her mother—Dottie Rambo, the queen of gospel—wrote. Reba Rambo packs the power and the conviction in such messages as "The Kind Shepherd" and "When I Lift Up My Head." The style is country, but the motif is lush with strings and the combined result is excellent entertainment.

SPECIAL MERIT PICKS

SOUNDTRACK

EMITT RHODES—Mirror DSX50111
Rhodes' second LP for the label offers much sales potential through FM exposure with Top 40 play to follow. All his own material, Rhodes has strong programming cuts here that include "Birthday Lady," "Really Wanted You," and "My Love Is Strong."

DAVE CLARK FIVE—Epic EG30434
This two-LP set packs a wallop in nostalgia. Best cuts are "Good Love Is Hard to Find" and "Glad All Over." "Having a Wild Weekend" was one of their big hits and it's here—20 tunes in all and a big bargain for Dave Clark Five fans. Top 40 need this LP for their oldies file.

SOUNDTRACK: BLESS THE BEASTS & CHILDREN—A & M SP4322

The score of the Stanley Kramer film is a moving one penned by Barry DeVorzon and Perry Botkin Jr. The title tune, performed in the soundtrack by the Carpenters, should do much to stimulate sales. The remainder of the score features a lush ballad beauty titled "Cotton's Dream," as well as a commercial rhythm cut, "Down the Line."

MARC BENNO—Minnows. A & M SP4303
Featuring a back-up crew that reads like a "Who's Who in Music" (Bobby Womack, Clarence White, Rita Coolidge, Clyde King), Benno has a super-package with much radio and sales appeal. Strongest cuts are "Speak Your Mind" and "Don't Let the Sun Go Down."

(Continued on page 42)

ALBUM REVIEWS

BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★ ★ ★ ★ Albums with sales potential within their category of music and possible chart items.

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

- BOB SEGER—Brand New Morning.** Capitol ST731.
- J. J. CALE—Naturally.** Shelter SW8908 (Capitol).
- VARIOUS ARTISTS—Walden.** Alithia 9100.
- VARIOUS ARTISTS—Hard Job Being God.** GWP ST2036.
- MARJORIE MCCOY—The Other Side.** Capitol ST840.
- SARAH—TMI Z 30968.**
- ROCKIN' FOO—Uni 73115.**
- COUNTRY—Clean CN600.**
- LENNY DELL—Where Has the Sunshine Gone?** Audio Fidelity AFSD6249.
- JOEY WELZ—Keyboard Electricity.** Palmer PLP13403.

CHRISTMAS ★★★★★

- TENNESSEE ERNIE FORD—C-H-R-I-S-T-M-A-S.** Capitol ST 831.
- SOUL ★★★★★**
- MOMENTS—The Other Side of the Moments.** Stang ST1009.
- RELIGIOUS ★★★★★**
- STAMPS—Sweet Song of Salvation.** Heart Warming R3152.
- DONA KLEIN—Life's Railway to Heaven.** Creative Sound CSS1513.
- BLUES ★★★★★**
- LIGHTNIN' HOPKINS—Trip TLP8015.**

(Continued on page 42)

Instruments Exist Side By Side

Continued from page RN-40

group its sixth gold album for "Every Good Boy Deserves Favour."

The Mellotron has 66 keys and each key sets off a tape head with an individual tape cassette. In the factory tuning, the left-hand side of the keyboard plays full chords when one note is touched. But Mike Pinder was having none of that.

"I wanted the instrument set up so you had full control of it," says Pinder. "I wanted to be able to play it with my own musical technique so I was expressing myself instead of operating a computerized machine."

What ensued was a \$30,000 project in which Pinder completely changed all the tapes on the Moody Blues Mellotrons. Pinder was uniquely suited for this task, being both a rock musician and a former engineering student who actually worked briefly for the Mellotron company. This is much the same sort of dual background

that enabled Walter Carlos to create the biggest-selling classical record of modern times in "Switched-On Bach" with a Moog Synthesizer.

Pinder has a very complete music studio at his home in the English countryside and he actually created most of the sounds on his Mellotron tapes by synthesizing them from his Moog and recording them. The Mellotron is not really built for changing the cassettes at will, so it was a rather laborious process to install new tapes.

The Moody Blues travel with two Mellotrons. On their latest U.S. tour, the spare Mellotron was kept in New York to be air-freighted anywhere on the tour there was a breakdown. But with a certain amount of experimentation at reinforcing the internal mechanism, the Mellotron is now travelling quite well and only minor adjustments were required during the American tour.

Pinder's Mellotron keys are concert-tuned—which means that when he hits an F note he will get a sound pitched in F. But that sound might be six flutes and an organ, or a synthesized string section. There has had to

be a special liner note on all the recent Moody Blues albums explaining that every sound on the LP is played by the group, because with Pinder's Mellotron most of the cuts sound as if there's a full orchestra or brass section playing.

Each sound on a Mellotron tape can last up to eight seconds before there is an automatic return. The tapes are not endless because they can be set to play in three positions of each tape cassette—in other words, three different sound settings for each key.

Pinder's work with the Mellotron has proven that a totally new instrument can be made part of a successful, mass-appeal rock group. "Now if only Graeme Edge could get his electric drums working," Pinder says. The Moody Blues drummer has so far spent \$15,000 trying to perfect a kit of amplified drums which overcome the problems of faulty P.A. systems while on tour. But so far electronics have been too fragile to stand up under the rigors of road travel.

BILLBOARD PREDICTS NEXT WEEK'S FASTEST MOVERS

These records have been selected by Billboard's Chart Department and the Billboard weekly computer rankings system to be those most likely to show the strongest gain in next week's Hot 100 Chart.

- INNER CITY BLUES (Makes Me Wanna Holler) . . . Marvin Gaye, Tamla (Motown)
- HAVE YOU SEEN HER . . . Chi-Lites, Brunswick
- BABY I'M A WANT YOU . . . Bread, Elektra
- EVERYBODY'S EVERYTHING . . . Santana, Columbia
- ABSOLUTELY RIGHT . . . Five Man Electrical Band, Lionel (MGM)
- TWO DIVIDED BY LOVE . . . Grass Roots, Dunhill
- ROCK STEADY . . . Aretha Franklin, Atlantic
- GOT TO BE THERE . . . Michael Jackson, Motown
- ALL I EVER NEED IS YOU . . . Sonny & Cher, Kapp (MCA)
- WILD NIGHT . . . Van Morrison, Warner Bros.
- RESPECT YOURSELF . . . Staple Singers, Stax
- SCORPIO . . . Dennis Coffey, Sussex (Buddah)
- FAMILY AFFAIR . . . Sly & the Family Stone, Epic (CBS)
- DON'T WANT TO LIVE INSIDE MYSELF . . . Bee Gees, Atco
- THEME FROM "SUMMER OF '42" . . . Peter Nero, Columbia
- AN AMERICAN TRILOGY . . . Mickey Newbury, Elektra
- CHERISH . . . David Cassidy, Bell

ACTION Records

NATIONAL BREAKOUTS

SINGLES

- FAMILY AFFAIR . . . Sly & the Family Stone, Epic 5-10805 (CBS) (Stone Flower, BMI)

ALBUMS

- HUMBLE PIE . . . Performance: Rockin' the Fillmore, A&M SP 3506
- JEFF BECK GROUP . . . Rough & Ready, Epic KE 30973
- BLOODROCK . . . U.S.A., Capitol SMAS 645

REGIONAL BREAKOUTS

SINGLES

There are no Regional Breakouts this week.

ALBUMS

- DON McLEAN . . . American Pie, United Artists 5535 (NEW YORK)

Bubbling Under The HOT 100

- LOOK WHAT WE'VE DONE TO LOVE...Glass House, Invictus 9097 (Capitol)
- LOOKIN' BACK.....Bob Seger, Capitol 3187
- EVERYBODY WANTS TO GO TO HEAVEN.....Albert King, Stax 0101
- PAPA WAS A GOOD MAN.....Johnny Cash & the Evangel Temple Choir, Columbia 4-45460
- GET DOWN.....Curtis Mayfield, Curtom 1966 (Buddah)
- YOU KEEP ME HOLDING ON.....Tyrone Davis, Dakar 626 (Cotillion)
- I REALLY LOVE YOU.....Davy Jones, Bell 45-136
- OLENA.....Don Nix, Elektra 45746
- SUNSHINE.....Jonathan Edwards, Capricorn 8021 (Atco)

Bubbling Under The TOP LPs

- JOSE FELICIANO.....That the Spirit Needs, RCA LSP 4573
 - YOKO ONO.....Fly, Apple 3380
 - MERRY CLAYTON.....Ode SP 77012 (A&M)
 - MOMS & DADS.....Rangers Waltz, GNP Crescendo GNPS 2061
 - TOM PATCHETT & JAY TARSES.....Instant Replay, Decca DL 75300 (MCA)
 - TOMMY ROE.....Beginnings, ABC ABCS 732
 - TONY BENNETT.....Get Happy With the London Philharmonic Orchestra, Columbia C 30953
 - EXUMA.....Do Wah Nanny, Kama Sutra KSBS 2040 (Buddah)
- NOVEMBER 6, 1971, BILLBOARD

New LP/Tape Releases

Weekly product list includes the most recent LP and tape releases. Listings are in alphabetical order by artist in pop, by composer in classical. Prices are manufacturers' suggested list and subject to change. Symbols: LP—long-playing record album; CA—cassette; 8T—8-track cartridge; OR—open reel tape.

ARTIST, Title
Config., Label, No., List Price

POPULAR

- A**
- ANDERSON, BILL
His Greatest Hits, Vol. 2
(LP) Decca DL75315
 - ANDERSON, LYNN
Christmas Album
(LP) Columbia
C3095712-100-2109-2... 4.98
- B**
- BALDRY, LONG JOHN
Long John's Blues
(LP) United Artists UAS5543
 - BECK, JEFF, GROUP
Rough & Ready
(LP) Epic
KE30973 12-400-0277-0.... 5.98
 - BELAFONTE, HARRY
Calypto Carnival
(LP) Victor LSP-4521
 - BENNO, MARC
Minnows
(LP) A&M SP4303
 - BOND, GRAHAM
We Put Our Magick on You
(LP) Mercury SRM1-612

- C**
- CACTUS
Restrictions
(LP) Atco SD33-377
 - CALE, J.J.
Naturally
(LP) Shelter SW 8908
 - CHICAGO
At Carnegie Hall
(LP) Columbia C4X30865 (4 LPs)
 - CLARK, DAVE, FIVE
Clark, Dave, Five
(LP) Epic
EG30434 (2 LPs) ..12-400-0278-1.... 5.98
 - COMMANDER CODY
Lost in the Ozone
(LP) Paramount PAS6017
 - COUNTRY
Country
(LP) Clean CN600

- D**
- DOORS
Other Voices
(LP) Elektra 75017
 - DUNCAN, LESLEY
Sing Children Sing
(LP) Columbia C30663

- E**
- ELBERT, DONNIE
Where Did Our Love Go
(LP) All Platinum AP-3007

- F**
- FAIRPORT CONVENTION
Angel Delight
(LP) A&M SP4319

- G**
- GHEHT, TOM
Yankee Rebel Son
(LP) Kapp KS3655
 - GLASS HARP
Synergy
(LP) Decca DL75306

- H**
- 33082212-700-1025-3.... 4.98
 - HAMPTON, PAUL
Beautiful Beginnings
(LP) Barnaby
 - 33082212-700-1025-3.... 4.98

- HARRIS, EDDIE**
Live at Newport
(LP) Atlantic SD1595

- HAVENS, RICHIE**
Great Blind Degree
(LP) Stormy Forest SFS6010

- HOPKINS, LIGHTNIN'**
Hopkins, Lightnin'
(LP) Trip TLP8015 (2 LPs)

- HUMBLE PIE**
Rockin' X the Fillmore
(LP) A&M SP3506

- IRISH ROVERS**
On the Shores of America
(LP) Decca DL75302

- JONES, JACK**
Song for You
(LP) Victor LSP4613

- JONES, TOM**
Live at Caesars Palace
(LP) Parrot 2XPAS 71049/50

- KOLOC, BONNIE**
After All This Time
(LP) Ovation 14-21

- LEE, DANY, & THE CHILDREN OF TRUTH**
Our Way
(LP) Victor LSP-4611

- LEWIS, JERRY LEE**
Would You Take Another Chance on Me?
(LP) Mercury SR61346

- MANGIONE, CHUCK**
Together
(LP) Mercury SRM2-7501 (2 LPs)

- MAYALL, JOHN**
Thru the Years
(LP) London 2PS600/1 (2 LPs)

- MAYALL, JOHN JERRY McGEE, LARRY TAYLOR**
Memories
(LP) PD5012

- MCCOY, MAJORIE**
Other Side
(LP) Capitol ST840

- MAYFIELD, CURTIS**
Roots
(LP) CRS8009

ARTIST, Title
Config., Label, No., List Price

- MITCHELL, WILLIE**
Best of
(LP) Hi 2SHL 32068/9 (2 LPs)
- MODERN JAZZ QUARTET**
Plastic Dreams
(LP) Atlantic SD1589
- MOMENTS**
Other Side of
(LP) Stang ST1009
- NEWBURY, MICKEY**
Frisco Mabel Joy
(LP) Elektra EKS74107
- NEWTON-JOHN, OLIVIA**
If Not for You
(LP) Uni 73117

- ORIGINAL CAST**
Hard Job Being God
(LP) GWP ST2036
- OSMOND, DONNY**
To You With Love
(LP) MGM SE4797
- O'TOOLE, KNUCKLES**
Sixteen Knockout Performances
(LP) ABC ABCS740

- PEPPER TREE**
You're My People
(LP) Capitol ST848
- PONDEROSA TWINS PLUS ONE**
2+2+1
(LP) Horoscope H5001
- PRESLEY, ELVIS**
I Got Lucky
(LP) Camden CAL2533

- RAMBO, DOTTIE**
Heart Prints
(LP) Heart Warming R3131
- RAMBO, REBA**
Songs My Mammy Taught Me
(LP) Impact R3125
- RHODES, EMITT**
Mirror
(LP) Dunhill DSX50111

- ROCKIN' FOO**
Rockin' Foo
(LP) Uni 73115
- RODRIGUEZ**
Coming From Reality
(LP) Sussex SXBS7012
- ROGERS, DAVID**
She Don't Make Me Cry
(LP) Columbia C30972
- RUSSELL, GEORGE**
Easy Listening
(LP) Beverly Hills BHS31

- SARAH**
Sarah
(LP) TMI
Z3096812-700-6001-9.... 4.98
- SEGER, BOB**
Brand New Morning
(LP) Capitol ST731
- SOUNDTRACK**
Bless the Beasts & Children
(LP) A&M SP4322

- STACKRIDGE**
Stackridge
(LP) Decca DL75317

- STAMPS**
Sweet Song of Salvation
(LP) Heart Warming R3162

- TURRENTINE, STANLEY**
Salt Song
(LP) CTI 6010

- VARIOUS ARTISTS**
Christmas Album
(LP) Columbia G30763 (2 LPs)

- WALDEN**
Walden
(LP) Alithia 9100

- WEISBERG, TIM**
Weisberg, Tim
(LP) A&M SP3039

- WELLER, FREDDY**
Another Night of Love
(LP) Columbia C30638

- WELLS, KITTY**
Pledging My Love
(LP) Decca DL75313

- WHATNAUTS**
Reaching for the Stars
(LP) Stang ST1012

- WRIGHT, GARY**
Footprint
(LP) A&M SP4296

- YARBROUGH, GLENN**
Yarbrough, Glenn
(LP) Impress IMP51612

CLASSICAL

- BEETHOVEN: TRIPLE CONCERTO**
Arrau/Szeryng/Starker/New Philharmonic
Orch.
(Inbal)
(LP) Philips 6500 129
- BERG: WOZZECK**
Berry/Strauss/Paris Nat'l Orch. & Chorus
(Boulez)
(LP) Columbia
M23085212-100-2110-5.... 11.98
- BERNSTEIN CONDUCTS BRUCKNER**
SYMPHONY NO. 9
New York Phil. (Bernstein)
(LP) Columbia
M3082812-100-2105-9.... 5.98

(Continued on page 41)

Each new LP and Tape release must be reported to Billboard for inclusion on this page. The following information is requested to insure accurate data.

POPULAR

Name of Artist
Name of Album
(LP) Label & NumberPrice
(8T) NumberPrice
(CA) NumberPrice
(OR) NumberPrice

CLASSICAL

Name of Composer & Title of Album
Name of Artist
(LP) Label & NumberPrice
(8T) NumberPrice
(CA) NumberPrice
(OR) NumberPrice

Please send information to Bob Hudoba, P.O. Box 755, Terre Haute, Indiana 47808



Dear Find Dealers:
Most of you have now received your initial FIND Catalog. The other materials (including the FIND Vinyl Customer Service Center, Ordering Forms, Promotional Materials, etc.) have also been forwarded to you via Parcel Post Special Handling. They should have arrived at your store by now. If they haven't arrived, they should within the next few days. IF YOU DO NOT RECEIVE YOUR CATALOG AND/OR YOUR OTHER MATERIALS, CALL US COLLECT AT THE FOLLOWING NUMBER AND WE WILL EXPEDITE SHIPMENT TO YOU:

812-466-1282
Initial orders from dealers have already exceeded our fondest projections. The trust dealers have shown in FIND is very encouraging. For example, Gertrude Hinson of Modern Record Shop in Kannapolis, Tenn., forwarded an order for 14 items with a signed check (limited to \$100) for FIND personnel to fill in the amount! FIND made the shipment SAME DAY ORDER RECEIVED with 100% FILL and obligingly filled in the amount \$65.97. Thanks very much, Gertrude.

Another dealer, Cook-Gere of Racine, Wisconsin, had received his FIND Catalog, but no order forms as yet, so he did the next best thing... prepared his own Customer Order Forms, filling out a slip on blank sheets of paper for each customer order and forwarding these and payment to us. His order was also filled 100% and shipped the same day received by FIND. PLEASE... ONCE MORE A REMINDER TO ALL FIND DEALERS... FIND CATALOGS WILL CONTAIN ONLY THE ACTIVE PRODUCT OF ALL PARTICIPATING RECORD AND TAPE MANUFACTURERS. FIND WILL NOT HANDLE CUT-OUTS... THERE ARE SOME MANUFACTURERS FIND IS STILL NEGOTIATING WITH. MANY AGREEMENTS WITH MANUFACTURERS HAVE BEEN CONCLUDED SINCE THE ISSUANCE OF OUR FIRST CATALOG.

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SPECIAL MERIT PICKS

• Continued from page 40

PEPPER TREE—You're My People. Capitol ST848

The Canadian group make their album debut and a strong commercial one it is. Produced by Jack Richardson, known for his work with Guess Who and Alice Cooper, the rocking material is all their own and loaded with Top 40 and FM potential. Standout cuts include "Oh Yeah," and "Turn Around."

RODRIGUEZ—Coming From Reality. Sussex SXBS 7012
With almost any kind of break, Sussex records could make it two in a row and be-

come contenders for the "breaking new artists" honors. Rodriguez, who at times sounds a bit like Jose Feliciano, could follow Bill Withers in this respect. Best cut here is "To Whom It May Concern," which definitely deserves airplay. "Cause" and "Climb Up On My Music" are also recommended for airplay.

J. GEILS BAND—The Morning After. Atlantic SD 8297

The J. Geils Band who has gained the reputation as one of the tightest groups around is back with another exciting album. The combination of some strong, vocal work and a funky beat to their blues rockers prove to be winners for the group. Best

cuts are "The Usual Place" "Cry One More Time" and "Looking For a Love." All with F.M. and Top 40 airplay potential.

CACTUS—Restrictions. Atco SD33-377
Cactus have a reputation for being a strong & solid rock & roll band, and drummer Carmine Appice is certainly one of the best in the hard-rock business. He is the driving force behind the more exciting cuts on the album: the rock & roll "Restrictions"; the solo showcase "Guiltless Glider," and some vicious blues in "Evil."

TOM GHENT—Yankee Rebel Son. Kapp KS3655
Best cuts: "I Thank the Lord for My Friends," "Dreams Are Better Slept on Than Lived," and "Follow It All the Way Down." Music is quite adept, folk-flavored. The album deserves considerable progressive rock airplay. Tom Ghent is an excellent artist; with aggressive promotion, this LP could sell well.

TIM WEISBERG—A & M SP3039
Weisberg is an inventive flute stylist whose performance was enthusiastically hailed at the 1970 Monterey Jazz Festival. On this record he is aided by such musicians as Mike Melvoin, Paul Humphrey, and Larry Knechtal in a collection that includes Weisberg's "Fog and Spice" and "Trinity Suite" and pop classics such as "Long Ago & Far Away" and "Nights in White Satin."

GEORGE RUSSELL—Easy Listening. Beverly Hills BHS31
George Russell, a superb guitarist, has achieved a masterful package here of pleasant listening . . . especially for late evening hours around a fireside. Best cuts are "In Laguna," and "Talk'n'Talk'n'." Recommended for airplay on MOR and beautiful music format stations. Good sales catalog item.

KNUCKLES O'TOOLE—Sixteen Knockout Performances. ABC ABC5740
This LP is fascinating and fun with cuts ranging from "Oh, Johnny! Oh, Johnny, Oh!" to "Ragtime Cowboy Joe" and "The Old Piano Roll Blues." The tunes have that old magic of days of yore. With heavy promotion, this LP could achieve considerable sales. It's a great radio production item, and a must for jukeboxes.

SOUL

WHATNAUTS—Reaching for the Stars. Stang ST 1012
This second album by the Whatnauts for Stang records shows in no uncertain terms the determination of this group to reach the top. The group has developed a definite sound, with forceful rhythms complementing strong vocals. "World" could be a good single as a followup to their "Friends by Day."

WILLIE MITCHELL—Best of Willie Mitchell. Hi 2 SHL 32068/9
Some of Willie Mitchell's biggest hit recordings as well as some hits of others are included in this two record set. Among the standouts are "Papa's Got a Brand New Bag," "Mercy Mercy Mercy" and "Grazin' in the Grass." His treatments of "Soul Serenade" and "Misty" are also well done.

JAZZ

MODERN JAZZ QUARTET—Plastic Dreams. Atlantic SD1589
For nearly 20 years the Modern Jazz Quartet has brought us some of the most superb music in jazz history and this LP, representing a return of the MJQ to Atlantic, is no letdown. Top jazz entry.

★★★★
4 STAR
★★★★

• Continued from page 40

CLASSICAL ★★★★★

THE FOUR SCHUMANN SYMPHONIES—Cleveland Orch. (Szell). Odyssey Y3 30844 (Columbia).

KALINNIKOV: SYMPHONY NO. 1 IN G MINOR—Moscow Philharmonic (Kondrashin). Melodiya Angel SR 40173.

TCHAIKOVSKY: SERENADE FOR STRINGS/MOZART: EINE KLEINE NACHTMUSIK—Israel Philharmonic (Solti). London Stereo Treasury STS 15141.

BRUCKNER: SYMPHONY NO. 3 IN D MINOR—Vienna Philharmonic (Bohm). London CS 6717.

BRAHMS: VARIATIONS AND FUGUE ON A THEME BY HANDEL/VARIATIONS ON A THEME BY PAGANINI—Julius Katchen. London Stereo Treasury.

THE WORLD OF THE BALALAIKA—Osipov Balalaika Orch. Melodiya Angel SR 40171.

ROMANTIC OVERTURES—Vienna Philharmonic (Munchinger). London Stereo Treasury STS 15076.

DUFAY: MUSIC FROM THE COURT OF BURGUNDY—Musica Reservata. Philips 6500 085.

A LISZT RECITAL—Pascal Roge. London CS 6693.

MASCAGNI: CAVALLERIA RUSTICANA/LEON-CAVALLO: I PAGLIACCI—HIGHLIGHTS—Various/Orch. E Coro Di Roma (Varviso)/Orch. and Chorus of the Accademia Di Santa Cecilia, Rome (Gardelli). London OS 26203.

RODRIGO: CONCIERTO DE ARANJUEZ/FANTASIA PARA UN GENTILHOMBRE—Yepes/National Orch. of Spain (Argenta/de Burgos). London Stereo Treasury STS 15199.

SCHUBERT & SCHUMANN LIEDER—Werner Krenn/Erik Werba. London OS 26216.

GOSPEL ★★★★★

DANNY LEE AND THE CHILDREN OF TRUTH—One Way. RCA LSP4611.

New LP/Tape Releases

ARTIST, Title
Config., Label, No., List Price

BRAHMS: VARIATIONS & FUGUE ON A THEME BY HANDEL/VARIATIONS ON A THEME BY PAGANINI
Katchen, Julius
(LP) London Stereo Treasury STS15150

D

DUFAY: MUSIC FROM THE COURT OF BURGUNDY
Musica Reservata
(LP) Philips 6500 085

GILBERT & SULLIVAN: H.M.S. PINAFORE
D'Oyle Carte Opera Company/Royal Philh. Orch.
(LP) London Phase 4 SPCA12001

HAYDN: COMPLETE SYMPHONIES, Vol. 3
Philharmonia Hungarica (Dorati)
(LP) London Stereo Treasury STS 15127/30

K

KALINNIKOV: SYMPHONY NO. 1 IN G
Moscow Philh. (Kondrashin)
(LP) Melodiya/Angel
SR4017312-420-0117-75.98

M

MAHLER: SYMPHONY NO. 2 (RESURRECTION)
New York Philh. (Walter)
(LP) Odyssey
Y23084812-701-0127-35.98

MOZART ALBUM
Casadesu/Stern/Cleveland Orch./Columbia Sym. Orch. (Szell)
(LP) Columbia
MG3084112-100-2112-76.98

O

OGDON: PIANO CONCERTO NO. 1/SHOSTAKOVICH: PIANO CONCERTO NO. 2
Ogdon/Royal Philh. (Foster)
(LP) Angel
S3680512-419-0647-75.98

OSIPOV BALALAIKA ORCH.
World of the Balalaika
(LP) Melodiya/Angel
SR4017112-420-0116-65.98

ARTIST, Title
Config., Label, No., List Price

PARTCH: DELUSION OF THE FURY
Ensemble of Unique Instruments (Mitchell)
(LP) Columbia
M23057612-100-2104-711.98

R

REBROFF, IVAN
Christmas With
(LP) Columbia
M3082612-100-2111-65.98

RESPIGHI: FOUNTAINS OF ROME/PINES OF ROME
Philadelphia Orch. (Ormandy)
(LP) Columbia
M3082912-100-2106-95.98

S

SATIE/DEBUSSY/RAVEL/FAURE/HONEGGER
Impressionists
London Philh.
(LP) London Phase 4 SPC21062

SCHUMANN: FOUR SYMPHONIES
Cleveland Orch. (Szell)
(LP) Odyssey
Y330844 (3 LPs)12-701-0128-48.98

T

TCHAIKOVSKY ALBUM
Philadelphia Orch. (Ormandy)
(LP) Columbia M7X30830

TCHAIKOVSKY: PIANO CONCERTOS
Grafman/Philadelphia Orch. (Ormandy)/Cleveland Orch. (Szell)
(LP) Columbia
MG30838 (2 LPs)12-100-2108-16.98

V

VLASOV: CONCERTO NO. 1/SAUGUET: MELODIE CONCERTANTE
Rostropovich/Moscow Radio Orch. (Rozhdestvensky; Sauguet)
(LP) Melodiya/Angel
SR4018012-420-0118-85.98

W

WAGNER: DIE MEISTERSINGER
Dresden State Orch. & Opera Chorus/Leipzig Radio Chorus (Karajan)
(LP) Angel
SEL 3776 (5 LPs)12-419-0648-829.98

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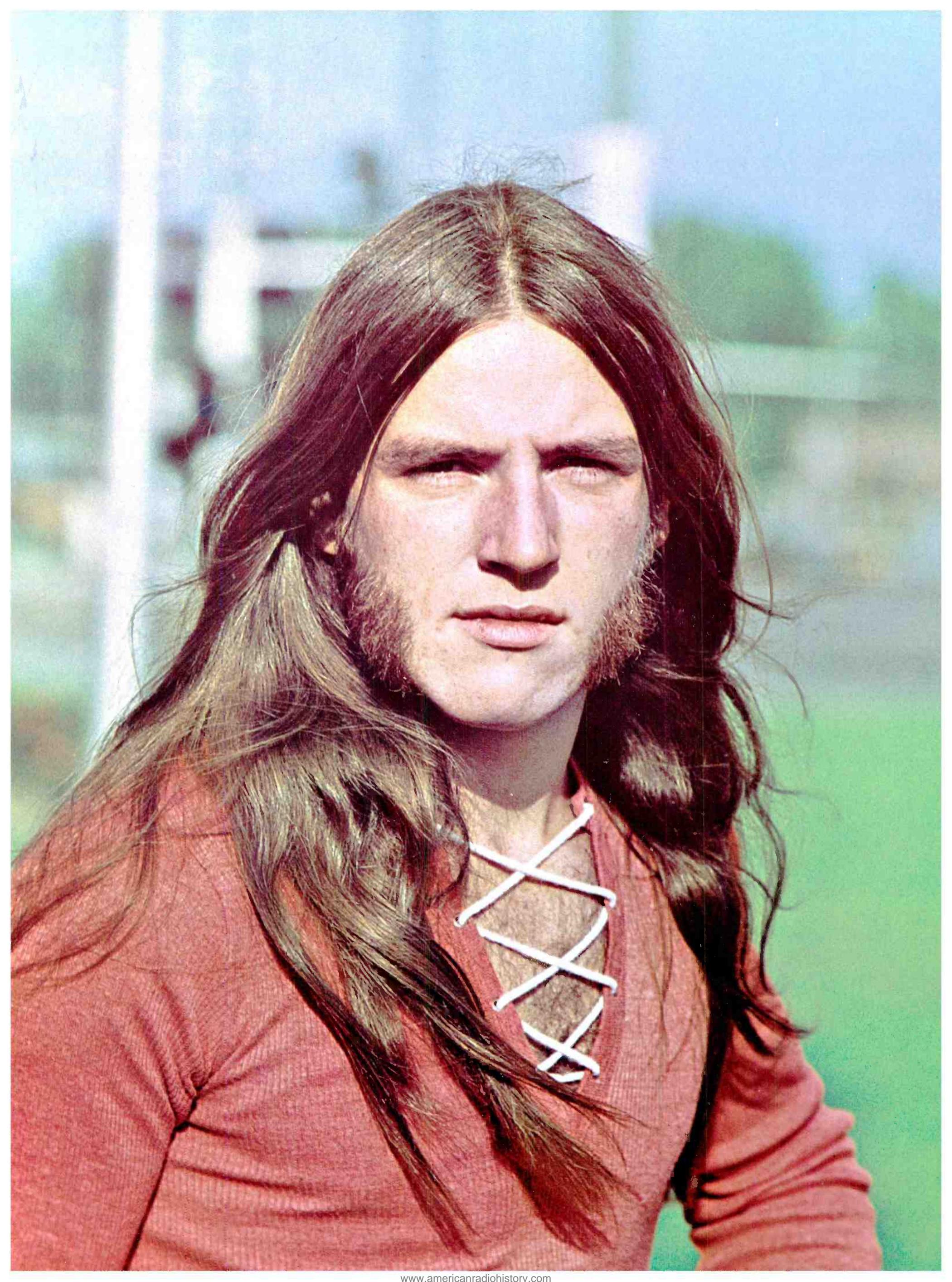


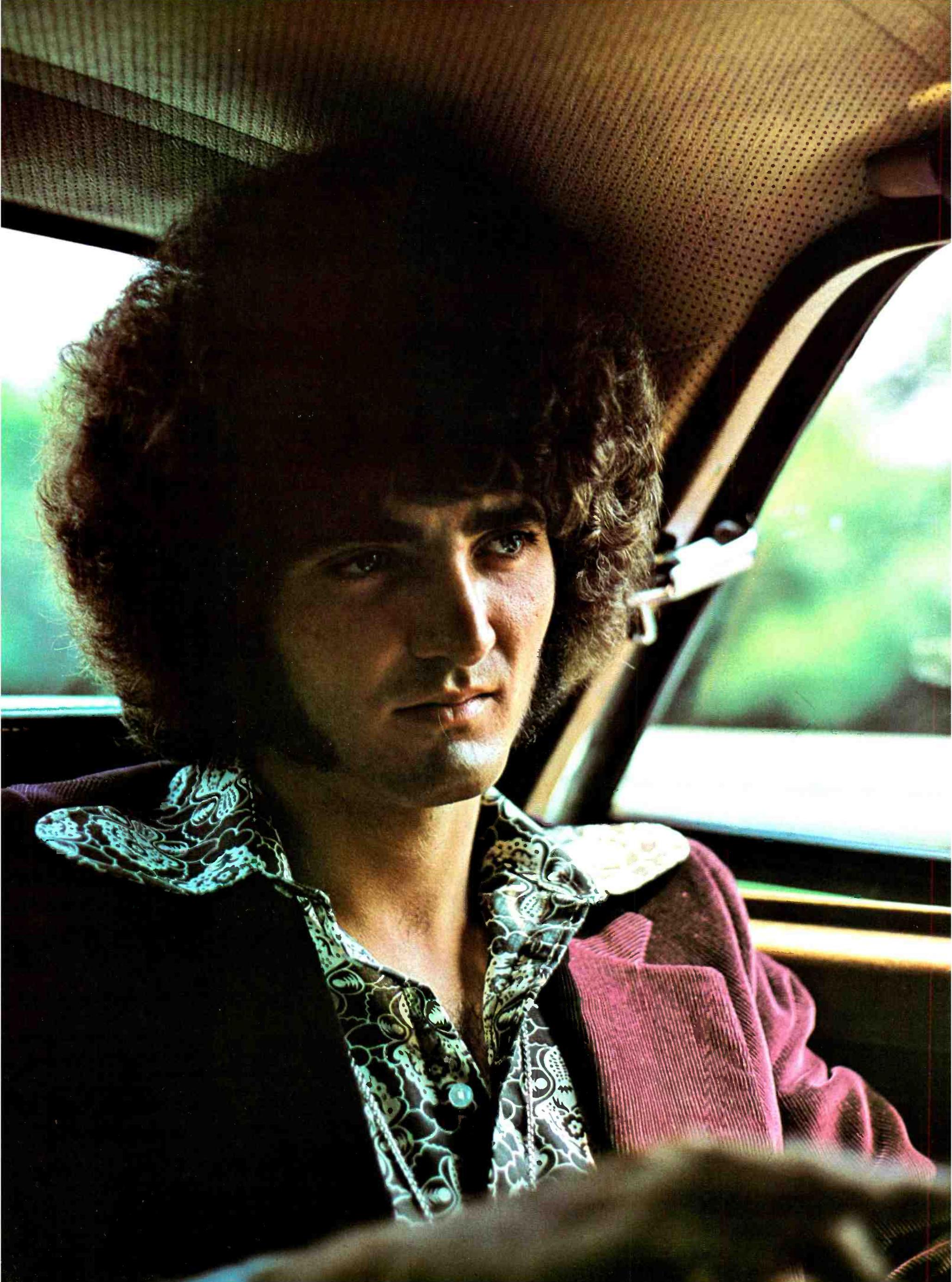
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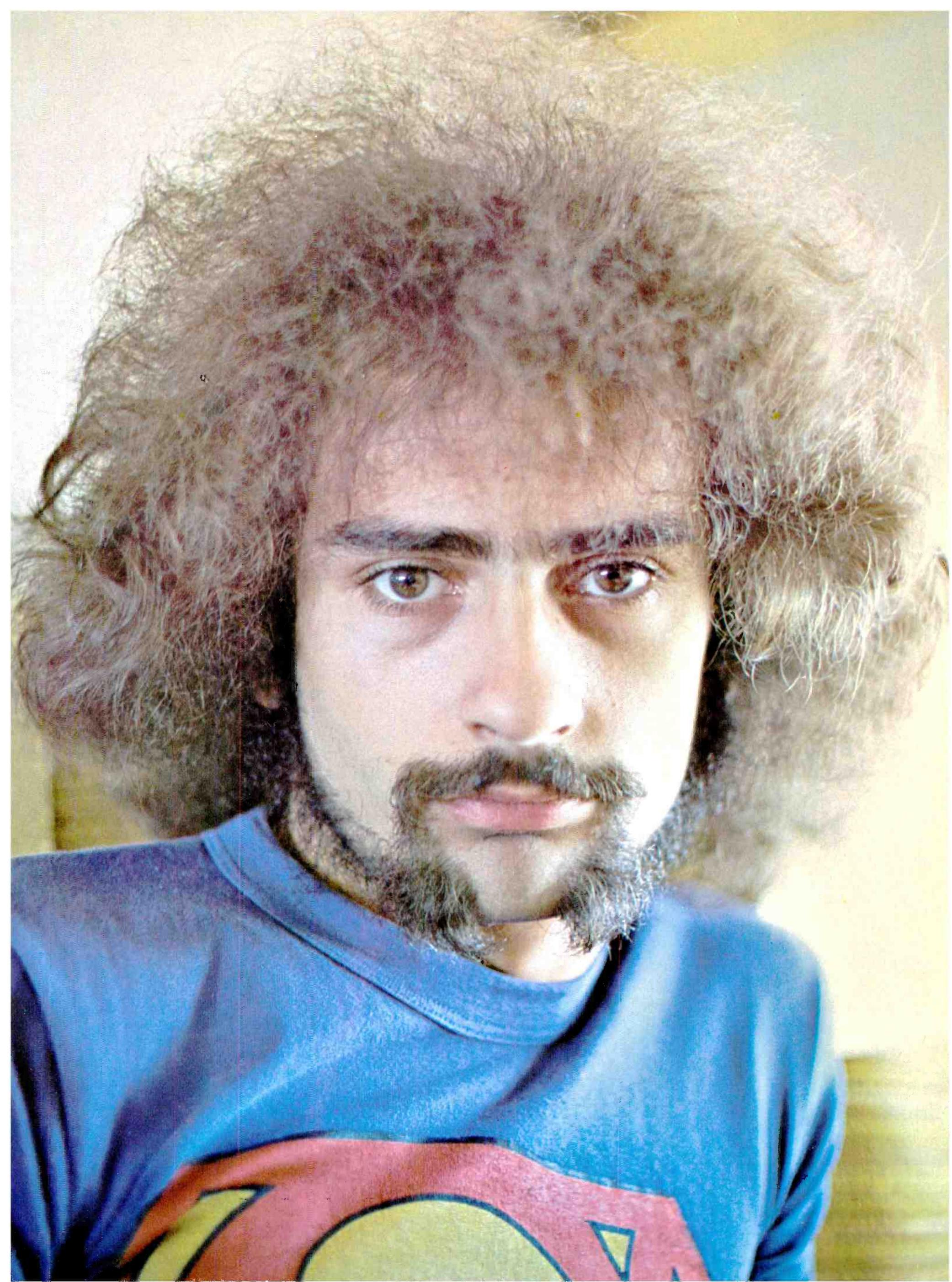
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Rock's Trend Today Is No Trends

THE QUALITY OF THE ROCK SCENE TODAY

seems to depend much on the attitude of whoever is looking at it. Some professionals who have been around in rock through its rise to the dominant contemporary worldwide popular music via the great days of Elvis, the Beatles and Bob Dylan seem to get a morbid satisfaction out of saying that the creative thrust of the music is dead and the whole range of product is nothing but a bore.

However, it's a more valid viewpoint to say that although rock may not currently be showing any spectacular peaks like a "Strawberry Fields Forever"—which was being played endlessly in hip American households when it first arrived as a Beatles single—but the overall quality of English language popular music is today on a higher plateau than ever before. And one of the most rewarding things about the state of rock today is that there are few strict formulas, the LP generation has been exposed to so many different kinds of music that it is open-minded beyond the dreams of earlier composers.

In recent months the charts have been dominated by Carole King and James Taylor, no doubt because their softer rock sounds have such wide acceptance among the middle of the road market. But the biggest selling album during Billboard's last chart statistics period was by the hard-driving big band, Chicago.

The past 12 months has seen the emergence to true superstardom of Elton John, Rod Stewart, Cat Stevens and Neil Diamond, all fine talents. And two of the greatest rock units of all have made stirring record comebacks after years of inactivity, the Beach Boys and the Mamas and the Papas.

Elvis Presley has gotten out of his campy celluloid prison and is tearing them up in personal appearances. Not too long ago, independent albums by two members of the disbanded Beatles were No. 3 and 6 on the Billboard chart. The new music of the Rolling Stones, the Jefferson Airplane and

most of the other supergroups hasn't fallen off in quality from the sounds that made them famous.

The current interest in pro-Jesus rock and the growing movement toward a real rock opera theater combined and peaked with "Jesus Christ Superstar," one of the most successful and most influential albums of the year. The growth of rock opera through the Who's "Tommy" and "Superstar" has opened up many important doors to future development of the music.

A vital point to take into consideration about today's rock scene is that an entirely new audience has grown up since the pioneer days of the music. And although most rock revival concert packages have done quite well, to a massive young-teen market the likes of Buddy Holly and even Janis Joplin are already dimmed historical figures. This youthful audience has its own favorites in rock, a straight-driving tumultuous sound most popularly exemplified today by groups like Grand Funk Railroad. Interestingly, the relatively new progressive rock establishment of radio personalities and journalists is extremely suspicious of the worth of this kind of music. But certainly, if anyone should be open-minded about possible future verdicts of new pop music it should be the rock establishment—who all lived through the days when the first rock records were being laughed at by outsiders as illiterate noise.

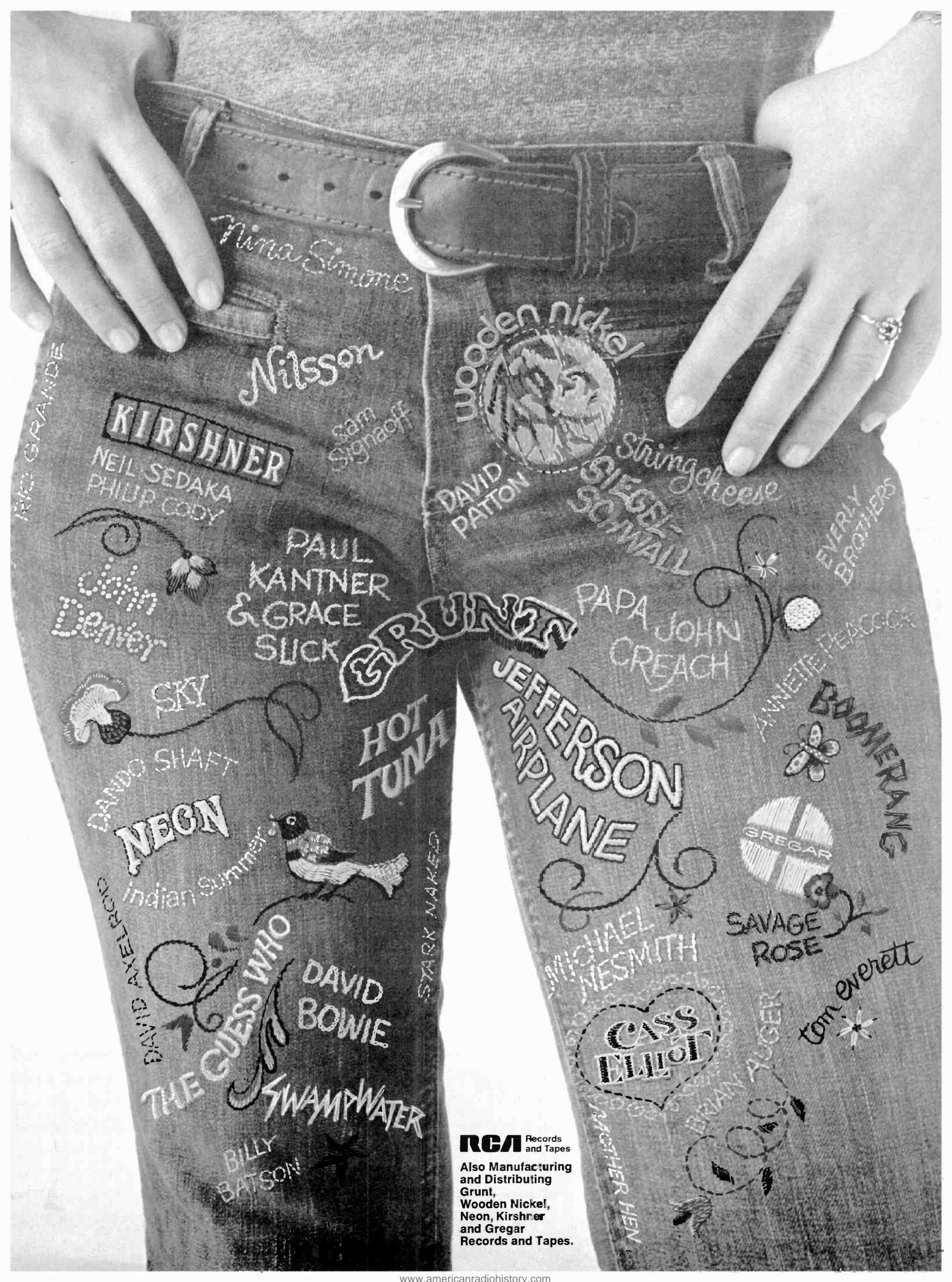
Bubblegum rock music hardly seems to exist as a specific genre any more, certainly not in the same way as it did during the heyday of Buddah Records many groups. However, a top single can be by the Partridge Family while the Osmond Brothers usually have a record high on the charts. The Jackson 5 have proved that bubblegum audience appeal doesn't necessarily invalidate quality, because at the moment the Jackson 5 are as vocally exciting as any other group recording for Motown.

Since we've moved to the subject of race in rock, it should be said that although it remains an American disgrace that the music of black citizens is not accepted fully in all markets, matters have obviously improved greatly in recent years and continue to improve. Recently, no less than six of the top 15 singles on the Billboard Hot 100 Chart were by black artists.

All in all, it seems self-evident that rock is going through one of its greatest periods and anyone willing to open their ears can hear it for themselves.

ROCK TRENDS — Some of the current forces in the music: Grand Funk Railroad, John Lennon, Elton John, Leon Russell and the Beach Boys.





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Jesus Christ, Are You Here Again?

JESUS H. CHRIST!!

When people used to get mad, they'd toss out Christ's name in an emphatic manner. And that was the only time I recall ever hearing Christ's name being used in a non-religious setting.

Today, pop music songwriters have found that Jesus or Christ are tangible words to fit into songs. So Jesus Christ is with us on the AM and FM dials and the utilization of his name is indeed a significant musical event—especially since the usage is in a legitimately pop music vein and its acceptance on all levels has been shatteringly clear.

So much so that "Jesus Rock" the newest of the rock-plus-something equals a new trend a la folk rock, gospel rock, jazz rock, country rock, soft rock, rocking rock.

This phenomenon—some people think it shows a liberalism on the part of radio stations to play songs with Christ's name which do not trigger off phone calls from angry people charging the music is sacrilegious has resulted in hit singles, smash albums, several Broadway productions and touring companies in many parts of the world.



It used to be that only classical orchestras played the "Messiah." Not so any more.

Jesus Christ has emerged. He's "very heavy" with lyricists, opening up the question of whether his name will be so overused that it will equal the frequency with which the word "baby" appears in many forms of pop music.

"Jesus, baby." Maybe? Maybe.

We have already heard these examples of Jesus rock lyrics: From the "Jesus Christ Superstar" Decca LP (lyrics by Tim Rice, music by Andrew Lloyd Webber, published by Leeds Music Ltd.):

"Hey JC, JC won't you smile at me?/hey JC, JC you're alright by me/hey JC, JC, won't you fight for me?"—a crowd making fun of him.

"So you are the Christ, you're the great Jesus Christ/prove to me that you're divine—change my water into wine/that's all you need to do and I'll know it's all true/c'mon King of the Jews"—King Herod deriding Christ.

"Jesus Christ, Jesus Christ/who are you? what have you sacrificed?/Jesus Christ Superstar/do you think you're what you say you are?"

This worldwide acclaimed work, called a rock opera by its authors, has had the most spectacular success and is indeed a major reason for other people rushing in to add rock rhythms, gospel choirs, funky guitars, and the ever present "Jesus" to their lyrics.

Last November, when the album was released in America, Rice and Webber were in Los Angeles. A number of FM stations played the entire album, which totally delighted the two young Britishers, who had found their own country's radio outlets sheepishly staying away from the music. Both feel the time was correct for a pop work with Christ as the central figure. A Jesus Movement within America's young ranks has been gaining devotees across the country, as young people drop out of the drug culture and discover unorthodox religion as their new staff of life.

The work was originally written for a stage play, but Webber says it fits into the recorded medium because the industry as a whole has progressed to a point where the companies "can be a little more creative" in what they do. "Rock also has a new respectability," Rice adds. "We always thought we'd like to do a musical on the story of Christ," explains Rice, "because it's a great story."

"Neither of us thought of Christ as a god. And we never thought we would do it through rock music. We didn't set out to make a rock opera; we wanted a contemporary work on Christ's life (the LP covers the last seven days of his life). But rock has moved forward into areas similar to where a lot of modern serious composers are."

The LP with its melding of contemporary forces is more than a rock opera. There is the large orchestral works sweeping in their sound. A rock band wails away. A classical chorus sounds serious enough. The gals who sing on most of the rock records in London (where the LP was done) shout out their parts in the right places.

"Jesus Christ Superstar" has spawned several single hits: "Everything's Alright" by Yvonne Elliman and "I Don't Know How To Love Him" by Helen Reddy.

Murray Head found "in the early days" (last year) that his single of "Jesus Christ Superstar" couldn't get off the pulpit.

Dr. Rock Meets The Guy From Above



The second time it was released, however, American radio stations were a bit more spiritual and they let the message get through.

There are some musicologists who trace the start of the present pop Jesus music movement back to 1969 when Edwin Hawkins and his Oakland-based singers recorded "Oh Happy Day" and a number of other companies developed their own large black pop gospel choirs. That song was the forerunner of pop songs using Jesus in the lyrics.

Christ represents the Prince of Peace to kids and kids are definitely into peace. One reason why the Jesus songs have gained airplay and public acceptance is that the authors have in the main been young people themselves. Radio programmers are youthful and their listeners are youth personified. So all parties are in the mainstream of today's youthful musical culture.

It may even be suggested that if a Richard Rodgers or Henry Mancini wrote a Jesus song, it wouldn't work because the kids wouldn't relate. Randy Newman, on the other hand, wrote "He Gives Us All His Love" for a United Artists film, "Cold Turkey," and Ed Ames recently made it his Jesus single on RCA.

Newman, again working one year ago, does not use the word Christ specifically. Instead he refers to "him": "If you need someone to talk to/you can always talk to him/and if you need someone to lean on/you can lean on him." (Unart Music.)

One of the biggest singles this year was Ocean's "Put Your Hand in the Hand," a song of devotion. Norman Greenbaum's "Spirit in the Sky" referred to Jesus by name and was one of the elite early Christ supporting pop hits.

Christ is rising on the charts . . . he's got a bullet this week. Damnation and all hell didn't break out. No ministers spoke out on Sunday to the elders about the use of the Lord's name in vein. In truth, the Lord's name was probably being

Tim Rice (above) and Andrew Lloyd Webber (below) who created "Jesus Christ Superstar."



heard more on transistor radios and on exquisite stereos in living rooms than in any other place.

Flying tambourines and shouting hosannas, religious figures praise the music, extolling the virtue of positive songs lauding Christ. The Jesus street people with their pamphlets and courteous approaches seem to benefit most from the Christ songs because the music helps in their own campaigns of trying to evangelize lost souls. So what if some turn on with grass; the majority seem serious in their decision to bringing young people into the "Jesus is clean living movement."

Religion has been the musical inspiration for the Beatles, collectively and for George Harrison. The group's last single of "Let It Be" two years ago asked help from Mother Mary. Harrison's "All Things Must Pass" spawned the hit "My Sweet Lord" whose simple choruses depicted a man searching for an immediate contact with God. "My sweet Lord/I really want to see you/I really want to be with you/I really want to see you Lord, but it takes so long—my Lord/My sweet Lord: I really want to know you/I really want to go with you/I really want to show you Lord that it won't take long." (George Harrison).

In the song "Hear Me Lord," again written by Harrison, he asks for forgiveness and a new start: "Forgive me Lord/please those years when I ignored you/forgive them Lord."

The granddaddy of all the Jesus stories, The Decca "Super-



Female voices on "Truth of Truths" bible epic add soul to the sound.

star" extravaganza (which has sold over 3 million copies, inspired a Broadway show which opened last month, launched a film version set for next spring and set off a touring company in the U.S.) set a precedent by being programmed in its entirety on many U.S. radio stations.

KMPC in Los Angeles has aired the LP twice, on Thanksgiving day of last year and on Easter Sunday of this year. Program director Russ Barnett acknowledges that Jesus songs were not being played on radio except on religious shows. Barnett says there was never any ban against playing songs with Jesus in the lyric. But there never were any written before in pop music. Swear words, of course, are taboo, although Barnett says that "damn" and "hell" are seeing a little more light in promotions for films. Barnett feels major market stations have generally loosened up the shackles on the kinds of words which may be spoken on the air. "It would be a bit slower in coming in a smaller community because a minister might take exception to a song and make a complaint to the station manager, who, because of his closeness to the community, would feel the pressure and take the song off the air."

When KMPC first presented "Jesus Christ Superstar" there was a Catholic and Protestant minister in the studio. "They thought it was great because it communicated with young people," Barnett says. "The reaction was overwhelmingly in favor. We felt we'd get some phone calls from a few dogmatic people, but we didn't."

Would KMPC play all pop rock religious songs? "If it got too hard rock, or if it was critical of the religion, we'd take a look at it," the executive answers. "If it became sacrilegious, we wouldn't play it."

Barnett feels the Jesus movement songs are uplifting in a very contemporary vein "and with a message to believe in." The message is of faith "and that's good and the kids are feeling that. Anytime we can put musically uplifting things on the air it's good. I get a lot of letters from people saying they're hearing so much bad news on the air. Why not good news? That's what this music is. The religious songs are like positive thinking."

A number of radio stations obviously feeling the same way played Oak Records double set, "Truth of Truths" several weeks ago. That package, based on 26 segments of the Bible, follows the development of man through the crucifixion. Christ is introduced on side four. As many as 90 instruments and 20 singers are heard, with Jim Backus the voice of God. Ernie Freeman did all the arrangements for such writers as Val Stoecklein, Helen and Kay Lewis, Don Great, Lloyd Schoonmaker, Roger Lanoue and Alan Henderson. Donnie Brooks is heard as Jesus.

The work is quite adventurous and cost several Texas backers \$1 million in pledges to allow Ruff to complete the idea which he claims he started working on three years ago.

Val Stoecklein, who used to record for Dot (and thus met Ruff the producer) shows the advantage of having biblical references with which to work. His phrases recall passages or thoughts so clear to us all: In the "Last Supper" (Westwood/Outcaste Music), Jesus sings: "This bread is my body/this wine is my blood/take this from me that all men some day may be free/tonight is the last time I'll see all my friends together/so let us

Continued on page RN-10

NOVEMBER 6, 1971, BILLBOARD

Look and Listen To What's New!

myrrh

Tonda

DAY BY DAY—I FOUND A FRIEND FS-730—\$1.00

Crimson Bridge

BETTER TIMES—BIRTHRIGHT FS-732—\$1.00

*Larry Hubbard &
The Mission Band*

SOUL MISSION BAND—TAKE A LOOK AROUND FS-738—\$1.00

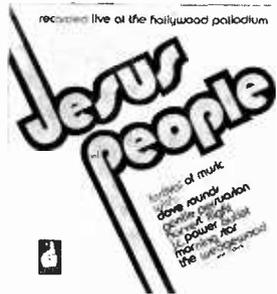
Coming

DUST

★ **Randy Matthews**

FIRST GEAR ★ **PILGRIM 20**

THE SPURRLOWS ★ **RAY HILDEBRAND**



JESUS PEOPLE
CSS 1560 • Best Groups: J. C. Power
Outlet, Harvest Flight, Dove Sounds,
Gentle Persuasion, Morning Star
Gospel Rock Band, Wedgwood, etc.



Are You Ready? THE NEW FOLK
MMS 475 • I Wish We'd All Been
Ready, Jesus Made Me Higher, People
Got To Be Free, Put Your Hand In The
Hand, etc.



THE ARMAGEDDON EXPERIENCE
MMS 300 • I've Got The Love, God
Leads A Sheltered Life, Carpenter
Man, O Happy Day, etc.



Revival THE WEDGWOOD
CSS 1529 • Key To Heaven, No Dark
Valley, Who At My Door, Nobody
Knows, Mighty Fortress, etc.



Soul Session At His Place
ARTHUR BLESSITT &
THE ETERNAL RUSH
CSS 1530 • Glory Hallelujah, God's
Love, Soul Session, Tell It To Jesus,
Hell's Angels & Black Panthers, etc.



Revolutionary Life THE SPECTRUMS
CSS 1547 • Pass It On, Love Is
Surrender, Lonely Voices, Come Unto
Me, Moment Of Truth, I Looked
For Love, etc.



The Illusive Dream
THE SOUND FOUNDATION
MRS 2162 • Spirit In The Sky, Jesus
Is A Soul Man, Don't Be A Loser,
Where Has He Gone, etc.



AGAPE (Gospel Hard Rock)
MRS 2170 • Freedom, Happy, Choose,
Rejoice, Believe, etc.



THINKING WITH THE GAMBLE FOLK
CSS 1544 • Cindy, Come To The Lord,
Man of Galilee, Sold For A Farthing,
Why Isn't Everybody Singing
Allelu? etc.



CREATIVE SOUND
6922 Hollywood Blvd.
Hollywood, Calif. 90028

Jesus Christ

Continued from page RN-8

have this hour/for my time is close at hand/tonight I wash your feet because I know I will not be here long/and this is so you'll love each other after I am gone."

"Truth of Truths" differs from "Superstar" in that its material is not hip or very cleverly groovy. It uses a more traditional and somber word approach to the story-telling.

Jose Feliciano's new RCA single "Come Down Jesus" takes the tack of asking Christ to get on down here and see what a mess things are in, 1971 style. Feliciano, the author, asks Jesus to "come down and look at what you'll see." Such things as "a lot of concrete where grass used to be . . . big buildings and electric lights . . . little children who haven't had a bite."

Feliciano lays the world out to be such a sorrowful place that if Jesus came down and looked at "modern man . . . you may cancel created by your hand." The song is included in the new religiously flavored LP "That the Spirit Needs."

Johnny Rivers captured the spirit of hope in a supreme being with his UA single of "Think His Name" in which "Jesus Christ" is repeated continuously. If repetition breeds familiarity, Rivers has done an excellent job.

Al DeLory is a handsome arranger who made a lot of money on Capitol with Glen Campbell. On his own as a pianist he was a modest success. He recently joined the Jesus movement with the single "Jesus Cristo" featuring wah wah guitars, trumpets, a chorus, a Caribbean rhythm flavor and Spanish and English praise to the Lord: "You are the Lord, the Christ and the Savior/You are the shining light/we come to you the power and the glory/praying you make things right." (Belinda Music).

MGM has taken a more legitimate gospel approach with the single, "Jesus Is" by the 2nd Chapter of Acts (arrangements by "The Holy Ghost" if you don't mind and published by Latter Rain Music).

A good lead voice lays down the message about Christ being the top cat and a gospel piano and chorus add body: "Jesus is the sweetest name I know/his loving fills my heart no matter where I go. I'm gonna sing it, I'm gonna shout it/oh my friend there ain't no doubt about it/Jesus is the sweetest name I know."

The feeling of a cathedral is very strongly evident on the A&M single entry into Jesus music, "Let Him In" by the Revival. The sound is big and echoing as the chorus sings "There is a stranger at your door/let him in/please don't turn him away again/there's no need to be alone don't you see it's Jesus/why keep him waiting/ he's the light to shine the way for you." (Great Stone Foundation Music). The flip side "Take a Lesson From Jesus" recommends that by seeing Christ's love for man, you can find comfort during bad times. "Jesus is my friend" is repeated, repeated, repeated, sometimes with one line overlapping another.

"Godspell" is the name of a rock musical which has been playing in New York. A roadshow company has been booked by Los Angeles Music Center for November 4-December 19. The work is based on the Gospel according to St. Matthew, with music and new lyrics by Stephen Schwartz. The idea was conceived and adapted by John-Michael Tebelak.

Bell has had the original cast LP and a single by Holly Sherwood of "Day by Day." The medley is cleverly dramatic, slow and then fiery, as she sings: Oh dear Lord/three things I pray/to see thee more clearly/love thee more dearly/follow thee more nearly/day by day by day." Bongos and a full chorus support her strong voice as she repeats: "Oh dear Lord, three things I pray."

Paramount found the off-Broadway production of "The Survival of St. Joan" to its liking, so hence an LP.

Elektra chose to debut Jeanie Greene with an LP based on religious fervor. Titled "Mary Called. . ." the package includes "Thank God He Came," "Magdalene's Medley" "Peter, Put Away Your Sword," and "Mighty Time." The medley consists of public domain lines like "Oh how I love Jesus/oh how I love Jesus/oh how I love Jesus/because he first loved me." There are also other songs toasting Christ in more subtle ways. But "Thank God" hits it right on the nail. "Hey, all you sinners, I'm talkin' to you/I want you to listen, because I am one, too/but there was a man from Galilee/he died for you and He died for me." (Combine Music).

Roulette, which has always been a righteous label, dressed Tommy James in a white robe, set up several actors in praise to thee positions and shot the scene for the cover of James' LP, "Christian of the World." But it really doesn't look sanctified; it looks staged.

On the serious side of Jesus, "Hair" producer Michael Butler and Red Shepard, an actor who played in the Los Angeles cast of the play, formed Revelation Records, with its first release "Galt MacDermot's Mass in F." The work by the composer of "Hair" was recorded at New York's Cathedral Church of St. John the Divine in May on the occasion of the third anniversary of "Hair's" debut. RCA is distributing the LP.

Revelation and Nemo Productions of Los Angeles are also working on a rock opera version of Handel's "Messiah," adapted, arranged, orchestrated and conducted by Andrew Belling. A 54-piece orchestra plus organist James Lewis worked on the project last month. Belling is a 26-year-old English composer who won the Frank Sinatra Award for Creativity at UCLA for two con-

Continued on page RN-40

NOVEMBER 6, 1971, BILLBOARD

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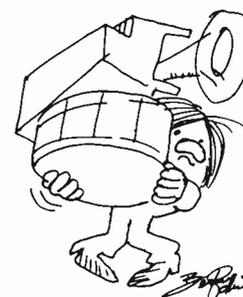
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One Way To Help Break A New Act Is Total Involvement



The successful rock manager today is a jack of all trades.

IT IS THE GENERAL CONSENSUS in the music industry today that getting a new rock act to the top is harder than ever before. It takes more than one well-received single, even more than one or two well-received albums. Success doesn't just happen because of talent, it requires constant work behind the scenes, someone's business mind taking care of every promotional detail of an artist's career, month after month while building to a breakthrough.

For many reasons, the business and promotion side of rock has gotten as complex and specialized as the music scene itself. It is no longer possible for the merchandising of rising rock acts to be carried out on an assembly-line basis.

"In the current ultra-competitive atmosphere in rock today, the small, specialized and aggressive agency is flourishing," says Jerry Heller of the Heller-Fischel Agency. Heller formerly headed the rock departments at the ABC and Chartwell agencies before starting an office with Don Fischel a year ago.

His concern for the totality of his clients' careers is expressed even in the design of the agency's Sunset Strip suite. Aside from the reception area, the entire space consists of a large single room where the desks all face each other and everybody gets involved in whatever is going on at the moment.

"I left the big agencies because you have no control over the quality of the personnel you must work with," says Heller. "For example, suppose I made a good deal to send a client to Chicago but the agency affiliate there didn't take care of whatever had to be done on the spot. It could louse up the whole gig."

Heller-Fischel's client roster of about 15 includes Crosby, Stills, Nash and Young (or whichever combination of them is currently working), Jose Feliciano, the Grass Roots, Lee Michaels and the Guess Who. Heller doesn't feel he could handle many more than 15.

"You spend most of your effort making things happen for your newer acts, groups like a Mark/Almond," explains Heller. Airplay lists seem to be getting tighter

and it's harder to get exposure by appearing on a concert bill with a top act. You can't waste these concert shots, the act that opens the bill should be able to headline next time around."

Roy Silver, formerly involved in managing Bill Cosby with the Campbell-Silver Corp. and a partner with Cosby and Campbell in the ill-fated Tetragrammaton label, is now merchandising music through his own production company, Blue Peacock. This company delivers masters for five artists distributed by major labels.

Blue Peacock's biggest success in its year of existence has been Fanny, the all-girl group on Warner Bros. whose second album, "Charity Ball," has made the charts. "This is the hardest period in 10 years to make a star happen," says Silver. "It takes constant grueling work, literally seven days a week and 16 hours a day. Management's hardest chore is to turn on the act's own record company and booking agency. I never try to make my master plan for promoting an artist according to some pre-set image. It's a matter of getting bookings where they'll do well and then spreading the word around."

Roy Silver feels that only a major label has the resources to deal with the record distribution system and back an artist for the long haul necessary to establish acts today. "The first album is the act's ticket of admission but you can't expect to make any money with it," he notes. "The second album is always better and it puts the artist into the game. It's only the third album that shows whether the artist can stay in the major leagues."

Top producer Richard Perry, who has specialized in bringing singers as diverse as Barbra Streisand and Tiny Tim into the contemporary rock mainstream, is in the final stages of setting up his own independent production company.

"The reason I feel it's necessary for me to work as an independent is that today you must be involved with all levels of an artist's career to make it happen," says Perry. "I've just seen too many fine, artistic recordings go to oblivion because there was no single person making

sure that everything got pushed in the correct way. And I've also seen how you can get better results when you're working with a cohesive unit of friends."

The first artists signed to Perry's new unit are Bobby Hatfield, one of the original Righteous Brothers with Bill Medley, and a group called Bones, which has been together under various titles for eight years. "I really want my own studio, with a great engineer and a tight group of musicians," Perry says. "That's all it took to start major labels like Cameo or Stax or even—I might as well say it—Motown."

James Taylor is currently playing big halls with a one-man show and his management is almost equally a one-man show. Slight, redhaired Peter Asher—who made his own share of hits with Peter and Gordon—is Taylor's manager, publisher, recording producer and in effect his booking agent since Taylor has no agency tie-up. And Asher also promoted Taylor's sold-out concerts at Madison Square Garden and Hollywood Bowl through his office.

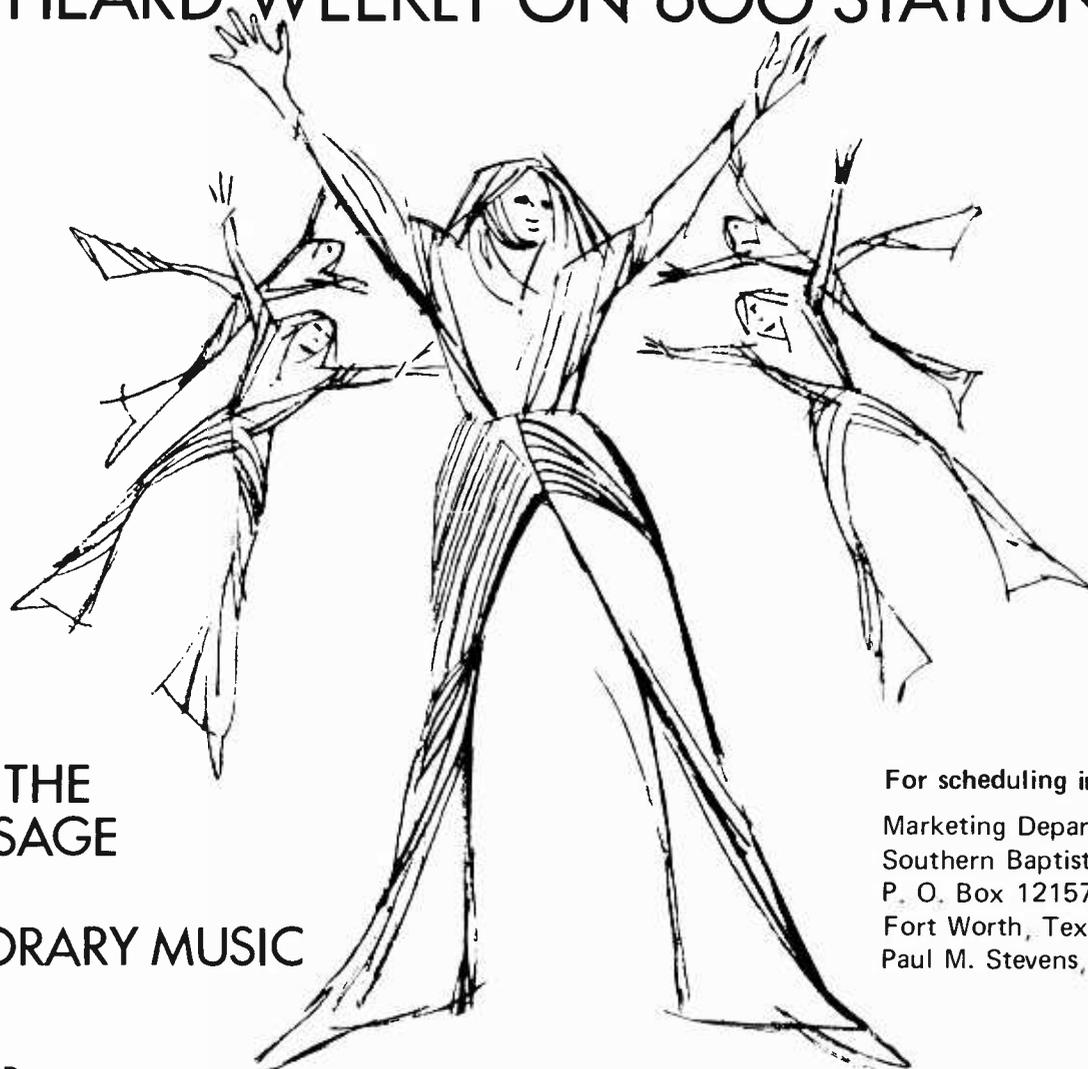
"I don't do it all myself for a power trip, but to make sure everything gets done right," Asher says. "Most of the managers we had with Peter and Gordon were very good at setting up deals from their offices. But they weren't much help in negotiating salaries with the back-up band and then rehearsing them, with checking out the sound system and the lights and the travel arrangements and accommodations. I feel that all these things should be the responsibility of management, not the artist."

Peter Asher Management has a staff of three and only one other client, Peter's other favorite Taylor, Sister Kate. But Asher works with Associated Booking at this phase in Kate Taylor's career. "They must seek out the right gigs to give Kate her best exposure," he says. "But with a star as big as James is now, it's just a matter of deciding when and where he wants to play and phoning whoever runs the hall, or accepting any of the offers coming in that seem right."

So no matter what the individual business style is, the word for what's needed in building rock acts today is Total Involvement!

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IN GENERAL, THE ENCOUNTERS BETWEEN TELEVISION AND ROCK MUSIC HAVE ALWAYS BEEN ON THE DISAPPOINTING SIDE. The sound that comes through the home set manages to be both thin and muddy at the same time. The rock performers generally seem simultaneously stiff and nervous, if not obviously lip-synching. And the overall effect of most TV rock is a pale and flattened shadow of what the music is really like on record or in live performance.

There is probably no one better qualified to explain the reasons for this sad situation than Steve Binder. He is in his early 30's and has important credits in both television and the record business. Binder was producer-director of what are widely regarded as the best rock series and the best rock special to come out of American TV—"Hullabaloo" and the "Elvis Presley Special."

He was involved in TV partnerships with top-flight record producers Bones Howe and Phil Spector. But because of the resistance he met in getting new musical ideas into television, Binder shifted his base of operations more directly into the record business. When the Talent Associates TV-firm complex decided to start the TA label, Binder was put at the helm.

More recently he founded Binder-Porter Productions with former Australian recording star Robie Porter and is specializing in getting U.S. record deals for Australia's best pop artists. However, he still works regularly in TV assignments and can talk about what exactly goes on behind the scenes to make most rock music on TV come across so poorly.

"What you have in American television is the paradox that although it's the greatest mass medium, it's not controlled by the public," he says. "It's controlled by a very few programming executives who have to think first of their sponsors under the rules of the game. Now these people are not minority oriented at all, but to them the million people who buy a gold record are just another minority. These programmers and their executive staffs are usually of an older generation that really doesn't want to tune in on what's happening aesthetically in contemporary popular music. Rock is not to their own taste and they tend to think of rock attractions simply as a gimmick you use to get some more viewers.

"So much for theory. Now to get very specific, I can give you the example of the 1968 'Elvis Presley Special,' which pretty well sums up all the hassles you have to go through to get rock on the air honestly. Col. Parker had made one of his hard-nosed deals with NBC, and according to the contract, Elvis was supposed to sing 20 Christmas songs and not do any talking at all.

"The network assigned a house producer-director who had done a good job last season on Jerry Lewis and Phyllis Diller shows. He recognized that he wasn't getting through to Elvis in the planning stages and asked me to

come in and do the show, with him staying on as executive producer.

"I had a conference with Elvis alone and decided I would take on the show if they would junk the concept of all Christmas songs and no talking . . . and if the music was supervised by Bones Howe. After Elvis came to agree with my argument that this original concept would kill his career forever, we were given the go-ahead.

"We immediately went into a battle with NBC over

Music Comes Out Poorly On TV Because The Wrong People Control The Content, Steve Binder Says

our insistence on recording the music at an 8-track studio and using session musicians. Naturally they wanted us to use their staff orchestra and their facilities, which is a one-track mono system because that's all you need to get sound good enough for home TV.

"Then Col. Parker brought in the list of songs we were supposed to choose from, which were all published by Elvis' companies. Parker said Bones and I were fired, when we mentioned the possibility of a soundtrack album for the show. We never got any producer royalties for the album, as a matter of fact, and it was a gold record, of course.

"The sponsor, Singer Sewing Machines, had bought the Elvis special as part of a list of shows they were putting on. They wanted the show to be watched by ladies who buy sewing machines, and they figured the best way to do this was give them Elvis with his hair slicked back and dressed in tailored suits. Everybody who reviewed the show agreed that the best part was Elvis just sitting around in a leather jacket, kidding with a bunch of old friends and singing. We had shot a couple of hours of this and it was great stuff. We wanted to do the whole show this way, but the sponsor wouldn't have any.

"Then there was the big flap over one sequence we had of Elvis singing in a very abstract, cartoon-like set of a whorehouse, which was supposed to make a subtly comment about one funky background that country-rock music came out of. The sequence was censored out, with a lot of publicity involved. Yet on the same network, Dean Martin does the raunchiest jokes you can image week after week."

Steve Binder produced and directed the first 13 segments of "Hullabaloo," leaving because the network wanted to continue going strictly by the format he had developed. The show ran for two seasons. "My main

Continued on page RN-30

By Nat Freedland

M

usic



A Movieland Challenge: Find The Right Formula For The Contemporary Artist

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OLLYWOOD MOVIE-MAKERS ARE STILL SEARCHING for reusable formulas of getting rock music into films that sell. They still don't have a sure-fire answer, but in 1971 the experiments were getting much more interestingly creative.

With the success of "Woodstock," the rock concert film with fancy optical effects, became a genre that could stand on its own. It's true that the Woodstock festival and film came several years after the wonder-

ful Monterey Pop Festival and its film. But the Eastern media monopolies apparently couldn't seriously recognize the importance of the rock festivals until it happened massively outside California.

The problem with the concert film genre then became to find new ways to organize and merchandise each successive movie. All the flashy camera angles and multiscreen effects had already been seen in "Monterey Pop" and "Woodstock."

"Mad Dogs and Englishmen" followed one currently super-hot star, Joe Cocker, on tour and did well at the box office. "Gimme Shelter," the film of the Rolling Stones' last U.S. tour, might have already reached an over-saturated audience if it wasn't for the unhappy notoriety of the murder in the audience at the Altamont concert.

An interesting factor about rock concert films is that they keep playing endlessly at rerun theaters in large cities and college towns. Even the five-year-old pioneer documentary of Bob Dylan's England tour, "Don't Look Back," is still being shown regularly on this circuit, as are even more obscure films such as the "TAMI Show," Steve Binder's Teen Age Music International concert anthology film.

At this date, it seems as if the rock concert film can still work if it has a strong enough selling point to



Tina Turner and Kris Kristofferson both appear in contemporary films.

organize around. This can be seen in the varied success of two recent concert-style movies.

Warner Bros. "Medicine Ball Caravan" was certainly a pleasant enough film. Based on the gimmick of recruiting a bus caravan of hippies to travel across the U.S. via the scenic route, it had many lyrical moments displaying what could be if the counter-culture ethos really did work. And the movie's finale, in which the hippie caravan comes up against a bunch of college radicals crying that the whole thing is a rip-off, treats this difficult issue unflinchingly.

However, the film hasn't done very well at the box office because the music segments—though mostly quite good—do not feature stars of the magnitude that young film audiences would go out of their way to see on the screen. B.B. King, Doug Kershaw, Alice Cooper, Sal Valentino and Stoneground simply aren't big enough rock names to fill the house for this kind of film.

On the other hand, "Soul to Soul" has been doing very well in the theaters and looks as if it may be rival-

ing "Shaft" and "Sweet Sweetback" as the major black-oriented box-office draw of the year. "Soul to Soul" follows an all-star plane-load of black American artists as they give a massive outdoors concert in a spectacular oceanside stadium in Ghana, Africa.

"Soul" is a good film, strictly as a film, with some very intriguing segments of the American blacks sightseeing in today's Africa and encountering scenes of the African life so responsible for the arts and culture of black U.S.A. But obviously "Soul to Soul" is drawing the crowds because it features exciting concert sets by Ike & Tina Turner, Wilson Pickett, Santana with Willie Bobo, Roberta Flack, the Les McCann-Eddie Harris group, the Staple Singers and the Voices of East Harlem.

With a film of the Bangla Desh Benefit Concerts at Madison Square Garden in the works, featuring George Harrison, Ringo Starr, Bob Dylan, Leon Russell, Ravi Shankar, etc., next year should be a good one for the rock concert film.

Mention should also be made of another new trend in Hollywood's rock filming—the casting of rock stars in major straight acting roles serious in youth films. "Two Lane Blacktop" with James Taylor and Beach Boy Dennis Wilson as a drag-racing driver and mechanic, hasn't exactly been a blockbuster, but it certainly can't be lightly dismissed as an utter failure and neither can the debut performances of Taylor and Wilson.

The yet-unreleased "Silver-Tongued Devil," starring Kris Kristofferson as a marijuana dealer trying vainly to go straight and featuring Kristofferson's current album on the soundtrack, is more of straightforward suspense thriller. However, the singer turns in an interesting, low-key performance and some of the behind-the-scenes music industry sequences, featuring Sir Douglas Sahn as a hopped-up bubblegum idol surrounded by oily hangers-on, are among the best moments ever filmed of this scene.

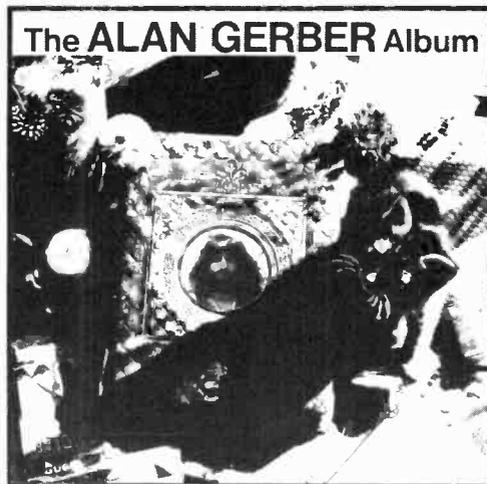
The motion picture industry, with its potential for stereo sound, its capability of providing directional sound effects and its wide, wide screen, offers the pop musician a new "home." Yet there remains a broad chasm between the music industry and filmland. Such firms as CBS and ABC, which own record companies also own film production units. Perhaps there is hope . . .

NOVEMBER 6, 1971, BILLBOARD

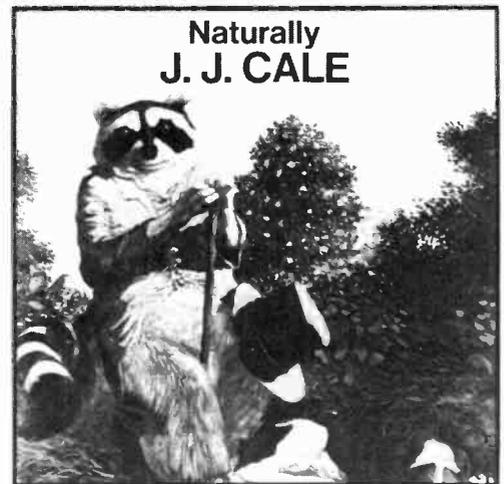
Our First Nine



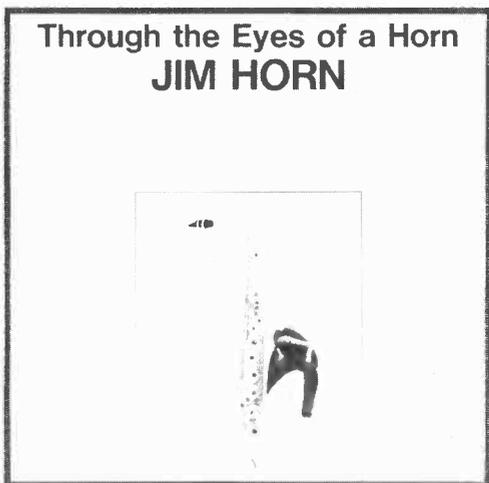
LEON RUSSELL, MARC BENNO/Asylum Choir II (SW 8910)



ALAN GERBER/The Alan Gerber Album (SMAS 8909)



J.J. CALE/Naturally . . . J.J. Cale (SW 8908)



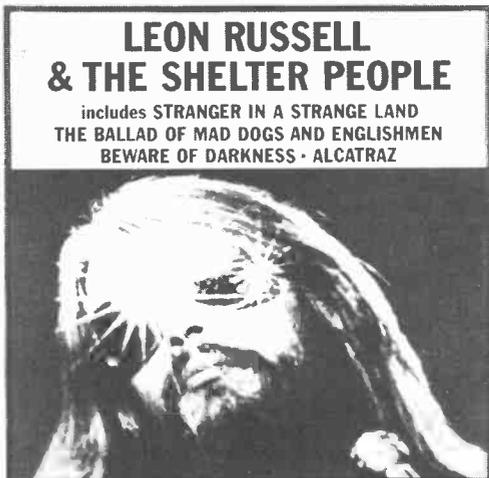
JIM HORN/Through The Eyes of A Horn (SW 8906)



FREDDIE KING/Getting Ready (SHE 8905)



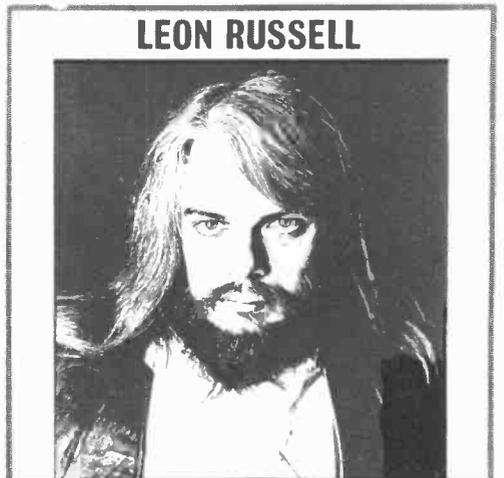
THE GREASE BAND (SHE 8904)



LEON RUSSELL & The Shelter People (SW 8903)



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The More Successful You Get, The More Equipment You Get, So Teams Are Needed To Get Everything From Place To Place

By Ian Dove

THEY ALSO SERVE WHO ONLY
LIFT AND HANDLE . . .

Behind every successful rock group, there is the problem of transportation and with the advent of electronic sophistication—the amps race for bigger and better wattage with no "Strategic Amps Limitation Talks" in view—the job gets harder, the problems more complicated. Transport is no longer a question of putting your instrument in its case, handing it to the bandboy who stacks it in the bus and everybody goes off singing "Tuxedo Junction."

Transport is now at a stage where the road manager is rightly a member of the group. He may lift amps, but he also cuts airport red tape. He may stack a drum kit but he also works a sound board.

Joel Cohen of the Reb Foster Agency supervises getting Three Dog Night around the country on time and fully equipped. He says that transport costs now limit the group to only working at weekends generally. "Because of the prohibitive cost of transporting the group and equipment, the money that you can make during the week doesn't cover the cost—it pays only to work weekends."

Three Dog Night has around 28,000 lbs. of gear. With this, says Cohen, goes two equipment managers—Dennis Albro is the expert with red tape at airports and makes sure the equipment, ahead of time, is at the airport and on the plane. Lee Carlton works with Albro as his helper but when they arrive at the auditorium or stadium the positions are reversed because Carlton knows the sound equipment. Overall and reporting to Cohen is Bob Tomaso, the group's road manager.

Says Cohen: "It's a team that has been working together long enough to know every passenger representative at the airlines by their first names."

The road team is required by the Foster Agency to do a pre-gig checklist three weeks before an engagement.

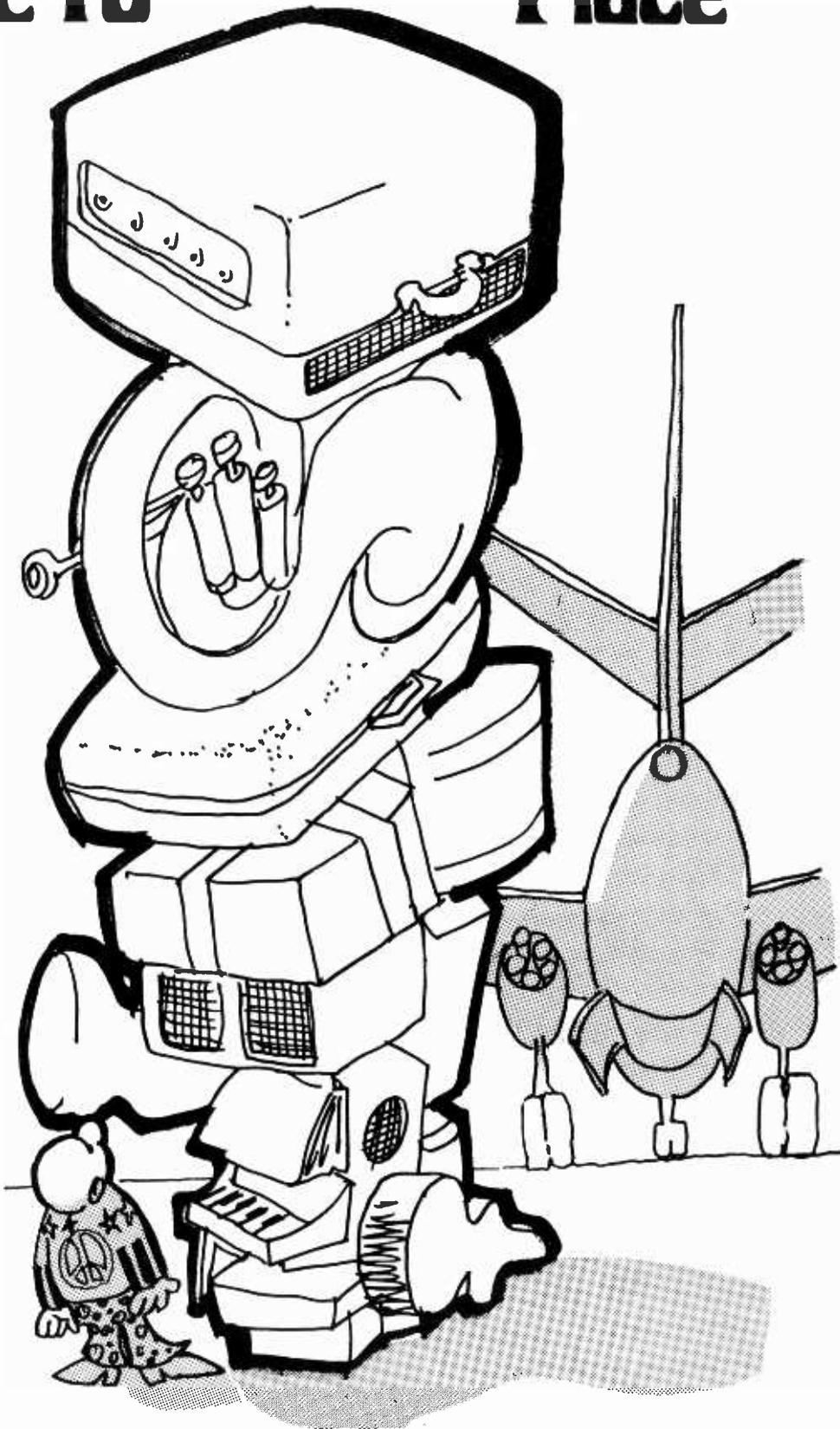
Three Dog Night travels with between 70-80 grips that include personal amplifiers, instruments and personal gear for the 10 person party—seven group members and three in the road team. "There's also a full workshop of tools because 90 percent of any breakdowns occur on stage," says Cohen. "We had so much hassle in the initial stages of Three Dog's career that we built special cases for all the gear—there's no way to damage them in transit."

Average cost to transport the gear runs between \$250-\$350 per concert.

Setting up takes an hour to an hour and one-half and involves around 25 pieces of equipment. It is required at the venue not later than 3 p.m. for an evening concert.

Although moving Three Dog Night across the country (a recent set of concerts involved leaving Los Angeles, their headquarters, at the weekend, flying to Kansas City, on to Wichita and then back to California on the Monday) nowadays, has a minimum of upset, Cohen can recall the time when it wasn't always so.

"There was a time when the group was in Chicago, the equipment in New York and the luggage still hadn't left Los Angeles. We've had on occasions to use another group's equipment or open up a music store on a Sunday to hire some—at increased rates naturally. But we've never missed a gig, maybe been an hour, or 30 minutes



late, but never missed one," says Cohen.

Part of the contract with the promoter dictates that kind of lighting that should be available. Sound systems are supplied to the auditorium by one of three firms used by the group.

Now Three Dog Night always travel by jet and they are big enough to merit certain VIP facilities, such as a limousine pulled directly on to the tarmac.

The high price of transportation is seen through a set of figures provided by Cohen for a proposed tour by the U.K. Afro-rock group Osibisa. The tour was finally postponed by the group's British agency because the cost was so high . . . an unhappy conflict for any group trying to break into the lucrative U.S. market.

Osibisa's costs for a 50-day U.S. tour—with Three Dog Night—broke down to:

Party of 10 people, plus equipment. Hotel accommodation. \$9,000; air fares,

\$10,000; car rental, \$3,500, miscellaneous expenses, \$1,500. In addition, members of the party were each allotted \$10 a day personal expenses.

But if Osibisa were just breaking into the U.S. market, the Who have no problems. As a group they are delighted with the advent of the jumbo jet—it means that ALL the group's equipment can travel in one plane. Previously, it took two jets to get them off the ground.

The Who, however, prefer to use air travel only to get from the U.K. to the U.S. Previous ill luck, weather, mix ups etc., have made them wary of releasing their equipment to the airlines. It goes by road—all 105 pieces and weighing three tons.

Home on the road for the equipment is a specially designed 40-foot-long truck with a long wheelbase.

After the release of their rock-opera "Tommy," the Who's demand and audience became so large that bigger concert halls and auditoriums were

needed. Pet Rudge, president of the Who's Track International who is in charge of the group's touring dates in the U.S., notes: "Before 'Tommy' we'd always played conventional halls, around 3,000 capacity, where the sound could, to a certain extent, be controlled. But about a year ago, the Who saw the strength of their audience in America and were persuaded to go for the bigger places, both indoor and outdoor. Outdoor gigs with the Who have always been difficult—they don't really like to do gigs like this because of the trouble getting the sound down pat.

"But for the U.S. tours especially, Pete Townshend and Bob Pridden, who is our kind of super roadie and the fifth Who, have thought up a set of equipment that takes care of all our troubles—a kind of stereo P.A. system that can be subjected to all the stresses and strains of being carted around the country. It has something like a 75-foot lead so you can put speakers at the back of the hall or wherever and get exactly the same sound coming from the stage."

The Who's ideas were developed into reality by Charlie Watkins of the WEM organization in the U.K. which was discovered by one of the Who's roadies four years ago.

The Who travel big: 10 extra people around to make sure they stage and sound perfect. Four come from England including Pridden, who is the only road manager who has his own chauffeur ("Superstar?" says Rudge) and doesn't travel with the equipment. And there is John Wolfe, who like Pridden, has been with the Who for six years. Pridden and Wolfe are Townshend discoveries and they also work with the group when they are in the recording studios.

Two other roadies drive the truck and the equipment around. They literally live in the back of the truck, taking turns driving. It isn't as bad as it sounds because it is equipped with a bed, stereo system and refrigerator and other homely comforts. The shift system, as any long distance truck driver will tell you, is necessary because of the long hauls, such as an overnight slog from San Francisco to Denver (1,100 miles), right over the Rocky Mountains and then another 1,100 miles from Denver to Dallas immediately following.

It is essential they arrive early. The advance party go into the city the night before the actual concert and get to the auditorium at 8 a.m. This is when the truck is driven over and the road team—the last tour Rudge hired four extra men because of the equipment volume—start work. Rudge maintains it takes 12 hours to get the Who set up properly because the Who travel with their own lighting system. "We carry around 50 lights and each one has to be put up individually—rather like traveling with a circus," says Rudge.

One of the major problems in setting up is working with union people in the halls—not because they are unionized but because they are unfamiliar with the special treatment a rock act needs.

During a concert Pridden works the sound mixer board, prompting him to say: "It's not just a question of twisting a dial, flicking a switch. These people are part of the performance. Townshend is likely to switch things around on stage and you have to be ready for this. That's why roadies are called members of the group."

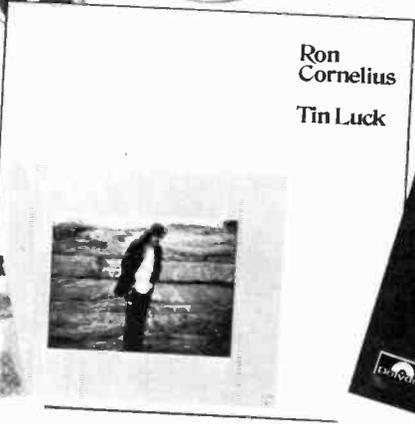
NOVEMBER 6, 1971, BILLBOARD



Heavy Sounds

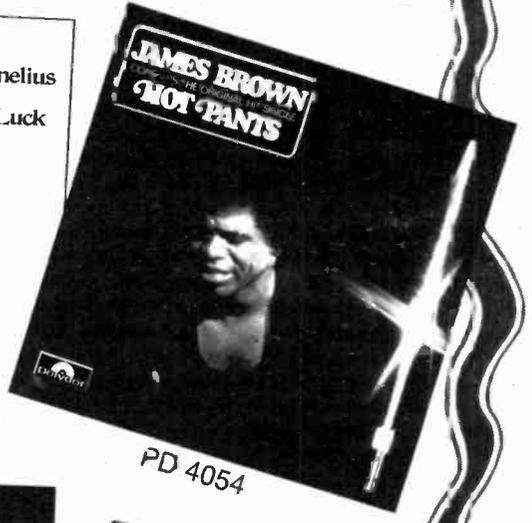


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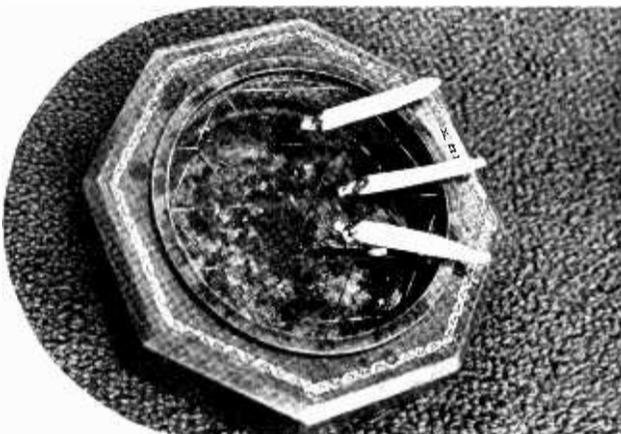
We live in a drug culture. Watch television, for example, and learn what new pills have been developed to get you through some trying experience. If you are young and a rock musician, the drug culture lays you open to follow the rest of the players and smoke something, inject something or swallow something.

The music industry's love affair with drugs, from uppers and downers to the smoking of marijuana—which musicians, producers, long haired general managers and doctors agree should be classified separately from the hard drugs—has resulted in any number of problems.

The deaths of Janis Joplin and Jimi Hendrix shocked the pop music world last year, but it hasn't slowed down the swallowing and injecting of hard drugs by young people who feel drugs are the answer to "success in music, man!"

"The rock musician's world at best is a house of dreams and cards. He has a short life and he doesn't know how long it will last, so he wants to be up for every performance; he wants to be on top."

The speaker is Dr. Milt Birnbaum, an eminent Los Angeles physician whose practice consists heavily of entertainment industry people.



Dr. Birnbaum has treated the gamut of drug problems over the past three years and he has developed an insight into the musician's mind. While he himself has never gone on an LSD inspired trip or taken any of the hard drugs which musicians feel are today's necessity it seems, in order to be part of the "in scene," he nevertheless, displays an empathy for the musician and feels he understands why he takes drugs. Dr. Birnbaum, "the music doctor," of necessity has had to become drug conscious because he gets phone calls ("There's this friend who has just come into town . . .") or because he sees a number of Los Angeles-based musicians or players working their way around the country on personal appearance tours who have problems. And patterns develop.

"There are two reasons why the musician gets into the drug culture," Dr. Birnbaum says. "Drugs are so much a part of the youth scene, and the musician thinks he needs drugs to create. In order to work under duress, be functional on the road, work long gigs at absurd hours, recording at odd hours and to also tolerate the sounds they make, they need drugs to function."

There are natural creators whose talent manifests itself under any circumstance, but there are also those people who cannot start and think before they utilize the current hot drug—cocaine.

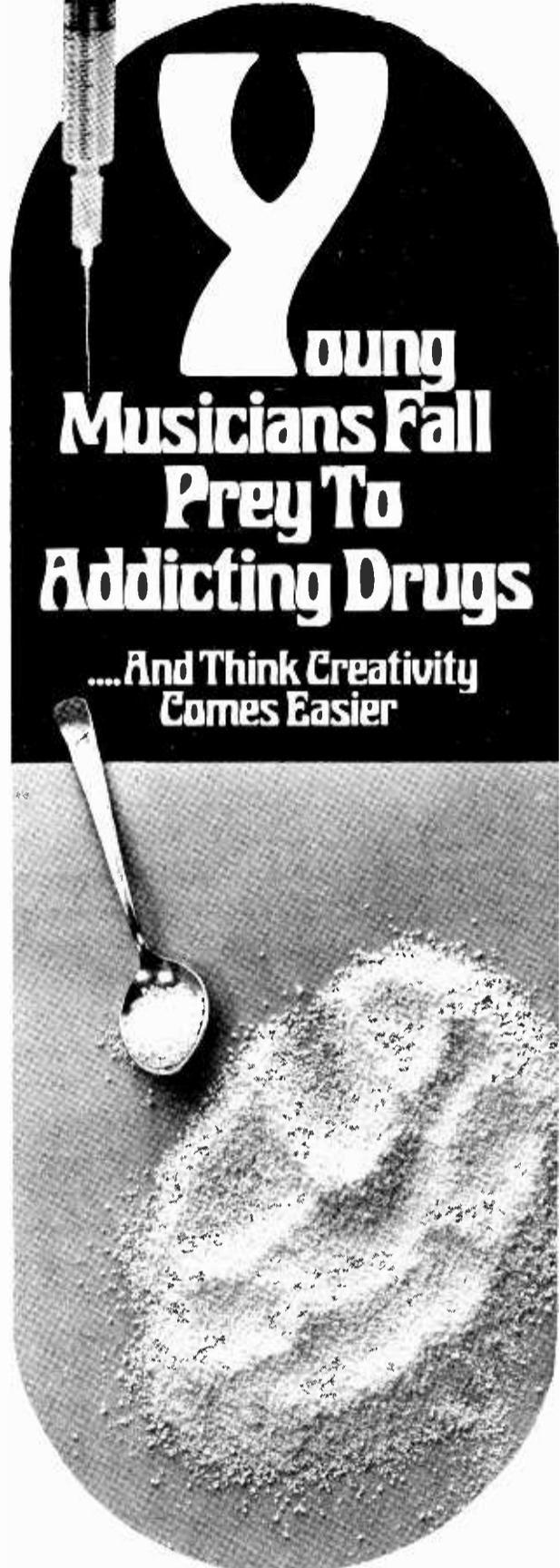
While drugs have been a part of society ever since man discovered them, they are now so readily available that, in Dr. Birnbaum's estimation "if amphetamines were to magically disappear from the earth, one half of America would fall flat on its butt." Which goes to show in the good doctor's opinion that musicians are not the only people involved in this pattern of artificial stimulation.

Musicians want drugs to start their motors going or to calm down their anxieties.

There are drugs which are a "psychic energizer," which speed up and step up the creative process, says record production executive Don Graham, who admits having gone through drug stages. "But in all truth, drugs allude to fantasies of creativity. Chemically induced creativity is a falsehood. There are advocates of acid who say you've got to take it to see your true self. But pop music is evolving to a state where its either within you or without you, and drugs cannot put talent within you. I have seen people in the record industry get to the point where they cannot see anyone without first snorting coke. "I have seen people snorting their success up their nose."

A levelled off dealer's spoonful of coke sells for around \$50. It is an expensive habit, yet it seems to be the right on drug to take today. "Coke is a tremendous psychic energizer," Graham continues. "It gives you a rush; a false sense of security and confidence and is indeed most enjoyable temporarily. But the down side isn't worth the up ride."

Marijuana usage is rampant. "A lot of people in the



Dr. Milt Birnbaum (above left) works with young musicians. The drug culture which permeates rock music supports amphetamines, cocaine, heroin and marijuana.

industry look at grass and alcohol as a relaxant, an escapism," Graham says.

How has drug abuse affected the music industry? Spaced out musicians don't show up for recording sessions. Wiggid out musicians roll up exorbitant studio bills trying to "get their thing together" as the cliché goes. Antagonisms develop between musician and manager or record company executive based on the effects of some pill which extracts buried aggressions. Groups break up when members cannot cope with everyday living because of drug abuse. Stoned producers and engineers do not properly mixdown records and have to redo their efforts when their heads are clear, and they realize what has happened to their hearing.

Mrs. Lee Gallucci is a hypnotherapist, working with pop musicians on drug problems in Los Angeles. These are her observations based on excessive usage:

- grass—it creates false confidence after continued use, plus lethargy, inability to remember and a drop in energy. Continued use is from four to six months.
- hallucinogenics—people start out wanting self knowledge and then after continued use, it becomes a crutch. The most dangerous aspect of these drugs is taking them alone. She has found musicians in the studio encountering such bad psychosis that they cannot continue playing.
- speed—it creates a total revving up sound. People hear things at different audio levels. It causes distortion and a general state of depression. If there is a history of anxiety or hostility in the individual, speed brings it

out. "This is where you get a lot of trouble between artists and producer or manager."

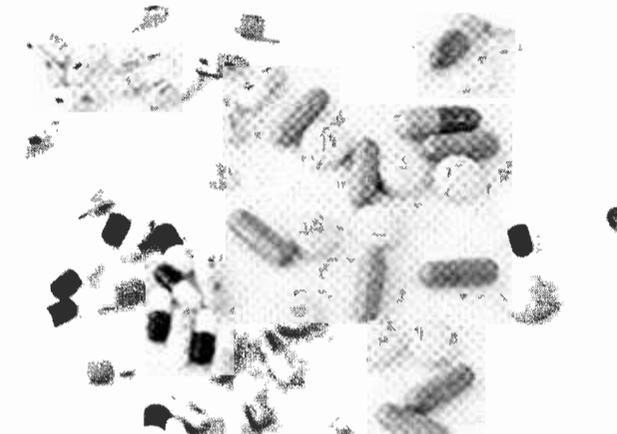
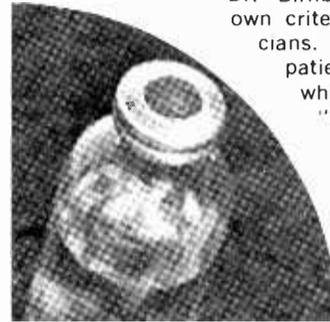
Mrs. Gallucci says that the hallucinogenics and grass affect vitamin E by burning it up in the body and exhausting the nervous system.

"The majority of people who start out on drugs don't have the maturity to discriminate between the use of grass and hard drugs," she says.

"For a while musicians thought by injecting hallucinogenic agents like LSD they'd have a new lever or edge and they could write better," Dr. Birnbaum says. "There was a lot of music written about psychedelia and a lot of people had bum trips. The music which sounded so good under the influence turned out to be not so good."

"Musicians as a general rule get into grass, coke, the broad class of amphetamines and methadrine and their derivatives, barbiturates and the so-called non-barbiturate hypnotics like sleeping pills which are just as habit forming as the barbiturates."

Dr. Birnbaum has established his own criteria for working with musicians. What drugs he does give patients are done "selectively," which he feels provides a "modicum of control, which keeps them from buying street products of questionable quality and strength and to aid those individuals who need them to function. Also add as a reason: to be able to earn a



living. Dr. Birnbaum will prescribe tranquilizing agents stimulants and sleeping medication.

"I scare the hell out of everybody I give drugs to," the doctor claims by telling them what happens to their bodies from continual usage. "Despite my lecture I cannot condemn everyone for what he's doing, because I recognize some of them couldn't function without this drug induced aid."

The hard drug user of heroin or morphine will admit to the aware physician what he is "using" because they can't hide it. "Oddly enough, the majority of hard users don't fool around too much with other things." Dr. Birnbaum has noticed a movement within this group to try and kick their habit.

"The concept that speed kills is well known," Dr. Birnbaum says somberly. "But what many don't realize is that coke has the same affect as speed (euphoria, a false feeling of well being, alertness and a rapid heart-beat, etc.). Coke is not that safe. I can tell the coke users by how frequently they want nose drops because they develop nasal congestion and ultimately injury to the mucous membrane after lengthy usage."

One problem which Dr. Birnbaum talks about in discussing why young kids get into drugs is that the Establishment has "lied to them" about marijuana, so the same must hold true for other drugs like coke and heroin.

"The musician has many lazy hours in his life. He has idle time on his hands. So he tries to stimulate himself artificially. The speed user of yesterday is the coke user of today. There are many a young songwriter who cannot start the creative process without taking coke." These people obtain cocaine from illegal sources, with varying strengths, various impurities and various undesirable side effects.

There is the "shopping bag list." Dr. Birnbaum hears about this when a musician is readying for a road trip. He'll call with a list of drugs he wants. Depending upon what the doctor feels he does need for his physical well being, he will get controlled quantities of medication.

"Besides being musicians, they're human beings going out into strange places and they're afraid of being without the things they feel they will not be able to get while on the road. Unfortunately, sometimes the illegal and dangerous substances are available to them."

Recently, a pharmacist called Dr. Birnbaum, stating a patient of the doctor's wanted a lengthy prescription filled before going on the road. Much of the medicine was for his coke abuse and drug habit, Dr. Birnbaum felt. He told the patient he would not authorize the medications. "I lost a patient but the answer was no. The patient insisted the medicine was for his allergies." Dr. Birnbaum advised him to see an allergist.

On rare instances, Dr. Birnbaum sees a musician or group which is absolutely anti-drug, but in the main, drugs and rock musicians have a bond.

Continued on page RN-44

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There Aren't Many Girls In Hard Rock, But A New Day (And Attitude) Is Dawning

By Jacoba Atlas



W

hen I mentioned to Nicky Barclay of the first successful all-girl rock band Fanny that I was working on an article dealing with women in hard rock, she looked at me, laughed and said, "it's going to be one short article."

It wasn't much of a joke.

If you leave out the ladies of folk-rock you can count on the fingers of one hand the women in good old rock 'n' roll. Besides Fanny, think of an all-girl rock 'n' roll band. Besides Grace Slick, Gayle McCormick, Kate Taylor, Toni Brown and Terry Garthwaite (of Joy of Cooking) there are few well-known hard rock singers. Janis Joplin was the most expertise of the group, but her death left a void no woman in rock is yet likely to fill.

Why despite the emergence of rock 'n' roll as a voice for an age is the most powerful area of the music left almost entirely to the men? Women interested in the music, interested in the ideas turn away from hard rock and sway to the singer-composer stance, the single lady in a long dress sitting before the accepted piano or acoustic guitar. They become the Joni Mitchell's, the Joan Baez's, the Carly Simon's. Or now with Barbra Streisand making the jump to rock and Carole King bringing poetry to the street known as Tin Pan Alley, they become singers in the cabaret tradition and spawn the likes of Melanie and Laura Nyro.

But where are the female Joe Cockers or Mick Jagers or Leon Russells. You can name Janis and Grace and then there's that awesome pause and you're hard pressed to further name women in rock. Although some rock groups do boast a woman lead singer, very few groups include women musicians.

Janis was an entity unto herself; but Grace is a part of the whole of the Jefferson Airplane. Toni Brown and Terry Garthwaite have a more prominent role in Joy of Cooking, but they too share the stage with men. Aside from the women in Fanny and Karen Carpenter where are the women bass players, drummers and lead guitarists?

One problem is the definition of the term hard rock. Think of the words usually involved: raw, aggressive, driving, electric. Not words usually associated with our culture's assessment of the essence of femininity. Often if a woman does make it on those terms it is because she is within the framework of a larger group which takes the pressure of masculinity off the female member of the band.

The traditional role of the woman dictates that she not expose herself either physically or mentally in public. She does not yell and scream and sweat and get it on in public. Decorum is the watch-word and Joni and Carole and Carly are nothing if not ladies. Of course, Women's Liberation has berated people for putting value judgments on terms and has denied the use of the word 'lady' in describing the female sex, but come what may few girls (in the past) have wanted to give up that complimentary descriptive word no matter what its avowed sexist connotations may be.

There can be no denying that circumstances have conspired to keep women rock bands from coming to the

Women in music, with some rock earthiness, include: Joy of Cooking's Toni Brown (top left) and Terry Garthwaite (top right), Carole King (left), Karen Carpenter, and a new entry, Barbra Streisand.

forefront of music. Our very culture is set up as a formative obstacle course. Fanny, at this moment, is without national competition and the girls describe how Bill Graham was unwilling to nurture them along (putting them first on the bottom of a bill and then letting them work up a following) as he had done so often with male groups because of his negative experience with the band Ace of Cups. Says Fanny, "There wasn't any chauvinism involved. He had had the Ace of Cups and the girls split up after not very long to have babies and get married and Graham was left without a band. He didn't want to go through that again." The argument that all male bands continually split up without forcing the cancellation of gigs for other male bands fell on deaf ears.

The fact remains in hard rock, as in many other so-called non-feminine careers; women are not regarded with any notion of stick-to-itiveness. They'll give it up and get married, or have babies, or get sick of the grind are phrases often heard that perpetuate the now cracking myths. As with any myth there's been enough basis in truth to have people holding on far after its usefulness has gone.

As an all-girl rock band Fanny's main job has been convincing people that they mean business. "We have to prove ourselves continually. People used to think we were a joke, a gimmick, but as soon as they heard our music they knew we weren't just there." But despite the fact that people are beginning to take Fanny seriously, there is still the onus surrounding them that they'll never stay together long enough to make it to the top.

"We've made the commitment," they'll tell you seriously. They say they've talked out the problems and each has arranged her personal life to compliment their careers and not vice versa. An accepted way for men to live, but not, until very recently, an accepted way for women to live. Says Jean Millington: "My boyfriend knows the group comes first and understands that. In fact, he's sometimes more eager for me to make it to the top than I am myself."

So the pressure is there, not only from the audiences who won't take you seriously—after all, who ever heard of an all-girl rock band that was any good; after all, who really wants to listen; it's just someone's idea of publicity—but from society which says if you give up the traditional set-up of a home and a family you're some kind of an outcast.

This concept of giving up home and family is a particularly ambiguous one, inheriting all kinds of contradictions in terms. All entertainers give up home and family to a certain extent, but the ambience that surrounds being in a traveling rock and roll band is different from the ambience that surrounds being a single performer on the road. The rock ladies and their guys are well known: Joni Mitchell until recently with James Taylor, Joan Baez with husband David Harris, Judy Collins with Stacey Keach, Carole King with husband Charley Larkey. But the rock band syndrome is different and it's either leave the wife at home or pick up whatever's in town. Being an all-girl rock band finds one either leaving the husband at home (or does he come along and what does that do to accepted ideas of the husband-wife roles?) or finding whatever's there. Neither stance is particularly the way most young women are brought up to enjoy.

So society conspires to keep its women from the

clutches of hard rock by making the set-ups difficult; by saying you loose your femininity when you sing all the raucous, aggressive music, by saying no man worth having would put up with your specialized career. And it says most of those things at a very early age when young girls are playing with dolls and learning to bake pies. It says those things at the very early age when little boys are given drum kits and girls are taught to play the piano. It says those things when boys are allowed to plug in their instruments and form budding rock bands and girls are told to stay with the acoustic guitar and attend art classes. It says those things when the only females they see functioning in hard rock is a tragic women named Janis Joplin who got murdered by the life, or the cool goddess Gracie who has always lived as an outlaw. Other than that, there are Carole King, playing the piano and singing about being a woman and following where her man leads, or the folk heroines who play guitar and lead causes. The breakthroughs are few and far between.

If the problem is conditioning—and like most sexist restrictions we are coming to realize that is indeed where the problem lies—then certainly things will be changing in rock 'n' roll as circumstances have been changing in medicine, politics and other areas once closed to women. The 12-year-olds of the world will have a different point of reference than the 24-year-olds. All over the country Fanny has been approached by young girls asking about the machinations of forming a rock band. As the accepted mentality which says women will not pursue careers with the same jest and commitment as men breaks down, more girls will be willing to spend the 10 or more years necessary to success.

Rock musician after rock musician talks of how he started playing in high school in local bands, but that is the very age when personal emotions overtake the intellect and many girls view playing in a rock band as direct competition with boys and simply refuse to take even the first steps. If they do want to play or sing, they enter into the more accepted realm of folk-rock and become the Carly Simons. But surely as Fanny becomes more and more well known and other all-girl rock bands come into the light, young girls will not feel socially and emotionally threatened by their ambitions.

The question still remains of audience reaction. A great deal has been written concerning the sexual connotations of rock 'n' roll; to what extent becoming an idol means the success or failure of a particular band. For years it was true that women controlled the buying and selling market and the 50's were littered with "heart throbs" rather than musicians. It's more than mildly interesting to note that although rhythm and blues, folk and Tin Pan Alley have always readily accepted women into their highest echelons, rock has sneered and closed the imaginary doors.

Part of this has to do with the charisma of rock and the fact of the gentlemen's agreement that it's the territory of the male. Actually, all serious acceptance has generally been established as the territory of the male, and women have had to fight for every inch of gained respect as if engaged in a major battle. Certainly the question of talent and depth comes into play, but serious rock critics have always been less willing to take the femininity of a Joni Mitchell seriously (how often has she been dismissed as too soft—too feminine) than they have been to praise the straight ahead power of the Who. Men are rarely criticized for being too masculine while women still consider being called "too soft" an insult. Why is being told you write like a man or play an instru-

Continued on page RN-30

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As rock more and more reflects the stylings of other forms—jazz, country, folk, early rock 'n' roll—the instruments in rock become more sophisticated and there is more sophistication in their use.

There is general agreement among musical instrument manufacturers, music store dealers and experts in various phases of rock that the idiom is demanding better musicianship. Many experts speak of rock musicians striving for more clarity, more individual expression.

It becomes obvious that the spectrum of rock is stretching to the point where at one end there are the super-sophisticated electronic instruments and instrument boosters such as Echo Plex, Ring Modulator, electrified instruments of all types from bag pipes to drums and mini Moogs all the way to unamplified acoustic guitars entering rock via country-folk influences and even such old, old instruments as recorders.

The musical instrument industry, which this year cracked the \$1 billion mark in sales for the first time, is certainly taking rock seriously. When the American Music Conference staged its recent press conference to announce the sales breakthrough, it presented a concert by a rock group—at 9 a.m. Not all instruments are booming, but fretted instruments, much in evidence in rock and sparked by the increase for non-amplified guitars, registered an all-time rise in both unit and dollar volume: unit sales up 41.2 percent; dollar volume up 51 percent. Accessories, and this category re-

Amplified and Acoustic Instruments Exist Side By Side And Everyone's Happy

By Earl Paige and Nat Freedland



Almost everything can be amplified these days, including accordions and guitars.

fects an abundance of items, also jumped an impressive 13.5 percent. Pianos and band instruments slumped and even drums leveled off, but drums over the past 10 years have surged 167 percent anyway.

In terms of new instruments, or old instruments new to rock, many mention the violin, pioneered by musicians such as John Cale with the old Velvet Underground but seen now in group after group such as Seatrain, Curved Air, It's A Beautiful Day, Flock and just recently Papa John Creech's fiddle in Jefferson Airplane. It's sparked up yet another division at Chicago Musical Instrument Co. (CMI), makers of the Barcus Berry violin with electronic pickup.

The fiddle is just part of the stringed instrument influence in rock. CMI marketing executive Bruce Bolen mentions Moody Blues use of a mandolin and others pointed out the use of the pedal steel guitar by Poco and Mason and Profitt, the latter which also uses electric banjo. Pedal steel and electric banjo are used by the Flying Burrito Brothers, New Riders of the Purple Sage, Nitty Gritty Dirt Band and others.

The soft rock sound popularized by Crosby/Stills/Nash/Young, Joni Mitchell, James Taylor and the recent flash of folk-type artists is definitely sparking acoustic guitars. Harmony's Larry Goldstein says input from this guitar manufacturers' wholesalers shows strong sales of acoustics. However, the guitar's widespread use in music instruction has boosted acoustics too so rock can't take all the credit, others point out.

Electronic guitars, while never again resurging to the levels of early Beatles days, are showing more and more sophistication, though in ease improvements are quite subtle. In fact, the electronic guitar, especially the Fender precision bass, is such a staple item in rock that it seems never to change. Fender, in advertisements, is pointing out the similarity of its '71 Telecaster to the one developed in 1948.

There are some new twists though.

For example, the transparent "see-through" guitar developed by Danny Armstrong for Ampeg is being seen more and more, according to Michael Wagar of Continental Music in Chicago. The Lucite instrument lists for \$360 and cases for it list for from \$50 to \$60. Al Radford, bassist for the Corky Segal-Jim Scwall Chicago group, has adopted the instrument as a kind of personal trademark, as have others, Wager says. He also mentions the trend to "psychedelic" guitars by such makers as Rickenbacker.

The transparent influence is very much evident in percussion too. But more than the visual effects, Drum's Unlimited owner Bill Crowden of Chicago points out, is the sound. His acrylic drums, which he is patenting and will offer nationally, feature seamless shells, which mean they absorb less sound and release more sound. They create a very bright, crisp sound with the penetration rock musicians want, he claims.

Because the material comes in tubes, Crowden can custom fit the size to give a drummer anything from

a 14-inch, 16-inch, 18-inch and even 20-inch depth. This fits in well he says with the new rock trend of going to six and eight tom toms to create a circle of sound.

Crowden is even develop-

ing a sound modulator for drums, which he says works on the principle similar to that of the old stove pipe dampener. Installed in the drum, the modulator can be turned to create sound and focus it. A four-piece acrylic set of drums lists for around \$700. Thus, the modulator is a better answer to enhanced sound than amplification, which adds so considerably to the cost. But Crowden feels amplification of drums is coming.

Whether rock musicians develop a playing style or effect a different look in an instrument or use something entirely different, one trend is definitely toward more clarity. "There's a trend away from decibels," claims Sid Sherman, downtown Chicago owner of Sid Sherman Musical Instrument Co. "Today's rock musician is more fidelity conscious." He is electrifying everything—bag pipes, flutes, violins, pianos and even drums because musicians want to control the balance of each individual instrument.

This trend to more clarity and all around sophistication was mentioned by numerous experts, including Larry Linkin, director of planning and development for the National Assn. of Music Merchants (NAMM), Chicago based national organization of music store owners.

"Rock musicians probably wouldn't like to hear me say this, but they're becoming more traditional. There is a desire for good intonation, clarity and real musicianship. Simplicity exists only where it needs to exist and, of course, there's always been that part of music going back to 'Air for G-String' by Bach to modern recordings such as 'Standing at the Threshold' by Arlo Guthrie which uses the recorder and has only three chords." He points out that much early rock 'n' roll emphasized three or four chords "with little content and mostly rhythm" but music such as the Beatles' "Yellow Submarine" changed all this. "People now want something they can grab hold of."

While there is this pronounced trend to more sophisticated and more individualized expression, Bolen feels just as important a trend exists in the numerous blends coming together in rock. He sees rock as a kind of musical wheel with many spokes, and at CMI with its 12 divisions, he feels almost at the center of many of these converging forms.

Some of the more far out CMI items include the Ring Modulator popularized by musicians such as Howard Roberts and used even on TV in shows such as "Hawaii 5-0." Bolen says it creates "very strange, inverted types of tonality. It allows for supersonic harmonics and almost sounds out of tune."

CMI is especially interested in applications for its Echo Plex which works with woodwinds, voice and even piano. It's now available with a mixer and special effects such as sound on sound—almost, Bolen notes—like carrying around a complete recording studio. There are other items, too, such as the Maestro Sustainer which will hold a note as long as the musician presses down a button, a thing called the Super-Fuzz and other items Bolen isn't ready to reveal.

But while one CMI division explores the very hori-

zon of electronic music, another, the Farfisa wing, is selling more product than ever. Here again though, sophistication is one reason. This division has developed an electric piano with dynamics so that the musician can experience the effects of hitting hard on a key.

Both Bolin and Johnny Rector of the Gibson division explain the sophistication of guitars. In electronics, a new neck joint provides more rigidity. There is a new tuneomatic bridge and top-mounted controls, the latter a special point with rock musicians. Sales?—well, dealers expecting October deliveries by Christmas may be disappointed, Rector says. There are already 90-day delivery times on certain models, a surge Rector hasn't seen for five years.

Gibson's acoustics are also mirroring the sophistication seen in "electrics." There is a trend to solid rosewood and mahogany rims and backs and away from the adjustable to a fixed bridge. Other improvements: a new neck pitch and symmetrically designed top but basically more focus on a lighter more responsive instrument.

If there is a trend away from decibels on the part of individual performers, just the opposite trend exists for equipment used in concerts where more and more power is needed, says Wagar. He is using JBL, Altec-Lansing and Poot, the latter a custom public address system maker in Chicago. He says there is a trend toward more elaborate P.A. systems and that it's common to equip a 15-piece band with 12 Sennheiser (\$175 list each) microphones.

Many groups are infatuated with the Scientific Audio Engineering (SAE) hi fi amplifiers for powering P.A.'s, he says, because of the very minimum distortion factor.

In guitar amplifiers, the English amp is coming to the fore notes Wagar, mentioning Marshall, Hi-Watt as two examples. But the Sunn is much desired because of its "dirty sound." This is accomplished, Wagar believes, by the use of tube rather than transistor amplification. "No one is using fuzz tone now, they just turn up the tube amplifier for that effect. This is called 'clipping.'"

However, Jim Darow of Biasco, a large Chicago musical instrument store, says he cannot see any big demand for tube type guitar amplifiers. He pointed out that Kustom and Acoustic, two of his top lines, are transistorized. Fender though is tube type. "We find that every brand has its advantages, has price points where it exceeds. The Fender twin reverb, a single unit model easily carried around, has been very successful." He notes the hard, acid rock style is definitely on the wane. "However, I just see no one national trend. Rock is changing. It's very hard for us to plan in advance. We are finding though that the rock musician is becoming more of a musician."

Another company experiencing rising sales that it feels reflects the increasing sophistication of rock groups is Shure Bros. where Howard Harwood states: "Groups seem more ready to buy finer, and not necessarily higher priced in all cases microphones and sound systems. They want the source to be as good as possible." Thus, microphones such as the SM58, a deluxe model found often in recording studios, is much favored by performers.

From a recording standpoint, rock producers are always searching for a different sound, different colors and especially a mood, explains Jack Richardson, producer of Guess Who, Alice Cooper, Second Coming and who will produce Wilderness Road for Columbia soon. In Chicago producing Second Coming, he used baritone horn and alto flute for the first time with this group. He plans to use oboe and bassoon on the Wilderness Road LP. "Both the drummer and bassist play oboe and bassoon and we think we have a number where these instruments will create a mood." He has also been using a synthesizer, as on a recent Alice Cooper session where

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NOVEMBER 6, 1971, BILLBOARD



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IF THERE'S ONE WORD which applies today to the British rock scene, it's eclecticism. Influences from jazz, from folk, from the classics and from electronics all contribute to make it a vital and interesting music field; one alive with new possibilities and vibrant with young, fresh and untried talent.

More so than any other music culture in the world, the British rock scene has been born of combined efforts. The compactness of England, and the concentration of the rock nerve center in London, has meant that no matter the innovation it always passes through "central control" to spread rapidly to every corner.

Despite everyone's insistence that they should not be placed in any one "bag," the British rock scene divides fairly evenly into hard and soft rock, with other permutations working within those frameworks. Hard rock, represented by Led Zepelin, Black Sabbath, Deep Purple and the lesser known acts in that vein, is a thoroughly British innovation. Of the American acts, only Grand Funk Railroad—as little valued in London as they are in the States—has made any significant impression.

Soft rock incorporates far more variety on the other hand and also manages to profitably include artists like Elton John who produces a mixture which has rocketed him—and, more so, many American artists like Neil Young—into popularity. The Faces and Yes do this in a different sense, not strictly tagged as hard rock acts and yet neither falling into the singer-songwriter syndrome which pervades soft rock.

Bands like Ten Years After, still popular throughout Britain despite their infrequent personal appearances, insist that it is senseless to talk in terms of hard rock and soft rock. According to leader Alvin Lee: "If there is such a thing as hard rock and such a thing as soft rock, then it is only to identify with a frame of mind.

"I listen to soft rock,

Driving Sounds, Folk Influences, Gentleness, They All Blend Into The British Scene

By
Bill
McAllister

but only when I'm in the car. I'll drive and listen to Fairport Convention, James Taylor and Cat Stevens, but it's not the kind of music that I'd play myself.

"I've got to be intense when I'm playing. Rock is about channeling energy. It can stop violence by draining bad energy. There may be many different kinds of rock, but at least these days there is an audience for all of it. Nothing is being neglected now and that's why it's so competitive."

If anything is pulling British rock in one main direction these days it's folk music. Dylan, the first folk artist to receive any kind of worldwide recognition, didn't know what he started when he went electric. Groups like Fairport Convention and Steeleye Span have been roused to unearth obscure British traditional folk material and place it within a rock context. Soloists like Cat Stevens and Sandy Denny, meanwhile, write their own very personal form of music while bearing in mind tradition.

Also, TV and radio don't create as much space for hard rock as soft rock. Cat Stevens and Elton John are much more acceptable to conservative British radio than Grand Funk and Zeppelin. It is the younger fans who crowd the concert venues at Family and ELP gigs, while the more mature fan attends university and college dates and watches Carole King and James Taylor on BBC-TV.

Purely commercial music, most often from American artists such as Dawn, the Motown acts and the Partridge family, is almost confined to radio. Tours by these artists are few and far between and don't provide the staple diet of British rock clubs, tending rather, when they do appear here, to be placed in nightclub or cabaret situations for older fans.

Most of the concern for hard and soft

rock is its establishment as an art form. "I believe rock music is an art form," Ten Years After's Alvin Lee states emphatically, "and it should be treated as such. That's why you won't find us on British TV and radio. Your freedom artistically is not only limited, it is abused.

"We dislike miming, which still persists, and TYA won't be on British radio or TV until they change their tune.

"Another thing which worries us is the tendency now to lump rock and more commercial forms of it into the same bag. When we first started four years ago we were part of the 'underground.' We were the alternative to pop music, now we seem to be pop music. It's not cool to call yourself an artist these days; they think you're on an ego-trip and are subsequently slammed."

Yet in the main, consideration for all kinds of rock music is the order of the day. Fans today, whether they are early teens or mature, show a lively appreciation for the finer points of the music, a healthy respect for tradition. It is not the lack of talent today that drives many rereleased singles into the chart. On the contrary, it is a desire to retrace steps and find out what really happened.

If you're a British pop journalist and need a meaty story it will invariably come from the Beatles. They're better copy than ever, the division amidst their ranks creating only further interest in the manifold activities of the "Fab Four."

As solo artists none of them have failed. George's success has been the greatest, John and Paul's comparatively equal with Ringo gallant-

ly bringing up the rear, although his role as an actor nowadays tends to remove him from the music scene as far as the public eye is concerned.

Paul is busily reading "Wings," which includes wife Linda on piano and vocals, for their debut performance. This won't be for some time, it seems, because McCartney is adamant he will not hit the road until he is freed from the contract with Klein and ABCKO.

His new album should be ready for mid-November and is being launched at a special ball in London. Press and "friends of Paul and Linda" have been invited, and one wonders whether the other three Beatles will be asked to attend.

Paul's determination to go it alone is further strengthened by the news of his signing Irish bandleader Percy Thrillington. It is a strange first addition to McCartney Productions, Ltd., but an entirely logical one. Thrillington is to make an instrumental version of the "Ram" album, a confirmation of McCartney's belief in his own music.

John Lennon's activities are more open. His second album, "Imagine," just released to radiant reviews, and his close association with producer Phil Spector—bonding him with George in this respect, a sort of alliance against Paul—has brought critical approval of his work which has often been slated for its self-indulgence.

The guise of the Plastic Ono Band allows him even more recording freedom, and as he took up the cause of peace with "Give Peace a Chance" and "Instant Karma," so he has taken up the cause of the much-persecuted British 'underground' magazine Oz with "God Save Us," written specially for their benefit.

It is unquestionable proof of continuing love of the Beatles by the British that his solo work—never much in evidence with the Beatles—has been the most welcome. A three-album set and two singles—"My Sweet Lord" and "Bangla Desh" have established him as a contemporary leader.

Again his working with Phil Spector shows his willingness to learn, a humbleness that has always been a major part of his personality.

He has yet to be rated with McCartney and Lennon as either artist or songwriter, but the aim is well within reach. And his organization of the Bangla Desh concert has created major popularity for him well outside the music sphere. It is in this respect that it can now be clearly

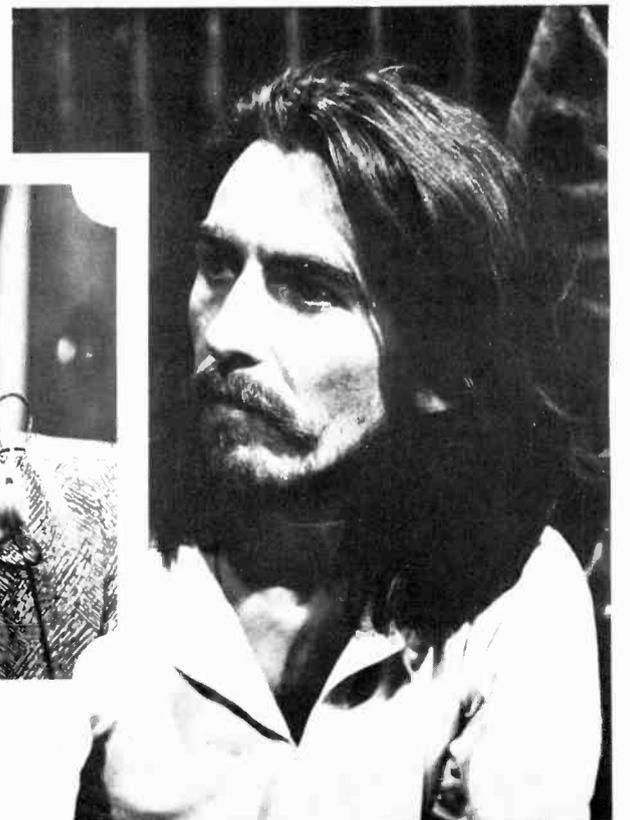
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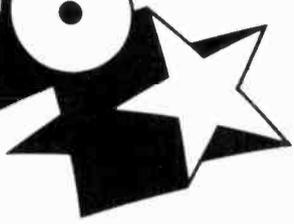
Singer-drummer Ringo Starr



Popular names: Deep Purple (above), Alvin Lee (below, left); Paul and Linda McCartney and George Harrison.



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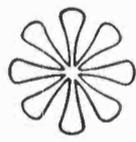
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Top 40 Radio May Be Rocking, But Is It Relating To What's Happening Today?

By Ritchie Yorke



ONCE UPON A TIME you could switch on your local Top 40 station and keep abreast of what was happening in popular music. They were the days when all of the creative momentum of the music went into making singles, which accounted for well over 50 percent of the entire record industry.

Top 40 was the barometer by which the rock record buyer could save his pennies for the weekly visit to the local record store. At any particular time a decade ago, any disk which was worth buying could be heard on the Top 40 station. If they weren't playing it, you could forget about it.

My how times have changed. Singles have sunk to less than a 10th of the total music volume, most strictly singles artists are treated with disdain by the rock print media, and most significantly, the local Top 40 radio station bears very little resemblance to what is currently happening in rock music.

A revolution has taken place before our ears, and the Top 40 station is on the way to becoming just an oldie-but-goodie from the past. Top 40 may not yet be dead, but it's certainly down on its knees.

By imposing pre-conceived format standards on record makers (i.e. length of song, lyric content, basic sound, length of intro, et al.), Top 40 programmers have managed to kick the truly creative producers into working for other media. Many record makers became film producers, and the ones who chose to remain in music now produce for the album market.

Where once the mainstream of rock could be found on seven-inch vinyl, the heart of today's music scene is the album. There are

many who claim that rock has grown up while Top 40 radio has remained juvenile.



Golden Oldies by Pet Clark . . .

Several of the world's top rock acts say the largest problem facing the continuing evolution of rock music on singles is the closed-mind attitudes of many AM music directors. They further believe that AM radio's reluctance to play artists not conforming to format regulations has created the biggest credibility gap between AM and its audience since Bill Haley first belted out "Rock Around the Clock."

They could be right. One only has to look at the list of artists which sell the most records (singles and/or albums) without making any dent in the AM programming picture to realize that something is very drastically wrong somewhere.

Grand Funk, generally regarded as the most popular rock act in North America at the present time, has received several platinum albums, but have yet to see one of their singles crack the top 10. Unlike many of their contemporaries, Grand Funk has not turned its back on AM radio. The group has released some six singles—it's just that nobody wants to play them. The fact that Grand Funk also receives very little FM play (despite mammoth album sales) also indicates that some of AM's apathy towards what's happening has spread into the so-called "progressive programming" area.

Many other highly prominent U.S. rock acts (such as the Jefferson Airplane, Grateful Dead, the James Gang, the Allman Brothers Band, Steppenwolf, the Mothers of Invention) are relatively unknown to the AM audience. And of course, the situation with English rock acts is even more ludicrous. Many of the most popular U.K. groups working the States are incapable of moving singles. To mention a few of them—the Moody Blues, Ten Years After, Black Sabbath, Jethro Tull, Traffic, and Procol Harum.

Even Led Zeppelin—despite three hit singles pulled from albums—are not a single-oriented group. In a recent interview with this writer, Led Zeppelin's Jimmy Page said that Atlantic Records had been repeatedly requesting a single tie-in with the release of the group's fourth album. "We told them to forget it," said Page, indicating a spreading lack of relief in the single as any kind of benefit to a super group.

The irony is that there was a time in radio when programmers would play whatever the big acts wanted to release as singles.

Nowadays the only super groups able to make it with AM music directors are the ones willing to compromise themselves to the point of producing records which fit the AM Top 40 mold.

Steppenwolf is one of the current top rock acts unwilling to make the AM compromise. Although the group had several million-selling singles early in its career ("Born to Be Wild" and "Magic Carpet Ride," for instance), Steppenwolf's admirable involvement with turning young people on to the dangers of hard drugs has kept them off the AM turntables.

"Our last single "Snowblind Friend" didn't get off because it dealt with cocaine," John Kay observed acidly. "It was against the use of cocaine, but that apparently was irrelevant."

"Throughout our career, we tried to experiment. There is a certain formula which guarantees top 40 success. We've tried to avoid it. We've made several singles that nobody would play because of their controversial nature. It didn't matter what side they were on—the mere fact that they were controversial kept them off the air."

One of the best examples of Kay's cause was the Hoyt Axton song, "God Damn the Pusher Man," which was clearly anti-drug. What many music directors forget as they run renegade line to keep any mention of drugs off the air is that one song putting down drugs will have infinitely more effect on young people than a score of RN-26

anti-dope public service announcements.

Drugs are a touchy affair on the air these days, and it might be unfair to use them as an example of AM apathy.

Many other groups have never mentioned drugs yet are still kept off the AM airwaves. The common denominator is that these groups play what has been labeled "hard rock."

The just-ended summer is the first in the 15-year history of rock music which could not boast at least one solid hard rock summer hit.

In worshipping at the altar of soft rock through the summer, AM program directors have managed to remove themselves even farther away from the heart of contemporary music.

"Soft rock did not emerge," says John Kay, "because the public wanted only soft stuff or because all hard rock was boring. It happened simply because a bunch of really good soft people came along at roughly the same time. What I don't like is all of a sudden having all kinds of industry people sitting around saying 'this is the current trend' and then ignoring everything else that's happening, be it good or bad."

Led Zeppelin's Jimmy Page is in accordance with Kay's disapproval of AM attitudes towards hard rock. "All the old schmalz will start happening soon, and we've only got the radio stations to blame. Radio stations (and rock writers for that matter) should only give an over-all picture of what's going on. They should leave their own jaded opinions out of it. The attitude of ignoring anything which doesn't fit into the current mold is very, very wrong."

Yet another super group completely disillusioned by the contemporary AM radio scene are the Doors. In a recent interview, drummer John Densmore, discussed the changes AM radio has gone through while the Doors have need on the scene.

"It's changed a lot since we started. You simply can't listen to AM radio anymore. It's gone back to what it was like before the Beatles arrived. It's just pop fodder kind of music."

"It's very sad, but once again there's been a split between what sells big, and what is artistically and technically good."

"Between 1965 and 1968, the stuff that was selling was really good. There was a whole new stream of consciousness. There was a great elevation of art. Now we seem to be going through another cycle. Five years back, there was a great upsurge in the art of rock. Now the art has dissipated away."

"In the early 1950's, there was Elvis. Then in 1959, we had Fabian and Frankie Avalon, the imitators. You just couldn't understand how those guys made it. I mean, 'Dee Dee Dinah' is hardly where it's at."

We're back in that sort of period again. Once again there is a distinction between art and people's music. Most of it has been caused by the AM stations, I believe.

"FM stations are great, but when you're driving around in a car, it used to be nice to get into AM. It used to be light and bright and one big up. You know, jingles, commercials and bright music. Now the music is so awful it's not to be believed."

"The ideal Top 40 record is under two minutes and 50 seconds. I'm afraid that the Doors just can't make records under three minutes anymore. You've got to get a solo in there somewhere—somebody's gotta stretch out and you can't squeeze it all into two minutes and 50 seconds."

Timing is only one of the many crucial issues. It's always been a factor. The most disturbing new development is the desire of many Top 40 stations to compete for audience with the top MOR station in their areas. This has led to Top 40 stations playing almost the same music as MOR outlets in the morning and early afternoon time slots.

Most Top 40 stations will not play teen-oriented singles (read hard rock) except in late afternoon, evening and weekend periods. This practice of restricting hard rock music may aid in getting older demographics, but it is pushing AM rock radio away from its traditional audience.

When you consider that many stations block hard rock records from adult listening slots but will not restrict MOR-oriented disk from teen times, it's not difficult to understand why some observers think that Top 40 radio is anti-rock.

If it wasn't for the continued dominance of hard rock acts (in record sales and concert grosses) you could easily arrive at the assumption that MOR is dominating the contemporary music scene. If you were to believe what you heard on Top 40 radio, that is.

Although most Top 40 managers claim they have maintained their audience shares in the marketplace, it is clear that there is growing trend among the record buying audience to simply not bother to listen to radio. With the miracle of the self-recording cassette, you can operate your own radio station programming to uniquely personal tastes.

It is traditional that stations should play what the public is buying. The links between the radio and record industries are indestructible, yet it's difficult to find an AM rock station anywhere which is playing a representative selection of the contemporary music which is selling in its marketplace.

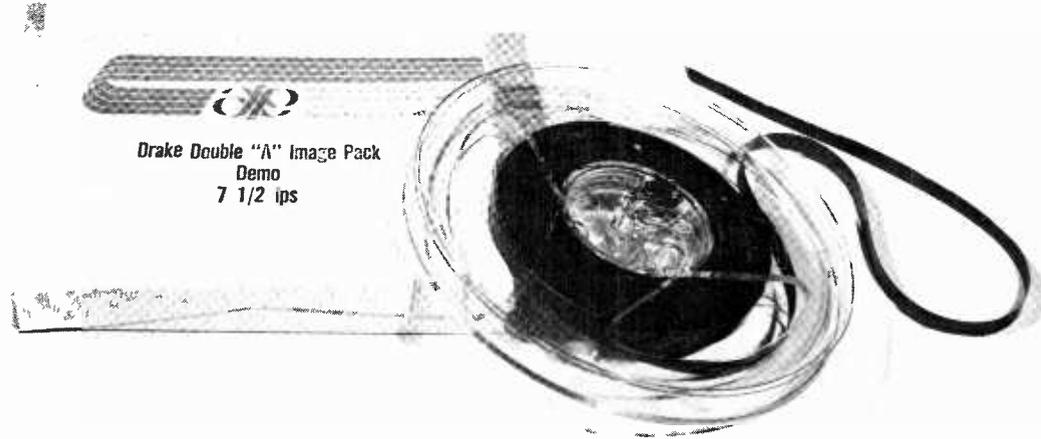
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. . . Have not led into hard rock sounds.

Cover drawing by Denny Lidtke; cartoons by art director Bernie Rollins; section editor Eliot Tiegler.

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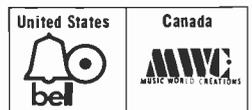
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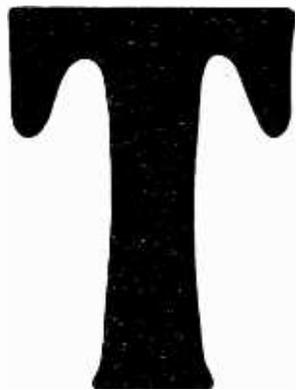


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The Rock Arranger-- A Necessity,



Artie Butler (right) and composer Victor Feldman in the studio.



HERE ARE THREE TYPES OF ARRANGERS in this business—the order taker; the man whose arrangements all sound the same; and the guy who gets totally involved."

If you were to categorize the author of that statement—Artie Butler—he would definitely fit into that totally involved niche. He's an arranger who listens to the song, the artist, understands the lyrics of the song and then tries to come up with a conception of an arrangement that will fit into the realm of an artist and the type of record the a&r man wants.

Butler, a native New Yorker who moved to Los Angeles four years ago, has one of the most impressive lists of credits of any contemporary arranger in the country. This year, for instance, he received a pair of gold records for his arrangements of "Indian Reservation" and "Arizona." He's also earned much acclaim for his piano work and arrangement on Joe Cocker's "Feelin' Alright."

Along with those credits have come some lumps and a knowledge of what contemporary arranging is all about. For instance, his first arrangement was for a song that sold nearly one million copies. "Sally Go Round the Roses," and a tune on which he played all the instruments. For his efforts he received a total of \$3.

While Perry Botkin Jr., doesn't recall any \$3 fees, his arranging experience dates back more than a decade to "Black Denim Trousers and Motorcycle Boots," the first in a long stream of hits. Botkin was also the arranger who started the trend to medleys with his classic arrangement of the Lettermen's "I'm Going Out of My Head"/"Can't Take My Eyes Off of You."

Together, Butler and Botkin represent an interesting cross-section of the contemporary arranger. Their methods and ideas differ in many instances, however, they do agree on several points. For instance, both feel that although the arranger may be the best-known man on any session (next, of course, to the producer and artist), few people within the industry can really define an arranger's job. Without a doubt, the arranger is the one man on a contemporary session who must have formal training. "You don't," explains Artie, "have to be able to play every concerto but you have to understand music. You're the guy who has to write the parts for the instruments and you've got to hear every one of them as well as put them on paper."

Butler pictures the contemporary arranger as a painter. "Instruments are colors and the kind of song you can paint with them today is only limited by your imagination."

He looks upon the producer, artist and arranger as

forming a creative team. In Butler's opinion, each of the three have an equally important influence on whether or not a record is going to be a hit or not.

"The producer is the marriage maker. He 'marries' the artist with the song then 'marries' the artist with an arranger. When I talk to a producer about a record date the first thing I find out is what kind of record he doesn't want. Then, after eliminating the things he doesn't want, I zero in on the thing he does want." Zeroing in, to Butler, means spending countless hours with both artist and producer, listening to past records and getting as deeply involved as possible. "A hit, or maybe I should say a good record, is going to be a combination of the song, artist, producer and arranger—each in equal parts.

Contrary to that opinion is one offered by Botkin who feels that while producer, artist and arranger form the key elements, "you can have a hit song without a good arrangement but not without a good song or artist. Remove one of those two elements and you bomb. However, I've heard many hits; songs that were good with a good vocal, that had lousy arrangements. I don't think the arrangement can stop from becoming a hit."

Botkin says that an arranger often contributes to an

But What Does He Actually Do?

area which is overlooked; the writing of a song. "Occasionally you'll sit down with a songwriter who has the words and melody in his head but he doesn't know anything about harmony. The arranger can then contribute a great deal to the actual writing of the song."

Songwriting and, of course, songwriters have changed a great deal during the past 10 years. "Today, you find that about 75 percent of the time when a song is written, a songwriter incorporates the instrumentation. That is, he hears what instruments should be played when the song is recorded. It's a growing trend among contemporary songwriters today. They no longer just write a song, they hear it as well," Butler says.

The way songs are written is only one of the ways in which music and arrangements have changed during the past few years. "There's a great emphasis today," says Artie, "on bass and rhythm lines, whereas back in the 1950's few records paid any special attention to bass lines, guitar accents or drums."

The introduction of the Moog and other contemporary sounds have freed the arranger to a greater extent than ever before. "You can do virtually anything you want; use any instrument you want, because the consumer can now identify with it. That's why, I think, an arranger is only limited by his imagination," Butler says.

Butler also points out that in the 1950's it was primarily the group with the lead singer that had the predominant sound. Today, however, there is no particular characteristic or sound on rock records. Thus it leaves the gate open for whatever instruments an arranger would like to use.

Both Butler and Botkin feel that the arranger's role has grown in importance with the introduction of new sounds and instrumentation. "But, because of that," Butler says, "arrangements can sometimes turn into 'derangements' if egos get in the way. A record should be the singer's (or group's) recording. Just because there happens to be a 'hole' or space, that doesn't mean you have to fill it with music. The best arrangements are the simplest ones. When you start to get complicated all you do is take away from the total effectiveness of the recording. Sometimes one note from one instrument in the right place can make more impact than 40 notes from 40 instruments. Uncluttered arrangements are the keys to success."

Working with self-contained rock groups presents a different challenge. Explains Butler: "The job of an arranger takes on a different perspective with a self-contained group. The group may need an arranger who can organize things so that the recording doesn't take endless amounts of time and money to complete."

During the past few years contemporary arrangers have been many changes. The greatest changes, however, are yet to come, says Botkin. Many of those changes, he feels, are being brought on by the poor economy.

"Recording sessions are heading for less instrumentation. The arranger is going to have to be both a player and arranger, simply because of the economics of the

business. It won't limit what you can do, but it is going to limit the size of orchestras.

"For instance, let's take a couple of recent hits to show you what I mean—Joan Baez's 'The Night They Drove Old Dixie Down' and Paul & Linda McCartney's 'Uncle Albert/Admiral Halsey.' 'Dixie' is basically Joan Baez playing guitar with bass and a few other instruments. I doubt if there was any one person who worked strictly as an arranger. Whoever did the arrangement probably played on the session as well.

"Now 'Uncle Albert' is a complex arrangement with strings, brass and tempo changes. There's a tremendous amount of color changes; it's very technical and structured. I think we're going to see less and less of this type record and more of the Baez types simply because of the economics of the business. The arranger will be part of the group."

The return to smaller orchestration in rock records is part of a cycle, as Botkin sees it. Part one of that cycle was with the big rhythm sections and horns in the early 1960's; or as he puts it: "The Phil Spector Era." Part two was when the Beatles came in and small groups became the thing to utilize. Then, as the Beatles changed



Perry Botkin Jr. happily starts the downbeat.

(via "Sgt. Pepper") bigger groups and larger instrumentation came in. Now, for the first time, a sound won't be dictating any change, but rather the economy.

Even if those changes come about, they will have little impact on the arranger or the way he goes about doing his job. "Change is one of the most important concepts there is for an arranger," says Butler. "Music changes as people change. In order for an arranger to keep up with what's happening he's got to spend a great deal of time in places other than recording studios. I don't mean going to concerts to hear things you've heard before, but places where you can hear young kids with new ideas and new approaches. To see how and what they are playing. That's the only way you can stay alive in this business. You can't do it in front of the fireplace. The most prolific arranger in the country can learn something from somebody who is totally ignorant of music."

Butler has also formulated some definite opinions as to how arrangers should function in relationship to producers and studio musicians. "It's a mistake for a producer to use the same arranger all the time. You limit your chances for a hit. Let's face it, some arrangers have a better feel for one type of music than others. One arranger may be great for an r&b-oriented record and terrible for something in the country vein.

"Concurrently, it's a mistake for an arranger to use the same musicians on every session—that is unless all the arrangements are similar. But in most cases you find yourself looking for musicians who have a certain kind of feel. A guy may be a great guitarist but he might not have the right feel. A particular drummer may be perfect for a pop session but the wrong choice for an r&b session. An arranger has to learn about every musician; what his strengths are and his weaknesses. Learn them well enough so that he can hand pick a band for each recording session. That way the producer is going to get the best possible musicians at every date. And, that is really what arranging is all about."

There are producers who will only work with certain arrangers. These bonds are well known in the cities in which both parties live. Sometimes an arranger's reputation—or hot streak—transcends where he lives, and then he gets on the traveling kick. Success can then come from any city.

There are some arrangers who like to stay within the framework of one particular kind of music, like rock or soul or jazz. The jazz arranger, like Quincy Jones, for example, has of late found that he can get jobs because many contemporary pop bands are using such jazz techniques as improvisations and lengthy solo breaks, and they need someone to write correct charts which incorporate these techniques. The end result is that the business of arranging music for someone else is expanding from musical circle to musical circle.

And with the return to a more simple form of rock music, the contemporary arranger's job has in many instances become less complex. It's music for music's sake and not for any gimmicky effect.

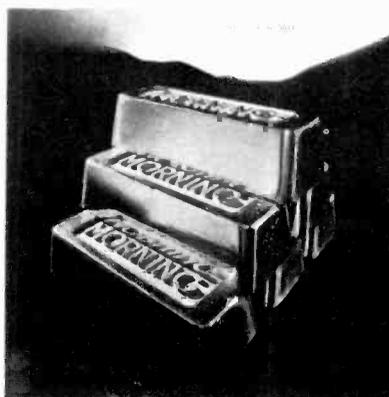
Is it rolling, Bob?

We cornered Bob Mercer, our national promotion director, hot off a fact-finding mission to the far east. Boston, Montreal, Chicago, Detroit, Memphis and Atlanta.

After meaningful discussions with distributors, regional promo men, program directors and boss jocks, Bob was able to tell us that, in addition to Creedence, who started the rock rolling at Fantasy in the first place, the interest in our new material is accelerating. Bob tells us things are looking good. We agree. For at least four more good-sounding reasons:

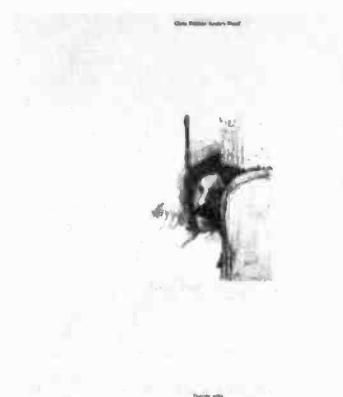


Jim Post comes out of southeast Texas, and has put a lot of places and music between then and now. He's had a taste of the charts with his song "Reach Out of the Darkness". Now comes COLORADO EXILE, his first album for Fantasy.
JIM POST.
COLORADO EXILE.
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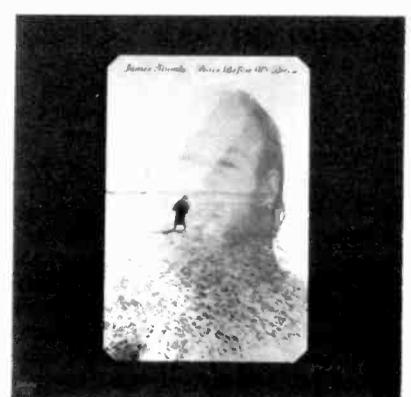


Morning's first album was recorded for the Vault label a little over a year ago and was one of those meritable sleepers that critics liked but few others got to hear. Their new release, STRUCK LIKE SILVER, includes Joni Mitchell's "For Free" and "Never Been to Spain", written for the group by Hoyt Axton, in addition to Morning's own musical alchemy. It's a new dawn.
MORNING.
STRUCK LIKE SILVER.
FANTASY 9402.

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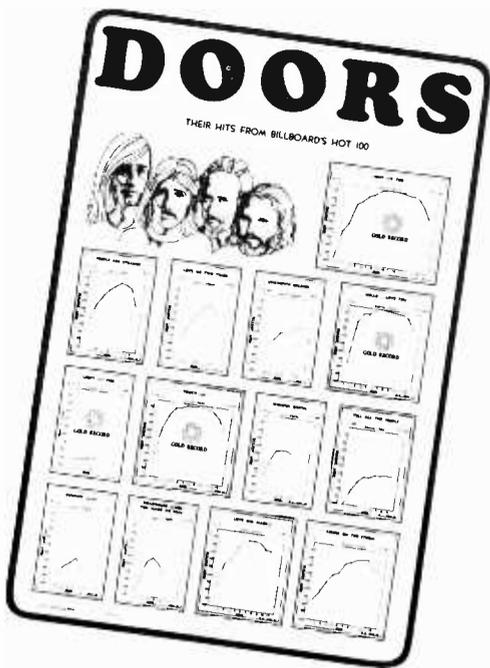
He's worked as a session man for James Taylor and Linda Ronstadt. He writes his own material with an appealing blend of plainiveness and down-home raunch, but also knows when other songs are right for his adaptation. And he delivers like the seasoned professional he is. Chris Darrow, in his first album, has the support of John Stewart, Claudia Lennear and Jennifer Warren among others. But he's definitely out front.
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ARTIST'S PROOF.
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Soul Music Generates The Rhythms Of Life

Soul music has certainly broadened into the pop sphere, through and through, as more years of dues paying have turned into experience for black producers, arrangers and songwriters. Yet the surface has barely been scratched. Television, movies and better recordings have added new dimensions, opportunities and license to creative Blacks. A solid third of Billboard's Hot 100 singles are definitely soul sounds that Top 40 radio stations can no longer afford to shun. And the potential of soul in the pop market place swells mightily every time B.B. King, Isaac Hayes, Aretha Franklin, Marvin Gaye, Bill Withers, Dells, Chi-Lites, Curtis Mayfield, Roberta Flack, Donny Hathaway and Norman Whitfield issue an album. Anticipation, excitement climbs as soul artists—one-tenth the population of the U.S. contributing half and more of the freshest, creative talent in pop music—release their Black magic!

Forces behind the scenes, in the studios, front offices and between blacks have widened avenues for new talent like Eugene Record, Denise LaSalle, Honey Cone, Bill Withers, New Birth, Main Ingredient, Rasputin's Stash, Jean Knight, Freda Payne, the Last Posts and Undisputed Truth, while the Jackson Five and Holland, Dozier & Holland's Invictus/Hot Wax laboratory integrate their brand of soul from inception with blacks and whites and cleverly conceived singles built for radio and mass appeal. Has the Motown formula been reproduced? Those like Whitfield, Record, Hayes and H-D-H who can do it

all—write, arrange, produce, even record—are the strongmen of soul today, leaving their deep, distinct mark on everything that they do, while creating living textbooks for better times.

Pop radio has not really opened its doors to soul music. Soul has long filled the empty spaces left by a flood of same-sounding pop product. Whites crave the beat, bottom and energy of Black Americans. In New York, the soul stations out-Top 40 the Top 40 stations. Soul is everywhere. Its multi-media materialization has made acceptance no longer a current issue. Now it's a horse race for recognition by the cleverest, upbeat productions, and those pop stations not airing the Honey Cone, Jackson Five, Persuaders and Denise LaSalle are surely committing suicide by low ratings, rather than by failure to meet FCC standards on fair play. Who plays fair? White audiences, black audiences demand soul because it is the closest thing to the natural rhythms of American life!

Yet it is no beginning or becoming for black artists to be doing what everyone else has been doing. The few who break through often do so at the weakest moment of their musical integrity, while others who still hear their sound high above the ring of the cash register are left to contemplate the system that gives only to take away. Takers, all. Anything can be black in the dark, but in the light, is it sincere? Is the message clear? It takes something, call it soul, to translate words into emotions, like the Isley Brothers' exciting execution of "Love the One You're With," or Aretha's "Bridge Over Troubled Water." Can you hear the difference? The few, the Marvin Gayes and Roberta Flacks, who have managed to communicate without being turned around by their commercial instincts, are the hope of soul music, because, in the fast and easy action, they are strong Black men and women.

There Aren't Many Girls In Hard Rock

Continued from page RN-20

ment like a man accepted by women as the ultimate compliment?

It is of course true that the Women's Liberation movement is changing the thoughts and actions of a nation. The continual putdown of women in Rolling Stone songs is no longer going unnoticed and uncriticized (witness the major investigation by one rock paper into the chauvanism of "Brown Sugar"), even if the records are still selling. Also women are beginning to accept each other without competition. It could be an overstatement, but it is probably true that women are more willing to put down the music of a woman than is her male counterpart.

If you're idealized or idolized you're creating a threat to other women. Grace Slick was always caught in that syndrome. Termed by many male writers "Amazing Grace," she was often the blunt of criticism from women who were jealous of her good looks, her power and her talent. Uniquely, Janis, with her obvious ability to live close to the bone, was spared the competitive rhetoric. Janis, with her little girl lost openness and her raw emotionalism, was too exposed to be a threat to anyone but herself.

What it all boils down to is audiences, male and female, are willing to accept a woman onstage if she is playing out her traditional role, but not if she decides to venture into masculine territory. If she does, she will automatically (a) not be taken seriously, (b) be profoundly put-down, (c) have her credibility as a woman questioned or (d) the proverbial all of the above.

Karen Carpenter, who plays drums for the super successful Carpenters, says she has never been accepted by male musicians who refuse to deal with her as either a good drummer or a bad drummer, but instead can't see or hear beyond "there's a chick and she's playing drums and only guys can play drums." Fanny encounters much the same opposition and like Karen Carpenter is meeting the challenge head on. The women of Joy of Cooking have come out of the folk tradition and have given it up for the joy of hard rock. They too are being met with shocked looks of "show me" as they step out onstage with Terry Garthwaite playing lead guitar.

The women of Joy of Cooking are not young girls; they are part of a generation of women who have examined the traditional sex roles and have come to new conclusions. They have managed perhaps to a far greater degree than the almost 10 years younger women in Fanny, to achieve a new style of "femininity" while playing rock. They are creating a new style that transcends the barriers and although Nicky Barclay of Fanny puts them down as not really being rockers (they have no guts, she says), Joy of Cooking is taking the idiom and the myths and is advancing both to a new understanding.

The question also arises as to why are we willing to accept the femininity in Mick Jagger or Rod Stewart or Roger Daltrey and not any degree of masculinity in women? The men in rock have often courted the most theatrical aspects of femininity and made it their own, but put a woman behind a plugged-in guitar and her credibility as "the better half" is destroyed.

The future of women in hard rock looks about as good as the future of women in any all-male field. Barriers are breaking down. The process is slow, perhaps slower than in other areas. There will always be chick singers with an all-male rock band, because there she can play out the accepted masculine/feminine roles; but

hopefully more and more women will be unable to limit themselves to any one style, to any one instrument, to any one area of music. The audiences, no doubt, will be the last to come along, the last to accept, but they too will have to bend as the obvious talent comes through.

When I asked one of my friends why she thought there weren't more women in hard rock, she said quickly and simply, "because it isn't a feminine thing to do." So we're right back where we always were until we re-evaluate what it means to be feminine and what it means to play hard rock. It's hardly likely at this moment to imagine women wanting to be Grand Funk Railroad or Bloodrock, but who knows. Anthropologist Margaret Meade warns us that a woman's capacity for violence and strength far exceeds any man's; so the future could hold any direction at all.

People define hard rock as aggressive, driving, raw and electric. Not words usually associated with femininity. But the meaning of words is changing and there's nine years left in the decade. Those 12-year-olds can turn everyone's minds inside out if they choose to.

Music On TV

Continued from page RN-12

contribution to 'Hullabaloo' was getting rid of all the stereotype variety show concepts they originally had in there—the guest comics, the big dance numbers, even the high school marching band they insisted on booking for the first segment."

Binder gave "Hullabaloo" the Go Go dancer style which has since become a staple of all disk jockey-hosted TV shows. He has an endless repertoire of comically grim tales of how rock gets fouled up en route through the tube. "I was producing a half-hour show which was supposed to be the pilot for the first rock concert series," Binder recalls. "I had the Rolling Stones lined up to star, because I worked with them in my Teen Age Music International movie, and Phil Spector would emcee. The network insisted on the Dave Clark Five and Sal Mineo emceeing. The series, of course, never sold." Then there was the time Binder was pitching Dionne Warwick as guest star on a top variety show and neither the producer or the star had ever heard of her, even though she already had most of her Bacharach hits!

"Rock isn't always bad on TV though," Binder acknowledges. "I saw that 'Evening In Central Park' telecast with the Beach Boys, and Carly Simon and Kate Taylor and a whole bunch of people earlier this season and was pleasantly surprised at how far once the music was being presented the way it should be. I think on the whole, Public Television has done the best job of presenting rock during the past year, with all their straight-forward concert shows of stars like Leon Russell and Kris Kristofferson."

But Binder has one classic anecdote that sums up all the wrongheadedness that must be overcome before television rock can realize its true potential. "I was brought in on a discussion to do a 'Lucky Strike Hit Parade Special' with contemporary chart songs. And in the middle of this big meeting, somebody from the advertising agency asked, 'But do you really think the public will still accept Dorothy Collins and Snooky Lanson?'"

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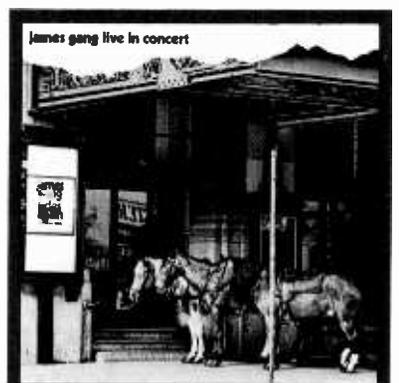
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ecord companies with their fortunes at a low ebb have been able to make some rather spectacular turnarounds during the past decade by pinning their fortunes to top quality rock.

The classic label turnaround story is undoubtedly Warner Bros. Records. In 1961 Warner-Reprise, as it was then known, was \$3 million in debt with a catalog that went from Frank Sinatra and Dean Martin all the way down to Gus Frerking at the giant wurlitzer, the Don Ralke Orchestra, Tab Hunter, and "Original Music and Stars From Hawaiian Eye" under the musical direction of Warren Barker.

However, Billboard's 1971 Midyear Industry Performance Report listed the Kinney Record Corp.—with Warner Bros. a prime factor—as second only to Columbia in total chart action for the first half of the year. Warner Bros. made its switch by signing all the writer-singers they could get who had ever received good industry reaction even if their early albums didn't sell. And they stuck to this policy until they broke through with first Arlo Guthrie and then on through Joni Mitchell and James Taylor.

Warners took a chance on what were considered really far-out talents like Tiny Tim and Jimi Hendrix and made it pay off. These signings were sought out by Mo Ostin, now president of the company, and his predecessor, Mike Maitland, who now runs the hot MCA labels (Elton John; "Jesus Christ Superstar"; Neil Diamond). Ostin's associate at Warner Bros., Joe Smith, says flatly, "I spend most of my own time involved with talent, from the early negotiation to the signing and then with the artists' careers. I would guess that if there are a&r heads of our company it would be Mo and myself. We're involved in the affairs of the company, but if we had to give up something, we would of necessity stay with talent. That's where it's at."

Meanwhile, Stan Cornyn, the director of creative services for WB was helping the company adjust to its massive changes in image with some highly influential innovations in advertising and

public relations. During the heyday of psychedelic visual ad imagery, Cornyn began filling Warner print advertising with long, chattily hip newsletters to the record buyer which laid out in almost unheard-of honesty the trouble Warners was having in trying to put across its more artistic products, from Van Dyke Parks to Van Morrison.

Cornyn's department came out with breakthrough ideas like Circular, the first regularly published in-house record company magazine of trade information. "The idea is to provide information about our releases in an entertaining manner," says Cornyn. "It's a very effective way to get this information to the salesmen in the Warner Bros. Elektra-Atlantic Distributing Company as well as to the FM programmers who are inundated by new albums."

Warner Bros. was also first to put a big effort behind low-priced mail-order sampler albums of its artists. And the label's sponsorship of a concert tour by Ry Cooder and Captain Beefheart opened up great interest among other major record companies in packaging their own newer artists.

A less noticed, but equally spectacular turnaround came at A&M. For a year or two towards the end of '60's, the company seemed to be losing momentum as Herb Alpert's Tijuana Brass, Brasil '66 (now Brasil '77) and the Baja Marimba Band no longer dominated the MOR markets as they had been doing.

But suddenly, the extremely competent organization that Alpert and Jerry Moss had built up came through with a stunning line-up of contemporary hitmakers, starting with Joe Cocker and continuing with Lee Michaels, Carole King and the Carpenters. A&M also pioneered in the hip, non-hype style of underground publicity. The label's publicity director, Bob Garcia, actually came to the company direct from the managing editorship of an L.A. underground newspaper and Garcia was the first to begin combining each week's press releases into a groovy newsletter as well as turning out artist bios in a nearly surrealistic prose poetry style.

Under the energetic presidency of youthful Mike Curb, MGM Records has become much more of a force in contemporary rock, compared to its former predominantly MOR image. MGM has one of the Hot 100's steadiest sellers, the Osmonds, who ranked eighth in the Billboard Midyear Report. And the company just picked up an impressive

gold record for the Five Man Electrical Band's hard-rock "Signs."

Capitol Records, of course, has gone through a massive series of turnovers in an attempt to trim down and revive its fortunes now that the Beatles no longer exist as a supergroup.

However, Capitol certainly has a lot going for it with the wildly successful Grand Funk Railroad, new Apple product by individual Beatles and steady hitmakers like Glen Campbell. Capitol has also cut down its artist roster and is getting behind promising and well-reviewed new acts like Joy of Cooking and Seatrain. The Capitol Joy Wagon Concert package with Joy of Cooking, Leo Kottke and Joyous noise announced that it was ready to take the new kind of active involvement necessary to today's market.

RCA, another behemoth company, has found success this year in the contemporary vein with The Guess Who from Canada, John Denver and the Main Ingredient. In a move to get into the rock mainstream, RCA has established a rock department on both coasts and the label has gained some hit product from independent sources including the Don Kirshner operation.

One of the most interesting label turnaround attempts with progressive rock is currently going on at United Artists Records. Eli Bird, director of product for UA, is an eight-and-one-half year veteran with the company and most of UA's top executives have also been with the company a long time. However, Bird says that under new president Michael Stewart—himself a veteran of several important posts within United Artists—the UA team has had for the first time the freedom to make the sweeping changes necessary to compete in today's aggressive rock market.

In essence, what UA has done is to trim its artist roster from a bulky 300 to 70 and coordinate company-wide efforts effectively behind a tighter output of quality releases.

The heart of this effort is the company's weekly product development group meetings. This group is made up of top personnel from all UA departments involved with a&r, promotion sales, and merchandising. About two months prior to release of every UA record, the product goes on the agenda of the meeting and an attempt is made to prepare a unified selling image and strategy for the record.

"I won't claim the product development group is a unique invention," says Bird. "In effect, I think companies like Columbia and Warner Bros. have

been getting things done along those lines for a long time. But at UA we've really tried to build this brainstorming function into the organization. Good promotion ideas won't do much without product but I think we've managed to find that extra thing to do for a number of records that pushed a 900,000 seller up over a million."

Certainly UA's current product image displays that something good is happening at the label. Some imaginative UA re-releases of currently relevant catalog items have done well for artists ranging from the Bonzo Dog Band to Traffic. UA has also experimented boldly with actual record format changes, such as their 33 1/3 r.p.m. mini albums as a promotional device to get FM programmers to listen to new groups without having to spend time on a whole album. And the new UA approach has come up with a pair of gold records in just about a year, Ike and Tina Turner's version of "Proud Mary," plus a single found via Eli Bird's determined open door policy for new tapes, "Treat Her Like a Lady" by the Cornelius Brothers. Sugarloaf's "Green-Eyed Lady," another disk from a recent UA discovery, also came within a few thousand copies of going gold.

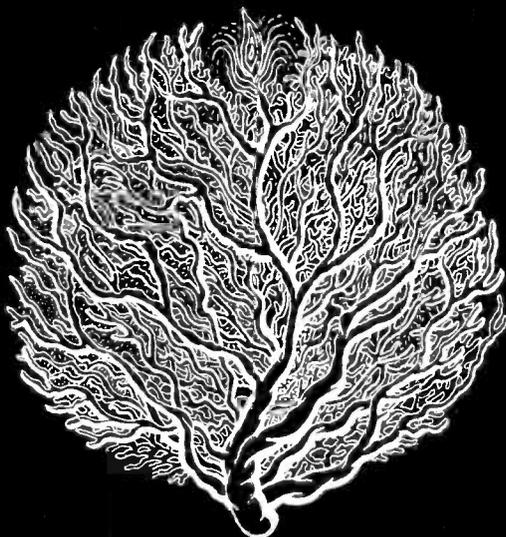
In a sense rock has brought Atlantic into a hot position on both sides of the Atlantic. The former jazz label has signed some hard groups to get in front of a new listening group.

Record companies have found that they must put themselves through massive changes in order to compete in the real market for music product. In doing so, they have had to overthrow many of the established rules of what an entertainment business was supposed to be like—and do all of this in a very short span of time.

It's certainly no secret now that the recording industry is at the forefront of dealing with these new conditions of the entertainment market.

Slowly and painfully, the movies, television, even book publishing, are moving towards the changes necessary to run a big business that sells to a hip mass audience.

What this new attitude comes down to is a willingness to give the audience what it really wants, no matter how far out it may seem to the executives, plus an openness to independent talents. And the fact that the recording industry has already learned its hard lessons gives it an invaluable edge in dealing with whatever new technological changes appear in the marketing of entertainment.



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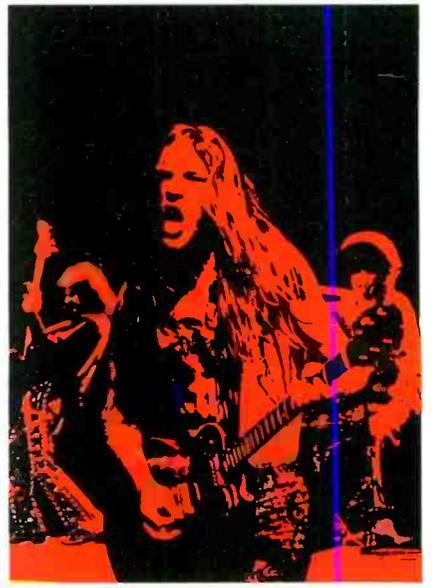
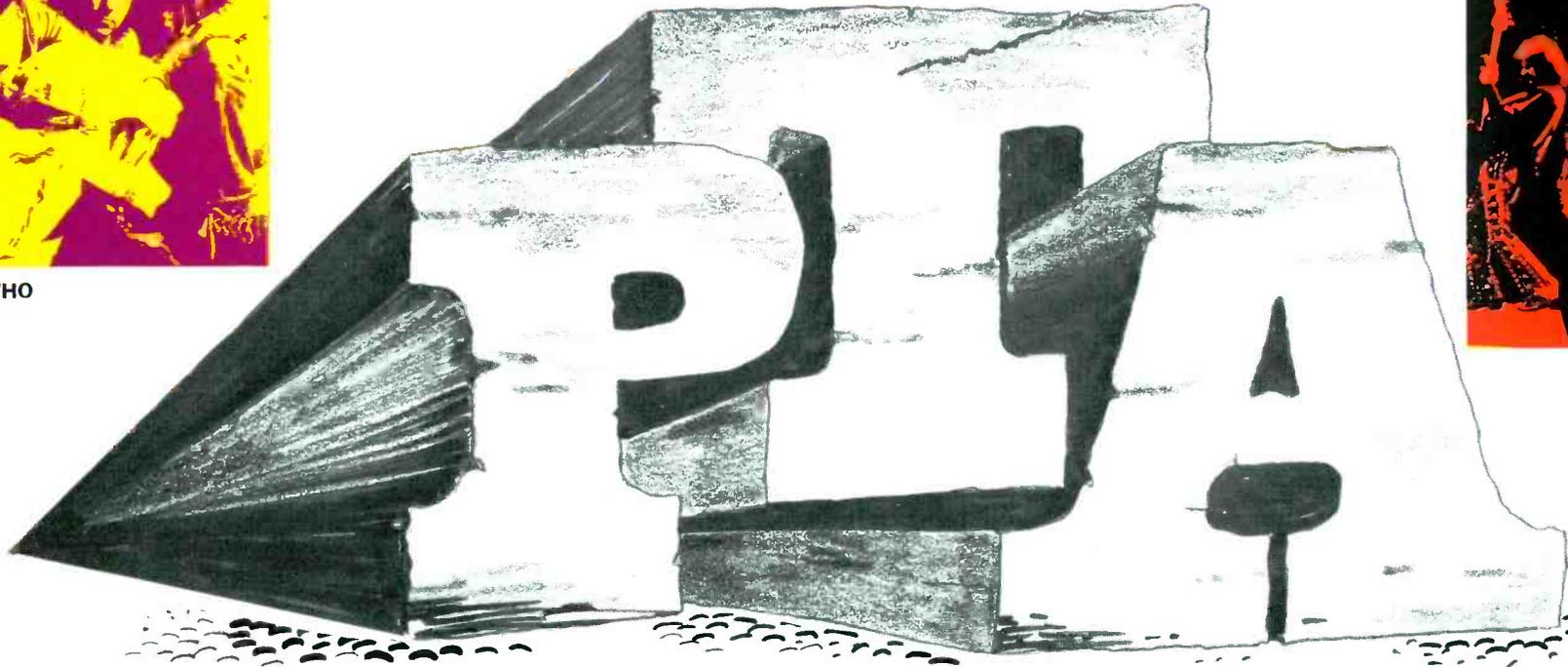
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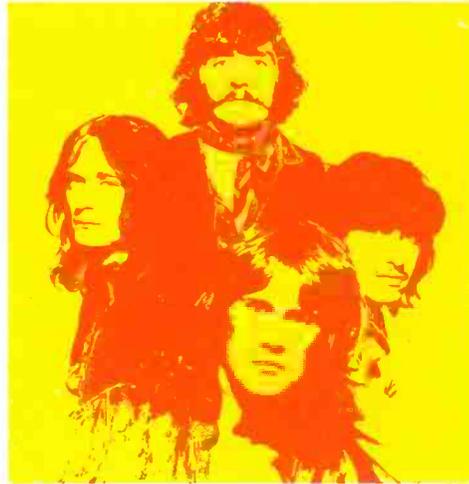
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Living With Superstardom

The Stones Bill Wyman Says 'It Keeps Getting Harder'

It seems harder to keep getting it all together, but there's no real difference because music is what I always wanted," exclaims Bill Wyman, the lean, saturnine-faced electric bassist of the Rolling Stones.

Wyman was putting in a week at L.A.'s spiffy Beverly Wilshire Hotel to lend his moral support to the U.S. debut of Tucky Buzzard, the

English hard-rock quintet for whom he's produced two albums. It was the first time any Stone has been in America since the clamorous 1970 tour that ended with the murder at Altamont.

Wyman's French-antiquey suite was crowded with Tucky Buzzard personnel who were going through sandwiches and Tuborg Beer as fast as room service could replenish the supply. There was no evidence of any harder stuff being consumed and the only female present was Wyman's quiet and lovely blonde Swedish wife.

The Rolling Stones are now headquartered in the French Riviera, presumably for tax reasons, and neither Mr. nor Mrs. Bill Wyman was particularly happy about it . . . because of what they described as continuous petty harassment by the French. "It seems that France and England have been enemies for so many centuries that they just can't let us alone," Wyman says. "I really don't understand their attitude."

The next new Rolling Stones album on their own label is due early next year. But if all goes well, a special low-cost album of material the Stones re-

corded before the move to France will be out for Christmas. "We're not sure exactly how much the album will cost," says Wyman. "It seems the distributors want only a certain scale of prices to make their arithmetic easier. When we suggested a \$3 list price they said it had to be \$1.98 or \$3.98 or some other specific cost."

Wyman said the Stones are hoping to work out all the arrangements for another U.S. tour in March, 1972. "It's just a matter of getting all those details together," he explains in his husky, Jagger-like accent.

The Tucky Buzzard involvement is Wyman's first effort as an independent producer and he says he has no plans to extend himself any further in this direction except for staying with Tucky Buzzard "as long as they want me." He has some other big solo project of his own in the works but refuses to talk about it yet.

Tucky Buzzard got mixed reviews for its debut engagement at the Whisky a Go Go, but the album is good, solid and well-crafted rock. It took Wyman 15 months to complete the album's dates, between his responsibilities to the Stones, but the style of the cuts is quite consistent. Tucky Buzzard's unreleased second album, "Warm Slash," was produced by Wyman at a studio located in a Chateau outside Paris and took six days to record. The group then mixed their master in England.

"My main job as producer with this group was to make it possible for them to get into the studio and then to make sure that all their sound gets on the tape," Wyman says. Tucky Buzzard's members are veteran musicians who have been through many groups and have all known Wyman for years. They picked their name from one of the raffish characters in the original B'r'er Rabbit and their U.S. label, Capi-

tol, has got them on concert dates with Grand Funk Railroad, so they don't have to worry about exposure.

It's strange that no matter how far anyone rises in their profession, there's always something to complain about. According to Wyman, with the Rolling Stones—clearly the greatest and most influential surviving group in rock—their sore point is that they feel the world press has never given them an equal break with the Beatles.

Bill Wyman is quite eloquent about describing the tumultuous early days of the Stones which gave them their lasting kinky and freaked-out image. "We were the first pop group to break away from that whole Cliff Richard thing where the bands wore uniforms and did little dance steps and had snappy patter," Wyman says. "Even when the Beatles first started getting big they wore those identical Nehru suits and looked so clean. Their hair wasn't really long, just combed forward in front . . . they had nothing below their ears. They once came to see us playing at a dance in London and it was so strange to see them standing all in a line, looking exactly alike."

"When the Stones got together in 1962 we were all between 18 and 21 and we had no money. We started playing dances and pubs, just wearing whatever clothes we had at the moment. We moved our own equipment, of course, and the amps were scuffed-up wooden boxes, not all neatly lined up like the other groups. Our hair too, was really long for those days though it's nothing now. So when the other groups on the bill with us did their set, everybody would dance and talk just like always. But when we came onstage, everybody would just crowd around and stare because they couldn't believe that we looked like we did and

were playing such a funky blues sound."

The Rolling Stones had a record on the charts in England within four months after they started. But their image troubles didn't go away that easily.

"We'd get all sweaty playing and loading the equipment and they'd print cracks about how we didn't bathe," Wyman recalls. "A lot of nightclub owners would throw us out of their places after our first set, even when big crowds had come to see us. They'd say we didn't play proper music and then tell the press some lies about how our dressing room smelled like a pigsty."

"The Rolling Stones have made appearances at a lot of hospitals without one word about it ever appearing in the press," Wyman says. "And at our concerts we always made sure that kids in wheelchairs got down front where they could see everything. Once we were rushing to get to a gig from a hospital in Liverpool and got stopped for a speeding ticket. It made headlines, 'Rolling Stones Caught Driving Like Maniacs—Menace on the Road.' Not a word about where we were coming from and what the hurry was."

"If a glass got broken at a hotel we were staying at, it was in the papers that the Stones were having an orgy again."

"I suppose the Establishment at home soon found out they'd have to accept the Beatles, but they could use the Rolling Stones as their symbol for everything they objected to in the changes that were happening with the young people."

Asked if Mick Jagger had any further plans for movie acting to follow up his roles in "Ned Kelly" and "Performance," Bill Wyman replies cryptically, "I'd be the last to know."

Grand Funk Railroad Travels The Hard Sound Track To Selloutville

WITH ALL THE AMPS AND WATTAGE carried by Grand Funk Railroad, it's natural that their producer-manager Terry Knight stands firm for the hard and heavy over the soft. "The Great Summer Controversy" was fanned into life by mass media and warmed over by the rock press—rock is dead. Soft rock was supposed to be the coming takeover.

Knight's instant reaction is to reach for the facts and figures he keeps on Grand Funk: "Grand Funk played, sold out, the Boston Gardens. 19,000 people paid \$99,000 to see them. Same night, Crosby, Stills and Nash filled 9,000 seats across town."

He has Billboard's Oct. 16 issue on hand and he throws the album chart across his desk, albums circled for soft, hard, MOR and soul. Box score of the 50 top albums that week: hard, 35; soft 11; soul 2; "and what would you call Engelbert Humperdinck?"

Box office statistics mean to Knight that rock is alive and clicking the turnstiles: "Shea Stadium was at the prime of rock-is-dead, when you had 55,000 people literally rejoining rock. Led Zepelin holds an attendance record in Vancouver. Grand Funk drew an unprecedented 15,000 in Toronto and as usual not one radio station is playing Grand Funk up there."

Knight plays heroes and villains.

The heroes are the "young people" who turn up for Grand Funk in New York, Tokyo and London's Hyde Park. Says Knight: "Hard rock is a very public affair being shared by the young people."

The villains? To Knight it's the critics, who are "obsolete and paranoid." To Knight this generation has the "strongest communication network in history—word of mouth" which is what made Grand Funk the potent selling force it is today.

"But the critics think hard rock is dead and therefore you should not like it. These writers and critics are trying to restrict people to soft rock, to segregate it into something of their own, not to be shared by the tens of thousands, the masses."

"These people are pleading to return to the smaller rooms, more intimate places and yet people support larger venues. Shea, Tokyo, Hyde Park for Grand Funk. Check the sellouts at the Fillmore for Ten Years After, and Black Sabbath."

"These are what the people want and no critic or writer these days can tell



Terry Knight: driving home a point

a person what he should see or hear. Bill Graham tried and Bill Graham failed so he put himself out of the business. He tried to censor the taste of the young people and you cannot do that. These critics fear for their own existence, they are drowning, reaching out all over, screaming for anything.

"That's why the soft rock thing and the rock is dead business came into the open. James Taylor may sell out but that's not because he's soft rock, that's because he is one of the great performers in our industry. He's not hard or soft—he's just James Taylor."

Ultimately Knight himself rejects the hard rock tag on Grand Funk. "In our marketing for the group we never said Grand Funk are anything—just that they are here."

He also adds: "Grand Funk were in

the right place at the right time. They made no political statements, offered no solutions, took no stands and thereby created no controversy. They were like the early Beatles—an escape mechanism, a safety valve for the young population of the world.

"You can't say that's hard . . . or soft."

Nevertheless, Grand Funk represents the hardest of America's hard groups.

Ever since rock emerged in the 1950's as a music which white youngsters wired into, there have been advocates and devotees of the pulsating, ear-shattering sound. The frenetic, frantic world in which today's generation has grown up in, is reflected in the frightening, sometimes painful sound of hard rock. "It's the way we want to hear OUR music," fans at hard rock concerts exclaim. They don't mind the pulses of energy.

For many people, the explosiveness of the amplified instruments, the gut-bucket rawness of the voices helps them groove into today, often forgetting about the world outside the concert hall or outdoor sports palace.

Still, there has been a strong wave of soft sounding acts which have also sold out large arenas, placating their audiences with a gentleness which is intentional and a feeling of warmth which the hard rockers don't generate.

The difference between hard and soft sounds can be measured in terms of warmth, not involvement.

TOP 40 RADIO, in its birth, was not totally a rock environment, just as today, in city after city, AM Top 40 radio has backed away from rock to some extent and especially during the daytime hours.



Bobby Darin . . .

In fact there are now over 100 progressive rock stations in the country, the majority on FM which has had a major programming change during the past several years.

According to legend, Top 40 radio was born when Todd Storz noticed while sitting in a bar that people were paying money to hear basically the same records over and over on the jukebox. The first station Storz took to his new format was KOWH in Omaha, but it wasn't until he purchased WTIH in New Orleans around 1953 and shot it to the top in ratings almost overnight that the reputation of Storz and Top 40 began to make it.

FM Protects Progressive Rock

By Claude Hall

WBH in Kansas City was the third station in the Storz chain and his most successful, according to Bob Sharon, who worked as a salesman for Storz at WHB in those early days. Ruth Meyer, who also worked for Storz in the early days and later went on to become program director of WMCA in New York during its Top 40 heyday, points out once that no one thought Top 40 radio would ever be successful. And, to tell the truth, it was basically the advent of rock music that gave Top 40 radio its mass popularity and feverish excitement.

For when Elvis Presley, Gene Vincent and other sloppy-haired performers came on the scene, Top 40 radio really came into its own. Gordon McLendon had already put KLIF in Dallas on the map as a Top 40 station and jingles created by people like Tom Merryman and Bill Meeks became almost as popular as the music the stations played and contributed to their ratings success. Along with the popularity of rock, the popularity of air personalities began to zoom higher and higher until men like Alan Freed could do no wrong and a man like Frank Ward could have more than half of everyone listening to radio in Buffalo listening to him play rock records.

With the advent of "demographics" in radio—as advertisers began to demand listeners between 18-49 years of age for their wares—radio stations began playing softer records during the day time in order to attract housewives and male adults because, after all, young adults were more than likely attending school during those hours and listening to radio. This, in effect,

fed a trend toward softer rock music as artists began to create product which might have a better opportunity of breaking through tight playlist barriers at Top 40 stations around the country.

Top 40 stations around the country became, as a result, softer in sound than any period since the eruption of the Beatles and other British product on the U.S. scene.

In New York, the general manager of WOR, Robert Smith, felt the need to do something with the radio station's FM operation. FM radio at that point was glutted with jazz and classical music and lush music stations that segued record after record by such artists as Frank Chacksfield and Hugo Winterhalter. But WOR-FM switched to a rock format and up until that moment there were less than four or five FM stations in the nation playing rock music and none of them very successful. One of the air personalities on WOR-FM, however, was a veteran of WINZ, once the leading Top 40 station in New York—Murray (the K) Kaufman.

The record that started it all, the explosion that developed a whole new radio format, if one could point to one specific record, would have to be the flipside of a big hit called "Cherish" by the Association.

Kaufman had hired a young guy to help him screen records and it's not known exactly who suggested playing "Requiem for the Masses" by the Association, but Kaufman felt an instant rapport with the audience from that record or about that time. And he began getting into harder and harder music.

Members of the Beatles were interviewed live, as well as artists like Janis Ian. The criteria seemed to be that the music played on Kaufman's show either had something to say in lyrics or was hard-driving, exciting music . . . such as could not be found on radio anywhere else. And, of course, certain music forms were jelling to provide Kauf-



. . . has led into Graham Nash on FM.

man with product. Mike Bloomfield was doing some wild things on guitar with the Paul Butterfield Blues Band. And the Blues Project were getting into some heavy music that even today is as viable as it was then. The Bobby Fuller Four, when performing live, were also dynamic and exciting. Soon, Kaufman had built phenomenal ratings for an FM station at night in New York; it's said that his show was responsible for selling more FM transistor radios in a shorter time than had ever been sold in the city.

Young adults, especially college-age people, were throwing parties just to

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NOVEMBER 6, 1971, BILLBOARD

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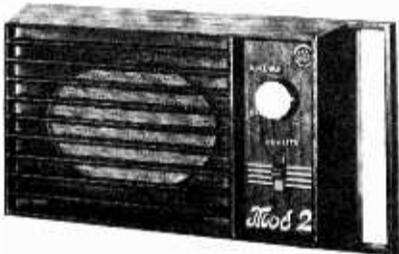
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Instruments Exist Side By Side

Continued from page RN-22

he said he put guitar and keyboard lines through the synthesizer.

If there is any far reaching trend it might be the more widespread use of the synthesizer, or mini Moog.

Some groups, such as Emerson, Lake & Palmer, Soft Machine and others, carry mini Moogs with them on tour. Linken thinks the Arp, a one keyboard portable synthesizer is becoming more important with rock groups. But he also points out that the way rock has embraced the Moog and experimented with it within the broad freedom allowed by the idiom has given synthesizers a boost reflected beyond rock music. "Look at the way Wurlitzer has incorporated an Orbit III synthesizer into its new organ. I think this shows that rock is certainly exerting an influence in musical instruments outside the rock field."

Thus, in musical instruments at least, rock is offering new expressions for traditional instruments such as fiddles, mandolins, oboes, bassoons—almost every type of instrument. At the same time, rock groups are embellishing all kinds of existing sounds with anvils, sleighbells, cowbells, train whistles, crow calls and dozens of other items being requested of dealers such as Chicago's Maurie Lishon of Frank's Drum Shop. All the while, rock is the proving ground for such horizon-stretching instruments as sound modulators and synthesizers with it all spinning right back out of rock in many cases, influencing the whole future of musical instruments.

When the Beatles firmly established the lead and rhythm guitars, Fender bass and drums as the "correct" instrumentation for a rock group, much of the rest of 1960's music seemed to consist of hip, rebellious quartets who all looked and sounded alike, playing the same instruments.

There are rock bands of various sizes now, bringing horns back into the pop mainstream where they had been banished by guitars for almost a decade. Blood, Sweat & Tears led the way for Chicago, Santana, Chase and the rest.

And the 1970-71 chart prominence of artists like Elton John and Carol King have brought keyboards back to the forefront once more, not to replace guitars but to again make it possible for a singer-composer to play some other instrument besides the guitar.

A very interesting development has the new smaller Moog Synthesizer starting to appear in bands. Stevie Wonder uses a mini Moog as part of his sets now, and reed virtuoso Ian Underwood now mostly plays a Moog with Frank Zappa's Mothers of Invention. And although the Mothers have less instrumentalists than before, clever use of the Moog and amplification gives the group as big a sound as ever.

Also, Yamahas and some of the more ambitious organs of other manufacturers can do almost as many standard electronic imitations as the more cumbersome synthesizers. There are organs with small built-in synthesizers, organs that fill in melody chords or a bass line.

A brand-new development is the type of instrument that partially plays itself. Hammond's Piper Autochord Organ will play rhythm chords, percussion and bass lines

Top 40 Radio

Continued from page RN-26

Some broadcast observers have compared the contemporary rock scene with the jazz era. They view the long-jumping tendencies of many groups and the musician interchange as an example of what happened to jazz in its twilight years. They forget that the mass audience has followed the rock groups into jamming, improvisation and uncommercial musical changes. It is not a case of progressive extremists with a minority following.

The groups which you don't hear on AM radio are actually the headliners of the rock scene. They may not have AM hit singles but they command huge audiences which transcend the need for AM and FM exposure. In short, the record buying audience has shown a tendency to make its own decision on what to buy, without referring to the playlists of local stations.

Admittedly, it's a confused picture. But several conclusions emerge. AM radio has lost touch with the mass audience, by attempting to impose unsatisfactory musical standards. Soft music is happening to a degree because AM music directors, consciously or unconsciously, decided not to play hard rock.

AM stations are adding a few selected LP tracks to their playlists. Tight playlists (which paradoxically are occurring at the same time as the highest per-hour programming of oldies that has been heard in 15 years) prevent an honest and comprehensive coverage of all the best sellers in the LP field.

The spread of consultants is helping to maintain the myths about "playing it safe" and genuine innovation is not forthcoming.

Clearly the artist and audience alike consider plastic radio a thing of the past. The question remains whether the people who run Top 40 stations will wake up to that fact before it's really too late.

just by holding down the left-hand chord triad and pre-setting the rhythm controls. Its keyboard can imitate guitar, banjo, vibes, electric piano or even sitar.

The very inexpensive (\$350) Optigan made by Matel is potentially even more versatile. Only on the market since September, it is played like a chord-button organ. But the sounds of the Optigan come from interchangeable disks which can be programmed for any kind of accompaniment. Pressing the C-chord button on the Optigan with the "Blues Piano" disk in place will play the recorded sound of an actual blues piano plus bass and drums doing an accompaniment figure in C major.

A somewhat more complex English variant of the Optigan, the Mellotron, has been thoroughly customized and re-worked by keyboard player Mike Pinder of the Moody Blues. And this unique instrument has become one of the most important elements of the best-selling Moody Blues sound . . . a sound which just won the

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Jesus Christ

Continued from page RN-10

secutive years. He also studied film scoring with Lalo Schiffrin, whose "Rock Requiem" album on Verve blazingly combines jazz, rock overtones, religious vestments and the Mike Curb Congregation Chorus.

The movement has motivated Motown to create a sampler type LP—"Rock Gospel the Key to the Kingdom"—featuring a number of its hot acts doing religious songs. They include the Jackson Five, Supremes, Marvin Gaye, Valerie Simpson and Gladys Knight and the Pips.

Gaye's cut is from his smash LP, "What's Going On," which itself includes several gospelly songs like "God Is Love" and "Holy Holy." The sampler LP encompasses songs recorded previously and not specifically for this album.

The first serious rock religious album can be traced back to 1967 when Dave Axelrod composed and arranged "The Mass in F Minor" with the Electric Prunes which Reprise released in December. "That was the first religious rock trip," Axelrod claims. One selection from that work was used in the film "Easy Rider."

Now, four years later, Axelrod has completed rock interpretations of the "Messiah" for RCA, with his long-time friend Cannonball Adderley conducting 38 pieces and 16 voices. That LP is slated for a November release.

RCA has also created on its Red Seal label a religious package intermixing Leontyne Price, the Robert Shaw Chorale and Leopold Stokowski with material ranging from p.d. works to Bach, Vivaldi, Handel and traditional spirituals. The LP is titled "Heavy Hits Of Hope, Joy & Peace (Jesus Loves You)."

In a more pop vein, Danny Lee and the Children of Truth's RCA single is "Jesus, Jesus, Rock of Ages." And songwriter Mille Jackson's own creation is "A Child of God (It's Hard to Believe)" on Spring, while Mimi and Tom Farina have recorded "Letter to Jesus," a countryish single on A&M.

Creative Sound Productions is a religious label and president Bob Cottrell is just delighted with the commercial companies' interest in gospel rock. His label has its own pop gospel product such as "Jesus People" featuring groups taped at a Hollywood Palladium concert; "Armageddon Experience," by a group of the same name which is sponsored by the Campus Crusade for Christ organization; the New Folk, another act supported by the same people whose LP is "Are You Ready," and "Soul Session at His Place" featuring Arthur Blessitt, a street preacher.

Cottrell sells his product primarily through religious book stores, but he feels the commercial activity will help create a demand for religious music with a contemporary flavor. His definition of religious music encompasses hard rock to organ music. "This is not a fad," he says. "God is really involved with it."

FourMost Productions of Wheaton, Ill., is a talent agency specializing in groups from the Jesus music movement. "People have tried all the escape options that are popular and found they don't provide answers, only deeper despair," says Sherman Williams, the agency's president. "The gut-level approach of Jesus rock capitalizes on that search and says, here it is—this is the answer you've been seeking."

Unlike the commercial performers who do religious music, the Jesus music folk express a concern more for getting their message across than in making money.

In 1963 when a number of companies tried to develop a pop gospel sound in New York (complete with gospellers shouting out ditties in nightclubs) the movement failed. Mahalia Jackson had much to do with putting the fear of the Lord into those companies with her strong stand against taking gospel and watering it down.

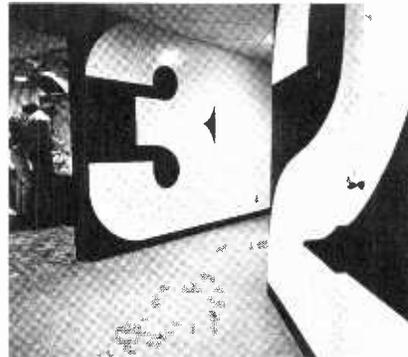
Eight years later, Jesus Christ rides across the airwaves and nobody gets shook. So how far away can we be from "sock me with your love, Jesus, baby?"

—Eliot Tiegel

NOVEMBER 6, 1971, BILLBOARD

MINNEAPOLIS

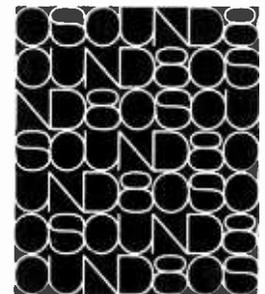
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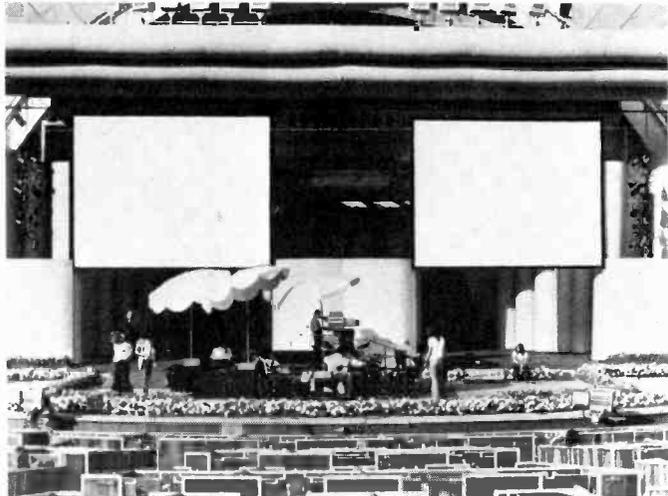
W

ith more and more of rock's biggest stars concentrating their personal appearance energies on big auditoriums where they can net money previously undreamt of in pop music, it has become obvious that rock needs a visual equivalent of the P.A. system. Even the rear seats

at pop concerts today cost more than front-row tickets did in the pre-rock era. But with rock going into the country's biggest halls and stadiums, from most seats in the house the musicians look like toy puppets playing through the hall's amplifiers.

In the past year, video magnification of major rock events has carved out its first phase of acceptance. The most technically impressive style of video magnification to date is the work of Joshua Television, the company of Joshua White whose Joshua Lights was the house light show at Bill Graham's Fillmore East for three years.

Joshua Television works exclusively in color and almost always with two 15 x 20 screens showing different pictures. Another company, which provided one black and white screen at Chicago's Hollywood Bowl concert in September, created an impression in the rear seats that we were being fobbed off with a low-budget TV show though having paid to see a concert . . . despite some interesting and thoroughly creditable camera work. Color TV and multi-screens are probably necessary for video magnification to truly enhance a concert situation and not leave the back of the house feeling as if it is



Joshua Television technicians hang two screens and set up cameras at the Hollywood Bowl . . .

getting only second-best visuals.

It was just about a year ago that 28-year-old Joshua White sold Joshua Lights to concentrate on his closed-circuit television plans. In that time he has worked on nine concerts and videotaped four of them. This pace is fairly close to the one job a month he feels he needs to keep his operation profitable.

The company's services cost \$7,500 for one screen in color, \$10,000 for two screens and \$20,000 for a complete videotape delivered to the artist or promoter.

Joshua Television credits include James Taylor Concerts at Madison Square Garden, Oakland Coliseum and Hollywood Bowl; several dates for Chicago and Ten Years After, the Steve Stills Madison Square Garden concert and Bill Graham's three Fillmore at Tanglewood shows. At the Tanglewood series, 12,000 watched the show on closed-circuit TV outside the Music Shell while only 6,000 were inside.

"TV broadcasting of public events has been known for blocking off the audience physically present at these things from seeing what was going on," Joshua says. "But our method doesn't interfere with the sightlines from any seat in the house, and this is one of our major concerns."

Joshua Television uses three cameras at fixed positions, in an orchestra pit if possible, but certainly placed below audience sight lines. The third camera is onstage behind the act and can be rolled from side to side to get close-ups of the drummer or keyboard player.

"Like everybody else, I was fascinated by the potential of the hand-held video camera," notes Joshua. "Though of course with color TV you're talking about a quite heavy backpack camera. But after I used it as my third camera for the first few concerts I found that

that you wind up with too much dead air time. And with three cameras to fill two screens, I need a full choice of pictures going all the time. We've found we're much better off with fixed-base cameras and our zoom lenses."

Joshua and his assistants direct the mixing of the video picture from a standard TV control-booth truck parked outside the auditorium. Joshua Television owns none of its major equipment. Everything is leased at the site of the show. Crews are either flown from New York or assembled locally, depending on the situation and regional union rules. About the only special in-house equipment Joshua brings along is a high-noise resistant intercom system with headphones that truly block out the volume of a close-by rock group.

"You can lease all the finest equipment and it's too expensive to own anyway," Joshua says. "Also, we have found that we get our best results with really experienced cameramen and engineers, the kind of guys who are coming to the concert from a wrestling match the night before and will shoot a football game tomorrow night. These men are used to taking very specific directions and it's easier to maintain over-all control of the picture style."

However, to keep a contemporary free-form mood in the control-booth truck, Joshua generally lights it solely with candles.

More equipment and personnel are necessary to Joshua Television's method of simultaneously videotaping a concert that is also being magnified within the hall on the 15 x 20 screens. Five cameras are involved, the usual two out front and one behind the act, plus an extra two at the sides of the stage with Joshua allowing himself the luxury of one of these onstage cameras being back-packed. Two directors work the show in the control truck, one han-

dling the videotape and the other overseeing the magnification. Joshua has found that with five cameras the two directors don't get in each other's way.

The projection equipment Joshua uses for magnifying concerts was designed for theater TV broadcast of sports events. "We use an MTS 360 projector that gives sharp color on a screen as big as 40 feet," said Joshua. "And if we ever need a bigger screen we could get the bigger MTS projector."

These projectors can cast the picture on either the front or rear of the screen, depending on what is most convenient for the auditorium. In appearance, the projectors resemble large P.A. speakers and can be easily hung from the ceiling. They work by extra-bright TV picture tubes reflecting an image into mirrors. If a picture tube breaks down during performance, the projection unit has a back-up black and white tube that will keep a picture going while the color tube is being replaced. Joshua has one New York projectionist it will fly to concerts whenever he's free.

Of course, the heart of any music visualization system is the quality of the images it shows. With video magnification, a rock concert can be seen from angles and vantage points impossible to any seat in the audience. When a guitarist is taking a complex accompaniment figure behind a lead singer, one big video screen will probably show a close-up of the singer's face while the other screen zooms in on exactly what the guitarist's hands are doing. With properly creative direction, the effect of good color video magnification is to show the entire audience everything interesting that's going on onstage . . . all the high points of musical virtuosity, close-ups of the performers' distinctive mannerisms or flashy costumes.

Joshua White feels that video magnification of rock concerts or—for that matter—any theater event is only in its infancy. "For a concert, you've got to keep things simple," he says. "No flashy dissolves that keep a big screen

Then James Taylor comes out during the evening performance and the two screens magnify his color image.

Closed Circuit TV At Concerts Brings Faces Up Front For Everyone

out of focus while there's something happening onstage. You've got to keep cutting from picture to picture." He is, however, warily beginning to experiment with more abstract treatment of concerts. He has one 10-minute tape of flowing lights and colors which he plays before a show starts to give the arriving audience something to look at.

Even at this primary stage of development, Joshua gives the following benefits of concert video magnification:

- Security is eased because audiences at video magnified concerts have not been rushing the stage, sitting in the aisles or standing in their seats for a better view.

- There is less buyer resistance to taking the seats farther from the stage, which have generally been the last to sell at contemporary concerts. Also in arenas, seats behind the stage can be sold with less resistance since the screen is visible from both sides.

An area that Joshua is waiting his first chance to go into is regional closed-circuit theater telecasts for superstar concerts. He has been spending a great deal of time exploring the possibilities of going this route with the Rolling Stones' U.S. tour projected for early 1972.

He also feels that providing a videotape of a rock concert at only \$10,000 above the cost of video magnifying it gives an artist the cheapest possible way to have a potential movie or TV special in the can.

And surprisingly, Joshua insists that it's easier to set up his video systems in a hall than it is to set the sound systems. "We never rehearse either, except for telling the crew what kind of shots in general we'll be calling for," he says. "If we ever had time to rehearse, I wouldn't know what to do with it."

Joshua, the son of veteran producer Larry White, also hopes that his video magnification efforts will get more music stars involved in the visual potentials of their careers. "We want them to see it doesn't always have to be the bummer it turns out to be when they go into a network TV studio and get stood up in front of some lights by technicians who are making faces because they think the music is too loud. Videotape visual tracks for home players has got to be the next big move in the recording industry and I'm trying to get the artists to stockpile videotapes for when it comes."

NOVEMBER 6, 1971, BILLBOARD

British Scene

Continued from page RN-24

seen how much the individual Beatles make their mark as men rather than just as musicians.

Ringo's acting activities, lambasted initially by over-eager critics, has developed into a promising career. His occasional jaunts back into music via sessions for George and John, Leon Russell and others have, however, brought more recognition for his drumming than in even the latter days of the Beatles.

He is reported to be as eager, given the right circumstances, as George or John to get back to performing live, although certainly never on any regular basis.

Strangely, in a rock scene that allows so much diversification in its spectrum of music, there is a tight situation as regards new talent. Few break through to the top and often it is by way of American success and recognition that English acts can appear in their homeland to enthusiastic audiences.

Up and coming British groups are up against the wall too, due to an American monopoly in the U.K. album charts. This, of course, leaves the popularity levels to the clubs, jukebox plays, radio and TV appearances and concerts.

The circuit is wide and an effective amount of recognition has been gained by several bands who simply work hard and deliver quality sounds. Uriah Heep is one example—perhaps the cleanest and cleverest of Britain's heavy bands. Their identifiable organ rock is original and tightly conceived with the major amount of credit going to keyboard man Ken Hensley. Their success in a field rapidly giving way to the new interpretations of folk-rock seems to stem from musical self-discipline and an emphasis on structure, rather than free-form—which often confuses a presentation from more impetuous performers.

Gerry Rafferty, who recently abdicated from the Humblebums duo, has released his first solo album and finest work with "Can I Have My Money Back?" The album is high-grade folk-rock, spiced with some softer folk guitar numbers and lively country songs. Gerry's voice, though often compared to Paul McCartney's, has much originality and technique—and is melodically accurate. His tunes are rich and memorable with an undeniable charm that will definitely see him into the album—and very possibly singles charts soon.

On the CBS platform, Home have blended a good vocal sound, comprised of three and four-part harmonies of extraordinary range. Because of their musical intricacy, the best results are captured in the studio, but on stage, they've proved capably versatile by utilizing tasteful guitar work that gives the band even further scope. Their stage harmonies, though limited by sometimes unsuitable P.A. systems, are some of the best on the circuit.

Another band that has had a terrific impact on British audiences is the MCA group Wishbone Ash. A four-piece combination, they employ two lead guitarists, who aggressively churn out jazz riffs that would generally be left to a brass band. Basically, the group is a bluesy rock machine, but without any of the general 12-bar limitations. They use the conventional rock instruments to play the material and add jazz innovations normally left to horns. It's an off-beat concept with light, springy rhythms and no plodding; a sound that has caught on quickly.

Heavily blues oriented, Hookfoot is one of most sought-after groups in business. Their pounding beat (largely due to Roger Pope's drums and Dave Glover's bass) keeps a sequence in order while Caleb Quayle's startling guitar dresses it to the hilt with some of the fastest fingering possible. Ian Duck's voice rounds off a compact, driving unit that is constantly in demand, both for their own venues and to back big-name American artists.

Progressive Rock

Continued from page RN-38

listen to Kaufman. At the same time, Tom Donahue on KMPX-FM, San Francisco, began to get involved in the new music. And, as the music found exposure, more groups were born and broke up to form even newer groups and the music grew.

WOR-FM was not meant to be in its present format. When programming consulting Bill Drake took it over, the station adopted an oldies format. However, WNEW-FM had a general manager named George Duncan who thought there was something viable in the new music—progressive rock. He hired many of the former WOR-FM air personalities and slowly backed WNEW-FM, starting with a Bill (Rosko) Mercer show at night, into a format hinging on music that said something either lyrically or musically. The format was eventually so successful that the parent firm, Metromedia Radio, today has all of its FM stations except one in Washington in a progressive rock format.

Today, the format is without doubt the most viable format in terms of profit in FM radio . . . and responsible for selling a vast percentage of all albums sold in the record industry. Even a few AM stations today feature progressive rock format. In all, more than 100 commercial stations play progressive rock full time, as well as many college stations.

NOVEMBER 6, 1971, BILLBOARD

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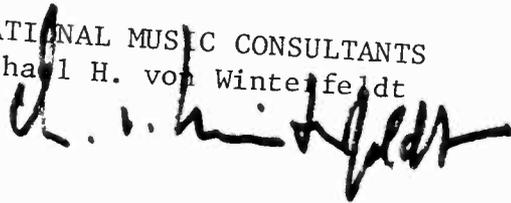
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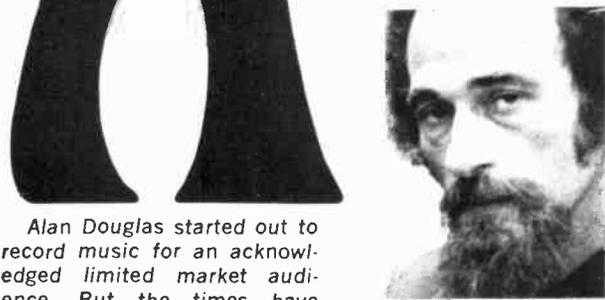
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Alan Douglas' Market: People In State Of Consciousness



Alan Douglas started out to record music for an acknowledged limited market audience. But the times have caught up with his concept for communication. Hence, his Douglas Records which are distributed by Columbia, are now being placed in locations previously unavailable and his limited market-type product is being discovered. Bob Glassenberg spoke at length with Douglas, a former jazz producer in Paris and special projects director for UA Records in the U.S. about the current record industry. These are some of his comments.

"As for as I'm concerned, acid turned the world around. And that's where it's at and that's the bag that I come out of and the bag that I'm concerned with. I'm talking about the values of the psychedelics. The life style, the clothes and the musical taste and all of those things have come out of the whole turnaround in the last three of four years is what we're really into. We're producing for that market. Our whole game has been producing for that limited market all the time. This is the first time that market is big enough to pay for what we've been doing. Consequently a deal with Columbia. Consequently a deal for world publishing and a lead with ABKCO industries.

"Consciousness is changing and I attribute it an awful lot to the whole psychedelic scene . . . the whole San Francisco influence, because it turned a lot of people around to a sense of quality rather than gimmickry, not only in music but also in life.

Q: Where does John McLaughlin (a guitarist on the label) fit into the scene?

A: "The people who we are concerned with are saying forget yesterday and let's go with what's happening right now. McLaughlin has fused music from every category into something new, fresh and clean.

"By putting Howard Wales and Jerry Garcia together, we get the same kind of thing. My only criterion for music is does it turn me on or doesn't it?"

The Last Poets, the act which put Douglas squarely into the commercial field, were heard by Douglas performing on a TV show. "All I knew was I heard a sound I had never heard before. And we traced them down and I wound up signing them on 125th St. and Lennox Ave. And of course they were doing the black number on me and I was a whitey no matter. I sat with them on the corner and they did their poems for me right on the sidewalk.

"I told them I think if we put this on record, you're gonna turn the consciousness around man. You're going to become part of the new black consciousness and it's something special. I love Malcolm X and I felt when I heard the Poets that I was hearing an extension of Malcolm X. There was rock; there was Afro-Jazz. There was stompin' their feet and banging on tin cans, chanting, doing poetry. Song poems is what I really call them. They were the first ones I heard call a nigger a nigger.

"The whole thing excited me as a producer to the point where I said, 'hey I got something fresh and exciting, and not only that, but it's going to contribute something pretty heavy to the social scene.' So we went into the studio and I was able to turn their material into a record by overdubbing the drummer and by overdubbing the chants and expanding it into an art form that made sense on record."

Douglas had that first LP eight months before he made a deal with Pickwick. CBS acquired distribution for their second effort, "This Is Madness."

Douglas says he doesn't want to advertise his records. "We want to expose. We want to say this record's available and we'd like you to listen to it because we think it's a groove. All our commercials are going to feature our artists talking about their own records.

"All of our product is concept product. It dictates how you should sell it and where it should go."

Q: "Do you feel there are more people experiencing and living with expanded consciousness?"

A: There are different kinds of consciousness. The Poets, Lenny Bruce and Malcolm X are a social political consciousness. That's changing too, simply because how long can we sit here and stand the war in Southeast

Asia? I'll show you something in my office that came out of the New Orleans Citizens Council that says don't buy Negro music.

"We edit ourselves constantly because of changing times. I have just given three artists their records back. I don't want them on the street.

"Last year we only did four records because I just couldn't find anything that knocked me out that much that I thought was going to stay out there that long. But those four records are being re-issued through the Columbia distribution . . . I believe there is one company that knows what distribution is all about and it's Columbia."

At first Columbia didn't know what to do with Douglas' product, he admits. "So we made suggestions and Rick Blackman turned his people on. So what's happened is now I find the Last Poets in a Beverly Hills record store."

Douglas speaks of being concerned with his artists on human levels. "Understand that we are independent producers, not distributors. So I have the same problem the artist has. I have a royalty contract with a distribution company and if they don't promote, distribute or advertise my records, then I have the same hassle the artist has. So we are a record company but we're not a record company. We are an independent producer with our own label. People get drawn to us because we're on that level. There are no outside producers doing records for us, so everything's personal."

Q: Does it put you off when a record takes a long time to make it? Eric Dolphy is just now beginning to be recognized, for example.

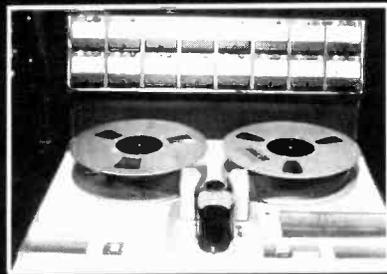
"No it doesn't put me off, because the attempt to make a classic record is just that. It may not be a hit in front, but five years from today there are people who will be digging it."

Douglas has a good point about appreciating music which may be avant-garde or advanced for its time. "If you listen to the music—and not the record—you can get inside of somebody's head when he's doing a solo and enjoy the thrill of a cat getting into unbelievable things. When I listen to Jimi Hendrix, I feel he was trying to get through the ceiling. He'd get up there and try and try and try and then he'd really break through. And you could feel the breakthrough. To me I can ride with him as an artist. To someone else who listens to records, it's just a riff on a tune.

"I think people are beginning to understand the effort of the musician. What it takes for this guy to get out—to stretch himself out—and do something unique and interesting. And the musicians are getting technically better, and the more they get better technically, the easier it is for them to play what they think."

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But within the last couple of years the rock bootlegger has made it big business. Dating from "The Great White Wonder," a Bob Dylan basement-tapes album, rock groups are now used to seeing a forest of sophisticated microphones waving at them from the first five rows.

They are taped in concert, off the radio . . . and even whipped out of recording studios.

Any rock event has its vendor with a complete set of the latest bootlegs in various degrees of technical competence. Occasionally sales figures are bandied about—over 100,000 for this Dylan or that Stones—but nothing firm. However they do qualify as the Secret Hits of rock, not tolerated but around.

Below is a partial list of what is currently available from your friendly neighborhood bootlegger.

BOB DYLAN

Isle of Wight
The Villager (2)
Motorcycle
Great White Wonder (2)
Zimmerman: Looking Back (2)
A Thousand Miles Behind
The Kindest Cut
The Royal Albert Hall Concert 1966
John Birch Society Blues
Blind Boy Grant
At Home (2)
Bengla Desh (with Harrison, Starr, Russell)
While the Establishment Burns
Best of Bob's Bootlegs
Stealin'
Troubled Troubadour
Million Dollar Bash
Let Me Die in My Footsteps
Great White Wonder #2 (2)

BAND

Live Band
Live at The Hollywood Bowl (2)
Best of the Band & Jethro Tull in Concert

ROLLING STONES

Liver Than You'll Ever Be
Live in Detroit (2)
Stoned
European Tour (2)
Stoned: Madison Square Garden

BEATLES

Let It Be (Get Back)
Get Back to Toronto
Live at Shea
Alive at Last
Christmas Message

CROSBY, STILLS, NASH & YOUNG

Wooden Nickel
Live at the Forum (2)
Live

NEIL YOUNG

I'm Happy That Y'All Came Down (2)

JIMI HENDRIX

In Hawaii
Live at the Forum (2)
Goodbye Jimi
Experience
Best of Jimi Hendrix Live

ROD STEWART

Rod Stewart and the Faces

MISCELLANEOUS

Jethro Tull: My God!
Byrds Live in England
Elton John Live (2)
Elton John & Leon Russell Live in Concert (2)
Unreleased Who
Best of The Who Live In Concert
Who: Instant Party
Creedence Clearwater Revival Live at The Fillmore East
Cat Stevens Chapter 4 Live
Cat Stevens—In Boston, Harvard Concert
Janis Joplin Live: Get It While You Can (2)
Janis Joplin: Wicked Woman
James Taylor: Isn't It Nice to Be Home Again
Carole King: Fit For A King
Leon Russell: The Master of Space & Time
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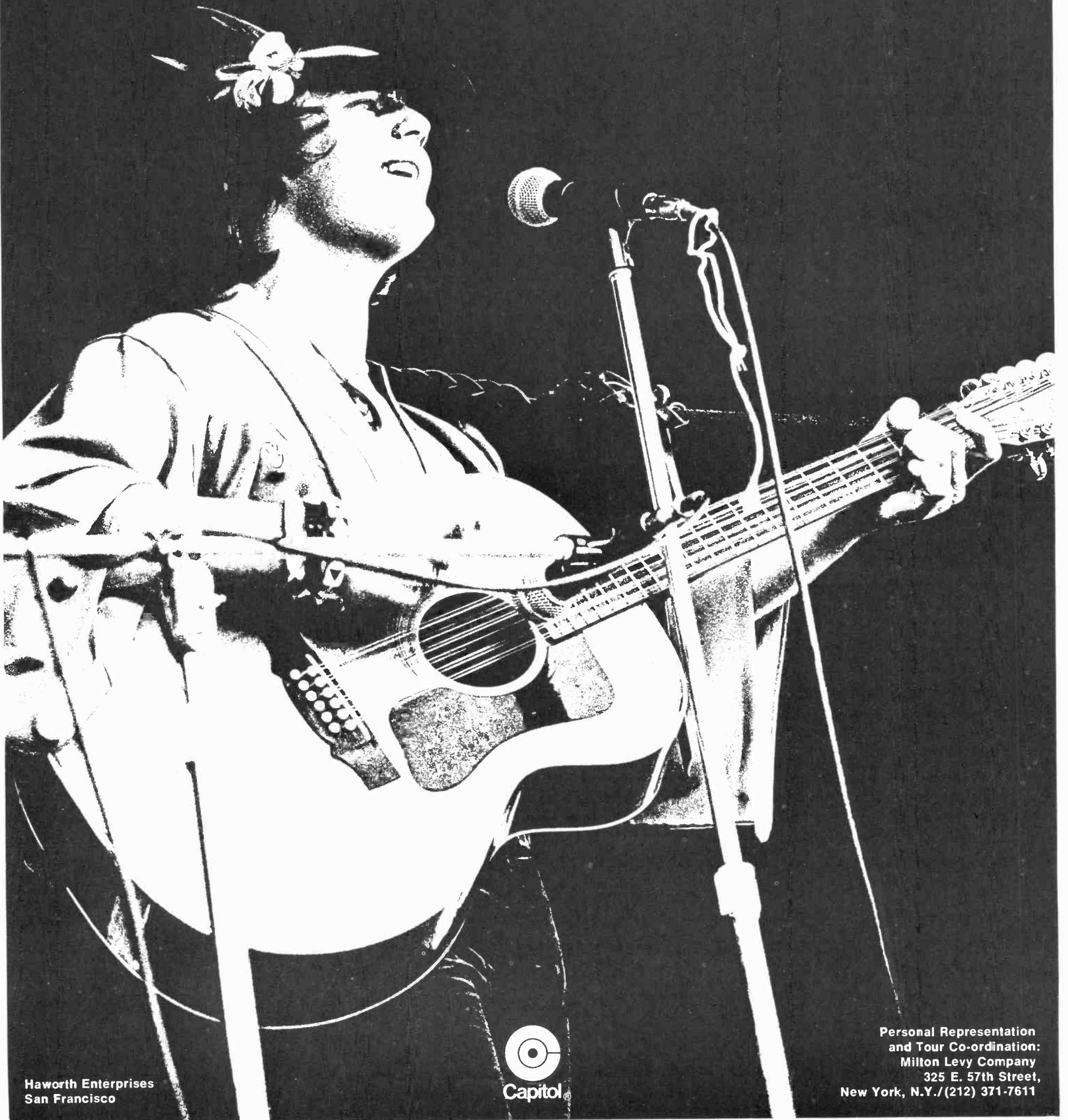
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Broadening Campus Programming? Here's List of Helpful Agencies

By **JIM CAMERON**
Program Director, WLUR-FM

As the 'alternative media' continues its growth and development in College Radio, more and more program directors are coming to the realization that there is much more to radio, whether the format be Top 40 or Progressive, than just music. Music is but a small part of a balanced format which informs as well as entertains, which tries to stimulate thought as well as spin those 'heavy' disks.

As a result, more and more program directors are searching for new sources of programming materials, what five years ago might have been called "Public Service." As a result of this increased demand, a new group of organizations has grown. They have broadened their goals to create this very type of programming. The following are a few of these 'sources' which in my experience

have proven to be most helpful. **Governments:** Though the United States Department of State does offer some programs, there are few counterparts in this country to the highly efficient 'information agencies' maintained by many foreign nations. Though the quantity, quality and variety of these radio programs is almost endless, there are a small handful of sources with truly excellent programs. The first is the Canadian Broadcasting Corporation (C.B.C., Box 6000, Montreal, P.Q., Canada). Because of the many similarities between the Canadian and American cultures, almost all of the C.B.C.'s programs have a universal appeal to American listeners. The C.B.C. also has one of the few remaining radio drama series available, again of superior quality. Program materials, with few exceptions, are made available free of charge to educational stations. Radio Netherlands, the British Broadcasting Corporation and Radio South Africa also have a large variety of programs available on a free, or nominal cost basis. **Independent Production Companies:** Within the U.S. there are a large number of production companies eking out a sometimes meager existence, producing documentaries of interest to the 'counter culture'.

One of the best is Radio Free People (133 Mercer Street, New York City). Though most of their productions have an obvious political slant, their work is of high quality and very reasonably priced, and ranges over a wide variety of topics.

Cold Shot Productions (2631 Third Ave. So., Minneapolis Minn.) has also produced some fine documentaries, and is currently at work on some montages like "Existentialism in Contemporary Folk and Rock Music." Cold Shot handles a number of Underground films as well, and promises that their radio productions will be made available for free to all educational stations.

The Inter-Collegiate Broadcasting System (I.B.S.) maintains a Programming Division at the University of Virginia (Charlottesville, Va.). Program offerings are usually of high quality, and again cover a range of topics, including Radio Drama, Progressive Music and American Literature.

The National Association of Educational Broadcasters (N.A.E.B.) boasts a complete, though quite expensive Programming Department at their offices in Washington, D.C. However, programs cannot be purchased without membership in the Association.

The Alternative Media Project itself, though still struggling under some financial burdens, is still hopeful about setting up a tape exchange network (Alternative Media Project, Box 69, Plainfield Vt. 05667).

Finally, there is the Pacifica Foundation. From their group of non-commercial, truly free-form stations across the country, the Pacifica Tape Library has, without a doubt, the best library of programs applicable to the alternative media. Though far from inexpensive, the Pacifica programs are of superior quality to almost anything else available, and worth every cent. (Pacifica Tape Library, 2217 Shattuck Ave., Berkeley, Cal. 94704.)

There is also ZBS Media, a group of contemporary radio freaks living on the Hudson River in Ft. Edward, N.Y. They not only have tapes to send to campus stations, they will also send a list of suggestions to make any radio station more relevant to its public. Write to Meatball, at ZBS, RD. 1, Ft. Edward, N.Y. 12828.

Free Concerts at U. of Ill. 'Communication' Via Rock

By **EARL PAIGE**

CHICAGO—Rock concerts in the middle of the class day might disrupt some campuses but not the Univ. of Illinois Circle Campus here just southwest of the Loop. In fact, one idea behind the concerts is that they are a vehicle of communication for this principally commuter university (total population 20,000 but average daily attendance 12,000). However, there are many ideas behind the concerts and many are inside the head of a guy that calls himself Crazy Steve, who, in fact, runs an organization known as Crazy Steve Productions and who specializes in offering free concerts.

Steve, 19, actual name Steve Szegho, is a junior on campus and his organization is one of 160 registered campus groups, thus making it eligible to utilize student areas and funding. However, the university's program department is heavily involved in Steve's activities and is responsible for and supervises them, said program department coordinator Stan Delaney, a faculty member and advisor to Steve.

While there is no admission charge to almost all of the rock concerts, one in four receives some kind of program department funding, Delaney said. Even when Steve's events are totally his own, the university through the arts and crafts department of which Delaney is director, provides electricity and other assistance. Delaney, in fact, has about 13 to 15 student employes working at \$1.80 an hour who work often behind the scenes helping Steve. As Delaney puts it: "The events are free but it costs us (the program department) to make them free for Steve so that in reality we provide what is almost free entertainment. I hope that doesn't sound confusing."

But Delaney admits that the whole thing wouldn't work without Steve, who spends endless hours on telephones cajoling groups to appear without remuneration. Said Steve: "The idea is basically free, cheap concerts. There's also a certain boredom on a campus like Circle and little to really make students care about the university. The concerts provide a communication across campus and across the city and allow

students to identify with the underground culture."

One example Steve mentioned is the voter registration drive on campus. Announcements during a rock concert plug the idea. Another example: students are informed about Alice's Revisited and other clubs where rock is presented.

However, some announcements create embarrassment too. During the most recent concert, something was said on stage to the effect that the "cops are cool." There were two lone policemen parked on the edge of Halsted St. just east of the grassy esplanade or big circle where the event was held. Delaney said he had to explain the connotations of the remark "to several people."

At one point during the 11 a.m.-7 p.m. concert featuring Shadows of Knight, Conqueror Worm, Flash, Yazoo Shuffle Band, Stone Ground Kelly and acoustic guitarist Lewis Mark, 2,500 to 3,000 students lounged and tossed frisbees around. The tremendous amplifiers pointed away from campus across Halsted. People on the west side of the sprawling campus, in many cases, knew nothing about the concert. It's that kind of a scene.

Tony Golubic, who works very close with State, is a little more specific about the idea of the concerts. "Kids are fed up with the ripoffs, of all the \$6.50 seats at Led Zeppelin concerts being sold out, of scalpers asking \$22 for seats. Really, I talked to one girl who said she paid \$22 to see Zeppelin—that's terrible."

But Steve and Tony were victims of ripoffs too.

During the concert, announcements were made asking people for "a nickel, penny, anything you can give" to help defray the cost of a U-Haul truck Steve and Tony rented to carry one group's equipment. The truck cost \$25 and 5,000 leaflets cost \$14.50. "It's just impossible to do a really free concert," Golubic said. "We got back almost all our money but later the Euphoria Blimp Works (this firm supplies much of the sound system) asked for donations and two of three bags of money were ripped off by people who took it upon themselves to make collections among the spectators."

The concert with an acoustic guitarist to balance the heavy rock points to a new direction for Steve, according to Golubic. "We hope to add blues, jazz and other forms of music when we move the concerts indoors more." Both Steve and Tony feel there are many fine groups and musicians in Chicago who need exposure on campus (or anywhere, actually) and that the Circle concerts perform that important function. Delaney said the Illinois Room seats 2,000 and that the university is willing to work out arrangements for concerts there.

What's Happening

By **BOB GLASSENBERG**

A new student group, the Society for the Promotion of Black Music, has been formed at North Texas State University, Denton. The goal of the new organization is to promote a greater awareness of black music in and around the campus of North Texas State. A concert of black student musicians has been scheduled as the first in a series of the new black awareness program. It will be held Monday (4), at NTSU's music recital hall.

★ ★ ★

Hookfoot, A&M recording artists, held a press conference in New York at the City Squire Motor Inn, which was attended by over 35 campus media representatives. The group was appearing at the Village Gaslight and held the conference to promote their first A&M LP as well as to thank the people who made their first U.S. tour a success. **Caleb Quayle**, leader of the group, said that the group's goal was "to bring honesty back to music and to allay all talk of superhype and super rip-off."

★ ★ ★

"Loving You More" is the single taken from UA Records' the Dependables, first LP, "Klatu Berrada Niktu." What makes the single so special is that it was chosen by campus stations as the most heavily requested cut from the album. **Ann Moore**, head of the campus department at UA, somehow got it released on the strength the campus picks she received. Here's hoping the single clicks.

★ ★ ★

I now have a list of distributors in the Ohio area who should supply campus stations with record product. Thank you, **Warren Carter**, WBCR, Bluffton College, Bluffton, Ohio. Anyone interested in getting this list should contact me at the Billboard New York office.

★ ★ ★

Remember to underline or star your pick and include the record company and LP title if the pick is a cut from an album. Also remember to print the name and location of the campus from which you are writing.

PICKS AND PLAYS: **KRNL-FM**, Cornell College, Mt. Vernon, Ia.: "Baby I'm a Want You," Bread, Elektra. . . **WSGS**, The Athenaeum of Ohio, Cincinnati, **Jim Albemarle** reporting: "White Lies, Blue Eyes," Bullet, Big Tree. . . **KRNU-FM**, University of Nebraska, Lincoln: "Baby I'm a Want You," Bread, Elektra. . . **WJMD**, Kalamazoo College, Kalamazoo, Mich., **John Hampel** reporting: "The Morning After" (LP), J. Geils Band, Atlantic. . . **WNIU**, Northern Illinois University, DeKalb, **Curt Stalheim** reporting: "Grandma's Hands," Bill Withers, Sussex. . . **WBCR**, Bluffton College, Bluffton, Ohio: "Baba O'Riley" (LP), Who's Next, Who, Decca. . . **WERC**, University of Toledo, Toledo, Ohio, **Dan Meyers** reporting: "Mammy Blues" Pop Tops, ABC/Dunhill. . . **KRC**, Rockhurst College, **Pete Modic** reporting: "Just for Me and You," Popo, Epic. **WBKE**, Manchester College, Manchester, Ind., **Gary Arnold** reporting: "Only the Children Know" (LP, cut), Jeanie Greene, Elektra. . . **WGRE-FM**, Depauw University, Greencastle, Ind., **Curt Wilson** reporting: "Sunshine," Jonathan Edwards, Capricorn. . . **WAYN**, Wayne State University, Detroit, **Rob Wunderlich** reporting: "Rainbow Bridge," Jimi Hendrix, Reprise. . . **KCCS**, University of Missouri, Columbia, **Marv Wells** reporting: "Yes" (LP), Yes, Atlantic.

WSCB, Buffalo State College, Buffalo, N.Y., **Clayt Pasternack** reporting: "Hookfoot" (LP), Hookfoot, A&M. . . **WSUA**, State University of New York, Albany, **Eric Lonshein** reporting: "Morning After" (LP), J. Geils Band, Atlantic. . . **WACC**, Williamsport Community College, Williamsport, Pa., **Ken Collins** reporting: "Rainbow Bridge" (LP), **Jimi Hendrix**, Reprise. . . **WLRN**, Lehigh University, Bethlehem, Pa., **Scott Hopkins** reporting: "Keep Playin' That Rock and Roll," Edgar Winter's White Trash, Epic. . . **WDFM**, Penn State, University Park, Pa., **Ray Mushcamp** reporting: "Last Night I Had the Strangest Dream," Mason Proffitt, Ampex. . . **WRCU-FM**, Colgate University, Hamilton, N.Y., **Susan Vernarde** reporting: "Cris Williamson" (LP), Cris Williamson, Ampex. . . **WSAC**, St. Anselm's College, Manchester, N.H., **Pat Mathews** reporting: "Relics of the Incredible String Band" (LP), Incredible String Band, Elektra. . . **WMUH-FM**, Muhlenberg College, Allentown, Pa., **Dave Fricke** reporting: "Refugee" (LP), Savage Rose, Gregar. . . **WVBU**, **WVBU-FM**, Bucknell University, Lewisburg, Pa., **James Morrell** reporting: "Theme From Shaft," Isaac Hayes, Enterprise. . . **WMRA**, Madison College, Harrisonburg, Va.: "I'm Yours," Ike & Tina Turner, UA.

KALX-FM, University of California at Berkeley, **Bob Plezel** reporting: "America" (LP), John Fahey, Takoma. . . **KZAG**, Gonzaga University, Spokane, Wash., **Larry Duff** reporting: "Black & White," Greyhound, A&M. . . **KCPK**, Cal Poly College, Pomona, Calif., **Tom Baker** reporting: "Yes" (LP), Yes, Atlantic.

WVVS-FM, Valdosta State College, Valdosta, Ga., **Bill Tullis** reporting: "Rockin' at the Fillmore," (LP), Humble Pie, A&M. . . **WFPC**, Florida Presbyterian College, St. Petersburg, **Clyde McKinney** reporting: "Teaser & the Firecat," (LP), Cat Stevens, A&M. . . **WMOT-FM**, Middle Tennessee University, Murfreesboro, **Robert Mather** reporting: "Judee Sill," (LP), Judee Sill, Asylum. . . **KNTU-FM**, North Texas State University, Denton, **Doug Adams** reporting: "Judee Sill," (LP), Judee Sill, Asylum. . . **KSMU**, Southern Methodist University, Dallas, **Bill Harwell** reporting: "Mammy Blue," Genya Ravan, Columbia.

STUDENT RATE ON BILLBOARD

CINCINNATI — A special student subscription for Billboard magazine is available at the rate of \$15 for nine months to any student who sends his school identification number, year of graduation, advisor's name and major to Benson Heller, Billboard Magazine, 2160 Patterson St., Cincinnati, Ohio 45214.

Gospel Music

GMA Quashes 'Dove' Awards; No Reballoting

By BILL WILLIAMS

NASHVILLE—The Gospel Music Association, after finding "discrepancies" in 10 of the 14 awards categories, has invalidated all of the 1971 Dove presentations.

"In general, our actions reflected the recommendations given us by the five-man committee we had named to study the situation," said Marvin Norcross Jr., chairman of the board.

Norcross, vice president of Word and Caanan Records, Waco, Tex., said the committee recommended that there be no reballoting this year and that "we accept the returned awards." The decision to invalidate was reached by the full GMA board.

The action stemmed from findings which followed the presentation of the Doves Oct. 9, at which time the Blackwood Brothers of Memphis swept most of the categories. Twenty-four hours later, after "prayerful consideration," James Blackwood returned the Doves. He said he and his group had been "over zealous."

The committee in its probe, found that the Blackwoods had assisted individuals in becoming members, even to the point of "lending" them the \$10 necessary for membership; had sent the recruited members a letter advising them on how they should vote; and had offered a "gift" to those members who filled out their ballots "properly" and returned them

to the Blackwoods for forwarding to Ernst and Ernst, the auditing firm.

The list for suggested voting covered not only the Blackwoods in the categories in which they were nominated, but dealt with other categories as well. Since 10 categories in all were affected, the entire Dove awards were invalidated.

Norcross said a standing committee will be formed to recommend safeguards against "future irregularities."

"I do not think this will result in the demise of the GMA," Norcross stated, "although it certainly will not help it."

There had been some suggestion that a reballoting occur this year, with the proper awards given. This, however, was voted down, even though the Blackwoods had offered to pay the cost of such a procedure.

Following the GMA meeting, the Blackwoods issued a statement, accepting full blame for the situation. The statement, signed by James Blackwood, said: "I take full responsibility for what I consider unethical solicitation of votes by members of our organization and personally guarantee there will be no repetition. . . . I strongly urge all other participants in the Dove Awards to subscribe and adhere to the code of ethics to be set forth by the Gospel Music Association."

Pappy Daily Sues Over Music Publishing Firm

NASHVILLE — H.W. (Pappy) Daily who holds 40% of the stock in Blue Crest Music, Inc., has filed suit in Chancery Court here demanding full accounting of expenditures and loans and restoration of all corporate funds which he said were used improperly by three of the company's directors.

Daily filed the suit in behalf of the company, which he founded. The defendants are Mr. and Mrs. Ray Baker, who own 59% of the shares, and songwriter Dallas Frazier who owns 1/2%. The other

1/2% shares are owned by Daily's son, H. W. Daily Jr.

The suit alleges that the defendants combined to permit distribution of profits to Baker and not to Daily, and that the distribution occurred by authorizing payments to Baker and his wife "for services rendered."

The suit further contends that Daily received a share of profits until 1970, but has received nothing since.

Complainant claims that the defendants also used funds and facilities of Blue Crest to finance and support several music publishing companies, competitive to Blue Crest.

Suit alleges that the defendants, acting as directors, approved the purchase of a lot owned by Baker for \$7,000 and that the money was paid to Baker.

The suit asks for full accounting of expenditures and loans since Jan. 1, 1967.

An investigation on behalf of Daily was carried out by Don Pierce, former president of Starday Records, and onetime associate of the Texan.

Big Names on Hospital Rolls

NASHVILLE—It was a week of hospital trips here during the 46th Anniversary Celebration of the "Grand Ole Opry."

During convention week, the following happened: Publisher Al Gallico underwent emergency surgery for a ruptured appendix; writer-publisher Bob Tubert was operated on for kidney stones; singer Sammi Smith was rushed to the hospital because of exhaustion; Porter Wagoner was stricken with a severe virus; Brenda Lee was treated at a hospital, also for exhaustion; CMA secretary Betty Young was taken off by ambulance for an ankle injury. Susan Ray was hospitalized for a sinus infection.

Gospel Chords Top Contest

SPRINGFIELD, Mo. — The Gospel Chords of Youngstown, O., won the 4th Annual Mid-Continent Gospel Singing Contest here, an event sponsored by Fantastic Caverns here.

The first three nights of competition were held at the cave's auditorium room, and the finals at the Shrine Mosque.

The Mid-Continent contest is designed around part-time professional gospel singers. Forty-eight groups from 11 states took part this year.

The Gospel Chords, who record for American Artists, consist of four young men, the eldest of whom is 21. The Scenic Land Quartet of Chattanooga, Tenn., and the Patriots from Springdale, Ark., tied for second place. Others, in order, were local The Thomas Family; Disciples Quartet of Fort Smith, Ark.; Blue Springs Quartet of Waynesville, Mo.; and the Christianettes of Granite City, Ill.

Other finalists, who were unable to appear in the last competition, were the Rhythm Masters of Cincinnati and the Bethelaires of St. Louis.

A plaque for the "most improved group" was won by the Singing Essary's of West Plains, Mo., who have entered four years consecutively and scored 248 of a possible 300 points.

Gene Gideon, director of the contest, said plans are underway for a national competition in 1972, with regional contests all over America. Individual cities and promoters have been invited to stage such contests.

Regionals already confirmed are at St. Louis, Springdale, Ark., and locations still to be determined in Oklahoma, Ohio and Tennessee.

Oak Ridge Boys Set 2nd Griffin TV

NASHVILLE—The Oak Ridge Boys have been invited back to the "Merv Griffin Show" for a second appearance in December.

The appearance of the gospel group on the show last week was a first, both for them and for Griffin. It was the first Gospel group to appear.

The quartet, following an audition, was selected by Griffin personally to appear. During the show they performed three numbers, also unprecedented.

Kustom Meet Benefits Lauded

NASHVILLE — Kustom Electronics, Inc. of Chanute, Kan., was presented five awards for its contribution to the success of the "Grand Ole Opry's" 46th birthday celebration here.

The awards were from ASCAP, Dot Records, Mega Records, MGM Records and United Artists. They were accepted by Earl Owens, national promotion director for Kustom and talent executive for Buddy Lee Attractions, Inc., and Bud Ross, president of Kustom Electronics.

Kustom provided sound and amplification for virtually every event at the convention. WSM engineers, and those from Kustom, Columbia and RCA worked together to produce the live sound, and for a videotape of a television special aired two nights later.

Kustom now has been invited to provide sound for the Cerebral Palsy Telethon and the Nashville NARAS awards show in 1972.

TOP 40 Easy Listening

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

THIS WEEK	Wks. Ago			TITLE Artist, Label & Number	Weeks On Chart
	1	2	3		
1	1	2	13	PEACE TRAIN Cat Stevens, A&M 2138 (Irving, BMI)	6
2	2	1	2	NEVER MY LOVE Fifth Dimension, Bell 45-134 (Warner-Tamerlane, BMI)	8
3	3	5	21	THE DESIDERATA Les Crane, Warner Bros. 7520 (Old St. Paul, ASCAP)	6
4	4	7	20	LONG AGO & FAR AWAY James Taylor, Warner Bros. 7521 (Blackwood/Country Road, BMI)	5
5	17	39	—	BABY I'M-A WANT YOU Bread, Elektra 45751 (Screen Gems-Columbia, BMI)	3
6	6	8	9	GYPSIES, TRAMPS & THIEVES Cher, Kapp 2146 (MCA) (Peso, BMI)	7
7	8	21	—	IMAGINE John Lennon Plastic Ono Band, Apple 1840 (Maclen, BMI)	3
8	16	19	26	LOVE Lettermen, Capitol 6316 (Maclen, BMI)	5
9	11	18	25	IT'S A CRYING SHAME Gayle McCormick, Dunhill 4288 (Trousdale/Soldier, BMI)	6
10	5	3	1	SUPERSTAR Carpenters, A&M 2138 (Irving, BMI)	10
11	7	10	12	I'VE FOUND SOMEONE OF MY OWN Free Movement, Decca 32818 (MCA) (Mango/Run-A-Muck, BMI)	8
12	28	—	—	TILL Tom Jones, Parrot 40007 (London) (Chappell, ASCAP)	2
13	27	29	—	I SAY A LITTLE PRAYER/BY THE TIME I GET TO PHOENIX Glen Campbell & Anne Murray, Capitol 3200 (Blue Seas/Jac, ASCAP/Rivers, BMI)	3
14	14	17	18	A NATURAL MAN Lou Rawls, MGM 14262 (Beresofsky-Hebb, Unltd., BMI)	6
15	10	6	4	LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) Kris Kristofferson, Monument 8525 (CBS) (Combine, BMI)	11
16	24	36	—	ONE TIN SOLDIER Coven, Warner Bros. 7509 (Cents & Pence, BMI)	3
17	18	22	33	DO I LOVE YOU Paul Anka, Buddah 252 (Spanka, BMI)	7
18	20	37	—	ALL I EVER NEED IS YOU Sonny & Cher, Kapp 2151 (MCA) (U.A., ASCAP)	3
19	30	—	—	THEME FROM "SUMMER OF '42" Peter Nero, Columbia 4-45339 (WB, ASCAP)	2
20	25	30	32	JENNIFER Bobby Sherman, Metromedia 227 (Sunbeam, BMI)	4
21	37	38	—	THEME FROM "SHAFT" Isaac Hayes, Enterprise/MGM 9038 (Stax/Volt) (East/Memphis, BMI)	3
22	12	12	14	FREEDOM COME, FREEDOM GO Fortunes, Capitol 3179 (Maribus, BMI)	7
23	21	23	34	BABY I'M YOURS Jody Miller, Epic 5-10785 (Blackwood, BMI)	6
24	22	13	5	THE NIGHT THEY DROVE OLD DIXIE DOWN Joan Baez, Vanguard 35138 (Canaan, ASCAP)	14
25	9	4	3	SO FAR AWAY/SMACKWATER JACK Carole King, Ode 66019 (A&M) (Screen Gems-Columbia, BMI/Screen Gems-Columbia, BMI)	10
26	13	11	11	BIRDS OF A FEATHER Raiders, Columbia 4-45453 (Lowery, BMI)	8
27	23	24	36	WHAT ARE YOU DOING SUNDAY Dawn, Bell 45-141 (Pockeful of Tunes, BMI)	4
28	29	34	39	MAMMY BLUE Pop Tops, ABC 11311 (Maxim, ASCAP)	5
29	15	14	10	IF YOU REALLY LOVE ME Stevie Wonder, Tamla 54280 (Jobete, BMI)	10
30	31	31	37	ONE FINE MORNING Lighthouse, Evolution 1048 (Stereo Dimension) (CAM/USA, BMI)	4
31	19	15	8	SWEET CITY WOMAN Stamperders, Bell 45-120 (Corral, BMI)	13
32	32	33	—	ONLY YOU KNOW & I KNOW Delaney & Bonnie, Atco 6838 (Irving, BMI)	3
33	33	—	—	IT'S ONLY LOVE/SOUNDS OF THE CITY Elvis Presley, RCA 48-1017 (Press, BMI)	2
34	39	—	—	MOTHER Barbra Streisand, Columbia 4-45471 (Maclen, BMI)	2
35	40	40	—	BANKS OF THE OHIO Olivia Newton-John, Uni 55504 (MCA) (Bluegum, BMI)	3
36	—	—	38	RUB IT IN Laying Martine, Barnaby 2041 (CBS) (Ahab, BMI)	3
37	—	—	—	LONG AGO TOMORROW B.J. Thomas, Scepter 12335 (Hidden Valley/JC/Cinema 5, ASCAP)	1
38	38	28	29	EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI)	5
39	—	—	—	TWO DIVIDED BY LOVE Grass Roots, Dunhill 4289 (Trousdale/Soldier, BMI)	1
40	—	—	—	AMERICAN TRILOGY Mickey Newbury, Elektra 45750 (Acuff-Rose, BMI)	1

NOVEMBER 6, 1971, BILLBOARD

Country Music

Charley Pride's CMA Award Topping Packs WWVA Jamboree Four Times

WHEELING, W. Va.—For the first time in its 39 year history, the WWVA "Jamboree" was forced to go to four shows last week to accommodate the demand for tickets for an appearance of Charley Pride.

Pride, selected Country Music's "Entertainer of the Year," consented to the four appearances after it became evident a third show would not handle all the people.

Pride performed for 45 minutes on each of the shows, with a total audience of 10,000. This also set a record for total attendance here on a Saturday.

Within two weeks after the announcement that Pride would appear, the two regularly scheduled shows were sold out. A third show then went quickly, and "Jamboree" officials were swamped

with additional requests. That fourth show took place at 2:30 in the afternoon.

Ross Felton, WWVA general manager, said 37 separate tours came in by bus to attend the show, and the city of Wheeling had to make arrangements to accommodate the buses.

"The city government was magnificent," Felton said. "It cooperated to the fullest with everything."

The sign on the marquee of the Capitol Theater, home of the "Jam-

boree," read "We Have Pride in Wheeling."

Twice before three shows have been necessitated by personal appearances, for Buck Owens and for Merle Haggard.

"People are beginning to think we have a little insight," Felton said. "Last year we had booked Merle Haggard to appear right after the CMA Awards Show, and he was named 'Entertainer of the Year.' This time we had booked Charley Pride in advance of the
(Continued on page 48)

Key Lops Singles; Seeks Superstar

By BILL WILLIAMS

NASHVILLE — Jimmy Key, owner and president of Key Talent here, is giving up all of his single acts and going out of the "one-nighter" booking business.

Key, whose acts have included such artists as Bobby Bare, Lester Flatt, Dave Dudley, George Kent, Bud Logan and the Blue Boys, said he would devote much of his time to his publishing company, Newkeys, and to management.

"Right now I am looking for a super act to take over and manage completely," Key said. "Because of the economic situation and the difficulty of some artists to get bookings, I have decided to give up completely the booking of individuals."

Although he will maintain his agency, and work toward that management goal, his son, Rick Key, will handle the groups under contract. Chuck Wells, an associate of Key, has left the agency and gone to work for Buddy Lee, the largest of the booking agencies here.

"There seems to be little room for the smaller acts, that is, less than superstar stature," Key explained. "We seem to spend more time and money on the telephone trying to place the acts than we are able to realize in money brought in."

Buys Publishing
Key, a few months ago, pur-

chased the publishing firm outright from his former partners, Jimmy Newman and Dudley. Newkeys has a strong catalog, with hit songs by Tom T. Hall, Jimmy Newman, Dave Dudley and others. Songs in the catalog include "Harper Valley P.T.A.," "I Remember the Year that Clayton Delaney Died," "Six Days on the Road," "Alligator Man," "Pool Shark," "Charlie's Shoes," and "Blue, Lonely Winter."

(Continued on page 48)

Court Reverses Stand; MGM Jeannie C. Riley Pact OK'd

NASHVILLE — In a reversal U.S. District Judge L. Clure Morton has lifted a temporary restraining order against MGM, allowing the firm to release its first Jeannie C. Riley record.

Morton, who two days earlier had promised a "quick decision," said Shelby Singleton had failed to prove that Miss Riley meant to sign a five-year contract with his company.

He said his reading of the questionable clause in the contract was that it totaled three years, leaving her free to sign with MGM last August.

An attorney for MGM said Miss Riley's first release, "Houston Blues," will be distributed im-

mediately if orders are resubmitted.

Singleton had appealed to the court to hold up permanently the release of the MGM tune, claiming it would hurt the sales of "Roses and Thorns," a record on his own label.

Singleton sued MGM for \$500,000 plus treble damages, charging the company had induced Miss Riley to breach her contract with him. A hearing on that matter has been set for Dec. 20. But Judge Morton indicated his feelings when he said "there is no proof of any solicitation by MGM." Instead, he said, MGM was approached by Miss Riley through her attorney and manager.

W.W. Hawkins Dead

BENTON, Ky. — Funeral services were held here last week for long time radio personality and gospel singer W.W. Hawkins, father of two men long prominent in the Nashville music community.

Hawkins had suffered a stroke about a year ago. For 35 years he had conducted a program on stations in Paducah. He was the father of Hoyt Hawkins, a member of the Jordanaires, and Boyce Hawkins, singer-writer-musician and WSM-TV staff announcer. Six other children also survive.

Loretta Lynn in Presid'ial Fete

NASHVILLE — Loretta Lynn and her entire group, including Decca promotion man Gene Kennedy, were flown in two Lear jets to Somerset, Ky., Saturday (30) for a "command performance."

Miss Lynn and her entourage performed before some 15,000, including Kentucky Governor Louie Nunn and President Richard Nixon.

Although the performance was for a political rally, Miss Lynn said her appearance was paid, and reflected no endorsement of anyone.

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Billboard Hot Country Singles



HITCHIN' A RIDE
Jack Reno

RECORD WORLD

32

HITCHIN' A RIDE
Jack Reno



43

HITCHIN' A RIDE
Jack Reno

A GLORI-B PRODUCTION
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This is Alice



ALICE CREECH

This is ALICE'S Hit
THE NIGHT THEY DROVE
OLD DIXIE DOWN TARGET T13-0138

BILL Gavin's Record Report

New Releases I especially like:

THE NIGHT THEY DROVE OLD DIXIE
DOWN Alice Creech (Target)

Billboard SPOTLIGHTS
PREDICTED TO REACH THE HOT COUNTRY
SINGLES CHART

ALICE CREECH The Night They Drove Old
Dixie Down (Target)



C & W Singles Reviews

ALICE CREECH (TARGET 13-0138)
The Night They Drove Old Dixie Down (3:19)
(Canaan Music, ASCAP—J. R. Robertson)

The song that's been passed from The Band to Joan
Baez has finally reached the audience it was written
about. Alice should have the one to break in a big way
here—her vocals are exquisite and there's a production
to match. Should drive long and far in chartland.

A GLORI-B PRODUCTION
DISTRIBUTED BY MEGA RECORDS AND TAPES

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 11/6/71

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	HERE COMES MY HONEY AGAIN Sonny James, Capitol 3174 (Marson, BMI)	6
2	4	LEAD ME ON Conway Twitty & Loretta Lynn, Decca 32873 (MCA) (Shade Tree, BMI)	6
3	8	DADDY FRANK (The Guitar Man) Merle Haggard & the Strangers, Capitol 3198 (Blue Book, BMI)	4
4	3	ROLLIN' IN MY SWEET BABY'S ARMS Buck Owens & the Buckaroos, Capitol 3164 (Blue Book, BMI)	10
5	6	ANOTHER NIGHT OF LOVE Freddie Weller, Columbia 4-45451 (Young World/Center Star/Equinox, BMI)	7
6	1	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia 4-45429 (Lowery, BMI)	12
7	7	RINGS Tompall & the Glaser Brothers, MGM 14291 (Unart, BMI)	11
8	9	NEVER ENDING SONG OF LOVE Dickie Lee, RCA 48-1013 (Metric, BMI)	8
9	22	SHE'S ALL I GOT Johnny Paycheck, Epic 5-10783 (CBS) (Williams/Excelsior, BMI)	5
10	5	EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI)	18
11	11	KO-KO JOE Jerry Reed, RCA 48-1011 (Vector, BMI)	9
12	24	DIS-SATISFIED Bill Anderson & Jan Howard, Decca 32877 (MCA) (Sure-Fire, BMI)	5
13	23	BABY I'M YOURS Jody Miller, Epic 5-10785 (CBS) (Blackwood, BMI)	5
14	15	EARLY MORNING SUNSHINE Marty Robbins, Columbia 4-45442 (Mariposa, BMI)	6
15	16	I'LL FOLLOW YOU (Up To Our Cloud) George Jones, Musicor 1446 (Glad, BMI)	6
16	14	BE A LITTLE QUIETER Porter Wagoner, RCA 47-9996 (Tree, BMI)	11
17	17	NO NEED TO WORRY Johnny Cash & June Carter, Columbia 4-45431 (Henson, SESAC)	9
18	27	KISS AN ANGEL GOOD MORNIN' Charley Pride, RCA 74-0550 (Playback, BMI)	3
19	10	I'D RATHER BE SORRY Ray Price, Columbia 4-45425 (Buckhorn, BMI)	14
20	13	I DON'T KNOW YOU (Anymore) Tommy Overstreet, Dot 17387 (Paramount) (Shenandoah/Terrace, ASCAP)	13
21	21	RED DOOR Carl Smith, Columbia 4-45436 (Acuff-Rose, BMI)	9
22	32	MAIDEN'S PRAYER/HOMESWEET HOME David Houston, Epic 5-10778 (CBS) (Gallico, BMI/Algee/Tree, BMI)	7
23	31	WEST TEXAS HIGHWAY George Hamilton IV, RCA 74-0531 (Wren, BMI)	8
24	33	WE'VE GOT EVERYTHING BUT LOVE David Houston & Barbara Mandrell, Epic 5-10779 (CBS) (Algee, BMI)	6
25	12	THE YEAR THAT CLAYTON DELANEY DIED Tom T. Hall, Mercury 73221 (Newkeys, BMI)	18
26	35	HITCHIN' A RIDE Jack Reno, Target 00137 (Mega) (Intune, BMI)	5
27	29	FOR THE KIDS Sammi Smith, Mega 615-0039 (Evil Eye, BMI)	8
28	28	AFTER ALL THEY USED TO BELONG TO ME Hank Williams Jr., MGM 14277 (Williams Jr., BMI)	12
29	30	THE NIGHT MISS NANCY ANN'S HOTEL FOR SINGLE GIRLS BURNED DOWN Tex Williams, Monument 8503 (CBS) (House of Cash, BMI)	11
30	20	FLY AWAY AGAIN Dave Dudley, Mercury 73225 (Addell, BMI)	12
31	45	PAPA WAS A GOOD MAN Johnny Cash & the Evangel Temple Choir, Columbia 4-45460 (Passkey, BMI)	4
32	19	THE MORNING AFTER Jerry Wallace, Decca 32859 (MCA) (4 Star, BMI)	12
33	25	CEDARTOWN, GEORGIA Waylon Jennings, RCA 48-1003 (Tree, BMI)	14
34	18	PICTURES Statler Brothers, Mercury 73229 (House of Cash, BMI)	12
35	26	QUITS Bill Anderson, Decca 32850 (MCA) (Stallion, BMI)	16
36	36	I'M GONNA ACT RIGHT Nat Stuckey, RCA 48-1010 (Cedarwood, BMI)	10
37	44	SHE'S LEAVING (Bonnie, Please Don't Go) Jim Ed Brown, RCA 74-0509 (Tree, BMI)	7

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
38	34	HANGING OVER ME Jack Greene, Decca 32863 (MCA) (Tree, BMI)	10
39	37	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca 32851 (MCA) (Sure-Fire, BMI)	15
40	42	SNAP YOUR FINGERS Dick Curless, Capitol 3182 (Rose, BMI)	6
41	48	I'M SORRY IF MY LOVE GOT IN YOUR WAY Connie Smith, RCA 74-0535 (Blue Crest, BMI)	4
42	59	LIVING AND LEARNING Mel Tillis & Sherry Bryce, MGM 14303 (Sawgrass, BMI)	2
43	50	COUNTRY GREEN Don Gibson, Hickory 1614 (Acuff-Rose, BMI)	3
44	46	IF YOU THINK IT'S ALRIGHT Johnny Carver, Epic 5-10760 (CBS) (Green Grass, BMI)	13
45	47	ALL I EVER NEED IS YOU Ray Sanders, United Artists 50827 (United Artists/Racer, ASCAP)	6
46	38	CHARLOTTE FEVER Kenny Price, RCA 48-1015 (Window, BMI)	8
47	40	BRAND NEW MISTER ME Mel Tillis & the Statesiders, MGM 14275 (Sawgrass, BMI)	15
48	41	IT'S A SIN TO TELL A LIE Slim Whitman, United Artists 50806 (Bregman, Vocco, Conn, ASCAP)	13
49	39	LEAVIN' AND SAYIN' GOODBYE Faron Young, Mercury 73220 (Tree, BMI)	14
50	55	ROSES & THORNS Jeannie C. Riley, Plantation 79 (SSS Int'l.) (Singleton, BMI)	3
51	51	A SONG TO MAMA Carter Family, Columbia 4-45428 (House of Cash/Oak Valley, BMI)	10
52	65	COAT OF MANY COLORS Dolly Parton, RCA 74-0538 (Owepar, BMI)	2
53	—	WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis, Mercury 73248 (Jack & Bill, ASCAP)	1
54	53	OPEN UP THE BOOK Ferlin Husky, Capitol 3165 (Lowery, BMI)	9
55	64	HOW CAN YOU MEND A BROKEN HEART Duane Dee, Cartwheel 200 (Casserole/Tamerlane, BMI)	4
56	54	HONKY TONK STARDUST COWBOY Bill Rice, Capitol 3156 (Jack & Bill, ASCAP)	9
57	57	NEVER ENDING SONG OF LOVE Mays Nutter, Capitol 3181 (Metric, BMI)	4
58	58	SHORT & SWEET Bobby Bare, Mercury 73236 (Return, BMI)	7
59	71	DOZEN PAIR OF BOOTS Del Reeves, United Artists 50840 (Palo Duro, BMI)	3
60	61	WHAT A DREAM Conway Twitty, MGM 14274 (Berkshire, BMI)	8
61	60	DON'T HANG NO HALOS ON ME Connie Eaton, Chart 5138 (Rose Bridge, BMI)	9
62	62	I GET LONELY WHEN IT RAINS Leroy Van Dyke, Decca 32866 (MCA) (Jack & Bill, ASCAP)	3
63	63	YOUR KIND OF LOVIN' June Stearns, Decca 32876 (MCA) (Wilderness, BMI)	4
64	—	A CHAIN DON'T TAKE TO ME Bob Luman, Epic 5-10786 (CBS) (Blue Crest, BMI)	1
65	66	BRING HIM SAFELY HOME (To Me) Sandy Posey, Columbia 4-45458 (Tree, BMI)	2
66	69	MAGNIFICENT SANCTUARY BAND Roy Clark, Dot 17395 (Paramount) (Beechwood/Racle, BMI)	2
67	—	SOMEWHERE IN VIRGINIA IN THE RAIN Jack Blanchard & Misty Morgan, Mega 615-0046 (100 Oaks/Birdwalk, BMI)	1
68	68	SET THE WORLD ON FIRE (With Love) Red Lane, RCA 74-0534 (Tree, BMI)	2
69	70	IT DON'T DO NO GOOD TO BE A GOOD GIRL Liz Anderson, Epic 5-10782 (CBS) (Greenback, BMI)	3
70	—	CATCH THE WIND Jack Barlow, Dot 17396 (Paramount) (Terrace, ASCAP)	1
71	74	A WHOLE LOT OF LOVING Anita Carter, Capitol 3194 (Playback, BMI)	3
72	75	I SAY A LITTLE PRAYER FOR YOU/ BY THE TIME I GET TO PHOENIX Glen Campbell & Anne Murray, Capitol 3200 (Blue Seas/Jac, ASCAP/Riveria, BMI)	2
73	73	A LIVING TORNADO Kenny Huskey, Capitol 3184 (Blue Book, BMI)	3
74	72	YESTERDAY'S WINE Willie Nelson, RCA 74-0542 (Nelson, BMI)	3
75	—	YOU BETTER MOVE ON Billy (Crash) Craddock, Cartwheel 201 (Spartus/Keve, BMI)	1

WITHIN THE NEXT COUPLE OF WEEKS, THIS ALBUM SHOULD MOVE OVER TWO COLUMNS.

Because Stonewall Jackson's "Me and You and a Dog Named Boo" is so full of great country songs, it's bound to climb right up the charts.

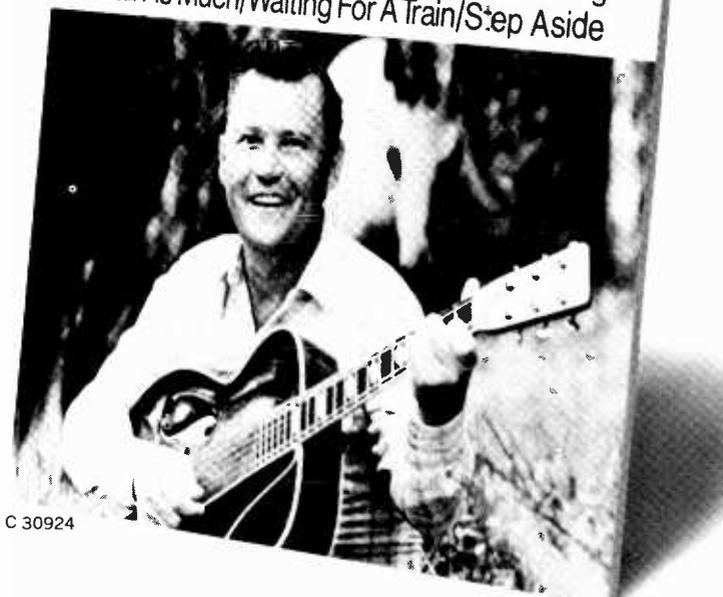
In addition to the title Top-10 tune, "Me and You and a Dog Named Boo," also includes "Please Help Me, I'm Falling," "Half as Much," "Crazy

Heart," "Joy to the World," and the new single from the album, "Push the Panic Button."

So the next few times you read this magazine, shift your eyes to the other side of the page. Because that's the first place you'll find Stonewall Jackson's "Me and You and a Dog Named Boo."

STONEWALL JACKSON ME AND YOU AND A DOG NAMED BOO

including:
Joy To The World/Please Help Me, I'm Falling
Half As Much/Waiting For A Train/Step Aside



C 30924

ON COLUMBIA RECORDS AND TAPES

Nashville Scene

By BILL WILLIAMS

The unsung hero of the recent "Opry" birthday Celebration and CMA meeting was **Frank Jones**, producer and sales executive for Columbia Records. Frank, who is president of the Nashville chapter of NARAS and chairman of the Country Music Foundation, produced both the CMA banquet show and the Columbia Records spectacular, and both were top grade quality. This young man, who can do virtually anything, long has gone overlooked for accolades. He's one of the most talented people in the business. . . . **George Hamilton IV** has concluded the taping of his TV show in London, stopped briefly for several guest appearances on BBC, and finally made it home. . . . **Carolina Charley**, disk jockey at WCMS, Norfolk, Va., won a bet from a bartender and got wheeled across town to the newly completed coliseum where he was taken on stage just before a country music concert. Money collected along the way went to the family of a slain Norfolk policeman. . . . Epic's **Welton Lane**, who is willing to work all the time, is doing TV shows and entertaining nightly at Louisville's Churchill Inn. . . . Dot's **Diana Trask**, now produced by Danny Davis, sounds even better than she looks, which is saying something. It's a great new team. . . . Chartwheel's **Harold Lee** has taped several shows in Knoxville hosted by 12-year-old **Jimmy Heartsok**. . . . **Sonny James**, suffering a little hoarseness from talking so much to friends during the convention, notes that is going to cut down a little on public appearances next year and concentrate more on his writing and his records. He's been at the top a

good while. . . . **Ray Patterson**, attorney for NARAS in Nashville, has been sent by the State Department to Geneva for the International Conference on Tape Piracy. He's a professor of law at Vanderbilt University. . . . **George Jones**, now with Epic, has teamed up with songwriter **Jimmy Pepper** to cut 12 Pepper-written songs. The session came off well. . . . **George and Tammy Wynette** play nine consecutive dates in November in the southwest, and just barely get out of Texas. . . . **Hank Snow** is on the most extensive tour of his career. It takes him through Florida and South Carolina, then through England and Ireland, and back immediately for a swing through the Pacific Northwest and western Canada. . . . **Sonny and Bobby, the Osborne Brothers**, have been playing to sellout crowds at Harrah's Lake Tahoe. . . . **Buck Owens Enterprises** has appointed **Al Crocker** station manager of his Bakersfield radio operation. Crocker will be involved at once in the initial design of new studios and executive offices for KUZZ-KZIN. . . . WSM-TV produced a spectacular, all-color special of the convention activities last week, and it won all sorts of accolades. If clearances are obtained, it may be shown in other markets. . . . **Bob Radford** of Chesapeake, Va., whose first record is on the Leonard label, is called "The Singing Gasman." He took time off from his job driving a truck for the gas company there to record some Nashville songs. . . . **Peggy King**, a new country artist on Bullet Records, got her name in a roundabout way. Born **Peggy Ann Norris**, she married a singer named **Jerry St. Dizier**, whose stage name

is **Jerry King**, and so she is known as **Peggy King**. . . . **Judy Kraft**, formerly with Stax-Volt in Memphis, has joined the Mega Records staff here. And Mega's president, **Brad McCuen**, has announced the appointment of "**Buster**" **Sullivan** as national merchandising manager. . . . **Tommy Overstreet** is working on a new LP, after much success with his other records. . . . **Hank Thompson** will have a new Dot single to commemorate his 25 years of recording. . . . **Jerry Bradley** will produce **Bud Brewer**, a **Hubert Long** talent, for RCA. . . . **Johnny Carver** is now booked for the entire month of November, with dates on the West Coast and Hawaii, then Phoenix, Tucson and Las Vegas. . . . **Marion Worth** has filled in for **Jan Howard** during her illness.

Dianna Trask now will be under the production arm of **Danny Davis**, with an entirely new approach to her songs. . . . **The Compton Brothers** and **Dale Ward** are doing sessions now for Dot. . . . **Ronnie Stoneman**, now operating as a single, will be on Dot, produced by **Norro Wilson**. . . . **Bill Anderson** appeared in Nashville on the CMA awards show, flew to London to tape the **George Hamilton IV** show, and flew back to spend the rest of the week entertaining in Nashville. **Danny Davis** performed through the convention while suffering from a pesky virus. **Johnny Carver** goes back to Hawaii in November. . . . **Dave Peel** continues to play local clubs in Nashville. . . . **LeRoy Van Dyke** winds up his tour of the Northwest and Alaska with a two-week stand at the Fremont in Las Vegas. . . . The Virginia Country Music group has elected new officers. President is **Charlie Wiggs**. Others named are **Gloria Allsbroke**, **Pat Matthews**, **Glenn Allsbrook**, **Charlie Taylor**, **Mike Allen**, **Charlie McDuffie**, **Gene Bryant**, **Joe Hopple**, **Ed James**, **Betty Sue Bonney**, **Doris Taylor**, **J.P. Pittman** and **Richard Crump**. . . . **Bob Reynolds** was the big winner at the first annual Ohio Country & Western Music Association Awards Banquet. Other winners were **Kathy Shaw**, **Kenny Sidle**, the **Shaw Sisters**, **Kentucky Blue Grass Boys**, **Jack Campbell**, **Bill Rice**, **Jaybird Drennan**, **Carl French** and **Jack Campbell**. . . . **Kenny Brent** has announced the opening of Kenna Records at Lakewood, Colo. The new label will concentrate on country, with the first release set for January. It will be **Kenny** and his wife, **Donna Harris**. All sessions will be done in Nashville.

Clement's New Studio Boasts Kitchen & Full 4-Channel Set

NASHVILLE—Facilities at the Jack Clement studios here will eventually include a kitchen with a full-time cook to prepare meals for musicians and staff people who are doing two or three sessions in a row.

"Nashville increasingly is becoming a center for this type of recording," Clement said, "and we want to expand that."

Clement said his studio would be geared for the extended, intensive sort of recording schedule that has become so important to today's record industry.

This is the new studio, an extension and expansion of his other complex on Belmont Boulevard. Although the studio has been fully operative for the past several months, Clement has not made it available for general usage, primarily because of his own heavy schedule.

The long-time producer feels the

growth of the studio concepts here, including others than his own, will attract more artists and producers, enhancing the city's musical growth.

He has concentrated heavily on interior design "to give musicians vast amounts of extra spirit and drive." To achieve the proper design, Clement brought in a New York set designer, **Jim Tilton**.

Technically there are differences, too. Studio manager **Charlie Talent** notes that the new studio is equipped for quadrasonic. There is 360-degree panning on each mike, not on just the four master channels. Quadrasonic can be put on each of the 16 tracks. Acoustically the room is small and dead, with a lot of separation, and thus no worry about leakage. There is a closed-circuit television camera and monitor system to help the producer and engineer view the studio activity unobtrusively.

Key Lops Singles

• Continued from page 45

All of the artists under contract have been released, and are free to negotiate with any booker, **Key** said. In addition to those mentioned, they include **Bobby Lord**, **Jack Ward**, **Roy Bayum**, **Kim Morrison**, **Ronnie Rogers**, and **Jeff Young**.

Most of the acts handled by **Rich Key** are pop rather than country. They are being booked for locations in clubs rather than the one-night appearances.

Key said he would work with the new young writers under contract to him and help develop their songwriting abilities.

Pride Fills Jamboree

• Continued from page 45

network show, and we were right again.

Arrangements for the fourth show were made through **Jack Johnson**, **Pride's** manager. It was the singer's first appearance here.

Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 11/6/71

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	EASY LOVING Freddie Hart, Capitol ST 838	7
2	2	I'M JUST ME Charley Pride, RCA LSP 4560	17
3	4	I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510	22
4	3	YOU'RE MY MAN Lynn Anderson, Columbia C 30793	16
5	5	SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol ST 835	10
6	7	PITTY, PITTY PATTY Susan Raye, Capitol ST 807	10
7	8	SILVER TONGUED DEVIL & I Kris Kristofferson, Monument Z 30679 (CBS)	5
8	9	IN SEARCH OF A SONG Tom T. Hall, Mercury SR 61350	8
9	6	TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS)	10
10	26	THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. II Columbia KC 30887	3
11	14	ROSE GARDEN Lynn Anderson, Columbia C 30411	46
12	12	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca DL 75310 (MCA)	4
13	10	KO-KO JOE Jerry Reed, RCA LSP 4596	8
14	16	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	62
15	13	ME & BOBBY MCGEE Kris Kristofferson, Monument Z 30817 (CBS)	5
16	11	POEMS, PRAYERS & PROMISES John Denver, RCA LSP 4499	19
17	15	THE LAST TIME I SAW HER Glen Campbell, Capitol SW 733	15
18	17	A MAN IN BLACK Johnny Cash, Columbia C 30440	21
19	18	I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca DL 75292 (MCA)	10
20	19	BEST OF PORTER WAGONER & DOLLY PARTON RCA LSP 4556	15
21	29	WORLD OF LYNN ANDERSON Columbia C 30902	4
22	20	TODAY Marty Robbins, Columbia C 30816	9
23	—	WE GO TOGETHER Tammy Wynette & George Jones, Epic KE 30802	1
24	31	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	35
25	21	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA LSP 4506	28
26	24	HE'S SO FINE Jody Miller, Epic E 30659 (CBS)	11
27	28	TALK IT OVER IN THE MORNING Anne Murray, Capitol ST 821	3
28	30	WELCOME TO MY WORLD Eddy Arnold, RCA LSP 4570	15
29	27	CEDARTOWN, GEORGIA Waylon Jennings, RCA LSP 4567	9
30	32	HAG Merle Haggard, Capitol ST 375	30
31	23	DAVID HOUSTON'S GREATEST HITS, VOL. 2 Epic E 30602 (CBS)	7
32	—	BEST OF CHARLEY PRIDE RCA Victor LSP 4223	1
33	33	PICKIN' MY WAY Chet Atkins, RCA LSP 4585	3
34	34	PICTURES OF MOMENTS TO REMEMBER Stallar Brothers, Mercury SR 61349	12
35	36	PORTER WAGONER SINGS HIS OWN RCA LSP 4386	2
36	43	MISSISSIPPI TALKIN' Jerry Clover from Yazoo City, Decca DL 75286 (MCA)	16
37	—	BEST OF BUCK OWENS, VOL. 4 Capitol ST 830	1
38	41	COAT OF MANY COLORS Dolly Parton, RCA LSP 4603	2
39	39	CLASS OF '71 Floyd Cramer, RCA LSP 4590	2
40	25	SUPER COUNTRY Danny Davis & the Nashville Brass, RCA LSP 4571	8
41	42	DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513	29
42	22	LIVE AT THE SAM HOUSTON COLISEUM Mel Tillis, MGM SE 4788	8
43	37	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	31
44	—	TREAT HIM RIGHT Barbara Mandrell, Columbia C 30967	1
45	35	RUBY Buck Owens & the Buckaroos, Capitol ST 795	17

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

In many charts, moving to the Top
"LETTER EDGED IN BLACK"—Tiny Tim—VIC TIM

"A Step in the Right Direction"—Eric Saxon—Chalice
"Growing Up"—Freddie Stafford—Musical Spin
"I Already Know"—Wanda Jackson—(Capitol)
"One Heart to Give"—Vik Chandler—Rush Records
"Hard Driving Man"—Ronnie Bell—Bellron
"I'm Still Waiting"—Diana Ross—(Motown)
"Way Down South in Mississippi"—Marty Dee and Jane—Music Towne
"Love Me Like You Love Me Now"—Debbie Sadler—MBS
"One More"—Gene Tyndall—Twilight
"Slowly"—Ronnie Bell—Bellron

ALBUM OF THE WEEK—
"Rock n'Roll Revival"—Joey Welz—Palmer

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International News Reports

S. African Management, Production Firm Formed

JOHANNESBURG—Clive Calder, who for the past 18-months has been pop a&r manager with EMI (S.A.) has formed two new

companies in the record and entertainment industry. One, formed with impresario Ralph Simon, is Saggiarius Management, involved in artist management, promotion of live entertainment, agency and commercial product promotion.

Projects the new company will undertake include bringing international acts to the Republic, and developing existing local talent such as Hawk, Peter Vee, The Strangers and other successful local acts.

Calder's second company, Clive Calder Productions, will be involved with record production, promotion and music publishing. Distribution of all products stemming from the new company will be handled by EMI (S.A.) following an agreement negotiated between Calder and EMI managing director Gordon Collins.

Calder will continue to produce the Outlet, Otis Waygood, Dickie Loader, Peter Vee, Freedom's Children for EMI's Parlophone and Columbia labels.

Non-white talent will be channeled through the Little Giant label which Calder has been instrumental in developing as pop a&r manager. A new label, still to be named, will be launched in the new year for the black market.

First new artists to be signed under the new deal is Afro-rock group Hawk whose debut album is scheduled for release on Nov. 1. An arrangement covering music publishing has been reached by the new company with Ardmore and Beechwood (S.A.).

FIDOF Set Fest. Fair

SPLIT, Yugoslavia—The International Federation of Festival Organizations (FIDOF) is planning to hold the first International Song Festival Fair here in the first half of December.

The fair will include gala performances by winners of member festivals, by leading festival songwriters and by top international guest stars and there will be a program of discussions on festival organization in general.

The fair will also provide opportunities for business activity and for the examination of possibilities of developing a cultural exchange program between East European and Western countries.

Plans also include a conference on East-West relations in the matter of performing and mechanical rights.

RCA Meeting -40 Managers

HAMBURG—The meeting here of 40 marketing and artist promotion managers from RCA outlets throughout Europe and the U.S. was highlighted by a special silver disk award to Teldec for selling over 250,000 copies of the single "Co-Co" by the Sweet, at present touring West Germany.

The three-day RCA conference, held in the Hamburg Centrum, discussed the coordination of publications in the pop and classic sound-carrier field. And the conference's itinerary also included discussions on jazz and a new series in the classical sector; and European productions under the RCA banner, presentation of product from the U.S. and a call to strengthen artist promotion—especially for RCA artists touring Europe.

Among delegates present at the conference were Bob Angles, RCA's European co-ordinator, Kurt Richter, managing director of Teldec, Jim Bailey, international marketing director, and Peter Munves, director of RCA's classical department.

DGG Sign Bell Records

HAMBURG — DGG and Bell Records of New York have signed a three-year agreement which puts the entire repertoire of the U.S. company at the disposal of the German firm. The arrangement becomes effective Jan. 1, 1972—the same day that DGG's record activities will be taken over by Polydor International GmbH.

Under the deal, Polydor will manufacture and sell the Bell repertoire throughout the world, with the exception of the U.S., the U.K., Eire, Canada, Japan and Taiwan. All records will be marketed with the Bell logo.

Bell, a division of Columbia Pictures Industries, Inc., had previous agreements with EMI for the majority of the licensed territory as well as with Dischi Ricordi and CBS Schallplatten GmbH.

The new DGG-Bell agreement was concluded at the former company's Hamburg headquarters.

Present to sign the contract were Bell president Larry Uttal, Dr. Werner Vogelsang, future president of Polydor International GmbH, and Polydor International's director of popular Music, Horst F. Schmolzi.

Latin American Disk Conclave

• Continued from page 3

Brazil Phonographic Association, speaking on "Statistics, Their Object and Function"; "The International Bureau of Mechanical Editions Contract—Substitution of SEDRIM or SIAE," a presentation by Dr. Taddeo Collova of the Societa Esecizo Diritti Riproduzione Meccanica of Milan (SEDRIM); and Peru Federation director Enrique Brenner speaking on "The Andean Zone, Reasons for its Integration."

The final day will feature an open discussion of "Experiences of the Associations and National Chambers" in relation to artist management, promotion and publicity, benefits and sales, credit and collections.

Nestor Selasco of Argentina is first vice president of the Federation, Peru's Augusto Sarria is 2nd vice president, Enrique Lazcano of Uruguay is 3rd vice president and the executive secretary is Dr. Luis Grez of Chile.

New Faces in SA 1970 SARIE Awards

JOHANNESBURG — Thirteen SARIE Awards, South Africa's equivalent of the musical Oscar were awarded to artists in the recording field, Oct. 20.

A pleasant surprise was the number of "new faces" who received awards in the various categories. The SARIE Awards, organized by Springbok Radio.

For the second year running, CBS vocalist Judy Page won the female vocalist category and, Virginia Lee, collected her sixth SARIE by winning the female country award.

Cape Town pianist Ken Higgins won the instrumentalist award;

Lindfors Wins Grammis Award

STOCKHOLM — This year's Grammis Awards, for the best record productions, were presented recently at a special gala in Berns, Stockholm. IFPI of Sweden is responsible for the presentation of the Grammis Awards. The show was presented by Lars Holmqvist, of Swedish TV.

The Grammis Awards for 1971 went to the following: Pop production of the year, female singer—Lill Lindfors (Polydor), "Mellan drom och verklighet" LP; Pop production of the year, male singer—Cornelis Vreeswijk (Metronome), double-LP, "Poem, Ballader & Lite blues"; Pop production, newcomer—Skaggmanslaget (Sonet), "Pjal, Gnall & Ammel"; Pop production, group—Contact (MNW), for "Hon Kom over Mon";

Pop production from stage, film, radio or TV—Povel Ramel & Wench Myhre (Polydor), "Pow show"; classical production of the year, soloists — Janos Soliom (HMV), "Musik av Stenhammar—Liszt"; Classical production, older music—Musica Holmia (SR), for "Barock pa parnassen"; Classical production, younger music—Stockholmsfilharmonikernas Blasarkvintett (HMV), with "Musik av Ligeti/Danzi Villa-Lobos";

Jazz production of the year—Arne Domerhus Trio (Gazell), for "Fancy" LP.

Semi-classical production—Bernt Staaf (Metronome), for his debut album, "Nar Dimman Lattar"; Folk-music production—Sahlstrom & Sandstrom (Sonet), for "Spelmanslatur fran Uppland"; Production for children—Robban Broberg (Columbia), for the album "The Pling and Plong show"; Documentary record—Sven Jerring (SR); release of old radio programs. The jury's Honor Award went to Erik Eriksson, choir leader and conductor.

Nico Carstens the Boere Orkes trophy for the seventh time and and EMI musical director Robin Netcher collected two awards, one for the Johannesburg Pop Orchestra which won the Band Award and his LP "Cracklin' Rosie and Other Great Hits" which was voted the LP of the year.

RPM artist Clyde Ray won the Male Vocalist category for "Sunny," as well as the best English LP of the Year award with "If You Love Me."

Gallo's Peter Lotis took the male country award and Hedgehoppers, recent imports from England who record for CBS received the beat group award.

A song, "The Seagull's Name Was Nelson" helped duo Des and Dawn Lindberg win the award in the vocal group category.

The song of the year award went to another British import, composer Terry Dempsey, with the Dave Mills hit "Home."

Dempsey scored another triumph when Lance James was (Continued on page 52)

Ocean Back From Europe

TORONTO — Local group, Ocean, returned home this week after a brief one-week European tour to capitalize on their single of "Put Your Hand in the Hand." Ocean played Hamburg, Venice, Madirno, Milan and Paris during the tour.

WBM's Tom Wilson, manager of the group, described the tour as "very successful." Ocean's fourth single will be released shortly.

Toshiba to Double Capital

TOKYO—Toshiba Musical Industries is now constructing its new, large scale factory in Gotenba area, and to meet its partial expenses, the company announced that the capital stock would be doubled as of Oct. 30, 1971. The capital stock of Toshiba Musical Industries comes to 300 million, from 100 million yen.

Toshiba Musical Industries is a joint corporation with Capitol/USA on a 50/50 basis on a capital stock. Capitol U.S. is planning to settle their shares in Japanese currency.

Yohsuke Suga, president of the company, said, "We have come to the decision on increasing our capital stock, to cover an enormous expenses in the construction work on Gotenba factory, and the inauguration expenses, which are also expected to be great."

Royalty Divn Set by MCPS

LONDON — The Mechanical Copyright Protection Society (MCPS) is introducing a special division, Royalty Services, which will begin operation from Jan. 1. The service will offer music publishers a computer facility to evaluate royalties due to individual composers and copyright owners and it will also be made available to record companies for calculating and distributing copyright and artists royalties.

MCPS general manager John Edwards said: "This new service will enable users to reduce administration costs and lead to a saving in staff costs."

Edwards added that it will also speed the distribution of royalties and provide publishers with comprehensive management information. All the computer processing connected with the scheme will be run by Baric Computing Services, a company owned by the International Computers company and Barclays Bank.

The first two companies which will take advantage of the scheme are Joseph Weinberger and Jack Magraw's recently formed Consortium Music firm.



DAWN, Bell Records group, enjoy a champagne breakfast and silver disk chaser during their recent British tour, for six months on the British charts with "Knock Three Times." Tony Orlando, Dawn's lead singer, flashes the award, presented by Brian Mulligan, right, editor of Record Retailer. On hand, left to right, are: Dick Leahy, head of Bell's London office; Joyce Vincent of Dawn; Orlando; Telma Hopkins of Dawn; and Mulligan.

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Maple Leaf System —Split in Duties

VANCOUVER — The annual general meeting of the Maple Leaf System took place this week, and Nevin Grant was re-elected chairman, with Greg Haraldson, music director of CKXL Calgary, voted in as co-chairman.

Grant, who is program director of CKOC Hamilton, was the successor to Roy Hennessy of CKLG

as MLS chairman. His performance through the past 12 months prompted member stations to unanimously ask him to remain as chairman.

"The system has outgrown one person" Grant told Billboard. "So now there is going to be a split in duties. However record companies should continue addressing all new releases to CKOC until the end of November. The meeting was the most successful gettogether we've had, and we're hoping that this year we can work twice as hard in breaking Canadian records nationally."

Haraldson, has been music director of CKXL for the past year.

Leningrad Co. To Hit 23.5M

LENINGRAD — Iliya Sorokin, chief Melodiya's pressing factory will manufacture 23.5 million disks in 1971 said Iliya Sorokin, chief engineer. Next year's production figures are supposed to be higher due to considerable increase in stereo product output. According to Yuri Liepin, Riga pressing factory chief engineer, the factory's output in 1971 will have reached 10 million disks. The Riga factory started to manufacture cassettes this year.

North Carolina USSR Contact

LENINGRAD — Disk jockey Dave Hogan, WSKY station, Asheville, N.C., was here to establish business contacts with some of the local music agents and promoters.

Hogan said he was interested in getting specially selected records and tapes with current Russian, jazz, rock, pop and easy listening hits featured to present in his programs from time to time.



“NEW TROUBLES”
 MAJOR SUCCESS OF THE
 Font-Cetra S.p.A. - via Bertola 34 - TURIN (ITALY)
 With the Concerto Grosso - LPX 8

No Drug Lyric Ban From CRTC—Boyle

WHISTLER'S Mt., B.C.—The vice chairman of the Canadian Radio Television Commission, Harry J. Boyle, hailed the present times as the most exciting era in history and urged radio stations to "really communicate" in a speech to the Bob Hamilton radio report clinic here last weekend.

Boyle, a former broadcast programmer before entering government service, suggested that radio stations could help overcome the "creeping uniformity of the masses" by honestly communicating with their audiences.

Boyle said there was more to radio than just handful of records repeated over and over.

He also indicated the CRTC had no current intentions of imposing a similar drug lyric band to that now operating in the U.S. through the FCC.

More than 250 programmers, executives, record company producers and promotion men, disk



EMBER RECORDS, U.K. president Jeffrey S. Kruger with country artist Lee Conway from Australia. Conway recently recorded an album, "Applewood Memoirs," for Ember and appeared in concert at the London Palladium with U.S. artist Slim Whitman.

jockeys and radio personnel from the U.S. and Canada turned out for the two day clinic, the sixth organized by Hamilton and the first on Canadian soil. It was held at the top of Whistlers Mountain, some 6,000 feet above sea level and a 30 minute cable car and chair lift from the highway.

Guest speakers included Keith James, operation manager of CHED Edmonton; film producer Stanley Kramer; singer Michael Nesmith; psychiatrist Dr. Thomas Harris; Doug McGowan of the programs branch of the CRTC; Columbia records George Brewer; and broadcast communication commentator Ritchie Yorke.

Yorke who is Billboard's Canadian editor, outlined a 10-point plan to save top 40 radio which he claimed was "on its knees." The clinic, however, mainly concentrated on a physiology approach developed by Dr. Harris and endorsed by Bob Hamilton.

O'Keefe Center Racks Up Box Office Records

TORONTO — The city's plush O'Keefe Center celebrated its eleventh birthday recently with three box office records broken during the previous year.

Engelbert Humperdinck pulled in \$148,927, Katharine Hepburn in "Coco" grossed \$150,739, and in the final week of the produc-

tion, broke her new record with a figure of \$171,674.

The overall average capacity per performance during the 46-week operating period was 74 percent. A total of 700,000 patrons paid more than \$3.5 million during the year.

The venue was opened in 1960 by the O'Keefe Brewing Co. In 1968, O'Keefe turned the property over, at no charge, to Metropolitan Toronto, because property taxes had made it virtually impossible to maintain solvency.

The 12th year will include performances of "Chalk Garden," "Light Up the Sky," "Mary," The London Palladium Show," the National Ballet of Canada and the Toronto Symphony Orchestra.

Rada Sign With Country

VANCOUVER — Rada Record Pressings, Ltd., have signed a distribution agreement with Country Sound Productions, Alberta's only independent label. The deal was announced by RADA president, John Rodney, and Donn Petrak, president of Country Sound.

Initial release under the new agreement will be a single "Turn Me Around" by Shirley Ann and written by Petrak. It's the featured song in the documentary about Martin Luther King Jr., "King." It will be released early in November.

Tapestry Finish Promotion Tour

MONTREAL—Polydor's newly signed group, Tapestry, have just completed a coast-to-coast promotion tour with John Turner, Ontario promotion manager.

The group made an appearance on the widely syndicated TV show, "Like Young" and Polydor prepared a special full color press kit.

Tapestry's first single, "Love Me Brother" was produced by Cliff Edwards of the Bells.

French Vogue To CBS-Sugar

MILAN—CBS-Sugar is the new Italian licensee of the French Vogue label, in succession to Dischi Ricordi. Distribution is being handled by the CBS-associated Messaggerie Musicali.

The new deal was signed in Paris between Giuseppe Giannini, manager of CBS-Sugar, and Leon Cabat and Jacques Rossini, president and managing director of Vogue respectively.

CBS-Sugar's first Vogue releases comprise the single "Arsenio Lupin," by Jacques Dutronc (recorded both in Italian and French versions, this is the title song from an Italian TV series); "Rainbow" by Mike Stephenson, and "En confidence" by Alain Jory.

New label manager for the Vogue catalog is Umberto Di Caprio, back on the record scene after a two-year absence.

From The Music Capitals of the World

TORONTO

A & M's Cat Stevens drew two SRO crowds when he opened his current North American tour at Massey Hall (17). . . . His new album, "Teaser and the Firecat" was a Canadian gold disk on the day of release. . . . The label's Jerry LaCoursiere and Pete Beauchamp presented Cat with two gold albums, including "Tea for the Tillerman" and his new release. While in Toronto, Stevens also taped an appearance on the "Hart and Lorne Terrific Hour," for telecasting on the CBC Network Nov. 19. A & M also hosted a party for Cat and flew in its two key out-of-town promotion men, Liam Mullan and David Brodeur.

A & M has Shawn Phillips appearing in Montreal Oct. 30 at Sir George Williams University. It was also revealed that plans have been confirmed the forthcoming Procol Harum concert with the Edmonton Symphony Orchestra (Nov. 18) for possible release as the group's next album. . . . Daffodil getting strong advance orders for the new Waldo de los Rios album, "Mozart Mania," which features his new single, "Eine Kleine Nachtmusik." . . . Canada's most popular musical, "Anne of Green Gables" will get its first exposure to the U.S. this December when the Charlottetown Festival production opens a two weeks engagement at New York's City Center Theatre (21).

Former MLS chairman, Nevin Grant, was quoted this week as saying that the reason CKOC had never given a zero vote to any submittal on the Maple Leaf System was because: "I feel that just because the musician had enough faith to record the number and the record company had enough faith to release it, the record has some merit for them."

Edward Bear met with CRTC chairman, Pierre Juneau, last week and presented him with a gratitude award from Canadian musicians. The group's new single, "Fly Across the Sea" is being billed as their official followup to the U.S. hit single, "You Me and Mexico" of 18 months back. The new single introduces the Bear's new lead guitarist, Roger Ellis. . . . Rick Pearson has a new single, "Waving Bye" out on Palas House Records. . . . CHUM FM's John Donabie presented a highly acclaimed tribute to rock'n roll in a special four hour show recently. . . . Blood, Sweat and Tears lead singer, David Clayton Thomas, returned home to Toronto to briefly this week — his solo album will be released internationally by Columbia in January, but he is not leaving BS & T. . . . MLS winners last week were "Absolutely Right" by the Five Man Electrical Band and Chilliwack's Lonesome Mary. . . . Kinney Music planning a huge promotion drive on the forthcoming Led Zeppelin album. . . . The label's Tom Williams also hosted a special press party for the Abbey Road Club appearance of newly signed group, Fludd.

RITCHIE YORKE

MOSCOW

A new concert hall was opened in Moscow's biggest hotel Rossiya. The hall accommodating 2,500 people is considered to be the best in this country. It is equipped with a brand-new color-music system which will be launched during the Skriabin centennial celebrations concert. . . . Kavkaz musical instruments company in Rostov-on-Don began producing Aelita electrical guitars. The new type guitar, equipped with three pickups, mechanical vibrators costs 200 roubles

(\$222). Over 2,000 pieces are planned to be manufactured during 1971/72. . . . The USSR State Symphony Orchestra under Yevgeni Svetlanov, Moscow Chamber Orchestra conducted by Rudolf Barshai and a leading Bolshoi vocalist Vladimir Atlantov, were scheduled in Estonia Philharmonia was opened festival in Yugoslavia in October. . . . Bulgarian pop/rock gala show featuring Stefan Voronoff, Boris Gryncharov, Angelina Baeva and Didi Gospodinova, and Nikolai Tchalashkanov's rock group completed its current tour of Russia, having given concerts in 12 cities. . . . The 1971/72 concert season in Estonia Philharmonia was opened by the Ernesaks Academic Choir Estonian Symphony Orchestra's performance of Igor Stravinsky's "Tzar Edipus." Gustav Ernesaks' Academic Choir is currently on concert tour of Italy and Switzerland.

Melodiya released two albums featuring last year's Tchaikovsky Competition's laureats Eliso Virsaladze with a Schuman program and A. Moreira-Lima in a Liszt-Rakhmaninov-Villa-Lobos program. Another classical release includes albums recorded in Vilnius by Lithuanian singers N. Ambrazaitite and R. Siparis, as well as the Lithuanian Chamber Orchestra under S. Sondetzki. . . . Mosfilm studio released "White Nights" a ballet film based on Dostoevsky's story. The film features Nina Timofeeva and Mikhail Lavrovsky. . . . The Estonian Composers' Union's session, to discuss the problems of light and pop music, is scheduled to be held in Tallin, Nov. 21-23. A revival of the Tallin jazz festival may be discussed during the session. VADIM YURCHENKOV

JOHANNESBURG

Dan Hill, a director of RPM Records, recently concluded a deal with A & M president Gerry Moss whereby RPM will become licen-

(Continued on page 61)

U.K. Sales 3% Decline

LONDON—U.K. record sales in July hit their usual seasonal low at \$5.8 million, equivalent to a 3 percent decline on last year's figure.

Home sales were down by 2 percent and exports by 6 percent, with sales for the first seven months of 1971 showing a 4 percent increase over last year.

Manufacture of 8.2 million records in July was marginally more than last year, with singles showing a sharp drop of 18 percent or one million copies, to 2.9 million copies.

Canada Executive Turntable

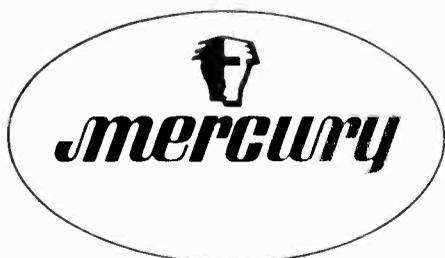
Pete Beauchamp has been appointed national promotion director of A & M Records of Canada, replacing Liam Mullan who moved to Vancouver some months ago. Beauchamp was formerly with Columbia Records in Montreal as Quebec promotion director, and prior to that was associated with Musimart and Trans World Records. Mullan is now A & M's West Coast sales and promotion director.

ROD STEWART

MERCURY CONGRATULATE YOU... FIVE TIMES OVER

At a ceremony in Amsterdam today (November 5)
Rod Stewart will make history....

He will receive five gold discs for the sales reached in five
continents of his amazing No.1 LP
"Every Picture Tells a Story"
and the chart-topping single
"Maggie May/Reason to Believe."



(Distributed by Philips outside U.S.A.)



Special Reports from the Billboard Group

RTR RECORD & TAPE
RETAILER THE MUSIC BUSINESS PAPER

Irish Unrest—Trouble, Confusion for Dealers

By **ROB PARTRIDGE**

Staff Member, Record & Tape Retailer

LONDON—The present Ulster crisis is having "an absolutely catastrophic effect on every part of the record business," it was claimed by Gordon Smyth, managing director of Symphola, one of the province's major distributors.

Smyth has closed 200 rack and small shop accounts during the past four months. "The shops have either closed down because of trouble or are in such a state that they are unable to pay Symphola accounts," he said. "We are also keeping stocks of records to a minimum in our warehouse because of the fire bomb hazard. On the distribution side we are refusing to send our vans into the real trouble spots which means loss of business for both ourselves and the dealers."

The unrest has created utter confusion for most of Ulster's 120 record dealers—with business dropping to disastrous levels in many areas while paradoxically it has almost boomed in others. The worst-hit dealers are those in key flare-up areas. One of Symphola's own shops in the center of Belfast was badly damaged when a bomb destroyed a neighbouring shop on July 12.

Ken Phillips of H.B. Phillips, situated in the center of Londonderry, reported a 25 percent drop in turnover this year. "We've been hit very badly with the troubles. The shop windows have been bro-

ken twice, we've been hit by an incendiary bomb and we've been raided by gangs six or seven times," he said. The windows are now boarded up and, faced with increasing difficulties in obtaining stock, Phillips is presently running down his stock level.

Pilferage is becoming one of the central problems for retailers in trouble areas. David Harrison, whose shop, Harrison's, is in the Falls Road area of Belfast, said: "One of the offshoots of the breakdown of law and order is that young lads are now taking chances. For instance, a few days ago I went out for a half an hour leaving the shop to the assistants. When I came back there were eight young boys, only between 8 and 12-year-olds who had literally taken over the shop. They had taken the telephone off the hook and they had taken over the counters."

Harrison has fitted iron grills to the shop windows to prevent pilferage during night riots. The shop is in the center of one of Belfast's tense areas and business suffers when public transport is disrupted.

While shops in the centers of populations have suffered, many shops on the outskirts of towns however, have reported increased sales.

Norman Graham has two shops, one in the troubled Shankhill Road

area of Belfast and another in Upper Bridge Road, three miles from the city's center. He said: "The centers of towns are a bit dead with a lot of people staying at home rather than going into town. The Upper Bridge Road shop has benefitted from this and sales this year are up, while the Shankhill Road shop has stayed with about the same sales as last year." Graham's primary difficulty is obtaining sufficient stock.

Mervyn Solomon, director of Solomon & Peres, one of Ulster's main distributors, claimed an average 17 percent increase in turnover this year—although business in August dropped 14 percent on the same period last year and Solomon predicts a further drop of between 5 and 7 percent for September.

Said Solomon: "The main reason why we've increased our business this year is because I believe many people are now buying records and staying home at night. We also handle color television sales and those too, have increased. The main drop we've found this year has been with our racking customers in non-record outlets, many of whom are afraid of pilferage if their shop windows are broken."

Live entertainment however, has taken a definite decline in Ulster during the past few months. Jim Aiken, of Aiken Promotions, one of Ulster's largest agencies, said: "There is no live entertainment in the cities. I'm virtually on an extended holiday these days. We've had a hot summer in Ulster this year but it is usual for business to return about September. This year however, with internment, the troubles have continued."

Paul Conroy, booker with the London agency Red Bus, said that he would be "very wary" of booking groups in Ulster venues. "We would want assurances about the venue and the groups' safety," he said. Ian Smithers of MAM was more direct. "I haven't booked anybody in there for a long while, and in the light of present circumstances, I certainly wouldn't," he commented.

Success of Nemu Pop Song Fest

TOKYO—"Tabidachi No Uta," composed by Hitoshi Komuro, given "the grand prix prize, along with "Mado Ni Akari Ga Tomoru-Koro" by Kunihiko Murai, at the Nemu Popular Song Festival won the right to participate in the Second World Popular Song Festival, to be held this month in Tokyo.

The festival, sponsored by Yamaha Foundation for Music Education, was held at an open-air theater in Nemu No Sato (Mie-Prefecture). The festival was very successful, attracting 3,500 way above its capacity.

The festival awards included: Composer—Hitoshi Komuro, Lyric Writer—Junpei Oikawa, Singers—Tsunehiko Kamijo, Hitoshi Komuro and Rokumusen (folk group), and a special award to "Akaitori" composed by Kanehiko Murai, the lyrics by Michio Yamagami. This award was voted for by all the participating composers in the festival.

Although this festival was a preliminary event in the selection of material for the World Popular Song Festival in Japan, Kim Sanyo, a Korean singer, participated and sang a song in English, which was not accepted by most of the judges.

Billboard Japan MUSIC LABO

Japan Instrument Makers Hit, But Confident

By **BEN OKANO**

Staff Member, Billboard Japan/Music Labo

TOKYO—There is no doubt that Japan's musical instrument industry is greatly affected by President Nixon's new economic policy. More than 50 per cent of products exported go to the U.S. and even the business with other countries is done on a dollar basis. It has been calculated that the loss they will have to suffer will be a few hundred million yen.

The total sale of musical instrument industry is nearly 100 billion yen and of that one third is from export. The guitar makers are suffering the most. Two thirds of their products are aimed at the export market.

Yamaha International Co. (Los Angeles) announced that they have no intention of changing the catalog price because of 10 per cent surcharge tax or for the other reasons. After this announcement, Yamaha gained additional sales popularity.

One trading company here heard about President Nixon's announcement right after they had finished the shipment of 40 million yen worth of musical instruments. One of their officials said: "We don't care about this too much. We had enough profit. We were worrying about the decrease of orders from the U.S., but fortunately we received additional orders. As long as we export good products at the reasonable prices we don't have to worry about 10 per cent surtax or about the revaluation of the yen."

Most of the factories producing guitars are concentrated in Nagoya, Shinshu and Hamamatsu. Among these factories, those of Shinshu have the power to maintain the current costs. One of the factories in Shinshu, Suzuki Violin Co., has many workers who have more than 10 years of experience and they produce high-quality products. So if they increase the price they will not lose their market so easily.

Another big problem that Japanese exporters are now dealing with is the dock strikes that are going on in various ports of the U.S. Nixon's announcement caused a delay in the settlement. It is not very convenient for both the importers and exporters since all the products now have to go via Vancouver or Mexico. Both importers and exporters can not endure such inconvenience for a long period. The 10 per cent surcharge tax, the revaluation of yen, and strikes do not stop Japanese guitars from being exported. This is one of the

indications of how the quality of Japanese guitars are appreciated by U.S. distributors.

The guitar makers of Taiwan and Korea are trying to expand their markets in Japan and in the U.S. at the time of revaluation of yen. But it is difficult for them to overcome Japanese products since their qualities are not as good as those of Japanese. As long as Japanese makers keep up their quality, Japan's priority in this industry will be maintained.

Japan Groups Visit U.S.

Enthusiasm for traveling abroad has always been strong in Japan and there are many plans designed for music lovers who are interested in visiting the U.S. en masse for listening to American music at first hand.

Parties visited the Elvis Presley Show at the International Hotel, Las Vegas, Nevada, a plan worked out, with Ichiro Fukuda, music commentator, as leader.

The number of participants was limited to 40, and the itinerary included San Francisco, Las Vegas and Honolulu. The expenses for the nine-day trip were 359,000 yen (roughly \$1,000). The applicants who failed to register in time were so many that the promoter decided to form another party for 60 members.

Another project, "Young-Japan Overseas Music Tour," was promoted by Ken Hosokawa, a 22-year-old student of the Osaka University of Arts. He organized three groups who traveled to Canada, the U.S. and Mexico.

The three parties comprising 120 members were scheduled. Osamu Kitayama and Kazuhiko Kato, both noted young composers and musicians joined them and performed for a charity concert at the National Theater of Mexico.

1970 SARIE Awards

Continued from page 49

awarded the Afrikaans LP of the year SARIE for his album "Vicki," another Dempsey composition.

The special Springbok Award to the best newcomers went to Cary Caminga, the Dealians, Alan Garity, Barbara Ray and Kobus and Hannelie.

Brook Benton Cancels First S. African Tour

JOHANNESBURG—U.S. singer Brook Benton cancelled his South African tour after only two weeks of a scheduled seven-week engagement. He alleged mismanagement on the part of local promoters and lack of arrangements concerning the booking of venues, publicity and transport.

Benton's management attempted to get other promoters to take over the tour but several deals fell through.

From the industry point of view, the fiasco of the Benton tour will certainly have a major effect on other black entertainers wishing to tour South Africa.

Benton is one of the biggest record sellers in the South African market.

Jackson Morley, head of Aquarius Productions, who organized the Benton tour accused the singer of making "outrageous demands" on the company.



YEHORAM GAON, one of CBS Records' (Israel) leading artists, is guest of honor at a cocktail party hosted by CBS Records International at Sardi's, New York, prior to his successful U.S. debut at Carnegie Hall. Left to right: Richard Asher, CRI executive vice-president; Yehoram Gaon; Walter Yetnikoff, CRI president.

U.K. and Bulgaria Win In the Sopot Festival

SOPOT, Poland—Top prizes at the 11th International Festival of Pop Song, held in Sopot between Aug. 26-29, went to the song "He Moves Me," performed by the U.K. representative Samantha Jones, and Pacha Christova (Bulgaria) for her interpretation in Polish, of the song "Dziwny Jest Ten Swiat," by Cz. Niemen.

The song "He Moves Me," co-written by Brian Wade (music) and Tony Cliff (lyric), was awarded top prize in the International Day contest. A 30-strong international jury was asked to judge the value of each song performed by a singer who sang one song originating from the singer's own country.

Second prize went to the song "Meine Kleine Welt," co-composed by Gunther Noris (music) and Mischa Mleinek (lyric) and sung by German Federal Republic singer Su Kramer. Third place went to "Dom, Ktory Mam"—co-written by Marek Sewen (music) and Jan Zaleski (lyric)—interpreted by local singer, Zdzislawa Sosnicka.

In the Polish Day portion of the festival, each singer who had participated in the International Day performed a composition by a Polish composer and chosen by the composer himself.

Following Pacha Christova and "Dziwny Jest Ten Swiat" came Lenny Kuhr (Holland) with "Wiera, Wiera Czarne Oczy Mialas" (by S. Kowalewski & J. Kondratowicz), and Clio Denardou (Greece), with "O Milosci o Mlodosci" (by W. Wander & W. Sieradzka).

The third day of the Sopot Festival was devoted to "Record Day." For this competition, singers selected by the respective record companies performed two songs promoted by these companies. The jury—comprising 22 representatives from various European record companies—was asked to assess the value and attractiveness of the program.

The Grand Prix du Disque—Sopot 1971 went to Polydor (Portugal) for the two songs written as well as performed by its representatives, Paul Connor—"Nobody Loves Me," and "I Don't Love You Anymore."

The last day of the festival presented a Prize-Winners' Concert, in which not only the award-winners took part but special guest artists Nancy Wilson and Czerwone Gitary also appeared.

Special prizes were also presented at the festival. The Authors Agency prize went to German Democratic Republic representative Regina Thoss for her performance of the song "Kiedys

Przeciet Spotkamy Sie Znow," by A Korzynski & A. Tylczynski. The Press award went to Claudio Baglioni (RCA Italiana), and an audience prize was given to Poland's Zdzislawa Sosnicka, who also won

the photographers' prize. A prize offered by the Trades Union—awarded to the best interpretation of a song of great social value—was won by the Soviet Union's Maria Kodriau.

A prize given to the song adjudged (by a plebiscite and organized by the daily "Glos wybrzeza") to be the "hit of the festival" went to the song "Dom ktory ma."

The 1972 Sopot International Song Festival takes place between Aug. 24-27. All inquiries regarding information and entry should be addressed to Polish Artistic Agency, "Pagart," International Song Festival, Plac Zwyciestwa 9, Warsaw (Telephone: 27 26 52; telex: 813639).

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Capitol Chain Reports Hike

WASHINGTON — Waxie Maxie Quality Music Co. has reported neat earnings up 130 percent for the fiscal year ended July 31, 1971, over a year ago. Net earnings were \$69,909 or 28 cents per share. Increase was attributed to a 40 percent sales increase.

The area retail record/tape chain opened three more outlets during the year, bringing the total to nine stores. Two more stores are planned before the end of the year, with two additional stores blueprinted for 1972.

Max Silverman, president, said that sales for the first two months of fiscal 1972 are 50 percent ahead of 1971.

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CITY, STATE OR COUNTRY _____
IF ACCOMPANIED BY WIFE, HER NAME _____
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Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
70

LAST WEEK
115

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POPS SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

*JOAN BAEZ—LET IT BE (3:48)

(Prod: Norbert Putnam) (Writers: Lennon-McCartney) (Maclen, BMI)—Already getting radio play from the hit LP, Miss Baez' version of the Beatles' song should give her her second consecutive top 10 single. Flip: (No Information Available). Vanguard 35145

*THREE DOG NIGHT—AN OLD FASHIONED LOVE SONG (3:21)

(Prod: Richard Podolor) (Writer: Williams) (Alamo, ASCAP)—The most played cut from the "Harmony" LP should surpass "Liar" as the group's next prospective million seller. Easy listening stations should join top 40 stations on the nostalgic rock ballad. Flip: (No Information Available). Dunhill 4294

HONEY CONE—ONE MONKEY DON'T STOP NO SHOW (Part 1) (3:26)

(Prod: Greg Perry & General Johnson) (Writers: Johnson-Perry) (Gold Forever, BMI)—Group will make it three in a row with this excellent material (produced and written by Chairman of the Board's General Johnson and Greg Perry). Lyric content is original, while rhythmic feel harkens back to "Want Ads" and "Stick Up." Flip: (No Information Available). Hot Wax 7110 (Buddah)

TOP 60 POPS SPOTLIGHT

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

LEE MICHAELS—CAN I GET A WITNESS (3:02)

(Prod: Lee Michaels) (Writers: Holland-Dozier-Holland) (Jobete, BMI)—Michaels revives the Holland-Dozier-Holland song in this follow-up to his top 10 success, "Do You Know What I Mean," culled from the same hit LP. Flip: "You Are What You Do" (2:58) (LaBrea/Sattwa, ASCAP). A&M 1303

JAMES BROWN—I'M A GREEDY MAN—Part 1 (2:47)

(Prod: James Brown, Brother 1 Prod.) (Writer: Brown) (Dynatone/Belinda, BMI)—Brown's sensational style and prolific record performance continue with this potential sales giant. His current surge of popularity could help this match the success of "Hot Pants." Flip: "I'm a Greedy Man—Part II" (4:29) (Dynatone/Belinda, BMI). Polydor 2-14100

SMOKEY ROBINSON & THE MIRACLES—SATISFACTION (3:15)

(Prod: "Smokey" & Terry Johnson) (Writer: Robinson) (Jobete, BMI)—Robinson leads the Miracles in this typically mellow production which should give him solid listings on the Hot 100 and soul singles chart. Flip: (No Information Available). Tamla 54211 (Motown)

BILLY JOE ROYAL—WE GO BACK (2:36)

(Prod: Jerry Fuller) (Writer: Fuller) (Fullness, BMI)—Jerry Fuller's producing and writing talents mean the difference in Royal's current single, his most commercial entry in a long time. Flip: "Colorado Rain" (3:08) (Hello There!, ASCAP). Columbia 4-45495

JEFFERSON AIRPLANE—PRETTY AS YOU FEEL (3:07)

(Prod: Jefferson Airplane Inc.) (Writers: Covington-Casady-Kaukonen) (Hot Buns, BMI)—One of the most programmed cuts from the Airplane's hit LP, "Bark," this could prove a top 40 breakthrough. Flip: "Wild Turkey" (4:43) (Dump, BMI). Grunt 0500 (RCA)

JOE SIMON—DROWNING IN THE SEA OF LOVE (3:15)

(Prod: Staff) (Writers: Gamble-Huff) (Assorted, BMI)—Simon turns to the writing and producing talents of Gamble-Huff in this commercial ballad that should fare well with Top 40 and soul stations. Flip: (No Information Available). Spring 120 (Polydor)

MERRY CLAYTON—AFTER ALL THIS TIME (3:09)

(Prod: Lou Adler) (Writer: King) (Screen Gems-Columbia, BMI)—This demand cut from Miss Clayton's current LP has all the qualities of a hit single! Performance, material (Carol King) and production (Lou Adler). Pop and soul acceptance should split the wealth. Flip: "Whatever" (2:40) (Hollenbeck, BMI). Ode 66018 (A&M)

*HILLSIDE SINGERS—I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) (2:15)

(Prod: Al Ham) (Writers: Backer-Davis-Cook-Greenway) (Shada, BMI)—The popular Coca-Cola commercial is given a warm reading by the singers, newly signed to Metromedia, and the familiar melody should catch on with top 40 and easy listening format stations alike. Flip: (No Information Available). Metromedia 231

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

*ANDY WILLIAMS—Love Is All (3:07) (Prod: Dick Glasser) (Writers: Gimbellelli) (Ensign, BMI)—Williams returns to film material with this beautifully performed ballad from "T.R. Baskin." Easy listening action should be immediate with top 40 possibilities. Columbia 4-45494

GLASS BOTTLE—The Girl Who Loved Me When (2:57) (Prod: Bill Ramal & Dickie Goodman) (Writer: Goldberg) (Jansa, ASCAP)—The group's followup to "I Ain't Got Time Anymore" contains a strong lyric line which could help repeat their recent success. Avco 4584

CHAIRMEN OF THE BOARD—Men Are Getting Scarce (3:13) (Prod: Greg Perry & General Johnson) (Writers: Johnson-Perry) (Gold Forever, BMI)—The group's latest release is timely material from their forthcoming LP. Dramatic intro leads into the group's typically rhythmic style. Invictus 9103 (Capitol)

CLARENCE CARTER—Scratch My Back (And Mumble In My Ear) (3:30) (Prod: Rick Hall) (Writers: Strong-Moore-Cage, Jr.) (Fame, BMI)—Consistent artist returns with a clever novelty which should exceed his recent "Slipped, Tripped & Fell in Love" in top 40 and soul success. Atlantic 2842

GRAHAM NASH—Used to Be a King (4:39) (Prod: Graham Nash) (Writer: Nash) (Giving Room, BMI)—Nash leaves the political arena in favor of this original love song which could exceed the success of "Military Madness." Atlantic 2840

DUSK—Treat Me Like a Good Piece of Candy (2:48) (Prod: Tokens & Dave Appell) (Writer: Levine-Brown) (Pocket Full of Tunes/Saturday, BMI)—Dusk follows the recent chart success of "I Hear Those Church Bells Ringing" with another infectious single which could surpass the popularity of their recent release. Bell 45-148

FRANK ZAPPA AND THE MOTHERS OF INVENTION—Tears Begin to Fall (2:50) (Prod: Frank Zappa) (Writer: Zappa) (Munchin, ASCAP)—This zany collage of pop music history is commercial material as well as the group's current surge of popularity could help stimulate sales. Bizarre 1052 (Reprise)

RASCALS—Lucky Day (3:06) (Prod: Felix Cavaliere) (Writer: Cavaliere) (Purusa, ASCAP)—The Rascals' current single, written and produced by member Felix Cavaliere, evokes the hit appeal of "It's a Beautiful Morning" and "Groovin'." Columbia 4-45491

FRIENDS OF DISTINCTION—Let Me Be (3:05) (Prod: Jerry Peters) (Writer: Scarborough) (Alexscar, BMI)—The group's distinctively syncopated style is displayed once again in this highlight cut from their current LP. Top 40 and soul potential is equal. RCA 74-0562

BUZZY LINHART—Friends (3:10) (Prod: Buzzy Linhart, Bill Takas & Luther Rix) (Writers: Linhart-Klingman) (Piggy/Open End, BMI)—Culled from his current LP this sing-along song has an infectious quality which should find favor with top 40 and easy listening radio. Kama Sutra 538 (Buddah)

MASON PROFIT—Hope (3:07) (Prod: James L. Golden) (Writers: Talbot-Talbot) (Dunwich, ASCAP)—One of the most played cuts in the group's chart active LP, this is a timely song with universal appeal and top 40 programming potential. Ampex 11048

CRABBY APPLETON—Tomorrow's a New Day (2:33) (Prod: Zachary) (Writer: Fennelly) (Mee Moo, BMI)—The group returns to potential hit status in this rocker whose appeal is similar to "Go Back." Elektra 45754

*JACK JONES—What Have They Done to the Moon (2:57) (Prod: Joe Reisman) (Writers: Sedaka-Greenfield) (Kirschner/ATV, BMI)—Culled from his highly touted current LP, single features ones in a beautiful contemporary ballad which could move from easy listening to top 40 activity. RCA 74-0573

*DANDO SHAFT—Coming Home to Me (2:26) (Prod: Miki Dallan Youngblood Prod.) (Writer: Shaft) (Youngblood, MCPS)—Soft country rock material written by the group is given a fine, quiet performance which could take off from top 40 play. Neon 72-0100 (RCA)

SERGIO MENDES & BRASIL '77—After Midnight (3:10) (Prod: Sergio Mendes) (Writer: Cale) (Viva, BMI)—Culled from their chart-active LP, group revives Eric Clapton's hit in their own distinctive style. Action should be first felt on an easy listening level. A&M 1313

PAPER LACE—In the Morning (2:43) (Prod: Philip Ward) (Writer: Gibb) (Campbell-Connelly)—Beautiful Barry Gibb (Bee Gees) material is given a smooth reading by the English group which should prove a sleeper for both top 40 and easy listening markets. Bang 591

JERRY FISHER—A New Day's Comin' (2:34) (Prod: John Hill) (Writer: Hill-Michlin) (Screen Gems-Columbia, BMI)—Excellent production includes Fisher's wailing voice and a gospel-like vocal background with much appeal for top 40 and soul programming. New Design 1003 (CBS)

SPRING—Now That Everything's Been Said (2:05) (Prod: Brian Wilson & David Sandler) (Writers: King-Stern) (Screen Gems-Columbia, BMI)—New group climbs aboard the Goffin-King bandwagon with excellent female vocal solo carrying the melody. United Artists 50848

PETE SAMSON—Symphonies (2:59) (Prod: Dan Dalton) (Writers: Dalton-Mani) (Bresnahan, BMI)—Strong material by the newcomer offers potential for top 40 activity. Barnaby 2049 (CBS)

EUREKA—I Wish It Would Rain (3:12) (Prod: Tokens & Dave Appell & Three Dimension Mgt.) (Colgems/Eitold, ASCAP)—Strong production and arrangement on this top 40 material could prove a winner for the new group. Paramount D127

DAVID PATTON—You Are Gone (3:18) (Prod: James Lee Golden & Barry Alan Fasman) (Writers: Patton-Stember) (Rolling Meadows/Wooden Nickel, ASCAP)—Writer/performer offers a contemporary tear jerker that is dramatically performed and could make a dent on top 40 playlists. Wooden Nickel 45-284

BOB HINKLE—Unborn Lullaby (Let Your Mind Be Your Captain) (2:55) (Prod: Bob Hinkle) (Writers: Hinkle-Shaw) (Clear Sky, BMI)—Hinkle is a newcomer who displays an appealing voice in this original material from his current LP. Ampex 11039

BOWNHILL STAMP DUTY—Pidgeon (3:15) (Prod: Alshire Prod.) (Writers: Gletcher-Fleet) (Intune, BMI)—Single has attractive top 40 sound that could appeal to the radio audience if auditioned. Grit 103 (Alshire Int'l)

KIM CARNES—To Love (2:54) (Prod: Jimmy Bowen) (Writers: Goffin-King) (Screen Gems-Columbia, BMI)—Newcomer, who has been appearing with David Cassidy, offers an exciting version of this Goffin-King material. Commercial production and arrangement by Jimmy Bowen & Larry Muhoberac. Amos 165 (Bell)

TOP 20 COUNTRY

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

BUCK & BUDDY—TOO OLD TO CUT THE MUSTARD (1:50)

(Writer: Carlisle) (Acuff-Rose, BMI)—Father and son revive this vintage material with such verve that could make it their biggest single together. Flip: "Wham Bam" (2:00) (Blue Book, BMI). Capitol 3215

CARMOL TAYLOR—STANDING IN THE NEED OF LOVE (2:23)

(Prod: Billy Sherrill) (Writers: Taylor-Tackitt) (Algee, BMI)—Veteran producer Billy Sherrill has provided newcomer Taylor with an excellent upbeat showcase single that could make him a star before long. Flip: "Kiss the Baby" (3:10) (Algee, BMI). Epic 5-10803 (CBS)

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

CARL PERKINS—Cotton Top (2:27) (Cedarwood, BMI). Columbia 4-45466

CHARLIE RICH—A Part of Your Life (2:44) (Makmillon, BMI). Epic 5-10809 (CBS)

CURLY PUTMAN—Ol' Ramblin' Alabama Me (2:40) (Green Grass, BMI). RCA 74-0577

DALLAS FRAZIER—The Common, Broke Elastic, Rotten, Cotton, Hound Dog Snoopin', Ankle Droppin', Funky Fuzzy, White Sock Blues #2 (3:17) (Blue Crest, BMI) RCA 74-0569

PEGGY LITTLE—Little Henry Hurt (2:07) (Dunbar, BMI). Dot 17398

GARY PAXTON & THE NASHVILLE MAVERICKS—Out on a Limb (2:25) (Acoustic, BMI). MGM 14306

CHRISTOPHER SUNDAY—Come Back When You're a Woman (2:45) (United Artists/Doc Whipple, ASCAP). Avalanche 36005

TOP 20 SOUL

Spotlights Predicted to reach the

TOP 20 of the TOP SELLING SOUL SINGLES Chart

HONEY CONE—ONE MONKEY DON'T STOP NO SHOW Part 1 (See Pop Pick)

JAMES BROWN—I'M A GREEDY MAN Part 1 (See Pop Pick)

SMOKEY ROBINSON & THE MIRACLES—SATISFACTION (See Pop Pick)

JOE SIMON—DROWNING IN THE SEA OF LOVE (See Pop Pick)

MERRY CLAYTON—AFTER ALL THIS TIME (See Pop Pick)

CHAIRMEN OF THE BOARD—MEN ARE GETTING SCARCE (See Pop Pick)

CLARENCE CARTER—SCRATCH MY BACK (And Mumble In My Ear) (See Pop Pick)

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

FRIENDS OF DISTINCTION—Let Me Be (3:05) (Alexscar, BMI). RCA 74-0562

MAD LADS—Gone! The Promises of Yesterday (3:14) (East/Memphis, BMI). Volt 4068

KING FLOYD—Let Me See You Do That Thing (2:52) (Malaco/Roffignac, BMI). Chimneyville 422 (Cotillion)

ELECTRIC EXPRESS—Where You Coming From—Part 1 (2:32) (Cotillion/Parman, BMI). Linco 1002 (Cotillion)

DEDE WARWICKE—Everybody's Got to Believe in Somebody (2:42) (Birdless/Walden, ASCAP). Atco 6840

SYL JOHNSON—The Love You Left Behind (2:43) (Jec, BMI). Hi 2201 (London)

LITTLE JOHNNY TAYLOR—Everybody Knows About My Good Thing (Part 1) (2:48) (Respect, BMI). Ronn 55 (Jewel)

METERS—Good Old Funky Music (3:20) (Rhineland, BMI). Josie 1031 (Jubilee)

WILLIAM BELL—All for the Love of a Woman (3:12) (East/Memphis/Azrock, BMI). Stax 0106

JESSE JOHNSON—Holes in My Soul (2:57) (Checkmate, BMI/Layne, BMI). Oak 102

MANHATTANS—Cry If You Wanna Cry (2:47) (Arnel/Make Music, ASCAP). DeLuxe 8459 (Starday/King)

TED TAYLOR—How Do You Walk Away From Fear (3:30). Ronn 57

SIMTEC & WYLIE—Maggie May (3:29) (MRC, BMI). Mister Chand 8008 (Mercury)

ROSCOE ROBINSON—I'm Satisfied (3:00) (Su-Ma, BMI). Paula 357

FRIDAY, SATURDAY & SUNDAY—Potato Salad (2:15) (Sherlyn, BMI). Dig 296 (Stax/Volt)

TEMPREES—My Baby Love (2:54) (East/Memphis/Stripe, BMI). We Produce 1805 (Stax/Volt)

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



*We wish you a
Merry Clayton*

single:

"After All This Time"

ODE-66020

and album:



ODE SP-77012



Produced by Lou Adler

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Jukebox programming

Playmeter Tests Focus Need To Extend Range of Readings

SPRINGFIELD, Ill.—Jukebox programmers and route checkers are focusing more on the playmeter pins pushed out the farthest rather than on those not even nudged and thus signaling which records to pull off. Thus, there may be a need, suggests Bud Hashman of Star Novelty here, to extend the range of playmeters.

Hashman has long been interested in the playmeter ratings of the big players as in the ones with little or no action. He pointed out that on some jukebox brands, the playmeter only records up to 25 or 30 plays, then stays set at that point.

He also suspects that manufacturers do not receive much feedback from operators concerned about improvements or sophistication in playmeters. Rock-Ola engineer William Findlay said recently that there is almost no

limit to the technical sophistication available—if operators want it.

Hashman overcomes the limits of not knowing if a certain record has gone beyond 30 plays in two weeks by surveying the same title on six different boxes. "I rarely find a number pushed out to 30 on all six," he said. He then adds up the accumulated meter readings and arrives at an average for each of the ten new releases he is constantly testing.

He said he is not interested in the fact that playmeters record only if a disk played—not which side. "If there's action on a record, I want to know so I can buy more and spread it around. The flip is incidental. However, usually the location personnel and your own observations can help you determine which side is playing."

In other words, the flip is important to jukebox programmers, often more important than the first touted top side, but the playmeter catches any action a disk generates. (Continued on page 58)

Tex. Label in Jukebox Drive

FREER, Tex.—Kik-R Records president Al Dean who is also a recording artist plans to start a direct promotion with jukebox programmers following repeated requests from as far away as Canada and New York for his recording "Cotton-Eyed Joe." The requests caused him to investigate the jukebox singles market, he said.

"I don't think jukebox operators get the credit they deserve in helping to break records," he said. Now marketing through both distributors and one-stops, he said Kik-R (the name derives from the last part of an expletive often used to describe hillbilly music) wants to explore every marketing avenue.

"Cotton-Eyed Joe," backed with "Jalisco," was recorded four years ago and is an instrumental, primarily fiddle and guitar. It was first out on Stop Records but the master reverted back to Dean here. Its success has been phenomenal in some markets he claims and in some cases radio stations have picked up on it after patrons discovered it on jukeboxes.

"We just haven't found acceptance for our product primarily because we're not, of course, a major label. We haven't had results (Continued on page 58)

Jukebox Push In 400 Stops—Try Country

MANKATO, Minn.—Even when a jukebox programming promotion is tried, and true there are new twists to be employed. A case in point is C & N Sales' "Record of the Month" usually involving an all out push on 400 copies of a promising new release. The firm will next month switch from a pop record to a country release.

The switch from a release that seems destined for the pop charts to a country disk (in this case, Susan Raye's "I've Got a Happy Heart/How Long Will My Baby Be Gone") will serve an additional purpose. It could probe the cross-over stability of country, previously indicated by the stand-out big players of Ray Price, Lynn Anderson, John Denver and many others.

The idea of Clayton Norbery, owner of C & N and prominent state and national association of (Continued on page 58)

Uses 1 Location to Test 10 New Records a Week

NORFOLK, Va.—A-Musements, Inc. here uses a location frequented by sailors to test 10 new recordings each week. The test is based strictly on the play meter, which is checked weekly despite A-Musements' every other week cycle for putting on new records.

A-Musements, Inc. owner James Donnelly is quite frank about the program. "As a manager, I want to know as much about the potential popularity of recordings as I can. I think that programmers and one-stops can get into certain habits. People develop patterns. It can affect buying. But this test puts it right up to the meter and is a least one area of control we can exercise independently of what the one-stop believes about a record or how we may feel about it."

Donnelly has ten title slots open for new releases. When the spot is checked on the "off-week," the four new releases with the poorest showing are flagged on the meter with a tiny 1/8-in. adhesive tab. Then the meter is pushed back to zero. The next week (when new records are put on) the four previously tabbed poor players are removed along with (usually four more).

The firm's pattern of placing on new releases is eight every two weeks—plus requests. Asked if he thought this was excessive, Donnelly said: "What's four times 58 cents if the spot is making money?" money?"

He said his firm will go to great lengths to obtain requests. "We'll even buy them from retail stores if the one-stops can't fill our orders."

Donnelly said he uses no albums but indicated he has confidence in jukebox LP's. "We make sure every new jukebox we purchase will play albums. Our experience has been that albums just do not have the right material to generate play. Maybe they're getting better."

He was interviewed in Chicago at the Music Operators of America show where two album producers showed product.

As for the sailor test location, Donnelly said the demographics there are pretty good. He estimates the sailors' ages at between 14 to 26. He has discovered that sailors go for country music too. He finds that at least 10 to 14 percent of the best playing records in the location are country.

Another observation: very few requests are generated by patrons. He estimates that less than 10 percent of all requests come from patrons. Most requests are from bar owners or workers in the bar (or whatever location). He did admit that some of these requests could be those handed the owner or personnel by patrons.

Henry Pope is the regular jukebox programmer at A-Musements, Inc. However, Donnelly is typical of a growing number of jukebox operating company owners who watch programming closely.

Coin Machine World

NAMA OFFICERS

The new National Automatic Merchandising Association (NAMA) board chairman is Patrick L. O'Malley, president, Canteen Corp., Chicago. Other top officers: senior vice chairman Benjamin X. Montee, Jacksonville, Ill.; vice chairman Alvin Corry, St. Louis; treasurer Wagner Van Vlack, Chicago; directors (three years) Robert Breither, Chicago; J. Richard Estey, Portland, Ore.; Marvin Heaps, Philadelphia; Harry Martin, Whippany, N.J.; Don Pressman, Watertown, Mass.; M. Powell Snipes, Atlanta; Albert Van Wagenen, White Plains, N. Y.; and (one year) Allan Lucht, N. Y. The 21-man board is made up of representatives from 14 operating companies, 6 machine manufacturers and a supplier company.

MOA PROGRAM

Music Operators of America (MOA) president John Trucano of Deadwood, S. D. will officially launch MOA's new business seminar series program when he

visits state groups in West Virginia Friday (5) and Virginia Nov. 19-21, the latter will be the Music Operators of Virginia meeting at the Cascade Hotel in Williamsburg. MOA's program is to be (Continued on page 58)

PROGRAMMING TALK

W. Va. Jukebox Tax Seminar

CHARLESTON, W. Va. — As with almost every other state association of jukebox businessmen, the West Virginia Music & Vending group meeting here Friday (5) for three days has a tax problem. The group will also hear talks on jukebox programming and national topics.

The meeting at the Heart 'O Town Motor Inn will feature a talk by John Parks, director of state appraisals who will head a seminar on the property tax here as it affects jukeboxes and other equipment. Mrs. Leoma Ballard, an association officer, said the property tax has been going up and

members want to gain a new understanding of it.

Talks on national topics will be presented by Music Operators of America (MOA) president John Trucano who will journey here from Deadwood, S.D. for his first state gathering since being elected, and by MOA executive vice president Fred Granger, Chicago.

Several prominent industry members from nearby states are expected including A. A. Witt and Fred Collins, Jr. of South Carolina and Maynard Hopkins of Ohio.

Granger will present special

plaques to all past presidents of the state group.

Mrs. Ballard said a special effort is being made to have a talent show and banquet. The show will feature the Ronnie Dove review, which appeared recently at MOA's banquet. Hirsh de la Viez, producer of the MOA show, is also expected to attend.

There will be business seminars on Friday and Saturday. Also, area jukebox distributors will show the new models.

Morris L. Hayhurst, Buchannon, W. Va., is the current president of the association here.

Programmer's Potpourri

Oldies. Starday country series: "Guitar Boogie/Under the Double Eagle," Arthur Smith 8013; "Drunk Again/Tattooed Lady," Willis Bros. 8016; "Send Me the Pillow You Dream On/Let Me Be," Hank Locklin 8017; "Six Days on the Road/Cowboy Boots," Dave Dudley 8028.

Polka. "The Wishing Well Waltz/Let the Sun Shine In," Skaja Sister, Chicago Polka 416; "Tap a Barrel of Beer/Spanish Eyes," Johnny Stanulis, Sound 283.

Party. "Hey Ruby, Shut Your Mouth/Ruby's House Party," Ruby & Party Gang, Lawton 1554.

Ill. Label Expands

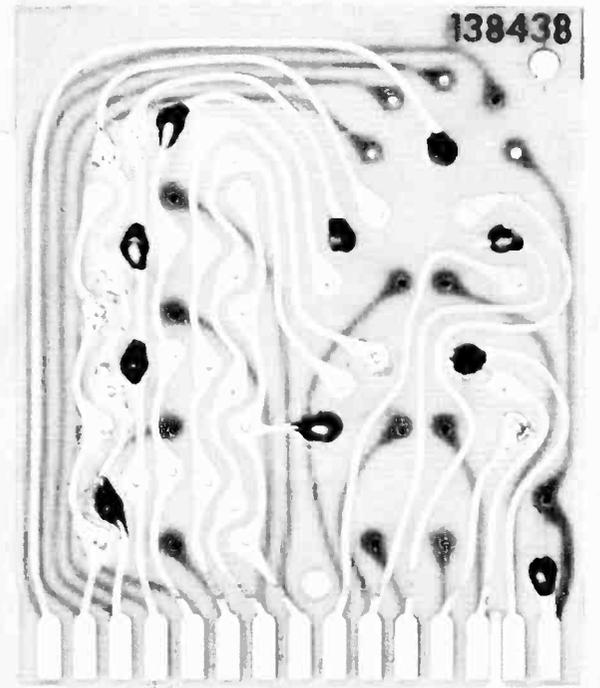
PITTSFIELD, Ill.—Caper Records chief Ben Wasson here has joined a distribution program with Dixie Records headed by Fred Henley in an effort to expand marketing in the south. Wasson is another label chief doing a direct promotion to jukebox programmers and just released "God Bless Ya Brother" on Dixie.



WURLITZER's new tape jukebox, the Carousel, is admired by a young lady who obviously is hip to cassettes. The unit will select any from a program of ten cassettes (displayed in top of unit).



ROCK-OLA's new Model 448. If you haven't seen it yet at distributor showings and conventions, here it is. This picture was snapped at a showing in Germany where A. W. Adickes (black suit behind machine) of Nova Apparate hosted sub-distributors. A radical design change for Rock-Ola, the machine displays titles at eye level. Another feature programmers might find interesting is the special switch for rock music doubling the output for locations that want plenty of sound. Of course, the digital push button selection system is another of many new features.



BO/AC is Beautiful

The BO/AC electronic all coin Accumulator is actuated by any one of a variety of printed circuit pricing cards offering different coin play combinations to suit specific locations. It permits patrons to deposit up to \$2.25 in mixed coins or bills prior to program selection.

BO/AC is just one of the features that give the Wurlitzer SUPER STAR Phonograph big boxoffice appeal.



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Outperforms them all!

THE WURLITZER COMPANY
North Tonawanda, N.Y. 14120
116 Years Of Musical Experience

Playmeter Tests Focus Need To Extend Range of Readings

• Continued from page 56

Hashman further aids his test by conducting it in locations with varied demographics. He generally uses four pop locations and two soul stops. But while he tests in only six total stops, he switches the test around among a group of ten different locations.

Since Hashman operates less jukeboxes than some firms, he acknowledges that many programmers could not devote as much time to a test pattern. A Norfolk, Va. operator, for example, reports that he conducts a test in only one location, and like Hashman, also compensates for the

limits of the playmeter range (see separate story this section).

Hashman calls his survey a "shirt board poll." This is because he uses boards returned with shirts from the cleaners. He logs the meter readings of around ten titles on the boards. He tries to complete the every other week poll in two days, since it slows him down considerably. "Most routines could check four stops while I check one when I'm logging meters," he said.

The extra trouble is well worth it, however, he believes. "I want to know of any record that might possibly turn into a hit and no matter where a record may fall in the whole spectrum of music types. I don't want to miss a hit."

Hashman keys his buying to the meter poll too. A Pittsburgh Mobil one-stop driver calls on Hashman the week of the poll, on Tuesday when it is completed. However, Hashman may have the driver (who is here every week) phone him on the other Tuesday if Hashman's study of the shirt boards make him decide to stock up on some record pushing pins on a lot of meters.

New releases are allowed an extra cycle on the boxes until a second shirt board survey shows that they just don't have the potential.

The value of this can be seen in such examples as "Rain Dance," now edging up the "Hot 100." Hashman's figures on this title are highly favorable (see "What's Playing?") and he may use more of it.

The Illinois operator and long-time booster of the state association of operators, indicated that he doesn't test jukebox albums. But he said he finds albums doing "pretty well." He is nearly all switched over from three for a quarter to two for a quarter play pricing on singles and said the album with usually three tunes on at least one side offers the patron a bargain.

Thus, if Hashman does start logging album play the local cleaners here will have a few extra shirts coming in so Hashman has plenty of boards.

METER LAG

PEORIA, Ill. — Bill Bush of Les Montooth Phonograph Service here sees little need for more sophisticated jukebox playmeters other than suggesting some brands use easier to read markings. The firm depends upon meter readings in making a poll it uses and furnishes local radio station WIRL.

Bush pointed out that of five brands his company operates, Seeburg and Wurlitzer meters have numbers on wheels that spin. Seeburg meters go up to 50; Wurlitzer to 40. Rock-Ola and Rowe meters push out pins but are not marked in increments of so many plays. He said, "I think anything that is easier to read will be made more use of." He added NSM has individual bars behind each record in the magazine which push up, again, not indicating graduations.

As for extending the range, Bush said: "Anytime a record pushes a pin or spins a meter 50 times in two weeks that's a moneymaking record."

Executive Turntable



STERN



ARNOLD



VERTLIEB



PYSZCZYNSKI

Sam Stern was recently named Seeburg Corp. of Delaware president in new management realignment. Charles (Chuck) Arnold is the new Chicago Dynamic Industries marketing manager. Syd Vertlieb is new assistant sales manager North Tonawanda (N.Y.) division Wurlitzer Co. Ronald Pyszczynski is the new credit and collections manager of Wurlitzer's New York operation.

Tex. Label Push

• Continued from page 56

from some types of promotion and want to see what happens with jukebox programmers."

Although Kik-R is located here in Duval county west of Corpus Christi (and really out of the way, Dean said) the label does all its recording in Nashville using well known studio musicians and arrangers.

Long and Short 45

LOS ANGELES—Another approach to the long singles problem might be suggested by the release recently of Bill Withers' "Grandman's Hands." The record is a flat 2:00 minutes on the top side but a longer version (2:59) is used as the flip side. While jukebox programmers prefer a different flip, at least the shorter version is available for those watching record length so closely.

Blue Earth county city southwest of Minneapolis. The idea of being lucky enough to wing into a 400 copy sale on a single to be used in the C & N promotion is, needless to say, also intriguing.

What's Playing?

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

Alton, Ill.; Country Location

Harry Schaffner, operator;
Helen Franklin, programmer;
Schaffner Music Co.



Current releases:

"Daddy Frank (The Guitar Man)," Merle Haggard, Capitol 3198;
"She's All I Got," Johnny Paycheck, Epic 10783;
"Kiss an Angel Good Mornin'," Charley Pride, RCA 0550.

Baltimore; Soul Location

Jerry J. Eanet, programmer,
Evans Sales & Service



Current releases:

"Have You Seen Her," Chi-Lites, Brunswick 55462;
"Rock Steady," Aretha Franklin, Atlantic 2838;
"Inner City Blues (Make Me Want to Holler)," Marvin Gaye, Tamla 54209.

Chicago; Soul Location

Moses Profit, operator;
John Strong, programmer;
South Central Novelty Co.



Current releases:

"Theme From 'Shaft,'" Isaac Hayes, Enterprise 9038;
"Rock Steady," Aretha Franklin, Atlantic 2838;
"Have You Seen Her," Chi-Lites, Brunswick 55462;
"Help Me Make It Through the Night," O.C. Smith, Columbia 45435;
"Family Affair," Sly & Family Stone, Epic 10805.

Haddonfield, N.J.; Campus/Young Adult Location

Harry Witsen, operator;
Sarabelle Humphries, programmer;
Cannon Coin Machine Co.



Current releases:

"Maggie May," Rod Stewart, Mercury 73224;
"Do You Know What I Mean," Lee Michaels, A&M 1262;
"Imagine," John Lennon, Apple 1840.

Jackson, Miss.; Soul Location

Windham Caughman, programmer;
Toni Hodge, programmer;
Capitol Music Co.



Current releases:

"The Sky Is Crying," Fenton Robinson, Seventy 7 105;
"How Can I Pretend," Continental Four, Jaywalking 103.
Top pick:
"Jamaica This Morning," The MG's, Stax 0108.

Mankato, Minn.; Country Location

Barb Walther, programmer,
C&N Sales



Current releases:

"Roses & Thorns," Jeannie C. Riley, Plantation 79;
"Daddy Frank (The Guitar Man)," Merle Haggard, Capitol 3198;
"Kiss an Angel Good Mornin'," Charley Pride, RCA 0550.
Top pick:
"I've Got a Happy Heart," Susan Raye, Capitol 3209.

North Bend, Neb.; Campus/Young Adult Location

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



Current releases:

"Maggie May," Rod Stewart, Mercury 73224;
"Questions 67 & 68," also "I'm a Man," Chicago, Columbia 45467;
"Birds of a Feather," Raiders, Columbia 45453;
"That's the Way a Woman Is," Messengers, Rare Earth 5032.

Osceola, Iowa; Campus/Young Adult Location

Jack Jeffreys, programmer,
Jeffreys Amusement Co.



Current releases:

"Gypsies, Tramps & Thieves," Cher, Kapp 2146;
"One Tin Soldier (The Legend of Billy Jack)," Coven, Warner Bros. 7509;
"Imagine," John Lennon, Apple 1840.
Oldies:
"Hold Me Tight," Johnny Nash;
"Little Duce Coupe," Beach Boys.

Peoria, Ill.; Easy Listening Location

Bill Bush, programmer,
Les Montooth Phonograph Service



Current releases:

"Easy Loving," Freddie Hart, Capitol 3115;
"Superstar," Carpenters, A&M 1289;
"Sweet City Woman," Stampeders, Bell 120.
Oldies:
"Marie," Enoch Light;
"I'll Never Smile Again," Enoch Light.

Springfield, Ill.; Campus/Young Adult Location

Bud Hashman, programmer,
Star Novelty Co.



Current releases:

"Rain Dance," Guess Who, RCA 0522;
"Gypsies, Tramps & Thieves," Cher, Kapp 2146;
"Never My Love," Fifth Dimension, Bell 134;
"Baby I'm Yours," Jody Miller, Epic 10785.

Coin Machine World

• Continued from page 56

conducted by Notre Dame's Center for Continuing Education.

MOA EXPANDING

Music Operators of America (MOA) executive vice president Fred Granger has been inspecting the new Conrad Hilton site of next year's Sept. 14-16 jukebox convention. Exhibit space will be increased to allow for around 24 more booths. The exhibit area will also be all in one area of the lower level. The banquet stage will be on the side allowing better view from more tables and the sound system is described as excellent, he said.

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Coming Events

Nov. 4-6—West Virginia Music & Vending Association, Charleston.

Nov. 13—Music Operators of New York, New York Hilton, New York.

Nov. 18-20—Music Operators of Virginia, Williamsburg.

Jukebox Push

• Continued from page 56

ficial, the promotion has in the past few months been centered on potential pop items. New programmer Barb Walther said the firm's record has been pretty good.

Pick Flip

Two recent "Record of the Month" choices were "The Night They Drove Old Dixie Down" and "Smackwater Jack."

The Joan Baez disk peaked on the "Hot 100" at No. 4 Oct. 16; the Carole King record went to No. 14 for its highest mark the same week.

As is often the case with jukebox picks, the C & N focus was on the flip side of Carole King's "So Far Away."

The main feature of the C & N promotion is a small frame affixed to the top of each jukebox. A card is placed in the frame announcing the "Record of the Month."

Alert Record promotion men in the Minnesota market have long been conscious of the C & N operation. Many comment on the clean appearance of C & N jukeboxes they see in the area of this

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HITS OF THE WORLD

BELGIUM (DUTCH)

(Courtesy Humo)

This Week

- 1 MAMMY BLUE—Pop Tops (CBS)
- 2 SOLEY SOLEY—Middle of the Road (RCA)
- 3 HELP—Tony Ronald (Ariola)
- 4 BORRIQUITO—Peret (Supreme)
- 5 ZEVEN ANJERS ZEVEN ROZEN—Willy Sommers (Vogue)
- 6 SCHON IST ES AUF DER WELT ZU SEIN—Roy Black & Anita (Polydor)
- 7 MANUELA—Jacques Herb (1 prov.)
- 8 MEISJE VAN MIJN LEVEN—Jimmy Frey (Philips)
- 9 AAN MIJN DARLING—Will Tura (Palette)
- 10 VAARWEL EN TOT WEERZIENS—Paul Savers (Start)

BRITAIN

(Courtesy Record Retailer)

*Denotes local origin

This Last Week

- 1 1 MAGGIE MAY/REASON TO BELIEVE—*Rod Stewart (Mercury)—Koppelman/Rubin (Stewart)
- 2 2 WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)—Novallene/Blackwood (Pat & Lolly Vegas)
- 3 3 TWEEDLE DEE TWEEDLE DUM—*Middle of the Road (RCA) Sunbury (G. Tosti)
- 4 5 SIMPLE GAME—Four Tops (Tamlam-Motown)—Sparta Florida (Tony Clarke)
- 5 10 SULTANA—*Titanic (CBS) April
- 6 7 FOR ALL WE KNOW—Shirley Bassey (United Artists)—United Artists
- 7 6 FREEDOM COME, FREEDOM GO—*Fortunes (Capitol)—Cookaway (Cook & Greenaway)
- 8 4 YOU'VE GOT A FRIEND—James Taylor (Warner Bros.)—Screen Gems-Columbia (Peter Asher)
- 9 20 KEEP ON DANCING—*Bay City Rollers (Bell)—Jewel (Jonathan King)
- 10 19 TIRED OF BEING ALONE—Al Green (London)—Burlington (W. Mitchell/Al Green)
- 11 12 BUTTERFLY—Danyel Gerard (CBS)—April
- 12 18 THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Vanguard)—Feldman (Jack Lothrop)
- 13 8 DID YOU EVER—Nancy & Lee (Reprise)—London Tree
- 14 11 TAP TURNS ON THE WATER—*C.C.S. (Rak)—Rak/C.C.S. (Mickie Most)
- 15 9 HEY GIRL DON'T BOTHER ME—Tams (Lowery)—Probe
- 16 13 ANOTHER TIME, ANOTHER PLACE—*Engelbert Humperdinck (Decca)—Leeds/Melanie (Gordon Mills)
- 17 23 LOOK AROUND—*Vince Hill (Columbia)—Famous/Chappell (Norman Newell)
- 18 25 BRANDY—*Scott English (Horse)—Screen Gems-Columbia/Grathle (Dave Bloxham)
- 19 14 SPANISH HARLEM—Aretha Franklin (Atlantic)—Carlin (J. Wexler/T. Dowd/A. Mardin)
- 20 22 TILL—*Tom Jones (Decca)—Chappell (Gordon Mills)
- 21 17 COUSIN NORMAN—*Marmalade (Decca)—Catrine (Marmalade)
- 22 21 SUPERSTAR/FOR ALL WE KNOW—*Carpenters (A&M)—Rondor (Jack Daugherty)
- 23 29 I'M LEAVIN'—Elvis Presley (RCA)—Carlin
- 24 37 I WILL RETURN—*Springwater (Polydor)—Jig-Saw (P. Cordell/D. Williams)
- 25 24 DADDY DON'T YOU WALK SO FAST—*Daniel Boone (Penny Farthing)—Intune
- 26 — CO2 I LUV YOU—*Slade (Polydor)—Barn/Schroeder (Chas. Chandler)
- 27 16 LIFE IS A LONG SONG UP THE POOL—*Jethro Tull (Chrysalis)—Chrysalis (Ian Anderson)
- 28 33 PUT YOURSELF IN MY PLACE—Elgins (Tamlam Motown)—Jobete/Carlin
- 29 49 BANKS OF THE OHIO—*Olivia Newton-John (Pye)—Blue Gum (John Kongos)
- 30 15 YOU DON'T HAVE TO BE IN THE ARMY TO FIGHT IN THE WAR—*Mungo Jerry (Dawn)—Our Music (Barry Murray)
- 31 36 CHINA TOWN—*Move (Harvest)—Roy Wood/Carlin (R. Wood/J. Lynn)
- 32 40 MAMMY BLUE—*Roger Whittaker (Columbia)—Carlin (Denis Preston)
- 33 32 LADY LOVE BUG—*Clodagh Rogers (RCA)—Kangaroo (Kenny Young)
- 34 42 ALEXANDER GRAHAM BELL—*Sweet (RCA)—Chinnichap/RAK (Phil Wainman)
- 35 27 I BELIEVE (In Love)—*Hot Chocolate (RAK)—RAK (Mickie Most)
- 36 39 THE LIGHTNING TREE—*Settlers (York)—Chewson (T. Couch)
- 37 38 MY LITTLE GIRL—*Autumn (Pye)—Screen Gems/TR (Alshire Prod.)
- 38 48 RUN BABY RUN/AM I NOT MY BROTHER'S KEEPER—Newbeats (London)—Acuff-Rose/Cyril Shane

- 39 30 SOLDIER BLUE—Buffy Sainte-Marie (Cyril Shane)—RCA (B. Ste. M./Jack Nitzsche)
- 40 26 NATHAN JONES—Supremes (Tamlam-Motown)—Jobete/Carlin
- 41 28 MOON SHADOW—*Cat Stevens (Island)—Freshwater (Paul Samwell-Smith)
- 42 — RIDERS ON THE STORM—Doors (Elektra)—Rondor (Bruce Botnick/Doors)
- 43 35 MAMMY BLUE—Los Pop Tops (A&M)—Carlin (A. Milhaud)
- 44 46 LET'S SEE THE ACTION—*Who (Track)—Fabulous (Who/Glyn Johns)
- 45 31 NEVER ENDING SONG OF LOVE—*New Seekers (United Artists)—Philips (David MacKay)
- 46 34 I'M STILL WAITING—D. Ross (Jobete/Carlin)—Tamlam-Motown (Deke Richards & Hal Davis)
- 47 41 READY OR NOT HERE I COME—Delfonics (Bell)—Carlin (Stan & Bell Prod.)
- 48 — SURRENDER—Diana Ross (Tamlam Motown)—Jobete/Carlin (N. Ashford/V. Simpson)
- 49 45 CHIRPY CHIRPY, CHEEP CHIEP—*Middle of the Road (RCA)—Flamingo (G. Tosti/G. Greco)
- 50 — GYPSY EYES/REMEMBER—Jimi Hendrix (Track)—A. Schroeder

DENMARK

(Courtesy Danish Group IFPI)

This Last Week

- 1 2 BUTTERFLY—Danyel Gerard (CBS)—April
- 2 4 TOM-TOM TURN AROUND—New World (Columbia)—Stig Anderson
- 3 6 FLIRT (SAMME STED SAMME TID)—Gitte Hennig (HMV)—Imudico
- 4 1 SCHOEN IST ES AUF DER WELT ZU SEIN—Roy Black & Anita Hegerland (Polydor)—Intersong
- 5 5 HERLIG HERLIG—Klaus & Servants (RCA)—Winckler
- 6 3 FIRE AAR—Ole T. Nielsen (CBS)—April
- 7 8 CO-CO—Sweet (RCA)—Stig Anderson
- 8 10 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Imudico
- 9 7 POUR UN FLIRT—Michel Delpech (Barclay)—Imudico
- 10 — BORRIQUITO—Peret (Ariola/Telefunken)—Intersong

ITALY

(Courtesy Discografia Internazionale)

*Denotes local origin

This Last Week

- 1 1 TANTA VOGLIA DI LEI—*I Pooh (CBS)—Melodi
- 2 5 AMORE CARO—AMORE BELLO—*Bruno Lauzi (Numero Uno)—Numero Uno
- 3 3 EPPUR MI SON SCORDATO DI TE—*Formula 3 (Numero Uno)—Acqua Azzurra
- 4 4 WE SHALL DANCE—Demis (Philips)—Alfiere
- 5 2 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA)—RCA
- 6 6 ERA BELLA—*I Profeti (CBS)—April Music
- 7 7 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Voce del Padrone
- 8 8 DIO MIO NO—*Lucio Battisti (Ricordi)—Acqua Azzurra
- 9 10 DJAMBALLA—*Augusto Martelli (Cinevox)—Cinevox
- 10 13 DOMANI E' UN ALTRO GIORNO—*Ornella Vanoni (Ariston)—Palace Italia
- 11 14 I AM... I SAID—Neil Diamond (UNI)—Melodi
- 12 15 VENDO CASA—*I Dik Dik (Ricordi)—Acqua Azzurra
- 13 11 NON TI BASTAVO PIU'—*Patty Pravo (Philips)—RCA
- 14 9 IO E TE—*Massimo Ranieri (CGD)—Apollo
- 15 18 AMOR MIO—*Mina (PDU)—Acqua Azzurra/PDU
- 16 27 WIL WORLD—Jimmy Cliff (Island)—Freshwater
- 17 19 FIRE AND ICE—Demis (Philips)—Alfiere
- 18 16 THE FOOL—Gilbert Montagne (CBS)—Fragola Blu
- 19 17 MOZART—Sinf. N. 40—Valdo De Los Rios (Carosello)—Curci
- 20 20 APRILE TUE BRACCIA E ABBRACCIA IL MONDO—*Mino Reitano (Durium)—Fiumara
- 21 33 MAMMY BLUE—Pop Tops (Rare)—Carre' D'As
- 22 12 PENSIERI E PAROLE—*Lucio Battisti (Ricordi)—Acqua Azzurra
- 23 24 LA BALLATA DI SACCO—E VANZETTI—Joan Baez (Original Cast)—RCA
- 24 28 THE BANNER MAN—Blue Mink (Columbia)—Suvini Zerboni
- 25 25 LA RIVA BIANCA, LA RIVA NERA—*Iva Zanicchi (Ri-Fi)—Mascotte/Ri-Fi Music

JAPAN

(Courtesy Music Labo Co., Ltd.)

*Denotes local origin

This Week

- 1 AME NO BALLADE—*Masayuki Yuhara (Union 9)—JCM

- 2 WATASHI NO JYOKAMACHI—*Rumiko Koyanagi (Reprise)—Watanabe
- 3 NAMIDAKARA ASHITA E—*Masaaki Sakai (Columbia)—Nichion
- 4 POLYUSHKA-POLYE—Masami Naka (Victor)
- 5 NAGASAKI-KARA FUNE NI NOTTE—*Hiroshi Itsuki (Minorophone)—Nichion
- 6 TOUT TOUT POUR MA CHERIE—*Michel Polnareff (Epic)
- 7 MELODY FAIR—Soundtrack (Polydor)—Intersong
- 8 SAYONARA O MO ICHIDO—*Kiyohiko Ozaki (Philips)—Nichion
- 9 AME NO MIDOSUJI—*O Yan Hui Hui (Toshiba)—UA-Japan
- 10 OMATSURI NO YORU—*Rumiko Koyanagi (Reprise)—Watanabe
- 11 MINATO NO WAKAREUTA—*Hiroshi Uchiyama & Cool Five (RCA)—Uchiyama
- 12 AME NO HI NO BLUES—*Yuko Nagisa (Toshiba)—Takarajima
- 13 GET IT ON—Chase (Epic)—Toshiba
- 14 OMOIDE NO NAGASAKI—*Ayumi Ishida (Columbia)—Takarajima
- 15 MANATSU NO DEKIGOTO—*Miki Hirayama (Columbia)—Takarajima
- 16 HI NO ONNA—*Shinichi Mori (Victor)—Watanabe/Ai
- 17 NOZOMUMONO WA SUBETE—*Hide & Rossanna (Columbia)—Fuji
- 18 WHAT'S HAPPENING—Edison Lighthouse (Bell)—Victor
- 19 JYUNANA SAI—*Saori Minami (CBS/Sony)—Nichion
- 20 GOMENNE—*Akira Konayashi (Crown)—Crown

MALAYSIA

(Courtesy Rediffusion, Malaysia)

*Denotes local origin

This Week

- 1 SIGNS—Five Man Electrical (Band) (MGM)
- 2 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)
- 3 GET IT ON—Chase (Columbia)
- 4 FLYING MACHINE—Cliff Richard (EMI)
- 5 HOW CAN YOU MEND A BROKEN HEART—Bee Gees (Atco)
- 6 DON'T PULL YOUR LOVE—Hamilton, Joe Frank & Reynolds (Dunhill)
- 7 SHE DIDN'T DO MAGIC—Lobo (Big Tree)
- 8 SOONER OR LATER—Grass Roots (Dunhill)
- 9 SWEET HITCH-HIKER—Creedence Clearwater Revival (Fantasy)
- 10 FREEDOM—*The Straydogs (Harvest)

NORWAY

(Courtesy Verdens Gang)

This Last Week

- 1 2 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Imudico
- 2 1 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Sonora
- 3 4 BANGLA DESH—George Harrison (Apple)—Essex
- 4 3 CO-CO—Sweet (RCA)—Sweden
- 5 5 ME AND YOU AND A DOG NAMED BOO—Lobo (Philips)—Sweden
- 6 9 SOLDIER BLUE—Buffy Sainte-Marie (Vanguard)—Moerks
- 7 7 SWEET HITCH-HIKER—Creedence Clearwater Revival (United Artists)—Palace
- 8 6 TWEEDLE DEE, TWEEDLE DUM—Middle of the Road (RCA)—Liberty
- 9 8 ER DET UNDERLIG MAN LENGTER BORT IBLANT—*Gro Anita Schoenn (RCA)—Sweden
- 10 10 FUNNY FUNNY—Sweet (RCA)—Bendiksen

SINGAPORE

(Courtesy Rediffusion Singapore)

This Week

- 1 I WOKE UP IN LOVE THIS MORNING—Partridge Family (Stateside)
- 2 SPANISH HARLEM—Aretha Franklin (Atlantic)
- 3 WON'T GET FOOLED AGAIN—Who (Track)
- 4 LIAR—3 Dog Night (Stateside)
- 5 NEVER ENDING SONG OF LOVE—New Seekers (Philips)
- 6 GO AWAY LITTLE GIRL—Donny Osmond (MGM)
- 7 STICK-UP—Honey Cone (Hot Wax)
- 8 TONIGHT—Move (Harvest)
- 9 COUSIN NORMAN—Marmalade (Decca)
- 10 ANOTHER TIME, ANOTHER PLACE—Engelbert Humperdinck (Decca)

SOUTH AFRICA

(Courtesy Southern African Record Manufacturers & Distributors Assn.)

*Denotes local origin

This Week

- 1 YOU—Peter Maffay (Gallo)—Ardmore & Beechwood (Gallo)
- 2 CO-CO—Sweet (RCA)—Phil Wainman (Teal)
- 3 NEVER ENDING SONG OF LOVE—New Seekers (Philips)—Laetrec, Trutone
- 4 TOM-TOM TURNAROUND—New World (Columbia)—Rak, EMI

- 5 DAAR'S NIKS SOOS WARE LIEFDE (WAHRE LIEBE IST GANZE LIEBE)—*Groep 2 (Brigadiers)—Ed. Montana, Brigadiers
- 6 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA)—Laetrec, Teal
- 7 MAMMY BLUE—*Charisma (CBS)—Intersong, GRC
- 8 SILVER THREADS & GOLDEN NEEDLES—*Barbara Ray (RCA)—Ardmore & Beechwood, Teal
- 9 SWEET HITCH-HIKER—Creedence Clearwater Revival (Liberty)—MPA, Teal
- 10 HEY—*Hedgehopper (CBS)—Tojo, GRC

SPAIN

(Courtesy of El Musical)

*Denotes local origin

This Last Week

- 1 1 HELP—Tony Ronald (Movieplay)—Canciones del Mundo

- 2 2 MAMMY BLUE—Joel Dayde (Opalo-Movieplay)—Symphat
- 3 3 MAMMY BLUE—Los Pop Tops (Explosion-Ariola)—Symphat
- 4 8 DOS CRUCES/EL JINETE—Jose Feliciano (RCA)
- 5 — EAT AT HOME—Paul & Linda McCartney (EMI)—EGO
- 6 — CO-CO—Sweet (RCA)—RCA
- 7 7 EL VALS DE LAS MARIPOSAS—*Danny & Donna (Columbia)—Notas Magicas
- 8 4 CARMEN—*Trebol (CBS)—April
- 9 10 HOY DARIA YO LA VIDA—Martinha (Hispavox)—Hispavox
- 10 5 FIN DE MEMANA—*Los Diablos (EMI)—Ritmo y Melodia

From The Music Capitals of the World

Continued from page 50

sees in Southern and Central Africa for the A & M label as well as its affiliated labels Sussex Records and Ode Record. . . Arnold Golemb, chief of the Gramophone Record Company, announced that of the seven CBS records on the Top 20 charts in South Africa for Oct. 15 five were locally produced. They were "Mammy Blue" by Charisma, "Hey" by Hedgehoppers, "Flower of Life" by Lauren Copley, "I Believe" by Lincoln and "Time After Time" by Judy Page. The local version, of "Mammy Blue" was produced by Graeme Beggs.

South Africa's first 16-track recording machine has been installed in the studios of RPM Records. . . New recording studios have been opened in Cape Town and records, pressed in England, will be released under the Cameo label.

"Poor Little Rich Girl," a number written and recorded by local artist Dickie Loader—it enjoyed tremendous success in the charts here—and "Working on a Good Thing" by The Outlet has been released in Ireland. Clive Calder, head of EMI pop division here, arranged the releases through EMI Ireland. . . EMI (SA) used a rock concert at the Johannesburg City Hall on Oct. 15 as a promotional launch for Afro-rock group Hawk, who have become a phenomenon in South Africa by becoming the Republic's top live drawcard without the release of a record. In addition to Hawk, artists performing was South Country Band and a special screening of the promotional films "Supershow" and "Grand Funk Railroad." A big promotional campaign including posters, radio spots and live concerts will be coordinated between EMI Records and Sagittarius Management to launch Hawk's first album "African Day" on Nov. 1. Clive Calder and Hawk's manager, Geoff Lonstein, have formed a music company, Callon Music to administer the compositions of the group for the world. . . Local songwriter, Robert Schroeder, is to have three of his compositions recorded in Germany by German artists for release by Kerston Records. "Sing Out a Song," which Schroeder wrote with singer Peter Vee, is also to be released in Yugoslavia. . . RPM group Aerophone has had its single "Sweet, Sweet Suzie" released in Germany, France, Belgium, Italy, Holland and Luxembourg. . . RPM threw a dealer-press-radio reception for the launching of three Afrikaans artists. The artists were Eddie Shearon, Roy Memphis and Andre. PETER FELDMAN

ter People," and "Getting Ready. . . Freddy King." They will also release a single from the Russell album, probably "A Hard Rain's Gonna Fall." . . Fable Records announced that their single, "The Pushbike Song," recorded by the Mixtures, has sold over 100,000 copies in Australia, thus qualifying it for two gold record awards. Fable's other gold record was earned for them by Drummond, a local band who have sold over 51,000 copies of their current single, "Daddy Cool," an old Diamonds hit. Apart from gold records Fable announced the Mixtures have planned a nationwide tour here, commencing in late November after their arrival home from working the English and European circuits. Fable artists have been successful with television exposure too. The Proclaimers, a Melbourne gospel group are to star in a new TV series beginning on local channel GTV 9 in November. In their first show they will perform their latest single, a Bobby Bare song, "Jesus Christ, What a Man." Also due to star in his own national TV is Melbourne singer Matt Flinders, who is enjoying success with his new single, "Butterfly," an English version of the French song. . . One of Australia's leading bands, Chain, have reformed with their original guitarist and keyboard player. Two musicians, Phil Manning and Warren Morgan, left the band to form a short-lived duo called Pilgrimage. The Cat Stevens album, "Tea for the Tillerman" (Festival), has just qualified for its second gold record award. EMI vocalists, Russell Morris and Johnny Farnham, are having success in separate fields. Morris' album, "Bloodstone," has just earned a gold record award while Johnny Farnham is receiving rave reviews for his role in the musical "Charley Girl," playing opposite Anne Neagle and Derek Nimmo.

On the group scene EMI's top bands, Spectrum, and the Town Criers, are releasing singles within the next two weeks. October will see the release of a first album from Company Caine, a local Melbourne band. It will be released through Astor Records' Generation label and the producer is Gus McNeil, who has recently completed albums by Syrius, and Carrl and Janie Myriad.

Dig Richards, who has been performing around Australia since the late fifties, has hit the charts again with his RCA single, "Just Loving You." Dig has been recording in the U.K. with Australia's David Mackay. Another of RCA act Max Merritt and the Meteors, at present working in the U.K. are to do a tour of English universities with the Keef Hartley band. Kinney Music signed Trevor Wilson, formerly of the Sydney band, The La De Das, to a publishing and recording contract. Wilson writes and performs his own material.

JAN MURRAY

Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	2	GYPSIES, TRAMPS & THIEVES 8	Cher (Snuff Garrett), Kapp 2146 (MCA)
2	5	THEME FROM "SHAFT" 4	Isaac Hayes (Isaac Hayes), Enterprise/MGM 9038 (Stax/Volt)
3	1	MAGGIE MAY/ REASON TO BELIEVE • 17	Rod Stewart (Rod Stewart), Mercury 73224
4	6	IMAGINE 3	John Lennon Plastic Ono Band (John & Yoko & Phil Spector), Apple 1840
5	3	YO-YO 9	Osmonds (Rick Hall), MGM 14295
6	4	SUPERSTAR • 10	Carpenters (Jack Daugherty), A&M 1289
7	9	PEACE TRAIN 7	Cat Stevens (Paul Samwell-Smith), A&M 2191
8	10	I'VE FOUND SOMEONE OF MY OWN 23	Free Movement (Joe Porter), Decca 32818 (MCA)
9	19	INNER CITY BLUES (Make Me Wanna Holler) 5	Marvin Gaye (Marvin Gaye), Tamla 54209 (Motown)
10	8	THE NIGHT THEY DROVE OLD DIXIE DOWN • 13	Joan Baez (Norbert Putnam & Jack Lothrop), Vanguard 35138
11	12	TIRED OF BEING ALONE • 16	Al Green (Willie Mitchell & Al Green), Hi 2194 (London)
12	7	DO YOU KNOW WHAT I MEAN 15	Lee Michaels (Lee Michaels), A&M 1262
13	13	TRAPPED BY A THING CALLED LOVE 12	Denise LaSalle (Crajon Enterprises), Westbound 182 (Chess/Janus)
14	21	HAVE YOU SEEN HER 3	Chi-Lites (Eugene Record), Brunswick 55462
15	14	IF YOU REALLY LOVE ME 13	Stevie Wonder (Stevie Wonder), Tamla 54208 (Motown)
16	17	NEVER MY LOVE 8	Fifth Dimension (Bones Howe), Bell 45-134
17	16	SWEET CITY WOMAN 13	Stampeders (Mel Shaw), Bell 45-120
18	20	EASY LOVING 12	Freddie Hart (George Richey), Capitol 3115
19	11	GO AWAY LITTLE GIRL • 14	Donny Osmond (Rick Hall), MGM 14285
20	24	ONLY YOU KNOW AND I KNOW 7	Delaney & Bonnie (Delaney & Bonnie), Atco 6838
21	29	THE DESIDERATA 5	Les Crane (Fred Werner & Les Crane), Warner Bros. 7520
22	43	BABY I'M-A WANT YOU 3	Bread (David Gates), Elektra 45751
23	15	THIN LINE BETWEEN LOVE & HATE 11	Persuaders (Poindexter Bros.), Atco 6822
24	26	ONE FINE MORNING 9	Lighthouse (Jimmy Ienner), Evolution 1048 (Stereo Dimension)
25	28	EVERYBODY'S EVERYTHING 4	Santana (Santana), Columbia 4-45472
26	18	UNCLE ALBERT/ADMIRAL HALSEY • 13	Paul & Linda McCartney (Paul & Linda McCartney), Apple 6278
27	40	ABSOLUTELY RIGHT 4	Five Man Electrical Band (Dallas Smith), Lionel 3220 (MGM)
28	30	YOU'VE GOT TO CRAWL (Before You Walk) 8	8th Day (Greg Perry-HDH Prod.), Invictus 9098 (Capitol)
29	38	TWO DIVIDED BY LOVE 5	Grass Roots (Steve Barri), Dunhill 4289
30	39	ONE TIN SOLDIER (The Legend of Billy Jack) 8	Coven (Mundell Lowe), Warner Bros. 7509/MGM 14308
31	32	LONG AGO AND FAR AWAY 6	James Taylor (Peter Asher), Warner Bros. 7521
32	35	QUESTIONS 67 & 68/I'M A MAN 5	Chicago (James William Guercio), Columbia 4-45467
33	34	A NATURAL MAN 11	Lou Rawls (Michael Lloyd), MGM 14262
34	69	ROCK STEADY 2	Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2838

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
35	23	BIRDS OF A FEATHER 9	Raiders (Mark Lindsay), Columbia 4-45453
36	36	WOMEN'S LOVE RIGHTS 10	Laura Lee (William Weatherspoon/Stagedoach Prod.), Hot Wax 7105 (Buddah)
37	37	LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) 12	Kris Kristofferson (Fred Foster), Monument 8525 (CBS)
38	25	STAGGER LEE 12	Tommy Roe (Steve Barri), ABC 11307
39	89	GOT TO BE THERE 2	Michael Jackson (Hal Davis), Motown 1191
40	42	CHARITY BALL 8	Fanny (Richard Perry), Reprise 1033
41	41	WHAT ARE YOU DOING SUNDAY? 6	Dawn (Tokens & Dave Appel), Bell 45-141
42	58	ALL I EVER NEED IS YOU 5	Sonny & Cher (Snuff Garrett), Kapp 2151 (MCA)
43	55	WILD NIGHT 5	Van Morrison (Van Morrison & Ted Templeman), Warner Bros. 7518
44	63	RESPECT YOURSELF 4	Staple Singers (Al Bell), Stax 0104
45	47	SHE'S ALL I GOT 6	Freddie North (Jerry Williams, Jr.), Mankind 12004 (Nashboro)
46	77	SCORPIO 2	Dennis Coffey & the Detroit Guitar Band (Theodore & Coffey), Sussex 226 (Buddah)
47	48	I'D LOVE TO CHANGE THE WORLD 7	Ten Years After (Ten Years After), Columbia 4-45457
48	50	IT'S A CRYING SHAME 8	Gayle McCormick (Dennis Lambert & Brian Potter), Dunhill 4288
49	51	LOVE 5	Lettermen (Lettermen Inc.), Capitol 6316
50	—	FAMILY AFFAIR 1	Sly & the Family Stone (Sly Stone), Epic 5-10805 (CBS)
51	52	IT'S ONLY LOVE 5	Elvis Presley, RCA 48-1017
52	53	YOU BROUGHT THE JOY 6	Freda Payne (Holland-Dozier-Holland), Invictus 9100 (Capitol)
53	56	BLESS YOU 4	Martha Reeves & the Vandellas (Corporation), Gordy 7110 (Motown)
54	54	IT'S IMPOSSIBLE 5	New Birth (Fuqua III Prod.), RCA 74-0520
55	66	YOUR MOVE 7	Yes (Yes & Eddie Offord), Atlantic 2819
56	64	DON'T WANT TO LIVE INSIDE MYSELF 3	Bee Gees (Robert Stigwood & the Bee Gees), Atco 6867
57	57	YOU THINK YOU'RE HOT STUFF 4	Jean Knight (Wardell Quezergue), Stax 0105
58	76	THEME FROM "SUMMER OF '42" 4	Peter Nero (Paul Leka), Columbia 4-45399
59	68	WHERE DID OUR LOVE GO 4	Donnie Elbert (Donnie Elbert), All Platinum 2330
60	61	IT'S FOR YOU 8	Springwell (Pink Unlimited & Vinny Testa), Parrot 359 (London)
61	49	SPILL THE WINE 6	Isley Brothers (R. Isley/O. Isley/R. Isley), T-Neck 932 (Buddah)
62	65	JENNIFER 4	Bobby Sherman (Ward Sylvester), Metromedia 227
63	45	I'M COMIN' HOME 7	Tommy James (Tommy James & Bob King), Roulette 7110
64	67	DO I LOVE YOU 6	Paul Anka (David Van De Pitte & Bruce Miller), Buddah 252
65	71	TILL 2	Tom Jones (Gordon Mills), Parrot 40007 (London)
66	78	MAMMY BLUE 5	Pop Tops (Alain Milhaud), ABC 11311

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	60	THE YEAR THAT CLAYTON DELANEY DIED 12	Tom T. Hall (Jerry Kennedy), Mercury 73221
68	92	MY PART/MAKE IT FUNKY (Pt. 3) 3	James Brown (James Brown), Polydor 14098
69	70	RUB IT IN 6	Laying Martine (Ray Stevens), Barnaby 2041 (CBS)
70	74	I LIKE WHAT YOU GIVE 6	Nolan (Gabriel Mekler), Lizard 1008
71	75	YOU'VE LOST THAT LOVIN' FEELIN' 3	Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2837
72	62	THAT'S THE WAY A WOMAN IS 9	Messengers (Mass Prod.), Rare Earth 5032 (Motown)
73	73	LIFE IS A CARNIVAL 4	Band (Band), Capitol 3199
74	83	GIMME SOME LOVIN', Part 1 3	Traffic, etc. (Chris Blackwell & Stevie Winwood), United Artists 50841
75	86	GRANDMA'S HANDS 2	Bill Withers (Booker T. Jones), Sussex 227 (Buddah)
76	—	YOU ARE EVERYTHING 1	Stylistics (Thom Bell), Avco 4581
77	87	BRAND NEW KEY 2	Melanie (Peter Schekeryk), Neighborhood 4201 (Paramount)
78	82	YOU SEND ME 7	Ponderosa Twins + One (B. Massey), Horoscope 102 (All Platinum)
79	81	MOTHER 4	Barbra Streisand (Richard Perry), Columbia 4-45471
80	90	LISA, LISTEN TO ME 2	Blood, Sweat & Tears (Heckman/Halee/Colomby), Columbia 4-45477
81	88	I SAY A LITTLE PRAYER/BY THE TIME I GET TO PHOENIX 3	Glen Campbell & Anne Murray (Al de Lory/Brian Aherne), Capitol 3200
82	85	DOLLY DAGGER 3	Jimi Hendrix (Jimi Hendrix, Mitch Mitchell, Eddie Kramer & John Jansen), Reprise 1044
83	100	WALK RIGHT UP TO THE SUN 2	Delfonics (Staff for Stan & Harris), Philly Groove 169 (Bell)
84	—	AN AMERICAN TRILOGY 1	Mickey Newbury (Dennis Linde), Elektra 45750
85	—	SUPERSTAR (Remember How You Got Where You Are) 1	Temptations (Norman Whitfield), Gordy 7111 (Motown)
86	—	LONG AGO TOMORROW 1	B.J. Thomas (Burt Bacharach & Hal David), Scepter 12335
87	—	CHERISH 1	David Cassidy (Wes Farrell), Bell 45-150
88	—	FOR LADIES ONLY 1	Steppenwolf (Richard Podolor), Dunhill 4292
89	—	I'M STILL WAITING 1	Diana Ross (Deke Richards), Motown 1192
90	—	FRIENDS WITH YOU 1	John Denver (Milton Okun), RCA 74-0567
91	—	TELL MAMA 1	Savoy Brown (Neil Slaven), Parrot 40066 (London)
92	93	LONG PROMISED ROAD 2	Beach Boys (Beach Boys), Reprise 1047
93	—	BEHIND BLUE EYES 1	Who (Who), Decca 32888 (MCA)
94	95	BANKS OF THE OHIO 4	Olivia Newton-John (Bruce Welch & John Farrar), Uni 55504 (MCA)
95	96	IF IT'S ALRIGHT WITH YOU 3	Rose Colored Glass (Jim Long & Norm Miller), Bang 588
96	99	I BET HE DON'T LOVE YOU 2	Intruders (Gamble-Huff), Gamble 4016
97	—	SHOW ME HOW 1	Emotions (Isaac Hayes & David Porter), Volt 4066
98	—	WHITE LIES BLUE EYES 1	Bullet (Bobby Flax & Lanny Lambert), Big Tree 123 (Ampey)
99	—	FOOL ME 1	Joe South (Buddy Buie & Bill Lowery), Capitol 3204
100	—	I WANT TO PAY YOU BACK (For Loving Me) 1	Chi-Lites (Record), Brunswick 55458

HOT 100 A TO Z—(Publisher-Licensor)

Absolutely Right (4 Star, BMI) 27	Gimme Some Lovin', Part 1 (Irving, BMI) 74	I Want to Pay You Back (For Loving Me) (Julio-Brain, BMI) 100	Only You Know & I Know (Irving, BMI) 30	Till (Chappell, ASCAP) 65
All I Ever Need Is You (United Artists, ASCAP) 42	Go Away Little Girl (Screen Gems-Columbia, BMI) 19	I've Found Someone of My Own (Mango/Run-A-Muck, BMI) 8	Peace Train (Irving, BMI) 7	Tired of Being Alone (Jec, BMI) 11
An American Trilogy (Acuff-Rose, BMI) 84	Got to Be There (Glenwood, ASCAP) 39	Jennifer (Sunbeam, BMI) 62	Questions 67 & 68 (Aurelius, BMI) 32	Trapped by a Thing Called Love (Ordinary/Bridgeport, BMI) 13
Baby I'm-a Want You (Screen Gems-Columbia, BMI) 22	Grandma's Hands (Interior, BMI) 75	Life Is a Carnival (Canaan, ASCAP) 73	Reason to Believe (Koppelman-Rubin, BMI) 3	Two Divided by Love (Trausdale/Soldier, BMI) 29
Banks of the Ohio (Bluegum, BMI) 94	Gypsies, Tramps & Thieves (Peco, BMI) 1	Lisa, Listen to Me (Blackwood/Minnesingers, BMI) 80	Respect Yourself (East/Memphis/Klondike, BMI) 44	Uncle Albert/Admiral Halsey (Maclen/McCartney, BMI) 26
Behind Blue Eyes (Track, BMI) 93	Have You Seen Her (Julia-Brain, BMI) 14	Long Ago and Far Away (Blackwood/Country Road, BMI) 31	Rock Steady (Pundit, BMI) 34	Walk Right Up to the Sun (Nickel Shoe, BMI) 83
Birds of a Feather (Lowery, BMI) 53	I Bet He Don't Love You (Gamble-Huff, BMI) 96	Long Ago Tomorrow (Hidden Valley/J.C./Cinema 5, ASCAP) 86	Scorpio (Interior, BMI) 46	What Are You Doing Sunday? (Pocket Full of Tunes, BMI) 41
Brand New Key (Neighborhood, ASCAP) 77	If You Really Love Me (Jobete, BMI) 95	Long Promised Road (Wiloparston, ASCAP) 92	She's All I Got (Williams/Excellent, BMI) 92	Where Did Our Love Go (Jobete, BMI) 59
Charity Ball (Brintree Tinkle, BMI) 40	I'd Love to Change the World (Chrysalis, ASCAP) 47	Love (Maclen, BMI) 49	Show Me How (East/Memphis, BMI) 97	White Lies Blue Eyes (Kama Sutra, BMI) 98
Cherish (Beechwood, BMI) 87	I Say a Little Prayer/By the Time I Get to Phoenix (Blue Seas/Jac, ASCAP/Rivers, BMI) 81	Loving Her Was Easier (Than Anything I'll Ever Do Again) (Combine, BMI) 37	Spill the Wine (Far Out, ASCAP) 61	Wild Night (Caledonia Soul, ASCAP) 43
Desiderata, The (Old St. Paul, ASCAP) 21	If It's Alright With You (House of Gold, BMI) 95	Maggie May (MRC-GM, BMI) 3	Stagger Lee (Travis, BMI) 38	Women's Love Rights (Gold Forever, BMI) 36
Do I Love You (Spanka, BMI) 64	I Like What You Give (Lizard, ASCAP) 70	Mammy Blue (Maxim, ASCAP) 66	Superstar (Skyhill/Delbon, BMI) 6	The Year That Clayton Delaney Died (Newkeys, BMI) 67
Dolly Dagger (Arch, ASCAP) 82	I'm a Man (Irving, BMI) 32	Mother (Maclen, BMI) 79	Superstar (Remember How You Got Where You Are) (Jobete, BMI) 85	You Are Everything (Bellboy/Assorted, BMI) 76
Don't Want to Live Inside Myself (Casserole, BMI) 56	I'm Coming Home (Big Seven, BMI) 63	My Part/Make It Funky (Part 3) (Dynatone, BMI) 68	Sweet City Woman (Corral, BMI) 17	Yo Yo (Lowery, BMI) 5
Do You Know What I Mean (LaBrea/Saitwa, ASCAP) 12	I'm Still Waiting (Jobete, BMI) 89	A Natural Man (Beresofsky-Hebb, Unltd., BMI) 33	Tell Mama (Chrysalis/Burgundy Butterfly, ASCAP) 91	You Brought the Joy (Gold Forever, BMI) 52
Easy Loving (Blue Book, BMI) 18	Imagine (Maclen, BMI) 4	Never My Love (Warner-Tamerlane, BMI) 16	That's the Way a Woman Is (Stein & Van Stack/Positive, ASCAP) 72	You Send Me (Kags, BMI) 78
Everybody's Everything (Dandelion, BMI) 25	Inner City Blues (Makes Me Wanna Holler) (Jobete, BMI) 8	The Night They Drove Old Dixie Down (Canaan, ASCAP) 10	Theme From "Shaft" (East/Memphis, BMI) 2	You Think You're Hot Stuff (Malaco/Carallo, BMI) 57
Family Affair (Stone Flower, BMI) 50	It's a Crying Shame (Trousdale/Soldier, BMI) 49	One Fine Morning (C.A.M./U.S.A., BMI) 24	Theme From "Summer of '42" (WB, ASCAP) 58	Your Move (Cattillon, BMI) 55
Fool Me (Lowery, BMI) 99	It's for You (Maclen, BMI) 60	One Tin Soldier (The Legend of Billy Jack) 51	Thin Line Between Love & Hate (Coillion/Win or Lose, BMI) 23	You've Got to Crawl (Before You Walk) (Gold Forever, BMI) 28
For Ladies Only (Steppenwolf, BMI) 88	It's Impossible (Sunbury, ASCAP) 54			
Friends With You (Cherry Lane, ASCAP) 90	It's Only Love (Press, BMI) 51			

“Tell Mama”

40066

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featuring KIM SIMMONDS

“TELL MAMA” emerges as a single from the sensational new Savoy Brown LP “STREET CORNER TALKING.” The reaction to it as an LP cut has already been overwhelming. The reaction to “Tell Mama” as a single is sure to be even greater.



Produced by Neil Slaven



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



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

POP TOP 100

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

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
★ 3		SHAFT Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)	12
★ 4		SANTANA Columbia KC 30595	4
3	2	ROD STEWART Every Picture Tells a Story Mercury SRM 1-609	21
4	1	JOHN LENNON Imagine Apple 3379	8
5	5	CAROLE KING Tapestry Ode SP 77009 (A&M)	31
6	6	CAT STEVENS Teaser & the Firecat A&M SP 4313	5
7	7	CARPENTERS A&M SP 3502	23
8	8	MOODY BLUES Every Good Boy Deserves Favour Threshold THS 5 (London)	12
9	9	PAUL & LINDA McCARTNEY Ram Apple SMAS 3375	23
10	10	WHO Who's Next Decca DL 79182 (MCA)	13
11	13	BARBRA JOAN STREISAND Columbia KC 30792	8
12	11	JOAN BAEZ Blessed Are... Vanguard VSD 6570/1	8
13	14	PARTRIDGE FAMILY Sound Magazine Bell 6064	11
14	15	CHI-LITES (For God's Sake) Give More Power to the People Brunswick BL 754170	12
15	16	BLACK SABBATH Master of Reality Warner Bros. BS 2562	10
★ 24		THREE DOG NIGHT Harmony Dunhill DSX 30108	3
17	18	JIMI HENDRIX/SOUNDTRACK Rainbow Bridge Reprise MS 2040	5
18	12	JEFFERSON AIRPLANE Bark Grunt FTR 1001 (RCA)	8
★ 22		JACKSON 5/TV SOUNDTRACK Goin' Back to Indiana Motown M 742 L	5
20	20	MARVIN GAYE What's Going On Tamla TS 310 (Motown)	22
21	21	BAND Cahoots Capitol CMAS 651	4
22	17	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)	51
23	19	ARETHA FRANKLIN Aretha's Greatest Hits Atlantic SD 8295	7
★ 32		CHER Kapp KS 3649 (MCA)	7
25	23	JAMES TAYLOR Mud Slide Slim & the Blue Horizon Warner Bros. BS 2561	27
26	26	TRAFFIC, etc. Welcome to the Canteen United Artists UAS 5550	6
27	28	GRATEFUL DEAD Warner Bros. 2WS 1935	4
28	25	DONNY OSMOND ALBUM MGM SE 4302	18
29	31	KRIS KRISTOFFERSON The Silver Tongued Devil & I Monument Z 30679 (CBS)	15
30	27	JETHRO TULL Aqualung Reprise MS 2035	26
31	30	LEE MICHAELS 5th A&M 4302	23
32	33	TEN YEARS AFTER A Space in Time Columbia KC 30801	11
33	29	BEACH BOYS Surf's Up Reprise RS 6453	9
34	36	CHICAGO TRANSIT AUTHORITY Columbia GP 8	130
35	35	CAT STEVENS Tea for the Tillerman A&M SP 4280	40

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	34	JOHN DENVER Poems, Prayers & Promises RCA LSP 4499	30
37	37	BEE GEES Trafalgar Atco SD 7003	7
38	40	JAMES BROWN Hot Pants Polydor PD 4054	10
39	39	NEW RIDERS OF THE PURPLE SAGE Columbia C 30888	9
40	38	ROLLING STONES Sticky Fingers Rolling Stones COC 59100 (Atco)	25
★ 53		FIFTH DIMENSION Live Bell 9000	3
42	44	CARPENTERS Close to You A&M SP 4271	60
43	42	RARE EARTH One World Rare Earth RS 520 (Motown)	17
44	45	CROSBY, STILLS, NASH & YOUNG 4 Way Street Atlantic SD 2-902	29
45	43	DEEP PURPLE Fireball Warner Bros. BS 2564	12
46	41	JAMES GANG Live in Concert ABC ABCX 733	9
47	49	ENGELBERT HUMPERDINCK Another Time, Another Place Parrot XPAS 71048 (London)	9
48	46	ALLMAN BROTHERS BAND At Fillmore East Capricorn SD 2-802 (Atco)	16
49	47	ARETHA FRANKLIN Aretha Live at Fillmore West Atlantic SD 7205	23
50	51	GUESS WHO Best of RCA Victor LSPX 1004	30
51	50	FIRESIGN THEATER I Think We're All Bozos on This Bus Columbia C 30737	7
52	52	POCO From the Inside Epic KE 30752 (CBS)	7
53	48	PARTRIDGE FAMILY Up to Date Bell 6059	32
54	58	BUDDY MILES LIVE Mercury SRM 2-7500	6
55	57	KRIS KRISTOFFERSON Me & Bobby McGee Monument Z 30817 (CBS)	9
56	56	STEPPENWOLF For Ladies Only Dunhill DSX 50110	6
57	55	EMERSON, LAKE & PALMER Tarkus Cotillion SD 9900	19
58	61	ROBERTA FLACK Chapter Two Atlantic SD 1569	63
59	60	GRASS ROOTS Their 16 Greatest Hits Dunhill DSX 50107	6
60	62	SANTANA Abraxas Columbia KC 30130	57
61	65	B.B. KING In London ABC ABCX 730	4
★ 81		HUMBLE PIE Performance: Rockin' the Fillmore A&M SP 3506	1
63	63	JONI MITCHELL Blue Reprise MS 2038	19
64	64	BLACK SABBATH Paranoid Warner Bros. WS 1887	38
65	69	SUMMER OF '42 Soundtrack Warner Bros. WS 1925	9
66	67	VICTOR BUONO Heavy Dore LP 325	8
★ 81		FREDDIE HART Easy Lovin' Capitol ST 838	5
68	54	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	37
69	71	SONNY & CHER LIVE Kapp KS 3654 (MCA)	6
70	59	DOORS L.A. Woman Elektra EKS 75011	27

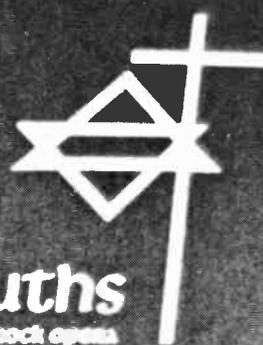
THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	75	BOBBY SHERMAN Gettin' It Together Metromedia MD 1045	5
72	66	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1887	87
73	76	BLOOD, SWEAT & TEARS B S & T 4 Columbia KC 30590	18
★ 86		QUINCY JONES Smackwater Jack A&M SP 3037	4
75	73	JACKSON 5 Maybe Tomorrow Motown MS 735	28
76	83	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	2
77	80	GRAND FUNK RAILROAD Survival Capitol SW 764	28
78	78	SAVOY BROWN Street Corner Talking Parrot PAS 71047 (London)	8
79	79	THE PARTRIDGE FAMILY ALBUM Bell 6050	54
★ 88		LIGHTHOUSE One Fine Morning Evolution 3007 (Stereo Dimension)	16
81	84	CHICAGO Columbia KGP 24	91
82	82	STEVE MILLER BAND Rock Love Capitol SW 748	5
★ 99		DIONNE WARWICKE STORY Scepter SPS 2-596	2
★ 116		VAN MORRISON Tupelo Honey Warner Bros. WS 1950	2
85	85	CURTIS MAYFIELD Curtis Live Curtom CR5 8008 (Buddah)	24
★ 161		FRANK ZAPPA'S 200 MOTELS Soundtrack United Artists UAS 9956	2
87	72	TEMPTATIONS The Sky's the Limit Gordy GS 957 (Motown)	27
88	77	OSMONDS Homemade MGM SE 4770	20
89	68	IKE & TINA TURNER What You Hear Is What You Get/ Live at Carnegie Hall United Artists UAS 9953	18
90	87	STEPHEN STILLS II Atlantic SD 7206	17
91	91	CHICAGO III Columbia C2 30110	31
92	74	BILL WITHERS Just as I Am Sussex SXBS 7006 (Buddah)	19
93	97	URIAH HEEP Look at Yourself Mercury SRM 1-614	7
94	100	ISLEY BROTHERS Givin' It Back T-Neck TNS 3008 (Buddah)	7
★ 152		JOHNNY CASH Collection: Greatest Hits, Vol. 2 Columbia KC 30887	3
96	98	SEATRAIN Marblehead Messenger Capitol SMAS 829	5
97	104	DELLS Freedom Means Cadef CA 50004 (Chess/Janus)	11
★ 98		JEFF BECK GROUP Rough & Ready Epic KE 30973	1
99	107	LETTERMEN Love Book Capitol ST 836	5
★ 100		BLOODROCK U.S.A. Capitol SMAS 645	1
101	95	KING CURTIS Live at Fillmore West Atco SD 33-359	12
102	102	THREE DOG NIGHT Naturally Dunhill DS 50088	48
103	96	BURT BACHARACH Close to You/One Less Bell to Answer A&M SP 3501	21
104	106	NEIL YOUNG After the Gold Rush Reprise RS 6383	60
105	90	ALICE COOPER Love It to Death Warner Bros. WS 1883	34

(Continued on page 66)

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• Continued from page 64

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	94	SLY & THE FAMILY STONE	Greatest Hits Epic E 30324 (CBS)	53
107	89	UNDISPUTED TRUTH	Gordy GS 955 (Motown)	16
108	70	GUESS WHO	So Long, Bannatyne RCA LSP 4574	12
109	109	TEMPTATIONS	Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	59
110	111	LOU RAWLS	A Natural Man MGM SE 4771	10
111	103	LONDON HOWLIN' WOLF SESSIONS	Chess CH 60008	12
112	92	SMOKEY ROBINSON & THE MIRACLES	One Dozen Roses Tama T 312 L (Motown)	7
113	132	YES ALBUM	Atlantic SD 8283	19
114	93	ISLE OF WIGHT/ATLANTA POP FESTIVAL	Various Artists Columbia G3X 3080	8
115	115	FOUR TOPS	Greatest Hits, Vol. 2 Motown M 740 L	7
116	110	B.B. KING	Live at the Regal ABC ABCS 724	7
117	101	JIMI HENDRIX	Cry of Love Reprise MS 2034	36
118	117	GODSPELL	Original Cast Bell 1102	14
119	108	PAUL STOOKEY	Paul And Warner Bros. WS 1912	12
120	114	MERLE HAGGARD & THE STRANGERS	Someday We'll Look Back Capitol ST 835	8
121	105	MOTHERS	Fillmore East—June 1971 Reprise MS 2042	12
122	120	SOUL TO SOUL	Soundtrack Atlantic SD 7207	7
123	118	JOHN SEBASTIAN	Four of Us Reprise MS 2041	8
124	112	BUDDY MILES	Them Changes Mercury SR 61290	70
125	130	JOHN HAMMOND	Breakout Kudu KU-01 (CTI)	9
126	129	ROD STEWART	Gasoline Alley Mercury SR 61264	53
127	122	EMERSON, LAKE & PALMER	Cotillion SD 9040	40
128	123	GRAHAM NASH	Songs for Beginners Atlantic SD 7204	21
129	131	MOODY BLUES	A Question of Balance Threshold THS 3 (London)	61
130	128	GRAND FUNK RAILROAD	Live Album Capitol SWBB 633	49
131	135	AL GREEN	Gets Next to You Hi SHL 32062 (London)	10
132	155	CHEECH & CHONG	Ode SP 77010 (A&M)	7
133	136	EDDIE HARRIS & LES McCANN	Second Movement Atlantic SD 1583	24
134	126	ISAAC HAYES	To Be Continued Enterprise ENS 1014 (Stax/Volt)	49
135	142	BILLY JACK	Soundtrack Warner Bros. WS 1926	5
136	139	LEON RUSSELL & THE SHELTER PEOPLE	Shelter SW 8903 (Capitol)	24
137	137	TOM T. HALL	In Search of a Song Mercury, SR 61250	5

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
138	125	MOODY BLUES	On the Threshold of a Dream Deram DE5 18025 (London)	61
139	127	JANIS JOPLIN	Pearl Columbia KC 30322	41
140	141	STAPPENWOLF	Gold/Their Greatest Hits Dunhill DSX 50099	36
141	146	FUNKADELIC	Maggot Brain Westbound WB 2007 (Chess/Janus)	13
142	170	JOHN ENTWISTLE	Smash Your Head Against the Wall Decca DL 79183 (MCA)	3
143	148	JERRY BUTLER	Sagittarius Movement Mercury .SR 61347	6
144	147	GLADYS KNIGHT & THE PIPS	If I Were Your Woman Soul SS 731 (Motown)	26
145	145	JOY OF COOKING	Closer to the Ground Capitol SMAS 828	5
146	151	DIANA ROSS	Surrender Motown MS 723	14
147	143	FLEETWOOD MAC	Black Magic Woman Epic EG 30632 (CBS)	4
148	178	HERBIE MANN	Push, Push Embryo SD 532 (Atlantic)	2
149	156	CROSBY, STILLS, NASH & YOUNG	Deja Vu Atlantic SD 7200	84
150	—	FIFTH DIMENSION	Reflections Bell 6065	1
151	133	OSMONDS	MGM SE 4724	41
152	121	CHARLEY PRIDE	I'm Just Me RCA LSP 4560	16
153	153	ROD STEWART ALBUM	Mercury SR 61237	12
154	—	PINK FLOYD	Meddle Harvest SMAS 832 (Capitol)	1
155	113	ANDY WILLIAMS	You've Got a Friend Columbia KC 30797	11
156	158	HUMBLE PIE	Rock On A&M SP 4301	23
157	138	JAMES GANG	Thirds ABC/Dunhill ABCX 721	30
158	186	FLEETWOOD MAC	Future Games Reprise RS 6465	2
159	154	CREDENCE CLEARWATER REVIVAL	Cosmo's Factory Fantasy 8402	68
160	164	RAY PRICE	I Won't Mention It Again Columbia C 30510	22
161	150	TAMMY WYNETTE	Greatest After Epic E 30733 (CBS)	8
162	165	KOOL & THE GANG	Best of De-Lite DE 2009	7
163	169	8th DAY	Invictus ST 7306 (Capitol)	14
164	119	JOHNNY MATHIS	You've Got a Friend Columbia C 30740	10
165	168	FANNY	Charity Ball Reprise RS 6456	3
166	174	SHIRLEY BASSEY	Something Else United Artists UAS 6796	15
167	159	JAMES GANG	Rides Again ABC ABCS 711	64
168	171	BLACK OAK ARKANSAS	Atco SD 33-354	11
169	173	BLACK SABBATH	Warner Bros. WS 1871	63

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
170	177	SERGIO MENDES & BRASIL '77	Pais Tropical A&M SP 4315	4
171	162	CONWAY TWITTY	I Wonder What She'll Think About Me Leaving Decca DL 75292 (MCA)	8
172	175	STAMPEDERS	Sweet City Woman Bell 6068	3
173	181	NIKKI GIOVANNI & THE NEW YORK COMMUNITY CHOIR	Truth Is on the Way Right On RR 05001	12
174	—	CURTIS MAYFIELD	Roots Curfom CRS 8009 (Buddah)	1
175	163	DONNY HATHAWAY	Everything Is Everything Atco SD 33-332	24
176	—	TOM JONES	Live at Caesar's Palace Parrot 2 XPAS 71049/50 (London)	1
177	—	ROD MCKUEN	Grand Tour—Recorded Live Stanyon 2XS 1947 (Warner Bros.)	1
178	—	DONNY OSMOND	To You With Love MGM SE 4797	1
179	187	GRANT GREEN	Visions Blue Note BST 84373 (United Artists)	2
180	—	MAMAS & PAPAS	People Like Us Dunhill DSX 50106	1
181	184	"J"	The Way to Become the Sensuous Woman Atlantic SD 7209	2
182	185	CANNED HEAT	Living the Blues United Artists UAS 9955	2
183	194	LYNN ANDERSON	World Of Columbia G 30902	2
184	188	DR. JOHN THE NIGHT TRIPPER	Sun, Moon & Herbs Atco SD 33-362	5
185	166	JIM NABORS	How Great Thou Art Columbia C 30671	3
186	200	MADURA	Columbia G 30794	2
187	196	MANTOVANI & HIS ORCHESTRA	To Lovers Everywhere London XPS 598	2
188	157	SWEET SWEETBACK'S BAADASSSSS SONG	Soundtrack Stax STS 3001	19
189	189	NEW BIRTH	Ain't No Big Thing But It's Growing RCA LSP 4526	2
190	191	WANDA ROBINSON	Black Ivory Perception PLP 18	4
191	167	OSIBISA	Decca DL 75285 (MCA)	19
192	—	J. GEILS BAND	Morning After Atlantic SD 8297	1
193	180	EDWIN HAWKINS SINGERS	Children (Get Together) Buddah BDS 5088	6
194	—	DOORS	Other Voices Elektra EKS 75017	1
195	124	STEVIE WONDER	Where I'm Coming From Tama TS 308 (Motown)	27
196	—	T. REX	Electric Warrior Reprise RS 6466	1
197	197	COUNTRY JOE & THE FISH	Life & Times, from Haight-Ashbury to Woodstock Vanguard VSD 27/28	2
198	199	DAN HICKS & HIS HOT LICKS	Where's the Money? Blue Thumb BTS 29	6
199	—	MASON PROFFIT	Last Night I Had the Strangest Dream Amplex A 10138	1
200	—	JEWISH AMERICAN PRINCESS	Various Artists Bell 6063	1

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ANDY WILLIAMS has another "Love Story"

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is proud to announce that
ANDY WILLIAMS
whose theme from
"Love Story" sold
over a million,
has just recorded

"LOVE IS ALL" 4-45494

**(THE SONG FROM THE
NEW MOTION PICTURE
"T. R. BASKIN")**

Music and lyrics by
Norman Gimbel and Jack Elliott
On Columbia Records



Copyright Attorney Explains Piracy Law

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1971 signing date are eligible for copyright.)

Copyright Office counsel Abraham A. Goldman pointed out to Billboard's reporter that "the question of giving all existing recordings a copyright came up during discussions of the legislation, but the record industry people themselves recognized that it would be an impossibility." Also, he could

not recall any instance in which a new right under federal copyright law had ever been made retroactive.

However, he said recordings made before the effective date of the new copyright law will not be completely without protection. Federal copyright law covering the new recordings (on records or tape) will not preempt state common law or valid protective statutes on past recordings. (Some of the state laws against record piracy are involved in court tests.)

Also, the immediate provision in S. 646 for full penalties for infringement of musical copyrights on recordings provides substantial threat to pirates who record without paying mechanical royalties on the music—and to all who deal in this product. Under the old copyright law, recovery by music publishers and composers for records made without payment of mechanical royalties on the music, was slight. Currently, as of the Oct. 15, 1971 signing date of the anti-piracy bill, infringing duplicators can be hit with substantial civil suits and criminal prosecution, under federal law.

Since the anti-piracy bill is due to expire by Jan. 1, 1975, some have asked if the recording copyrights obtained under the bill would expire with it. The answer is no. Record copyrights granted under the bill will be for the full term of 28 years with the right of renewal for a second 28-year term.

The cut-off date was put on the McClellan anti-piracy amendment to the copyright law because it is hoped that by that date, the full copyright revision bill will have been passed. The revision will incorporate the same copyright protection for recordings against unauthorized duplication, and may possibly add a performance royalty right (Billboard issue Oct. 23, 1971).

Buddah Names In Tie-In Deals

• Continued from page 1

dah and Planetarium Unlimited are Viewlex subsidiaries.

Buddah artists involved include Brooklyn Bridge, the Edwin Hawkins Singers and Victor Joys, whose "Journey to The Moon" is being used in conjunction with a special Planetarium Unlimited program celebrating the most recent moon landing.

Planetarium Unlimited manufactures planetarium instruments, fully automated and semi-automated for classroom and municipality use.

Buddah is also involved with another Viewlex subsidiary, Viewlex Audio-Visual, which manufactures audio visual products including rear projection sight and sound units. Buddah artists and albums are utilized in these units to act as point of sale tools.

Viewlex subsidiary H. M. Stone Productions—makers of educational film strips—employs Buddah talent as a music back up for these classroom-directed film strips.

Natural Step

Said Buddah president Neil Bogart: "It is a natural step for these Viewlex subsidiaries to take in using our product. We also gain a small additional marketplace to expose our artists."

Viewlex also owns pressing plants, the Allentown Record Co., Allentown, Pa.; American Record Pressing Co., Monarch Record Manufacturing Corp., Los Angeles, and the Sonic Recording Products, Holbrook, N. Y. It presses Buddah product. The company also owns the Bell Sound Studios in New York, Globe Albums, Hauppauge, N.Y., and the Andrews Nunnery Envelope and Paper Corp., which manufacture record jackets, are other Viewlex companies.

Rock Flowers in Saturation Tour

NEW YORK—RCA Records is launching a nationwide promotion for Rock Flowers, new singing group on Wheel Records. RCA manufactures the Wheel product.

The female trio who make up Rock Flowers will first appear in Seattle, and subsequently will make television, radio, in-store and cocktail party appearances in Los Angeles, San Francisco, Houston, Atlanta, St. Louis, Detroit, Toronto, Cleveland, Cincinnati, Baltimore, Washington, Boston, Philadelphia and New York.

Their first single, "Number Wonderful," has just been released. An album, titled "Rock Flowers," will be released shortly. Wes Farrell produced.

Record Review

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collection under the trumpet player-singer's own name.

The packaging is good (the champagne bottles have gone), personnel details and recording dates are included and the liner notes is erudite. IAN DOVE

Fox Probing Foreign Royalty

• Continued from page 1

with help from the American record company which has sent its master to a foreign company, Berman feels that the identification of an American song that's been translated will become much easier.

There has been an upswing in the use of American music overseas, Berman said, and once the system of "identification and representation" gets under way, a considerable amount of foreign royalties, that have previously been lost to the small U.S. publisher, will be collected through the Fox Agency's efforts. It will mean dealing with thousands of records, Berman said, but the identification of a song will be simplified once the information from the foreign societies starts coming to our office here.

Berman indicated that a similar situation of lost royalties due to improper identification of song titles also exists in South America and he plans to establish a similar system of "identification and representation" there in the near future.

Music Golf Meet

PALM SPRINGS, Calif.—Over 250 male members of the music industry spent a golfing weekend here at the Canyon Country Club Oct. 15-17, setting an all-time participation record in the 12th year of the event. Winners of the various flights in the music industry golf tourney were as follows: D Flight, Tony Donato, sales rep for West Coast Publications; C Flight, Jack Widdecombe, promotion rep for Dana Prods.; B Flight, Johnny Farrow, Peer-Southern representative for Las Vegas; and A Flight, Randy Brown, west coast promotion chief for Epic records. Low net honors went to Bernie Torres, Drake Chenault; while low gross went to Jackie Gale, retired music publisher.

Geneva Pact to Combat Piracy

• Continued from page 3

ing). President Nixon signed the bill Oct. 15. It authorizes heavy fines and the confiscation of the pirate equipment.

The treaty will not come into force until each country's government formally ratifies it. In the U.S., it will require approval vote by two-thirds of the Senate.

Under the proposed Geneva Treaty, each country will afford the same copyright protection from piracy to the recordings of other countries as to their own citizens.

An earlier anti-piracy meeting in Paris, in March, paved the way for the final conference in Geneva. Representatives of 40 countries at that meeting were in agreement on the need for an international treaty to stop the costly record piracy. The problem was to find terms compatible with differing copyright laws of the participating countries.

Experts from the U. S. record and music publishing industries who worked on the treaty, included Ernest Meyers, counsel for the Record Industry Association of America; Bruce Ladd, Deputy As-

sistant, Secretary of State for commercial and business affairs, who chaired the conference; George Cary, the new Register of copyrights, and Robert D. Hadl, legal advisor to the copyright office.

IBAM Attempting to Bolster Black Music

• Continued from page 1

workshops covered music publishing, rhythm and blues music, pop music, the musical form and promotion. "We ran these workshops because there were many people who were interested in music as a career," Miller explains.

IBAM will be a "working organization" in Miller's words because it is comprised of people within the music/record fields who have "felt the pain of injustices in the past."

IBAM, most importantly, will be an arm of the Rev. Jackson's Operation Breadbasket and Black Expo activities. Both of these services are part of the Southern Christian Leadership Conference, headed by Rev. Jackson.

IBAM will be THE organiza-

Persichetti Named To ASCAP Board

NEW YORK — Vincent Persichetti, educator, composer, organist, pianist, has been appointed to the ASCAP Board of Directors. Dr. Persichetti will fill the unexpired term of Dr. Peter Menin, president of the Juilliard School.

Georgia Radio Group Trying To Widen ASCAP Fee Attempt

ATLANTA — To spread their campaign for lower ASCAP fees for radio stations, the Georgia Association of Broadcasters is hosting a "Southeastern Radio Day" here Nov. 19. Ed Mullinax, chairman of the Georgia Broadcaster's Music Committee, said, "We propose to tell our story to the stations represented from throughout the Southeast."

The hope of the GBMC is to get ASCAP to lower their rates to broadcasters "down to where it ought to be—less than one per cent," Mullinax said.

He said that the GBMC has spent more than \$15,000 in litigation, music surveys, logging of stations, and other projects in their campaign for lower performance

fees. The group, formed in 1967, has a lawsuit against ASCAP in the U.S. District Court seeking a rate that is "just and fair for the small stations using basically Top 40 records or country music records." The GBMC claims that an actual logging of 96 radio stations throughout the Southeast showed that less than 30 per cent of the songs played were licensed by ASCAP.

The GBMC states that more than 150 broadcasters and a number of state associations are supporting their campaign with funds. Officers of the GBMC include Mullinax, vice chairman C. Jim Murphy, secretary Don Ferguson, and treasurer Tom Watson Brown.

Omnidirectional Sound By Sansui for Its Matrix Unit

NEW YORK—Sansui Electronics Corp. has developed a matrixed four-channel player that is reported to possess the ability of accepting and reproducing all sounds in every direction, instead of merely reproducing sounds originating in certain specific directions. The unit is also reported to be compatible with most existing matrix systems, as well as all stereo equipment.

The unit, designated the Sansui QS, was unveiled at a special demonstration held here recently, and according to R. Itch, of Sansui, Japan has been designed to provide flexibility both for present four channel use, and to accommodate future developments in this area.

To achieve the ability of accepting and reproducing all sounds from every direction, Sansui has used a square matrix throughout its entire encoding-decoding process.

"By using this," said Itch, "we do not now sacrifice something we may wish to recover later." He continued, "On the encoding side the square matrix permits the recording or broadcast engineer to choose his own blending coefficient to suit his program material and studio technique. While on the decoding side, it affords the best overall compatibility among several types of decoders already on the market."

"In general," continued Itch, "the Sansui QS system achieves much more than the improvement one would expect from merely adding two more channels to the existing two. It opens up a multi-dimensional capability that constitutes a giant step in the direction of realistic sound reproduction."

The Sansui executive told his audience that in the pursuit of four channel sound it was not enough to reproduce and localize sounds in the four corners of the listening room, where the four speakers are located, at the expense of the remainder of the vast sound field.

He said, "The blend capability of our system is precisely what transcends the limitation of four pinpoint sound sources." Itch also pointed out the Sansui QS will be compatible with all stereo equipment.

The unit is scheduled for release on the local market by the end of the year.

Farrell Bags Brown Songs

NEW YORK—The Wes Farrell Organization has acquired complete publishing interests and the writer's contract of L. Russell Brown.

With Irwin Levine, Brown is responsible for hit product from Dawn, Dusk and the Partridge Family. They have also written "All I Want to Do Is Touch You" on the current David Cassidy single.

The copyrights were previously owned jointly by Saturday Music, Inc. and Pocket Full of Tunes, the Farrell Publishing arm.

Government Move to Push French CTV

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At present, this medium's market is virtually non-existent in France, although Sony equipment is on sale at around \$1,000 for a player and \$10 for a videotape cassette.

(There is also a move afoot to develop a filmed medium of programs for beauty parlors which does not use electronic connections to any TV set.)

Sonopresse is reported interested in the Teldec videodisk and market sources indicate the price of one of these disks in France would be around \$10.

THE DOORS

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- Nov. 20 East Town Theatre/Detroit, Michigan
- Nov. 22 Music Hall/Boston, Massachusetts
- Nov. 23 Carnegie Hall/New York, New York
- Nov. 24 Irvine Auditorium, University of Pennsylvania/Philadelphia, Pa.
- Nov. 26 Hollywood Palladium/Los Angeles, California
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6 Syracuse, N.Y./8 Detroit/9 Toronto/10 Montreal/11 Bangor, Me./12 Baltimore/14 Norfolk, Va./15 Charlottesville, Va./
16 Buffalo, N.Y./17 Chicago.