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 $900,000 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 process. "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)

Fox Office Probes Foreign Royalty
By MIKE GROSS
NEW YORK — A system of identifications 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. publishers. According to Al Berman, who heads the Fox Agency, monies hitting the six-figure mark have been lost to the U.S. pub. because of the lack of identification of their copyright on which the lyrics have 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 credits.

Berman, who recently returned from a 2-week trip around Europe, met with mechanical societies in Spain, 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 Fox Harry Agency publishers who are not otherwise represented in that particular country. The Harry Fox Agency will become a member 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 song titles, the foreign societies will, by agreement, send Fox terms, the Fox Agency will sendFox terms, the Fox Agency will send

FIND SHIPPING FIRST ORDERS
TERRE HAUTE, Ind. — Find Service Int'l, a subsidiary of Billboard Publications, Inc., began shipping special order records and tapes to its dealers Monday (23) from its local warehouse, which already contains over $1 million in tapes and record inventory.

FIND's over 2,000 dealers are being supplied from a 40,000-square-foot warehouse 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.

(Continued on page 68)

Buddha Names In Tie-In Deals
By IAN DOVE
NEW YORK — Buddha Records is involved in education programs via its association with the Viewlex conglomerate.

Several Buddha artists are supplying background music for scientific, social studies, art, literature and geography lessons put together by Planetariums Unlimited for classroom instruction. Both Buddha and Viewlex are subsidiaries of the major conglomerate.

(Continued on page 68)

IBAM Attempts to Bolster Black Music
By ELOI 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 recorded 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," explain Fredy Merri, 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, is envisioning a national "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 in 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 workshops attended a series of workshops sponsored by IBAM during the week-long Black Expo in Chicago.

(Continued on page 68)

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 Mathews, president of Sugar Talent Agency, which handles the Stamps.

The Heartwarming recording artists will kick off the tour in Minneapolis Nov. 7, but consecutive "night-appearances will be in Cleveland, Louisville, Philadelphia, Baltimore, Boston, Cincinnati, Houston, Dallas, Tucson, Chicago, Austin 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)
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.

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.

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

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 RALDIEF JOE

NEW YORK—The piracy plagued music industry has called an industry council comprising the Record Industry Association of America (RIA), the National Association of Music Merchants (NARM), the Harry Fox Agency, the International Federation of Phonographic Industries (FIPP), the American Federation of Musicians (AFME), and the American Federation of Musicians (AGAM) in an unprecedented move to form a united front against piracy and theft.

The council, which is now called the "Congress on the Varies," was convened meeting called by the President, the council is made up of representatives from the music industry's leading organizations, including the National Association of Music Merchants (NARM), the American Federation of Musicians (AFME), and the American Federation of Musicians (AGAM).

The meeting will map plans for the industry's next move, which is likely to be a protest march on Washington D.C. to bring attention to the issue of piracy and theft.

Antipiracy Packaging Stamping Promulgated

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

The Viewlex system, a 'multi-layer' vision, utilizes a three-dimensional 'intaglio' stamp, which can be applied to the edge of a disk or tape to prevent unauthorized duplication. The system is based on Viewlex's patented "Security Stamp" technology.

This new anti-piracy device would be minimal and would go a long way towards the industry's efforts to protect its member's $100 million in annual revenue through illegal duplication.

Peirez also added that the Viewlex system would be made available to the music industry as a whole.

Geneva Pact to Combat Piracy

The Council on the Varies, which was formed to fight against piracy, has met with the representatives of the various music industry organizations, weighed the pros and cons of the piracy problem, and decided to take action.

The council has decided to form a committee to work on a plan to combat piracy. The committee will be made up of representatives from the music industry's leading organizations, including the National Association of Music Merchants (NARM), the American Federation of Musicians (AFME), and the American Federation of Musicians (AGAM).

The council will meet again in three months to discuss the progress of the committee and to decide on the next steps to be taken.

Mutual Problems Discussed at Latin American Disk Conclave

JUAYALQU, Ecuador—Some 13 companies representing all the facets of the Latin American recording industry will have discussions on mutual problems at the Latin American Disk Conclave.

The council, which is made up of representatives from the music industry's leading organizations, will meet to discuss the problems of piracy, copyright infringement, and the need for a strong anti-piracy campaign.

The council will also discuss the possibility of forming a joint committee to work on a plan to combat piracy.

Claylecking Share Chains

LOCH ALBAN—Jeff Elliot has sold his half ownership in the 50-store Budget Tape And Records chain to Howard Charles, the owner of the 50-store chain in Texas. The sale was a result of the downturn in the music industry.

Charles, who is the owner of the 50-store chain in Texas, said that the sale will allow him to focus on his Other business interests.

Elito, who had been with the company for 15 years, said that he is looking forward to the future of the music industry.
Where Disk Dollar Goes To Lure the Consumer

By BOB GLASSENBERG

Louisian...

Artists who learned of recording Studios around staff.

company studio.

bank loan record pressing services, the rates are seasonable and the here recording equipment has been opened between our full services.

out "The fact that the studio has been open

RIGHT SOUND, RIGHT ALPHA AUDIO

Virginia's First 16-track Studio

Just ask Polydor's Bill Deal & The Rhondels, their producer Austin Roberts or Col-Gems Music

Studio Track

ED NOTE: This is the second in a series of three studies of how individual record companies spend their dollars to reach the consumer. The first study covered RCA Records and the things done to reach the Motown family of labels; the third study covered Mercury, the theme of which is "How we spend your dollars.

LOS ANGELES—Jarrell F. Mc-

Gowen, head of Mercury Records, Tacco, Tex.) (This numeral indicates the percent of the year's gross and gobbled product of this 29-year.

Note: Nashville: RCA Studios is holding the new Nashville String Band. Musicians include Chet Atkins, Floyd Cramer, Jerry Shook, Ray Edenton, Larry London, Henry Strelek, and Jethro of Homer and Jethro fame.

Echo Sound Studios, Levitow, N.Y., has signed their second exclusive recording contract with AudioTalents, Inc. All the talent with the newly formed management company will now record at this dynamic, Digipol studio according to the new "first president of AudioTalents.

PAUL PHILLIPS, U.K. RePCo.

Brenda Schwartz have just completed their two next U.A. albums at their home in Northwood, Middlesex. They used Granada Studio's eight-track Ampex and Scully machines. Granada engineer Chris Hollebin set up in the Digipol studio and, room while the artists played in the band under the baton of making a memorable hit at Olympic with Anton Matthews of Olympic, who has been working with engineering. The group had no complaints from their neighbors when they recorded in their garden an attractive Minneapolis house. One day, they had a visit from Schwartz who was doubtlessly chased off by Schwartz' dog, no doubt protecting the group's copyright interests. The LP, entitled Silver Pistol," will be released Friday (31) in the U.K.

tried to reach two primary customers, the clergyman and the layman through religious journals and persecuted. The third presents labels, Word, Caanan and Sacred will be sold in the realm of religious and sacred books. Word firmly believes in going...about the development of more money. A coupon is often used, but the potential consumer is encouraged to use it for a local religious material store. Advertising is begun on a local religious newspaper. Advertisers are encouraged to order their newspaper and mail and consumer advertising thrusts. Believes in repeating ads in different periods and also direct mail. As in direct mail, purchase four-color over black and white. Successful consumer publication ads often convert well to envelope stuffers. Ads are all reprinted and mailed to trade.

3) POINT OF PURCHASE MATERIAL: This may consist of a nearby shop or store to issue labels' series of catalog. Internally, sales office, and doubles as merchandising editor and sending out display.

4) L.I.B. RELIGIOUS DENOMINATIONAL PUBLISHING HOUSES—Word's James Lyles, Jr., general manager, and Sacred's record labels' other product and general manager, and Sacred & Word major religious publishing entities. Word of the religious products are managed and sold by Mercury and POP display material shipping through these publications.

Mercury Procedures

Lou Simon, senior vice president, Mercury Records, Chicago: "We keep our ducks in a row, isola.

1) RADIO SPOT CAMPAIGNS—Mercury finds running tour of the specialized sacred records, accessories, and other products in the company. Our catalog, which is mailed to the general public, also contains a catalog, which is mailed to the general public, also contains a contact sheet of the specialized sacred records, accessories, and other products in the company. Our catalog, which is mailed to the general public, also contains a catalog, which is mailed to the general public, also contains a contact sheet containing Enlarge of the specialized sacred records, accessories, and other products in the company. Our catalog, which is mailed to the general public, also contains a catalog, which is mailed to the general public, also contains a contact sheet containing Enlarge of the specialized sacred records, accessories, and other products in the company. Our catalog, which is mailed to the general public, also contains a catalog, which is mailed to the general public, also contains a contact sheet containing Enlarge of the specialized sacred records, accessories, and other products in the company. Our catalog, which is mailed to the general public, also contains a catalog, which is mailed to the general public, also contains a contact sheet containing Enlarge of the specialized sacred records, accessories, and other products in the company. Our catalog, which is mailed to the general public, also contains a catalog, which is mailed to the general public, also contains a contact sheet containing Enlarge of the specialized sacred records, accessories, and other products in the company. Our catalog, which is mailed to the general public, also contains a catalog, which is mailed to the general public, also contains a contact sheet containing Enlarge of the specialized sacred records, accessories, and other products in the company. Our catalog, which is mailed to the general public, also contains a catalog, which is mailed to the general public, also contains a contact sheet containing Enlarge of the specialized sacred records, accessories, and other products in the company. Our catalog, which is mailed to the general public, also contains a catalog, which is mailed to the general public, also contains a contact sheet containing Enlarge of the specialized sacred records, accessories, and other products in the company. Our catalog, which is mailed to the general public, also contains a catalog, which is mailed to the general public, also contains a contact sheet containing Enlarge of the specialized sacred records, accessories, and other products in the company. Our catalog, which is mailed to the general public, also contains a catalog, which is mailed to the general public, also contains a contact sheet containing Enlarge of the specialized sacred records, accessories, and other products in the company. Our catalog, which is mailed to the general public, also contains a catalog, which is mailed to the general public, also contains a contact sheet containing Enlarge of the specialized sacred records, accessories, and other products in the company. Our catalog, which is mailed to the general public, also contains a catalog, which is mailed to the general public, also contains a contact sheet containing Enlarge of the specialized sacred records, accessories, and other products in the company. Our catalog, which is mailed to the general public, also contains a catalog, which is mailed to the general public, also contains a contact sheet containing Enlarge of the specialized sacred records, accessories, and other products in the company. Our catalog, which is mailed to the general public, also contains a catalog, which is mailed to the general public, also contains a contact sheet containing Enlarge of the specialized sacred records, accessories, and other products in the company. Our catalog, which is mailed to the general public, also contains a catalog, which is mailed to the general public, also contains a contact sheet containing Enlarge of the specialized sacred records, accessories, and other products in the company. Our catalog, which is mailed to the general public, also contains a catalog, which is mailed to the general public, also contains a contact sheet containing Enlarge of the specialized sacred records, accessories, and other products in the company. Our catalog, which is mailed to the general public, also contains a catalog, which is mailed to the general public, also contains a contact sheet containing Enlarge of the specialized sacred records, accessories, and other products in the company. Our catalog, which is mailed to the general public, also contains a catalog, which is mailed to the general public, also contains a contact sheet containing Enlarg...
EPIC RECORDS PROUDLY PRESENTS
THE LARGEST AUDIENCE
SLY STONE HAS EVER PLAYED FOR.

ADVANCE ORDERS ON THE ALBUM HAVE
ALREADY EXCEEDED 500,000 COPIES.
THE SINGLE "FAMILY AFFAIR" IS BEING
PLAYED ON EVERY MAJOR STATION IN EVERY MAJOR
MARKET. PHONE REQUESTS ARE SO HEAVY. "FAMILY
AFFAIR" IS ALREADY "#1 TOP 5 REQUESTED
SINGLE IN THE COUNTRY."

THERE HAVE BEEN FEW NEW ALBUMS AND
SINGLES IN THE HISTORY OF RECORDING THAT
HAVE GOTTEN SUCH AN INCREDIBLE RESPONSE.
THERE HAVE BEEN FEW NEW ALBUMS IN THE
HISTORY OF RECORDING THAT HAVE BEEN SO
AHEAD IN CONCEPT.

SLY & THE FAMILY STONE
"THERE'S A RIOT GON' ON", AN EPIC ON EPIC.

SLY & THE FAMILY STONE
"THERE'S A RIOT GON' ON"
CBS Obtains Nyro's Music

NEW YORK — CBS has acquired Laura Nyro’s publishing firm, a move extending their relationship from friends to artist and songwriter. The vocalist’s firm has been administered by the CBS music publishing operation since 1970. The deal involves a seven-figure amount. Successful copyrights in Hot Tuna include “Stoned Soul Picnic” and “Sweet Blindness,” “Wedding Bell Blues” and “Sleeping End.”

With these copyrights actively being performed, CBS is in a position to earn more money from the next few years, sources said.

Miss Nyro has recorded three LPs for the label. Her fourth production is being produced by Andre Gamble and Leon Huff and contains several songs from her solo album as well. It will be released this month.

Black Retailer Chain Grows

LOS ANGELES—Target Discount Record Center Stores, one of the few independent retail record chains in the U.S., announced the opening of their new Target Music Superstore in Downey, Calif., plus a new distribution service and an on-stopping titled “Sheridan House.”

Also providing the expansion of Target’s third store. Opened last month in South Gate, Calif., has been extended to four square feet.

Mr. Myford has been named Target executive general manager, working out of the three-year-old “Sheridan House,” Los Angeles, and taking charge of the distribution company, which is back in West Coast representation for independent labels.

Target claims to be responsible for 40 percent of all soul and jazz retail sales in the Los Angeles area, according to owner Kent Harris.

Chicago Sets 4-LP Package

CHICAGO — The rock-jazz group whose three previous records went gold, has scored a first with their fourth, "Something Else," produced by Randy Newman for Columbia Records. Successful retail price of the package is $12.98.

In what amounts to an entire evening of listening, the eight sides recreate the flavor of the Chicago, six-day engagement at Carnegie Hall produced by Paul Kantner and featuring "Does Anybody Know What Time It Is?"

"Beginning," "All Along The Watchtower," "The Fairest Mile," and "Somewhere Over The Rainbow" are just a few of the songs featured on the album.

Effective Turntable

Eddie Wenrick appointed a director, Vanguard Records’ West Coast operation. He was formerly professional manager of Mr. Bones Production company. Tom McMaul created a new position for his management company, David Lucas New York. He has been arranger and producer for the company for the past two years.

Fred C. Cannon has been named United Artists Records West Coast regional manager. Cannon was active in promotion of his top hits as a recording artist.

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 publicity for the 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. Vance, who tracks from Track International management firm of the Who, will extend his 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 commercial and sound effect production firm, as technical assistant.

Lew Morris has left Craig Braun Inc. where he was production manager/account executive.

Hank Fenchock promoted at Muntz Stereo Corp. to executive vice president from operations vice president. He replaces Win Norik, who has left the company to return to Chicago.

Jack Baker, Muntz West Coast regional sales manager, was promoted to director of sales.

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

Ronny Tapone, veteran Stax/Volt engineer, has joined Designer Steve Cropper’s Track/Infonics Inc. studio in Memphis.

Bernie Grossman named Ad&M/Ode’s Western regional sales manager. He was formerly director of two labels’ New England promotion man.

At 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 M&M 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.

Joe Hoffenkamp, formerly with Bell & Howell, has joined Telec’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 regional manager at Columbia Records and national sales manager for 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 Distributors.

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.
The first two artists that Bearsville delivered to the world were Jesse Winchester and Todd Rundgren.

This month Bearsville makes two more deliveries.

Produced by Michael Friedman.

Produced by Peter Yarrow.

Bearsville is a company/community founded by Albert Grossman, located in Woodstock, N.Y.

In addition to excellent recording facilities, Bearsville provides its growing family of artists with living quarters, a converted barn for live performances, and a very fine restaurant. Look to Bearsville for more outstanding and well-fed new artists.

BEARSVILLE, A COMPANY/COMMUNITY.
NOW DISTRIBUTED BY WARNER BROS. RECORDS.
Ovation's 'Q' Disk Lead Gaining World Ring

3M Posts New Record Levels

ST. PAUL—The 3M Company's sales and earnings climbed to rec- ord highs for the third quarter and first nine months of the year.

Third quarter net rose 14.5 per cent over the prior year-from $4.8 million to $5.9 million, or $1.75 per share as compared with $3.3 million and $1.14 per share.

Worldwide sales for the quarter rose 21.3 per cent-over $100 million, up 11 per cent, and from $311 million to $358 million for the nine months, a gain of 8.7 percent.

Philips Honors Stewart Sales

NEW YORK—Philips recently named Stuart S. Monrad senior vice president, publishing, and made him chairman of the board of European operations. Monrad is one of the most successful publishers in the world, having been publisher of Time-Life Books since 1957.

His new duties will include all affairs of the company's European operations, including editorial, sales, and distribution.

Monrad has been with Time-Life Books since 1957, when he joined the company as an editor. He served as executive vice president in 1984, and as president in 1986.

Monrad is a native of New York and a graduate of Harvard University. He received his law degree from Columbia University Law School in 1957.

Stock Folkways and take your share of today's youth market.

Paperwork Mgt. Co.

LOS ANGELES—Talent Pay- mer, a leading music production company, is offering a complete payroll and paperwork service to record companies. The company, formerly known as Take Two, operates in Los Angeles and San Francisco, California.

IPI president Lloyd Hughes said the payroll service is designed for small record companies and large national chains alike. The service offers a broad range of payroll services, from processing payroll by record companies and providing electronic data processing services for their clients.

The company's payroll service can be used for any type of business, from small independent offices to large national chains.

Sony Is Seen Paying Dividends

NEW YORK—Sony Corp., Tok- yo is expected to pay a six-month dividend of $1.5 billion, or $0.50 per share, on April 1, 1971. This is the first dividend payment since Sony was founded in 1946.

The dividend is expected to be paid in the form of additional stocks, with each shareholder receiving one additional share for every 10 shares owned.

The dividend represents a significant shift away from the company's previous policy of retaining earnings for reinvestment, and is seen as a signal of confidence in the company's future growth.

The dividend announcement comes as Sony continues to expand its operations in new markets, including the United States, where the company has recently opened several new retail stores.

Sony's stock price has also increased significantly in recent months, with shares trading at $95 in Tokyo and $130 in New York.

The dividend is expected to have a positive impact on Sony's share price, with analysts predicting that the company's stock could rise by as much as 10% in the coming weeks.

The dividend announcement is also seen as a boost for the Japanese economy, with analysts predicting that it could have a positive impact on economic growth.

Sony has been a leader in the Japanese economy for many years, and its success is often seen as a symbol of the country's economic strength.

The dividend announcement comes as the Japanese government has been working to support the economy, with recent measures including a tax cut and increased spending on infrastructure.

Despite the economic challenges, Sony has continued to grow, with the company's net profit increasing by 30% in the last fiscal year.

Analysts believe that the company's success is due to its ability to innovate and adapt to changing market conditions, with the company consistently launching new products and expanding into new markets.

The dividend announcement is seen as a sign of the company's continued success, and is expected to be well received by shareholders and the wider market.

The dividend is expected to be paid on April 1, 1971, and Sony's share price is expected to rise in the weeks following the announcement.

The dividend is also seen as a sign of the company's confidence in its future prospects, with analysts predicting that Sony will continue to grow and expand in the coming years.
April 5-April 11, 1971:
Chicago became the first and only non-classical ensemble to perform six nights in a row at Carnegie Hall. Every night was sold out. Every night they played all the incredible songs their audiences came to hear. And everything was recorded. This historic event is now available as a specially priced 4-record set that includes a colossal 4 ft. x 6 ft. wall poster, two giant wall posters (22" x 35"), a full-color, 20-page photo album, plus a special 50-state voter registration chart.

THE COMPLETE WORKS. LIVE.
ON COLUMBIA RECORDS 
AND TAPES
Selections include: Questions 67 and 68 • I'm a Man 
Beginnings • Colour My World • Make Me Smile 
25 or 6 to 4 • Does Anybody Really Know What Time it Is? 
Free • Fancy Colours • Lowdown • Plus 22 others.
JAPAN:
The nation with a sound-oriented industry that's making more than just noise. A sound-oriented industry that's amplified a thousand fold in the entertainment world's most exciting and dynamic market of electronics and music.

Billboard's December 11th issue sheds a revealing light on Japan's sound boom. "Spotlight On Japan", the second special, in-depth report (we were first last year) on every aspect of Japan's music industry. An industry built on records and cartridges: recording and playback equipment. An industry built on the talents of it's T.V., radio and stage performers. An industry that's being heard throughout the international music world.

"SPOTLIGHT ON JAPAN" and billboard's worldwide circulation is your opportunity to sound off and make more than just noise.

The advertising deadline for billboard's Japan special is November 12, 1971.

Contact any one of these Billboard sales offices:

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

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

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

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

ITALY Billboard Gruppo srl. Piazza Loreto 9, Milan 28.29.150

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

Call us and make more than just a little noise.
The AR Laboratory Standard Transducer

ACCURACY AND FLEXIBILITY: The AR-LST offers a total of six different energy profiles — all accurately known and repeatable at the turn of a switch, which is located on the front of the cabinet. This permits a degree of control and precision that is usually found only in electronic equipment.

FLAT ENERGY CAPABILITY: The AR-LST is capable of a flat energy output characteristic that, in our judgement, establishes a new standard in the field. The graph shown above represents the acoustic power output produced by the AR-LST with its control set to the "flat" position. The horizontal line below 500 Hz indicates the relative woofer level.

LOW DISTORTION: As with the AR-3a, harmonic distortion measurements down to the lowest audible frequencies are, to the best of our knowledge, the lowest of any loudspeaker system available.

WIDE DISPERSION: AR's hemispherical dome tweeters produce exceptionally smooth, wide midrange and high frequencies, even in rooms or studios that are acoustically rather dead.

POWER HANDLING: Multiple drivers for midrange and high frequencies enable the AR-LST to handle power levels significantly higher than AR's past speakers designed primarily for home use.
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 "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; Protocult Harum; Ali Akbar Khan; Ten Years After; Poco; Richie Havens; Jose Feliciano and the Stigwood production of "Jesus Christ, Superstar," along with many others still in negotiation.

The site at Tortuguero Beach has natural beauty, good accommodation facilities, and lots of room for crowd control, according to festival coordinators Chris Cowling and Gary Buckner. There will also be reliable health, food, sanitation, and entertainment facilities. Stage and sound will be handled by Bill Hammond, of Hammond Sound. All equipment is being worked out by Chip Moonick. Dr. Will and Ali Alavi will supervise the medical tents.

Student Church flights, available from 25 major universities in 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 airport. Tickets may be bought from the University of Florida, 307 Sol, 621 Chestnut St., Ann Arbor, Mich., for $15 each.

The emcee for the festival will be David Street, a New York personality at WPLJ-FM, New York. Responsible for the production of the event are the members of the Hammond family of a computer company in Ann Arbor; Ike & Tina Turner; the University of Michigan Law School graduate; Larry Klein, vice-president; Glen Turner of Turner Enterprises; and Tito Moinester, chairman of Bank of America financial backed of the event.

From The Music Capsule of the World

NEW YORK — Pop comics Cheech & Chong, with whom they appeared in the hit at Carnival Hall, Dec. 28, with Moby Grape and Five Minutes, are on the Repine Britshers, appear at the 1400 capacity LaGuardia High School Dec. 12. . Rod Stewart & the Faces light up Madison Square Garden Nov. 18. . . . Funkadelic and the Bud Wilkersons, gives his first New York City concert, Dec. 21. . . . The Times Square Hall Lincoln Center. Ike & Tina Turner are "fucking up," LP's their latest on UA, headline the Beacon Theatre, Dec. 18. . . . Yen, Atlantic rock band from England, at Nassau Community College, Dec. 28. . . . The last concert on their current U.S. tour, The J. Geils Band, at the Top Hooood Records with a album also out on Buddah, plays together at the Hamms Hall, Buffalo, Wednes- day (3). . . . And the Doors, who have been on the road for over a year, make their first New York appearance Nov. 17 at the World Peace Bridge Center. They head- line Carnegie Hall Nov. 23. . . . Rare Earth make their first tour of Europe Dec. 1-19, hitting En- gland, Holland and West Germany.


ARETHA FRANKLIN

Square Garden, New York

It was the usual Aretha Franklin— which means a whole audience turned on to his voice and the display of controlled, emotional soul singing that is a part of Ray Charles. Aretha's roots are deep and her talent is able to spread itself and get to the core of the conventional soul enthusiast. The famous opening line of her act was there—"Don't Feel"— but that was the beginning. Aretha played now "Spanish Harlem"—all served up in a way for the audience to appreciate. That's a lot of church gospel opening where a bigger 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

PAYING TRIBUTE, via plaque presentation, to Miss Franklin's father, Reverend C. L. Franklin, was Mrs. Martin Luther King Jr. and the Reverend Ralph Abernathy.

BENNY GOODMAN

Rainbow Grill, New York

For a little over an hour nos- talgia filled the Rainbow Grill when Benny Goodman and his sextet (drums, bass, trombone, guitar, piano) vibraphonist) were playing their opening set on Oct. 25. Even though Goodman did some electric guitar solos, the band stuck mainly to Benny's compositions. "Here, There and Everywhere, " "Sweet Dreams," and "Something." While the performance was not as tight as it should have been, it was a more sensitive, searching band. The setting is one of the best in New York, with an exciting audience present, who showed their satisfaction with a loud "hear hear!" for his debut last year—probably because this time the piano is right on the dance floor, and the tables, giving eyeball to keyboard conversations.

The star of the evening is usually a well known and a good choice.

The Goodman style remains unchanging. His arranging is to the point. and the strum is there, subtly underlined by his chords. One thing that is new is the fact that he seemed to be enjoying the outing on opening night. Quirky musical humor is his trademark on the introductions and on his closing remarks. His trademark is running through many styles from beat to baroque, and from the most familiar to himself to familiar standards (old and new) and to his own compositions. "Someday" and "Yesterday." It gives the essentially non jazz audience a hook to hang the applause on. And applauded they did.

ED CROSS

MIKE GROSS

LOS ANGELES

"Bill Graham's Story of the Fillmore Years" puts the big impresario into the book-writing business. Already "Livin' is Live at the Fillmore," a music folio featuring songs from the Fillmore's greatest acts who played the halls. . . . Cat Stevens will probably play a pair of weekend matinees at the outdoor Greek Theatre, Nov. 18. . . . Carl Perkins, CZK, as part of his tour, Nov. 17. . . . Miami Farina and Tom Jans appear at the Roxy, Nov. 15. . . . Bruce Springsteen & the E Street Band. . . . There will be a few more dates on a new tour. . . . The Janoskis are set for 10 cities Nov. 3-22.

Bryan Lane, manager of GWP Associates, has coordinated some from one they plan to write. . . . Another in the race of biographies is "Goodman, the Man," which will be written by Milton and Moseley and Dwayne Johnson. . . . There will be some music which may be as impressive as Goodman's father, who was a very popular songwriter. The book is expected to be released by the fall of next year.

Another in the track of biographies is "One Hour, 15 Minutes: Meet Johnny Carson," written by John Moe, who has worked closely with the Tonight Show host, whom he calls "Johnny Carson," for the past 14 years. . . . The price includes tickets for the opening concert, Nov. 18, at the Madison Square Garden. . . . (Continued on page 17)

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The Temptations were just told the latest sales figures and chart positions on their new record.

"Superstar"
(remember how you got where you are)
Produced by Norman Whitfield

What they heard would make any group grin.
MICHAEL
OF THE JACKSON 5

His own smash single!
"GOT TO BE THERE"

RECORD NO. M 1191F
BARRY LINHART, MANDRILL
Carnegie Hall, New York
Onstage at Carnegie Hall on Oct. 24, Buzzy Linhart resem-
bled a glasses and corduroy-clad madcap Cazale.
In appearance but not in musical style or thematic content, Linhart did not feel the need to provide any background information.

According to liner notes, "the song" is about a jazz singer and a bluesman. It is not clear what significance this has for the listener.

One possible interpretation is that the song is a commentary on the relationship between jazz and blues, two genres that have a long history and are often intertwined.

Another possible interpretation is that the song is about the complexity of human emotions and relationships, which can be explored through music.

In any case, the song is a strong piece of writing that captures the essence of the performers and the audience's experience.

SHELLEY WEBER

CINCINNATI
The Heywoods, a nine-member soft-rock group, headlined the Miss Teenage America Pageant in Kansas City, Mo., last week.

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LOS ANGELES—With a little more than 20 years in radio as an air personality, Wink Martindale has learned to prepare his show by drawing upon 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, KCMP, 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 in other stations." These stations include KJH when it tried to rock a few years before programming consultant Bill Drake took it over and brought it back to the air. KJH includes a six-year stint at WHBQ, Memphis, and he also tried to prepare something for my show here. For one thing, it's a big station and it reaches a lot of people and never worked for a station this size, especially when I feel like I should prepare. And secondly, I think it's kind of a fun thing...that people get to listen and think I'm doing it. This, in the real world, is not true, however, that I do play more oldies out of the format than anything else.

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 it's all we have." Martindale makes the music choice in the station, and it is sometimes in concert with intro and outro themes. "We have our own library. Martindale shoots the music in a database for 15 years, we are on cartridges. Martinez shoots for an audience between 25 and 49 and he shoots it out as 'a Green Door' by Jim Lowe. For 40 years, he has no format, however, that he does play more oldies out of the format than anything else.

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Ed Skaff is the new program director of KFI, Los Angeles, replacing Jim Harrison, Morgan "Mo" Tell is a new program director at WGOE-FM, Indianapolis. Seem 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 do the same thing. Habitually, management for establishment stations is 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 visible. Anyway, faced with adding oldies, etc., and the demands to get broad- er 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’s also with WNN, Louisville. He replaces Buddy O’Shea who has departed to WIGO, Chicago, sales department... Gary Martin, formerly of WNK at Chicago, Chicago, Kinsey, N.Y., wrote praising a new group from his area called Heavy Blues. Their debut album, "Sting of the Lizard," isproduced by a local group called "The Lizards." They have a local hit with “You Don’t Want Him.” While the group’s sound is unique, Bob Schwartz, president of Laurie, controls the group, a young, fast- talking, good guy, so listen to the single if it comes your way. ... Guess I should give the full lineup now to the 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.

Vollie Stevens has gone to WKLO, Louisville, from KLEO, Wichita. So, KLEO is looking for a young, bright-all-night man, preferably from the middle west. The station also needs a news director. Both applicants will confer with program director Bob Roberts. ... Nineteen-year-old David Cohen needs a news gig call him at 803-736-1366. ... Kirk Erk, WLS, WLS air personality, Chicago, has become a real live movie star. Well, not exactly a star, but he’s got his face in a bar scene in "T. Baskin” with Candice Bergen. Movie was shot in Chicago and in another scene, Miss Bergen is listening to a station on a radio... Lineup at WKOV, Top 40 station in Bluefield, W. Va., includes program director Gary Meadons, music director Bob Scott, Charlie at WHTY, Montgomery, and the source from WSBY, York, Pa.; and Bill Chaney who just joined from WNNO, Knoxville. The station features a 30-record playlist, plus about seven or eight extras and three-five new disks.

Ron Parks is out of WAGA, Cleveland... Ed (Ed Chandler) Wofford is doing the 7-midnight slot at KASON, San Diego. ... By CLAUDE HALL

Radio-TV Editor

country music station. He’d been at KU, Escondido, Calif. Used to be a rock personality. WHVR is a 5,000-watt operation in Florida. Pa., that rocks from 3 p.m. until midnight signoff. The station has no program director at all, but Craig Scott does the night show and play-acts at programming. From 6 a.m.-1 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 then at WSSA include program director Lee Jones, Dave Hard, and Les Reed. Buzz Whit- nore also does WSSA weekend work. West had been at WIAZ, a country station in Albany, Ga. He used to do the all-night show at WPLJ, Atlanta.

Russ Regan, general manager of LUN Records, Los Angeles, says that since I’ve been writing about his humuhunukunukuapuaa, he’s no longer getting CARE packages. With him’s like the new Neil Diam- ound’s "Stones," in the house. Regan can now afford three ham- bangers per meal. Regan, incidentally, is also a judge in the Bill Gavin awards and also the "Best of Los Angeles" panel. He’s been at WSSA for the evening (Nov. 10). I’ll be leaving Los Angeles soon and the others so the call him. On the evening of Nov. 10, I’ll be leaving Los Angeles. ... 11 on Delta flight 874 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 will 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, 11840 Boone St., San Francisco, Calif.

Zeke Jackson, program director of WABO, Canonsburg, Pa., wants Bill Post, who used to record with his wife, Dorrie 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, M D E Productions. Krauss had headed his own indepen- dent production firm in Chi- cago... WAZY, Lafayette, Ind., has a fire and needs an entire new record library. Top 40 records. Blank 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 present—several FM stations (and a few AM stations, too) are content to lose money. Just shows how stupid some radio people can be. Anyway, 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 & 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, Mah- lia 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 Metroscope going back to the 30’s. Simon was editor.

(Continued on page 20)
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Say You Saw It in Billboard

Radio-TV programming

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 party one evening 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 the copy of his Capitol Records stuff, all of which is now worn out because I've played them so often. . . . Frank Abbeher is music director of KALG-P.O. Box C, Alamogordo, N.M. 88310, and needs records. He's working at the station while the Air Force. Just got back from an APRTS stint in Thailand and says record service is one thing Uncle Sam can pay for. KALG programs for adults and serves a big Air Force audience, plus a big ski resort area. Robert Walters 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's for sure.

The following KPPC-FM, Los Angeles lineup: Ted Longmire, Jeff Wren, Carl Goodman, Underdeck Nevada, program director Lex Abelson, the choice of Steve Clean, and Mississippi Pats has been replaced by the following lineup of DJ's: Bev Williams, Bob Frankland, Tom Clay, Bob Taylor, and T. L. Jones, with taped music playing from 2-6 a.m. Dick Morris is program director of the operation. Frankland and Taylor are both former KPHI-FM, Amarillo, TX. Bev Morris and Bob Frankland 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's for sure.

KCMF-FM is a 100,000-watt stereo Top 40 station with progressive rock in the wee hours of the night. Kenneth Bechel is program director, Ray Pollock is music director. The station is located in Alexandria, Minn. Rock programming starts at 3 p.m. and goes until midnight. It's in Louisville, Ky., WPFE, a daytime operation, and WPEH-FM broadcasts from Rockford, Ill. Monday through Friday and all afternoon Saturday. We're going to engineer Sheldon Dalfch, Wendell Stephens is music director. The station is located at Colorado State University while working weekends at WVEH-FM, Denver, and KUAD, Tucson, Arizona.

A note from Pat McMahan, KPHO, Phoenix: "When the Ronnie Ronson program is on, choose as guest of honor, for their first visit here, Bob Taylor, a guy who's TV actor and hasn't played a record on the radio for months, maybe some of the 'shock and awe' music industry has been saddled with has been dispelled. It was the greatest evening of my professional life and I hope that public thank you can, in a small way, be representative of my deep appreciation. Now, if ever I hear about a group of radio people who plan a gathering to honor someone they respect, based on talent that I've listened will believe we're on the way home."

Max Richardson, President and General Manager of WMEX in Boston, which was one at the time king of the market and the home of Arnie (Woo Woo) Gimber, died last week. Richardson was a legend; he made history; may his legend live on.

Another Top 40 station sending in information for my files is KATA, Arecibo, Puerto Rico. Their program director and King Clay is music director. Station is on the air 24 hours a day. July/Aug. Pulse for New York, "Our "Pulse" is a big gun with 12-6 10 a.m. 19, from 10 a.m.-3 p.m., 18 from 3 p.m., and 12 AM to 7:00 AM. The station is large, 13, 6, 4, and 2. What makes WABC's 4 stands, 1, 3, and 1 WPXM-FM has 1, 3, 1, and 3. WPXM-FM is still now.

Jobs available: KWHB, Cedar Rapids, IA, needs an evening Top 40 personality. WTVR, Richmond, Va., will pay well to find a new top personality for their cooking Top 40 evening personality.
Radio TV Programming

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. KZIN-FM in El Paso is launching a weekly program of quadrophone broadcasts, according to program director Jerry D. Earnest. "And near future plans call for a live four-channel opera and broadcasts of the El Paso symphony."

The station uses the Electro-Voice system. L. T. Cohen is president and general manager of the station, which plays all kinds of music except hard rock.

***

Lineup at WTYT, Danville, Ill., includes Mike Thessell, Ted Boer who has just joined the station, Bill Johnson, and Bill Craig. Johnson, music director, reports getting excellent record service "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."

KRAM-FM in Austin, Tex., is thinking about going to quad mono sound and two men are considering the Electro-Voice systems, according to station manager Charles Bledsoe.

Ratings for San Diego, the July/Aug. Pulse: KQPO 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 KCON had 11, 6, 7, and 5. "XETA had 10, 8, 8, and 6. "KPHI had 4, 6, 9, and 7. "KDEO had 6, 6, 7, and 7. KSON had 8, 5, 6 and 3. Bert Kleinman is the program director of WLJW-FM in New York, replacing department head. Frankie Cuccia has been moved from weekends to afternoon work of that station. Word is that Michael Cuccia is also leaving under his own power to be in charge of promotion work full-time.

Chuck Baker is leaving the 7-midnight slot on KSTN, Stockton, Calif. He's taking a similar position at KAFY, Bakersfield, Calif.

Bill Barber, long-time night-time disc jockey in Philadelphia, where he is now assistant program director, has joined the staff of WJZ-FM in Pittsburgh, where he is now assistant program director at Dick Tyler and handling the swing shift on the night air. He's using the name of Bill St. James. Mike Daniels has been promoted to program director of KQR, Top 40 station in Muncie, Ind., 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 9-3 p.m., and Rick Gibson on weekends. Daniels says: "I also handle the music. Speaking of music, could you please print that I'd like to think Dennis Morgan of the MCA group for the fantastic job he is doing."

***

WPLJ in Suffol, 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 progressively rock 10 p.m. and also needs progressive rock LP's. 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 on the dial and is to operate 24 hours a day with 100,000 watts. Country music, of course.

Fred Selden 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 going to stations in England and Australia. Malrite Broadcasting is using it on ten FM stations.

***

Lynn Woods is the new music director of KHOW, big gun MOR station in Denver. John Linehan and his lineup is out as program director or whatever. And the station has hired back Rosamary Barwell, the cookie-butt-every gal who used to work on the morning show with Buzz Lawrence. She'll work with Charlie Martinson now, a guy who used to work once upon a time with operation director Hal Moore on KIOA, Des Moines. Lineup at KHOW also includes Lindsey English 9-noon, Danny Davis noon-3 p.m., Model 3-9 p.m., John Harding 7-midnight, and Woods midnight-6 a.m. Bobby Raven, with three years experience, is the mix-up, and I think 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 the Delta flight which arrives 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 quadrophonic studios. Word is that initially the facilities will be matrix, with future plans for a discoteque. Target date for the new facilities is Dec. 1971.

The station's operations director of KERI, Grand Island, Neb., needs singles and LP's from every label except Capitol, RCA, and Columbia. "We get great service from those stations, but all nothing from anyone else." Lineup at KERI includes music director Keith O'Neill 6-10 a.m., Carl Dean 10 a.m. - 3 p.m., Nelson 3-7 p.m., Robert W. Walker 7-30 p.m., and Don Stevens until midnight. With Bob Meyers on weekdays. Station uses a contemporary MOR format.

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Mike Monk, 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 Motown. If he has a hit, we can count on getting at least one copy. Ken Butters, who handles Bell Records out of ARE- Jay Kay, has been good to us, along with Pete Cullin and Decca Records man, and maybe one or two others 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 shoe's 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 on WHLS. All we have to do is get the records." You see, 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 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 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 any real new records. Most disc jockeys will tell you that less than 10 (only George Furness, Atlantic, could name that many) record promoters in the top 20 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 record and by letter (one call, if the record gets big reaction) to the national program directors of the labels on the response the listeners are giving the records. You won't have to worry about not getting product—including the hits. Your stations are the hot artist. But too many stations gripe about not getting records and they've never done one thing to deserve getting special service. They can figure it out. A single costs maybe 10 cents a copy to the record label. There's little danger and all of the other overhead at the label. By the fact that single gets to the stations, it's an investment of more than that which you get by you. Don Owen, head of reviews for the Billboard, said that more than 100 more new singles came out this week (as I write this). Some stations are adding only two or three stations to call on.

(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 Pano-Symphonion, the conductor, Linhart, and Morgan Tell, until last week program director of the station.

NOVEMBER 6, 1971, BILLBOARD
VoX Jox

**Advance Preparation Lauded**

*Continued from page 18*

caused me to do just what I used to do in college—flow with the rhythm of the music, feeling the beat of a song, and trying to anticipate the lyrics that would come next. This is not only a way to relax, but it also helps me to focus on the music and to appreciate its emotional impact.

**Oldies Cut Back**

*Continued from page 19*

more as a few years ago—is soul. Today, KCX plays quite a few oldies, but they're the hits you sound on the air, too, like the ones you remember hearing on the radio in the 1960s. And, believe me, they're just as good as they ever were. I guarantee you'll find yourself singing along with them whenever you hear them again.

**KCX Mixes Two Formats**

CLIFTON, N.C. — KCX is now broadcasting daytime with 1,000 watts into the town of WESPA, which is home to Country Music and Top 40, said manager IRA TOLER. "Each hour of air time now consists of a rotation of country music and Top 40, and we have a loyal following among the oldies, whether country or Top 40, and both our formats are doing well."

**Oldies were playing new rock**

JIM HOWELL, LEFT, air personality on WSB, Atlanta, says Mike Freniher is a man at home being a disc jockey. The RAC Records artist was in town promoting his new album, "The Man With the Golden Voice," and he was very much in demand. Mike has been working the Top 40 market for several years, and he says he enjoys being a part of the music scene in Atlanta.

**Kennedy has been promoted to program**

director of WLKN, Bridgeport, Conn.; he has been with the station for four years and has been the program director since 1969. "We are playing the usual mixture of rock and roll, but we're also featuring some classic rock tunes that have been left behind by the Top 40 format," Kennedy said. "We've been trying to give our listeners a better alternative to the commercial Top 40 stations, and I think we're succeeding with this approach."

**WJFK, Asheville, N.C., under**

program director Ron Frasier, has allowed listeners to request rock music. "We're giving our audience what they want, and we're also encouraging them to call in and talk about their favorite rock songs. This has been a real hit with our listeners." Frasier said. "We've had a lot of requests for classic rock hits, and we've been able to accommodate them."

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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
Maxell Conducts 50-City Tape Education Junket

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

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

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

Maxell's traveling tapeshop involves consumers to test their own blank tape against that of Maxell's, which includes low-noise tape 30, 60, 90 and 120-minute lengths and Ultra-Dynamic high-energy in 60, 90 and 120-minute lengths. Using oxide line 60 and 90, possibly 130 will be introduced in December.

If consumers are hesitant in experimenting with their own tape, Maxell offers between 10 and 30 competitive brands for inspection. They'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 about 18 months. "We're developing a consumer program," LaBrie said, "and the dealers feel the clinics are a show of good faith."

Maxell's traveling salesmen are taking the round-trip to about 50 towns, specialty dealers, mass merchandisers, etc. Plans it to make the test apparatus available to dealers and manufacturer representatives for regional shows and national conventions.

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

Tape Cartridge

Superscope Initiates Spoken Word Tape Club to Unleash New Market

LOS ANGELES—It may be a premature assumption, of course, but Superscope's new program seems to suggest that it has uncovered a new avenue of business: education.

At first glance, nothing could have undermined the initial success. A company can make quick dollars if it's planning to blow the doors off the book boom in spoken word cassettes.

A number of small companies have not been able to duplicate Superscope's success. But Superscope, a glamar company, has been able to change the play the new spoken word tape game and put it on the market.

A spoken word series is self-produced, with some product licensed, and the company is also releasing a series of educational spoken word cassettes that are becoming a hit with the consumer, is being produced as a college-level seminar course, Stover said.

"This series will also be marketed as a matched set, and direct mail and through university representatives. It can be sold anywhere.

There are no plans to market other series in normal distribution outlets (i.e., electronic stores, discount and department outlets or specialty bookstores). The college course series includes "How to Run Your Own Business," "Achieving Success in Marriage," "How to Make Your Money Back." "Word Power for Children and Parents," "Women in the American Image," and "Introduction to Philosophy."

In many cases, the series will be sold with a print text, if desired.

Will Sell Direct

Phase I of Superscope's plan is to market both series to A/V dealers and educational institutions, but on a direct mail basis. The second phase is expected to be college bookstores.

Superscope's educational products division will eventually take a major role in supplying Superscope with a complete line of educational units for use in the home and school. Moreover, it is now being marketed to educators by the consumer electronics divisions.

Also under Stover's wing is Superscope's custom duplication, which is aimed at custom work in both spoken word and music公元es.

The company is custom duplicating cassette product for Audio Digest, a syndicated radio show, among others, and pre-recorded music in cassette and tape format.

Superscope is a member of the Rec- ord Club of America, Modern Dis- tributors and Original Sounds.

Dolby System Garners Hefty Support Roster

NEW YORK—Amid all the uncertainties about how the 10 percent gain in tape sales this year will break down, one thing is clear: Hitachi is making big plans for 1972.

Gene Schilling, national sales manager, here's the program:

—A stronger move into the auto market, both in Dolby noise suppression system.
—A wider range of home units, both discrete and matrix.
—Superscope 8-track playback/recorder model.

There are other plans, claims Schilling, noting that the company will introduce as the year goes along. In 1972, the company will seek to increase its sales, and increase its share of the high-end product price range.

Supercope is becoming more sophisticated in its approach and the dealers are aware of sound product, and have the time and means of knowing equipment, Schilling said. "The buyers will buy what they are told and they have the knowledge and money to purchase expensive equipment, which is probably a market 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.

Schilling believes the 4-channel field will blossom in late 1973 or early 1974 as a mass volume market, although the auto show is getting into it now by purchasing open reed units for their line.

Improved Sound Sought

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

Hitachi's parent company in Tokyo is moving into five cartridge units, all in a three-head open reel deck being marketed as a professional deck as well as a Dolby cassette player.

Schilling said Hitachi (Sales Co.) is developing a system to broaden its penetration in the automotive field and is also planning to add four or eight 8-track units in combination with a Dolby playback/recorder with an FM radio.

The auto auto line now consists of a matrix cassette playback, a monaural cassette playback, and a cassette playback/recorder model.

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

Dolby and New Tape

A company spokesmen stated that the Dolby B-System and new tape formulations, such as chromi-...
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 market; releasing prerecorded cartridges and cassettes; private labeling and custom duplicating prerecorded tape; and making wider use of its 8-track recording studios.

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

His 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. Sales opportunities for the children's classics will be in the educational and consumer fields.

The series, being offered in a 5-cassette Vol. I at $12.95 for pre-school through second grade children and in a 3-cassette Vol. II at $12.95 for children in the second through fourth grades. The series is dramatized by professional actors, understood 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 Alka 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 in-flight music programming for American and Continental Airlines.

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 is to "talk up" quadrasonic is keeping dealers and distributors informed of marketing trends a day 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 in a mass volume item in

(Continued on page 28)
'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-noise 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 KN-6031A 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 amplifier 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-6043 3-head, 4-channel

(Continued on page 28)

Sylvania Adds to Product Catalog

BATAVIA, N.Y.—The marketing and sales emphasis at Sylvania's Entertainment Products Group will be 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 speakers.
- A system housing a quadrasonic cartridge unit.
- A stereo cassette playback/recording deck with a built-in Dolby noise reduction system to retail between $26 to $28.
- Additional high-end speaker systems.
- Additional cartridge products, including an expansion in compact systems and with AM-FM multiplexer receiver combinations.
- Additional cassette players in the portable field.

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

The stereo cassette playback/recording deck with a built-in Dolby system will strengthen Sylvania's line which also includes a stereo cassette playback/recording 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 (CT 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 4-channel concept 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 level."

Although hedging his bet, Sullivan admits that "quadrasonic will not take as long to 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.

Hill proposed act would make it illegal to transfer any recording on tape with the 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 duplication would supersede state legislation.)

Tape Cartridge

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 divider's manufacturing facility in Opelika, Ala. Charles H. Dodson, formerly production supervisor in Opelika, is plant manager of the Juarez facility.

The 16 hour music machine money

Here's why
First of all it's a great idea...a quality deck that plays twelve 8 track cartridges automatically four different ways. But even better is the fact that it really works...beautiful...smoothly...efficiently...test after test for more than a year.

Consumer campaign
Second, we're launching a sizeable pre-Christmas consumer campaign in top Metro Markets. A campaign featuring hard-hitting Sunday Support with a dual-winning 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 B Cartridge Recorder is a natural sell-along.

But we're not stopping there...
但现在 there's a discrete delivery is the key this Christmas and Telex delivers. Immediately. And not the next Christmas, either. But also consoles, portable phonographs, walki-talkis and 8 track changers and recorders. So turn on our music machines. They'll turn you on to profit.
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 components. 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 $3.05 bills, a billboard 10-feet tall by 58-feet long announcing the opening, and product promotions.

The new outlet is a full-inventory store offering pre-recorded 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 pre-recorded 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 $2.05 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 cutouts 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."

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 Allen Schults, 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.

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.

Tape Cartridge

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 pre-recorded 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.
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 staked in its product brochure, for instance, is MCA’s determination to make MCA Technology an electronics innovator, both in the consumer and professional markets.

MCA Technology, made up of a handful of electronic-oriented companies, Gauss, Electrolyde, 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 videotex system for the curtitv TV market. The color video combines both color and longer player time than the Telefunken. It is in development of AEG-Telefunken.

Final design and consumer marketing are yet unplanned for the system, said Lee Grunide, 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 videotex 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 Technology, MCA Records (Uns., Decca, Kapp) and Universal Pictures.

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

- A portable hi-fi 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 attachable case and can copy from one to 50 tapes.
- A stereo audio control console, called the Broadcaster, aimed primarily at professional use. 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.

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.

Sanyo plans to introduce an end-channel cassette 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 Dolby-constituted cassettes on chromium dioxide tape.

Part of the new spring line will include several lower priced cassette decks, without the Dolby system (see page 20). There are no plans at Sanyo to introduce a cassette changer under its brand, but it does manufacture cassettes for OEM accounts.

Westinghouse Sees Big Low-priced 'Q' Market

Electronic Chain 'Q' Adapter Bower

FORT WORTH — Radio Shack has introduced its Realistic/Electro-Voice/Quadrad sound system at $95.95.

The system is being marketed as an auxiliary stereo amplifier and pair of speakers to provide quadratec reproduction.

Motorola 4-Channel

- Continued from page 25

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

Manufacturers, he said, 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 a product to the consumer. "Many dealers are just as confused as the customers when it comes to explaining 4-channel," he said with a laugh.

He also is concerned that it will take longer for quadratec to develop, if "software producers continue their footdragging."

Westinghouse product line, Westinghouse has a discrete 4-channel system, model TSC-8184, with four speaker enclosures at $239.95, and three matrix systems model 9720 at $169.95, model 9750 at $239.95 and model 9760 at $329.95. 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 he is unlikely to explain it to dealers. "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-channel, 4-channel play and 2-channel play and record. Model KL-5005 3-way, 4-speaker system.

FACTORY PROVEN HIGH SPEED WINDBERS

8 TRACK...CASSETTES

Up to 800 fully loaded 8-Track or Cassettes per shift.

Liberty/UA Tape Duplication Co., Inc.

1201 Pacific St. • Omaha, Nebraska • Phone (402) 348-1770

A Service of Transamerica Corporation

28

NOVEMBER 6, 1971, BILLBOARD
Turn-around sound!

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

Your customers who enjoy music will recognize the extraordinarily brilliant reproduction from our new car stereo with FM.

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.
MCA Technology Penetrating varied Electronic Programs

*Continued from page 29*

Tape Cartridge

A new medium is available in the recording equipment industry.

In addition to professional recording equipment manufacturers, Dolby Laboratories, Inc., is introducing a Quadradrive cartridge for 4-channel equipment.

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New Firm Pays 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 the NYTCO Corp. of Moraga, Calif.

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

"The most significant thing about these tapes is the speed at which they were produced and the economics effected in the production.

---

UA Video Cassette Winding to Licensing

NEW YORK — United Artists Corp. has merged its video production and distribution department with their merchandising division as a move to solidify the future 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 something more constructive can be said, its role would be passive rather than active.

"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.

UA manufactures tape cartridge systems for the computer industry.

Ski Magnet 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 and long-range investments, innovations, like the videodisk system.

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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, marketing manager.

Just how serious RCA can be seen in these plans: It hopes to build a (4-channel) duplicating plant, with full staffs and engineers at top rates 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 Quadradrive cartridge 4-channel car which can complete with four speakers and mounting bracket.

Skandia's line includes 4-channel cartridge home player with AM-FM tuner which plays both discrete and matrix quadratic tapes and stereo cartridges. The Japanese manufacturer is noted in the UK by Golding Audio. Precision Tape has prepared a pre-recorded three-pack for Radionobile dealers in cartridge and cassette to be sold by the hardware company. Repertoire includes Hurl 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 two 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, cross talk, track switching and stereo... Phillips has introduced a mini portable playback cassette.

---

Top Tape Cartridges

(Based on Best Selling LP's)

This Week

Last Week

Title, Artist, Label (Duplication) (BR & Cassette Nos.)

1
3
4
5
6
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8
9
10
11
12
13
14
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Billboard SPECIAL Survey for Week Ending 11/4/71
Panasonic Bows Color 1/2 inch Unit

MIAMI—Panasonic has developed a new color cassette TV system with both playback and record functions which utilizes the EIAJ No. 1 black and white system and EIAJ recommended recording format, which was introduced at the recent National Assn. of Educational Broadcasters convention here.

The recorder/player was shown along with 8mm black and white CTV, and a combo unit, the NV-2110, which has 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 black and white model, player model NV-2110, is designed for use in education, training, and industrial applications. The units RF adapter facilitates playback through the VHF and UHF television set.

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

Production models of the units are expected to be available on the U.S. market by mid-1972. Price lists are still unavailable, but experts predict prices will be in line with similarly equipped devices, 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 introduced to nearly 800 police officials at the annual convention of the National Assn. of Chiefs of Police here.

Motorola, which has been developing police systems for 20 years, demonstrated its work at the conference. These systems include video, color and TV, and twenty-five different programs were displayed.

The programs created for police encompass training, command and control, records and drug and community relations.

The conference, which drew vice president Spor Agawa as a featured speaker, marked the first major showing of the program.

The training courses are designed to help develop the police officer's skills as a member of society. The control and command series touches on management and personal development. The drug series is a series on narcotics techniques pre- (Continued on page 23)

November 6, 1971, Billboard}
Soul Sauce

BEST NEW RECORD

Attorney My Stock Back
Clarence Carter

(Atlantic)

By Ed Ochs

Soul Singles

BEST SELLING

Scratch My Back

Continental

Soul

HITS with

Michael Jackson,

Movement (from Memphis,
Black,"

(Atlantic)

Ed

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Donaldson,

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covers (Spring); (Columbia); Buddy Miles, "Live" (Mercury);

Booker T., back (RCA)....

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(Costco); William

Coast Revival's Lucky Peterson,

hand, "I

OCHS

sets

units into the Market

page -Lites, Brunswick 55462 (Julio -Brian, BMI)

8th

9098 (Capitol)

9099 (Deerwood, BMI)

2838

12007 (Nashboro)

2399

2398

5548

179

0099

2826

409

0101 (Deerwood, BMI)

1790 (Screen, BMI)

1001 (Interworld, BMI)

417

416

3301 (Screen, BMI)

227 (Budweiser, BMI)

418

417

416

415

414

413

412

411

410

409

0098 (Mercury, BMI)

7006 (Columbia, BMI)

465 (Gold Forever, BMI)

254 (Tuff City, BMI)

77 (Universal-Marvel, BMI)

1051 (Perspective, BMI)

5055 (Atlantic, BMI)

11/6/71, BILLBOARD

50 ACT LIKE A SHUGAR

49 NEVER MY LOVE

48 NEVER HEARD NEVER

47 DON'T TURN AROUND

46 WHAT TIME IT IS (Part I)

45 YOU'RE EVERYTHING

44 YOU'RE EVERYTHING

43 ME

42 SCORPION

41 YOU

40 I WANT TO PAY YOU BACK

39 EVERYBODY WANTS TO GO TO HEAVEN

(-Artist, Label & Number [Distributor, License]
Weeks on Chart

26 GROOVIN' OUT ON LIFE

25 SCORPION

24 ME

23 YOU'RE EVERYTHING

22 FREDDY PEARLSON

21 YOU'RE EVERYTHING

20 I WANT TO PAY YOU BACK

19 THE LOVE WE HAD

18 A NATURAL MAN

17 MY INNOCENT LOVE

16 I'M IN LOVE WITH YOUR LOVING

15 I WANT TO PAY YOU BACK

14 YOU NEED TO FEEL ME

13 I took my Baby Home

12 YOU REALLY LOVE ME

11 IF YOU REALLY LOVE ME

10 I DON'T WANT TO MAKE YOU CRY

9 I TOLD YOU SO

8 I'M IN LOVE WITH YOUR LOVING

7 BLUES FOR MY BABY

6 IF I CAN'T HAVE YOU

5 WHY DON'T YOU LOVE ME

4 ME

3 I WANT TO MAKE YOU CRY

2 I'M IN LOVE WITH YOUR LOVING

1 I'M IN LOVE WITH YOUR LOVING

Contemporary's "Attorney My Stock Back"

Clarence Carter

(Atlantic)

Continental

HITS with

Michael Jackson,

Movement (from Memphis,
Black,"

(Atlantic)

Ed

Trent's "What

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7006 (Columbia, BMI)

465 (Gold Forever, BMI)

254 (Tuff City, BMI)

77 (Universal-Marvel, BMI)

1051 (Perspective, BMI)

5055 (Atlantic, BMI)

11/6/71, BILLBOARD
THE HONEY CONE strike gold again with "Stick Up," as the presentation draws, left to right: Shellie Clark; Buddy vice-president Cecil Holmes; Edna Wright; Buddy president Neil Bogart; Otis Smith, Hot Wax vice-president; and Honey Cone Carolene Willis.

NOVEMBER 6, 1971, BILLBOARD

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.

Motorola in Police

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., emphasized the compatibility feature of the unit, noting that it will accept 1/4-inch tapes from other systems. Videorecord will continue to review the other videocartridge systems for utilization in its distribution network, the company claims.

BLACK MARKET OPERATORS!

you can make money
legitimately by selling
the original SOUL version of
JESUS CHRIST SUPERSTAR
Soulmate LP 1972

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

Some Territories Open For Distributors,
Who Pay Their Bills!!! Call or Write;
(Not Collect) DON GABOR, Pres.
Soulmate Records
A subsidiary of Tapeworld Inc.
250 WEST 57th STREET N.Y. N.Y. 10019
CREDIT MANAGER
Large Independent Record Company

HELP WANTED

EXECUTIVE PRODUCER WANTED

PROMOTIONAL SERVICES

DIRECTORY OF ENTERTAINERS:

INTERNATIONAL EXCHANGE

EARN THE BILLIONS! 

BILLBOARD MAILING LIST

BEST SELLING JAZZ LP'S

RECORD COMPANY needs experienced man for col-
lection. Background in royalties and publishing a definite 
asset. Replies held in strictest confidence.

BOX 5092

TIPS TO BUY Record LP's:

WATERSHED:总是需要量24格轻便式录音机，

CASH IN WANTED, QUALITY PRODUCTS AND 

24-track & Cassette Tapes

WANTED TO BUY

PHOTOGRAPHIC SERVICES

8-track Daley
cassette tapes
tape

RECORD COMPANY WANTS ROCK, POPULAR, COUNTRY AND hard-rock bands to appear on our record label.

Address:

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STATE

ZIP CODE

ADDRESS ALL ADS for Motion, BILLBOARD, 1500 Patterson St., Cincinnati, Ohio 45205 or

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Telephone Classified Adp., Dept. 513/291-0400.
EMI Takes 7 German Awards; DGG Wins 4; British Decca 3

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, London 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 "Poemes d'Esprits," 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-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 under Edo de Waart. This is for U.K. issue only, new next year. The CBS prize went to the disk by Rudolf Serkin, with the Philadelphia Orchestra under Eugene Ormandy, of Mendelssohn's Complete Schumann's Introduction and Concert Allegro and Richard Strauss's Arabeske.

Highlights section brought an award to EMI's Richard Blackwood/Heinemann release of the complete recording of Massenet's opera Werther, sung by Victoria de los Angeles, Nicolai Gedda and Roger Seyer. 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 to the LaBelle Quartet performances of chamber music by Schubert, Brahms, Albin Berger and Webern, issued here in DGG's limited edition as a five-disk box set. The other is for this month's live Brahms G Minor quartet played by Emil Gilels with the Amadeus Quartet.

EMI and Philips shared the Baroque Music section, EMI with Janine Jansen's recording of a 17th-century cycle of songs by Scarlatti and Philips with Thomas Quast's English Chamber Orchestra under Raymond Leppard, and Philips with Feingold's Volga Fantasia for four pianists played by Arthur Grumiaux, not yet issued here.

CBS won the secular choral section with Beuiler's recording of Mahler's Das klagende Lieb mit Grace Hoffmann, Evelyn Lear and Stuart Burrows (7.727). The vocal section contained only once performance available here, British Decca's Joan Sutherland singing of Romantic French Arias, announcing an EMI French disk of French opera arias sung by Gedda.

Solti, (G. 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 yet here. The other was an EMI award for another reissue of famous pianist, Bruno Lupatini's playing of Chopin waltzes. Philips gained an award for a set of Beethoven violin concertos played by A. San Pacino Gruimiaux with pianist Clara Has- kil. This was issued as a box set in Germany, but Philips say that some will be issued here next year on new reissue label Universal.

Historical Section

In the historical section EMI's German company Electrola won a prize for Lauritz Melchior's reissue of Wagner arias. Some were recently in Britain on RCA from Vittoria; but not the same system. Vaugard also won a prize for performances by Josef Szagol and composer Bela Bartok, playing Debussy, Debussy and Bartok sonatas.

A special prize was awarded to the Telefunken issue, distributed through BBC here last month, of recordings made in 1903 on the Weimar-Mignon piano rolls containing actual performances by many great composers of their own works.

Schallplatten awards are made at a special committee of West German critics, and are German by German consumer-magazine Federation. The 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 Pres- ent—Several concert programs were presented to the participants, Yevgeny Yampolsky, IMC president, attended.

Shostakovich Cited

MOSCOW — Moscow Philharmonic 1971/72 concert season opened 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's Large Hall Oct 25, conducted by the com-poser's son, Maxim.
"The special value of This Business of Music can be seen in how it guides each member of the music community into a better understanding of all levels of music activity. This book is bound to find its way into the library of every creator and user of musical works today."

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

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

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

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

Salvatore T. Chiantia,
President, National Music Publishers Association

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

John K. Maitland,
Vice President, MCA, Inc.

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

Henry Brief,
Executive Director, Recording Industry Association of America, Inc. (RIAA)
Presenting American Airlines Endless Summer.

There are places in this world where winter is just a word. Where any day of the year you can walk outside and cast a warm shadow.

The breeze there is a caress and rain a nice change of pace. These are the lands where summer never ends. And now American Airlines flies to many of them. Tropical lands like Acapulco, Samoa and Fiji. Or desert lands like Arizona and Southern California.

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In either case, our American Airlines Endless Summer Vacations book is free. Which may be the only thing that keeps it from becoming a best seller.

It's good to know you're on American Airlines.
Elvis Presley's movie here, based on the characters from the television series. The storyline, dialogue, and music are all well done, and the performances are excellent. The movie is a great addition to the Presley canon.

There's no stepping away from the rhythm of the Osmans this year and this LP is by young Donny Osmond on no occasion. The four arrangements, top production and successful performance throughout out combine to make this a sure sales feature. "My Song," "I Think About the Children," and "My Song" are all surefire hits.

The Mayfield group is here, a forerunner of the new and top chart, Curtis Mayfield comes up with his former album following since he began his career. Mayfield is a sure winner among the other material, as written by Perlman. "Love Is Not a Bad Thing," "I Got to Have Roots," and "Stand By Your Woman" are all surefire hits.

Chicago is here, based on the characters from the television series. The storyline, dialogue, and music are all well done, and the performances are excellent. The movie is a great addition to the Perlman canon.

These are the first two records to be released by the group's notable Chicago at Carnegie Hall. The two performances are quite different, one. Chicago's "Wish You Were Here," a superb new LP, is a strong seller.

This is a collection of the famous Mayall originals, including "Please Don't Leave Me," "I Don't Know," "Wearin' It Out," and "Wearin' It Out." Mayall will continue to have the fan exposure and underground popularity he's always had.

The group has been painstakingly building a reputation as a leader in the emerging industry. They have a broad range of material, full of the dynamic, raw, gut-punch of the harder kind of band rock. Best cut is Ray Charles' "Here's That Rainy Day," "Tell Me What I Am," and "Until You Come Back to Me." The group's first single, "Don't Need No Doctor," is a surefire hit.

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I'm a Man," "My Song," "I Think About the Children," and "My Song" are all surefire hits.

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Having gathered a strong following in Detroit and on the West Coast, the group's latest album, album, should encompass.

Fugue and "I Ain't Gonna Give Up on Me," is...
**Album Reviews Continued**

**MELLOTRON**

**The Complete Symphonies of Haydn Volume Three**
London Decca 51095

Antal Dorati conducts the Philadelphia Orchestra in brilliant performances of Joseph Haydn's Symphonies Nos. 89 and 94 and 95. The listener will find much to enjoy on this set.

**STANLEY TURRENTINE**

*Salt Song* CTI 6610

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 album to date. The title song and "I Sold Jesus" offer good programming potential. Great production job.

**Donnie Glover**

*Where Did Our Love Go* All Platinum AF-PF07

Donnie has never been better! Riding high on his recent hit, this LP has much to offer. The package is appealing and the sound is excellent. This deluxe package should be on everyone's wish list.

**PETER ROBERTS**

*The Mountains of Julian* Vangelis Enigma 5278

Peter Roberts has delivered a classic collection of instrumental music. It's impossible to remain detached from the profound emotional ride this album offers. Highly recommended.

**THE COUNTRY BAND**

*Good Times* Epic 3167

The Country Band have released a very pleasant country album. The songs are well written and performed with care. Highly recommended.

**JOEY RAMONE**

*Bad Boy Deserves a Good Whallop* Capitol SST4249

Joey Ramone has released a very strong rock album. The songs are well written and performed with passion. Highly recommended.

**SPECIAL MERIT PICKS**

**SNOWY LANE**

*Singing Songs For Mother-Dottie Rambo, The Power Of Music* Decca DL175302

Singing songs for mother-Dottie Rambo, the queen of gospel-rock, has delivered a very strong rock album. The songs are well written and performed with passion. Highly recommended.

**ALBUM REVIEWS Continued**

**SOUTHBOUND**

*Salt Bond* CTI 6610

This album is one of the best releases of the week. The songs are well written and performed with passion. Highly recommended.

**SPECIAL ALBUM REVIEWS**

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From the sudden upsurge and revival of the music of the Fifties comes a GREAT ROCK ALBUM by DUKE RECORDS. The presentations in the album are authentic rock and roll records that the new breed recognize as the oldies but goodies. Many of the world's greatest rock artists appear in this outstanding album. If you don't have it in stock, you're missing out on a winner in big demand.

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**HANSEN'S 2 TOP ROCK BOOKS**

**THE HISTORY OF ROCK MUSIC**

**NEW LP/TAPE RELEASES**

**HANSEN PUBLICATIONS**

**HANSON'S "GUITAR"**

**NEW LP/TAPE RELEASES**

**STORY OF ROCK MUSIC**

**HANSEN'S "GUITAR"**
E
PLURIBUS
FUNK
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 1967 in 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 of the group 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 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 the Partridge Family while the Osmond Brothers usually have a record high on the charts. The Jackson 5 have proved that bubblegum rock music has to exist as a specific genre any more, certainly not in the same way as the heyday of Buddy Holly 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 been the most successful of the top 10 on 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.
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 be the word 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 alive — 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/don 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 Move-ment within America's young ranks has been gaining devotees across the country, as young people drop out of the drug culture and discover unorthodox approaches to the Bible.

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 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 way that Gershwin did with "Porgy and Bess" of his life). That 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 choral 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 record play.

"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 pulpfit.

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 theme song. 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 / and you need someone to lean on / you can lean on "him."

One of the biggest singles this year was Deven'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.

A Jesus is riding on the charts... he's got a bullet this week. Damnation and all hell didn't break out. No monsters spoke out on Sunday to the elders about the use of the Lord's name in vain. In truth, the Lord's name was probably heard more on transistor radios and on exquisite stereos in living rooms than in any other place.

Failing to throw back the flower-besprinkled, shouting hosannas, religious figures praise the music, extolling the virtue of positive songs lauding Christ. The Jesus street people with their pamphlets and counte-

"Dr. Rock Meets the Guy From Above"

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 sponsored by the Saturday Night Live cast and set 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 seen 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 more phone calls from a few dogmatic people, and 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 an envelope, and the singer is not necessarily introducing that. Anytime we can put musically uplifting things on the air it's good, he gets. "If we get letters from folk who are very much born again 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 feel the same way played Rock 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 ages. The set was intro-

The work is quite adventurous and costs several Texas backers $1 million in pledges to allow Ruff to complete the idea which he claims he's been working on for three years ago. Val Stoecklein, who used to record for Dot (and thus met Ruth the producer) shows the advantage of having biblical refer-

Continued on page RN-9
Look and Listen To What's New!

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Tonda

DAY BY DAY—I FOUND A FRIEND  FS—730—$1.00

Crimson Bridge

BETTER TIMES—BIRTHRIGHT  FS—732—$1.00

Larry Hubbard & SOUL MISSION BAND—TAKE A LOOK AROUND  FS—738—$1.00

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FIRST GEAR  •  PILGRIM 20

THE SPURRLOWS  •  RAY HILDEBRAND

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Continued from page RN-8

have this hour/for my time is close at hand/tighten 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 lack of asking Christ to get on down here and
see what a mess things are in, 1971 style. Feliciano, the
author of 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 sorrowsful
place that if Jesus came down and looked at “modem man” you may cancel created by your hand.” The
song is included in the newly 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 excep-
tional job.

DeLoey 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” fea-
turing wah wah guitars, trumpets, a chorus, a Caribbean
rhythm 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 head voice leads down the message about
Jesus being the top cat and a gospel platter and* brag
add body.” ‘Jesus is the sweetest name I know/this
loving family has no matter where I go. I’m just
singing it, I’m gonna shout it/oh my friend there ain’t
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?”

(Great Stone Foundation Music). The flip side “Take a Lesson From
Jesus” recommends that by seeking 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.

“Gospell” is the name of a rock musical which has
been playing in New York. A road show company has
been booked by Los Angeles Music Center for November
4-December 19. The work is based on the Gospel ac-
cording to St. Matthew, with music and 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 clearly/love thee more dearly/near day by
day.” Borgon and a full chorus support the powerful
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.
This LP, chosen to debut Jeanne Greer with an LP
based on religious fervor. Titled “Mary Magdalene,” the
package includes “Thank God He Came,” “Magdalene’s Medley” (“Peter, Put Away Your Sword,” and “Righteous Time.”

The medley consists of standard lines like
“Oh how I love Jesus/oh how I love Jesus/oh how
how I love Jesus/because he first loved me.” There are
also other songs toasting Christ in more subtle ways.

“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 ribeventable label,
dressed Tommy James in a white robe, set up several
acoustic tracks to these vocals and shot the scene for the
cover of James’ LP, “Christian of the World.” But
it really doesn’t look sanctified; it looks staged.

Belling, the serious side of Jesus, “Hear me” producer
Michael Butler and Red Shepard, an actor who played in
the Los Angeles cast of the play, formed Revelation Rec-
ords, with its first release “Gait 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 con-
ducted 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-

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RN-10

NOVEMBER 6, 1971, BILLBOARD
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 greasing 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 Tony Timo 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. Slightly red-haired 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 phrase 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.
Music Comes Out Poorly On TV Because the Wrong People Control The Content, Steve Binder Says

By Nat Freeland

A Movieless Challenge: Find The Right Producer For The Contemporary Artist

OLLYWOOD MOVIE-MAKERS Are still SEARCHING for a workable formula for getting rock music into films. While 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 general hit. "Woodstock" stands on its own. It's true that the Woodstock festival was only a few years after the wonderful Monterey Pop Festival and its film. But the Eastern media monopolies haven't recognized 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 multi-colored effects had already been seen in "Monterey Pop" and "Woodstock."

"MAD Dogs and Englishman" followed one already super-hot star, Joe Cocker, on tour and did well at the box office. "Gimme Shelter," the film of the Rolling Stones' post-U.S. tour, made $2 million in its opening weekend, but the over-saturated audience if it wasn't for the unhappiest 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 revival theaters in large cities and college towns. A recent revival is the Bob Dylan documentary of Bob Dylan's England tour, "Don't Look Back.", it is still being shown regularly on this circuit, as are even more obscure films such as the "FAME" show. Steve Binder's Teen Age Music International concert anthology is also still showing.

At this date, it seems as if the rock concert film can still work if it has a strong enough selling point 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. They wanted me to do the career forever, we were given the go-ahead."

"We immediately went into a battle with NBC over our insistence on recording the music at an 8-track studio and did an entire session with 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."

"When Col. Parker brought in the list of songs we were supposed to choose from, which were all published by Elvis' companies. Parker said Bones Howe and I were fired, with my argument that this original concept would kill his career forever, we were given the go-ahead."

"There was a big flap over one sequence had Elvis singing in a very abstract, cartoon-like set of a house, which was supposed to make a subtly comment on the over-saturation of the rock music came out of. The sequence was censored out, with a lot of publicity involved. Yet on the same network, 'Hullabaloo,' leaving the raunchiest jokes you can imagine on week after week."

"Steve Binder produced and directed the first 13 segments of "Hullabaloo," leaving the rest of the show. He wanted to continue going strictly by the format he had developed. The show ran for two seasons. "My main..."

Continued on page RN-30

NOVEMBER 6, 1971, BILLBOARD
Our First Nine

LEON RUSSELL, MARC BENNO
Asylum Choir II
Leon Russell & Marc Benno
LEON RUSSELL, MARC BENNO/Asylum Choir II (SW 8910)

JIM HORN
Through the Eyes of a Horn
JIM HORN
JIM HORN/Through The Eyes of A Horn (SW 8906)

ALAN GERBER/The Alan Gerber Album
ALAN GERBER/The Alan Gerber Album (SMAS 8909)

J.J. CALE/Naturally . . . J.J. Cale (SW 8908)

LEON RUSSELL & THE SHELTER PEOPLE
includes STRANGER IN A STRANGE LAND
THE BALLAD OF MAD DOGS AND ENGLISHMEN
BEWARE OF DARKNESS . . . ALCATRAZ
LEON RUSSELL & The Shelter People (SW 8903)

DON NIX/In God We Trust
DON NIX/In God We Trust (SHE 8902)

LEON RUSSELL (SHE 8901)

On Shelter Records & Tapes
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www.americanradiohistory.com
By Ian Dove

THEY ALSO SERVE WHO ONLY LIFT AND HANDLE . . .

Behind the successful rock group, there is the problem of transportation and with the advent of electronic sophistication—the amp race for bigger and better wattage with no "Strategic Amps Limitation Talks" in view—the job gets harder, the problem more complicated. Transport is no longer a question of putting your instrument in its case. Hooking it to the band's van stacks it in the bus and everybody goes off singing "Toledo 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 the airport red tape. He may stack a drum kit but he also works a soundboard.

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. He sorts out 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 problems are reversed because Carlton knows the sound equipment. Overall and reporting to Cohen is Bob Tomaso, the group's road manager.

"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-preg check-list three weeks before an engagement. Three Dog Night travel 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—Monday) nowadays, has a minimum of upset, Cohen can recall the times when it wasn't so easy. "There was a time when the group was in Chicago, the equipment in New York and the luggage 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 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.-Albro rock group Osibisa. The tour was finally postponed by the group's British agency because the cost was too high. It was an unhappy contract 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 be to a certain extent be controlled. But about a year ago, the Who saw the strength of their audience in America and were determined 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 however, and get exactly the same sound coming from the stage."

The Who's ideas were developed in-to 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 roadie in the Who with 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 dis-coveries and they also work with the group when they are in the recording studio.

Two other roadies drive the truck and the equipment around. They literally live in the back of the truck and their turns driving. It isn't as bad as it sounds because it is equipped with a bed, stereo system and an air conditioner and other homey comforts. The shift system—night travelers truck driver will tell you, is necessary because of the long hauls, such as an overnight slow trip from San Francisco (3,250 miles), 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 the auditorium set at 8 a.m. This is the time when the truck is driven over and the road team—the last tour Rudge hired four extra men because of the equipment volume—starts 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 80 lights and each one has to be put in place rather like traveling with a circus," says Rudge.

One of the major problems in setting up is working with union people in the towns where they play. The Who are unionized but because they are unfamiliar with the special treatment a rock act gets. During a concert Pridden works the sound mixer board, prompting him to say: "They're 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 our roadies are called members of the group."

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NOVEMBER 6, 1971, BILLBOARD
Dr. Birnbaum has treated the pamut of drug problems over the past three years and he has developed an insight into the musician's mind. 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 start at the "in scene," he never-theless, 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 consciou 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 has problems. And pattern 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 hard drugs and music. 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 the goonish problem that hard musicians are not the only people involved in this pattern of artificial stimu-

Muscians want drugs to start their motors going or to calm down their anxieties. There are people who have a "psychic ene rizer," 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 add to fantasies of creativity. Chemically induced cre ativity is a weakness. 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 it you cannot get talent within you. I have seen people in the record industry get to the point where they cannot see anyone without first snorting coke. But this is going on. People snorting their success up their nose."

A levelled off dealer's spoonful of coke sells for around $30. It is an expensive habit, yet it seems to be the right drug on the right day. "Coke is a tremendous psychic energizer," Graham continues. "It gives you a rush; a false sense of security and confidence and is indeed more enjoyable temporarily. But the down side isn't worth the up side."

Marijuana usage is rampant. "A last of people in the industry look at grass and alcohol as a relaxant, an escape," Graham says. "How has drug abuse affected the music industry? Spaced out musicians don't show up for recording ses sions. Wiggled out musicians roll up exorbitant studio bills trying to "get their thing together" as the cliche goes. Antagonisms develop between musician and man ager or record company executive based on the effects of some pill which extracts buried aggressions. Groups break up when members cannot cope with everyday liv ing because of drug abuse. Stoned producers and engi neers 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."

"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. "What many don't realize is that coke has the same impact as speed without, 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 dis cussing why young kids get into drugs is that the Estab lishment has "lied to them," about marijuana, so as the same must hold true for other drugs like coke and heroin. The musician has many lazy hours in his life. He has some time on his hands. So he tries to stimulate him self artificially. The speed user of yesterday is the coke user of today. "They are all young musicians who cannot start the creative process without taking coke." These people obtain cocaine from illegal sources, with various unknowns, various impurities and various undesir able side effects.

There is the "shopping bag list." Dr. Birnbaum hears about this when a young 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 and warn him not to take the drugs. "Besides being musicians, they're human beings go ing 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 human substance is 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. The prescription was for his coke abuse and drug habit. Dr. Birnbaum felt. He told the patient he would not authorize this medications. "I lost a patent 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 habit.
ALICE COOPER
BOB SEGER
BROWNSVILLE STATION
CATFISH
CHUCK BERRY
COMMANDER CODY
and His
Lost Planet Airmen
CROWBAR
DETROIT: Featuring
MITCH RYDER
HAMPTON GREASE BAND
IGGY POP
IKE and TINA
TURNER REVUE

JONATHAN ROUND
LOUDON WAINWRIGHT III
MC-5
PACIFIC GAS & ELECTRIC
PARLIAMENT and
FUNKADELIC
SAVAGE GRACE
SEIGEL-SCHWALL
BLUES BAND
S.R.C.-BLUE SCEPTER
SUNDAY FUNNIES
TED NUGENT and
THE AMBOY DUKES
TEEGARDEN and
VAN WINKLE
THE ALLMAN BROTHERS BAND
COWBOY
JONATHAN EDWARDS
JOHNNY JENKINS
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Then 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 rock 'n' roll. Besides Fanny, think of an all-girl rock 'n' roll band. Besides Grace Slick, Carly Simon, Kate Taylor, Toni Brown and Terry Garthwaite (of Joy of Cooking) there are few well-known hard rock singers. Janis Joplin was the most popular of the group, but her death left a void 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-songwriter stance, the single lady in a long dress sitting before the accepted piano or acoustic guitar. They become the Joni Mitchells, the Joan Baez's, the Carly Simon's. Or now with Barbara Streisand making the jump to rock and Carole King bringing poetry to the street known as the '60s soft rock, the girls may become singers in the cabaret tradition and spawn the likes of Melanie and Laura Nyro.

There are the female Joe Cocker or Mick Jagger or Leon Russell. You can name Janis and Grace and then there's that woman 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; 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 makes it on these 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 get it on in public. Decorum is the watch-word. But Janis and Grace and Carole and Carly are nothing if not ladies. Of course, Women's Liberation has bereaved 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 complementary 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, includes: Joy of Cooking's Toni Brown (top left) and Terry Garthwaite (top right), Carly Simon (center left), Karen Carpenter, and a new entry, Barbara 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 book their band. "He put 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 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-fussiness. 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 fight a bit more than the typical boy band," says Fanny, "we're a joke, a gimmick, but as soon as they heard our music they knew we weren't just there." But despite the fact that Fanny is a rock band, Fanny, seriously, there is still the onus surrounding them that they'll never stay together long enough.

"We've made a commitment," they'll tell you seriously. They say they've talked out the problems and each has arrived at a point 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 Fanny, "My boyfriend knows that the group comes first and understands that. In fact, he's more sometimes 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 be you seriousness, but also, 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.

Being a woman at home and family is a particular 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 ambition that surrounds being a single performer on the road. The rock ladies and their guys are well known.

Joni Mitchell recently left 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 he do to accepted ideas to the husband-wife roles?) or finding whatever's there. Neither stance is particularly the way most young women are brought up to enjoy.

So as society conspires to keep its women from the clutches of hard rock by making the set-ups difficult; by saying you lose 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 age early age when little boys are given drum kits and girls are taught to play the piano. It's by saying that women 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 woman named Janis Joplin who got murdered by the life, or the cool goddess Grace who has always lived an outlaw.

But there are the 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 15-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 in rock and roll, and can't take the pressure, it will be a long while before many women will be willing to spend the 10 or more years necessary to succeed. This is the crux of a musician talks of how he started playing in high school in local bands, but that is the very point: powerful 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 emotional threat to 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 and folk and 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 chauvinism 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 straightforward power of the Who. Men are rarely criticized for being too masculine while women still consider being called "too soft" an insult.
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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. This trend toward centralization among music instrument manufacturers, music store dealers and experts in various phases of rock that the idiom is demanding better mechanisms can be seen. 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 such as Echo Plex, Ring Modulator, electrified devices of all types from bug pipes to drums and mini Moogs all the way to unamplified acoustic guitars entering rock via country-folk influences and even such old, historical instruments as accordions.

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 treated instruments, much in evidence in rock and pushed by the increase for non-amplified, acoustic types in both guitar and drum sales up 41.2 percent; dollar volume up 51 percent. Accessory, and this category reflects an abundance of items, also jumped an impressive 135 percent. Piano 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 Seattain, 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 pick-up. The fiddle is just part of the stringed instrument influence: in rock, CMI marketing executive Bruce Bolten mentions Moody Blues use of a mandolin and others pointed out the use of the pedal steel guitar by Poco and Mason and Profit, 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, Fitty Gitty 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 guitar use. 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 establishing itself, is 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 more whole of sound. Crowden is even developing a sound modulator for drums, which he says works on the principle similar to that of the old stope pipe damper. 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 ample electronization of rock musicians, which in turn rocks 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 instrument manufacturers, Linkin notes, "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 musicanship. Simplicity exists only where it needs to exist and, of course, there's been that part of music going back to 'Air for G-String' by Bach to modern recordings such as 'Standing at the Threshold' by Ario Guthrie which uses divisions, he feels 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 would be just as good as 'Yellow Submarine' changed all this. "People now want something they can grab hold of."

While there is this pronounced trend to more sophisticated and individualized expression, Bolten feels just as pronounced is the trend exists in the many bands coming together in rock. He sees rock as a kind of musical wheel with many spokes, and at CMI with its 12 top models, he feels has 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." Bolten says it's "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, Bolten 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 Bolten isn't ready to reveal.

But while one CMI division explores the very horizon 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. "The key to the design of the division simplified the implication of guitars. In electronics, a new neck joint provides more rigidity. There is a new tunemaster that allows the user to adjust to a desired pitch. The latter is a special point with rock musicians. Sales—well, dealers expecting October increases by Christmas may be disappointed, Rector says. There are already 90-day delivery times on certain models, a surge Rector hasn't seen for years.

Bolton's acoustics are also mirroring the sophistication seen in "electric." There is a trend to solid rosewood and mahogany, he says. This year P.A.'s, according to Bolten, he says, because of the very minimum distortion factor. Many new microphones are being released, including the fore notes Wagar, mentioning Marshall, Hi-Watt as two examples. But the Sunn is much desired because of its "dirty" character this year. "Sunn," he adds, "is the response by the use of tube rather than transistor amplification. "One is using fuzz tone now, they just turn up the fuzz tone on the amplifier," says Wagar. "There are many, many types of fuzz tone now, and the tone is important." However, Jim Darow of Bisco, a large Chicago musical instrument store, says he cannot see any big demand for tube type guitar amp. He points out that Sunn and Kustom and Acoustic, two of his top lines, are transistorized. Wagar though it tube type. "We find that every brand has its advantages, has price points where it excels. 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 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 fitter, and not necessarily higher priced in all cases microphones and sound systems. They were the source to being good as possible. Different brands and even such older microphones such as the SMSB, 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 assorted effects. "I have," says Jack Robertson, producer of Guess Who, Alice Cooper, Second Coming and who will produce Wilderness Road for Columbia soon in Chicago, "that a second harmonica and an oboe may fill the first time with this group. He plans to use oboe and bassoon on the Wilderness Road LP. "Both the drummer and bassist play double 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 show. He pointed out that rock musicians, too, are looking more and more for new combinations of instruments that they think will give them a new number where these instruments will create a mood."

Continued on page RN-40.

Almost everything can be amplified these days, including accordions and guitars.

NOVEMBER 6, 1971, BILLBOARD
Led Zeppelin uses *Shure Unispheres* to get themselves together for some of the heaviest sounds anywhere. The Unisphere handles it all — without feedback, without audience noise, and without annoying breath noises and close-up "pop." It all happens with a true unidirectional response and a set of built-in filters that knock out the noise and let the Zeppelin sound come straight through — non-stop! Now music-stoned audiences from coast to coast hear Led Zeppelin as they really sound — naturally!

Shure Brothers Inc.,
222 Hartrey Avenue, Evanston, Ill. 60204.
Through combined efforts, 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. Rock and roll, represented by Led Zeppelin, 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 entirely 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,

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 fans attend 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 TVA 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 many1 musicians 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 re- move 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 ABCGK.

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 as association with producer Phil Spector—bending 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 stage in front of the audience with “Give Peace a Chance” and “Instant Karma,” he has taken up the cause of the much-persecuted British “underground” magazine Oz with “God Save Us,” written especially for his 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 to go to singles—“My Sweet Lord” and Bangla Dhes”—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

Continued on RN 43
TODAY'S and TOMORROW'S

SUPERSTARS

THE MOODY BLUES
SAVOY BROWN
KEEF HARTLEY
GILBERT O'SULLIVAN
BUCKWHEAT
ZZ TOP
MILLER ANDERSON
CHICKEN SHACK
PAUL JONES
CHRIS YOULDEN

From the LONDON® family of labels.
Top 40 Radio May Be Rocking, But Is It Related To What's Happening Today?

By Ritchie Yorke

NCE 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 dish 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 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 preconceived format standards on record producers (i.e. length of song, lyric content, basic sound, length of intro, etc.), 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.

Several of the world’s top rock acts say the largest problem facing the continuing evolution of rock music on singles is the closed-minded 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 to see 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 singles specifically for AM radio, and 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 Inventions) 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 hits singles pulled from albums—are 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 to tie into the release of the group’s fourth album. “We told them to forget it,” said Page, indicating a spreading lack of belief 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 that they’re not fit for the contemporary Top 40 mold. Examples include the Moody Blues, the Who, the Animals, the Yardbirds, and the Rolling Stones.

Steppenwolf is one of the current top rock acts unwilling to make the AM compromise. Although the group has received several million sales 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 drugs. We’re not the first rock group to have this problem.”

Throughout our career, we tried to experiment. There is a certain formula which guarantees top 40 success. We’ve tried to follow 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 is that they are running a 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 anti-dope public service announcements.

Drugs are a huge affront on 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 airways. The common denominator is that these groups play what has been labeled “hard rock.”

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 of the 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 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 acts. The old schmaul 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 overall 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 rock scene are The Doors. In a recent interview, drummer John Densmore, discussed the changes AM radio has gone through while the Doors have gone on the road. “It’s been a long time since we started. We simply can’t listen to AM rock 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.”

The late 60’s and early 70’s, 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 air has dissipated away.

“In the early 50’s, there was Elvis. Then in 1959, we had Fabian and Frankie Avalon. You just couldn’t understand how those guys made it. I mean, ‘Dee Dee Dinh’ is hardly where it’s at.

We’re back in that sort of period again. Once again there is a distinction between art and money. 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 AM stations 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 stations in their areas. This has led to Top 40 stations playing all the latest 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 away from its traditional audience.

You can 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.

There is an underlying fear that if AM stations give too much weight to rock music, they may be losing the general audience. AM stations fear being left behind in the contemporary marketplace.

Yet it is the stations which have not maintained their audience share who are at risk. It is a disturbing 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 please you.

It is traditional that stations should play what the public is buying. The links between record and radio industries are indeed maleable, yet it’s disturbing to find an AM rock station anywhere which is playing a representative selection of the contemporary music which is selling in its marketplace.

Cover drawing by Denny Lidtke; cartoons by art director Bernie Rollins; section editor Elliot Tieg. www.americanradiohistory.com

RN-26

NOVEMBER 6, 1971, BILLBOARD
DRAKE/CHENAULT, the programming consultants who developed “Solid Gold” and “Hit Parade”, offer you an incomparable package of image-building production aids through (AIR) American Independent Radio. The DRAKE DOUBLE “A” IMAGE PACK features a total of ten logos and image jingles, I.D.’s and a news intro which give your station the bright, clean and exciting sound of the highly-successful DRAKE/CHENAULT consulted stations.

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**Name**

**Title**

**Station**

**Address**

**City**

**State**

**Zip**
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 marshmallow maker. He ‘marshmallows’ the artist with the song then ‘marshmallows’ the artist with an arrangement. When I talk to a producer about a record date the first thing I find out is what kind of arrangements he wants. Then, after eliminating the things he doesn’t want, I zero in on the things 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 song, artist, producer and arrangement—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 the above and the hit will go with it.” However, he’s heard many hits; songs that were good with a good vocal, that had little arrangement, that the arrange- ment can stop from becoming a hit.”

Botkin says that an arrangement often contributes to an area which is overlooked, the writing of a song. “Occa- sionally you’ll sit down with a songwriter who has the words and melody in his hands but he doesn’t know any- thing 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 contem- porary songwriters today. They no longer just write a song, they hear it as well.”

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 arrangement is only limited by his imagination.”

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 instrument 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 techniques. “There’s a great need for the arranger today,” says Botkin. “Arrangements can sometimes turn ‘derangements’ if egos get in the way. The arranger is 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 arrangement is the simplest one. Least. When you start to get complicated all you do is take away from the total effectiveness of the recording. Some- times one note not in the in the kind the player can make more impact than 40 notes from 40 instru- ments. Uncluttered arrangements are the keys to success.”

Working with self-contained rock groups presents a different problem for the arranger. “I think 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 arrangements 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.

“Arrangements are heading for less instrumen- tation. The arranger is going to have to be both a producer 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. ‘Uncle Albert’ and Elton John’s ‘Crocodile Rock’ have relatively small groups. They aren’t just doing it to save money, they are really filling up the gaps; but they are doing it at a 50 percent of the time. In the past, you might have been able to find 12-man bands to do this and not lose a tempo, but today, you can’t find a 12-man band to play 12 different instruments. There was a time when you could do that, but it is getting hard to find guys who can handle that.”

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 survive in this business. You can’t do it in front of the fireplace. The most prolific arranger in the country can learn something from some- body who is totally ignorant of music instruments. One arranger may be great for an &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 one pop session and he’s not good for an &b session. An arranger has to learn about every musican; what his strengths are and his weaknesses. Learn them so thoroughly that he can hand pick a band for each recording session. That way the producer is going to get the best possible musicians at each date. And, that’s 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 certain artists have this repu- tation—or hot streaks—transcends where he lives, and then he gets on the traveling kick. Success can 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 tech- niques, even if they are only doing the job to make money. They need someone to write correct charts which incorpo- rate 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, many contemporary arranger’s jobs 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. FANTASY 9401.

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.

He’s worked as a session man for James Taylor and Linda Ronstadt. He writes his own material with an appealing blend of plaintiveness 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.

CHRIS DARROW. ARTIST’S PROOF. FANTASY 9403.

James Trumbo is a multi-person person, compounding elements of classical music, rock and jazz into a challenging and intricate montage of sonic light and shadow.

JAMES TRUMBO. PEACE BEFORE WE DIE. FANTASY 8413.
Soul music generates the rhythms of life.

Oul music has certainly broadened into rock sounds, pop, R&B, and soul in the sphere of the world. Through this, as more years of music have turned into experience for black producers, arrangers, and songwriters, the future of soul music has barely been scratched. Television, movies, and even the internet have added new dimensions, opportunities to create hit songs. A third of Billboard's Hot 100 singles are definitely soul sounds that Top 40 radio stations can no longer afford to shun. And as the potential of soul in the pop market place swells mightily every time B.B. King, Isaac Hayes, Aretha Franklin, Marvin Gaye, Bill Withers, Delta, Chi-Lites, Curtis Mayfield, Roberta Flack, Donny Hathaway, or Smokey Robinson issue an album. Anticipation, excitement climbing as these 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!

So, behind the scenes, in the studios, front offices and between blacks who have widened avenues for new talent like Eugene Record, Denise LaSalle, Honey Cone, Bill Withers, New Birth, Mr. & Mrs. Brother Stash, Jean Knight, Freda Payne, the Last Posts and Undisputed Truth, while the Jackson Five and Holland, Dozier & Holland's Marvelettes, Smokey Robinson, are integrating their black soul from inception with blacks and whites and the product is something largely free of radio nonsense. Has the Motown formula been reproduced? Those like Whitehead, Record, Hayes and H-D-H who can do it all—write, arrange, produce, even record—are the strong men of soul. They leave a 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 emotional excitement. In New York, the soul stations out Top 40 the Top 40 stations. Soul is everywhere. Its creativity and talent has made a acceptance no longer a current issue. Now it's a horserace for recognition by the cleverest, upbeat productions, and those pop stations not airing the Come Along, Jackson Five. Perfidious and Denise LaSalle are surely committing suicide by low ratings, rather than by failure to meet FCC standards.

Soul music is working on the black artist for doing what everyone else has been doing. The few who break on to the airwaves get press, the music gets played, the audience is built and the hits roll in. It all sounds in black, but in the light, is it sincere? Is the message clear? It takes something, call it soul, that's unique to the black artist, that gives the black artist the confidence to be an artist.
Incredible
But True!

NEW RELEASES
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THE DAY THEY LEFT
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record companies with top fortunes at a label have been able to make some rather specific turnaround during the past decade by passing 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—a catalog that went from Frank Sinatra and Dean Martin all the way down to Guy Farley at the giant wurlitzer, the Don Rakke Orchestra, Tab Hunter, and "Original Music and Stars From Happy 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—accurately as only to Columbia in total chart action for the first half of the year. Warner Bros., according to its switch by some of the writer-songwriters 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 Waterloo and then on Through Joni Mitchell and James Taylor.

Warner Bros. took a chance on what were considered fairly out-talented stars like Tiny Tim and Jimi Hendrix and made it pay off. These signs were bought out by Mo Ostin, now president of the company, and his predecessor, Mike Marland, 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 any needs of our company it would be for money. 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 aid imagery, Cornyn began a Warmer print advertising with long, catchy hip newsletters to the record buyer which laid out in almost unlined of how the trouble Warner's 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 entertainment manner," says Cornyn. "It's a very effective way to get information to the salesmen in the Warner Bros. Elektra-Atlantic Distributing Company as well as to the FM programmers who are mired about 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 establishing their own critical artists.

A less noticed, but equally specific turnaround occurred 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 hardrockers, starting with Joe Cocker and continuing with Lee Michaels, Carole King and the Carpenters. A&M also pioneered in the hip, non-mainstream 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 Gar- cia was the first to begin combining each week's press releases into a group feature 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 steadier 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 "Signs."

Capitol Records, of course, has gone through a massive series of turnovers in an attempt to trim down and reverse its fortunes now that the Beatles no longer exist as a supergroup.

However, Capitol certainly has a lot going for it with the widely successful Grand Funk Railroad, new Apple gold, and a strong lineup of individual Beatles and steady hitmakers like Glen Campbell. Capitol has also cut down its roster and is getting behind promising and well reviewed new acts like Joy of Cooking and Seastain. The Capitol Jerry Wagnor Concert package with Joy of Cooking, Leo Kottke and Joyous Warrior 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 (El Bird, director of product for UA, is an eight-and-a-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 300-500 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 ad, 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 put the selling and strategy for the record.

"I won't claim the product developments are 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're really tried to build this brainstorming function into the organization. Good promotion ideas aren't do much with out 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 significant is happening at the label. Some imaginative UA releases of currently relevant catalog items have done will for artists ranging from the Bonzo Dog Band to Traffic. UA has also experimented boldly with actual record format changes, such as their 331/3 r.p.m. mini albums as a promotional device to get FM programmers to listen to new groups with out 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, like and Tina Turner's version of "Proud Mary," plus a single found via El Bird's determined open door policy for new tapes, "Treat Her Like a Lady" by the Cornelius Brothers, "Sugarpill" "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 mass 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 moves, 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 see to the executives, plus an openness to independents 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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It seems harder to keep getting it all together, but there's no real difference because music is what I always wanted," explains Bill Wyman, the lean, saturnine-faced electric bassist of the Rolling Stones. Wyman was picking 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 a quixotic suite for his own label, Captiol, 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 kink 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 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 night club 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 on 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."

November 6, 1971, Billboard
**Grand Funk Railroad**

**Travels the Hard Sound Track To Selloutsville**

The villains? To Knight it's the critics, who are "obscene and paranoiac." To Knight this generation has the "strongest communication device in the country—word of mouth" which is how Grand Funk got the potential 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 make it as popular as the tens of thousands, the masses.

"These people planning 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.

"The thing that people want and no critic or writer these days can tell 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 make the taste of the young people and we can't do that. These critics are for their own existence, they are drowning, reaching out all over, screaming for anything.

"That's why the soft rock thing and the road 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's 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. "Thus the 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 there by created censuring. The group were like the early Beatles—an escape mechanism, a safety valve for the young population.

"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, 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 park.

Still, there has been a strong wave of soft rock on the airwaves as well, with Karnell selling out large arenas, placing their audiences in gentler, more 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.

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 any where else. And, of course, certain mu sic forms were jelling to provide Kauf-

---

**TOP 40 Radio**

In its birth, was not totally a rock environment, just as today, in the early days of the AM Top 40 radio, has backed away from rock to some extent and especially during the daytime hours.

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 WITX 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.

In Bobb's Darlin...
THE BREAK-OUT SINGLE FROM THE NEW SEATRAIN ALBUM, THE MARBLEHEAD MESSENGER (SMAS-829) IS (OF ALL THINGS) MARBLEHEAD MESSENGER! (3201)
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 Yes have used
the Moog with their own
line. One of the best
examples is 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 instruments has given synthesizers a
boost reflected beyond rock music. “Look at the way
Wuritzer has incorporated an Orbit III synthesizer into its
new organ, I think this time that it is being
used as a synthesizer instead of
as a sound modulator and synthesizers with it
all spinned right back out of rock in any cases, in
influencing the whole future of musical instruments.”

When the Beatles firmly established the lead and rhythm guitars, Fender, Fender and drums as the "correct"
instrumentation for a rock group, much of the rest of
1960's music seemed to consist of hip, rebellious quar-
ts who all looked alike, it was the rock
group proving ground for such music.

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 Carole 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 being offered in bands. Steve
Wonder uses a mini Moog as part of his sets now, and
reduces it to the sheerest of all makes a Moog, playing the
synthesizer.

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 syn-
thesizers, organs that fill in melody chords or a bass line.

A brand-new development is the type of instrument
that partially plays itself. Bob Newmark’s Autochord
Organ will play rhythm chords, percussion and bass lines
just by holding down the left-hand chord triad and pre-
senting the rhythm contours, its keyboard can imitate
guitar, banjo, vibes, or even a flute.

The very inexpensive ($350) Optigan made by Mat-
et is potentially even more versatile. Only on the mar-
ket since September, it is a one-button organ.

But the sounds of the Optigan can come from inter-
changeable disks which can be programmed for any
kind of music and played on the disk by
a single 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 Melotron, 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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Continued from page RN-10
executive years. He also studied film scoring with Lalo
Schifrin, whose "Rock Requiem" album on Verve blaz-
ingly combines jazz, rock overtones, religious vestments
and The Mike Curb Corporation.

The movement has motivated Motown to create a
sample type LP—"Rock Gospel to the Kingdom"
—featuring numbers doing religious songs. They
include the Jackson Five, Supremes, Marvin Gaye,
Valeen Simpson and Gladys Knight and the Pips.

Gaye’s cut is from his smash LP "What's Going On,"
which itself includes several gospel songs like "God's
Love" and "Holy Holy." The sampler LP en-
compasses songs recorded previously and not specifically
for this album.

The first 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
resulted in a number of religious rock tunes in the first
two years. Axelrod claims, One selection from
that which was used in the film "Easy Rider."

Now, four years later, Axelrod completed rock interpretations of the "Messiah" for RCA, with his long-
time friend Cannonball Adderley conducting 33
pieces and 16 voices. That LP is slated for
November release.

RCA has also created its Red Seal label a religious
package of interesing variety Price, the Robert
Shaw Chorale and Leopold Stokowski with material rang-
ing from p.d. works to Bach, Vivaldi, Handel and
traditional spirituals. The LP is titled "Heavenly Hits Of Hope,
Joy & Peace (Jesus Loves You)."

In a more pop vein, Danny Lee and the Children of Tradition have formed their own label, "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 country
single on A&M.

Creative Sound Productions is a religious label and
president Bob Cottrill is just delighted with the com-
mercial companies’ interest in gospel rock. His label has
it's own pop gospel product such as "Jesus Is Real" fea-
turing groups taped at a Hollywood Palladium concert;
"Armageddon Experience," by a group of the same name
which is sponsored by the Campus Crusade for
Jesus Christ; 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.

Cottrill sells his product primarily through religious
book stores, but he feels the commercial activity will
have created a demand for religious music with a more
temporary flavor. His definition of religious music en-
compasses hard rock to organ music. "This is not a fad,"
he says, "God is really involved with it."

Four Most Productions of Wheaton, Ill., is a talent
agency specializing in groups from the Jesus music move-
ment. People have been frustrated at finding musicians
who are popular and found they don’t answer questions, only
deeper despair," says Sherman Williams, the agency’s
head. The goal of this approach of Jesus rock capital-
izes on that search and says, here it is—this is the
answer, LP.

Unlike the commercial performers who do religious
music, the Jesus music folk express a concern more
for getting the message across than in making money.

In 1963 when a number of companies tried to de-
velop a pop gospel sound, the "kiboshers" shouted out in nightclubs) the move-
ment 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 water ing it
down.

Eight years later, Jesus Christ rides across the air-
waves and nobody gets shook. So how far can we go
away from "sock me with your love, Jesus, baby?"
MINNEAPOLIS
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GREAT RECORDING STUDIOS

Until this year, Minneapolis wasn't a name that came up very often when producers and musicians talked about making records. But that's changing. Fast. A group of bright, young recording engineers and musicians who like the style of life in the area set out to build, from the ground up, one of the few places in the country designed exclusively for the art of recorded sound. They named it SOUND 80. Five studios — one just for film tracks. Two 16 track music studios. Mastering lab with the new Neumann VMS-70 lathe. ARP synthesizers. Quad mix facilities. But mostly it's people. Producers, mixers, technicians, composers, arrangers — people who can give you the sounds and services you find in maybe three or four other recording centers.

If you're within 1,000 miles of Minneapolis, it's worth checking out Sound 80. Chances are you'd have to go a lot further to get anything better.

Contact Chief Engineer Tom Jung, (612) 721-6341
SOUND 80, 2709 East 25th Street
Minneapolis, Minnesota 55406

www.americanradiohistory.com
ith more and more of rock’s biggest stars concentrating their personal appearance energies on big auditoriums where they can net money they previously dreamed of in pop music, it has become clear 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.

The most technologically sophisticated movie or 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 Lights, 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. And the company, which pioneered one black and white screen at Chicago’s Hollywood Bowl concert in September, created an impression in the rear seats that we were being foiled 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 two screens are probably necessary for video magnification to enhance a concert situation and not leave the back of the house feeling as if it is...

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

Joshua Television technicians hang two screens and set up cameras at the Hollywood Bowl... it didn’t really suit our practical needs. It takes so long to walk into a new position and refocus with one of these rigs that you wind up with too much dead 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-room truck parked outside the auditorium. Joshua Television owns none of its major equipment. Everything is leased at the side 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 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 it all,” Joshua says. "Also, we have found that we get our best results with really experienced cameramen and engineers. We don’t hire 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 overall control of the picture style.”

However, to keep a contemporary feel to the show in the control-room truck, Joshua generally lights it solely with candles. The choice of equipment and personnel are necessary to Joshua Television’s method of continuously videotaping a concert that is also being magnified within the hall on the 15 x 20 screens. Five cameramen 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 handling 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 used 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 and 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 accompanying 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. Of all the high points of musical virtuosity, close-ups of the performers’ distinctive manerisms or flashy costumes.

Joshua White feels that video magnification of rock concerts — 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 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. "We have an abstract tape of flowing lights and colors which he plays before a show starts to give the 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 in the back 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 $1,000 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 potential of their careers. "We want them to see it doesn’t always have to be theummer 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
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 is it 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. Unah 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.

Gary Rafferty, who recently abdicated from the Humblebums duo, has released his first solo album and finest work with "I Can 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, The Who 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 have proved capable 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 padding; 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 Quaye's startling guitar dresses it to the hilt with some of the tastest fingerpicking 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.

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.
Addicting Drugs

Continued from page RN-16

On occasion, he gets requests for hard drugs. ... “I’m coming down ... I’m tapering off and it’s not work- ing out and I need something to tide me over.” These people, Dr. Birnbaum says, don’t come to him as a con- nection, but rather “as a man who can help a suffering human being.” Within legal limits he may give them tran- qulizing agents or sleeping medication to help ease their suffering. But that’s just the beginning.

Into his office come the “glazed eyed user of may.” “He’s sick with something, but he’s afraid of shots, so he smokes a joint or two and he comes in stoned and with a legitimate illness.”

Dr. Birnbaum also sees the amphetamine— the upper and downer—abuser who comes in shaking like a leaf with elevated blood pressure, rapid pulse and skinny ask- ing for diet pills. “And I say, ‘Who are you kidding?’”

Indeed. Who is being fooled? He never heard an act say to me that drugs helped him perform better,” says a personal manager with 13 years in the business who wishes to remain anonymous. His business today is rep- resenting rock groups and while he enjoys a joint after work, he himself does not believe in combining getting stoned with getting the gig. All his groups are drug- oriented. “The main problem is too many thorough: drugs give them confidence.” He speaks of one group member strung out on coke who refused to leave his house to join the band at the airport. Now before signing a new group, this manager says he asks them about their drug habits.

He speaks of a big act, which never used any drugs on stage when it was at the peak of its career. “Now they’re into coke and I can only relate this to things are not going right with them.”

There are hirsute managers who indulge along with their artists to relieve tension. There are reformed. “I think of young managers and road managers score dope for their clients,” the manager says.

Heroin, according to Dr. Birnbaum, is not a big prob- lem overall. There are some solo performers who get caught in using smack. “Drugs are ruining their physical health. It abuses their bodies. There is profound depres- sion when the drugs wear off, plus wear and tear on the nervous system and cardiovascular system.

“There’s tremendous pressure on the well-intentioned, competent, ethical physician who has had the burden thrust on him to control the use of drugs, whereas the street traffic from bootleg sources is the real problem.”

Don Gallucci is a 25-year-old producer, former musi- cian who has used drugs and is now clean. “Musicians feel drugs open them up to do things they weren’t capa- ble of doing by themselves. Most of the time that em- raptured feeling is false. When they come down and listen, it isn’t worth anything.

Some guys say it takes speed and stay up all night and mix our record. But speed affects your hear- ing. If it comes to the frequency relationship of es. For instance, I know of one famous producer and his engineer who sat all night on speed. In the morning they found that the frequencies to the sounds the previous night had been shut off, so they had boosted it and when they listened the next day, it shrunked.

Masters make take coke and hash in the studio, but drummers cannot keep time when they’re on grass or hash, because their time sense is altered. I’ve had many trouble with drummers stoned on grass or hash.

Singers who get stoned ruin the tone of their voice, it causes pitch to go off, a raspsiness and a general lack of vocal control. If you’re not going for something so dirty and funky that it doesn’t matter, then you’re in trouble.”

Gallucci, who has just formed his own independent production company, Don’s Alley in Los Angeles, says he sometimes see people who were musically convicted. When they took drugs they loosened up and then contin- ued to take drugs to get back to that newly found posi- tion rather than trying to achieve that state of ruidness naturally. Gallucci knows of one well established girl guitarist who was given an opportunity to record her first solo vocal album—an album requiring a driving intensity level.

“She couldn’t meet the vocal demands, so she got totally ripped with grass. Then she started complaining that she didn’t think she could finish the LP because she felt depressed. She muscles to take coke and hash to the studio. And she fears that if she has to go out and do concerts, she’ll have to go on stage stoned in order to do it.”

There are numerous stories which circulate through the trade—such as a musicians congregate about a star who got strung out on dope. “Oh man!” the sympathetic lis- teners say. “That’s a rip off.” And they walk away. And it still boils down to the freezing of whether any music which will stand the test of time and be a true contribution to the arts has been created “under the influence.”

}
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RE: FIRST AID IN ROCK

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F.S. We've just send a cat to make it funky in DJAKARTA .........
Alan Douglas started out to record music for an acknowledged limited market audience. But the times have caught up with his concept for communication. 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 far 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 psychedics. The life style, the clothes and the musical taste and all of those things have come out of the whole turnaroon in the last three or 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 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 whity 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 drums 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's 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? Eric Dolphy is just now beginning to be recognized, for example.
A: "If 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."

Douglas has a good point about appreciating music which may be avant-garde or advanced for its time. "If your hand is in the music it's the music—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—to 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."
Bootleggers' Top Sellers Or-The 'Secret Hits' LP's

HE record bootlegger has always been with us — he may have been discretely selling airchecks of the big bands, open ly issuing long withdrawn jazz, blues material, or concert recordings of classical artists.

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 Bard
Live at The Hollywood Bowl (2)
Best of the Band & Jethro Tull in Concert

ROLLING STONES
Live 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 Sevens 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
Donovan: Reedy River

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As the 'alternative media' continues its growth and development in college towns, many student program directors are coming to the realization that they can do more to attract students to campus than just playing music. Music is but a small part of a balanced format which informs, entertains, and tries to stimulate thought as well as spin those 'heavy' disks.

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 campus activities, but at the University of Illinois Circle Campus they held such a concert. In fact, one idea behind the concert was to use the music as communication for this principally commuter student population. Approximately 20,000 people attended the two-hour concert.

Steve, who, in fact, runs an organization known as Music Productions and who specializes in offering free concerts.

Steve's explanation of the idea was to use the music and the concert to create awareness and to promote the idea of Music Productions. The concert was held on the main campus of the University of Illinois, and the music was provided by several well-known rock groups.

The concert was a success, with many students expressing their appreciation for the event. The University's administration also expressed their support for the idea, and it is likely that similar concerts will be held in the future.

STUDENT RATE ON BILLBOARD

CINCINNATI — A special student subscription for Billboard is available at a rate of $15 for nine months to any student who is a member of the student body at any school. The rate is only available at school identification number, and will be available for a limited time only.

The magazine will be mailed directly to the student's address. The subscription includes a personal identification card for the student to show to the billing department. The rate is only available for the duration of the academic year.

A new student group, the Society for the Promotion of Black Music, was founded at the University of North Texas. The goal of the new organization is to promote the awareness of black music and to provide opportunities for students to perform and to participate in the music. The group was formed by a group of students who were interested in black music and who wanted to create a space for them to share their passion.

A new conference, the American Radio Conference, is scheduled to be held in New York City. The conference will focus on the growth and development of public radio, and will bring together radio professionals from around the country. The conference is the first of its kind for public radio, and is expected to be a major event in the field.

A new service, Library Access, is being offered by the University of Illinois. The service is designed to help students find the resources they need to complete their research. The service is available to all students, and is free of charge.

A new group, the Student Association of the University of Illinois, is being formed. The group will represent the interests of all students at the university, and will have a say in the decision-making processes of the institution.

A new program, the New Ventures Program, is being offered by the University of Illinois. The program is designed to help students develop new ideas and businesses, and to provide them with the resources they need to succeed.

A new report, The Cost of Higher Education, is being released by the University of Illinois. The report is designed to help students understand the cost of higher education, and to provide them with information on how to manage their finances.

A new organization, the Student Union Council, is being formed at the University of Illinois. The council will represent the interests of all student organizations, and will work to ensure that the students' views are heard in the decision-making processes of the institution.

A new program, the Leadership Development Program, is being offered by the University of Illinois. The program is designed to help students develop the skills they need to become leaders, and to provide them with the resources they need to succeed.

A new service, Library Access, is being offered by the University of Illinois. The service is designed to help students find the resources they need to complete their research. The service is available to all students, and is free of charge.

A new group, the Student Association of the University of Illinois, is being formed. The group will represent the interests of all students at the university, and will have a say in the decision-making processes of the institution.

A new program, the New Ventures Program, is being offered by the University of Illinois. The program is designed to help students develop new ideas and businesses, and to provide them with the resources they need to succeed.

A new report, The Cost of Higher Education, is being released by the University of Illinois. The report is designed to help students understand the cost of higher education, and to provide them with information on how to manage their finances.

A new organization, the Student Union Council, is being formed at the University of Illinois. The council will represent the interests of all student organizations, and will work to ensure that the students' views are heard in the decision-making processes of the institution.

A new program, the Leadership Development Program, is being offered by the University of Illinois. The program is designed to help students develop the skills they need to become leaders, and to provide them with the resources they need to succeed.
Gospel Music

GMA Quashes ‘Dove’ Awards; No Reballoting

By BILL WILLIAMS


In general, the recommendations given us by the five-man committee we named to study the situation,” said Marvin Norcross Jr., chairman of the award.

Norcross, vice president of Word and Country Music magazine, said the committee recommended that there be no reballoting this year and that “we accept the invalid- ated awards.” The decision to invalidate was reached by the full GMA board.

The action stemmed from findings which showed the presen- tation of the Doves Oct. 9, at which time the Blackwood Brothers of Memphis swept most of the categories. Four hours later, after “prayerful consideration,” James Blackwood announced the Doves. He said he and his group had been “overzealous.”

The committee in its probe, found that the Blackwoods had insisted on having four incoming members, even to the point of the “funding” them the $10,000 necessary to enter. Norcross, 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 situa- tion. The statement, signed by James Blackwood, said “I take full responsibility for what I con- sider unethical solicitation of votes by members of our organization and personally guarantee there will be no repetition.” He strongly urged all other participants in the Dove Awards to “get back in line and adhere to the code of ethics to be set forth by the Gospel Music As- sociation.”

Gene Gildersleeve’s program of the contest, said plans are underway for a national competition in 1972, with regional contests all over America. Individual cities and prominent churches have been invited to stage such contests.

Regions already confirmed are the Bluegrass, Springfild, Ark., and locations still to be determined in Oklahoma, Tennessee and Mississippi.

Oak Ridge Boys

Set 2nd Griffin TV

NASHVILLE—The Oak Ridge Boys have been invited back to the “Music City of Dixie” for another appearance.

The appearance of the gospel group was a first, both for them and for Griffin TV, which designed the first Gospel group to appear.

The quartet, following an audi- tion, will appear on the show “from” “a Shank,” for four weeks, per- sonally to appear. During the show they performed three numbers, also unprecedented.

Kustom Meet

Benefits Lauded

NASHVILLE—Kustom Electronics, Inc. of Chattanooga, Tenn., was presented five awards for its contribution to the success of the “Grand Ole Opry” 46th Anniversary celebration here.

The awards were from ASCAP, Dot Records, MGN Records, MGM Records and United Artists. They were presented by national promotion director for Kustom, Buddy Lee Attractions, Inc., and Bud Ross, president of Kustom Electronics.

Kustom provided sound and arrangements, for virtually every event at the convention. WSM engineers worked with Kustom from 7:30 a.m. until 3:30 a.m. for the Shrine Mosque. 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.

Pappy Daily Sues Over Music Publishing Firm

NASHVILLE — H.W. (Pappy) Daily who holds 40% of the stock in Blue Grass Musical Fund, Inc., which was sold to Capitol Records, has filed suit in Chancery Court here demanding full accounting of ex- penditures and loans and restoration of all corporate funds which he said were misapplied by three of the company’s directors. Daily is a minority stockholder of the company, which he founded. The directors suing him, were Ray Baker, who owns 59% of the shares, and songwriter Dallas Fraz- ier who owns 15%. The other

Capitol A&F Chief

Given CMA Award

NASHVILLE — Capitol’s Ken Nelson, who has been the chief executive officer of the year, was given the Country Music Association’s Founding President’s Award during the convention here.

Nelson, whose accomplishments over the years were at last recognized, received the award from Connie B. Hooks, widow of president, who instituted the cita- tion several years ago.

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

Country Acts

‘Live’ for UN

NASHVILLE—Two members of the “Grand Ole Opry” were selected to perform last Saturday at a press conference at Washing- ton for foreign delegates to the United Nations.

Nashville talent agent Tandy Rice, president of Top Billing, said Jeannie Seely and Jack Green were chosen by the U. S. State Depart- ment to help do a show for 115 U.N. Ambassadors.

The show will represent the country music aspect of the big big-buddy effort.
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 three 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.

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.

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Key Lops Singles; Seeks Superstar

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, Duce 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 to keep artists on the road. We try to place our acts where we are able to realize in money brought in.”

BY BILL WILLIAMS

Loretta Lynn in Presid’tial 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 any one.
This is Jack

JACK RENO

This is JACK'S Hit
HITCHIN' A RIDE
TARGET T13-0137

Hot Country Singles

HITCHIN' A RIDE
Jack Reno

RECORD WORLD

HITCHIN' A RIDE
Jack Reno

Cash Box

HITCHIN' A RIDE
Jack Reno

This is Alice

ALICE CREECH

This is ALICE'S Hit
THE NIGHT THEY DROVE OLD DIXIE DOWN TARGET T13-0138

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.
<table>
<thead>
<tr>
<th>Title/Artist, Label &amp; Number</th>
<th>Weeks on Chart</th>
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<th>Title/Artist, Label &amp; Number</th>
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<tbody>
<tr>
<td>Here Comes My Honey Again</td>
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<td>Hangin' Over Me</td>
<td>10</td>
<td>I'm Sorry If My Love Got In</td>
<td>4</td>
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<td>By the Time I Get Home</td>
<td>6</td>
<td>It's a Sin to Tell a Lie</td>
<td>13</td>
<td>Leave Sin and Say Goodbye</td>
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<td>Rollin' in My Sweet Baby's Arms</td>
<td>4</td>
<td>You're Lookin' at Country</td>
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<td>A Song to Mama</td>
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<td>Another Night in Love</td>
<td>7</td>
<td>Snap Your Fingers</td>
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<td>A Song to Mama</td>
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<td>Buy Me a Glass of Life</td>
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<td>Jack's Voice</td>
<td>15</td>
<td>Waiting for a Picture</td>
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<td>I Can't Help My Love</td>
<td>12</td>
<td>Johnny Cash</td>
<td>15</td>
<td>Waiting for a Picture</td>
<td>8</td>
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<tr>
<td>Easy Loving</td>
<td>18</td>
<td>Rather a Fiction</td>
<td>13</td>
<td>We've Got Everything But Love</td>
<td>6</td>
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<td>Baby I'm Yours</td>
<td>5</td>
<td>I'll Follow You (Up To Our Cloud)</td>
<td>5</td>
<td></td>
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<td>No Need to Worry</td>
<td>9</td>
<td>Bring Him Safely Home</td>
<td>5</td>
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<td>I'd Rather Be Sorry</td>
<td>14</td>
<td>To Be A Prisoner</td>
<td>5</td>
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<td>Don't Know You (Anymore)</td>
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<td>Red Dog</td>
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<td>8</td>
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<td>We've Got Everything But Love</td>
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<td>She's in the Hall</td>
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<td>Hitchin' A Ride</td>
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<td>For the Kids</td>
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<td>After All They Used To Belong To Me</td>
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<td>The Night Miss Nancy Ann's Hotel For Single Girls Burned Down sidewards</td>
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<td>Fly Away Again</td>
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<td>Papa Was a Good Man</td>
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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," and "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, shine 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**

| Joy To The World/Please Help Me, I'm Falling | Half As Much/Waiting For A Picture | Stay Awhile/Take It Easy |

**ON COLUMBIA RECORDS AND TAPES**

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<tr>
<th>No</th>
<th>Artist</th>
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<td>17395</td>
<td>Stonewall Jackson</td>
<td>Your Heart's in a Hollow</td>
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WILLIAMSON SPECIAL SURVEY For Week Ending 11/6/71

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Columbia Records and Tapes, which carry the Stonewall Jackson album, are available at your local record store. For more information, visit www.americanradiohistory.com.
The unison roar of the recent "Opry" birthday celebration and CMA meeting was Frank Jones, producer, executive director and principle owner of country music's NARAS, and Columbia Records. Frank, who is president of the NARAS board of trustees, opened both the CMA and NARAS banquet and Columbia Records special event, and spoke of the future of country music.

...The complete story appears in the May 26, 1971 issue of BILLBOARD.

Clement's New Studio Boasts Kitchen & Full 4-Channel Set

NASHVILLE—Facilities at the Jack Clement Studio are being expanded, eventually include a kitchen with a full-time chef, and a full-time band of musicians and staff people who work to produce two or three sessions in a row.

"Nashville is increasingly becoming a center for country music recording," said Clement. "And we want to keep it as such.

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 expansion and extension of his other complex on Belmont Boulevard. Although the studio has been fully operational 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 concept here, including others who have the talent, will attract more artists and producers, enhancing the city's musical growth.

He has concentrated heavily on interior design "to make the musicians, the amount of extra spirit and drive." To achieve this, he plans to design the new studio with a "Y" shape, called "The Sounding Room," and a "Y" shaped "Steak House." The studio will be provided with a "Y" shaped floor plan, with a central recording studio and two smaller adjoining rooms.

The new studio is equipped for equalization and mastering, which have been eliminated from the old studio. There is a 360-degree view on each side, not just on the four main studios. The studio can be used for various purposes, including soundproofing and monitoring. It is a closed-circuit television camera and monitoring system, with help from the producer and engineer. The studio is available for cost-free use.

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By BILL WILLIAMS

Country Music

By BILL WILLIAMS

Country Music

By BILL WILLIAMS

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Country Music

By BILL WILLIAMS

Country Music
Toshiba to Double Capital
TOKYO—Toshiba Musical Industries is now constructing its new, large factory in Goeban area, and to meet its partial expenses, it was expected that the capital stock would be doubled as of Oct. 31, 1971. The capital stock of Toshiba Musical Industries comes to 300 million, from 150 million.

Toshiba Musical Industries is a joint corporation with Capitol, USA on a 50/50 basis on a capital stock. Capitol 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 Goeban factory, and the inaugurations 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, Royalties Services, which will begin operation on Jan. 1. The service will offer micro 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 recording and reproducing and distributing copyright and artists rights.

MCPS general manager John Edwards said, "This new service will enable users to reduce administration costs and lead to a saving in staff.

Edwards added that it also will spread the distribution of royalties and provide publishers with comprehensive management information. All the computer processing connected with the scheme will be performed by Basic 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 Master which owns the renowned Consortium Music firm.

RCA Meeting—40 Managers
HAMBURG—The meeting here of 40 general and regional managers from RCA outlets in Europe was attended by the company chairman, Dr. Werner Vogelsang, and the managing director, Peter Vee, Freedom's Children for EMI's Parlophone label Hawk whose new artists include Dick Leahy, head of Columbia International, and Gordon Collins, president of Calder Productions, who was awarded the British charts with "Knock Three Times." Tony Orlando, Dawn's lead singer, stashes the choice of Coke for the exclusive of Record Retailer. On hand, left to right, are: Dick Leash, head of Bell, 100 million yen. Joyce Vincent of Dawn; Telma Hopkins of Dawn; and Mulligan.

New Faces in SA 1970 SARAIE Awards
JOHANNESBURG—Three SARAIE Awards, South Africa's equivalent of the Grammy Awards, were awarded to artists in the recording fields, Oct. 1st (SARAIE awards) that was presented with a number of new 'facets' which received awards in the various categories. The SARAIE Awards, organized by the South African Radio, were presented.

For the second year running, CBS vocalist Jane Faye won the female vocalist category and, Virginia Lee, collected her sixth SARAIE by winning the female country award.

Capri Spence against Ken Higgins won the instrumental award;

Lindfors Wins Grammis Award
STOCKHOLM — This year's Grammis Awards for the best rec record productions, were presented recently at a special gala in Bern, Stockholm, EPP of Sweden is responsible for the presentation of the Grammis Awards. The award was presented by Lars Holmeqvist, of Swedish Broadcasting and Music.

The Grammis Awards for 1976 went to the following: Pop production, the winner was "P&O," Linda Lindfors (Polydor), "Melodic drama," the winner was "Mr. Spirit," Kurt Richter, managing director of Trondheim im. Bailey, international marketing director, and Peter Munves, director of RCA's classical department.

DG2 Sign Bell Records
HAMBURG — and Bell Records have announced a three-year agreement which puts the entire repertoire of the U.S. company at the disposal of the German firm. The arrangement between the companies was completed on Nov. 1st, the same day that DGG's record activity will be transferred to Polydor International GmbH.

Under the deal,Polydor will manufacture all new Bell repertoire throughout the world, with the exception of the U.S., the U.K., Eire, Canada, Japan and Taiwan. Records will be marketed with the Bell logo.

Bell, a division of Columbia Pictures Industries Inc., had previously agreements with EMI for the market in continental Europe as territory as well as with Disci Ricordi and Polydor International GmbH.

The new DGG-Bell agreement was concluded at the former company's headquarters.

Present to sign the contract were Bell president Larry Itai, Dr. Werner Vogelsang, future president of Polydor International GmbH, and Polydor International's director of popular music, Horst F. Schmelz.

Latin American Disk Concave
• Continued from page 3
Brazil Phonographic Association, speaking on "Statistics, Their Ob jectives," presented an International Bureau of Mechanical Edi tions Contract—Substitution of SEDOR for SAE, a presentation by Dr. Taddeo Collavia of the Soci ety Esecuto Diritto Reproduzione Mecanica of Milan (SEDRIM); and Polynography director Philippe Brener speaking on the "Anadean Zone, Reasons for Its Integration.

The final day will feature an open session with the organizations of the Associations and National Organizations. The final day will feature an open session with the organizations of the Associations and National Organizations.

Nicol Gaspar is Argentina's first vice president of the Federation, Perú's Augusto Sarris is 2nd vice president of the federation, Uruguay's 3rd vice president and the executive secretary is Dr. Luis Sappi of Chile.

The three groups were: Dick Leahy, head of Columbia International, and Gordon Collins, president of Calder Productions, who was awarded the British charts with "Knock Three Times." Tony Orlando, Dawn's lead singer, stashes the choice of Coke for the exclusive of Record Retailer. On hand, left to right, are: Dick Leash, head of Bell, 100 million yen. Joyce Vincent of Dawn; Telma Hopkins of Dawn; and Mulligan.

S. African Management, Production Firm Formed
JOHANNESBURG—Clive Cad er, who for the past 18-months has been pop ad manager with EMI (S.A.) has formed two new companies in the record and entertainment industry. One, formed with impresario Ralph Simon, is Sagittarius Management, involved in artist management, promotion of live entertainment, agency, and commercial product promotion.

The second 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.

The third new company, Clive Calder Productions, will be involved with record production, promotion and 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 Collin.

Calder will continue to produce the Outlet, Out Is Waygood, Dickie Louden, Peter Vee, Freedom's Children for EMI's Paraphone and Columbia labels.

Non-white talent will be channelled through the Little Giant label which Calder has been instrumental in developing as pop ad 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 are Afro-rock group, Africa and the upcoming band, which will be published has reached the new company with Antinorm 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 from the world, leading international guest stars and there will be a program of discussions on festival organization in general.

The fair will also provide opportunities for competition and for the examination of possibilities of development and reconstruction of exchange program between East European and Western countries.

Further, for six months on the East-West relations in the matter of performing and mechanical rights.

Latin American Disk Concave
• Continued from page 3
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Radio News Reports

Ocean Back From Europe
TORONTO — Local group, Ocean, returned to Canada from Europe 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, Madison, Milan and Paris during the tour.

Warren Tim, manager of the group, described the tour as "very successful." Ocean's fourth single will be released shortly.

Big Profits! WATER BEDS
20 Year Guarantee WATER BEDS—The HOTTEST SELLING ITEM in the country today. Many retailers say they have never seen such big profits in carrying Water Beds.

Now Available Internationally! Very attractive prices for dealers. For information call:

The Water Bed Company of America (for the Water Bed Company of America)
942 West Third Avenue Columbus, Ohio 43212 (614) 488-6372

The Midwest Leading Manufacturer of Water Beds
NO Drug Lyric Ban From CRTC-Boyle

WHISTLER'S Mt., B.C.—The vice chairman of the Canadian Radio Television Commission, Harry R. Boyle, hailed the present times as the most exciting era in history as he urged radio stations to “really communicate” in a speech to the Bob Boyle ham radio reunion Saturday here. Boyle, a former broadcast promotor and 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 and over. The Canadian Radio Telecommunications Act requires all stations to try to present a rich variety of programming, a task the RCC has never intended of imposing a similar drug lyric hard to that now common in the U.S. through RCNC.

More than 250 programmers, executives, record company producers and promotion men, disk 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 Whistler Mountain, some 6,000 feet above sea level and a 35 minute cable car and chair lift from the highway.

Guest speakers included Keith James, operations manager of CHER Edmonton; film producer Stanley Kramer; singer Michael Nesmith, psychiatrist Dr. Thomas Harris; Doug McGowan of the CRTC; Columbia records George Brewer; and Dr. George Mullan, Rostov's chief commentator Ritchie Yorkie. Yorkie, who was Hamilton'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 the Canadian role and problems scheduled the FCC.

O'Keefe Center Racks Up Box Office Records

TORONTO — The city's plush O'Keefe Center celebrated its eleventh season recently with three box office records broken during the performance of the Peter Pan. Theodon Humperdinck pulled in $148,927, Katharine Hepburn in $131,957, and a late appearance by the London Palladium Show, the National Ballet of Canada and the Toronto Symphony Orchestra.

French Vogue To CBS-Sugar

MILAN—CBS-Sugar is the new Italian licensee of the French Vogue magazine for Disci Ricordi. Distribution is being handled by CBS-associated MusieMagica.

The new deal was signed in Paris between MusieMagica president of CBS-Sugar, and Leon Cahn, managing director of Vogue.

CBS-Sugar's first Vogue releases comprise the single "Frenzied Lu- cifer" and "Jacko Durling," recorded both in Italian and French versions. Additional titles include an Italian TV series, "Rainbow," featuring Olympic and "Supercity" by Alain Jory.

Ritchie Yorkie

MOSCOW—A new concert hall was opened in Moscow, Russia recently. The hall accommodating 2,500 people is considered to be the best in the country. It is equipped with a brand new color music-system which was designed and built under the supervision of the famous Skrabin centennial celebrations concert.... Kazkaz musical instru- ments company in Rostov-on-Don began producing and selling guitars. The new type guitar, equipped with three pickups, mechanical vibrato costs 200 rubles.

From The Music Capitals of the World

(222). Over 2,000 pieces are planned for release during 1971/72. . . . The USSR State Symphony Orchestra under Yevgeni Svetlanov, Moscow's Symphony Orches- tra conducted by Rudolf Bar- dai and a leading Bolshoy vocalist Vladimir Atlantov, were scheduled in the opening festival in Yugoslavia in October.

Bulgarian pop rock gala show feauturing Boris Geychirov, Angelina Beuva and Didu Iglogov was also taped and will be featured on television, as will the Tikashlasmov rock group complete with Russian clavichords and voices, having given concerts in 12 cities. . . . The 1971/72 concert season in Estonian Philharmonia was opened by the Erasmus Academic Choir under director Asar and the performance of Igor Stravinsky's "Firebird." Gavriil Erasmus Academic Choir is currently on tour of Italy and Switzerland. Melodiya released two albums featuring last year's Tchaikovsky Competition's laureats Eliso Vir- saladze with a Schumann program and A. Abeleva-Lima in a Lis- tennikov-Matlin-Lobor program. Another classical release includes albums recorded in Vilnius by Lithuanian choirs under M. Paulauskas, and a studio recording released "White Nights" a ballet film by Sergei Eisenstein. The film features Nina Timofieva and Russian stars from the Estonian Composers' Union's session, to discuss the problems of light music. The session will be held in Tallin, Nov. 21-23. A revival of the Tallin jazz festival may be discussed during the ses- sion.

VADIM YURCHENKO

U.K. Sales 3% Decline

LONDON—U.K. record sales in July, the last general low at $5.8 million, equivalent to a 3 percent decline on last year's figure. Home sales were down by 2 percent to $5.3 million, with sales for the first seven months of 1971 showing a 4 percent sales drop from last year.

Manufacture of 8.2 million records in July was marginally lower than last year, with singles showing a drop of 23 percent or one million copies, to 2.9 million copies.

Canada Executive Turntable

Pete Beauchamp has been ap- pointed national promotion director of A & M president Jerry Moss, where he will be based in Los Angeles, replacing Liam Millman who moved to London for the A & M promotion office in Toronto.

Beauchamp was formerly with Co- lumbia Records in Montreal as Quebec promotion director, and prior to that, he was associated with Mustang and Trans World Records. Millman is now A & M's West Coast sales and promotion director.
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.”
Irish Unrest—Trouble, Confusion for Dealers

BY ROB PARTRIDGE
Staff Member, Record & Tape Retailer

LONDON—The present Ulster crisis has an impact on the...
U.K. and Bulgaria Win In the Sopot Festival

Sopot, Poland—Top prizes at the 11th International Festival of Pop Songs here, staged between Aug. 26-29, went to the song "The Man Loved Me," performed by the U.K. representative Samantha Jones, and Pacha Christova (Bulgaria) for her interpretation in Polish of the song "Dziwnej 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 Niekisch (music) and Mascha Mileinik (lyric) and sung by German Federal Republic singer Su Kramer. Third place went to "Dom, Ktory Mam," co-written by Marek Sewin (music) and Jan Zalewski (lyric)—interpreted by local singer, Zdzislaw 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 "Dziwnej Jest Ten Swiat" came Lenny Kuhr (Holland) with "Wiera, Wiera Czarne Oswoi" (by S. Kowalowski & J. Kondratowicz), and Clito Danarou (Greece), with "O Milosci o Miodosc" (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-Winner's Concert, in which not only the award winners took part but special guest artists Nancy Wilson and Cerrone Giliart also appeared.

SPECIAL PRIZE: two special prizes were also presented at the Festival. The authors' agency prize went to German Democratic Republic representative Regina Wolsa for her performance of the song "Kiedy "Przekroci Spotkamy Sie Znow," by A Korzynskyi & A. Tylczynskyi. The Press award went to Claudio Baglioni (RCA Italiana), and an audience prize was given to Poland's Zdzislaw Sosnicka, who also won the photographers' prize. A prize offered by the Trade Union—awarded to the best interpretation of a song of great social value—was won by the Soviet Union's Maria Kordiana.

A prize given to the song adjudged (by a plebiscite and organized by the daily "Glos Wybor- cerca") to be the "hit of the festival" went to the song "Dom Ktory Mam," by Maxie Jones, and the US. singer who sang one song originating from the singer's own country.

OFFER THE AZTEC GODS A SMALL HUMAN SACRIFICE...

Sacrifice the noise and pollution of your city for the glamour and romance of Acapulco. Attend the Fourth International Music Industry Conference from April 29 to May 5, 1972, sponsored by The Billboard World Group. Register now.

Capitol Chain Reports Hike

WASHINGTON — Waxie Maxie Quality Music Co. has reported record earnings up 130 percent for the fiscal year ended July 31, 1971, over a year ago. Net earnings were $69,909 or 26 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 for 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 above fiscal 1971.
Spots Predicted to reach the top 20 of the HOT 100 Chart:

JOAN BAESZ—LET IT BE (3:48)
(Prod. Norbert Putnam) (Writers: Lennon/McCartney) (Miles, BMI)—Another early hit for the group, this song features Beatles lyrics and was recorded in less than 10 minutes on a basic rock back. (FLP) (No Information Available). Don't Kill 4924

HONEY ONE—ONE MONKEY DON'T STOP NO SHOW (Part 1) (3:26)
(Prod. Johnson-Perry) (Writers: Johnson-Perry, BMI)—One of the most programmed songs from the Airplane's hit LP, this single marked a departure from their previous work. (FLP) (No Information Available). Hard Was 7110 (Bofah)

JEFFERSON AIRPLANE—PRETTY AS YOU FEEL (3:07)
(Prod. Brown) (Writers: Brown, BMI)—An early hit for the group, this song features Beatles-like harmonies and a poppy rhythm. (FLP) (No Information Available). In The Air 3100 (EMI)

JOE SIMON—DROWNING IN THE SEA OF LOVE (3:09)
(Prod. Athan) (Writers: Simon-Garfunkel) (Smokey, BMI)—This is the complete version of the hit single which should prove one of the Hot 40's most popular songs. (FLP) (No Information Available). Chords 1901 (Bell)

MELINDA SINGER—I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) (2:15)
(Prod. Billy Van) (Writers: Sager, BMI)—This is a virtually unaltered version of the American Revolution hit. (FLP) (No Information Available). Tuba 1915 (Bell)

COUNTRY

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

BUCK & BUDDY—TOO OLD TO CUT THE MUSTARD (1:50)
(Writer: Calcutt) (Acuff-Rose, BMI)—Another song that could make it to the Top 20, this single features a catchy melody and a memorable chorus. (FLP) (No Information Available). In The Air 300 (EMI)

CARMOL TAYLOR—STANDING IN THE NEED OF LOVE (2:23)
(Prod. Billy Sherrill) (Writers: Taylor-Tellck) (Leyte, BMI)—Another hit from the group's latest album, this single features a smooth production and a powerful message. (FLP) (No Information Available). Chords 1210 (Bell)

CHARLIE PERKINS—Keep On the Road (3:37) (Columbia, BMI) 4:5546

CRAIG MILES—A Part Of Your Life (1:44) (Makemkin, BMI) Epic 45435

CURLY PUTNAM—Rumbel Alabama Me (2:40) (Green Grass, BMI) RCA 74027

DALLAS FRAZIER—The Common (2:23) (Bell, BMI) Blue Cats 72 (Bell)

FLOYD LEWIS—Live Your Life When You're A Woman (2:45) (United Artists/Don Whispe, BMI) Atlantic 36065

HARRY BROWN— I'M A GRRREY MAN Part 1 (2:14)
(Prod. Brown) (Writers: Brown, BMI)—Another early hit for the group, this song features Beatles-like harmonies and a poppy rhythm. (FLP) (No Information Available). Chords 1901 (Bell)

JOE ROYAL WALK ON (2:36)
(Prod. Bell) (Writers: Sager, BMI)—Another early hit for the group, this song features Beatles-like harmonies and a poppy rhythm. (FLP) (No Information Available). Tuba 1915 (Bell)

JIMMY CLAYTON—After All This Time (2:02) (Soul, BMI) 2645

DRAGG KINNON—Bring Him Down (2:00) (Bell, BMI) The Blue Cats 110 (Bell)

LOUIS ARMSTRONG—What A Wonderful World (2:32) (Bell, BMI) RCA 74057

PERRY CLAYTON—After All This Time (2:02) (Soul, BMI) 2645

SABINE THOMAS—Far Away (3:05) (Bell, BMI) The Blue Cats 110 (Bell)

SHIRL BURGESS—Don't Ever Change (3:30) (Bell, BMI) The Blue Cats 110 (Bell)

SUE TAYLOR—One More Time (3:00) (Bell, BMI) The Blue Cats 110 (Bell)

WILLIAM CLAYTON—After All This Time (2:02) (Soul, BMI) 2645

WILLIAM CLAYTON—After All This Time (2:02) (Soul, BMI) 2645

WILLIAM CLAYTON—After All This Time (2:02) (Soul, BMI) 2645

WILLIAM CLAYTON—After All This Time (2:02) (Soul, BMI) 2645

WILLIAM CLAYTON—After All This Time (2:02) (Soul, BMI) 2645
We wish you a
Merry Clayton

single:
"After All This Time"
ODE-66020

and album:
ODE SP-77912

Produced by Lou Adler
ODE RECORDS INC. © DISTRIBUTED BY A&M RECORDS, INC.
Jukebox programming

Playmeter Tests Focus Need To Extend Range of Readings

SUNRISE, Ill. — Jukebox programmers and route checkers are focusing more on the play- meter bins, putting in the Earth's best records rather than on those not even nudged and thus signaling which records to pull off. Thus, there may be a need, suggests Bud Hash- man of Star Novelty here, to ex- tend the range of playmeters.

Hashman has long been a, in- terested in the playmeter ratings of the big players as in the zone 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 manu- facturers do not receive much back from operators concerned about improvements or sophistica- tion in playmeters. Rock-ola en- gineer William Findlay said re- cently that there is almost no

Tex. Label in Jukebox Drive

FREER, Tex.—Kik-R Records president Al Dean who is also a jukebox artist plans to start a di- rect promotion with jukebox pro- grammers to sell his records. Dean is anxious to show the jukes how they can increase their sales.

“I don’t think jukebox operators get enough help in expanding their sales,” he said. Now marketing through both distribu- tors and one-stops, he said Kik-R, (the name derives from the last part of an expansive often used to describe hillbilly music) wants to explore every marketing avenue.

“Cotton-Eyed Joe”, backed with “Jailhouse”, was recorded four years ago and is an instrument, pri- marily fiddle and guitar. It was first out on Star Records but the master reverted back to Dean here. Its success has been phenomenal in some markets he claims and in soft cases radio stations have picked up on it after patrons dis- covered it on jukeboxes.

“We are getting good acceptance for our product primarily be- cause we re not, of course, a ma- jor label. We haven’t had results

NAMA OFFICERS


Coin Machine World

WASHINGTON, D.C. — The National Automatic Merchandising Association (NAMA) announced that its 1971 annual meeting was held here over the past week. The meeting brought together more than 1000 people, including jukebox programmers and national top salesmen.

The meeting at the Hyatt House in Washington, D.C. featured talks on various subjects, including the future of jukeboxes, new products, and national trends.

The meeting was also an opportunity for jukebox programmers and dealers to network and learn about the latest trends in the industry.

PROGRAMMING TALK

W. Va. Jukebox Tax Seminar

CHARLESTON, W. Va. — As with almost every city in this area, a large number of jukebox businesses here have been affected by the recent tax law changes. The meeting at the Hyatt House is expected to provide an opportunity for jukebox programmers to learn about the new laws and how they affect their businesses.

Music Operators of America (MOA) president John Trucano will be among those speaking at the meeting. Other speakers include jukebox programmers and dealers from the area.

The meeting is open to the public and is expected to provide valuable information for jukebox programmers and dealers in the area.

PROGRAMMING TALK


III. LABELS Expand

PITTSBURGH, Ill. — Cooper Re- cordings, Inc. has joined the company's distribution program with cooperation from its jukebox distributor, Fred Hensley in an effort of expend more in the South. W. P. Cooper is another label chief doing a di- rect promotion to jukebox pro- grammers here. He is using "God Bless Ya Brother" on Dixie.

NORFOLK, Va.—A-Musements, Inc. here uses a location frequented by sailors to test new record- ings each week. The test is based strictly on the play meter, which is checked weekly despite A-Muse- ments every other week cycle for putting on new recordings.

A-Musements, Inc. owner James Donnelly is quite frank about the program. "As a manager, I want to know as much about the po- tential popularity of recordings as I can. I think that programmers and operators have intu- itive habits. People develop pat- terns. It can affect buying. But this test puts it right up to the meter and give us at least one area of control we can exercise indepen- dently of what the one-stop be- lieves 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 V.V. adhesive tab. Then the meter is pushed back to zero. The next week (when new records are on put) the four previ- ously tabbed poor players are removed along with (usually four more). The firm’s pattern of placing on new releases is eight to every two weeks—perhaps less. He thought this was excessive. Donnelly said: "What’s four times 50 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 or- ders."

Donnelly said he uses no albums but indicated he has confidence in jukebox LPs. "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 as part of a "Playmen of Ameri- can show where two album pro- ducers showed product. As for the sailor test location, Donnelly said the demographics there are pretty good. He esti- mates 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 15 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 ad- mit that all of these requests could be those handed the owner or personnel by patrons.

Henry Pope is the regular juke- box buyer for A-Musements, Inc. However, Donnelly is typical of a growing number of jukebox operating company owners who watch programming closely.
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.

SEE YOUR WURLITZER DISTRIBUTOR

WURLITZER Super Star

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 spots. But while he tests in only six total stops, he switches the coin-operated pinball machines among a group of ten different locations.

Since Hashman operates less jukeboxes than some firms, he acknowledges that many programmers keep detailed books 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 article).

Hashman calls his survey a "shirt board poll." This is because he uses shirts returned, with shirts from the cleaners. He logs the meter readings around ten sites on the boards. He tries to complete the "shirt" weekly poll in two days, since it slows him down considerably. "Most route- men could not do anything like it," he pointed out, even though they only see them every week.

The extra trouble is well worth it, however. Hashman says he "wasn't looking for any record that might possibly turn into a hit and no matter where a record may fall in the wide spectrum of music types."

Hashman keys his betting to the shirt board too. A Pittsburgh Mehli 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 (or phone him on the other Tuesday) if Hash- man's study of the shirt boards make him decide to stock up on some record pushing pins or a lot of meter, as needed.

New releases are allowed an extra cycle on the boards until a second shirt board survey shows that they just cannot have the po- tential.

The value of this can be seen in such examples as "Rain Dance," now edging up the "Hot 100." Hashman keys his study to this title with favorable response (see "What's Playing") and he may use more of it.

The Illinois operator and long- time bearer of the state associa- tion of operators, indicated that he doesn't test jukebox albums. But he said he finds albums that could become "pretty well." He is nearly all switched over from three 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 album logging, play the local cleaners here will have a few extra tickets coming in so Hashman has plenty of boards.

METER LAG

POERIAL, III. — Bill Bush of LeS Montooth Phonograph Ser- vice here sees little need for more sophisticated jukebox play- meters 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 WIEL.

Bush pointed out that of five firms in his company operates, Seeburg and Wurlitzer meters have numbers on wheels that spin. Seeburg meters up go to fifth Wurlitzer to 40. Rock-Ola and R&B meters push out pins but are not marked in incre- ments so many plays. He said, "I think anything that is easy to read will be made more use of." He added NSM has individual bars behind each record so they can be pushed up, again, not indicating graduation.

As for extending the range, Bush said, "Anytime a record pushes a pin or spin a meter 50 times in two weeks that's a moneymaking record."

What's Playing?

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

Alton, Ill.; Country Location

Harry Schaffner, operator; Helen Franklin, programmer; South Central Novelties.

Current releases:
"Daddy Frank (The Guitar Man)," Metallica, Capitol 3109;
"She's All I Got," Johnny paycheck, Epic 1078;
"Kiss on Angel Good Morning," Charlie Pride, RCA 0250.

Baltimore; Soul Location

Jerry J. Egan, programmer; Evans Sales & Service.

Current releases:
"How You Seen Her," Chi-Lites, Brunw- ick 55462;
"Rock Steady," Aneetha Franklin, Atlantic 10916;
"Inner City Blues (I Make You Want to Holler)," Marvin Gaye, Tamla 34209.

Chicago; Soul Location

Moses Profit, operator; Ten Strong, programmer; South Central Novelties.

Current releases:
"Magic Man," Rod Stewart, Mercury 73224;
"Do You Know What I Mean," Lee Mackenzie, ADM 1026;

Jackson, Miss.; Soul Location

Windham Programmers; Toni Hodge, programmer; Capitol Music Co.

Current releases:
"I Can't Help It Through the Night," OC. Smith, Columbia 44535;

Haddonfield, N.J.; Campus/Young Adult Location

Harry Witson, programmer; Carole Hashman, programmer; Cannon Coin Machine Co.

Current releases:
"Maggie May," Rod Stewart, Mercury 73224;
"How Can I Protect," Continental; Four, Jaywaking (10).

Top pick:
"Jealous in the Morning," The MG's, Stix 0101.

Mankato, Minn.; Country Location

Barb Wallther, programmer; C&N Sales.

Current releases:
"White Thing," Jeannie C. Riley, Phonogram 79;
"Don't Fear," The Gun Man," Eunice Haggard, Capitol 3109;
"King of Angelo Farms Woman," Charley Pride, RCA 0250.

North Bend, Neb.; Campus/Young Adult Location

Ed Kort, operator; Lois Regbild, programmer; Kurt Amusement Co.

Current releases:
"Maggie May," Rod Stewart, Mercury 73224;
"Questions 69 & 68," "I'm a Maron," Chosen, Columbia 65467;
"Birds of a Feather," Raiders, Columbia 49162;
"That's the Way a Woman Is," Mes- singari, Rare Earth 5022.

Oceola, Iowa; Campus/Young Adult Location

Jack Jeffreys, programmer; Judie Amusement Co.

Current releases:
"Copacabana," Tennessee, Capitol 3109;
"One Tin Soldier," The Legend of Billy Jack, Capitol 3109;
"Imagine," John Lennon, Apple 1840.

Oldies:

Peoria, Ill.; Easy Listening Location

Bill Bush, programmer; LeS Montooth Phonograph Service.

Current releases:
"Rain Dance," Guess Who, RCA 02522;
"Copacabana," Tennessee, Capitol 3109;
"Never My Love," Fifth Dimension, Bell 1617.

Oldies:
"Baby I'm Yours," Judy Miller, Epic 10785.

Long and Short 45

LOS ANGELES—Another ap- proach to the long singles problem might be suggested by the release recently of Bill Withers' "Grand- ma." It peaked at Number 18 March 25, but on its flip side of Carole King's "So Far Away." The main feature of the C & N promotion is a small frame af- fixed to the top of each jukebox. A card is placed in the frame an- nouncing the day of the Month. It was designed to insure record sales for those who make record length song so closely.

Blue Earth county city southwest of Minneapolis. The idea of being lucky enough to ring into a 400 copy sale on a single to be used in the C & N promotion is, need- less to say, also intriguing.

Three easy ways to get YOUR Zip Code

Ask your postman.
Look at the Zip Map in the last pages of your phone book.
Call your post office.
Always include your Zip Code in your reader address so others can easily zip mail to you.

advertisement contributed for the public good

November 6, 1971, BILLBOARD
Rock-Ola 448
The Magical Musical Mint
A box full of change for 1972

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P.O. BOX 775
Terre Haute, Indiana 47808
Tel. (812) 466-1282
BELGIUM (Dutch)
(Courtesy Hemo)

This Week
1 MAMMY BLUE—Pop Tops (CBS)
2 HENRY GRANT—The Road (RCA)
3 DE NOUVEAU—Dit is een harde opdracht (CBS)
4 HELL'S ANGELS—Red Hot Ronald (Artichoke)
5 BORREGUERO—Peru (Supermatt)
6 PETER GRAMMELSLOTH—Van Zijn Hart Zaartje (CBS)
6 SCHON IST ES AUF DER WELT (Polydor)
7 PHILIPPE M. REY—Jacques (Polydor)
8 MEIJER VAN MIJN—Een Lieve Mijn (Spectra)
9 VALERIE DE WEREN్S—Paul Sevres (Nortec)

BRITAIN

(Courtesy Record Retailer)

This Week
1 I MAGGIE MAY/REASON TO SMILE (Warner/Chappell)
2 ALEXANDER GRAHAM—ORLEANS (Red Bow/Epic)
3 THE TREE (Peter Gabriel/Stiff)
4 NOEL EDMUNDS—Sun Shining Through (TMW/Sport)
5 MULTANA—(Franic ICBS)
6 FREEDOM COME (Decca)
7 BILL WYMAN—Peter Green Black/Red (Polydor)
8 KENNETH D'ARCY—May (Decca)
9 DAVID HADDEN—Lassie Lady (EMI)
10 THE NIGHT THEY DROVE SERVANTS/ESCALON (BBC/United Artists)
11 DID YOU EVER—Nancy & Randy (Columbia)
12 HOW TO WATER—Nero & Beatrice (Parlophone)
13 THE BANNER OF THE FIRE (Decca)
14 LOOK AROUND—Vince Hill (Columbia)
15 HEY GIRL DON'T ROTHER (Columbia)
16 ANOTHER TIME—Peter & Pamela (Columbia)
16 COOL AS I EVER WILL BE (Columbia)
18 TOMMY STEVENSON—Rawhide-Blackwood (Par & Lady Vegas)
19 YIELD THE ROAD (Peter Green Black/Spekulaas)
20 BONNIE'S/ERRDET UNDERLIG (CBS)

DENMARK

(Courtesy Danish Group IPFI)

This Week
1 TITTELYER—Donyel Grab (CBS)—April
2 TOP OF THE MOUNTAIN AROUND NEW WORLD (Columbia)—April
3 FANTASIE LUNA (Fantasie)—April
4 SCHOPEN, ICH SEI AUF DER WELT—Blue (Polydor)
5 IN THE HEART OF THE BLUE ORANGES (EMI)
6 GYORS EVOKOSZ/MEMBER (Bert Hend (A/B)—April
7 MMM MMM MMM MMM MMM MMM

ITALY

(Courtesy Italian Broadcasting)

This Week
1 GIADA VOGNA DI LEI—Pop (CBS)—May
2 ANOUGUE/OMIT EDEL—ISBN (CBS)
3 EPPUR MI SON SCORDATO TUTTO (Numero Uno) (Acqua)
4 DAVE WILL DANCE (Decca)
5 GAA (Big Chance)/CUBA (CBS)
6 KREUZE—Dale (Decca)
7怀孕
8 DIG MO NO (Musico Beat) (CBS)—April
9 ERAMABELLA—Profeco (CBS)
10 TESSA HAND IN THE HAND (CBS)
11 TAPPI TAPPI TAPPI TAPPI TAPPI (Panini)
12 KIZU (Cuba)
13 WILLIE DAVIS—Paco (CBS)
14 FIRE AND ICE—Demi
15 THE EQUO—Bertone Montag (CBS)
16 MIA IN LA MODERNA PASTA (CBS)
17 ANITA LOUISE NOEL (CBS)
18 LEON (RCA)
19 ELISABETH/ASH (CBS)
20 FUNNY STORY (CBS)

SINGAPORE

(Courtesy Republic Singapore)

This Week
1 TAKE ONE IN LOVE THIS MORNING—Purrridge Family
2 SPANISH HARLEM—Aritha
3 YOU WON'T GET FooLED AGAIN—Nino Rota
4 NEVER ENDING SONG—Rita McManus
5 CANCER CHANCE—The Proclaimers
6 GO AWAY LITTLE GIRL—Donny
7 TONIGHT (Lay's Core Hit Way)
8 ANOTHER TIME, ANOTHER PLACE—Melody
9 ME AND YOU—The Star People
10 VOLARE (Jonghy)

AFRICA

(Courtesy Southern African Record Manufacturers)

This Week
1 ANE NO BALLADEE—Matsuma (Union 91)—ICM
"Tell Mama"

"...the group's most genuine rock number ever"
John Koegel, ROLLING STONE  10/28/71

The new single by
Savoy Brown.

featuring KIM SIMMONDS

"TELL MAMA" emerges as a single from
the sensational new Savoy Brown LP
"STREET CORNER TALKING." The re-
action to it as an LP cut has already
been overwhelming. The reaction to
"Tell Mama" as a single is sure to be
even greater.
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<td>2 ROD STEWART</td>
<td>Every Picture Tells a Story MCA 4090</td>
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<td>4 JOHN LENNON</td>
<td>Imagine Apple 3059</td>
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<td>5 CAROLE KING</td>
<td>Tapestry A&amp;M SP 3502</td>
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<td>Teaser &amp; the Firecat A&amp;M SP 4313</td>
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<td>8 MOODY BLUES</td>
<td>Every Good Boy Deserves Favour Through the Storm (London)</td>
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<td>Who's Next RCA RG 1355</td>
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<td>11 BARBRA STREISAND</td>
<td>Manhattan Columbia KC 9072</td>
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<td>12 JOAN BAEZ</td>
<td>Birdland Reprise RS 5204</td>
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<td>Sound Magazine Decca 6064</td>
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<td>(For God's Sake) Give More Power to the People Warner Bros. 654170</td>
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<td>Back to Indiana MCA 6513</td>
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<td>What's Going On Tamla 13.310 (Motown)</td>
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<td>A Space in Time Columbia KC 20911</td>
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<td>Close to You A&amp;M SP 4271</td>
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<td>43 ARETHA FRANKLIN</td>
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<td>4 Way Street Atlantic SD 22402 (Amex)</td>
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For Week Ending Nov. 6, 1971

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.
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<td>PINK FLOYD</td>
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<td>You've Got to Get a Friend Columbia 30930</td>
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<td><strong>162</strong></td>
<td>THE RHYTHM TEAM</td>
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<td><strong>163</strong></td>
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<td><strong>164</strong></td>
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<td>I Wonder What She'll Think About Me Dot D 75922 (MCA)</td>
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<td>STAMPERS</td>
<td>Sweet City Woman Atlantic 73427</td>
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<td>NILURO GIOVANNI &amp; THE NEW YORK COMMUNITY CHORUS</td>
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<td>CRISS</td>
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<td>DONNY OSMOND</td>
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<td><strong>182</strong></td>
<td>JIM NABORS</td>
<td>How Great Thou Art Columbia G 30930</td>
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<td>BARBRA STREISAND</td>
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<td>WANDA ROBINSON</td>
<td>Black Raisin Perception PLC</td>
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<td>DOOBIE BROTHERS</td>
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<td>STEVIE WONDER</td>
<td>Where I'm Coming From</td>
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<td><strong>190</strong></td>
<td>T. REX</td>
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<td>THE CAJUN ANGELS</td>
<td>Country Joe &amp; the Fish</td>
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<td><strong>192</strong></td>
<td>THE COMMUNITY CHOIR</td>
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<td><strong>193</strong></td>
<td>BILL WITHERS</td>
<td>furnace</td>
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ANDY WILLIAMS has another “Love Story”

Paramount Pictures 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

**Boxed Notice**

*Continued from page 1*

1971 signing date are eligible for copyright.

Copyright Office counsel Abra- ham S. Gottesman, Jr., told Billboard's reporter that "the question of giving all existing record- ing owners a copyright for every record requires the aid of thousands of specialists in every branch of the law. Their efforts are going to be measured by the very fact that we have made progress in recent years."

"In deciding the question of fair use, we should consider the fact that the public interest is served by having a copyright for every record." 

The office's counsel noted that "the idea of copyright for every record requires the consideration of the public interest." 

"The public interest is not served by having a copyright for every record," he said.

Buddah Names In Tie-In Deals

**Boxed Notice**

*Continued from page 1*

Buddah and Planetarium Unlimited are Viewex subsidiaries.

Buddah artists involved include Brook's Bridge, the Edwin Hawkins Singers and Victor Joy, 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 computer programs and classroom tools.

Buddah is also involved with another Viewex subsidiary, Viewex 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.

Viewex subsidiary H. M. Stone Manufacturing Corp. produces four channel film strips—employs Buddah talent as music back up for these classroom-directed film strips.

"Said Buddah president Neil Bogart: "It is a natural step for these Viewex subsidiaries to take in using our product. We also gain a small additional distribution marketplace to expose our artists."

Viewex owns its own pressing plants, the Allentown Record Co., Allentown, Pa.; American Record Pressing Co., Econo-Tone Manufacturing Corp., Los Angeles, and the Sonic Recording Products Co., Holbrook, N.Y. It has Buddah product. The company also sponsors the Bell Sound Studios in New York, Globe Albums, Hapsonax, N.Y., and the Andrews Numeroid Envelope and Paper Corp., which manufactures all other Viewex companies.

Rock Flowers in Saturation Tour

**Boxed Notice**

NEW YORK—RC Records is launching a nationwide promotion for Rock Flowers, the Kansas group on Wheel Records. RCA manufactures the Wheel product.

The female trio's current 10,000 watt television, radio, in-store and cocktail party appearances in Los An- geles, San Francisco, Houston, Atlanta, St. Louis, Detroit, Toronto, Cleveland, Boston, Chicago and Philadelphia will include the Bell Sound. Washington, Boston and Philadelphia.

Their first single, "Number Wonder," has just been released and on next album, titled "Rock Flowers," will be released shortly. Wes Farrell produced the collection.

Record Review

**Boxed Notice**

*Continued from page 13*

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The packaging is good (the cham- pagne bottles have gone), personnel details and recording dates are included and the liner note is erudite.

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THE DOORS

OTHER VOICES

A NEW ALBUM BY ROBBY KRIEGER, RAY MANZAREK, AND JOHN DENSMORE

EKS-75017 / PRODUCED BY THE DOORS AND BRUCE BOTNICK

DOORS TOUR '71:

Nov. 12  Pershing Auditorium / Lincoln, Nebraska
Nov. 13  Auditorium Concert Bowl / Minneapolis, Minnesota
Nov. 14  St. Lawrence Market / Toronto, Canada
Nov. 17  Civic Center / Ottawa, Canada
Nov. 18  Peace Bridge Center / Buffalo, New York
Nov. 20  East Town Theatre / Detroit, Michigan
Nov. 22  Music Hall / Boston, Massachusetts
Nov. 23  Carnegie Hall / New York, New York
Nov. 26  Hollywood Palladium / Los Angeles, California
Dec. 7   Community Center / Berkeley, California

THE DOORS' BRAND NEW HIT SINGLE IS "TIGHTROPE RIDE," EKS-45757

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Jim McCarty,
Carmine Appice,
Tim Bogert
and Rusty Day

on Atco Records
and Ampex Tapes

ON TOUR WITH ROD STEWART:
November 23 St. Louis/24 Canton, Ohio/26 Madison Square Garden, N.Y./27 Dallas, Texas/28 San Diego, Calif./
29 Tucson, Arizona/30 Seattle/December 1 Edmonton, B.C./3 Vancouver, B.C./4 San Bernardino, Calif./5 Omaha, Neb./
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.