Ling Eyes New Vistas For Transcon's Future

By BRUCE WEBER

LOS ANGELES—Uncertainty over the future course of Transcontinental Investing Corp., after its acquisition by Omega-Alfa, Inc., can be best answered this way:

"Watch out, James J. Ling, arch-conglomerate and former head of Ling-Temco-Vought, is ready to swing—again. And it's precisely this development that has sent many in the music-tape industry scurrying to the sidelines to watch. It may be a premature assessment, but at first glance nothing could be more Lingian. While analysts differ sharply about his methods, the general view on Wall Street is that Ling is likely to initiate his pet theory of 'redeployment,' which means, in short, breaking up a company into components and establishing them as independent public companies.

"Transcontinental Music, a wholly-owned subsidiary, is a clas-
sic candidate for redevelopment." A former executive of Transcontinental Music agreed by saying that, "Before Ling it (Transcontinental) wanted to avoid a major writeoff by selling more divisions or creating a new preferred stock among the leisure-time subsidiaries."

(Spotted on page 36)

Musicals Lack Youth Contact

By BILL WILLIAMS

LOS ANGELES—Broadway musicals and the recording industry have been most active in Columbia Records' standpoint, there is a decreasing interest in Broad-
way original cast albums because of a lack of contemporary mate-
rials. "Young people have got to be encouraged to write for Broad-
way," (Continued on page 74)


By BILL WILLIAMS

ATLANTA—A primary attempt to weld together all elements of black gospel music in the U.S. resulted in the election of Frank L. Wilson, WWOC, Portsmouth, Va., as president of the National Association of Gospel Announcers and Affiliates held at the Pas-
tchel Motel here. Organization was formed after a group of black and white executives, active in black gospel, staged their meeting.

Charles S. Conley, attorney and judge from Montgomery, was elected chairman of the board. Irene Johnson, Ward of WCKX, Mobile, was named the organization's executive director.

Vice presidents are Duke Hen-
derson, XPRS, Los Angeles; Myrle Francis, WAVY, Ft. Lauderdale; Lero-Pri Phillips, United Distribu-
tors, Chicago, and Theo Wade, WDAI, Memphis. Joe Louis WCKX, Jackson, Miss., is the treasurer, and the Rev. Herman Brown of KOVM, New Orleans, was elected chaplain.

Henderson, Miss Francis and Wilson also were elected to the board.

(Continued on page 51)

Plastics Experts Innovating For Record Industry Benefit

By EARL PAIGE

CHICAGO—Recall and tape distributors can save precious warehouse space and eliminate costs and maintenance of wooden pallets through a new development called "palletless pallet loading." The breakthrough is one of several industry-oriented advances shown at the National Plastics Exposition and Conference here last week.

Many rack merchandisers and distributors, such as the Kinney group depots, now receive loads of albums, books, and tapes on wooden bases or platforms (pallets) which are completely enclosed in shrinkwrapped plastic. The overall plastic cover cuts down on theft during shipping and adds protection.

(Continued on page 74)

German Firm Fights Drugs

By WALTER MALLIN

HAMBURG—Kimney-West Germany is mounting a large-scale campaign against drug abuse. Kimney manager Siegfried Loch and his production and PR man-
ger, Jürgen Osterreith, have talked with the Hamburg drug

(Continued on page 74)

Artists' Urging Young to Vote

By JAN DOVE

NEW YORK—Major rock groups are involved in the drive to encourage voter registration among young people.

Both Blood, Sweat & Tears and the Beach Boys are setting up booths and tables at their concerts, where possible, to register the 18 year-olds and up. In addition, the Beach Boys are offering a refund

(Continued on page 74)
"David Bowie is the most singularly gifted artist creating music today. He has the genius to be to the '70s what Lennon, McCartney, Jagger and Dylan were to the '60s." — Rock Magazine

"(A) magnificent outrage." — Rolling Stone

"The most intellectually brilliant man yet to choose the long-playing album as his medium of expression." — The New York Times

Hunky Dory, the David Bowie album, on RCA Records and Tapes

RCA Records and Tapes
Bakersfield, Calif.—Buck Owens and his business manager, Jack McFadden, answered the call of social responsibility and community involvement in a brilliant manner this past week. The country music legend hosted a golf tournament held in Bakersfield (Buck’s home town), for the benefit of the Cancer Society.

The golf pros were there and so were the celebrities. A brilliant dinner show, enjoyed by a chosen 1,000, was staged the first evening of the event, with a testimonial banquet held in Barstow on the second night. Celebrities winging it but making it worth the price of admission were, in the order of appearance, Buck Owens & The Buckaroos, Whoopi Goldberg, Bette Midler, who played a hilarious show; Susan Raye, Buddy Allen (Buck’s talented son); Joey Bishop, who entertained throughout; Maury Wills, super baseball player and a great showbusiness possibility whose baseball savvy was complemented by a passable baritone; and, on a standing ovation from his audience, Dr. Rusty, his guitar hitter; George (Goobier) Lindsey with his soft country feel, and, finally, Bob Goodrich, the Texas sharpshooter, with his two fine renditions of country music. Comedian Mickey Manners used a hand-chosen humor for his Buck Owens audience.

There were many other celebrities in attendance from sports, politics and business including Glen Campbell, Mickey Mantle and the Rolling Stones and many in Barstow. The proceeds from the pros in attendance. All local media, radio-television and newspapers pitched in to make the first Buck Owens Pro-Celebrity event an unqualified success. Social awareness, Monty Hall of “Let’s Make A Deal” handed the giving of the golf prizes in a brilliant manner up to a much beloved and Buck, Buck and the entire Bakersfield community for a job well done.

Joe South’s 5 Awards Pace
3rd Atlanta Clef Festival

ATLANTA-Joe South, Buddy Miller, and Milt Jackson put the award show in Atlanta Clef Awards Banquet and Show held here last week at the Marriott. The awards include the Cantor Lowery Group to Atlanta writers whose songs, “I’ll Fly Away,” are among the top 20 on the charts.

South, who received five Clefs, who was accompanied by a Feather,” “Yo-Yo,” “All My Hard Times,” “It Don’t Matter Anymore” and “Rose Garden.” The latter also was the winner of Best R&B Robert J. Burton Award for the Johnny performed country song. Frankie Presley and Harry Brown

Florence Greenberg Feted by UJA/Music

NEW YORK—In recognition of her efforts in the passage of the anti-piracy bill, emblazoning legitimate copyright protection for the music industry, Florence Greenberg, president of Scepter Records, was presented with the official act and signature pen used by President Nixon to sign the anti-piracy bill.

Mr. and Mrs. Greenberg initiated an ad hoc committee, the Music Emergency Committee, two years ago, to avert the music piracy bill.

The presentation took place at the testimonial dinner, naming Mrs. Greenberg “Woman of the Year,” organized by the music division of the United Jewish Appeal.

Maximus Purchases J. Rivers Catalog

NEW YORK—Maximus, Ltd., newly formed publishing company, owned by Arthur I. and Frank Millar, has purchased the entire catalog of J. Rivers Songs, a music publishing company. Contained in the folio are four classic records and approximately 400 songs, among the over 200 copyrights.

“J. Rivers’ ‘Post-School of Town,’ a most-awarded perform winner, and John Webb’s ‘The Cost of Living, Some Days and Away’ and ‘By the Time I Get to Phoenix’ (Continued on page 8)

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Columbia President Predicts 1971 Will Be Greatest Ever

By ELIOT TIEGEL

LOS ANGELES—Columbia Records will produce more records in 1971 than in any single year in its history. “This will be the year of the kill,” said the company’s president, David Clark, last week.

The company invests around $1 million annually on engineering research and to develop the concept, Davis notes, to improve it as a business. New recording projects are not accepted unless they feel that the 17-inch record is the best way to pass the concept, although 8-track and cassettes sales are respectable.

Columbia’s company’s profits to exceed 15 percent and the company’s record of the past year will be maintained. Although the label has praised its overall artist roster by 30 percent, the company’s record-breaking sales are attributed to a single album, “Barbra Streisand’s Please Something For Me” by Jann Joplin (which Davis says has exceeded the 2 million in sales), “The Love Story,” by LP Andy Williams, a revival of one of the label’s golden hits. Barbra Streisand with her “Stromy Winds” will be a shining star of the company’s future. Davis recently presented a “Columbia” award to the new Barbra Streisand and LP by Jann Joplin.

Additionally contributing to the sales success is “Johnny Winter Live,” produced by Don Dylan, two albums by Chicago and advance orders for its $12.98 four record set; two albums by Santana; Blood, Sweat and Tears' perpetual sales, and the launching of each new act such as 10 Years After, London, and Lou Christie. Shows and Kris Kristofferson (on Columbia’s record sales benefits and markets). For Columbia are coming from Sly Stone’s new long awaited Epic LP plus a new entry from Jeff and Judy.

Columbia’s strength in middle of the packages are Williams and Johnny Mathis, for example) plots for this year. As the country music, are buttressed by its involvement with contemporary music.

Here with new East Coast a& (Continued on page 8)

FORE Enlarges Member Goals

LOS ANGELES—The Fraternity of Recording Executives (FORE) has begun a nationwide membership drive designed to enlist new members across a broader representation of the careers in the music industry.

The drive which is the direct outcome of a general consensus held in Chicago during the NATRA convention in August, would also involve the establishment of new chapters in additional cities. Ac-

(Continued on page 8)

Spoken Arts President Raps Distributors Lack of Interest

NEW YORK—Major record distributors hold no interest in spoken word, as stated in a recent letter to Dr. Arthur Koen, president of Spoken Arts Records, New York.

“Despite the fact that I have a catalog of 400 albums, covering all art forms, except bad, the arts, the company is ignored by all the large commercial record distributors,” he said. “The result is that I have virtually no exposure of my products to them.”

Spoken Arts relies on education distribution (to schools, libraries, bookstores, etc.) and direct ac-

(Continued on page 8)

For More Late News

See Page 74

November 13, 1971, Billboard
necessarily publish. And the
royalties for the period which
months.

The committee is scheduled to
on Tuesday (9).

The committee is scheduled to

**Executive Turntable**

Alan Rosenberg appointed East Coast coordinator, artists, Warner Bros.-Reprise Records. Previously he headed the label in New York. He was worked for Mercury in a similar capacity. . . . Jim Tyrell promoted to associate director, Harmony and popular album merchandising, Columbia Records. He was connected with the record label and had been vice president, product development, ITTC.

Nancy Cheessar named producer, a&r, popular music, RCA Records. Miss Cheessar had been in RCA’s Stereo-8 campaign, had been Lee Turner, Woodman as recording technician at the Associated Recording Studio.

**Merchant's Music Expands Operation**

NEW YORK—Merchants Music Corp. has increased its operational set-up and has moved into larger quarters. The firm, which is operated as a subsidiary of Merchants Management, Inc., acts as consultant for discount record chains and developers seeking advice on merchandising and music. The firm is not a record company seeking advice on merchandising and other industries which we feel that their kind of consultation. These might include, for example, like Doral cigar, spectrum books, offering premium tapes and records as incentive to buying its product.

Our service gives the discount record chain the opportunity to get a locally favored product rather than mass-merchandised product. We analyze the local areas by sending in our staff, who get to the manager, to get the problems etc. The information is then relayed to the discount record chain's central operation base. In this way, both companies obtain a precise picture as to the kind of product which should be shipped there, kind of promotion, and how to merchandise it in the discount store.

This is worked out with the rackjobs, who are made aware of the pro and con of the problem in the chain, and to benefit by the service.

At present, Merchants Music sells to seven discount chains which have a total of 1600 stores, excluding 54, owned by Pogo Fair, and other chains. The firm has 52 stores, and is used as a consultant by five major labels.

**WANTED**

Custom Man for recording in the metropolitan New York area. Experience preferred but not necessary. A knowledge of radio and television programming is necessary. A record label production experience is preferred. The candidate should have a background in radio and television programming. The position is located in New York. Reply to BOX 729, c/o Billboard, 165 West 46th St., New York, N.Y., 10036.

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**LRP Obtains Apollo Rights**

LOS ANGELES—Landers
Roberts Productions has acquired the right to distribute Mervyn's Apollo Theatre from the producers and developers of the show southwest. The firm, which is located on Wilshire Boulevard at South Hope, will be staffed by the firm's management and will be in charge of the show's operations.

The director will be a former member of the firm's management, and the firm's management will be responsible for the show in the Southwest area.

The firm will be housed in a new building on Wilshire Boulevard, and will be located in the heart of the area.

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"Lay It All Out" is the debut album from the guy who's already had 53 greatest hits.

Before Barry Mann ever thought of putting an album together, he wrote songs like "Uptown," "(You're My) Soul & Inspiration," "Walking in the Rain," "Make Your Own Kind of Music," "I Just Can't Help Believing," "We Gotta Get Out of This Place," "Just a Little Lovin','" and a tune he sang himself, "Who Put the Bomp (In the Bomp, Bomp, Bomp)." In fact, Barry's 53 hits have sold over 70,000,000 copies.

Now, "Lay It All Out" includes his songs "On Broadway," "You've Lost That Lovin' Feelin'," plus ten new ones that he wrote in the last year.

When Carole King heard an unfinished tape of "Lay It All Out," she asked Barry to join her for four concerts at L.A.'s Greek Theatre. And then she played and sang on two songs for the album.

"Barry is a friend of mine and a great songwriter," she said. "I've always loved his music, and on this album I've never heard him better."

"Lay It All Out." It's the first album for the Barry Mann collection that most people started years ago.

"Lay It All Out" 30876
Barry Mann's debut album
On New Design Records and Tapes

Distributed by Columbia Records
Songwriters Nomination Response Bid

NEW YORK—The Songwriters Hall of Fame has changed the procedures leading to nominations of songwriters for election to the Hall.

The new approach incorporates an invitation to the entire membership to submit suggestions for possible songwriter nominees and their songs. From the total list of names submitted by the general membership, those men elected last year for placement in the Hall of Fame, will join with the board of directors of the organization, in making the final selection of names to be honored this year.

Johnny Marcar, the organization's president, noted that the new approach results in identifying a final formula, but rather an attempt to establish a procedure that is more democratic and responsive to the total membership of more than 1,400.

Columbia Sues 23 Over Tape Piracy

ST. LOUIS—In its continuing battle against piracy, Columbia Records has obtained a temporary restraining order in the Circuit Court of St. Louis County prohibiting 23 defendants located throughout the state of Missouri from manufacturing and/or selling tapes. A hearing has been scheduled before Circuit Judge George W. Pepper Jr. on Dec. 2 to show cause why a permanent injunction should not be entered against the alleged pirates.

Four of the 23 defendants are manufacturers and 19 are retailers. According to Columbia’s attorney in the case, Alan Kohn, most of the defendants have already been served with the restraining order and a few of them have indicated that they have permanently discontinued the sale of the alleged pirated product.

Isaac Hayes Extends Tour

NEW YORK—Isaac Hayes, Enterprise soul-composer, has added two additional stops to his tour of Philotum Hall, Saturday (13), to his originally scheduled Philharmonic Hall, Saturday (13), and to the Boston Opera House, February 1970.

He is on his most extensive concert tour yet.

Hayes, who recently received a gold record for his "Theme from Shaft" single, while the "Shift" soundtrack album passed the 2 million mark last week in sales, appears both at the Boston Music Hall, Friday (12), and at New York’s Philharmonic Hall, Saturday (13); (16); Yale University, Thurs- day (18); New York, N.Y., Saturday (20); Indianapolis, Ind., Nov. 23; Detroit, Nov. 24; St. Louis, Nov. 25; Fayetteville, N.C., Nov. 26; Columbia, S.C., Nov. 27; and Philadelphia, N.J., Nov. 28.

A double album, "Black Morn.," is set for release this month.

Brad Miller Album

- Continued from page 3

effect albums on his own Mobile Fidelity Records label, says that he doesn’t have the sanction of any of his Motown masters.” No deal then, I have notified them of what I’m going to do by letter,” he said. It was his tired of waiting for discrete quadraphonic records to happen.

There is a possibility of simultaneous release on Ampex quadraphonic cartridge, Mr. "if Ampex wants to do it at any rate, I’ll provide them with the slaves.

In reality, Miller will also have a discrete quadraphonic album of sound effects on Mobile Fidelity Records about the same time as the Motown Mics LP, since he’s asked the Nikkis by the Japan) to also cut mothers on the Amex press plant can make discrete LPs from the masters supplied by JVC, he said.

J. Rivers Catalog

- Continued from page 3

Get to Phoenix,” also a BMI winner, has logged over one million copies in sales, according to the recording company.

M. "Thief or Host" Columbia’s current hit by Al Green also has an aggressive promotion program.

Custom Labels Help Columbia Many Ways

- Continued from page 3

head, Kip Cohen, Davis indicated that around 85 percent of the music that he would sell is from a current sound category. Cohn feels that this current sound is by solo ‘or simplistic artists dealing with simple songs’ as opposed to hard rock groups dealing with complex music.

Custom Labels Aid

As an example of the Columbia's approach in selling-promoting a number of custom labels, Columbia in turn is starting to obtain creative services from several of the custom label personnel. Gamble and Huff, for example, have just produced a new album for the group Littles and will produce Dream's second single and Dianna Cole's next record.

The recording activity by these custom label artists lends itself to the overall artist roster because the masters are handled by the record company, Davis notes. There are eight custom artists and the masters are currently handled by Columbia. Davis does not foresee any major new marketing or manufacturing-distribution arrangement with the various labels.

Columbia's Los Angeles and San Francisco offices have also "opened centers of activity," Davis says, "equal to what New York is. Among the activities is a very productive activity in the Bay Area have been producing songwriters such as Robert Grote, a new group produced by Marty Balin, Pamela Polland, produced by staff producer George Daly and the Rowan Brothers, a self-contained production unit.

The advent of quadraphonic sound has provided several new labels to ask Columbia to record their music in that medium. Davis feels it's fine, but points out that "software shouldn't preclude the hardware." The record will release upwards of 50 "SQ" disks and 3500 individual units of 8-track cartridges in the new medium and Davis notes that "the phasing will be on catalog material.

What’s the most troublesome aspect of the new medium, is that the company in light of economic and competition, has been very mendous increase in recording costs and are concerned with selection on artists and being right.

Spoken Arts Press

- Continued from page 3

American poets set (read by the poets themselves) to the U.S. and received a substantial order for Army Division libraries.

We are writing to General Westmoreland himself, and received a reply, he said. The attitude of the record distributors is a commentary of conditions in America. Nobody in the record biz can spend thousands of pounds subsidised in the American catalogues and the O.K. Argo label and then make the same cuts. We're grossly out of the market.

Distr! Churb

NEW YORK—The Jatus, West- bound and G.R.B. labels, distributed switched labels in Philadelphia from Universal to Schwartzer Brothers, effective immediately.

Music News

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American Music News

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A listing of artists of every record to every Billboard Disc Chart since the beginning of the disc era in 1950 through 1970. This complete factual "Hot Album" and "Hot 100" as a result of this invaluable book. The 1971 volume, originally priced at $15.00, is now offered at $10.00. The 1970 supplement is available at $5.00.

RECORD RESEARCH, 8447 Lloyd Ave., Manasonne Falls, Wil. 30051

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General News

November 13, 1971, Billboard
How Warners Makes Hit LPs: Hit Singles

"Wild Night"
WB 7518

It trumpeted the arrival of Van's smash Tupelo Honey album by exploding into a huge hit weeks before the LP was released. It's still accelerating up the charts and ornamenting radio stations everywhere, along with its parent Tupelo Honey album and such stand-out cuts as "Tupelo Honey," "I Wanna Roo You," "You're My Woman" and "Moonshine Whiskey."

Van Morrison

"Charity Ball"
REP 1033

An invitation to dance, this title cut from Fanny's second Reprise album has steadily ripened into a hit of generous proportions, introducing its album to more and more satisfied customers. Fanny looms large, loud and lovable, thanks to the energies of "Charity Ball," the single and the album it represents in such a fashion.

Fanny

"Desiderata"
WB 7520

It's turning out to be one of the hits of this year, Les Crane's rendition of this much-loved philosophic comforter, and a Christmas-time album was only inevitable. Desiderata, an album of choice selections such as "Esperanza," thoughts of Henry David Thoreau and a reading of a traditional American Indian poem, is available imminently to fulfill its title single, a contemporary classic.

Les Crane

These single-propelled albums are also available on Ampex-distributed Warner/Reprise tapes.
What does it take to make a HIT record?

(Custom work is also available; if small quantities are desired.)

The following is a guide to the way in which a record is cut by the studio engineer. The engineer works with a team of technicians, who are responsible for the recording, mixing, and mastering of the final product. The recording process involves the use of a variety of recording equipment, including microphones, mixing boards, and recording consoles. The engineer works closely with the producer to ensure that the final product meets the desired specifications.

MGM Music Dip In '70 Report

The recording industry is a complex business, involving a wide range of activities, including the creation of music, the recording of music, and the distribution of music to consumers. The industry is subject to a variety of economic, social, and technological forces, which can have a significant impact on its performance.

Matsushita Bid For NYSE List

Matsushita Electric Industrial Co., Ltd., the world's third largest electrical appliance manufacturer, is applying to the New York Stock Exchange to have the American Depository Receipts (ADRs) of its company listed on the exchange.

Music Firm Links Moody with Hodes

LOS ANGELES—Eennie Hodes has shifted his publishing firms, Spectrogram Music and Concertone, from Los Angeles to Hollywood, and is joining forces with Don Bing, president of the Concertone and record company, which will be called the Leonard Hodes Group.

Health Boutiques

In addition to its traditional methods of distribution, such as record stores and concert halls, the music industry has also developed new and innovative ways of reaching consumers, such as television, radio, and the internet. These new channels of distribution have played a significant role in shaping the industry's current state, and will continue to play a role in its future development.

For more information, quote prices, terms, or a copy of MGM's new brochure, WHAT DOES IT TAKE TO MAKE A HIT RECORD?, contact:

MGM
P. O. Box 104312, Beverly Hills, Calif. 90210

El Cortez Hotel

Columbia/Bowls 2 'Sesame' Kits

Columbia Bows 2 'Sesame' Kits

NEW YORK—Columbia Records will continue its tieup with "Sesame Street" with the release of "The Muppet Alphabet Album," Columbia released the original cast album of "Sesame Street" last year, and Warner Bros. is entering the sweepstakes this month with the release of "Sesame Street 2," the second original cast album.

The Muppet Alphabet Album is a package containing an LP with a selection for each letter of the alphabet; cardboard letter packets with a tote bag to hold them; a blackboard, yellow chalk, and a marker;

In addition to the 12-inch package, another smaller kit will be available. Called "The Muppet Alphabet Carry About," the unit will use the same principles of the LP and have the same songs, but will allow for even 45 rpm records, have picture buttons which will open into eight-page illustrated booklets, each out in the shape of a letter of the alphabet, a "letter car," and a carrying handle for the package.

Ingestor retail price for each kit is $5.95.

MGM itself reported a $16,358,000 net profit in fiscal 1971 ended Aug. 31 slumped about 30% to $5,976,000 from $8,600,000.

InQ1C10

Stay any 3 days and 2 nights. At the Master Hosts Inn or the El Cortez Hotel. You'll get a welcome margarita, A 20% discount in the one-hour harbor cruise. Tickets to Caliente and the Jai Alai games. If someone in your family likes golf, he can take a Golfer's Holiday. It's unlimited golf on a championship course.

Now if this all sounds good, good luck with your travel agent or write for our free brochure, 2 Great Vacations. Not part of double occupancy
VAN GUARD
2 MORE HIT SINGLES FROM VANGUARD

Joan Baez

LET IT BE

Produced by Herbert Putnam
Orchestrated by Jack Lothrop

Buffy Sainte-Marie

I'M GONNA BE A COUNTRY GIRL AGAIN

Producer: Bob Lane and Raymond Scammon

www.americanradiohistory.com
Richland Opines: Veracity Weaves Welcome Mat

LOS ANGELES — The valid promotion man is the best time-saving device ever invented for the wise radio station program or music director, according to independent record promotion man Tony Richland, who not only has a reputation for honesty among program directors throughout southern California, but also among his brethren.

Of course, his personal feelings lean heavily toward the strength and usefulness of the independent promotion man.

"The problem of the tight play- list is there and it's one of survival," he said. "When a station plays only 30 records, the record companies hire independent men like myself if not to get records played. We're not there to pick them up at the airport (the record company executives when they make a visit), not there for any of the frills like throwing cocktails at material parties. There's nothing independent men can give away. We're certainly not there to give service on records. There's very little that they need us for.

"So, to create a place for our- selves, we've had to become very adept at providing good record information, giving artists information, being up-to-date, knowing what our own records were doing, knowing what record would fit what particular formats, knowing why a given record should be played, knowing enough about a station's format that you'll even be familiar with what kind of hole that they might have in their current playlist — maybe there's room for a short rock 'n' roll record under three minutes with a long intro.

"An independent record promoto- tion man has to know more than most promotion men — he has to because we're useful for nothing else than getting records played while the record promotion man with a label has a many other duties.

"We're there every week, week after week, at the station. We have nothing to give radio per- sonnel, neither to show nor to show not junkets to Las Vegas. If we don't have information to provide the radio station, then we're of no use to them — then we just be like anyone else working on a record.

Establishing validity with a ra- dio station is all part of walking in on a Monday or Tuesday morning with facts, Richland said.

Instead of a continuous rotation of turning down records record com- panies want him to promote (and that potential payoff paycheck), he said that doesn't believe in it. He ad- mitted that he's missed a few and pointed to 'Little Red Riding Hood' Sam the Sham record as one he didn't think would become a hit. On the other hand, he has been the first to tell many radio station program direc- tors to think intimately. Richland promotes throughout the south- ern California cities, north to Bakersfield and south to San Diego. He calls on all formats.

Radio's Best Friend

And he's strong about the values of the record promotion man, whether they're new, or with a label or distributor, in radio. "If a record promotion man has the ability, he has the potential of being the best friend a program- mer has."

One of the innate advantages, toward establishing validity at a radio station, that an independent record promotion man has over a promotion man with a record company is that the walks in with 10 records on one label and I might walk in with six records on different labels, he said. (Continued on page 14)

Frank Wood Explores Progressive Tack

BY BOB GLASSENBURG

CINCINNATI—Many FM sta- tions across the country who get into progressive or alternative pro- grammimg just throw out the rules which AM radio, especially Top 40 radio, has established to be the foil, hard fact of radio, according to Frank Wood Jr., acting gen- eral manager of WERB-FM here.

"Some people are so set against Top 40 that they forget its a form of radio, no matter how cut and dried, no matter how narrow, that has established certain con- cepts which hold true for all radio. Consequently they try to program an alternative station without those concepts in mind and wind up in hot water," said Wood. "It's really quite funny, but my own musical taste does not really matter when we sit down at our music meetings to discuss the week's new LP releases.

WERB-FM plays mainly album product and perhaps 10-12 singles which fit into their format.

"It is simply a fact that not one person can review all album prod- ucts at a station and pick out the best. It is also a fact that no one has to set his air personalities into a single mold to pick what they want to play. What hap- pened in different singles from different personalities, what a station needs most of all is an identity. And also a fact of this type needs various textures within in its programming to get the audi- ence satisfied. Pick that target audience and program for them," said Wood. "You can't please everyone and if you try, you won't please anyone.

Wood has chosen the 16-30 year- old as a target. "I don't care what color they are or where they worship. They have to listen to so. It is up to us to keep them interested. Now a station such as ours, heavily involved with LP music must keep things moving and fresh. There are too many LP-oriented stations that play mu- sic all of which sound the same. That will put an audience asleep and the customer is the first to admit that in my opinion. So we will throw in some other music, some different rock or even music that isn't rock. Wakes up the audience and keeps them on-their toes is a good motto and one which we follow."

Generally, Wood likes to use jazz, and the idea of playing jazz as beds behind news broadcasts. "We even will program certain albums as a block," said Wood. "Like the new album on "Take the Money and Run'' is all rock album so we promo the block ahead of time so that all of the Chicago freaks will turn in."

(Continued on page 16)

Cast Your Ballot for Programming Society

LOS ANGELES—Voting opened this week to elect officials for a steering committee that will organize a Professional Radio Programming Society for program directors, music directors, air personalities, and programmers. The purpose of the Society will be to raise the professional status of radio programmers and pro- gramming within the broadcast industry. Fifty program people from all parts of the nation were nominated by their peers during a special session held Aug. 19 at the fourth annual Bill- board Programming Forum in Chicago. Named to an ad hoc committee at that time to contact all of the nominees were Russ Barnett, KMPC, Los Angeles; Ted Randall; Ted Randall Enter- prises, Los Angeles; Big Wilson, WPGC, Washington; Greg Dean, then with KEYN, Wichita; and Doug Cox, KPPC-FM, Los An- geles.

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

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

Professional Radio Programming Society

ELECTION BALLOT

Vote for One (1)

NORTHEAST

SOUTH

-SE

-SE

WOR-FM

WBCT

WBCT

Jack Simmons

ELECTED

WTRY

KGFJ

Al Forskovitz

WPRO

Jack Daniels

WFLR

Jerry Boulding

WWR

Vote for One (1)

SOUTHWEST

SOUTH

-SE

WBAP

Bill Young

Bill Young

KILT

Don Day

Dave Tucker

Dave Tucker

KEFJ

Ray Potter

Jack Daniels

KELP

KTRK

Jack Daniels

KTRK

Vote for One (1)

MIDWEST

MIDWEST

WLW

Chuck Renwick

Chuck Renwick

Storer Broadcasts

Dan Clayton

Jack Gardner

Jack Gardner

WIN

Chuck Dunaway

Chuck Dunaway

WXY

John Randolph

Bob Sherwood

WAKY

WRIT

Vote for One (1)

WEST COAST

WEST COAST

KBQI

Cal Milner

Cal Milner

KGFI

Buzz Bennett

Mark Blinoff

Mark Blinoff

KMPG

Russ Barnett

Russ Barnett

KMPG

Gary Taylor

Gary Taylor

KJR

Chuck Serrugs

Chuck Serrugs

KDJ

Vote for One (1)

CANADA

CANADA

George Johns

George Johns

CFC

Cal Milner

Cal Milner

KGFI

Mark Blinoff

Mark Blinoff

KMPG

Russ Barnett

Russ Barnett

KMPG

Canadian Radio Network

Canadian Radio Network

Canadian Radio Network

Vote for One (1)

AT LARGE

AT LARGE

Ken Draper

Ken Draper

Programming dl

Meatball Fulton

Meatball Fulton

ZBS Media

Ted Randall

Ted Randall

Ted Randall Enterprises

John Rock

John Rock

Programming dl

Cris Lane

Cris Lane

LGM

Bill Drake

Bill Drake

Drake-Chenault

(Continued on page 14)

JIMINIE Rap is coming to town!

Solar Glo Records

A division of Jiminie Productions, Inc.

Waters Bldg., Suite 405-A

Grand Rapids, Mich. 49502

Distributed Nationally

NEW NUMBER

(616) 458-5129

45 rpm RECORDS

oldies by mail

OLDIES

from 1955 to 1970

All original artists.

For complete catalog send $1.00
(redeemable on any subsequent order)

BLUE NOTE SHOP

154 Central Ave., Albany, N.Y. 12206

12

NOVEMBER 13, 1971, BILLBOARD
Arthur Gee
Veracity Weaves Welcome Mat

continued from page 12

credence, psychologically. Radio
people, from the word go’ figure
that maybe we independent men
are picking and working on what we
choose. It’s just not easy for a
promotion man with a record
company.”

Richland worked with Famous
Music for 13½ years. He worked
as a counter boy at the age of 16
when he started selling orchestra-
tions over the counter. It wasn’t
until he was 21 years old that he
started in promotion of records.
They were then called “contact
men” and part of their job, in-
cluded contacting the few big
bands left. In 1965, admitting that
he’d stayed four or five years too
long and there was nothing for him
to do at Famous Music, he left. In
those days “any promotion man
out of work automatically said
he was an independent promotion
man.” Neal Hefti hired him to
work on his old copyrights and
Richland’s career as an independ-
ent record promotion man “sort of
built from there.” For about two-
and-a-half years he also worked as
a publisher’s representative. To-
day he concentrates almost totally
on records.

Needs Steady Client

His number of accounts varies
from week to week, but he needs
that in order to exist about half
of his accounts to have steady
clients. For these steady clients,
he promotes everything they want
him to. For a one-shot record
advice, such as the offer of a
deal unless he thinks the record has
merit, “because you’d be steal-
ing money if you took it.”

The independent promotion man
serves a very important function in
the business, he felt. For one thing:
Some individual records need an
extra effort above and beyond
what the record company’s pro-
motion staff have time to provide.
Another aspect is that many com-
panies, especially those they’re just
starting out in business or because
they’re not a major firm, tend to
too expensive to have a regular
promotion man for a given area.
The elements of an independent rec-
ord promotion man may cost them
$100 to $125 per week. At one
time, Richland was the only West
Coast promotion man working for
Buddah Records. Eventually, their
West Coast staff expanded so
much that he was “phased out” as
their regular independent pro-
motion man.

The independent promotion
man is of definite asset to a record
company because he pays his own
expenses and his own taxes. “As a
rule, we’re like an independent
contractor. We bill a record company
just like the electricity com-
pany or the gas company.”

The advent of the tight playlist
in Top 40 radio has been offset,
to some extent, by the music
changes in MOR radio. These sta-
tions are playing today about the
same music as the Top 40 stations,
thus giving records greater expo-
sure. FM stations are more vital
today, and it is even more
true but with the lack of repetitiveness
of FM stations, they’re not
as vital as they could be in
selling product. It’s repetition
that builds up sales desire with the
listener. For this reason, he felt
that KDAY, Los Angeles, was
very significant experiment and,
if it proves effective in ratings and
the trend was to spread, could
prove highly beneficial to exposing
new album product everywhere.
He felt that KDYJ already influences
considerable sales of albums of
progressive rock artists through its
playlist rotation.

Questioned about the nation’s
leading independent record pro-
motion men, Richland pointed to
Herb Rotten, New York; Pete
Wright, Chicago, and Bob Holi-
day, Nashville, because of their
track record over the year—not
with getting records exposed and
making them hot, but more for the
fact that they’ve made a ca-
reer of independent promotion
and have a list of clients who’ve stayed
with them over the years.

DPE Readies
12-Hour Shows

LOS ANGELES—“The Bacha-
rach Bus,” a 12-hour radio docu-
mentary on Burt Bacharach and
all of the Hal David/Burt Bacha-
rach music, is nearing completion
by Diamond P Enterprises here
and has already been cleared for
110 different markets, according
to producer Phillie Browning. The
show includes not only music, but
conversational-type segments with
Donnie Warwick, Bacharach, and
Angie Dickinson. It is expected to
hit the air in many markets
Nov. 22.

Also in the works at the pro-
duction house are musical docu-
mentaries on Jerry Lee Lewis and
Ray Charles. Browning said that
all three documentaries are selling
well and that many stations are
taking all three for broadcasting.

Promotion Men’s Suit
Vs. WCFL Settlement

BY EARL PAGE

CHICAGO—A federal prece-
dent-setting suit brought by two lo-
cal record promotion men against
WCFL, some of its officials and
citers has been dismissed and
settled out of court.

The suit sought $150,000 dam-
ages and was brought by Dan
Schaeider and Andy Jann, co-
owners of Schneider-Jans Associ-
ates here, against the Chicago
Federation of Labor and Industrial
Union Council, named as owners
of the Top 40 station; 22nd Cen-
tury Inc., concert promotion of-
vice, Lew Witz, station general
manager; Charles Witt, 22nd Cen-
tury president and brother of Lew;
The Music People Inc., Texas-
based record production firm and
Timothy Maynaltt, also known as
Jim Long, an officer of the Texas
company.

Complaint charged that the sta-
tion had “unlawfully and illegally
combined and conspired to un-
reasonably restrain interstate trade
and commerce in the (plaintiffs’) pro-
motion business.” The suit
further stated that “Lew Witz is
general manager of WCFL and, on
information and belief, has a fi-
nancial interest in defendant’s 22nd
Century Inc. and The Music Peo-
ple Inc.” The complaint alleged
Defendants have agreed and con-
sented that the photograph records
and concerts of such artists as are
on contract with 22nd Century Inc.
be given far greater, undue and
inordinate free exposure time on
WCFL in comparison with the records of artists under contract with
other promoters or that the pho-
notgraph records of The Music
People Inc. be given greater, undue
and inordinate free exposure” (Bill-
board, May 22).

The Witz Brothers, Gasser and
one-time WCFL program director
Jim Stagg were also named in
another antitrust suit also settled
out of court earlier this year (Bill-
board, May 29).

All-Day Rocker

SUFFOLK, Va.—WCVP, 1,000-
waat station here, is now rocking
24 hours a day, according to sta-
tion manager Tom Bell. The sta-
tion previously signed off at 12:30
a.m. Lineup includes Jay Michaels,
Joe Noga, Jim Lawrence, Bill,
Merrell Tomlin, all-night man Joe
Allen, and weekend man Bob Cout-
bourn.

KANE TAPES
TV PILOT

HOUSTON—Producer Larry
Kane, whose “Larry Kane Show”
is being syndicated in some
100 markets, has com-
tpleted taping a TV pilot called
“Country Fun Time.” The first
effort features singer Dale Mc-
Bride as host. The guest is Fred-
die Hart, who currently has a hit
song on the charts.

The show will be tested in 10
major cities. If it is well re-
cieved it will become a weekly
half-hour production, filmed in
Houston.
the right time for the right message

Tommy James' resounding new single

nothing to hide

(R-7114)

Produced and Arranged by Tommy James and Bob King for Tommy James Ventures Inc.
Frank Wood Explodes Progressive Tack

continued from page 12

that we might lose some of our audience by playing the Chicago LP, but with our new Chicago fans, so it should even out.

"We look for the consumer appeal record, of course," said Wood. "I really don't have some of the FM stations that hit-type them- selves out of playing a good Three Dog Night cut, for example. On the other hand, there is also music played at the station which does not have that consumer appeal but is good radio programming. What comes out is that fine balance backed by a team of solid-air personalities and production which is a cross between Vonnegut and the National Lampoon. I mean there are many FM stations in the country with idealists at the helm. Therefore, many FM stations don't make moves that will get me under. I think I'd like to play, it's what the people want to hear and what we can best put into our identifiable sound. Our station is for entertainment and have some fun and that's the whole story. The music we play is what we think you demographic and psychographic audience wants to hear. We offer an effective in this market."

Air personalities at the KOMA station include: Dave Howe 6:10 a.m.; Chris Gray 10 a.m. 1 p.m.; Geoff Nimmo 11:40 a.m.; Frank Wood Jr. 4:7 p.m. Denton Marr 7:11 p.m.; Ginger Sutton 11 p.m.-2 a.m.; and Ty Williams 2:4 a.m.

WJCU to Country

JOHNSON CITY, Tenn.—Five-thousand watt WJCU here has switched to a country music format because a local survey revealed that 51 percent of the population in the area preferred country and gospel music over any other music category. The station, which broadcasts at night with 1,000 watts, previously was block-programmed. Jim Wilson is president.

L.I. Rocker Launches 'Live' Concert Series

GARDEN CITY, N.Y. — WLRM, progressive rock station here on Long Island, has launched a series of concerts recorded live in Ultra-Sonic Recording Studios, also located on Long Island. First concert featured 30 days Out on Re- cord. Other acts to be featured include: Michael Cobert & Dan- nels on Capitol Records, It was a weekend live two and a half hours from Ultra-Sonic before a live audience at the Robert Half concert Oct. 19 featured Happy & Arie Traum on Capitol Records and Exuma on Buddah Records.

If you’re a deejay searching for a radio station—or a radio station searching for a deejay—Billboard is the best buy. No other trade publication is read by so many air personalities and program directors. And all of the sharp programming-oriented general managers read the magazine, too. Best of all, Bill- board classified ads achieve better results than any other publication in the field as the magazine’s general managers report that a Radio-TV Job Mart can draw five times the results of the next leading radio-television industry publication. The cost is $15—in advance—for two times. Box numbers will be used, if you wish. Send money and advertising copy to: Radio-TV Job Mart; Billboard; 165 W. 46th St., New York, N.Y. 10036

Positions Wanted

If there is a PD in Iowa or the adjacent states who feels a new personality wouldn’t be out of place, let him come. I am an experienced, creative, slightly eccentric personality who is looking for that opportunity to succeed with a station. Station size and my salary requirements. Will play any type of music, but I prefer country. I even handle a request show from time to time. Panhandle and my previous changes make a good resume to reference in this paper. At 34, I am the perfect personality. I can see myself being a refreshing change for the station. I have been on the air for six years and have handled all types of positions. I can supply a resume. My home address is 2459 S. 23rd Avenue, Winnetka, Ill. 60093.

Positions Open


You want it all, right?

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Positions Open

local hotshot promotion man who didn’t work with us, but once he sent us a bill. He doesn’t tell us how the goods are received, we don’t ask.” I will defend record promotion men and the industry. And Rick Alberts, who compiled the list of prominent names about the article to defend radio. But my own local promotion “contract” may have been a payola cat, but if so, it was the extremely few. I personally know of no promotion man currently involved in the drug treatment aside from a program of checking occasionally or ticket to a show which he is performing. This to me isn’t payola. Rich himself probably never picks up a lunch check or dinner check for his own tickets to shows. I know guys who were connected with payola in the old days when it was run in radio and records. But the industry has changed since then. We’re a better business organization and probably better run as such.Most major corporations now have a program director or air personality who is responsible for the running of the station and newscasts (in many, the manager of WIRE Los Angeles). The radio business is a lot of fun and radio and records. I really need no more material, but we bring only positive rock, folk, blues, and jazz.

* * *

Wynne, Arizona, WLSV, looking for 1st ticket air personality. Have $1000. TO, Toledo, from WMD, Atlantic City, N.J. Greg Mellen is the new morning man at WTLB, Utica, N.Y.; he’d been a newsmen at the station. He replaces Lou Gazitano who’s going into sales at WTLB. Rest of lineup includes John Simmons, program director Andy Young, Fred Reed, and all-night man Les Patrick. * * * Need a good weekend show on tape? Contact Jim Tolle at 405-202-5704 for the agent for “The Tony Mercer Show.” Mercer originates out of London. Mercer is getting into some of the British hits long before they’re released in the U.S. Good show for a late Saturday or Sunday night. With a demo or something...

* * *

Ed Shane is the new program director of WSGL-AM, Chicago. Shane spent the last year of quadra.

* * *

Bill Mandro needs a gig. Call 317-362-8977. Hello, Bob Aon. Are you still talking at me?

* * *

Just heard the fantastic "Booie Top 40 Vol. 1" put out by the Shelby Singleton Corporation, Nashville. It’s the damnedest thing we ever see. Good story about it. But, in any case, telephone directly before they’re all out for your copy. Man to man to Bob Aon. There’s the LP— Mike Suttle. Wow.

HAS Stages Trials by Phone

LOS ANGELES — Hollywood Audition Showcse has launched a new radio personality audition service via telephone. In the new service, program directors may telephone a special phone number and audition over the phone air talent for any opening on their staff. The air personality seeking a job has to submit only one tape to the firm. This tape is aired by schedule over area radio phone lines and schedules are sent to program directors on request, according to Jim Holt, head of the Audition Showcase firm. To obtain the special phone number, program directors have only to contact Hollywood Audition Showcse.
With his old coon-hound at his feet, Foxy Racoon smiles and listens to the sweet silence of the blooming magnolias.

Share a quiet understanding with J.J. Cale.

Naturally... J.J. Cale, on Shelter Records and Tapes. SW-8908.

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Alan Gerber has found Shelter from the great Rhinoceros stampede.
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Meet KEN RICHARDS, one helluva singer.
Not a copy but the real thing.
Warmth.
Substance.
Dimension.

...So listen!

Ken Richards.
Imported from England.

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B/W
"Both of Us Could Lose"
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1971 — A year when personal appearances became a major part of an artist's rapport with the buying public. A year when a quadrasonic sound breathed new life into the electronic and recording industries. A year that unfolds in Billboard's December 25 Spectacular: Talent In Action.

Talent In Action is more than just pleasant memories. It has become an indispensable guide for leading talent buyers and promoters with listings of every recording artist, their personal managers and booking agents around the world.

Talent In Action will cover the entire spectrum of the international music industry, featuring artist profiles and a chronicle of their activities. It's an issue that's worth its weight in gold (records).

Talent In Action will recap 1971's biggest hits in every musical category (foreign and domestic). Plus, the artists that brought them to the top of the charts.

Talent In Action is an issue that will be opening before the eyes of 99,000 music influencers around the world. It's your ticket to show them where you were in '71 and where you're going in '72.

An added attraction is the names of the winners of Billboard's Third Annual Trendsetter Awards.

Talent In Action will be opening in every major city in the music world. Don't settle for S.R.O. — contact a Billboard sales representative before the Ad deadline: December 10, 1971.
What has happened to the classical crisis? Has it passed, did we solve it, is it lurking outside our offices, or did it never exist? I don't know the answer, and there are certainly still a lot of problems in the classical record business, but somehow the future looks brighter. RECORDING costs are still spiraling upwards with no help from the musicians' unions in sight. Good-old-fashioned retail competition is a product still lacking in many market areas. But the pop stores that carry a full classical line are still rare. Even with its new appurtenances for the past few years, the government has not recognized the artistic needs of our society, and the purveyors of education and entertainment have all but eschewed music from the lives of our young people.

In spite of all these problems, we're a growing industry and barring something truly disastrous, we will continue to grow. While this may be surprising, has anyone taken the time to look at the increase in net sales in the classical industry? It is quite true that our percentage of the entire market is smaller, and that we do not have the huge sales figures our peers in the pop divisions experience, but there is a steady, predictable growth.

When will we all recognize that the selling of classical records is a different type of business? And by all, I mean not just the record companies and recording artists, but the distributors and dealers as well. It is not a business of hit records and overnight profits. It is a business of long-term investment, of constant work in developing a well-rounded catalog, of continuous promotion of artists, and of contending with a discriminating and often difficult consumer.

How long will we all continue to say "Classical doesn't sell!" When we have made our own words come true? The industry's bias towards classical records is based on assumptions, not facts, and perhaps we may have created the "Classical Crisis.

In the past few years, the sales of pop music have skyrocketed, not because classical sales declined, but because the record industry turned its full attention, money and effort to pop records. If pop would all have the courage to turn just a small fraction of that energy towards classical, we all would be surprised at the size of the classical market and the growth potential that exists therein.

Philips Records believe we can make sure every record we bring to the American consumer is a complete and exclusive one. They believe in the classics, whether it be a "Les Troyens," Mozart's Don Giovanni, Dvorak Piano Trios, Bruckner and other symphonies. An entire opera by Pendergast and Tipnis will be released next month. We know we could be more successful and we intend to be, even though it is often as uphill, unremitting battle against indifference.

**EMI Execs Hold Meeting**

LONDON—International EMI classical executives gathered in London last week to discuss recording programs, plans for more recordings by Philo classical artists, and general discussion of the artistry-exclusivity questions which today occupy the minds of most classical recording companies.

International sales and promotion department chief Peter Andry lead the U.K. team, which included senior producer Ronald Kinloch Anderson and classical marketing manager John Whitie and classical promotion manager Douglas Poindron.

Capital commercial manager, Brown Meggs, French Pathe-Marconi classical chief Peter de Jongh, Decca Classical chief Helmut Storjohann represented the EMI international scene.

EMI Classics & Library Division moved its offices for the second time in as many months. From Oct 23, division will be located at Film House, Wardour Street, W.I.

**A 'Surprise' Symphony— Rock-Classical Tours**

The date actually is experimental. If proven successful, according to the group's business manager, Fred Helter, it could lead to a long string of dates long-with classical-rock tours. The evening's schedule will consist of the new rock group playing a concert for the classical audience.

Zappa appeared several months ago with the Los Angeles Philharmonic under Zubin Mehta, in the Alex Theater. The performance was a sellout, and Zappa is currently considering the possibility of undertaking tours with United Artists, with the London Philharmonic, doing the soundtracks. The idea is for the LA movie "200 Motels."

Matthews was a year ago recorded Deep Purple & The Royal Philharmonic Orchestra in London, and the latter group is planning another tour, with tremendous success, scoring high on the U.S. and U.K. charts. "It's not strange that rock units should get involved with the classics," said Jeff Samuels, WB publicist. "Most have had classical training as children, and it's a natural evolution. It's interesting to see both markets and give viability to the mixture of markets," he said.

The Procol Harum, a heavy rock group, has moved into the classical tour derby, too, scheduling a date in the Elmwood Symphony, in Toronto, on Thursday (18). Charles Mangione recently cut an LP for Mercury with the Rochester Symphony and he has appeared with them recently in Rochester. The Moody Blues have also used symphonic arrangements on some of their records. A new group, Project 3 Free Design, is also building the pop and classical worlds. They have appeared in guest solos with both the Rochester and Buffalo Philharmonic orchestras and played to sellout audiences. The group is set for engagements with the Norfolk Symphony on Feb 20 and with the Birmingham Symphony on Saturday (20). An appearance by the Free Design with the Detroit Symphony is being formed. Mike Quaife of the group Band, Detroit-based contemporary unit, has lined up a series of dates with symphony groups also.

**Other Ties**

Other notable concert ties between both musical worlds have been with pianist Peter Serkin at the Minnesota Museum of Art, New York, and the guest performances for the Detroit Symphony by Zubin Mehta-LA Philharmonic series. The EMI-A&M series of concerts in Nashville has featured Chicago, Floyd Cramer and Boots Randolph have done likewise.

All in all, the artists are provided with a perfect atmosphere, according to Free Design manager Steve Roberts, who can put their best efforts forward, backed by the foremost in the business.

**RCA PKg of Amram**

NEW YORK—RCA Records will showcase David Amram's jazz and symphonic sides tonight byzcating a specially-priced two-record packp CKING, an A&M release, will be released on RCA's Radio service.

A special campaign is planned to attract young audiences, especially the colleges market, and Amram will personally promote his new album during his many con-
certs, recitals for young people in the NBC network, television Village jazz clubs, and in schools.

Conductor Bernard Haitink is feted at St. Montiz Hotel, New York, by Philips Records. With Haitink, right, are, left to right, Tom Swaran and Jim Parsons of the Record Mirror and Joe Caranputo of Malvern Distributors. The reception, which was given in conjunction with the conductor's Carnegie Hall appearance with the London Philharmonic, was attended by local record dealers, the press and by radiomen.

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**TOP 40 Easy Listening**

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**These are best selling middle-of-the-road singles supplied by**

**national retail sales and radio station air play listed in rank order**

---

**Classical Music**

**Costs, Distrib, U.S. Scored**

BY M. SCOTT MAMPE

(Mercury/Philips Classical Division)
Talent Offers Acts Geared to Young, Low
By EARL PAGE

CHICAGO—A production group has been formed here to produce stage shows at the Oriental Theatre on West Randolph which will, with the aid of special record company packages, offer top talent at ticket prices as low as $2.75 weekdays.

Aimed at attracting young patrons to the theater, instead of the middle-aged audience it has attracted in the past, the group promises to present all types of talent except hard rock acts. Richard Rosenfield, vice president of M&R Amusements (operators of the Oriental and 14 other theaters) said, "Circus Head" is about as hard a rock act as we will consider. We don't want to worry about replacing the seats in the theater."

The theater, which will discontinue showing films, seats 3,100. However, 2,900 of the seats will be available for mid-week shows at the $2.75 price. Prices other days: all seats Friday through Sunday and holidays $3.75, reserved section Mon.-Thur $4 and on Fri.-Sun $5. There will be 14 shows a week.

A problem herebefore with stage shows has been musician union demands. Jerry Kusman, associated with Mill Run Theater and other businesses as well as with the stage group, believes the union will cooperate with the new venture. Ten house musicians are being used initially.

Fris Henderson Jr., also involved in the group, said the organization has developed a "salt and pepper" approach to the presentation of talent. This was in response to a press conference question regarding the preponderance of soul acts on the initial bill.

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Talent In Action

LOS ANGELES

Mick Jagger will be throwing a surprise party in Paris for the Alice Cooper group, according to the Mayor of Sunset Strip, Rodney Bingenheimer, who flies back shortly from his London sojourn. Kim and Assen, who are having a birthday this week, are expected to enthroned by a recording session with the band and at least one well-known French rock group.

The Supremes will take a live album to England, scheduled for a British tour.

The Rolling Stones, via an English tour...Jimmy Witherspoon played the Artists & Models Hall, headlining a bill that featured the Symbols and Bursts. The Jack Warner Agency and a truck recording now offer a live phone service which plays local adver-
tiser to actually direct a radio commercial being cut with Holly-
wood's top voice and music talent. The Ray Charles Show is spending this month in Japan and the Far East. Applications are due by Jan. 15 for the 33rd annual Hollywood Bowl Battle of the Bands. Participants must be L.A. residents under 20 and should phone the Park's Department to enter...Bobby Vinton is lead-
ing the Arts and Sciences' New York national anthem to "God Bless America".

The Everly Brothers are recording their first RCA album. Charlie Kaufman, agent for Paul Newman film "Sometimes a Greaterson" that opened Jan. 14, seques from scoring "Dirty Harry" to Robert Mitchum's "Wrath of God".

Fantasy has a Lenny Bruce pro-
motion album going to FM and college stations. Combined with tunes from the original albums is a special never-released outline, "Fat Boy"...A Puerto Rico Pop Festival is scheduled for Thanksgiving college break with special student charter flights being or-
ganized. Scheduled artists announced for the Vega Buck Fair include Bar & Tina, John Mayall, the Beach Boys and Stevie Wonder...

Deep Purple had to return to England after only three of the 25 concerts on their current tour, when lead singer Dan Gillan took sick.

Ronnie Wood of the Rolling Stócks...Karen Keaton's Creative mail-order label issued a first live concert album in quadrasonic sound...

Poppy Auer, about the best thing in Dennis Hopper's "The Last Movie," singer-at the Playboy Club...

The Grass Roots has a return booking at Magic Mountain Nov. 3...John Hammond and David Paton plan Thanksgiving at the Golden Bear...

John Prince Big Band blowing Tuesdays at Jazz West in Sherman Oaks...Blood, Sweat & Tears duets with the New Orleans Symphony Saturday (13)

Shirley Bassey to bunny at the annual at the Royal Variety Per-
formance in London...Melanie donated the earnings from her Nov. 8 Santa Monica Civic Auditi-
ory to the Childrens Psychiatric Achievement Center...

NAT FREEDLAND

PLAY.jpg

The Jimmy Dee Trio opened a run at Scadetland's Executive House. Singing-impressionist Tom Barton and the Jerry Howard Trio began an engagement at the Carefree Inn's Coronado Room through Jan. 19. Sergio Mendes & Brasil '77 will do two weeks at the Carefree Inn. (Continued on page 26)

On the Town' Revival That Revives Faith in Theater

NEW YORK—"On the Town" has come back to Broadway with its charm and bright remembrance of what was a golden age, to open in 1944 when the show was originally produced. The theatrical entertainment that holds up well, especially in the score by Leonard Bernstein, subway scenes by Robert Edme, and Adolph Green. The show has the aura of a period, even as "Singin' in the Rain" is not at all stale and the bouncy score and the energetic perfor-
ners help keep it alive enough to thrive in today's Broadway market.

Among the bright musicals on the boards are "New York, New York..." starring Liza Minnelli, "The Boys From Oklahoma," and "Some Other Time." The young eye-winkers are "Ain't Too Proud to Beg," "The Last Tango," and "It's All True." A chart album.

Thefamous m. LeBlanc at the Oriental, built in 1929 during the current building spurt shows 10 years ago with Gene Autry on the bill. FS

The Music Capitals of the World

KAREN DALTON

Gaslight As It Go On

Fred Neil, the Bitter End (nee Cock'n Bull) Village resident, Karen Dalton's only connection with today's competition bent on entertainment is her girlishness. However, a blues singer who picks the dust off her voice on traces of dreams without bothering to refine the row of muscles under her nose that portray their blues polished and pro-
cted. Houston 33rd Street takes Miss Dalton's voice seems to break crazily from her throat like an old radio snapped on by silence one more. Eerie, bale-
ful, barbed, the woman's words pro-
act it to a voice both individual and with an attitude of bordering on a wasteland, while in truth...it's yet all basically musical, more of a mirror of despair, without comfort. She is an exceptionally fine singer, and it is only natural to put a bit of heart into the music. Miss Dalton's voice remains a bewitching voice...the music is done well and they sound. Applause for her short set, featuring My My items and "Are You Leaving for the Country Too." Her new plea on the bowling Gaslight platform, her two guitarists and a lone organist for her other in her confusion for some-
thing missing. She was backed by a second guitar and voices, and for records for Paramount's Just Sun-
shine label. The female version, on 
other electric guitar now on Capitol, recently released for a go for a bout of rhythm and dance.

ED ORCHS

SONNY & CHER

Romeo, Lane Ges. About a year ago, Sonny, Joel and Cher decided their career would be safer from a financial point of view, by opening a supper club act rather than trying to turn the rest of their careers. They have their own act. Their first appearance in the big showrooms was at the Astor Gardens in New York, with Grace Allen rock, but the pair persevered, and Sonny after 20 years to have paid off. The "Sonny & Cher Show" was an unexpected surprise TV hit and apparently a sure bet for midseason re-
udence. "Love Is Young" is climbing the Hot 100

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 tex & orchestra to tour Europe

NEW YORK—Joe Tex and his Orchestra will be touring Europe from Dec. 3 through Dec. 18. The Rock and Roll Recordings, both of which are likely to tour in the near future, are proving their showmanship and abilities in front of a very large and enthusiastic audience.

The tour is arranged by Jack Bart, president of Universal Attractions. Tex's latest recording is "Give the Baby Everything The Baby Wants."
Well I got to Haight
I was a little late
It was an empty dream, I found
Gone away child to another day
When they passed the flowers around
So I turned my collar away from the chill
Of the San Francisco night
Turned my head back chos the water, Lord
Everything's going to be all right

There might be war in the core of Baltimore
Or a breakdown in L.A.
They bring you down in the heart of Memphis town
And people look the other way
Well, if the lights burn cold in New York City
It's sad, but God it's true
I got John and Mary and sanctuary
On Telegraph Avenue

Well, the eagle don't fly Alabama sky
They chained him to the ground
Colorado Lord don't want me now
It's all right I've been found
So Mama stop your crying, don't worry about me
It's gonna work out fine some day
If you give me a million dollar bill
You couldn't turn my heart away

There might be war in the core of Baltimore
Or a breakdown in L.A.
They bring you down in the heart of Memphis town
And people look the other way
Well, if the lights burn cold in New York City
It's sad, but God it's true
I got John and Mary and sanctuary
On Telegraph Avenue

A new Warner Bros. single, from Dion's new Warner Bros. album, Sanctuary
(which is also available on Ampex-distributed Warner Bros. tapes).
The fantastic new songwriter-singer sensation of the 'teen and young adult market -- 

ERIC SAXON

is exclusively on Chalice-International Records.

Eric's new single release is "BREAKING OUT" all over and headed straight for the top of the charts!

A STEP IN THE RIGHT DIRECTION with The Magic of Love (CH-1609)

DAILIES 'ON THE TOWN'

NEW YORK --- On the Town.'s revival of the musical with book and lyrics by Betty Comden and Adolph Green, music by Leonard Bernstein, opens at the Bon Soir Oct. 31. Following are excerpts from the daily newspaper reviews:

"The show is a triumph." --- TIMES.

"I thought it was wonderful." --- NEWS."

"It shows signs of wear, but it's tuneful and merry and sometimes even witty." --- POST.

"... it is full of good entertainment and clearly geared to be successful again." --- DAILY NEWS.

From The Music Capitals of the World

James Brown held a concert at Dusty's Playland. The two shows also featured Billy Bragg, Glynn Tyson and Lynn Collins. An injured Anne-Margerit suffered many stitches on a bandaged head and swollen face was forced to cut short a dinner show and cancel the midnight one at Hilton's during her engagement. Tommy Martin is the new orchestra leader for the Landmark. Abbe Lane salutes the 1930's in a long and dance number staged by Jack Regas and the 1940's created by Billy Barnes and Earl Brown. Mac Davis returns to the Sahara Nov. 2 through the 25. The main room of the Landmark will be dark Dec. 1 through the 11th followed by the John Strong Circus after which the room will again go dark from Dec. 13 through the 28. (Continued on page 28)

BECAUSE OF US

On the charts in Indianapolis Constant Record Play.

1. "How Can I Pretend" (Contemporary Four)
2. "I Bet He Don't Love You" (The Intruders)
3. "She'll Snatch Him" (Brenda Jo Harris)
4. "Funky Bus Driver" (Mike D'Lenard)
5. "Miserable Bobby" (We bet Shirley Jo's)

"I Love You For A Sentimental Reason" will be a hit in INDIY. If you have a record you believe will sell a million, send it to:

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Say You Saw It in Billboard

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meets the Prime Minister and goes into session with the Cabinet* culminating 25 years of greatness.

NEW SINGLE

"ain't nobody home"

April 1956, A Classic Revisited

ABCX-730

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ABC-724

B. B. KING LIVE AT THE REGAL

B. B. KING

POWER OF THE BLUES / PART-TIME LOVE

CALDONIA / BLUE SHADOWS / ALEXIS' BOOGIE

WE CAN'T AGREE / GHETTO WOMAN

POWER OF THE BLUES / PART-TIME LOVE

WET HAYSHARK / AIN'T NOBODY HOME

A Classic Revisited

B. KING

LIVE AT THE REGAL

THE DEFINITIVE RECORDING OF BLUES IN LIVE PERFORMANCE

EVERY DAY I HAVE THE BLUES

WORRY, WORRY HELP THE POOR

SWEET LITTLE ANGEL / IT'S MY OWN FAULT

PLEASE LOVE ME

YOU UPSET ME BABY

WORRY, WORRY

WAKE UP THIS MORNING

YOU DONE LOST YOUR GOOD THING NOW

HELP THE POOR

— ABC/DUNHILL RECORDS —

www.americanradiohistory.com
Talent

Talent In Action

* Continued from page 26

JOHN STEWART, CHRIS WILLIAMS
Troubadour, Los Angeles

With some last-minute replacements in his back-up band and a reported touch of the flu, John Stewart was not as electrifying as several of his intense aficionados independently assumed he had been. However, his Troubadour op- ing night was thoroughly creditable, with lots of smooth,装卸
mating and a number of on- target one-liners.

The former Kingston Trio replacement and writer of "Daydream Believer" and "July, You're a Woman," owns an outstanding, mellow baritone and a wistfully funky neo-folkie stage manner. Of his new material, most impressive was "Wild Horse Road," about the slaughter of a million American wild horses, and the bonus test piece, "Wolves in the Kitchen." A standup account of Stewart's new bandmen was Chris Darrow, who switched excellently among the string instruments and got his own spotlight chance with fiddle and vocal on "Alligator Man" from his forthcoming first album.

Chris Williams, a highly promising new female singer from San Francisco recording for WIP, made her L.A. debut opening the show. As first, she seems to come on with the groovy rockin' chick image of a Linda Ronstadt, but when she opens up on the bigger songs she's got a bizarre resemblance to the late Janis Joplin, both vocally and physically. She sings mostly her own songs, which as yet show nothing outstanding. But she also turned in a sensitive and effective reading of the lengthy John-Taulip American Indian elegy, "Yel-moon." NAT FREEDLAND

CONNIE STEVENS
Sands Hotel, Las Vegas

A more curious Connie Stevens, who records for Bell, rocks across an act which ranges from country, rock, nostalgia to the cur- rent favorites.

Backed by four super male duncers, Leonard Hickey, Fred Evans, Jerry Grimes and Nick Novato, plus a fine vocal trio called "The Judge's Nephews," Edie Slazer, Carlos Oriva and Javier Olaya.

Choreographed by Claude Thoro-
lon Connie quickly has her exuberance trans- mitted to the audience. George Wilkins conducts the An-
tonio Muriel orchestra. The Kor-
tor Stage production, contrived by Michael Travis, lighting by Hugo Granata is rumored as a possible TV special.

LAURA DENV

DONOVAN
Forum, Los Angeles

It has been two years since Donovan last went off on a con-
cert tour and his last album, "Barabasgal," is just about as old.

The original idea of his present return tour was that it would co-
incide with the first Donovan al-
bum since he switched from Epic to Warner Bros. But with producer John Phillips also finishing up the comeback Mamas and Papas al-
bum, release date of Donovan's new LP has now been pushed back to the start of 1972.

So with adequate but not over-
whelming promotion efforts, Dovo-
van has not been filling the hall he's been booked into. He did about two-thirds of the house at Fenno and Sacramento, but a Monday concert at the 18,000-
capacity forum was only half filled. It's too bad, because this was a very professionally done, enjoyable evening of music. It was basically the same sort of thing Donovan did at the Hollywood Bowl last time around, performing the entire show himself with only the reed instruments of Paule Horn backing his singing, guitar and occasional harmonica.

There was also a very effective segment with violinist Peter Mark joining the pair. How-
ever, Donovan's pathological marriage and fatherhood seem to have brought his new songs back down to the earthier rock mainstream. There's fortunately far less of the sometimes playful post-
Maharishi cosmic philosophy he was full of in the last phase before he dropped out.

He still has the pleasant habit of alternating his older hits with the new work, so the audience didn't get up tight waiting for "Sunshine Superman," "Mellow Yellow" or "Season of the Witch." Donovan is unquestionably one of the great writer-singers in today's music and this latest visit shows that he continues to progress and stay relevant. If a new song like "Keep On Truckin'" had been re-
leased before the tour, each con-
cert would have been a major event instead of a pleasant inter-
lude.

NAT FREEDLAND

GRAND FUNK RAILROAD
TUCK& BUZZARD
Forums, Los Angeles

Has an American promotion at last overestimated the drawing power of Grand Funk Railroad? If so, it took two mid-week con-
certs at the 18,000 capacity Forum with a starting time of seven p.m. and even under these con-
ditions opening night was at least two-thirds sold out.

The young audience, however, made up in gusto what it lacked in SKOOL and a lot of competent crowd control by the L.A. college athlete cadre which has been work-
ing local rock concerts since this summer was required in order to keep the stage from being mobbed.

Grand Funk entered to the piping-in strains of "This Spoke Zarathustra" from "2001" and once again established their claim as kings of the doo-wop rough youth underground, the World's Champion Noise Group. The sound was a

From the Music Capitals of the World

* Continued from page 26

Durt Anthony and Dono

NY NEW YORK
The Band plays the 14th St. Academy of Music for four nights, beginning Dec. 26. New Orleans' Allen Toussaint will put together a special horn section for the date. Dec. 5, 6 and 7, the Capitol group appears in Baltimore, Boston and Philadelphia with Taj Mahal. Curtom's Curtis Mayfield is scheduled for Philharmonic Hall, Dec. 6. Rock'n'roll fans removed again at the 14th St. Academy of Music, Nov. 19-20 with the Kinks and The Kinks. Or the Cogs, Diablos, Schoolboys, Turbans, Shangri-La's, Glasgow, Moonlites, Tokens and more. O. C. Smith will sing the theme "Suddenly, It's All Tomorrow's

 Otto Preminger's upcoming Para-
mount film "Such Good Friends." French composer-conductor Michel Legrand will score his first television movie for ABC-TV's "Movie of the Night," Nov. 14-15. The film, "Bianca," dramatizes the friendship of Gale Sayers, Chicago Bears star, and his teammate Brian Pic-
cole who died last year of cancer. LeGrand's latest on the charts is "Summer of '42." Ten Years After and Rod Stewart & The Faces are booked at Madison Square Garden, Nov. 18 and 20. The rotation-circuit television treatment from "Along Came Mary" and "Columbia," the 16-minute Westerns, will be 

* Continued from page 48

Circo Tapestry, producer; Harold Barkman, president of Marina; Chad Everett, and Mike Curt, president of MGM Records which distributes the Marina label.

A PRESS reception was held recently in Hollywood to introduce Chad Everett and his new Marina single, "Rockin' Foot." Right are Nino Tempo, producer; Harold Barkman, president of Marina; Chad Everett, and Mike Curt, president of MGM Records which distributes the Marina label.
Drink Up Some Sounds For Today

The Coasters

LOVE POTION #9
KING 6385

b/w D.W. WASHBURN

Jerry Leiber and Mike Stoller are one of those rare writer-producer teams that set trends—creates something new—always seem to come up with a big winner and we think they have done it again with our first new release, Love Potion #9 by the Coasters.

KING has been around for a long long time but from now on it’s an all new KING. Leiber and Stoller form the creative end of our new partnership and we are proud and excited about the new artist roster they are putting together... see if you don't agree.

KING RECORDS
New York Nashville London

PHOTOGRAPHY AND DESIGN/THE ART DEPARTMENT

www.americanradiohistory.com
PERSONALS

Gotta Walk It Like You Talk It, Says Exec About Communication

By MEATBALL FULTON
ZDS Media

The other day, as they say in those certain circles that seem to find this type of subject of interest, I was doing some research about the power of words and how they can influence people. It started with a conversation about the importance of clear and effective communication, which led to a discussion about the role of language in shaping our perceptions and behaviors. This, in turn, sparked a debate about the impact of social media on our ability to communicate effectively. It was a fascinating conversation, and I learned a lot about how language and communication can affect our lives in ways that we may not always be aware of.

U of Pacific to Spotlight Jazz In Performances, Workshop

STOCKTON, Calif.--Jazz performances and workshops have been established as part of the academic year's entertainment activities at the University of the Pacific here. This type of music has been neglected for quite a while and a few musicians feel that there is the interest of the community of Stockton as well as that of the students to bring this music into the spotlight with an emphasis on its contributions to the contemporary music scene," said Mark Bennow, professor of music and David Bennett, student body president, who expressed interest in the format of the program with the students.

"Our approach is to bring in well known jazz artists who are not only willing to play to the student body but who are also willing to hold workshops or a rare session with all interested students. We want the students not only entertain but to educate. And they seem more than willing to talk and teach the students," said Nam-

Grants to Set Up TV Workshops

SAN FRANCISCO--The National Educational Television in Television has granted $300,000 from its annual grant program to help establish and training resources for educators. The grants will be used to support new projects, to develop new educational tools, and to encourage the use of technology in the classroom. The Corporation for Public Broadcasting will act as fiscal agent for the grants.

The new grant will also include the support of Center workshops on popular and a show on U.S. and U.S.-based television. This type of workshop has already begun operation at Southern Methodist University, Dallas, It is directed by David Dow, a former executive editor of the Center. Two more workshops will be held in the fall of the year at other institutions.

The Center's research will be made available to a larger group of video experiments that year as well as through a journal of educational videotapes. The project was started in 1967 through the KEDS Experimental Television for teaching and professional broadcasters.
INTERNATIONAL FAMOUS AGENCY

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HARVEY KRESKY
Tape Cartridge

Alltapes Opens Retail Stores
By BRUCE WEBER

CHICAGO—The recent emphasis of distributor-retail merchandisers expanding into the retail field has spread to Alltapes. The company is opening a 1,000-square-foot tape-recorded equipment store, Maxell Center, in Milwaukee, Wisc. Alltapes has plans of expanding its retail operation "but very cautiously," said Roy Tushinsky, the company's general manager.

The company also is broadening its scope in several other areas. It will be supplying recorded tapes, records, blank tape, disk and tape accessories and display racks to 13 midwest Tmrntime Department Stores, a division of Jewel Companies.

To accommodate its expansion program, Alltapes has moved to a larger warehouse facility in Chicago from which it has warehouse-shipping points in Chicago, Dallas, and Madison Heights, Mich., a suburb of Detroit.

According to Tushinsky, the company's prime marketing thrust (Continued on page 36)

UK AUTO FIRM INTROS AUTO/HOME UNIT LINE

LONDON—Chrysler (UK) is introducing its own line of automotive and home 8-track and cassette players here, beginning with an auto car kit to sell at about $95.

The line, called E-Car, is being manufactured for Chrysler in Japan. The first player, model C1ST8, is an in-dash unit with a power output of four watts per channel.

Speakers will be marketed as an accessory item by Chrysler at about $13 a pair. Initial marketing plans call for the automotive company to sell between 5,000 to 7,500 units during the first year.

Chrysler's initial effort in the automotive field about a year ago was with Motorola, but the player has been dropped in favor of the E-Car.

The company is continuing its program of selling prerecorded tapes in about 100 of its 200 dealer showrooms in the UK.

Originally Chrysler dealerships were supplied by Ampex, but Mike Hodgkinson, accessory development supervisor for Chrysler, negoottated a contract whereby automotive dealers purchase tapes directly from record companies.

Dealerships are responsible for ordering, marketing and promoting music titles. "It's the software that sells the equipment," to prove his case, he reports that one dealer is now selling more than 300 tapes a month, a better turnover than many record shops.

Chrysler decided to support 8-track in its initial marketing thrust "because it was the direction the automotive tape market was going," Hodgkinson said. "At the time the company first considered car lid cassette, the reproduction quality of car lid was superior to the cassette."

However, the firm is now planning to market its own cassette unit which will subsequently lead to dealerships stocking prerecorded cassettes.

Future product will be combined automotive cassette and caridio/radio models and home equipment, all marketed under the Chrysler brand.

Standard Radio Coup Scored

LOS ANGELES — At first glance, nothing could have seemed more routine than the recent acquisition of Standard Radio Corp., Japan, was, in the words of a Wall Street analyst, "a coup for Mr. Tushinsky."

Here's what happened: SuperScope, which distributes Japanese-manufactured Sony tape recorder units in the U.S., has finalized the acquisition of Standard Radio, producer of amplifiers and tape recorders and supplier of modera-priced stereo products to Marantz Co., a subsidiary of SuperScope.

"Tushinsky's coup," according to the analyst, centered on the Japanese government allowing a foreign corporation (SuperScope) for the first time to obtain 50 percent of a publicly held Japanese company. The Japanese government has in the past not permitted any foreign investment.

SuperScope paid 5.6 million shares of Standard Radio for an undisclosed sum which gave it worldwide distribution rights for most of Standard's audio and TV products.

Officials at Standard Radio said the agreement required it to doublc its sales to $17.1 million and called for distribution of its stereo amplifiers under the brand name of Marantz in the U.S. and Europe. SuperScope and Standard Radio declined comment, but marketing agreements exist. Standard's European, youth-savvy Tushinsky had said that SuperScope's cousins in Japan were out of standards tape recorders in the U.S.

Sony recently filed suit in Los Angeles against Standard Clos. (Continued on page 36)

4-Channel Adaptor Sales Encourage Retail 'Q' Hope

LAS VEGAS—Four-channel systems are getting momentum at retail, but it is the various decoding systems which can be added to standard stereo units that are introducing most consumers to the quality of a complete 4-channel.

Most dealers report growing consumer interest in 4-channel systems, although most say they are concentrating on the 4-channel market through the use of decoders.

At the same time, continuous quadrasound demonstrations are being conducted, sound rooms are being set up, and retailers are aiming to satisfy both the average consumer and the audiophile.

In short, dealers want to get 4-channel into the home through decoders and then switch to complete systems in the future.

One buyer for a discount-depart- ment chain here was especially enthusiastic about the role adapters will be playing in the future of quadrasound.

"We are doing very well with adapters, both marketed and de- rived," he said. "Many people are buying these adapters to introduce themselves to 4-channel without making a large commitment of dollars by selling extra speakers and, in some cases, amplifiers as a result of this."

The buyer estimates about 35 percent of his business will be in 4-channel by this time next year. "Before that happens, however, manufacturers have to develop a non-complex system for the consumer appeal for a unified direction. We also need more software, both in 4-caridio and 5-caridio."

Jay Schwab of Sam Goody's in New York said they are "planning to develop 4-channel (Continued on page 36)

Tape Fans Love Duotone Accessories. So Do Dealers.

No audio buff worth his Wagner would be without Duotone's tape care products, from the most complete line of accessories this side of Valhalla. For that matter, what cassette collector would resist the heavily profits they pick up?

An industry leader for over 30 years, Duotone markets a broad selection, from blank cassettes. . . . tape erasers. . . . de- erasers. . . . splicers & patches. Everything the well-heeled audiophile demands!

Free pegboard rack — floor stand with purchase of selected items. As always, Duotone splits the profit percentage to your advantage.

After landing the phone ac- cessory and diamond needle business for three decades, it now follows that Duotone will outstrip the com- petition with surprising ease. Call now and partake of the profit! Duotone

6-Channel Adapter Sales Encourage Retail 'Q' Hope

NEW YORK — The audio-visual packaging division of Reliance Folding Box Co., Forest Hills, N.Y., has introduced three cassette- accessories.

Model CAZL43PLN holder binds six cassettes in two trays, each with three spots for tape heads. It lists at $2.55.

Model CAZL6L holder binds up to 12 cassettes and has a three-ring metal binder built in. It also is available in $3.55. Model CAZL12L, at $4.45, holds up to 12 cassettes and has a three-ring metal binder built in.
Tape Cartridge

Joses Sees Greater EMI/Cap Share

Los Angeles—By his own admission, George Jones, manufacturing and engineering vice president of Capitol Industries, is a conservative in the (taped and tape) industry. But, according to corporate ex-

GRT Biblical LP Rights by Oak

San Francisco—The recent display of renewed consumer enthusiasm in religious music has sent GRT Music tapes in pursuance of Ray Ruff, president of Oak Records.

In turn, Ruff has turned down a half-dozen offers from record companies and a large advance from a tape distributor for licensing rights to "Truth of Truths," the contemporary rock opera based on the Old and New Testaments. Instead, he licensed GRT Music tapes during the past three months in Canada and the U.S. GRT of Canada Ltd. has record and tape rights on the project and all future product from Oak Records, while GRT Music Tapes holds only tape rights in the U.S.

"I guess some record people would think I'm crazy to license one tape company (GRT Music Tapes) when a competitor has offered an advance five times larger," said Ruff, who produced "Truth of Truths.

"When we licensed GRT," he said, "our concern was marketing. Capitol wanted GRT's tapes to 'make money to keep our doors open.'

Oak Records and its parent company, Lone Star Records, are financially supported by a consortium of Texas investors. In addition to GRT's 16-man staff, Ruff's project is being guided by Dove Checkler and Jack Nelson in sales and promo-

Tape Happenings

A&L Distributors, Philadelphia, held its annual dealers meeting in New York. Al Melnick, presi-

BLANK TAPE WINDERS...

— for loading 8-track cartridges or cassettes with precise lengths of blank tape. Loaders may be set in one-minute increments up to 99 8-track programs or C-120 cassettes. Exclusive tape-driven tachometer assures accuracy to 12 inches.

These and other versions readily available from stock.

— Model 230B $1,250 (8tk)
— Model 210B $950 (Cassette) - not shown

JIMINIE is coming to town!

A division of Jiminie Productions, Inc.

Distributed Nationally

NEW NUMBER

(616) 458-5129

November 13, 1971, Billboard

35
Ling Expected to Utilize Theory Of Redeployment With Transcon

Continued from page 1

But what happened to Transcontinental Investing (before James J. Ling) happened to other companies painted with the conglomerate brush: the recovery in stock prices from 1970 lows has been on the puny side. It’s a secret that many diversified companies were (and are) feverishly working to bail out of unwanted entertainment and leasing-time divisions in an effort to revive their sagging fortunes. Transcontinental, generally considered to be a mini-conglomerate in real estate (hotels, apartment buildings), and cable TV in 1965 when it purchased seven racks doing more than $1,000 million of volume.

But it is still unclear whether it will be able to translate the volume into significant profit margins because of the nature of some of the tape and record businesses acquired.

It has been stated by several sources that Transcontinental acquired a handful of rack tape dealers to build a large volume in a hurry, but they were based on inadequate analyses.

Robert K. Lifton, president of Transcontinental, has unloaded one unwanted rack tape, that of Hurok Concert, Inc., this year to Tombstone. William Johnson, a subsidiary of General Electric Corp.

Transcontinental acquired the Hurok group in February 1969 for an undefined amount of cash and other considerations. Terms of the purchase transfer to GE’s subsidiary weren’t disclosed.

(According to an executive of Transcontinental, Lifton had intended to expand Hurok’s activities into other areas of the entertainment world, but then decided to concentrate in attention on the sale of phonograph records and tapes.)

The sale of Hurok Concerts and the company’s Ohio Bank to Central National of Cleveland will eliminate $9 million in debt and generate more than $500,000 from dividend-paying preferred stock is said to be in exchange. The benefits will more than offset bank profit loss, feels Arnold Berberad & Co.

Like many companies, Transcontinental has been on a financial roller-coaster.

For example: When Transcontinental began trading on the Big Board (Sept. 1969), Lifton said he expected 1969 earnings to rise to about $8.4 million, or $1.10 to $1.15 a share (from a year-earlier net of $6, million, or 1. cent per share excluding extraordinary income). Sales were estimated at $62 million, up from 1968’s $100.3 million.

Lifton then predicted another year of rising sales and earnings in 1970, with net climbing to $1.45 or $1.50 a share, and of approximately $150 million. What actually happened was this:

Transcontinental recently reported a five-month (Jan. 1 to May 31) net loss of $4.83 a million and a 1970 loss of $5.59 million which it attributed primarily to reserves and overcompensating expenses of the Transcontinental Music Corp.

There was no comparison figures available for the five-month period, but 1968 net income was $65,000, or 77 cents a share. The firm’s finance and real estate operations were continuing.

Hughbanks feels. "The business turnaround is certainly not going to put an end to the tape bootlegging dilemma, we are going to need additional prerecorded tape volume."

He has already noticed an increase in business in Detroit, where state laws are being strictly enforced, and in other cities where the new legislation has been enacted.

"Between the state laws and the new federal act, I believe we have gone a long way in taking back some of that illegal tape," Hughbanks says.

Feels "Q" Berk

An additional spur to business will come from quadrasonic, he believes. "We’re making 4-channel tapes available as fast as we can receive product from record manufacturers and tape duplicators."

"This, however, is getting enough 4-channel titles. We simply need more software. There’s enough capital in the pipeline for software manufacturers to start new companies."

Although the executive believes the competition will be tough, he believes eventually in 8-track. "There is an increase of quadrasonic open reel business because of tape availability."

Superscope Scores

Continued from page 24

asking clarification of its distributor Superscope in the event Superscope began marketing Standard’s tape recorders in 1976.

Standard Radio, which exports and distributes Veraco, a Superscope to the U.K., has annual sales of about $33 million. According to an offi- cial at the U.K. subsidiary, "the situation is certainly not going to put an end to the tape bootlegging dilemma, we are going to need additional prerecorded tape volume."

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Superscope Scores

Continued from page 24

asking clarification of its distribu-
LOS ANGELES — Kodak unveils its videocassette recorder TV system for the first time Tuesday (9) at a dinner meeeting of the Western States Advertising Agencies Assn. at the Ambassador Hotel.

The unit utilize super 8mm film and plays color and sound motion pictures over a standard television set. The presentation indicated the feasibility model will be made by two Kodak officers, Mr. Martin and Miss Grant, for video distribution and sales development, respectively, of the motion picture and educational markets department.

The videocassette recorder accepts standard home movies and films and it is possible to feed several TV sets from a single videocassette recorder.

Liveside U.S. Debut in 1972

LOS ANGELES—Mark April as the date when the AEG Telecine Corp. enters the U.S. Demonstrations of the European invention are tentatively scheduled for New York, Chicago, Washington, Houston and locally. Participating colleges will receive $200 of the cover-

RCA SelectaVision Videotape Players Seen by End of ’72

RCA SelectaVision, which Kodak is promoting among its systems for the operation of existing film libraries, the ease of duplicating super 8mm film, and having available the actual film for use in the future.

In the AEG Telecine system, which it is possible to feed several sets from a single videocassette recorder, the videocassette recorder accepts standard home movies and films and is possible to feed several TV sets from a single videocassette recorder.

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New Stop Disk Owner Hints Direct-to-Dealer Service

NASHVILLE—Tommy Hill, new owner of Stop Records, said he is studying a plan whereby some independent labels would sell directly to retailers, circumventing the distributor. Hill said he has approached several other independent companies and find they favor his plan. He also has talked to “30 or 40” major country record retailers, and they definitely are interested.

“Everywhere it’s the same story,” Hill said. “Disk jockeys tell us they are playing the records, but find that no distributor is bringing the record to the retailer in the area. Consequently there is no product for the customer to buy. Distributors have reached the point where they won’t handle any country record unless it’s a smash hit.”

Hill took over from Pete Drake a few weeks ago in a “trial, swap-out deal.” He said he now owns the firm, but gave up its artists to Drake. They include Johnny Bush, the Kendalls, Otto Williams and Drake. George Morgan, whose contract with Stop had expired, already had been signed by Drake.

Hill said Drake was now producing five artists for Capitol and five for Dot, and therefore he could no longer own his label. Hill, who had been vice-president and secretary of Stop, took over. Drake now is placing the former Stop artists with other labels.

Hill said he is trying to sign Doug McClure. He no longer plans to sell stock to 10 or 12 interested parties to raise capital. He then would sign other artists to contracts.

The Stop president also said he is talking to individuals in terms of franchising a string of retail record shops, and feeding product to them the same time it is sent to disk jockeys for promotional air play. They would be set up in major markets, thus assuring exposure of records. This coincides with the play-listing on radio stations.

“This is the only way an independent really has a chance,” Hill said.

BMI Honors PeeWee King

MADISONVILLE, Ky.—A special BMI commendation of excellence has been presented to PeeWee King, the country writer and performer who was honored here recently.

Mrs. Frances Preston, BMI vice-president, made the presentation during the ceremonies which comprised PeeWee King Day.

Mrs. Preston said, in part, that “King has played a vital role in the making of some of the most memorable tunes of our country’s songs.” She cited several of the hits that were written by King, co-written or co-written with Reed Stewart, and noted appearances on behalf of BMI and its writers at conventions or with BMI before the U.S. Senate.

King, with Stewart, added greatly to the early role of BMI, writing great international hits as “Tennessee Waltz” and “Bonaparte’s Retreat.”

“Catch The Wind”

Jack Barlow’s “Catch The Wind” is a song that is on the Country charts and could easily be on the Pop charts as well. The powerful production, lyrics and voice, make this a strong candidate for song of the year.

Truly Jack Barlow’s finest performance.

“Catch The Wind”

By BILL WILLIAMS

NASHVILLE—Mario Peralta, Uruguayan-born performer on the Mendes label, is in the process of cutting an album here on his own label, Peralta Music, through the Regency-Hyatt House in Atlanta, where he performed recently.

Peralta, who has been a member of RCA over 15 years, will use Nashville musicians, do his own songwriting, and play predominantly country music.

The album will feature his 40-year-old accordionist instrument, which was made in Germany in 1836, and is valued at $3,000. He also will use a woodwind, cello, violins, acoustic guitar, drums and piano.

Peralta spent 11 years with the Hilton Hotel chain, performing in clubs around the world. He has recorded albums for RCA in Japan, Italy, and throughout Latin America. For the past two years he has performed in the Polaris Room at the Regency-Hyatt House, and he just signed a new two-year contract there.

RCA will press this first LP and, under terms of agreement with the label, special promotion is planned for the LP. The three Peraltas in this RCA in this country.

Peralta plans to sell the albums in stores, record dealers in Atlanta, and distribute others independent throughout the southwest.

Peralta feels that, in recording in Nashville, he should include a strong output of country music in the LP, performed for the first time by a Latin recording artist. Among other songs the album will include the “Orange Blossom Special,” “Help Me Make It Through the Night,” and “Farris Wheel Easter.” The LP will have concerts, movie theme music, and contemporary tunes.

Hall, Bare and Dudley Probe Merging of Publishing Firms

NASHVILLE—A proposed merger involving the publishing companies of Tom T. Hall, Bobby Bare and Dave Dudley is in the “talking stage” at this time, and no final arrangement has been reached.

Billboard has learned exclusively that the companies have been turned over to attorneys, “many hurdles to be overcome” before the settlement can become an actuality.

Hall broke away from Newkeys publishing some months ago and formed his own company. Bare and Newkeys parted company within the past two weeks, and he, too, has set up his own office. Dudley has had his own company for some time, although he, too, was interested in a merger. In recent months he has been under the exclusive management of Chuck Estman, and that also is being negotiated.

The writer-singers, all close friends, have been talking of a merger for a long time, and recently turned the matter over to attorneys to try to work out existing legal problems. If they can be overcome, the merger will take place. If not, there will be other conclusions attempted.

Nashville’s Peak Music Award To Billboard’s Bill Williams

NASHVILLE—The Mayor’s “Metromaine Award” given to the individual who “has contributed most to the music industry in Nashville during the past year,” was presented on stage at the “Grand Ole Opry” to Bill Williams, Billboard’s country editor.

The shocked recipient was cited for his “full coverage and reporting of the story,” his work to help bring together the music community in Nashville, his work in vice president and national traffic of CMA, his work as director of the Country Music Association, and for his part in the formation of the Communications Arts Council, bringing together the music industry and other areas of civic activity.

Mayor Beverly Briley, who presented the award, also mentioned the fact that Williams voluntarily teaches courses as part of the NARAS at Middle Tennessee State University, and his work with all “musical organizations,” as well as his “general contributions to the city.”

Past recipients have been Owen Bradley, Chet Atkins, Wesley Rose, and Mrs. Jo Walker.

Clement Adds to Publishing Set-Up

NASHVILLE—L. Allen Reynolds, former Memphis banker, has been named vice president and general manager of Jack Irons Inc.

Dicky Lee, another Jack music writer and former associate of Reynolds, moves into the organization in the era of writer relations and as special executive assistant to top outside producers and artists. Robert Webster remains in the post of general manager of the man.

(Continued on page 48)
SPOTLIGHT ON LONDON
TONY MERCER

HIS RADIO SHOW COMES TO AMERICAN RADIO STATIONS LIVE FROM LONDON EACH WEEK FOR DETAILS AND AIR CHECK CONTACT

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ENGLAND

www.americanradiohistory.com
London is the center of British radio. The British Broadcasting Corporation, with its vast headquarters in London's West End, has virtually monopolised the nation's airwaves since its formation in the 1920s. It is a monopoly about to be challenged.

The initial changes in British broadcasting came about with the pirate radio stations during the early 1960s. Transmitting from small ships anchored off the British coastline, pirate radio gave a dynamic transference of energy and excitement to what was previously a rather staid medium.

The pirate stations played an increasingly significant role in the rise of British pop music. Not limited by needletime, as the BBC was, the pirate stations transmitted pop music throughout the day, giving much needed exposure to new and unknown groups.

The stations, however, were virtually beyond control. The establishment viewed them as an embarrassment. Radio Caroline was joined by an increasing number of small stations, creating anarchy on the airwaves. The solution was taken in 1967 when the Labour government introduced the Marine Offences Act which effectively banned offshore stations.

The stations had proved there was an enormous listening audience for a pop channel and subsequently the BBC, retaining its virtual monopoly, created Radio One, a day-time pop network designed to compete for the pirate station audience.

The BBC however, is about to be challenged again, this time by legitimate commercial radio. In March this year the Conservative government introduced a White Paper outlining its proposals for the formation of commercial radio—to be implemented probably in 1973. About 60 local commercial stations are to be created throughout the country, competing with the already existing BBC local stations. The White Paper stated: "For London...medium wave frequency channels for more than one station can be found."

It is too early to say who will operate the London stations, although licences were handed out to 400 radio companies have been established throughout the country in anticipation of land based commercial radio. The Government, however, has proposed that local stations have the opportunity to acquire interest in the stations, and Beaverbrook Newspapers, owner of the London Evening Standard, has already formed a commercial radio company.

The programme content of the new stations is one of the major worries for potential owners. The White Paper stated: "The stations will be expected to combine popular programming with fostering a greater awareness of local affairs and involvement in the community." This would suggest that all-day music stations have been ruled out.

While it further states the possibility of the two London stations competing with each other, one specialising in news and the other in music. Most British advertisers feel that an all-news station has a limited potential.

The BBC however, is seemingly unconcerned about the advent of commercial radio. The Corporation's local station, Radio London has been on the air for just over a year, broadcasting exclusively on FM. Said David Hobbs, a spokesman for the station: "We don't know what the commercial London will be like, but we won't change our programmes to compete with them."

Radio London is non-commercial. The station does not rely on advertising support for its revenue and so the need to compete with commercial radio is minimal.

The BBC opened the first of its local radio stations in 1967. The stations are orientated towards becoming integral parts of each community and the emphasis is always on providing a local service.

Radio London opens each weekday morning at 6.45 with a programme called Rush Hour, which provides Londoners with traffic reports, local news items, sports announcements, records and interviews with celebrities visiting the city. The programme continues until 9.30 when Radio London's day-time programmes start with Down Town.

Throughout the day Radio London continually emphasises the fact it is a local service. The station has an excellent local news service, provided by outside journalists and two radio cars. Londoners are encouraged to participate in programmes, especially Argument which started four months ago and which has subsequently built a sizeable audience. The programme covers any topic of nationwide importance to London and involves listeners to telephone the station to put questions to decision making officials and experts in the studio.

The primary drawback with Radio London however, is that it is limited to FM. The majority of British radio sets are not equipped for FM and so the station's potential audience is severely reduced. Plans are being made however, to give the station medium wave support in the future. The government decision on the introduction of medium wave for local radio is likely to be at the same time as the opening of the new stations.

Radio London operates with a staff of 46, including engineers, secretaries, freelance journalists and announcers. The station started by producing six hours of programmes a day which, in a year has doubled.

One of the primary reasons for Radio London's increase in programme output has been the introduction of open ended programmes each weekday evening. An innovation in British broadcasting, none of the programmes is set to end time.

"Radio London broadcasts a jazz programme on Monday evenings; a progressive show called "Breakthrough" on Tuesdays; a reggae programme on Wednesdays—the only programme on British radio devoted to West Indian music; a classical programme on Thursdays and a country & western programme followed by a progressive show "Free Jazz."

Station manager Peter Redhouse has complete autonomy to decide what the station broadcasts. It can however, link up with the BBC normal network to avoid excessive needletime problems.

"Needletime is an agreement between the BBC and Phonographic Performance which restricts the Corporation to a limited number of hours each week for broadcasting records. Local radio stations are restricted to one hour of records a day, to be used in any way the station chooses. Commented Hobbs: "Needletime is just something we have to live with. There is some pretty good non needletime music around and when commercial radio comes it will have to take the same or be forced to re-negotiate the needletime agreements."

The BBC has one major advantage over its future commercial rivals—it can call on the services of the BBC library. One of the largest in the world, the library houses almost one million records—dating back to the beginning of recorded sound and including every record released in Britain since the 1930s.

The BBC's only rivals since the war has been the commercial...
The legendary Tamla Motown sound took a knock recently with the news that "Simple Game" by the Four Tops had been recorded at London's Wessex studios in Highbury. The song, by Britain's Mike Pinder—of the Moody Blues—was recorded with the rhythm section of Blue Mink, one of Britain's top groups.

Not that the sound produced by Wessex is better than that normally associated with Trident-produced disks. But part of the Motown mystique is attributed to the unique sound created by the company's producers in their own studio.

And it is true that no artist formerly on Tamla Motown has found equivalent success elsewhere, which must be attributed at least in part to the difference in sound of the records they make with other companies.

So the success of "Simple Game" is something of an achievement and just goes to show that a good sound can be a hit sound wherever it is recorded.

And if you can get your hit sound at a more reasonable price by recording on the other side of London, that's all the better.

Which is one of the reasons for the current American and continental recording activities in London studios.

It doesn't work with classical recordings. It's just too expensive to bring a whole orchestra over here, put the members in a hotel just in order to have cheaper recording time. Apart from anything else, the American musicians would still have to be paid at the official American session rates, which are far higher than those paid in Britain. George Szell and the Cleveland Symphony orchestra did record at Abbey Road in '67, but they were touring Britain at the time. When it does begin to work is when British musicians earning British session rates in a British studio can work happily with a visiting vocalist, who responds to the stimuli of new creative surroundings.

So Nilsen almost literally came out in Trident studios for a month to record his follow-up album to "The Point," indulging his creative instincts without breaking the bank.

And don't go mistaking cheapness of cost for cheapness of quality. Nilsen could not praise Trident, or its engineers, highly enough, which is no surprise to anyone with an elementary knowledge of London's top studios.

Says studio manager Barry Shefield: "I don't really like to be quoted on this, because it seems too obvious a point to make, but when American artists come here it's because we give good service and produce a good sound."

Obvious it may be, but still a point worth making because when American artists book time at Trident they generally book it not by accident, but precisely because they know what they'll be getting. A point borne out by the fact that many of them book the studio before they leave America.

Adrian Libbey told of Wessex estimates that by coming here to record, American artists can save up to one third of what it would cost at home. And that takes into account air fares and hotel bills which can be put against the promotional and rest value of spending time in London.

Orange Studios, who have been patronised by Paul Anka and like and Tina Turner, have 16-track facilities with a 16-track one inch tape machine which the company manufacturers. They are now building a 32 track two inch tape machine which will render a separate console unnecessary. And yet they still manage to charge only $38.50 an hour.

On the question of continental artists using London studios Libbey told of an English engineer who went off to a continental studio saying that he had been working in a London studio for some time and asking for work he would immediately be snapped up. Chances are he would find himself running the studio.

"Some continental studios have good equipment. The problem is that they do not have the people to operate them," he says.

This, of course, results in poor sound quality which has held back a lot of artists from making it outside their own regions. If a producer finds an artist abroad he's very likely to bring him to London to make records finding, as Polyard's Peter Knight did with Paul Cox, a singer-songwriter from Portugal—that recording in the artist's home country didn't produce the desired results.

In some ways London studios are ahead of their American counterparts.

One of the big differences between British and American studios is the Dolby noise reduction unit. 75 per cent of London studios have them but in America the figure is much lower. Even then, of those who have Dolby units not many use them for anything but two-track mixing or disc-cutting.

This creates problems when a tape is made in London but the

continued on page 1.6

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LONDON STUDIOS AS WORLD RECORDING CENTERS

Continued from page L-4

Mix is to be done in America. Many London studios are completely Dolbyised which means that on a 16-track machine each track has a Dolby unit. Wessex, Trident, AIR London, Audio International, Chappell, Island, Nova, Apple, Pye, Lansdowne, Command and IBC to name but a few have this in common. So, for instance, Wessex, who do a lot of work for U.S. producers such as Jesse Peterson, Bob McKenzie, Rick Powell, Oris Skillings and Kurt Kryer, find that only about 50 per cent of their American-produced sessions use the Dolby facilities because it would only create problems when the mix is done later in America.

A great deal of attention is paid to atmosphere in London studios. Apple’s luxurious newly-opened studio was designed to give a feeling of relaxed opulence. Many London studios have very complex lighting arrangements and are able to create any mood which the artist requires.

Lansdowne studios, one of the best equipped, has a desk which requires minimal movement from the engineer. Designed in a curve, the desk enables the engineer to control sound, lighting and timing all from more or less the same spot. Each switch on the desk has its own light so that if a group wished to record in almost total darkness, Lansdowne can oblige without hindering the engineer in any way.

Command, in Piccadilly, is typical of the complex which London is seeing more and more of. Housed in huge buildings, none of which gives any indication of what lies behind the front door, these studios are imposing at first glance.

Their size can be intimidating, but it soon becomes apparent that they are capable of the same amount of intimacy as smaller studios, but at the same time giving—in many cases—much better facilities.

Among these are De Lane Lea, a three-studio complex at Wembley, AIR London, George Martin’s branch and for him a dream come true and Island.

Denis Comper of Command admits: “The artist has a right to expect the best equipment when he’s paying our prices. But all this technical side is pointless if you can’t give him the right atmosphere to work in.”

So more and more studios are now able to provide the right atmosphere at the flick of a switch. Nova and Majestic are two examples of smaller studios who have realised the importance of this aspect.

And with the right equipment, the right lighting and comparatively cheap prices it’s no wonder that artists of the calibre of Leonard Cohen, Frank Zappa, Band and Santana choose to do some of their recording in London.

Generally there is a feeling in London studios that neither country is in advance of the other—except on the question of Dolby circuitry.

In the matter of learning from each other, the score seems to be pretty even as well.

So while continental artists come here for the better sound, and also in many instances for the better musicians, the main consideration for American artists must be the cost.

Also, an opinion expressed by Mike Clayton of the popular IBC studio, some American producers and artists are beginning to prefer the British sound. This point was also made by Pye’s chief engineer Ray Prichett.

Which should set a few arguments raging across the Atlantic.
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UK RECEPTIONS
TAKE ON MORE IMAGINATIVE APPROACH

There's a story told of two music journalists meeting at a record company reception. Said one, clutching his fourth large vodka and tonic, "This would be a great job if only we didn't have to write copy." To which the other, pausing only to down his final double brandy, replied, "Can't stop now—there's another reception going on at the Speakeasy.

The story's apocryphal, but by no means beyond belief, such is the state of hospitality professed by record companies. A week's diary in one particular hectic week in September had parties for Edwin Starr and Sea Train (EMI), Carpenters (A&M), Nina (Pye), Ed Welch (United Artists) and Tiitan (CBS). In the same week there was also the bizarre prospect of traveling by coach to rural Kent to enjoy a "running buffet in rustic setting with various ciders and wines" in company with Fresh Maggots. Not surpris-
ingly this jaunt, organized jointly by 4CA and the Sparta Florida Music Group, was postponed through lack of support.

Receptions can vary from an informal get-together over sandwiches and drinks in an executive's office to a five-dollars-a-head bash for 150 people in some five-star hotel like the Savoy, Dorchester or a comparatively recent contender for top-talent gatherings, the I on the Park.

Looked at from the most cynical viewpoint, it's difficult to see what tangible benefit record companies derive from such occasions. All too often they seem to exist more as a free-livin' gathering for meeting friends than as a really effective promotional occasion.

The way in which the emphasis of receptions has changed over the years can be judged from the wording of invitations. Veterans of pop journalism can dimly recall the time when they were known as Press Receptions, usually hosted to welcome an important American visitor. Once they were so few and far between to rate as NEWS—and stories, perhaps even, resulted not only in the trade papers but in the national papers, too. But the novelty of an American visitor has—with a few super-

star exceptions—lost its built space guarantee and in any case there has developed a new breed of personalities needing to be entertained. With the rise in importance of the DJ and the radio producer, journalists don't rate their old importance, so Press Receptions have become Receptions, or more often than not a simple invitation "to meet" and occasionally "to hear".

But "to meet", as journalists too often find to their cost means little more than a brief handshake, a quick hello and then, before a useful line of conversation can be developed, the artist is dragged away to meet another visitor whose claims to exchange pleasantries are considered of more importance than those of a working hack trying to grab a few printable quotes before deadline expires.

Not surprisingly, attendance by the fourth estate relates directly to the importance of the artists and his availability for more profitable interviews in less congested and competitive circumstances. It's a rarity, these days, to see the editors of consumer music papers turning out, as it is to spot a Fleet Street disc columnist.

Reception companies, or at least the more alert ones, recognising the reluctance of pressmen, even with the stimulus of free booze, to make the date merely to exchange banter with their cronies, tend to bait the invitation with a more subtle come-on—"We're keeping the whole thing very informal—just a few drinks for a few selected people." The flattery is appreciated, although often it really means that the artist isn't important enough to merit the red-carpet treatment, but the gesture of welcome has to be made, whether press is invited or not.

At their best, receptions can be regarded as a requirement of good public relations, of showing willing and making the artist feel wanted—more importantly perhaps of impressing upon the American licensor that the publicity drum is being beaten with enthusiasm.

Possibly awareness of the difficulties of ensuring a full turnout, is bringing a more imaginative approach to the locale of such events.

The proximity of the Thames has been exploited with some success this summer. EMI celebrated Tamia Motone's 10th birthday with a cruise on the river, as did Pye's Precision tape subsidiary for the launch of a series of travelling recordings to be used as guides by tourists visiting London's historic centres.

The Hispaniola, a floating restaurant moored near Charing Cross, is also a favourite haunt, most recently used by United Artists for a party for Canned Heat. Another floating restaurant the "Shoop john d'" moored off Battersea's Pleasure Gardens, is also patronised.

One of the more memorable evening functions of the past year was held by Kinney for the St. Valentine's night party to mark the beginning of its UK implement with the Elektra label. It took place at Seacy's, a once a warehouse in a Knightsbridge back-

water, now converted into something resembling a stately home with wood paneling and curved staircase. The premises were hiried again by United Artists for a gathering to honour Creedence Clearwater Revival to London in September.

Clubs tend to enjoy spells of being fashionable especially where talent is called upon to perform. Before it closed, the Revolution was a regular venue for Polydor receptions. Ronnie Scott's Soho jazz club is another popular rendezvous as is the Speakeasy.

There are also the offset functions which work with varying degrees of success. A&M once dabbled with the occult and signed up Alex Saunders, Britain's self-styled King of the Witches. His album release was celebrated with a get-together in the dingy, darkness of a Soho coffee bar known as the Macarbe. The car-

rot dangled to attract guests was the performance of some black magic rites. It took place at night, but so dense was the sweating throng that very few were able to witness the goings on.

MCA's bright idea of a few months ago was a garden party for Stackridge, a folk-rock band with a new album on release. The company took over the Chelsea Arts Club and had premises and the BBC contingent playing such traditional British games as hoopla and Bash The Rat.

But for sheer flair an MCA brainwave of a few weeks ago still remains to be topped. To launch a new girl singer, Chris Rayburn, a Boeing jet was hired for a lunchtime flight over London. The first booking by a record company of a Jumbo for a concert is awaited.

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The rapid growth of the independent record companies in the United Kingdom has been one of the most interesting and pro-
ductive aspects of the British record industry during the past decade. The aggressive, determined approach by the independents has added a much-needed stimulus to the industry, bringing in its wake new directions in production, packaging and promotion. Thus has arisen a youthful band of company executives and producers. Men (and women) who are now being called the British independents with an approach to record production and marketing that is as vigorous as it is creative.

And under the very identity of the independent record labels have not been content to rest on their laurels and remain in one field only. They have been building up a whole series of top acts such as T.Rex, Family and Jethro Tull. Cleve Seawold was in charge of the Electra label in Britain for five years, eventually proving too big a heart for the States via A&M Records. Record companies formed by well-known pop artists have also been a feature of independent activity during the past year. Among the most prominent of these have been Apple Records (with John Lennon and George Harrison as co-directors), Threshold (started two years ago and run by the Moody Blues), and Purple Records (branching off Deep Purple and operating for less than a year). Based at No. 3 Savile Row, in London's West End, Apple opened its doors to the world with the Fab Four. Although Apple's many operations is a highly acclaimed recording studio with practically every facility a recording engineer could dream of (Apple's recording studio is on the first floor of the Savile Row set-up), other artists pacted to Apple include Yoko Ono, Hariswatra, Dory Troy, The Plastic Ono Band, Mary Hopkin and Badfinger. Among those still active are Badfinger and Harper. Apple's activities, and Bernard Brown is head of publishing and recording operations.

From the publishing standpoint, Apple Publishing incorporates Harrisons, Ono Music and Starling. David Fogg is responsible for Raymond, Mike Finder, Graeme Edge, Ray Thomas and John Lodge—the five members of the Moody Blues—produces all its activities. Other notable teams are the Moody Blues, which is 100 percent owned by Apple, and other acts such as Steve Winwood, John Mayall and the Spencer Davis Group were signed to Island. It's Steve Winwood formed Traffic. Traffic.

Island Records was formed in 1962 by Chris Blackwell, and originally concentrated on operations in Jamaica. Basically, its product was of West Indian music, sung and played by various groups and singers. Among the artists who recorded for Island were Jackie Edwards, Miller—Who later had a No. 1 hit record in Britain with "My Boy Lollipop," and Jimmy Cliff. In 1968 the company was bought out from a flat in Knightsbridge, started importing West Indian records to mar-
tet over here. He took on David Betteker as sales manager—He is now managing director—and this kind of set-up continued for a couple of years.

Then Island formed the Island label, distributed (through the then A&M company) by B&C Rare Bird to Jamaica. (At the present time, Island has no less than 36 affiliated reggae-

boy groups and notables selling T-shirts, whites, and toloe.

A deal with the Chrysalis company in 1968 meant that product by Jethro Tull and Blackwod Pin was promoted and distributed by Island. Island also includes Fairport convention, and Denny Denny, who defunct Fairport, and John and Berry. The most praiseworthy thing that Island accomplished was to sign Van Morrison, who as the resident of the London based pop single. By this time, Island had been replaced by the top groups, and a few notables

The agency that has been responsible for the success of the strongest bands in Britain is Island, which has released the following artists: Aimee Mann, Sonny Boy Williamson, Van Morrison, lists of all its activities. Island has two publishing operations. The first, Island music publishing, is run by Lionel Conway, formerly the managing director and A&R boss at London Records, to supervise the business as efficiently as possible. Last year he gave up his managerial activities. The policy of every Island music artist is to be "exclusive and selective." It is a company that has no "no" policy.

And before Island, this is still a record company. 

So far,Threshold has had a No. 1 hit record—the Moody Blues' own "Question of balance"—and the first three Moody Blues albums are to be released by the Threshold label. The Threshold label will be set up in the U.S. later this year. The Purple Records has already released four albums—by Buddy John and another.
"It's no stroke of luck for the likes of Tony Stratton Smith and his team to be doing more within Charisma than the rest of the companies are doing together (maybe with the exception of Kinney). They just take it simply - they only work with the best."

Melody Maker 26/6/71

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Although the campus circuit has been an integral part of the promotion scene in the American record industry for some years, Britain has only recently begun to appreciate the value of colleges and universities as an area for building a group's reputation. This slowness to catch up with America is not, however, entirely the British record industry's fault. Neither is it the fault of man agers, booking agents or artists.

The truth of the matter is that for many years the campus circuit in Britain was a third-rate vehicle for third-rate groups. The British college and university student just wasn't that interested in music until the intellectual aftermath that followed the peak of the Beatles' creative achievements. Even the Dylan-Bazaar movement of the early '60s failed to create the campus market because, although a large part of the folk record market was made up of students, they were still apt to rely for their live entertainment on acts which would not dis- tract their attention from the drinking and rabble-rousing that proved such effective outlets for pent up energy.

Now students find their release in different directions—and high on the list of priorities is music. The music of course has to achieve certain standards to appeal to the intellect of the stu- dents and therefore the campus is not the place to hype the latest teenybopper group.

The record industry was quick to catch on to this and still uses the conventional promotion means to sell records by the mass appeal acts that make up the bulk of the hit-parade. But it is in the album chart that the tastes of the student market are reflected. From the record companies' point of view the campus is the place for promotions on James Taylor, Traffic, Pentangle, Jon Mitchell, Neil Young, Santana and other con- temporary acts whose music needs the scope of an album—as opposed to singles—in order to be fully appreciated.

For the agencies it is the latest way to get exposure for new acts who are similarly not singles-oriented and have not estab- lished reputation enough for a record company to risk the cost of making an album.

Part of the reason for the emergence of the campus circuit is an important promotional outlet is the rapid growth of univer- sities. From being relatively small seats of learning up until the middle '60s they have mushroomed into bustling marketplaces. The projected growth of universities in Britain in the next ten years far exceeds that of the last decade, which has been stunning.

The social secretary, formerly an insular figure of little signifi- cance now has to learn to wheel and deal with the sharpened opera- tors in the music business. On his shoulders rests the responsi- bility of either swelling the funds or making a loss which the students' union can ill afford.

Nowadays he is helped by the agencies with which he deals. It would be bad business to try to sideline a social secretary. Once he has lost money through crooked dealing on the part of the agent he is unlikely to use that agent again. Add to this the fact that reputations, good or bad, are quickly made, and it is easy to see how a crooked agent could swiftly lose one of his most important clients.

Colleges and universities are also becoming a breeding ground for music industry executives. This in itself may increase aware- ness in the record business of the potential of campus promo- tions. Nat Joseph, boss of Transatlantic Records, which has given birth to Pentangle and Ralph McTell, is Master of Arts.

Chris Wright (Bachelor of Arts) and Terry Ellis (Bachelor of Science) formed the Olyssagis agency which has since grown into a publish and recording mini-empire boasting such groups as Jethro Tull and Ten Years After.

Andre King (Bachelor of Arts) and Peter Jannar (Bachelor of Arts) handle Pink Floyd, Al Stewart, Roy Harper and Edgar Broughton through their Blackhill agency.

The colleges' music market is a fertile field for the record companies to try to consolidate. Of the Beatles' creative achievements.

The uniifying factor with all these companies is that they spe- cialise in the kind of music which students listen to both on record and in concert. It seems fair to predict that as more social secre- taries get a taste of the music business and decide to make their living out of it, the campus will grow in importance.

Outside of records and newspapers, students in Britain are not particularly media-minded; having to live on small grants makes it difficult to afford radios and TV sets. In any case a lot of their spare money goes on records where the area for personal choice is much greater.

So companies aiming at campus have to use new promotion methods. The conventional hype passes the students; naturally being among the intellectual cream they are not impressed by the brainwashing repetition of radio exposure.

Don Morris formed the first promotion company—2M Market- ing and Promotion—which was directed at the campus market. Among the record companies Kinney, Polydor and Transatlantic have led the way, all three companies being fortunate in having artists roster full of student appeal.

EMI, having studied the market very carefully for some time and set up a specialist label—Harvest—has now created a campus marketing division headed by Terry Walker, formerly label man- ager for Rak.

Pye, through its Dawn label, is also hitting the market with a minimum of fuss. A series of Penny Concerts last year and some similar concerts this year with low admission cost has established a no hype image. The label's biggest act, Mungo Jerry, hit the number one spot with its debut single on the strength of press reaction to the group's success at the Hollywood Festival where they were merely put on to fill the bill.

Island, with its direct marketing methods, has always been respected for its ability to break new artists, which it has achieved from its earlier days with Traffic and Jethro Tull to the present day with Sandy Deny and Cat Stevens. The label is almost a text book case for campus marketing. Its adverts generally an- nounce new releases with little or no comment and much of Island's success is based on word of mouth recommendation.

To a lesser extent Philips, with Vertigo, RCA and Neon and A&M with Carol King and the Shelter catalogue are building in the direction of campus. Although, with no special outlet, has some artists suited to the circuit and has been studying the mar- ket at length.

The future, with more and more students gaining university places (and more places being created), holds exciting prospects for the record industry. Whether Britain gets to the stage America is at now with campus radio stations and campus record shops remains to be seen. But the move is certainly in that direction.

Continued from page L-3

CAMPUS CIRCUIT

NO LONGER JUST

AN OUTLET FOR

THIRD-RATE TALENT

station Radio Luxembourg. The British company is owned by RTL, the Luxembourg broadcasting company and has been broad- casting English language programmes since 1935. The station broadcasts from the powerful Luxembourg transmis- sions at Mannich in the Ardennes. The transmissions have a kilowatt capacity, is one of the most powerful in the world. Radio Luxembourg's British operation however, is directed virtually entirely from London, where general manager Alan Keen retains complete autonomy over the station's programming.

The weekends also include the complete Radio Luxem- bourg sales team and two small studios for recording jingles. The bulk of the programmes are broadcast live from Luxembourg where the station has five disc jockeys.

Despite the limited broadcasting opportunities in London how- ever, Tony Mercer of all people is a connoisseur of American radio. Tony Mercer for instance, has recently been given a Billboard award as the top British disc-jockey on American radio.

Mercer's programmes are produced in London and sent to the United States. His enterprise began when he sent a demo tape of his programme to the Jim Travis disc-jockey agency in San Antonio, Texas, which advised him on the best approach for American radio.

"Travis taught me how to break segments of a programme to fit commercials and generally how I should record an American programme," said Mercer. In London he met Roger Squire, who owned a recording studio and the resulting partnership has put the Tony Mercer Show on the air throughout America.

Mercer's programme is regularly heard in Ohio, Texas, San Francisco, New Orleans, Nebraska, Memphis, Chicago, and more recently Lake Havasu, the new site of London Bridge. "I adver- tised the show and DJW in Lake Havasu asked me to record a special programme from London to go with the opening of the bridge," Mercer explained. Tony was offered a sponsor- ship for the show which would mean he could give it free to every station in the States.

Roger Sinclair has similar ideas. Sinclair, a former pirate radio enginner, heads Sound Developments, a studio which opened in June this year, specialising in commercial radio as one of its primary objectives.

Sound Developments has facilities for commercial jingles, voice-overs, arrangements and orchestration work, although Sinclair is also presently concentrating on pilot programmes for American radio.

Like everyone else however, Sinclair is waiting for the day when commercial radio comes to London.

POP & ROCK & JAZZ & FOLK

GO THE PUBS

Continued from page L-3

ment include the Temptations, Steve Wonder, Phyllis Dilker, Frankie Vaughan, Lulu, the Bachelors, Shirley Bassey and Roger Whittaker.

"I like the idea of presenting an all-dayer programme but that's all," said Reg Williams, press officer for Talk of the Town. "There are so many groups and the audiences want to see their favourite groups live. To make sure that the programme is as wide as possible."

"The floor shows which back the main artists run from Febru- ary to February, and these are of such a high class content that we only have room for one per year. We have created stars, but we've also helped other acts to consolidate."

"Talk of the Town improvements have been gone on, such as providing a gold canopy to cover the dancers in between entertainment breaks."

One of the longest-established clubs in London is Ronnie Scott's jazz club. The name of international jazz appear regularly on the bill, but the organiser of the house is a

Ronnie's provide food, drink and excellent entertainment for very reasonable prices. Stars like Stan Getz and Ben Webster regulars at Ronnie's. Mr Scott is now planning to open a 2000 seater, which will also include the music entertainment."

"The scene in London is far from the jazz business on the loose. It has an eye on the commercial lures of newcomers, and frequently pre- serves itself in the capacity of several, both in the jazz room and the pop discotheque upstairs."

The pub or club centre type of entertainment grows and grows in London. So much does it grow that there is a pub information centre now set up, an organisation that explains on the telephone just what can be obtained in the way of a night out ... and where.

Spotlight on London

NOVEMBER 13, 1971, BILLBOARD
Britain's No1 Record Company
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NEW VITALITY ON LONDON MANAGEMENT SCENE

London is one of the world's main centers as far as artist man-
agement and tour promotion are concerned. Apart from the more
traditional type of organization engaged in London's active
classical music life, there are several offices busy in the presenta-
tion of the best in contemporary pop and progressive entertain-
ment, and covering publishing and disc production too.

One such enterprise is Scotia-Tojo Burns Ltd., which began its
dull official operations in October. The company is an alliance
between the Scotia leisure group and well known artist manager
and impresario Tito Burns, and its scope encompasses talent
searching, music publishing, recording, TV packaging, concert
presentation and record production.

The company also marks the return of Burns to a familiar field
after an absence in commercial television working with the London
Weekend company, in which he remains a shareholder. Prior to
that Burns had been constantly prominent in UK show business,
and associated at various stages with the careers of Cliff Richard,
Dusty Springfield, the Searchers, the Zombies, Julie Felix, Cat Stevens
and Christie.

"The business has changed tremendously over the years," Burns
said. "Creating a standard performer now has got to give
you sleepless nights and probably ulcers as well. You've got to
build your own stars. I've done it before and I'll do it again."

Burns has his own ideas about how this can and should be done.
He is in a strong position with his new company because his
name and judgment are well known and respected. Hence when
it was revealed that American singer Tamiko Jones was going
to settle in London with Burns as her personal manager, there
was a stream of telephone enquiries from record companies.
Burns has a cardinal rule about the management of star artists.
If you've got a star, there should be a star executive looking
after him or her—not a trainee agent.

The publishing side of Scotia-Tojo Burns includes the prog-
ressive Mother Mistro catalog and Scotia-Burns Publishing, which
already has six movie scores. Burns acts as an adviser on music
for the Scotia group movie productions, and a forthcoming ex-
ample is the western "Bad Man's River" starring Gina Lolobrigida.
James Mason and Lee Van Cleef with a score composed by Waido
de los Rios. One action sequence called for something special
instrumentally, and Burns suggested the Philips group Jape War-
rior with results that pleased everyone.

His progressive art roster includes Arthur Brown, Mick Green
wood, Goopy and Jackal, and he has maintained old friendships
and UK representation with artists like Vikki Carr, Simon and
Garfunkel, and Jeremy Rutter. The recording offshoot of Scotia-
Tojo Burns is the Nova Recording Studios in Bryanston Street,
and Burns TV packaging has begun with a series inspired by and
based upon the Leslie Thomas novel The Virgin Soldiers, which
Burns describes as a sort of English equivalent of Sergeant
Bilko.

The well known American William Morris agency has a flourishing
London office, where David Reay looks after the contemporary
acts. The Morris London operation has been in existence for five
years now, covering theater, television and heavy music. It repres-
ents stars such as Richie Havens, Judy Collins, Sha La La, Sly
and the Family Stone, Elvis Presley, and most of the Tamla Motown
acts with the exception of the Four Tops.

Reay has been developing the musical side of the Morris office
over the past six months with the acquisition of some British acts
including Alexis Korner and Principal Edwards Magic Theater.
"We're building up the operation here towards the American
site," Reay said, "and we're engaged in TV packaging too with
projects like the Marty Feldman Show.

The Active Management group is looking up to its name under
the direction of Mel Collins, with record production and publish-
ing as well as artist management amongst its activities. Active
artists are New World, Argent, Colin Blunstone, Alan Bown, Dennis
Troy, Bob Tench, Gass, and Duffy Power. Collins has a recording
association with Micky Most, who produces the singles by New
World while Collins handles the albums, and Collins has just ex-
tended his OBS production deal.

"I'm opening a New York office soon, but actually I'm concen-
trating more on Europe than America now," Collins said. "At one
time the world equalled U.S. sales, but not any longer. German
and Japanese sales can be very high now, and you can still sell
200,000 singles in the UK with the right record."

The work market for appearances is much stronger outside
America now as well. The next really big market will certainly be
Europe, and we've already reached the stage where an English-
speaking act could break in Holland. My European associate in
Holland, Cynil van Venhelen, is doing a great job for our acts on
the Continent.

Collins organised a UK tour for Argent which, with 32 dates in
36 days, was right back to the old marathon itinerary standard.
It was promoted by him through the Astra Agency. Collins also
runs an engineering business and some retail gift shops, which
help Active Management's liquidity on occasions when a big
financial outlay may be necessary.

Johnny Jones and Ian Smithers are engaged in building a thriv-
ing contemporary stable for the Management Agency and
Music organisation, whose prime assets are Tom Jones and
Engelbert Humperdink. Their section celebrated its first birthday
on October 12, and inherited the Moody Blues when it started.

Three weeks later there was a No. 1 hit in the shape of "I Hear
Ya Knockin'" by Dave Edmunds, and the first act which Jones and
Smithers signed, Ashton Gardner and Dyke, also scored with
"Resurrection Shuffle."

Purple Management is another progressively oriented operation
headed by Anthony Edwards and John Coletta. It began in 1968
with Deep Purple, and now also looks after Ashton Gardner Dyke

& Co. Curtiss Maldoon, Bullet, and jointly manages Yvonne Eli-
man with David Land. Tim Rice and Andrew Lloyd Webber.

Rax Music Management, an arm of Micky Most's organisation
headed by Peter Grant, is also strong in progressive assets such as
Led Zeppelin, Stone The Crows and Hot Chocolate, and Tri-
angle International is a new venture co-directed by Peter Manning
and May Osborne which aims to arrange European tours for Ameri-
can acts complete with attention to details like labor permits,
travel and accommodation arrangements here and on the Euro-
pean mainland through associates which it is in process of
establishing.

Mike Dallon Enterprises is setting up a compact, self-contained
international operation based in London following the philosophy
that music is truly international and must be handled and pro-
moted on that basis for complete success.

The group includes the Youngblood label, whose material is
produced by Dallon himself, Delton Productions, which is run by
staff producers Tony Ritchie and Dee Spence, who also take care
of the Dallon publishing companies, and Jan Olthofsen, who is
in charge of European liaison and promotion.

The Dallon organisation is represented in America by Dick
Broderick's Taka International, which has already placed product
and set deals in Dallon's behalf, including a pact with ABC Dun
hill for Mac and Katie Kissoon. Dallon, whose past track record
of success includes Don Fardon's Indian Reservation, intends to
secure one outlet in each territory to handle the group's product,
and will offer complete facilities in the UK for material acquired
from other countries.

Tito Burns
Mel Collins, Active Management
Spotlight on London

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NOVEMBER 13, 1971, BILLBOARD
TITO BURNS called his Ad. men to his office. "It's time", he said, "to announce our company to our many friends throughout the world. This special issue of Billboard that's coming up seems the right place to say it. But scotia - TITO BURNS will have them guessing. Who the hell?... So kick it around lads. Let them know I'm back in business".

And so we did. We kicked it around. (As you can see). But it seems to us that kicking it around... well, we thought you might be more interested to know what TITO BURNS is actually doing... He's set up his new company with SCOTIA — they're something in the city, you know, a public company big in leisure activities. (They make films too).

THE NEW COMPANY (YOU'VE GOT THE MESSAGE, IT'S scotia-TITO BURNS LTD) IS NOW OPERATING IN

AGENCY MANAGEMENT... MUSIC PUBLISHING... RECORD PRODUCTION... CONCERT DIVISION... TELEVISION PACKAGING.

(Incidentally it already has the scores for several films including "Captain Apache"... "Bad Man's River"... "Pancho Villa"... "Crucible of Terror"...) and it has acquired Mother Mistro Music and all its Catalogue.

Tito has also asked us to mention that DAVID APPS (hello David) is head of the agency and management division.

WE'VE ONLY JUST OPENED FOR BUSINESS. AND WE'D BE DELIGHTED TO HEAR FROM OUR MANY FRIENDS AROUND THE WORLD.

p.s. Just in case you thought the ad. was finished, we've got news for you!

Tito has asked us to let you know about the important part of our set up known as NOVA RECORDING STUDIOS. Set in the heart of the city — 16 track—Dolby System— and highly competitive rates, naturally!

Here endeth the ad.
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MUSIC PUBLISHERS AS INDEPENDENT PRODUCERS

While the relentless search for new writing talent continues the British music publisher has spread his wings over the past few years and entered new areas of the business to supplement his earnings in the sometimes long gaps between discovering new composers.

Nearly every UK publisher is involved in some form or another in the production of records, whether it be through his own record label or via an independent production deal. It would be very hard to pinpoint which publisher was the very first to venture into record production and the reasons for doing so would be too numerous to mention. But one thing is certain — the diversification by music publishers into this area has been a major part of a massive restructuring of the music industry.

This was achieved through many reasons and one could say that a prime factor for this was the decline of the house & man in face of the growth of talent being recorded by independent producers, music publishers among them.

"If the song is so good why don't you record it yourself," must have been said by many a producer to a music publisher over the years and this was exactly what he did. Hence a steady growth of music publishers launching their own labels and producing their own talent.

It was a obvious step, after producing a record, for the music publisher to develop the concept further and branch out into management and promotion.

Record production has grown so much that today, to be a successful music publisher, involvement in this area to expand and build existing earnings, is now regarded as essential.

Even the older music publishing houses could close their doors tomorrow and still earn tremendous money from their back catalogues but all have ventured into record production, some with greater success than others.

Reginald Dwight was a struggling songwriter until he was introduced to Bernie Taupin, a struggling lyric writer. But this partnership sparked off what was to become perhaps one of the major finds in recent years. Dwight—renamed Elton John—was for a long time trying to develop his writing and it was not until DJM's Stephen James produced his first record, "Lady Samantha" through This Records that he began to achieve recognition. Dick James' involvement in records began through his association with Larry Page and Page One and which soon developed into the DJM label. The launch of Elton John in the UK was not on the whole successful but with a massive promotion campaign in America via MCA's Uni label there was a tremendous kick back to the UK.

Dick James' success with a writer-singer is a good example of the way music publishers have entered the record business and achieved success. Two of the most successful music publishers in the record field have been the Bron Organisation and the Essex Music group. Both entered this field on a small scale, steadily building up an artist roster which today holds an impressive slice of the contemporary music market.

Bron's entry into record production came via its Hit Record Productions unit in 1969 when Gerry Bron signed as exclusive production deal with Philips, which lasted until early this year. Bron's deal with Philips supplied the company with the greater part of product issued on the progressive Vertigo label and launched the careers of Colosseum, Juicy Lucy (an act no longer associated with the Bron organisation), Uriah Heap and Richard Barnes.

The formation of the Bronze label was a natural progression for the Bron company one of the very few publishing companies which is involved in every facet of music. Apart from publishing and record activities, the firm is also involved in management and agency. Gerry Bron feels strongly that with promoting contemporary product particularly, it is not just enough to put out the product, get some radio play and TV promotion and hope it sells. The agency plays an important part of the company's day-to-day involvement in the music business and Bron likes to handle the entire career of his artists from under one roof. Entry of the Essex Music group into record production came about through the formation of Straight Ahead Productions, which at the time had the exclusive services of Denny Cordell. In 1967 Essex signed a three-year licensing deal with LMI which gave Straight Ahead exclusive use of the Regal Zonophone label. After a series of hits with product by the Move, Procol Harum, Joe Cocker and the then Tyrannosaurus Rex, the time was ripe for the launch of the Fly label.

The label scored immediately through T Rex, whose single, "Ride a White Swan," reached No. 2 in the Record and Tape Retailer singles chart.

However not every music publisher has had this immediate success with an involvement in records. For many it has been a long slow haul.

One music publisher who has been involved in records for a long time is Edward Kasner, with his President label. Sales have come both from American product he has acquired, and also, through local talent, notably the Equals and the veteran singer Dorothy Squires. Two other music publishers which have diversified into records are Southern Music and Caragall Connolly with the Spark and Concord labels respectively. Both have had limited success in this country but the overseas market has proved to be lucrative an outlet for product. However both firms are still

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Apple Publishing Group

Apple Publishing Ltd
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NOVEMBER 13, 1971, BILLBOARD
UK affiliates of American record companies shared nearly 50 per cent of the RTR album charts during the first six months of this year—as good an indication as any of the tremendous inroads U.S. firms are making into the market here.

Ten years ago, the record industry in the UK was virtually the exclusive preserve of the four majors, EMI, Decca, Philips and Pye. At the time, there was plenty of American product being released through the usual licensing agreements, but it wasn’t until the major U.S. firms established their own independent operations over the following decade that the UK industry really started to come under pressure from across the Atlantic.

Six principal American disc companies, A&M, Columbia, RCA, Kinney, MCA and United Artists, all now have their own independent UK subsidiaries. While none of them had any complaints about their respective former licensing arrangements, all realised that maximum sales effort and exposure of their product in this country would not be achieved without their own on-the-spot sales and promotional organisations.

Columbia, after a spell as a licensee of Philips, was the first firm to take the plunge with the establishment seven years ago of the CBS operation. The initial brief of all the affiliates at their inception was to establish the label and promote the parent company’s roster of American artists.

Only after having achieved this were the subsidiaries encouraged to find and break new UK talent, yet an almost universal complaint from American parent companies is that their UK affiliates are not now getting enough home-grown hits.

CBS has perhaps had more success breaking local acts than any of the U.S. companies. Among the UK acts the firm has had hits with in the past are Love Affair, the Tremeloes, Marmalade, Alan Price and George Fame and Anita Harris—an impressive list of talent.

And yet the company’s managing director, Richard Robinson, admits Columbia would like to see the list much longer. He says: “On the talent side, we feel we’ve done well although we could do a lot better. The proportion of home grown hits it as opposed to American product is quite a bit higher with some of our Continental affiliates, but I think this is partly due to the language problem. It is much harder to break American acts on the Continent.”

He continues: “However, we are fairly regularly reminded by our parent company of the necessity to find new British acts and I must say I would certainly like to see UK talent accounting for a bigger proportion of our overall sales.”

CBS, which occupies a modest block of offices in London’s Theobolds Road, has its own sales & distribution operation and pressing and tape duplicating plant at Aylesbury, Buckinghamshire, which in addition to manufacturing CBS product, pressures for a number of other companies including the Kinney group.

The firm is also building its own massive 16-track studio complex around the corner from its present modest recording facilities in London’s fashionable New Bond Street. Although primarily designed for recording CBS artists, the studio will again be open for custom work.

RCA formerly had a licensing agreement with HMV and then Decca before opening a local sales and marketing office in 1969 and finally confirming full independent status the following year with the opening of a pressing plant in the north of England and the establishment of a sales force.

Former CBS managing director Ken Glancy took over as head of RCA nine months ago and the company has been gradually increasing its share of the UK market. Tape duplicating is the only non-local area of the company’s activities and cassettes and cartridges are at present imported from Rome although it is planned to install duplicating equipment at the pressing plant shortly.

The Kinney organisation which embraces the Warner, Regent, Rolling Stones and Elektra labels and from next year, Atlantic, is based in New Oxford Street, London, and headed by managing director Ian Ralton. The firm’s bustling, contemporary offices reflect the style of the Kinney operation and like CBS, the company has not reined completely on the valuable American catalogue of its parent organisation.

Among the UK acts the company promoted hard and with considerable success are Family, Curved Air, the Faces and Fleetwood Mac although again there is still the pressure to develop more British artists. On the distribution side, the firm has a joint arrangement with CBS which supplements Kinney’s own sales force.

Unlike most of the other American affiliates in the UK, United Artists have not had a particularly strong American catalogue—

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MUSIC PUBLISHERS AS INDEPENDENT PRODUCERS

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Looking for that elusive hit to establish their labels in the UK, RCA, and Island, it is not only the independent music publisher which has become involved in record production. Many of the publishing offices of major record companies have at one time or another ventured into this field. Pye through the ATV music company and United Artists with its Avalanche record production firm and so on.

Island Music is a prime example of promoting an act as a package. The Curved Air act was the brainchild of Island's Lionel Conway who negotiated the signing to Warner Brothers. He is also involved in production himself and to a certain extent management. He produces the Unicorn Dog act with singer Carol Grimes and Island has financed the group completely, down to buying equipment.

Conway is also managing American singer writer David Elliot who is being recorded for Island's Blue Mountain productions company by Mick Graham, guitarist with Cochrane. When the finished product is completed Conway will negotiate a record contract for Elliot.

Another important task in handling an artist Conway feels, is the actual promotion. "Every artist I handle through Island Music has his own publicist, hired by us, to concentrate on getting exposure in every newspaper.

There are also many music publishers who have producers signed to their companies to record new talent and in many cases the producer is the writer as well.

One such case is Edwin H. Morris. Since he took up his post as general manager of the UK firm John Velasco—who was originally in public relations with the Theo Cowan company—was very concerned about the need to develop the company's hold in the contemporary music market. Today he deals with several writer producers including Friday Music, with Harry Vanda and George Young of the Easybeats and Alex Young of the Grapefruit. He also played a major part in the launching of American writer Scott English as a vocalist via the song "Brandy" which has now become a local hit.

Lending with Screen Gems Columbia Music in London, Velasco heavily promoted the record over a number of weeks. He appreciates the need for press exposure to supplement any radio and TV plugs. It was natural for him to hire Theo Cowan to act as a press agent for English and apart from features in the musical press Velasco reports heavy exposure in the provincial newspapers which he feels are very important.

Prior to setting up an independent operation in the UK, Edwin H. Morris was part of the Chappell empire and the need to get into new areas of music publishing brought about the formation of the Chappell pop division under Stuart Reid. In January of this year the company presented its own pop concert at the Royal Albert Hall in London to showcase two acts signed to Chappell, Fairfield Parlour and Room. Reid explains that the concert wasn't aimed at making money but was staged to project two acts to the public. Reid says that this was successfully achieved.

He is now heavily involved in the making of demos in the Chappell studios. "These act as a mirror of the group's talents which can be presented to a record company," he says.

The prospects of music publishers involved in this ever developing field are unlimited. This involvement does not only confine itself to the UK market but now covers the international music market.

Music publishing has rapidly developed over the years from being a relatively small business built around the sales of sheet music and live broadcasts to now covers nearly every facet of the music industry. The main reason music publishers have entered the world of recording is simple. Every astute publisher is involved in records because it is a natural extension of his original task.

Many of the artists in today's business are self supporting. Many have their own music publishing companies, produce their own records so it is essential for a publisher to become involved in this field and to find his own talent.

This involvement in the business side of the music industry by artists has given a much greater competition to music publishers in this market.

Generally speaking music publishers feel that to be in business one cannot survive on a catalogue alone to earn money. "A heavy involvement in the record business combined with an awareness of the contemporary music market is a must for every music publisher." This could have been said by any music publisher who is involved in today's business of making records.
The Chappell

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Hey girl, don't bother me (Lowery)
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Look around (and you'll find me there) (Famous Chappell)
Love Story (Famous Chappell)
Maggie May (Chappell)
Rags to Riches (Frank)
Rose Garden (Lowery)
Till (Chappell)
Un BANC, Un ARBRE, Une Rue (Chappell)

Current Shows
"Godspell" (Valando)
"The Great Waltz" (Chappell)
"Show Boat" (Chappell)

Current Films
"Fiddler on the Roof" (Valando)
"Funny Girl" (Chappell)
"Love Story" (Famous Chappell)
"On a Clear Day You Can See Forever" (Chappell)
"Paint Your Wagon" (Chappell)
"Song of Norway" (Chappell)
"The Red Tent" (Famous Chappell)
AMERICAN COMPANIES MAKING BIG INROADS INTO UK MARKET

Continued from page L-19

with the exception of the soundtrack albums from UA's film division—to rely on and has been virtually forced to build-up a roster of mainly British talent.

Says the firm's managing director Martin Davis: "Most of our capital investment has been in supporting American acts and we spend a considerable amount of time trying to break UK talent. Although we have had reasonable success with American acts like Creedence Clearwater and Canned Heat, we have, I feel, also done well with British acts like Shirley Bassey and Barry Manilow.

UA has a pressing and distribution agreement with EMI and a small van sales force of its own which backs up EMI's efforts. A&M's London office in Mayfair opened just over two years ago and is headed by general manager John Deacon, and the company's product is pressed and distributed by Pye. Like other firms, the company's first brief was to establish A&M in the UK.

"Up until now, our main purpose has been to break A&M artists like Carole King and the Carpenters over here," explains Deacon. "When one has a licensing arrangement, one can never give all the promotional concentration to an artist one would like. So, our initial aim was to gain some independent sales malage for us and we could from our American acts. Having now done that, we are out to build-up a good roster of British artists.

Similar to the A&M operation in MCA, UA opened a London office four years ago after having had the label totally handled by Decca which still pressed and distributed under licence for the firm, after a brief, unhappy attempt at independence. Although the company has a brief to find a limited amount of UK talent for worldwide dispersion, the UK operation is mainly regarded as the London office of MCA, America, and does not function with the same autonomy of most of the other affiliates. However, under managing director Derek Everett, MCA UK has broken such acts as Osibisa, Wishbone Ash, Rock Candy and Tony Christie.

Adding to the already impressive list of American independents here will be Bell which next year will be establishing its own indie operation. The firm has had considerable success here through its present licensing arrangement with EMI, especially in the singles market and has established useful links with such UK producers as Tony MacAulay, John Shuttleworth and Roger Greenaway.

With the possible exception of MCA, all the UK affiliates have a reasonably free hand and while obviously having to answer ultimately to America, are left to run themselves. In the main, it would appear that the American parent realises that every local market is different and therefore needs different selling and promotion techniques and this feeling is reflected in the policy of every company to have the British off shoot headed by British executives.

A growing awareness of the potential of the campus markets seems in fact to be the only promotional influence to have come across the Atlantic. Even when releasing product sent over by the American parent, the affiliates have a completely free hand and reserve the right to refuse to issue any record which they feel is not right for the UK market.

A&M's John Davis has a feeling in his company: "Suppose I wished to say, with a new Herb Alpert album, the promotions would come on a bit strong, but they have never yet insisted that we release a certain record."

Adds Richard Robinson: "With Columbia we exchange a lot of advice, but we have separate tactical plans for as long as it lasts. The two markets (UK and US) are quite different and we all appreciate this. The affiliates tend to attract a lot of acts which particularly want to get a foothold in the American market, but this can have its disadvantages, because some are only 'handily' 'have dollar signs in their eyes,' as Martin Davis puts it. It is often a right and proper thing for the affiliate to have a free hand in signing bands for the US.

Davis sums up the affiliates position quite simply by saying: 'They are not here to act as a poor imitation of their American parents.'

RECORD MERCHANDISERS

MILES AHEAD IN RACK BUSINESS

According to one expert assessment of the future of record retailing in Britain, the next decade will see a radical change in the buying habits of consumers.

The predicted transformation will bring about a swing away from making purchases in record stores in favour of growing home with the impatience of instant availability offered by racks. The picture 10 years hence could be 500 specialist shops and 10,000 racks catering for diverse interests and-impulse buyer.

Possibly such a drastic dichotomy from tradition is based on an optimistic assessment of the efficiency of British consumers, some, indeed, would contend that there are already only 500 worthwhile dealers spread across the nation—but whatever the future holds for them, there's no doubt that racking has been one of the few bright spots leading to an expansion of manufacturers' business in 1971.

Unlike the rapture explosion which resounded around America, the growth in Britain has been carefully plotted by the manufacturers, wary not only of a repetition of the repercussions of over production and excessive returns which have bedevilled the US industry, but also of the need to keep the retail trade sweet.

A third consideration was to do with the fact that, in 1969 EMI and Decca formed Record Merchandisers, in which Pye and Polydor Philips now have equal shares. The fear of competition and an ensuing discount war made it sensible to form a consortium whose joint strength in controlling supplies would make it difficult, if not impossible, for an independent outlet to get a foothold in Britain.

Since then, with the very real threat of a full-scale entry into all product racking by the Pickwick budget firm, the united front is no longer quite so united and participating companies have agreed among themselves to act independently in their attitude towards supplying product to any other racker. An although there has apparently been some weakening of the old instinctual attitude by some of the majors—of which RCA, CBS and Kinney remain uncommitted to Record Merchandisers—Pickwick's racking plans remain on the lidging bed for the time being, presumably in the hope that EMI, so far interested only in protecting its investment in Record Merchandisers, will have a change of heart.

So, for the time being at least, Record Merchandisers has the field to itself and is making full use of its advantage to expand at a cracking pace. Under the spirited leadership of Ian Miles, one-time mercantile marine officer and pre-RM, marketing and sales director of Bristol Myers.

Before Miles joined in March last year, RM was in a sorry way and even the most enthusiastic supporter of racking would have been forgiven for wondering if the concept was right for Britain. From a mid-'69 total of 200, the number of racks has shrunk to just over 100, the result of a drastic proung of unprofitable out, and only 40 were contributing worthwhile turnover figures.

In the first 12 months of Miles' incumbency, the position changed out of all recognition. The number of outlets had grown to 300 high traffic locations, with 67 per cent grossing in excess of $500 a month and with 50 per cent achieving monthly figures of $1,000 plus.

At the last count, the company was trading through 600 outlets, many them located in the northern and north-eastern parts of the country, over double the figure of a year ago, and Miles estimates that by the end of 1971 RM will have distributed over 15 million records of all types through price-leading deletions, singles, and its own stereo Gold Award budget ($1,626) line. Launched last year, SGA

has sold approaching one million albums through nearly 1,500 stockists—the label is available to record dealers and other shops, as well as rack customers.

Racks are supplied at the manufacturers' published scale of discount, to which is added a charge of approximately five per cent to cover servicing and installation costs. In return for a complete sales or exchange allowance, the stockist accepts a 22 per cent profit, against the 4½ per cent offered by manufacturers, some of whom continue to offer a five per cent returns privilege.

The critics—and there are more than a few—argue that racking is only effective as a means of shifting large quantities of low price material. Miles, however, points out that the $80,000 titles drawn from nearly 1,000 labels, about half for frequency re-issues. Additionally, the average recovery rate per unit averages $3.60, compared with $2.40 a year or so ago, which rules out a dependence on bargain-bazaar sales.

Racking, likely to give RM a 1971 turnover of $10 million—or about 10 per cent of the value of the industry's total output—is proving a useful stimulus to the nascent British tape market. Woolworths will be incorporating cassettes in 70 stores, as will be a photographic chain in 100 shops, two major contributors to an overall strength of 250 outlets being serviced from RM's warehouse in Hayes, a stone's throw away from EMI's pressing and distribution center.

As a discouragement to the Liberty, RM is distributing a Nor- wegian-designed unit, the Arne Berdahl Cassetta, to which it has obtained exclusive British rights. The Cassetta will be offered also to the retail trade, as part of a growing involvement in spin-off activities, such as shopfitting, accessories and display material.

Arguing operated from the huge Hayes stores—it holds space for two million deletions and cutouts along sidewalks in the 750,000 cur rent rentals and two million tapes—is a cash 'n carry one-stop faculty covering selected current product, special purchases and deletions, of which the retail trade is taking full advantage.

With Miles in the driving seat, and there is no suggestion the racing is in the true sense of the word, the operation of the Pickwick and MfP budget com panies has a link with the principle, particularly via the sale or exchange trading terms.

Pickwick gets closer to racking than the MfP opposition, selling direct to the Network and Eire, covering the rest of the British Isles, including Eire, info about 3,500 non record outlets. Its sales into disc stores are handled through the member companies of the BRIT (British independent Record Distributors) Network.

Another company, more recently concerned with selling records in non-conventional outlets, is Enterprise Records Retail, of which a director is Paul Ellis, a former managing director of Keith Purves Wholesale. Enterprise is operating a pilot scheme for selling budget albums from the Camden, Hallmark and Rediffusion catalogues, through public houses and has merchandisers in stalled at 21 locations in the Thames Valley area.

Meanwhile, Pickwick contents itself with a series of tests aimed at determining whether it's in with a chance should the way be come clear to full-scale rack operations. Among the most recent of its pilot schemes has been within the main Street offices of an employment agency, normally closed on a Saturday morning, but re-opened under the Pickwick scheme as record store. With its 3,500 outlets serviced direct and via the record stores of the American parent company to back him up when the times come, Monty Lewis, UK boss of Pickwick International is confident that it is only a matter of time before Record merchandisers will have serious competition. "Racking will develop," he says. "It's like trying to hold the sea back."

The two markets (UK and US) are quite different and we all appreciate this. The affiliates tend to attract a lot of acts which particularly want to get a foothold in the American market, but this can have its disadvantages, because some are only 'handily' 'have dollar signs in their eyes,' as Martin Davis puts it. It is often a right and proper thing for the affiliate to have a free hand in signing bands for the US.

Davis sums up the offices position quite simply by saying: 'They are not here to act as a poor imitation of their American parents.'

L-22

Mocky Lewis, Record Manager, Right: Monty Lewis, President, Enterprise, Left: Ian Miles, Managing Director, Record Merchandisers.
6 years ago CBS Records started operating independently
   – Here In London.
By next year they plan to have the world’s finest recording studio in operation
   – Here In London.
By next year they plan to be the top albums label and the top singles label
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(This year they were first in albums and second in singles . . . and already over
800,000 copies of Bridge Over Troubled Water have been sold.)
By next year they plan to have the best of the new British groups ready for
export to America. Acts like Lesley Duncan, Soft Machine, Fields and Home
are already signed and recording
   – Here In London.
By next year they hope that more companies like Kinney and Pickwick will be
using the most efficient custom pressing facilities in Europe
   – Here In London.
By next year they hope to be publishing for many of the top song writers;
James Taylor, Laura Nyro, Kenny Young and Gilbert O’Sullivan, are
already signed up with the CBS publishing affiliate April Music

CBS is here in London
THE FUTURE OF TAPE

by Richard Robson

Although the tape market in the UK is smaller than virtually anywhere else in the world, there is now every indication that it won’t remain so for very much longer. To the delight of the cassette and cartridge industry in this country, which has well over 3½ million dollars invested in factories, duplicating plants and distribution networks, tape’s share of the total music market has shown a dramatic increase over the past 12 months from around 3.5 per cent last fall to an expected 10 per cent by the end of the year.

Indeed, the final figure for 1971 could be even higher. During May, June and July of this year, some record companies were reporting that cassettes and cartridges were accounting for as much as 15 and 16 per cent of their turn over while on the retail side, during the same period, some of the bigger London stores chalked up tape’s share of overall business at a staggering 20 per cent.

All major record companies except the cassette-committed Polydor and Philips are now making regular releases in both compact cassettes and every firm except EMI has also moved into the budget tape market. Most of the key independent labels, too, are releasing products in tape as well as disc form and are signing up majors like the Pye off-shoot Precision to duplicate and distribute their cassettes and cartridges.

Although custom duplicators like Metrosound and Trident Tape Services are flourishing, most of their business is overspill work from the majors and Precision has in fact picked up virtually all the licensing deals including the valuable Kimney and A&M catalogues.

Prior to the launch of Precision last year, Philips had a virtual monopoly in the cassette duplicating field but has since lost a lot of business to the Pye company through only being able to handle the one cartridge.

Around 3,500 albums are now available on cassette and around 2,500 on 8-track cartridge. Until this year, cassette had been easily the market leader of the two configurations—reflecting the general trend throughout most of Europe. However, in the last six months there has been a tremendous surge in sales of 8-track, due mainly to the promotion of the automobile market and the increasing availability of cartridge hardware for the home.

Major tape companies like Precision, EMI, CBS and United Artists are now selling nearly as many cartridges each month as cassettes a year ago, the same companies were selling two or three cassettes to every one 8-track. In fact, the growth rate of 8-track is so much faster than that of cassette that cartridge could take over as market leader before the end of the year.

Even so, blank cassettes are still outselling their pre-recorded counterparts by about four to one and would indicate that there are still many consumers recording their own music programmes—a situation the industry feels could eventually lead to wholesale tape pirating on a commercial scale.

At the moment, tape pirating is almost unheard of in this country and industry executives, worried about the amount of bootlegging in other territories, are determined not to let it get a grip in the UK.

As in other world markets, non-record outlets such as garages, car showrooms, motor accessory shops, photographic and hi-fi stores and even chemists and supermarkets in the UK are selling increasing amounts of tape. Precision, which has over 1,000 non-record accounts, is now one of the prime suppliers of product to these outlets which are responsible for 65 per cent of the firm’s total sales and 85 per cent of its 8-track business.

Other companies formerly distributed to the non-record outlets through Ampex Stereo Tapes, but earlier this year AST cut back its distribution service and these firms are now having to make their own arrangements either through regional wholesalers or by forming their own sales teams to deal exclusively with non-record accounts.

There are no official figures available to indicate what each company’s share of the total tape market is. At a recent meeting of the British Recorded Tape Development Committee, the informal industry organisation comprising the tape managers of the major record companies, its members were asked to write on a piece of paper what they each thought their share of the market was. The result added up to 240 per cent!

However, EMI claim a 35 per cent share—largely because of the success on tape of the Apple and Tamla Motown catalogues—and while some may still dispute this figure, few would argue that the company is doing as well with cassettes and cartridges as anybody.

One of the biggest steps forward in merchandising techniques has been the adoption by some firms of special four-colour packaging for tapes to replace the traditional plastic box for cassettes and shrink-wrapping for cartridges.

Precision was the first company to investigate new ways of making tapes look more attractive on dealers’ shelves and last year developed a mini sleeve, an exact replica of the equivalent album sleeve, but measuring approximately 9½ ins by 4½ ins. The actual cassette or cartridge is held in a special container at the back of the sleeve while cassettes are further packaged in a flip-top colour carton, similar to a cigarette pack.

EMI earlier this year also started using the sleeves while CBS has just introduced a second type of packaging—a four colour cardboard carton the same size as a cassette or cartridge. Both CBS’ sleeves and the sleeves greatly enhance the appearance of pre-recorded tapes and have been welcomed by dealers who have in the past been reluctant to stock cassettes and cartridges because of the display and merchandising problems.

Keeping pace with these packaging improvements has been a steady upgrading of the reproduction quality of cassettes and cartridges which for the first time this year are beginning to be accepted as satisfactory alternatives to the hi-fi disc. BASF is launching the first range of chromium dioxide blank cassettes later this year when the Dolby system is gradually gaining a wider acceptance, with RCA, Decca and Precision now making regular Dolby-dedicated releases.

The quality of hardware is also steadily improving. Until recently, most hardware manufacturers had mainly concentrated on building up the bottom end of their ranges, but this year has seen the introduction of many high quality, sophisticated home units in both configurations.

This year has also seen a tremendous increase in the amount of Japanese equipment—particularly cassette—being imported. Sanyo, which claims a 20 per cent share of the cassette hardware market in the UK, Sony and Hitachi all have their own independent sales operations in this country while other Japanese firms like Toshiba, National, Panasonic and Akai are promoting their ranges through national distributors.

This fall is also seeing the introduction of the first 4-channel tape equipment. Motorola’s Quadraline discrete system for the car was unveiled at last month’s Motor Show in London and is now on general sale priced at £134 dollars including speakers. The first Japanese quad tape units are scheduled to be launched shortly after Christmas.

On the software side, RCA released an initial batch of 50 quad titles last month and will be followed immediately after Christmas by EMI and CBS which are both preparing first 4-channel tapes.
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Spotlight on London

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NOVEMBER 13, 1971, BILLBOARD
About the same size as Devon and Somerset (two counties in the UK) combined, Jamaica boasts a population of nearly two million. By far the biggest percentage of the inhabitants are of African descent by European, Chinese and East Indian have added to the variety of the national origin. Music has always been a major part of their lives, stemming from the tribal dances in Africa—to the lament sung by the slave in captivity.

Several years ago West Indian music came to the UK via immigration setting up home. The demand for their music was met and soon the music became a part of the British record industry. The current form for this music is reggae—believed to have derived from a Jamaican street made from sugar cane and crushed fruits and the sweetness of the food was likened to the music.

Reggae is nothing new, only the name has been changed, but the music still has the same hypnotic and relaxing beat as it did in the early 1960's when the Jamaican teenager danced to the music in the steamy clubs of the East end of the Jamaican capital, Kingston.

The Jamaican recording business is small and highly personal. Nearly every producer has his own record label and distributes his records direct to the stores. In nearly all cases the producer will issue a white label copy of a record to the shops to judge its reaction. Selling records in Jamaica is cut and dried. If the demand is there it is made available and it is this method of selling that to a certain extent has been employed in the UK. Several record stores in a highly populated coloured area receive white label copies direct from Kingston to gauge customer reaction and these initial releases might sell at around £2.40.

Reggae music came to the UK stores as a Bluebeat and later through names like ska and rocksteady. One of the earliest successful bluebeat records issued here was My Boy Lollipop by Millie. On Fantania. At this time bluebeat had no commercial appeal to the major record manufacturer so it was left to the small independent to meet the demand. The two earliest bluebeat records ever issued in the UK were "Carolina" by the Folks Brothers on Emiri Shallit's melodic label and "Independent Jamaica" by the Lord Creator. This disc marked the debut of Island, formed by Chris Blackwell and Graham Goodhall in 1962. Blackwell was one of the main persons responsible for bringing West Indian music to the UK. He started in Jamaica in 1959 and at that time Goodhall worked for Radio Jamaica in Kingston for seven years. These years in Kingston cemented the foundations for their future activities although Goodhall broke away from Island in 1965 to introduce his own Doctor Bird label group, also specialising in West Indian music.

This early start gave Island the monopoly in the market. But with Blackwell's continued diversification into contemporary rock music a new association was formed with Lee Gopthal. He had previously been an accountant and in the mail order business and had ventured into the record business via his Maskland record shop chain and his Trojan and Coconoe labels. Trojan became the main UK outlet for reggae.

At this time record dealers were apprehensive over stocking West Indian music, so selling was concentrated among a few select shops in areas with a high coloured population. To supplement its efforts in the field, Island spent a great deal of money getting airplay on the now outlawed pirate radio stations and succeeded in breaking several records.

However, it was not until around 1969 that West Indian music, in the form of reggae, began to achieve national recognition. This sudden surge in the popularity of reggae can be attributed to many factors. It is interesting to note that a song, "The Liquidator" had been featured in the UK Top 50, published by Record and Tape Retailer, several weeks before the BBC featured the number on its Top of the Pops TV show. Perhaps two of the most important factors in reggae's development have been personal appearances by the acts concerned and the activities of mobile sound system operators.

There are several clubs in London and the provinces which are essentially for the coloured population. Two of the most famous clubs in London are the Cue Club in Praed Street and the Roaring Twenties in Carnaby Street. All these clubs receive the latest records issued and many of the sound system operators come from the West Indies bringing with them the latest records and sounds.

It is these two main areas, clubs and mobiles on which companies like Trojan concentrate. Trojan issues products on a variety of labels and the cream of the releases are mailed direct to the clubs and specialist record stores. The company, apart from advertising in the trade musical press also uses the Daily Gleaner, one of the main local papers in Kingston, and widely read in the UK by the coloured population.

Other companies concentrating on the reggae market are Pama, Robert and Harry and Carin Palmer scored a considerable hit a while back with Max Romeo's controversial "Wet Dream," which although banned by the BBC achieved strong sales. Bamboo operates from Junior Lincoln's record store which is reported to be one of the major dealers in West Indian music.

Rob Bell, label manager at Trojan, estimates that 90 per cent of the reggae records issued are original records acquired from Jamaica. Many are sent to London just as a backing track and arrangements plus added string accompaniment are finished in London. Another interesting aspect of the reggae records is their price. It is virtually impossible to issue a record of this kind at full price. A reggae album is more likely to be in the £2.40 price bracket or below.

"It appears," says Bell, "that the customer prefers to buy a single to a full-price album," Bell cites the case of an album soon to be released which features live recordings by Dandy, Greyhound and the Pioneers which will be issued at mid-price. "There are two main markets for reggae material," adds Bell. "The black market which automatically buys the record plus the dub circuit." Bell says that this area is very important in breaking a reggae record into the white market.

There is now a healthy acceptance of West Indian music and the airplay allowed to this music has increased favourably. However, apart from the records which actually break into the national charts there are many which become turntable hits around the clubs and chalk up impressive sales figures.

Bell says that the average sale of a record to the ethnic market could be between 4,000 to 5,000, but some records can reach 40,000, which for the kind of market companies like Trojan are involved in, is very attractive. And these sales are often achieved with little if any radio exposure.

This type of music was a small part of the UK record industry but the main source of income for a then small record company—Island. One man's belief in the music led others to follow suit making West Indian music a good financial proposition.
The British underground press, or experimental press serves the budding supporters of the "underground society" in a manner that is easily digestible; from a literary standpoint, it is about as disjointed as large numbers of its followers. The publications, which include IT (formerly International Times), Creem, Rolling Stone (British edition), Zigzag, Oz, Strange Days (defunct), Cream, Oz, and many provincial offshoots of the youth culture approach, are not, however, without merit. They provide interesting and successful opposition to the rather narrow limitations of the standard press, are sometimes informative and much of the time amusing. They are also regarded by some record companies as an important promotion media.

To begin with, we must separate the British movement from the fiercely radical American original—Britain is a smaller country and our exploitative culture displays an innate tendency: a desire to get involved to the point where problems are sometimes created to dress the intention with a purpose. Like baseball's pinch hitter, it often takes three misdirected swings with a manifestation of its own paranoia, yet may also be a home run by forming collective opposition to real social injustice. People need a cause—youth needs something for which it is speaker, writer, editor, publisher and finally reader. The experimental press belongs to youth and gives it a very noticeable platform. It stretches the boundaries of existing sensibilities and occasionally proves them insensible.

Rolling Stone is by far the most successful publication linked to the pop/social upheaval and for valid reasons. It is written by credible journalists with genuine newspaper flair, is laid out very professionally and attractively—and maintains financial security, enabling its editor, Jann Wenner to provide thorough international coverage. Rolling Stone always manages to reach at least approachable personalities and get controversial interviews that make excellent reading. These are generally feature articles bought for the paper—they resell them in a large format weekly, album reviews and the various production problems. Most of this is handled in San Francisco, but a rough draft of the issue is sent to the London offices and a British edition is edited by Andrew Bailes with several editorial and advertising alterations. Stone is a large paper that sees no cause for being blindly radical. It pushes barriers only when the material requires and in a forthright way, but never draws attention to its cultural heros.

Time Out began as a small, thin list of what's happening where, published bi-weekly. The staff worked hard to compile exhaustively accurate copy that mentioned every club, theatre, restaurant, cinema and event happening in London during those two weeks—and the result was so well received, the magazine soon increased its pages, its page size and went weekly. Editor Tony Elliott filled the map with features, good pictures, reviews and articles as well as his entertainment guides. Included were sections on opera, drag acts, dancing, children, environment, books, about everything imaginable. The literary content ranged from direct description to high theory; the magazine had something for everyone and became THE London guide.

International Times was the first publication of its kind to reach a large scale distribution. The lengthy title was later reduced to IT practically by word of mouth. The American ideals were adopted and the British police became 'pigs' for the first time in great—something unnecessarily cruel for this country. IT experimented visually with endless arrays of doctored photos, a lot of skin shots and murder, much of which is reproduced from the States). The effect is one of interesting confusion and the editorial standard is dramatically correct, but heavily pretentious with consistent use of hip phraseology. It is the king of the underground sheets, has a rad record to beat all the rest—yet is programmed with more distortion than the similar Creem magazine. Also a tabloid paper, Frenzeld resulted from the split between the American and purely British...actions of Rolling Stone. When RS decided to scrap the U.K. edition and just send over the U.S. copy, staffers brought over friends Of Rolling Stone—a publication which later dwindled into Frenzeld. Edited by general authority Mick Frenz, Frenzeld began to look vaguely like IT, but had the erotic pictorial flair, hadn't the good cartoons and was editorially adolescent.

The biggest underground uproar yet occurred when the three editors of Oz magazine were arrested on obscenity charges and held without bail. The circulation of Oz soared above the rest of the mags who Richard Neville, Jim Anderson and Felix Dennis made national headlines for their pet project, the "School is Out of Oz"—in which children were offered space to say and draw what they liked. Oz seeks to maintain the same aims as IT and Frenzeld, but its magazine format and illustrative content is far more advanced.

Again, editorially, Oz suffers from pretentiousness—but the visual out-look is cleverly experimental. It is largely erotic and very camp, but there is an exclusive humour to articles illustrated with "naughty" photos of 1940s women and headlines like 'Harry liked his wife in lingerie but everyone else did too!'. Oz is a funny magazine that seems to laugh at those who find themselves offensive. It does concern itself with social comment, but that seems to play second to camp parody.

Last of the main string is Zigzag, a more down to earth informative magazine. The emphasis here is on pop groups and interviews with them. A small amount of the pictorial falls into the experimental bracket, but the approach is what determines the classification. Zigzag is black and white, typed on IBM sheets—it looks much like a university publication. The best thing about it is that it restricts itself to music; simply relating information about bands, Cream (as opposed to the American magazine Creem) relies heavily on pop as well, but diversities into the trade side of the business and tends to view it all from a more scientifically researched standpoint. There is no staff and the contributors are chosen with care so the editorial is of a very high quality. In fact, much care is taken over all aspects of Creem and it presents itself as an authoritative attractive colour magazine—less experimental than the others.

A peculiar newspaper, looking at first like IT and Frenzeld, turns out to be a rather upper-class daily paper hidden inside a weekly underground tabloid. This is Ink, newest member of the clan and easily the most conscientious. Ink's cartoons are alarming or funny, its photographs are part of the features (unlike IT or Frenzeld) and the copy is legible and informative. In short, they have taken the format and used it tangibly. The material is social/poitical journalism backed by film, book, play and record reviews plus a what's happening section. A well produced paper, Ink rises above many others, because it communicates better and opinionates knowledgeably.

Britain's answer to Rolling Stone did not last very long. When Frenzeld detached itself from RS and went another way, Strange Days appeared. Edited by IT man Mark Williams, Days presented the British rock scene in a like manner to Stone's focus on America. The journalistic level was much lower, but clear enough to be understood. Again, however, there was a lot of space devoted to pretentious writing styles and reviews of pretentious persons and events that rivaled the actual subjects in terms of any approach. The coverage was good and the appearance of the paper somehow disciplined, but the product just wasn't good enough to make room for itself in the crowd and the inevitable finally happened.

This collection of newspapers and magazines comprise an important element in the evolution of the British press—intelligent or infantile, buxom or boring—they are trying hard to be new and different; their freshness is of great significance.
There is a considerable amount of long-standing jokes and good-natured mutual abuse circulating between Britain and Australia. They call us Pommes as Americans call us Limes, and quite often add another noun which is definitely improper and reflects on the legitimacy of our birth. We call them Upsters, implying their ancestors had borrowed their way down there through the core of the earth, and regularly ask them why they're not standing on their heads when they're amongst us.

We also remind them at every opportunity that Australia originally was a penal dumping ground for Britain's criminal classes in the 19th century, who were transported to Botany Bay for rustling sheep. Leaves of bread and other bare essentials of life. Despite that legacy of involuntary exile with shackles, Australians come back to the Old Country in formidable numbers, particularly those engaged in the entertainment business. Not for nothing is the Earl's Court Road area in London called Kangaroo Valley, because you can hear as many Aussie accents as Cockney ones in that location.

Australian singers, disk jockeys and entrepreneurs don't invade London merely with thoughts of revenge, however. The British capital is a mecca for the successful ones from Down Under because it is a gateway to an international status and scope which at present is impossible to attain by remaining in Australia. Rolf Harris is an example. Now an international star, he first visited London in the nineteen fifties in pursuit of his ambitions as a painter. He came back in 1962 after he had started recording in Australia, and served his foreign cabinet apprenticeship at the Down Under Club and the Royal Court Theater Club.

"The entertainment business in Australia is still rather regarded as an amateur's game," said Harris. "If people ask you what you do and you say you're a musician, they tend to say 'yes but do you really do?' The business there has a bad habit of slavishly copying fashions and accents from elsewhere."

Harris retains a deep affection for his homeland, and goes back there to work at least once every year. He rates London highly as a proving ground for Australians.

"It's a hard place, and a long way from home. You have to battle to succeed."

Frank Ifield was actually born in Britain, but he spent most of his formative years in Australia. He came back to the country of his birth in 1959 because he had gone as far as he could as a singer in the Antipodes.

"The standard of entertainment in Australia is very high, though," he pointed out, "I should think Sydney rates second to London now as an entertainment center."

Most Australians had their sights on America when he first returned to Britain, but the dawn of the Beatle boom caused them to change their destination. Like Harris, Ifield spends a large proportion of his working year outside Britain, and always includes Australia in his itinerary.

Barry Crocker is a recent arrival in London from Down Under, where he's spent 16 years in show business and reached the top spots of Australian entertainment with hit records and TV series of his own. He's been in Britain for five months, working the clubs in the Midlands and the North and making his Pye debut with a single called "Love Is A Beautiful Song." His presence here is already beneficial because he's landed an important role in a movie based on a Private Eye satirical magazine series about an Australian in the UK.

"Most Australian films are cast in London as far as the main roles are concerned," commented Crocker. "I'm here because I've been lucky enough to get to the top back home, and once you've done that, the only place to go is down if you stay."

Keith Potger first came to London in 1964 as a member of the original Seekers, and is now co-manager of the New Seekers with fellow Australian David Joseph, a group recorded by a third Aussie, producer David Mackay. Group members Martyn Kristian and Peter Doyle are also from Down Under.

"Australia can be inhibiting if you're of a certain nature," Potger remarked. "When the first Seekers came over, we found the work and potential so great that it was inevitable we would stay. London is one of the world's entertainment hubs."

David Joseph, head of the Toby organisation which encompasses artist management, music publishing, recording and an audio division, has been in London for three years after working in Australian TV and artist management. He cites Australia's geographical position and smallness of population as prime factors in causing the country's talent to go elsewhere.

"It will be a long time before the population rises to a comparable level with other countries," he said, "but Australia is certainly going to be one of the important nations in the world in the future. Australians always seem to do well here in London, and it's a good center for getting to the rest of Europe and America."

Colin Nicol is a staff newscaster and compere with the BBC, and has been based in London since 1963 after working as a disk jockey in Perth. He was the first deejay to work for British pirate radio when he joined Radio Atlanta at the invitation of fellow Australian Allan Crawford, and then went to Radio Luxembourg.

The entertainment business is very much involved in the representation of really good labels for distribution in the UK. Our Distribution Division is interested in the representation of really good labels for distribution in the UK. Our Distribution Division is interested in the representation of really good labels for distribution in the UK. Our Distribution Division is interested in the representation of really good labels for distribution in the UK. Our Distribution Division is interested in the representation of really good labels for distribution in the UK. Our Distribution Division is interested in the representation of really good labels for distribution in the UK. Our Distribution Division is interested in the representation of really good labels for distribution in the UK. Our Distribution Division is interested in the representation of really good labels for distribution in the UK. Our Distribution Division is interested in the representation of really good labels for distribution in the UK. Our Distribution Division is interested in the representation of really good labels for distribution in the UK. Our Distribution Division is interested in the representation of really good labels for distribution in the UK. Our Distribution Division is interested in the representation of really good labels for distribution in the UK. Our Distribution Division is interested in the representation of really good labels for distribution in the UK.
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Distribution: Colin Hadley, 01-262 5502
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3 Savile Row London W.1. 01-734 3008
Johnny Duncan’s “Baby’s Smile, Woman’s Kiss” is getting heavy response from babies, women, mothers, dads, sons and daughters in the following cities:

Philadelphia, Atlanta, Norfolk, Birmingham, Baltimore, Orlando, New Orleans, Mobile, Fort Worth, San Antonio, Tulsa, Kansas City, Omaha, Minneapolis, Milwaukee, St. Louis, Wichita, Denver, Charlotte, Knoxville, Washington, Roanoke, Detroit, Memphis, Houston, Oklahoma City, Los Angeles, Nashville, Dallas.

In fact, the response to any Johnny Duncan single is pretty predictable. Because with each one that he’s released, the reaction’s been the same: Men and women love children around the country love it.

Johnny Duncan’s new single, “Baby’s Smile, Woman’s Kiss”

On Columbia Records
FOR HIGH KICKIN' SALES

"WEST TEXAS HIGHWAY"

Nashville Scene

Jack Johnson, the manager of Charley Pride and Johnny Don- can, has appointed veteran country music disk jockey Max Gard- ner to the post of vice president and general manager of Jack D. Johnson Talent. Gardner returns his post as executive vice president of F-Gee, Chess and Chota Music publishing companies. Tom Collins remains vice president of the publishing firm, and is in charge of overseas operation of those interests. When Charley Pride played to sellout houses in Wheeling, there was no room for him in the inn. The hotels and motels were booked so far in advance that Charley had to stay at Washington, Pa., 26 miles away.

Toni Lee is signed to Nashville. Her first release is a Color- wood song written by Billy C. Cole of WSM. Toni Lee is managed by Tony Lee and Tex Clark, and records in Hollywood.

Ray Griff, going home to Calgary, Alta., for the first time since leaving for Nashville seven years ago, got standing ovations at his perfor- mances by Mundo Earwood and the Country Swingers, who record for Raywood Records, have signed an exclusive booking agree- ment with Sabre Talent of Houston. Raywood is a division of

(Continued on page 45)

School Switch Closes Norfolk

NORFOLK, Va. — The final show performed in the Municipal Auditorium here will take place on Nov. 21, sponsored by the Vir- ginia Country Music Association. The Auditorium — a stage for country music for 20 years, will be converted into a school vocational building.

In the two decades, the auditorium has developed a strong musical history. Ray Price's first professional appearance was held here. One of the first appearances of Elvis Presley and Carl Perkins occurred here.

Tex Davis, former disk jockey and radio personality here and now country promotion manager for Monument Records, Hender- sonville, Tenn., was instrumental in booking in the first country show. He will return as master of ceremonies for this final show.

The country show slated for the closing will be a benefit to aid the family of a slain police officer. Among those who will take part are Monument's Ray Pennington, Marga McCray Vickery, comedian Elmer Fuddpucker and others.

Program chairman for the event is "Kool" Charlie Wages.

CMA Selects Publicity Head

NASHVILLE—The board of di- rectors of the Country Music Asso- ciation has announced the ap- pointment of Mrs. Lyn Ray Gar- ritt to the position of director of public relations for CMA. Mrs. Garritt, who has been with CMA in various capacities for three and a half years, will oversee all of the promotional and public relations activities of the organi- zation, and will write and edit Closeouts, the membership monthly publication.

She will report to Mrs. Jo Walk- er, executive director.

In addition to her CMA duties, Mrs. Garritt is an officer of the Music City Chapter of the Ameri- can Business Women. She is mar- ried to artist-composer Richard Garritt, one of the Four Guys.

WELCOME TO MY WORLD

Earl Arnold, RCA LSP 4370

44

HOT COUNTRY LP'S

1 EASY LOVING

Freddie Hart, Capitol ST 8369

8

2 I'M JUST ME

Charley Pride, RCA LSP 4560

18

3 I'M NOT SORRY ANYMORE

Ray Price, Columbia C 30793

23

4 YOU'RE MY MAN

Lynn Anderson, Columbia C 30790

17

5 SILVER TONGUED DEVIL & I

Kris Kristofferson, Monument M 30679 (CBS)

6

6 THE JOHNNY CASH COLLECTION

HITS GREATEST HITS, VOL. II

Columbia KC 30878

4

7 YOU'RE LOOKING AT COUNTRY

Loretta Lynn, Decca DL 753710

5

8 TAMMY'S GREATEST HITS, VOL. 2

Tammie Wynette, Epic EP 30703 (CBS)

11

9 PITY, PITY, PATTER

Sueann, Capitol ST 827

11

10 SOMEONE ELSE WILL TAKE YOUR PLACE

Olive Reed, Capitol ST 835

11

11 ROSE GARDEN

Lynn Anderson, Columbia C 30411

47

12 IN SEARCH OF A SON

June T. Hall, Mercury 61530

9

13 ME & BOBBY MCCREY

Kris Kristofferson, Monument M 30847 (CBS)

6

14 POEMS, PRAYERS & PROMISES

John Denver, RCA LSP 4562

20

15 FOR THE GOOD TIMES

Ray Price, Columbia KC 30160

63

16 KO KO JOE

Jerry Reed, RCA LSP 4569

9

17 WE GO TOGETHER

Tammie Wynette & George Jones, Epic EP 30602 (CBS)

2

18 A MAN IN BLACK

Johnny Cash, Columbia C 30440

22

19 THE LAST TIME I SAW HER

Gary Campbel, Capitol SW 727

16

20 WINTER OF LYNN ANDERSON

Capitol C 30402

5

21 BEST OF BUCK OWENS, VOL. 4

Capitol ST 827

2

22 WHO SPOKE ABOUT ME

Connie Smith, MGM M 30772

16

23 HELP ME MAKE IT THROUGH THE NIGHT

Sammy Davis, MGM M 30734

36

24 TODAY

Marty Robbins, Columbia C 30416

10

25 IT'S SO FINE

Jody Miller, Epic EP 30699 (CBS)

12

26 BEST OF PORTER WAGONER & DOLLY PARTON

RCA LSP 4565

16

27 TALK IT OVER IN THE MORNIN'

Anne Murray, Capitol ST 827

4

28 WHEN YOU'RE HOT, YOU'RE HOT

Jerry Reed, RCA LSP 4566

29

— WOULD YOU TAKE ANOTHER CHANCE ON ME

Jerry Lee Lewis, Mercury 61836

1

31 PICKIN' MY WAY

Chet Atkins, RCA LSP 4568

4

32 PORTER WAGONER SINGS HIS OWN

RCA LSP 4568

3

33 BEST OF CHARLIE PRIDE

RCA Victor LSP 4223

13

34 PICTURES OF MOMENTS TO REMEMBER

Starlite Brothers, Mercury 61549

13

35 CLASS OF '71

Floyd Corea, RCA LSP 4590

3

36 WORLD OF MARTY ROBBINS

Columbia C 30881

1

37 MISSISSIPPI TALKIN'

Jerry Clower from Yazoo City, Decca DL 73586 (HCA)

17

38 COVER OF MANY COLORS

Dolly Parton, RCA LSP 4560

3

39 DAVID HOUXTON'S GREATEST HITS, VOL. 2

Epic EP 30475 (CBS)

8

40 LIVE AT THE SAM HOUSTON COLISEUM

Marty Robbins, Decca DL 75151

9

41 YOU KNEW WHAT YOU WANTED

RCA Victor LSP 4513

10

42 GLORIA CAMPBELL'S GREATEST HITS

Capitol SW 722

32

43 CARRIE TARTOWN, GEORGIA

Milton Jennings, RCA LSP 4567

10

44 WELCOME TO MY WORLD

Earl Arnold, RCA LSP 4570

16

45 TREAT HIM RIGHT

Barbara Mandrell, Columbia KC 30867

2

46 RANGERS WALTZ

Mom and Dad, CVP Crecendo (SAP 206)

10

## Country Music

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This Album is Hot
HEAVY SALES!

Sonny James
The Southern Gentleman

Here Comes Honey Again

Still Water Runs Deep
Pledging My Love
Clinging Vine
Keeper of My Heart
He Has Walked This Way Before
More Than Ever
Ain't Nothing Called Love
Surprise, Surprise
Louisiana Bayou
Here Comes Honey Again

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And Tape.

OTHER HIT ALBUMS

ST-804
ST-734
ST-629
ST-536

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TV CAST -- "I'll Do It Myself, Lord." The many faces of this show will enrich having this LP to bring back some of its best and newest. This album is a shining example of the show's success and variety. The cast includes many favorite performers. This is a true treat for fans of the show.

With a Price -- "Teenage Love." This is a lovely, sentimental song about the pure love of youth and the challenges it brings. The lyrics are poignant and the melody is stirring. It's a song that will touch the hearts of many.

Comedy -- "The Good Life." This is a humorous take on the ups and downs of everyday life. The comedy is well-timed and the punchlines are spot-on. It's a great addition to any collection of comedy albums.

POP -- "Melody of Love." This is a beautiful love song with a classic melody. The lyrics are romantic and the performance is top-notch. It's a wonderful track that will be enjoyed by fans of pop music for years to come.

Show Biz -- "Let's Get to the Show." This is a great track for anyone who loves the excitement of show business. The energy is high and the performance is a real showstopper. It's a must-listen for fans of show biz.

World -- "All Day Music." This is a wonderful collection of music from around the world. The diversity is incredible and the performances are top-notch. It's a fantastic album for anyone who loves international music.

England -- "Shoo-Doo-Be-Doo-Da." This is a fun, upbeat track with a catchy melody. The lyrics are humorous and the performance is energetic. It's a great track to put you in a happy mood.

France -- "Happy Head." This is a beautiful, melodic song with a memorable melody. The lyrics are heartwarming and the performance is expert. It's a wonderful track that will be enjoyed by fans of French music.

POPS -- "Radio 1." This is a classic track from the radio era. The melody is catchy and the performance is thrilling. It's a great representation of the era and a must-listen for anyone who loves radio music.

COUNTRY -- "Sun Ship." This is a great country song with a strong beat. The vocals are powerful and the melody is infectious. It's a fantastic track for fans of country music.
"Soldiers who want to be heroes number practically zero but there are millions who want to be civilians."

"Old Soldiers Never Die..."

Rod McKuen's "SOLDIERS WHO WANT TO BE HEROES"

Written 10 years ago...
The #1 record in France 6 years ago.
The #1 record in Holland and on all the European charts right now.

The Warner Bros., in their wisdom, have decided it was time America heard...

Rod McKuen SING "SOLDIERS WHO WANT TO BE HEROES"
B/W "Hit 'Em in the Head with Love" (WS 7533)

His New Best Selling Album.
Audience reaction should be immediate. Starting from the first note, the audience appears as if they expect to hear a perfect performance; the complex structure and Cliburn's technique are fully appreciated. Here is one of the releases recommended for the present of the month of November.

Cliburnählen these two contemporary interpretations of American composers. The first is an effective and interesting composition. The second work's success depends on the pianist's interpretation and handling of the complex structure and Cliburn's technique. This is one of the releases recommended for the present of the month of November.

Criburn's further entry to the commercial careers in America were the results are, anyway. Floyd Tillman certainly deserves a better musical treatment, but this LP is yesterday's small band in size. For what was an exciting jazz organist's interpretation of the organ's sound, the result is weak. Price's rendition of a "I Wish I Knew Every 'Tidings" gives a fine performance. Larry Clayton's "Peanut in the Valley" is an interesting production.

101. LOOKIN' BACK - Bob Seger, Capitol 3187
102. I WANT TO PAY YOU BACK - Chilis, Brunswick 55456
103. YOU KEEP ME MESSING ON - Tyrone Davis, Dolton 625 (Aha)
104. LOOK WHAT WE'VE DONE TO LOVE - Glass House, Invidio 9079 (Capitol)
105. CHILD OF GOD - Millie Jackson, Spring 119 (Polydor)
106. I'M YOURS - Ike & Tina Turner, United Artists 50837
107. DESDEMONA - Seaton, Capitol 3201
108. MARBLEHEAD MESSER - Seaton, Capitol 3201
109. DANNY IS A MIRROR TO ME - Bobby Goldsboro, United Artists 50846
110. JUST FOR ME & YOU - Peac, Epic 5-10064 (CFS)
111. SATISFACTION - Smokey Robinson & Miracles, Tamla 54311 (Motown)
112. MY BOY - Richard Harris, ABC/Dunhill 4989
113. PRETTY AS YOU FEEL - Jefferson Airplane, Graven 050 (RCA)
114. CAN I GET A WITNESS - Sam & Dave, Stax M-1320

MORE ALBUM REVIEWS ON PAGE 42

SPECIAL MERIT PICKS

4 STAR

STONEY AND NEILSDORF - Ray Earth & 5291

STONEY and Neilsdorf who made their re-

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AlbomReviews

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William and Joaquin who made their re-

AlbomReviews

Review on the high classical chart and this edited version with its lower price should reach the success of the more recently released LP. Queen should be able to capitalize on this LP for future sales.

LEONIDY PRICE with the RUST COLLIER CHOIR - LP, RCA Red Seal 3183

On his buildings the high classical chart and this edited version with its lower price should reach the success of the more recently released LP. Queen should be able to capitalize on this LP for future sales.

JAZZ

BOBBY HUTCHERSON - Head On, Blue Note 871476

This is a highly exotic jazz product. The musical experiments are quite adept. On "Momine" the effect of the sax and longhorn instruments enhances the LP, and the same may be said of the "Calypso" with its charming birdlike effect of the piano. The LP is, at any rate, should prove extremely valuable to jazz fans and the growing number of college students today who are dropping in on the avant-garde. Richard Groove Holmes - aged, who has played with several of the other masters of the jazz piano, is a very convincing talent. His work is an exciting jazz organist good jazz vibraphone.

COUNTRY

PORTRAITS OF FLOYD TILLMAN - Beagle LP, RCA Red Seal 58437

Here's a legend performing several of his graved hits as a writer-narrator "Beagle Around" and "Love You So Much It Hurts". The LP offers the production suffers in the running time. The result is not the sound itself. And the sound is weak anyway. Floyd Tillman certainly deserves a better musical treatment, but this LP is yesterday's small band in size. For what was an exciting jazz organist's interpretation of the organ's sound, the result is weak. Price's rendition of a "I Wish I Knew Every 'Tidings" gives a fine performance. Larry Clayton's "Peanut in the Valley" is an interesting production.

POPULAR

JIM CARROLL & ANGIE ST - LP 5232

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FOOTBALL

FOOTBALL

Soul music live every Volume, One. United Artists LP 524

The album features an array of soul music artists and is a great addition to any collection.

COUNTRY

COMEDY

MYLES JACOBS - OTHER SIDE OF A KID'S LIFE - Atco LP 2603

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ALBUMS

SLY AND THE FAMILY STONE - There's a Riot Go On, Epic KE 20986 (CBS)

CHICAGO - Chicago at Carnegie Hall, Columbia C 430685

REGIONAL BREAKOUTS

GOLD MARSH - Synergy, Decca DL 73006 (Columbia)

These records have been selected by Billboard's Chart Department and the Billboard weekly computer ranking system to be those most likely to show the greatest gain in next week's Hot 100 Chart.

HAVE YOU SEEN ME - Chic-Lites, Brunswick

BABY I'M A WOMAN - Bread, Elektra

GOT TO BE THERE - Michael Jackson, Motown

FAMILY AFFAIR - Sly & the Family Stone, Epic (CBS)

ROCK STEADY - Aretha Franklin, Atlantic

ALL I EVER NEED IS YOU - Sonny & Cher, Kapp (CBS)

CHERISH - David Cassidy, Ball

YOU ARE EVERYTHING - Stylistics, Arista

I'M A GREEDY MAN - James Brown, Polydor

SUPERSTAR - (Remember How You Got Where You Are) - Temptations, Gordy

STONES - Neil Diamond, Uni (CBS)

OLD-FASHIONED LOVE SONG - Three Dog Night, Dunhill

WHITE LIES BLUE EYES - Buffalo, Big Three (Ampex)

HALLELUJAH - Sweetaloo, Columbia

BILLBOARD

101. LOOKIN' BACK - Bob Seger, Capitol 3187
102. I WANT TO PAY YOU BACK - Chilis, Brunswick 55456
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www.americanradiohistory.com
Alex Harvey probably wrote one of your favorite songs of 1971. Alex Harvey is the composer of the Kenny Rogers & The First Edition hits, "Reuben James," "Tell It All Brother" and "Someone Who Cares," and the song that was a hit twice this year, "Rings" recorded by Cymarron (Top 40) and Tompall & The Glaser Brothers (Country). Alex Harvey is from the farming country near Brownsville, Tennessee. Around him grew a musical legacy from the roots of rural life—the preachers, sharecroppers, charlatans, church meetings and souls of his neighbors, both black and white. Those characters and childhood experiences now reappear full of vitality in the fabric of Alex's songs in his debut album on Capitol. Alex Harvey will probably be one of your favorite singers.
**What's Happening**

*Continued from page 30*


**REVISED AND ENLARGED EDITION**

**THIS BUSINESS OF MUSIC**


**BILLY JOEL'S**

Gritty, soulful rock with a touch of blues, typifying the singer-songwriter sound. Joel's style is characterized by powerful vocals, introspective lyrics, and a blend of rock, pop, and folk elements. His music often explores themes of love, loss, and personal growth, reflecting his own experiences and introspective nature.

**GEOFFREY FISHER**

A jazz musician known for his work on the clarinet and saxophone. Fisher has contributed to various musical projects, collaborating with notable artists in the jazz scene. His playing style is characterized by a blend of traditional and modern influences, offering a fresh take on the classic jazz tradition.

**MIKE FABER**

A singer-songwriter known for his acoustic folk music. Faber's music is marked by its simplicity and emotional depth, often exploring themes of love, nature, and personal reflection. His acoustic guitar sound and soulful vocals have earned him recognition in the folk and acoustic music scenes.

**Book Modern Vinyl**

A publication that focuses on contemporary vinyl culture, including interviews, reviews, and features on the world of vinyl records. Modern Vinyl covers various aspects of the vinyl revival, from pressing techniques to record label histories, offering a deep dive into the world of analog music.

**Cindy Cohn**

A renowned author and music industry consultant known for her work in music publishing and rights management. Cohn's expertise lies in navigating the complex landscape of music rights and royalties, providing valuable insights and resources for musicians and industry professionals.

**Tracy Miller**

A music manager and expert in the music industry. Miller has been involved in managing careers of various artists, helping them navigate the business aspects of the music industry. Her knowledge and experience are valuable for aspiring musicians and industry professionals looking to gain a deeper understanding of the music business.

**DIETRICH EDER**

A music critic and writer with a focus on the classical music scene. Eder's work often explores the intersections of classical music with broader cultural and historical contexts, offering insightful analysis and reviews for enthusiasts and industry insiders alike.

**Jane Doe**

A pseudonym used to protect the identity of an anonymous music critic. Doe's reviews and articles offer a fresh perspective on the music industry, often highlighting lesser-known artists and overlooked aspects of the music world.

**What's Happening**

*Continued from page 28*

next night, and Princeton, Nov. 20. The Main Point in Bryn Mawr, Pa., has a partially booked line up of people interested in the Grenoble band. — James Brown and — Jackson Brown four days to Sunday, Nov. 20, at the Robinson for days to Sunday, Nov. 20, at the Lincoln Center, Nov. 27. — The Brill Building comedy team plays Carnegie Hall with the Zippers, Nov. 27. — The Jefferson Airplane’s Grunt label up follows the group’s "Giant," Nov. 27. — Tom Panter’s "Sungunter" LP and a West Coast tour. — Creedence Clearwater’s Tuna’s first Grunt LP is also on the horizon, Nov. 27. — The Mamas & the Papas headline the Roost in Royalton ready with Albert Ammons, Nov. 27. — The "Carnival of Miracles" tour in Chicago. — Epic’s Poco at River City, Trenton, on Dec. 11. — Paul Herman headline a all-en-<ref class="doc-permalink">https://www.americanradiohistory.com</ref>
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Whether you program the Hot 100, Country, Soul or Easy Listening, your audience will enjoy the hottest new singles in your format every week, for a full year. As an RSI subscriber, the singles package is sent to you automatically each week. These 10 best picks are selected by the industry’s most potent programming combination—the Billboard review specialists and Billboard’s famous chart researchers. Once you’ve started your RSI service, you stay in tune with the times automatically!

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Every way you look at it, RSI is right for you. For Hot 100 formats, Easy Listening, Soul or Country. To place your order or learn more about RSI, including its album services, just fill out and mail the coupon. You and your audience have everything to gain.

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Talent In Action

produce is beyond music, a kind of energy-raga that just sucks you hypnotically into its vortex without an awareness of what is specifically going on from song to song. This is the music of the type of a spine-chilling degree of sheer physical energy and shifts of Mark Farner, unbelievably the most muscular-long-haired idol of all time, as a maestro of the drums, he dynamically pouts and poses his way through, pounding out volume cassades of fundamental energy.

The show-opening Tucky Buzzard, like Grand Funk Railroad a Capitol recording group, on the English quintet produced by Rolling Stones bassist Bill Wyman. They're veteran rockers who have been through many groups individually and they perform power riffs with their unique originality, NAT FREDERICK.

CREEDENCE CLEARWATER REVIVAL TONY JOE WHITE TOP OF THE WEEK Forum, Los Angeles

I wish Tom Fogerty only the best, but the fact is that Creedence Clearwater Revival sounds even better as a trio. The sound is leaner and less cluttered with a single guitar and bass reducing power of blues phrases over the impressively dynamic drumming of Doug Clifford. Creedence's superlative, John Fogerty, emerges as a more than proficient lead guitarist as well as writer, singer and sex image.

John and bandmate Stu Cook make Creedence Clearwater an unusually smooth group. There's no sullen condescending to the audience at all. It's the type of an apparent happily being to play at the big hall and taking home the bread. They ride the sound of the three following each song to get right into the next song as if to cram as much music as possible into the set. John Fogerty got into a more subdued early-Elevos cowboy costume during the group's recent European tour and he looked quite good.

(Continued on page 74)
Integrated Atlanta Meeting Forming Black Assn.

- Continued from page 1

board of directors. Other directors are Stan Lewis, Jewel Paul, John Rowden, Rob Records, Mancel Warwick, Chess Records, Shannon Williams, Nabhoboro Records, Ralph Bass, Chess Records, and Mrs. Ware.

The Rev. Jasper L. Williams of the Savior Baptist Church, here was named assistant executive directors, while Effie Smith took over the post of director of public relations.

Program coordinators were Edmond Patterson, WAKQ, Atlanta; John Myles, Swing Siltone Singers, and Rev. Herman Brown, WMAQ, New Orleans.

Mrs. Ware, former chaplain of NATRA, said the organization was formed to perform black gospel music, and because NATRA had given gospel people a "step in the face" by refusing to give recognition to them.

"I was instrumental in bringing Gospel into NATRA," Mrs. Ware said, "and for a few years they gave us award and treated us kindly. But in recent years, they have dropped the awards and pretty well ignored us."

She said that radio stations also had been "cutting gospel short," by changing program directors and formats, and that since gospel music was a part of the black heritage, the organization will push to do more programming to black audiences.

Mrs. Ware said the organization, just incorporated in the state of Alabama, has 380 charter members, and plans to grow. Additionally, she added, all leading Gospel labels have joined the organization with the exception of Savoy.

"We want everyone to join, and to help to promote the cause," she added.

Mrs. Ware, in her new duties, will spend part of her time with NAGAQ and will now move to Jewell-bis in Sheveport, where she also will be working.

* Continued from page 36
ment has most of its expertise concentrated in the property development business, it is not an unlikely bet that such operations will gather momentum.

Enter James F. Ling and his Del- toxic-based microconglomerate, Omega-Alpha Inc.

He is already applying the concept of reorganization at Omega-Alpha, which he founded less than a year ago with personal assets, and it is certainty he will follow up his tactics at Transcontinental Investing. (Ling has split Okotome, Omega-Alpha's biggest property, into Okotome Co., wire and cable, and General felt Industries, floor cov- erings, with the potential of bringing both public. The new stock could be exchanged for Omega-Alpha common stock or traded for debt.

Omega-Alpha said it agreed to acquire Transcontinental Investing for $35 million in Omega-Alpha stock. Litton would own a large chunk of Omega-Alpha after the merger and could generate a large fortune being on the ground floor of the new Ling empire.

The combined company (Omega-Alpha/Transcontinental) will have assets of about $370 million and sales of about $700 million. Ling will be chairman and chief execu- tive officer, with Litton and Howard Weingrow, president of Transcontinental Investing, remaining with the company.

Ling acquired 7 percent of Transcontinental by buying 600,000 shares—at $6 a share—from Litton, Weingrow and a third shareholder. He also purchased 69,000 shares, or 51 percent of, Transcontinental's preference stock. In return for 5.5 Omega-Alpha shares for each Transcontinental preference share.

1.3 Omega-Alpha shares will be traded for each of the 7,900,000 Transcontinental common shares not already owned, and 5.5 Omega-Alpha shares for the remaining 65,000 preference shares.

After the deal is approved by both companies, Litton, Weingrow and the music industry's backing and view the master-con- gregator at work.

Wall Street is certain of one thing. Ling (and Omega-Alpha) is up to his old tricks.

Ling Eyes New Vistas For Transcon's Future

ALPHABET/Transcontinental) will have assets of about $370 million and sales of about $700 million. Ling will be chairman and chief executive officer, with Litton and Howard Weingrow, president of Transcontinental Investing, remaining with the company. Ling acquired 7 percent of Transcontinental by buying 600,000 shares—at $6 a share—from Litton, Weingrow and a third shareholder. He also purchased 69,000 shares, or 51 percent of, Transcontinental's preference stock. In return for 5.5 Omega-Alpha shares for each Transcontinental preference share.

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Queen Bookin' In Expansion

LOS ANGELES—Queen Book- ing Corp, the largest black-owned talent agency in the U.S., has opened its first West Coast office on Wednesday, in a retail building here. Ruth Brown, president of the agency, named Warren Stephens head of the L.A. office. Stephens formerly worked with the Shaw Agency and was personal manager to John Levy in addition to operating his own management company, he joined Queen Booking Corp. in March.

Queen Booking represents among others, Aretha Franklin, Sammy Davis Jr., the Debos, the Delfonics, the Impressions, the J. Chander, the Sweet Inspirations, Curtis Mayfield, Tyrene Dixon and the Chi-Lites.
Jukebox programming

Mercury Edits Cuts on 7-in. DJ LP; Long Singles Problem Very Complex

CHICAGO—Jukebox programmers are not alone in their quandary over the complex problem of long singles—Mercury programmers not only feel out of tempo with the LP cutters but are in a bind with the single LPs too. In an effort to ease the frustration, Mercury has issued editing cuts on 33 1/3 rpm long LPs for deploy use.

Effective immediately, the cuts will permit shorter singles with shorter cuts serve at least two purposes: 1) it stimulates airplay on stations with heavy drive time (commercial) and 2) it provides a single perhaps more suitable for the short time-commercial jukebox people prefer.

But the whole issue of long singles in very complex and may be around for a long time. Many jukebox operator business groups have wrestled with the problem, but most find that new approaches need to be developed (see story on Virginia jukebox group).

The concern over long singles revolves around rock, now a dominant influence in music. However, many jukebox operators feel even country music is going longer. If this trend continues, the problem over rock it is at least an indication that musicians are less concerned by the time limits of singles when so much attention is directed at LPs and tape. But the rock room's tough gets room.

Billboard's Canadian reporter Richie York points out: "Where once the rock room could be found on seventeenth street, now the heart of today's music scene is the (12 or 20) store. 'Dionysus' or 'Rock and Roll' now he quotes the Doors' John Densmore. 'Our Top 40 record is under two minutes and 50 seconds of playing time.' Mercury jukeboxes don't just can make records under three minutes anymore..." (Billboard, Nov. 6, 1971).

Noting both the requirements of rock and jukeboxes, Mercury's national singles promotion chief Stan Big said: "I'd love to have singles under three minutes but it's not always possible. We're trying to make that happen." The poundsounding the situation is the fact this sounds true. The trend in sales at KD (Los Angeles), WOR (New York) and WLS (Chicago) is toward a long-cut even when the subject matter is not rock.

In one of its station LPs, Mercury is offering Rod Stewart's "(Do Ya)(I Ain't Done Yet)" and "(I Can't Get No) Satisfaction" (Chicago) and MCA module Nick Charles' instrumental "(I Can't Get No) Satisfaction" (Chicago). These are also being used by many jukebox operators.

Thus, if we look for a solution to the problem, we must consider the demand for both singles and LP versions of the songs.

As we mentioned in our previous story, Mercury's new single LPs have been designed to meet the needs of both jukebox operators and radio stations. The new singles LPs feature two versions of each song: a single version and a long version.

The single version is designed for jukebox use, while the long version is intended for radio play. This way, jukebox operators can choose the version that best suits their needs, while radio stations can feature both versions to reach a wider audience.

The new singles LPs also include a variety of songs from different genres, including rock, country, and even classical music. This diversity allows jukebox operators and radio stations to choose songs that best meet their needs.

In conclusion, the new singles LPs from Mercury are a great solution to the problem of long singles. They provide jukebox operators with a variety of options to meet their needs, while also providing radio stations with a wider range of music to choose from. This is a win-win situation that benefits everyone involved.
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Program Views of Wis. Firm Includes New Role for LP's

- Continued from page 52

Lately, Stansfield's firm has been moving into new type locations through use of furniture style jukeboxes. "I actually went a little crazy," he said, in mentioning his enthusiasm for the Rock-Ola 446 and NSM furniture models.

"I use these primarily because they offer a few deal in locations where a jukebox has never been profitable or accepted in some cases. They allow me to ask for $25 a week front money before anything is taken out of the cash container."

Other new aspects of programming Stansfield mentioned include the switch to every week service of jukeboxes. Most stops are now checked every week, especially those prone to break-ins. He said his route has expanded many fold through acquisitions.

Stansfield also advocates location contracts. Recently, a neighboring town's leaders wanted to initiate a $25 per jukebox license for Stansfield. Stansfield showed copies of his contract portfolio, and pointed out that the locations in the town in some cases had a 4-month contract, that any increase in taxes or licenses would be paid by the location owner's pocket. Anything added or taken off while a contract is in force is the location's responsibility, he told them. The idea was dropped.

Stansfield, thus, may have some ideas for the organization's Parthian, still involved in a fight against a state sales tax.

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Coin Machine World

- Continued from page 52

7 percent of the purchase price of new machines with a 7 year life; 5 percent on an equipment with a 5 year life; 5 percent on 7 years of zero interest on a 3 year life.

This is a change from the old periods of equipment which were 8, 6 and 4 years respectively. The new credit would apply on U.S. manufactured machines only.

IMPROVED SOUND

Emphasis on improved stereo sound is one of the major points being stressed by jukebox manufacturers in 1973 product introductions. Seeburg Corp.'s new Bandshell Firestar, styled in an all-new front and side color treatment that creates a three-dimensional illusion, can be adapted for individual sound reproduction at any location, according to marketing and sales executive vice president William Adair. It is pointed out that the demand for better sound is increasing. In line with this, Seeburg is stressing that its machine has two monopole horn speakers in the top section of the unit that provide wide angle dispersion of mid-range and high frequency sounds. They are at our level.

At the other end of the frequency scale, Seeburg has mounted 12 two-inch woofers in an acoustically sealed, tuned chamber near the floor of the jukebox. The idea is to "surround the location with a wide range stereo sound."

Where additional sound is required, the firm offers two kinds of remote speakers adaptable to the Bandshell Firestar. Medium size universal column speakers promise uniform, even response and wider dispersion. Each has 8 two-inch speakers, a low frequency woofer and high frequency tweeter with a crossover network. Very powerfully, Seeburg has available what it calls full range column speakers for more dispersion of sound. Here, the step-up is to a pair of 10-inch bass woofers and two 3-in. by 9-in. horns. One horn is polarized for vertical sound dispersion and the other for horizontal dispersion and a crossover network is used. The speaker units can be mounted vertically or horizontally.

SEEBURG is offering speakers like these so that locations with any sound requirements can be accommodated.

What's Playing?

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

Amen, Iowa; Campus Location

Vernetta Sorrells, programmer, KD Music Co.

Current releases:

- "Gypsys, Tramps & Thieves," Chet, Columbia
- "Biggie May," Rod Stewart, Mercury 13247
- "Yo-Yo," Don McLean, MGM 1429
- "Take Me Home Country Road," John Denver, CBS
- "For the Good Times," Roy Price

Arlington Heights, Ill; Young Adult Tavern

Wayne Hesch, operator

Current releases:

- "One Way Ticket," Metallica, Elektra 4288
- "Big Time," Metallica, Elektra 4288
- "The One That You Love Young Sunday?" Donnie Hill: 411
- "The Last of the Stamps," D.A. Evans, 45738

Beaver Dam, Wis; Teen Location

Ruth Sawicka, programmer, Coin-Operated Amusement Co.

Current releases:

- Theme From 'Shout!'; Isley, Enterprise 4038
- "Gypsys, Tramps & Thieves," Chet, Columbia
- "Maggie May," Rod Stewart, Mercury 13247
- "Supervision," Carpenters, A&M 1289
- "I'm A Woman You Need," Bread, Epic 45591

Chicago; Teen Location

Paul Brown, operator

Betty Schott, programmer, Western Promotions, Inc.

Current releases:

- "Peace Train," Cat Stevens, A&M 2191
- "Vagabond," Rod Stewart, Mercury 13247
- "Get To Be There," Michael Jackson, Motown 1191
- Top pick: "Cherish," David Cassidy, Bell 150

Denver; Campus/Youth Adult Location

Ralph Ludi, programmer, Apollo Stereo Vending Services

Current releases:

- Theme From 'Shirt'; Isaac Hayes, Enterprise 4038
- "Everybody's Everything," Santana, Columbia
- "I've Found Someone of My Own," Paul McCartney, Apple 3198
- "Charity Ball," Fanny, Reprise 1033

Findlay, O; Country Location

Mary K. Ellum, operator, Paul Hoppe, programmer, Findlay Music Co.

Current releases:

- "Peace Train," Cat Stevens, A&M 2191
- "Maggie May," Rod Stewart, Mercury 13247
- "Go Tell It To Be There," Michael Jackson, Motown 1191
- Top pick: "Cherish," David Cassidy, Bell 150

Findlay, O; Teen Location

Paul Hoppe, programmer, Findlay Music Co.

Current releases:

- "Scorpio," Dennis Coffey & The Detroit Country Band, Motown 1191
- "Call To Be There," Michael Jackson, Motown 1191
- "Family Affair," Sly & Family Stone, Epic 10805

Rapid City, South Dakota; Country Location

John Trucano, operator, Paul Hoppe, programmer, Black Hills Novelty Co.

Current releases:

- "The Night They Drove Old Dixie Down," John Denver, Vanguard 3318
- "Sweet City Woman," Steppenwolf, Bell 120
- "Don't Want You," Rod Stewart, Mercury 13247

Rhinelander, Wisconsin; Easy Listening Location

Ernest Feigh, programmer, Feigh's Coin Machines

Current releases:

- "The Night They Drove Old Dixie Down," John Denver, Vanguard 3318
- "Easy Listening," Freddie Hart, Capitol 13247
- "I'm So Fine," Jody Miller, Epic 10734
- "For The Good Times," Roy Price, Columbia 45718

Rockford, Illinois; Easy Listening Location

Charles Marik, operator, Jerry Bartz, programmer, Star Music Co.

Current releases:

- "The Night They Drove Old Dixie Down," John Denver, Vanguard 3318
- "Easy Loving," Freddie Hart, Capitol 13247
- "I'm So Fine," Jody Miller, Epic 10734
- "For The Good Times," Roy Price, Columbia 45718

November 13, 1971, Billboard
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Note that its program deck is up top, close to the line of sight, with the program surface tilted at the optimum reading angle. We call it Sightline Programming and we know it outdraws old-fashioned waist high program decks.

Sightline Programming dictated the 448's daring profile of sloping angles and gracefully rounded contours. Then, the overall design was executed in gleaming chrome and rich wood tones and a compelling blend of light, color, and animation.

But a new look, however exciting, is not enough. The changes merely began with the look.

The 448 has an all new 10-key numbers-in-line selection system backed by electronic switching. And there's a new Computer Play Status Indicator that features brightly flashing lights to indicate play conditions. With the 448, play becomes easier, quicker and more exciting than ever before.

And here's an exclusive new Rock-Ola feature: swinging locations have been begging for: A Rock Power Amplification Switch that lets you turn on booming double volume without distortion.

There are lots more changes. But we'd like to assure loyal Rock-Ola customers that we didn't change those things they've always been delighted with: Rock-Ola's famous Revolving Magazine and trouble-free Mechanism remain the same.

The excitingly animated Compute-A-Flash "Record Now Playing" Indicator remains. The familiar layout of swing-out, plug-in, easily accessible modular components is unchanged.

There's much more to say about the 160-selection 448. We'll leave that to your Rock-Ola distributor.
Bonnie and I and six million of our friends thank you.

There are six million retarded children and adults in this country better off today because you gave your time—your talents. Each year you reach out to help.

The motion picture—television—radio—newspaper and magazine industries and all the people connected with them have given themselves, their facilities, public service time and space in helping to raise the money needed to help the retarded help themselves.

The results: Every retarded person has benefited. Every one.

Barbra Streisand
National Honorary Chairman
NATIONAL ASSOCIATION FOR RETARDED CHILDREN
French Natl Spurs Song Contest Sales

PARIS—The Rose de France, France's national song contest, has now finally established itself as the major national song contest in the French music industry following the reaction of the record companies to this year's contest.

Never before have songs from the contest been so popular. Four months after the contest, the hit charts list two or three, or even four, of the songs from their Top Ten.

The result is that the industry has changed its basic attitude towards the potential of the Rose de France and is now prepared to work at shaping up to become the kind of San Remo equivalent that many people have long been anxious to see established.

Organizer Claude Tabet told Billboard this week that next year's event, set for July 3-4, would be filmed in color by the ORTF—the French state radio/ television network. He also said that the television service would use Antenne de Paris-Luxembourg to cover the Rose de France, as a base for its summer schedule.

In addition, Francois Reichenbach is to film the Rose de France and then make a tour of the U.K. to report from Radio Luxembourg and Radio Monte Carlo.

Tabet said that some of the songs from this year's contest had been sold from 300,000 copies and has certainly helped

French Indies Part Merging

PARIS—Two of the smaller French independent specialist record companies—the folk and religious music label Unidisc, with its own TV and radio promotions and distribution, and the young and educative group, which also featured a number of acts

Radio Monte Carlo. The admission of CBS, following lengthy negotiations which involved approval of a new sales office of the company in the U.S., now gives an equal 20 percent share in the distribution of sales of the major companies—EMI, Decca, Pye, Polydor-Philips, and Atlantic.

However, the constitution of RM allows for a further division of the shareholding to accommodate one or more partners—which leaves RCA and Kinney as the obvious candidates. Nevertheless, both companies will have the advantage of a relatively modest shareholding against the financial reality involved in acquiring membership.

Managing director Richard Robin and his deputy, Maurice Oberstein, will continue to head the RM board. The other directors are Philip Brandeis and Cliff Bush (EMI), Louis Benjamin and Geofrey Brightwell (Decca), Robert W. and Arthur Collins (Decca), Steve Gottlieb and John Frum (Polydor-Philips), and John Montague (Atlantic), who has not yet formally announced.

Another change within the Merchandisers company is the promotion of Dennis Hill from field sales manager to national sales manager.

Pickwick-U.K. Set On Rack Development

LONDON—Despite delays brought about by restricted access to product, Pickwick International is still on developing a rack operation in competition with rival companies.

Following discussions in London with Amos Heilicher, president of Pickwick's U.K. rack company, U.K. managing director Monty Lewis commented: "We took the initiative—but we had to make the moves towards the right end."

Lewis admitted that the "biggest problem" has been the time taken from implementing his plans are the refusal by EMI, Decca and Polydor-Philips to meet his terms on the question of a uniform system. "We start from these companies, I haven't been able to have any discussions. In fact many are eager for us to start—"they feel they are being under-utilized," he said.

For the time being, Lewis is preparing to install and will be experimenting with a number of "novel ideas" in selected outlets, including some High Street of- fices of the trading agents, and a government agency converted on Satur- day to record stores.

ANJERT. Building U.K. talent is a prime task on the agenda of the new managing director, Monty Lewis, who has been anxious to see people from Pickwick's U.K. released once a month's tape is available at the El Hosco Night Club.

Many songs, including "Ameno," introduced to the market later this year, are expected to be released in the first six months.

A new imprint, which will be basically a popcorn-label, will also be marketed this year. Sophisticated and product is to be distributed by Supreme's existing network, and it will be sold in four salesmen.

Headquarters of the label are at 20, Rue de Musée, 74, Grenruitz, Antwerp.

CBS Join U.K. Industry Rack Company

LONDON—What may prove to be the final division of the equity of Rack Record Company, U.K., took place last week with the formal ratification of a sale from the U.K. to CBS. The company in the U.S. now gives an equal 20 percent share in the distribution of sales of the major companies—EMI, Decca, Pye, Polydor-Philips, and Atlantic.

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Another long-delayed Pickwick project also hands nearing implementation is the promotion of Pickwick's U.K. company. So far six titles have been released on this record, containing background music, to test reaction to Pickwick as a label. In fact Pickwick's tape business has been growing all over Europe. Lewis will shortly set about establishing a new distribution company, which will be responsible for all Pickwick's tape business and is expected to be able to have the product widely available by March next year.

Quality Distrib Marina Product

LOS ANGELES—Quality Records will be Canadian distributor of Marina Records product. First Canadian Marina release is TV star Chad Everett's "All Strung Out," a Harold Hume production of Marina Records, which is distributed in the U.S. by MGM.

Spanish artist Manuel Alejandro Cortez released, on which he sings, arranged, was composed and musical director. It has simultaneous release in Europe.

Associated Music will have an album released by Bell Records. The group is currently a U.K. tour, Europe and Capitol released the new John Lennon album, "Imagine." Paul and Linda McCartney's "Monkberry Moon Delight" from the "Rum" album is currently enjoying much success in Mexico.

ENRIQUE ORTIZ

MANILA

Elektra artist Bread has three selling singles in the market, "Don't Shut Me Out," "Mother Freedom" and "It," a new entry in the chart.

The Elektra Express (Atlantic) has signed a national deal with its "It's The Real Thing Pt. 1." The type of record that buyers here are "Black Sheep Keep on Growing by The Main Ingredient (U.S.)." "If You Really Love Me" by Stevie Wonder (Motown), "Tarry Road" by Brewer & Shippey (Kama Sutra), "Beautiful Christian" by The New Seekers (Elektro) and "Soul Joining" by The Anchorage (Scepter).

Viceroy Music Corp. released two Christmas LPs, "Blue Christmas" by Victor Wood and "The Ambivalent Christmas" album both on Viceroy. Marco is issuing full-color "Little Los Angeles" legions record for 80 pesos. Marco last year released "I'm Yours" and "Can't Help Myself."

(Continued on page 60)
COPENHAGEN — The strike on Denmark's radio and TV stations—A government-run channel—has come to an end, and the Denmark, which had been on strike for two weeks, has returned to normal operations. The strike lasted four weeks.

The Danish Radio and TV Strike was a month-long strike by employees of the Danish Broadcasting Corporation (DBK). The strike was called to protest the government's decision to reduce funding for the public service broadcaster. The strike lasted from September 13 to October 13, 1979.

The strike was the result of a long-running dispute between the government and the trade union representing the strikers, the Danish Trade Union for Broadcasting and Film Workers (DBUF). The dispute centered on issues such as working conditions, pay, and the expansion of private television and radio stations.

The strike was eventually resolved through negotiations between the government and the DBKF. The government agreed to increase funding for the public service broadcaster, and the strike was called off.

The strike was a significant event in Danish labor history and had a major impact on the functioning of the Danish media landscape during the strike period. It was also a significant event in the development of labor relations in Denmark, as it marked the first time that a strike had been called against the government.

The strike was also a significant event in the history of the Danish Broadcasting Corporation, as it marked the first time that the public service broadcaster had been forced to operate without its employees.

The strike was a significant event in Danish media history, as it marked the first time that a strike had been called against the government. It was also a significant event in the development of labor relations in Denmark, as it marked the first time that a strike had been called against the government.
CONCERT TOUR PROMO

MAJOR SUCCESSES

LODINON—One of the major successes in the British music business this autumn is proving to be concert tour promotions. "We've having the biggest glut of concert tours than's been in this country," claimed Peter Bowyer of NEMS this week.

Bowyer, who has handled the recent tours by Deep Purple and Pentangle, is preparing for the major English tour by Elton John which starts later this month. "The John tour is causing a lot of reaction," said Bowyer. "The boxes are all up to date, but ready the various theatres are not making any inquiries about the tour.

The present boom period in concert tours has been building up for the past few months following two years of comparative quietness. Bowyer explained: "Groups now want to play again, and the club circuit is not suitable be-

cause the usual circuit is too small and the money is not big enough.

Promoter Arthur Howes, who has arranged the present Four Tops tour claimed: "We have the right situations at the right moments—thus there are so many opportunities.

One of the biggest dangers in the present boom, Bowyer has found, is market saturation. "I'm restricting the number of concerts I'm handling because if we are working on four tours during January, February and March of next year I can do twice as many, but that would flood the market," he said.

"In one town recently there was a promoter who was handling two concerts the same night. He was actually competing against himself. I don't want to see the market saturated like that because in the end it just dries up.

The package tour of the mid-sixties collapsed when groups priced themselves out of the market. The economics of the concert tour, however, has held up for Bowyer. "The trouble these days in that tour are often expensive to promote. American groups generally lower their prices to tour Britain, but British groups often have to try again and want to retire.

Robert Paterson, one of the country's top agents, added: "American artists seem marginally more interested in touring Europe now because of the dollar situation. The dollars are not making such a big hit and the pound a little bit more—which is a situation, we never thought we would reach.

Mervyn Conn, the principal organizer of major tours in Britain, has found 1971 to be his most successful year. "This year is unex-

cceptionally well," he said. "We at Wembley are very excited for Jimi Whitman and we've added three more dates because of the de-

mand." Con is arranging six ma-

jor tours for next year, which dou-

ble his number of promotions for 1971.

The major problem for promot-

ers however, has been the lack of suitable venues. "We can't play an ulcer in London or anything because of such things as the twinning crisis and the ban on big top performances. "The big venues have become limited. There's no where in Leeds or Nottingham. In fact, for a big concert. The biggest venue in Nottingham has been turned down by the municipal Bowyer. Eighty to 90 percent of concert halls are being used now and people are sharing them with everything from political meetings and school prize days to wrestling.

Pop shows too, have a reputa-

tion for causing a lot of trouble for hall managers. The promoter today needs to have the presence of the hall manager on his side. The promoter's responsibility to keep the concerts well organized. Much of the trouble today comes from the local promoters who get into the busi-

ness and think they have problems to face.

"It has been interesting to tour with Harold Diamond however, and he is preparing for the tour. We told about the tour via the present boom, they only form a small percentage of the pop world. The promoter's target is rapidly developing.

The package tour with Harold Diamond however, has been experiencing difficulties in placing his tours. "We are putting the major tours through major venues. We don't rely on one enema for our tours because they only form a small percentage of the pop market. The promoter's target is rapidly developing.

The future of the concert tour next year looks bright, although Bowyer believes the boom is reaching a peak at this automobile. "These concerts come in stages and at the moment the concerts are selling out," he said. however, commented, "we are doing too little to promote the concert. Next year will be more guarded.

"I think a lot of tour dates are now being lost because if you have the names you are selling a lot. We have just announced that you don't need a name. In that respect, things have not changed.

ELVIS BOOM

Elvis Boom in Japan Films, Radio, Disks

By BEN OKANO

Staff Member, Record & Tape Retailer

American Music Label

MANILA INDIE EXPANSION DRIVE

MANILA—Vicor Music Corp., the Philippines' biggest independent record outfit, is enlarging its facili-

ties.

Vicor's president and general manager, Vicente del Rosario, Jr., is leaving for the U.S. this month with Vicor promotion manager Michael Arellano to open two more units for the company's affiliate, Perin Music of Los Angeles. Vicor also has the Philippine Record Co. The business trip of Arellano, Rosario, Jr., and Vicor's sales manager will also lay grounds for acquisitions of foreign labels. The team will also clone export deals of Vicor produc-

tions in California.

Vicor's pressing arm, the Dimen-

sion Record Co., started operation last August, and has already added three Finebuilt units in operation, the plant has a capacity of pressing 7,000 records per hour. Vicor hopes to double this by next year.

The company was born in 1966 in a partnership of Del Rosario Music Only Ilacan. It has grown into a corporation this year. It now has a capital of P1,500,000 and some 400 singles.

The corporation's marketing arm is Pioneer Record Sales, which also handles distribution for Pilgoza and Wilmar's Records. For some time, Pioneer also distributed some of Vicor's releases. Vicor is now a licensee for the British Em-

peror.

The Vicor artists are Tinan Cruz III, Victor Wood, Eric Dimarco, Manuel San Juan, El Delfin, Mille Mercado, Roy Montaño, Freddie Esquerra, Alex Koldan, Abu & His Piano, Helen Gamboa, Sonny Cor-


ta, Rosario, Anita Velez and Walter Navarro. The Ambivalent Crowd, Justo C. and Merle Fernandez.
The action label

Vertigo

The heavy label

Vertigo
The impact label

ASSAGAI
BESGAR'S OPERA
BLACK SÆBATH
CATAPILLA
DADDY LONGLEGS
FREEDOM
GENTLE GIANT
GRAHAM BOND
GRAVY TRAIN
IAN CARR
IAN MATTHEWS
JADE WARRIOR
KEITH TIFFET
LEGEND
MAGNA CARTA
MAY BLITZ
NÚCLEUS
PATTO
STILL LIFE
WARHORSE

NEW ACTS ON VERTIGO

BEV
DR. Z
LINDA HOYLE
LIGHTHOUSE
MIKE ABSALOM
PALL JONES
THOMAS F. BROWNE

*Distributed by Philips throughout the world excl. USA and CANADA
**A stereo Dimension recording marketed by Philips in Brasil and Europe, excl. Belgium, Spain and Portugal.
BELGIUM

This Week
1. MANY BLUE—Joni Dayden
2. BORSIQUITY—Jaw (Brochet)
3. CHIC—Josephine
4. THE FOOL—Ghilbert Monet (Columbia)
5. MIIO SUI—Sunet Pajot (Vogue)
6. GILES—Bertoy (Columbia)
7. MANICA—Gaëlle Royez
8. HELP—Tony Rondel
9. MANY BLUE—Ricky Stares

BELGIUM (Country: Frenchophone)

This Week
1. MANY BLUE—Pre Tox (CBS)
2. SOLEY SOLEY—Middle of the River (Atlantic)
3. HEE—Tom Ronold (Atlantic)
4. ZEVEN AND—S. Eßchen (Columbia)
5. SCHENFST J—Freddy Delva (CBS)
6. MANUELA—Jacqueline Herb (CBS)
7. TEIDER MENDS—Paul Sevres (CBS)
8. WRIGHTS WHO WANT—Red (CBS)
9. MIESCHE VAN DEN LEVEN—Gigi (CBS)
10. BOISQUIET—Perinet (S supreme)

BRAZIL (Country: Portuguese)

This Week
1. BREAD—(Brazil)
2. OH ME, OH MY—B. J. Thomas
3. BROWN-E—Waldo de los Reyes (Columbia)
4. MINHA HISTORIA—Chao (CBS)
5. INDEPENDENCIA OU MORTE—Wanda S. (CBS)
6. ITS TOO LATE-Carlos King
7. FIRE IN THE HEAVEN—Ant Carlos & Jucar (RCA)
8. THE CONVERSE TRUMP—Tulio (Philips)
9. IF DIY—Davy (Philips)
10. ACAPULCO GOLD—Mazon (Gilson Tsamis)

BRITAIN

This Week
1. BREAD—(Philip)
2. OH ME, OH MY—B. J. Thomas
3. BROWN-E—Waldo de los Reyes (CBS)
4. MINHA HISTORIA—Chao (CBS)
5. INDEPENDENCIA OU MORTE—Wanda S. (CBS)
6. ITS TOO LATE-Carlos King
7. FIRE IN THE HEAVEN—Ant Carlos & Jucar (RCA)
8. THE CONVERSE TRUMP—Tulio (Philips)
9. IF DIY—Davy (Philips)
10. ACAPULCO GOLD—Mazon (Gilson Tsamis)

BRITAIN (Country: British)

This Week
1. MAGGIE MAY REASON TO CRY—Manfred Mann (Mercury) /Kopelman/ (Polydor)
2. THE CLUB—(Styx) /OASIS—Richardson (Columbia)
3. OH ME, OH MY—B. J. Thomas
4. BROWN-E—Waldo de los Reyes (CBS)
5. MINHA HISTORIA—Chao (CBS)
6. INDEPENDENCIA OU MORTE—Wanda S. (CBS)
7. ITS TOO LATE—Carlos King
8. FIRE IN THE HEAVEN—Ant Carlos & Jucar (RCA)
9. THE CONVERSE TRUMP—Tulio (Philips)
10. IF DIY—Davy (Philips)

BRITAIN (Country: Record Retailer)

This Week
1. MAGGIE MAY REASON TO CRY—Manfred Mann (Mercury) /Kopelman/ (Polydor)
2. THE CLUB—(Styx) /OASIS—Richardson (Columbia)
3. OH ME, OH MY—B. J. Thomas
4. BROWN-E—Waldo de los Reyes (CBS)
5. MINHA HISTORIA—Chao (CBS)
6. INDEPENDENCIA OU MORTE—Wanda S. (CBS)
7. ITS TOO LATE—Carlos King
8. FIRE IN THE HEAVEN—Ant Carlos & Jucar (RCA)
9. THE CONVERSE TRUMP—Tulio (Philips)
10. IF DIY—Davy (Philips)

LUNDEN

This Week
1. ANGIE—Joe Cocker (CBS) /YOU—Pete Cashmore (CBS)
2. CHERRY—Sheila E. (CBS) /SOLACE—Brown (CBS)
3. BAY—(Clifford) /DREAM—Simon & Garfunkel (CBS)
4. SLY & THE FAMILY STONE—This Is It! (CBS)
5. THE CRANBERRIES—Put Yourself In My Shoes (CBS)
6. THE JIMMY HENDERSON BAND—Shapeshifter (CBS)
7. WILFRED—(CBS) /RUN—TAP TURNS (Polydor)
8. THE TUE BRACCIA—LEI- (Sony)
9. THE MAMAS & THE PAPAS—Lei (Polydor)
10. SULTANA—Titanic (CBS) /APRIL

JAPAN

This Week
1. ANE NO BALLADE—Matsuzaki (Columbia)
2. NAMARAKA ASHTA—E (Sony)
3. WATASHI NO YOKAMACHI—Kawabata (Sony)
4. FUKUJIMA—Kayeji (Son)
5. KIMURA—Kamimura (Son)
6. MIYAGI—Fukaya (Son)
7. TAKEDA—Higashino (Son)
8. MISAKI—Takahashi (Son)
9. MIZUO—Yamashita (Son)
10. NAGASHIMA—Nagashima (Son)

DENMARK

This Week
1. BUTTERFLY—Djalma Gerard (CBS)
2. SHE'S LEAVING US ON DER (K Rolling Stones) /The Band—(CBS)
3. FLIRT—Gina Haring (CBS)
4. FOR YOU—Gert (CBS)
5. THE MARRON—Prince (CBS)
6. THE MANNERS—Lillemar (CBS)
7. COCO-Sweet (CBS) /Sigi (CBS)
8. KHAN—The Band—(CBS)
9. I DID WHAT I DID FOR YOU—Jens Nielsen (CBS)
10. FIRE AAR—(CBS) /DEATH PASSER (Philips)

From The Music Capitals of the World

HOLLAND

This Week
1. SOLDIERS WHO WANT TO BE ENTERTAINED—Renato (CBS)
2. SOFT CELL—Middle of the Road (CBS) /SOFAT CHANGE—Flowers (CBS)
3. MAGGIE MAY REASON TO CRY—Manfred Mann (CBS)
4. HELPFUL—(CBS)
5. ZUCCATO SWEET Quartet (CBS)
6. BABY—French Alliance (CBS)
7. HOLLAND—CON WEDO (CBS)
8. ONLY LIES—Greenfield & Cook (CBS)
9. NINE BY NINE—John Drummer's (CBS)
10. HELP—Tony Ronald (Accordia) /RAMIREZ

ITALY

This Week
1. AMORE CARDO—BIOBELLO (CBS) /REAL—(Musical) /Notaro (Columbia)
2. TANTA YOGIA DEI—Polastri (CBS) /M מיד (CBS)
3. ERA—Belice (CBS) /PROFIET (CBS)
4. EPPUR SI SI SONNATO—Resina (CBS) /ACQUA Azurra (CBS)
5. PERLE—HUMBERLAND (CBS) /LUCILIA (CBS)
6. TWEEDE DE TWEEDELIE—Prins (CBS) /BELLI (CBS)
7. NON TI BASTANO PIU—DOMANI—(CBS)
8. DOMANI E UN ALTRO—Ronald (CBS) /ARAGOR (CBS)
9. ROCK—DOLCE (CBS) /BAOLO (CBS)
10. LISS—Belle De Los Reyes (CBS) /SULAMO (CBS)

NORWAY

This Week
1. PUT YOUR HAND IN THE BAND—Dundo (Cansa) /Casablanca (CBS)
2. CHERRY—CHERRY—Cheep—Cheep (CBS) /ALLER (CBS)
3. EPPUR SI SI SONNATO—Resina (CBS) /ACQUA Azurra (CBS)
4. HOLLAND—CON WEDO (CBS)
5. MAMMA—E CO—CBS (CBS) /SWEET (CBS)
6. COCO—CBS (CBS) /SWEET (CBS)
7. SOLDIER—MAMMY (CBS) /THE LUFT ENGINEERS (CBS)
8. SHITS THE ROAD—(CBS)
9. THE TUE BRACCIA—LEI—(CBS)
10. SULTANA—Titanic (CBS) /APRIL

SWEDEN

This Week
1. ANNA OCH MEJ—Lalla (CBS) /Ethel Forest (CBS)
2. HOLLAND—Hollander (CBS) /Lien Leonard (CBS)
3. TOLTON TURN AROUND—The New World (RCA) /RCA
4. HELPFUL—(CBS) /John Leonard (CBS)
5. SUBWAY—Flirtel—(CBS) /Dietrich—(CBS) /Storhagen (CBS)
6. SHAZAM—(CBS) /Tom Joks (CBS) /CBS—Vassar
7. FREE BIRD—Deep Purple (CBS) /CBS
8. DILLY DILLY—(CBS) /Jan Hendriksen—(CBS)

SOUTH AFRICA

This Week
1. MANY BLUE—(CBS) /CHERRY—(CBS) /GROW (CBS) /LOVE—(CBS)
2. I SAW HIM—Perry Mayn (CBS) /SIAM (CBS)
3. COCO—CBS (CBS) /SWEET (CBS)
4. TWEEDE DE TWEEDELIE—(CBS) /LIEFDE—(CBS)
5. LIEFDE (LIEFDE—(CBS) /LIEFDE—(CBS) /LIEFDE—(CBS)
6. MAMMA—E CO—CBS (CBS) /SWEET (CBS)
7. GOLDEN NEEDLES—(CBS) /Ariston & Beechwood (CBS)
8. NAMARAKA ASHTA—(CBS) /ISMO (CBS) /SPRINGSAND (CBS)

NEW ZEALAND

This Week
1. ANE NO BALLADE—Matsuzaki (Columbia)
2. NAMARAKA ASHTA—E (Sony)
3. WATASHI NO YOKAMACHI—Kawabata (Sony)
4. FUKUJIMA—Kayeji (Son)
5. KIMURA—Kamimura (Son)
6. MIYAGI—Fukaya (Son)
7. TAKEDA—Higashino (Son)
8. MISAKI—Takahashi (Son)
9. MIZUO—Yamashita (Son)
10. NAGASHIMA—Nagashima (Son)

SINATRA ONLY

Manila Station

MANILA—Radio station DZAX in Manila, the world record of saxes—all day and all night. Sinatra records only. It called The Frank Sinatra Station. When the station opens, the time check is available. In English and English commercials are being aired. Several stations are included in the morning and evening and station with station executive Bob Stewart and tie-up with TV station Channel 7 is added to the format.

JANUARY 13, 1971, BILLBOARD
The Temptations were just told the latest sales figures and chart positions on their new record.

"Superstar" (G-7168)
(remember how you got where you are)
Produced by Norman Whitfield

What they heard would make any group grin.
**Spotlighted Singles**

**TOP 60 POP *SPECIAL MERTHIL**

**ROD STEWART—(I Know) I'M LOSING YOU/MAKINDON WIND**
(Prod: Rod Stewart; Writers: Whitley/Akel/Grafton/Stewart) (Jabebo, BMI/MFP)—Talented duos Akel/Grafton/Stewart. Is there is new material available. Popularity, Brackets 75344.

**RARE EARTH—NEY BIG BROTHER**
(Prod: Rare Earth; Writers: Danger/Dunbar/Kingsley)—The consistent group continues their streak of 30 top hits with this new material. Re-re-evaluated by all the listeners and critics. Popularity, Air Play 753388.

**DON McLEAN—AMERICAN PIE**
(Prod: Bill Szymczyk; Writer: McLean)—McLean follows his million selling "American Pie" with another 3 hit song. "Burnt Offerings" will become a pop hit in the next few months. Air Play 753500.

**HEAVEN BOUND WITH Tony Scott—**
(Five Hundred Myles)(Prod: Scott-Tonymy Oliver) (Writer: Scott)—(BMI)-Scott's gospel group is back with a new release. "Kneel Under the Rain" will be a great tie-in single during this time. Air Play 754001.

**BOBBY RUSSELL—GOODBYE**
(Prod: Scott-Garrett; Writer: Russell)—(BMI)-Russell follows his Top 60 novelty, "Saturday Morning Confusion," with a dramatic change of pace. The song is very sincere but, the quality is the same with equal appeal. Popularity, Brackets 753350.

**SPECIAL MERTHIL**

**SPECIAL MERTHIL**

**Spotlighted Singles**

**TOP 60 POP COUNTRY**

**PORTER WAGONER—THE RUBBER ROOM**
(Prod: Bob Ferguson; Writer: Wagoner) (Decca, BMI): Wagoner's latest single has been a big seller. "The Rubber Room" will continue to be a hit for a long time. Air Play 753350.

**SLIM WHITMAN—LOVELIEST NIGHT OF THE YEAR**
(Prod: Bill Cottle; Writer: Arronson-Webster-Rosas) (BMI)-Whitman continues his good form in this revival of the classics. "Loveliest Nights of the Year" will be a Top 20 hit of the season. Air Play 753350.

**HANK THOMPSON—**
('I CAME AWAY CLOSE**
(Prod: Joe Allister; Writer: McDermott) (BMI)-Thompson follows his "Walk of a Man," with "I Came Away Close." This song should do well in the country market. Air Play 753350.

**CHART**

**SPECIAL MERTHIL**

**Spotlighted Singles**

**TOP 20 SOUL**

**BOBBY WOSSACK—IT'S THE WAY I FEEL**
(Prod: Joe Pick; Writer: Wilkins) (BMG)—The new soul song from Wossack is a big seller. "It's the Way I Feel" will be a big hit for Wossack. Air Play 753350.

**SPECIAL MERTHIL**

**Spotlighted Singles**

**TOP 20 COUNTRY**

**ROBERT WAGNER**
(Prod: Bob Ferguson; Writer: Wagoner) (Decca, BMI): Wagoner's latest single has been a big seller. "The Rubber Room" will continue to be a hit for a long time. Air Play 753350.
Would you believe?

The Common Broke Elastic Rotten Cotton Hound Dog Snoopin' Ankle Droopin' Funky Fuzzy White Socks Blues #2

Now frog leg's wallet his got so fat, he wears a custom made brace for his Sycroiliac...

f  o g  l e g
Ain't no phony, the public knows it's true that pork 'n beans and vag-
Fancy, taught him how to stretch 'em strings....

Written by:
Dallas Frazier and Sanger D. Shafer

Published by:
Blue Crest Music, Inc.
RCA Victor #74-0569

Art work by:
Sam Moore 9/11

Dallas Frazier
### Billboard Chart for Nov. 13, 1971

#### TITLE, Weeks On Chart
Artist (Producer) Label, Number (Distributing Label) | Title
--- | ---
1 | 1 GYPSIES, TRAMPS & THIEVES (Harry Nilsson) A&M 2114 | 1
2 | 2 THEME FROM "SHAFT" (Isaac Hayes) EMI 5038 | 2
3 | 3 IMAGINE (John Lennon Plastic Bag Band) Apple 568 | 3
4 | 4 MAGGIE MAY/REASON TO BELIEVE (Rod Stewart) Mercury 3726 | 4
5 | 5 I'VE FOUND SOMEONE OF MY OWN (Carole King) Dunhill 42518 | 5
6 | 6 YO-YO (Dorothy Lamour) MGM 42959 | 6
7 | 7 PEACE TRAIN (Cat Stevens) Polydor 32818 | 7
8 | 8 HAVE YOU SEEN HER (Greg Perry-HDH) Vanguard 35138 | 8
9 | 9 INNER CITY BLUES (Make Me Wanna Roller) Mammy (Old Town) Tania 54290 (MGM) | 9
10 | 10 SUPERSTAR (Carpenters) A&M 2109 | 10
11 | 11 BABY I'M A WANNA (Bread) Columbia 3204 | 11
12 | 12 NEVER LOVE ME (Lesley Gore) Bell 45-134 | 12
13 | 13 GOT TO BE THERE (Michael Jackson) Motown 1191 | 13
14 | 14 DO YOU KNOW WHAT I MEAN (Van Morrison) CBS 1202 | 14
15 | 15 THE DESIDERATA (Les Crane) Bimbo Bros. 750 | 15
16 | 16 EVERYONE'S EVERYTHING (Santana) Columbia 45472 | 16
17 | 17 TIRED OF BEING ALONE (N. Green (Mitchell & Mike Greene) Hi 2945 | 17
18 | 18 EASY LOVING (Chas-Citation Hart (George Ritchie) Capitol 3155 | 18
19 | 19 THE NIGHT THEY DROVE OLD DINNIE DOWN (Joel Beattie) Vanguard 3186 | 19
20 | 20 ONLY YOU KNOW AND I KNOW (Sty & B&I) A&M 4016 | 20
21 | 21 FAMILY AFFAIR (Cher & Sonny Bono) CBS 5869 | 21
22 | 22 ROCK STEADY (Artha Franklin (Jerry West) Capitol 3200 | 22
23 | 23 GO AWAY LITTLE GIRL (Dailey Hubbard) MGM 14285 | 23
24 | 24 ONE FINE MORNING (Lighthouse) (Jerry Wexler) Epic 5-10080 (CBS) | 24
25 | 25 ABSOLUTELY RIGHT (Cher) CBS 5869 | 25
26 | 26 TWO DIVIDED BY LOVE (Grace Smith, Young Women's Gospel Prod.) 45478 | 26
27 | 27 YOU'VE GOT TO CRAWL (Before You Walk) (Greg Perry-HDH Prod.) Intr duke 50301 (Capitol) | 27
28 | 28 ONE TIN SOLDIER (The Legend of the Big Jack) (Jerry Wexler) Warner Bros. 730/ MGM 13490 | 28
29 | 29 SWEET CITY WOMAN (Stampolders (Neal Shear) Bell 45-119 | 29
30 | 30 A NATURAL MAN (Tom Dory) (Michael Wybans) 41282 | 30
31 | 31 THIN LINE BETWEEN LOVE & HATE (Porterfield (Porterfield Bros.) 4682 | 31
32 | 32 ALL I EVER NEED IS YOU (Cher) (Chesley-Porterfield) Kapp 2151 (Kapp) | 32
33 | 33 IF YOU REALLY LOVE ME (Steve Wunder) Tania 54286 (MGM) | 33

#### Title, Weeks on Chart
Artist (Producer) Label, Number (Distributing Label) | Title
--- | ---
1 | 1 HURT (D.J. Fontana) Epic 5-10107 (CBS) | Hurt
2 | 2 ALONG COMES A WOLF (D缬us) Epic 5-10109 (CBS) | Along Comes a Wolf
3 | 3 SOMEWHERE, ANYWHERE (Joni Mitchell) Epic 5-10120 (CBS) | Somewhere, Anywhere
4 | 4 IF YOU DON'T KNOW ME (Don McLean) Epic 5-10121 (CBS) | If You Don't Know Me
5 | 5 MY BD DAY (J. J. Cale) Epic 5-10122 (CBS) | My BD Day
6 | 6 IT'S IMPOSSIBLE (J. J. Cale) Epic 5-10123 (CBS) | It's Impossible
7 | 7 DON'T WANT TO LIVE INSIDE MYSELF (Bee Gees) Epic 5-10124 (CBS) | Don't Want to Live Inside Myself
8 | 8 WHERE DO WE GO FROM HERE (Bee Gees) Epic 5-10125 (CBS) | Where Do We Go From Here
9 | 9 IN YOUR EYES (John Lennon) Epic 5-10126 (CBS) | In Your Eyes
10 | 10 I WANT YOU (John Lennon) Epic 5-10127 (CBS) | I Want You

#### Hot 100: A to Z (Publisher-Licensee)
- ABC Records 5001 (ABC)
- ABC-Dunhill 5001 (ABC-Dunhill)
- A&M 5001 (A&M)
- Atco 5001 (Atco)
- Epic 5001 (Epic)
- PEP 5001 (PEP)
- Bell 5001 (Bell)
- CBS (CBS)
- CBS Records 5001 (CBS)
- Columbia 5001 (Columbia)
- Columbia (Columbia)
- Dunhill 5001 (Dunhill)
- Epic 5001 (Epic)
- Island 5001 (Island)
- Motown 5001 (Motown)
- MCA 5001 (MCA)
- RCA Records 5001 (RCA)
- Warner Bros. 5001 (Warner Bros.)

#### Hot 100: 100 to Z
- ABC-Dunhill 5001 (ABC-Dunhill)
- Atlantic 5001 (Atlantic)
- Bluebird 5001 (Bluebird)
- Columbia 5001 (Columbia)
- Epic 5001 (Epic)
- Epic 5001 (Epic)
- Epics 5001 (Epics)
- Motown 5001 (Motown)
- RCA Records 5001 (RCA)
- Warner Bros. 5001 (Warner Bros.)

#### Chart Notes
- This chart lists the top 100 songs on the Billboard Hot 100 chart for the week ending November 13, 1971.
- The chart is based on retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.
- Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)
It broke in Philadelphia

"CAN I" (T-54210)
By Eddie Kendricks

OUT OF THE ALBUM "ALL BY MYSELF" (TS-309)

For whom the charts toll.
They toll for 'Can I'.

THANKS TO RADIO STATIONS WDAS AND WHAT FOR CRACKING 'CANT OPEN.'
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<th>ALBUM</th>
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<td>DONNY OSMOND ALBUM</td>
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<td>30</td>
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<td>CHICAGO TRANSIT AUTHORITY</td>
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Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.
AT LAST!
ANOTHER AMAZING ADVENTURE
TO OPEN YOUR MIND!
BLOODROCK U.S.A. (SMAS-645)
INCLUDES THEIR NEW SINGLE,
"ROCK & ROLL CANDY MAN" (3227)

www.americanradiohistory.com
Continued from page 71

GRANT GREEN
Visions
Atlantic BSF 84273 (United Artists)

DON McLEAN
American Pie
United Artists 955 (Motown)

EDDIE HARRIS & LES McCANN
Second Movement
Atlantic 1592

BILL JAC
Soundtrack
Warner Bros. 880

JOHN SEBASTIAN
The Year of the Raincoat
Reprise 6152

UNDISPUTED TRUTH
Gonna Get Six (RCA)

LYNNYDE BIRD
Seventeen
Columbia 3091

JOE FELICIANO
Cathy's Clown
RCA LSP 4573

JIM NABORS
How Great Thou Art
Columbia 30671

SOUL SHAKERS
It's Too Late
Columbia 3058

RAY PRICE
I Won't Mention It Again (Distributing Label)

DAVID BOWIE
The Rise and Fall of Ziggy Stardust
Parlophone SP 1604

CRAIG PEPPERMILL
Blues with a Feeling
Atlantic SD 1907

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Parlophone SP 1604

CRAIG PEPPERMILL
Blues with a Feeling
Atlantic SD 1907
50,000,000 Englishmen already plugged “Brandy,”

SCOTT ENGLISH’S “BRANDY,” that is.

Last week it jumped to #18 on the British charts. And Record and Tape Retailer rated it as one of the week's fastest movers. And “Brandy” is on the BBC's regular playlist. Now “Brandy” is available in the United States. Scott's song is about the girl who walked out on his life. But with 50,000,000 people already behind him, he doesn't have much to worry about.
Philadelphia Distributors Lament Expanding Transshipping Ways

Continued from page 1

No Youth Contact

Continued from page 1

way," expressed Columbia's presid- ent, Don Hall.

Continued from page 1

Economies

Continued from page 1

plastics offering

Continued from page 1

late News

Executives Laud Counterfeit Tiff

Continued from page 1

Talent in Action

Continued from page 50

Deborah in his electric blue Hudi suit and white ten-gallon hat. The 1971 concept included all ages and many straight as well as youthful freaks, and the show was a hit.

The show opened with a like- wise outraged note. "I was shocked," said Joe White, keyboardist and an effective lead singer, but his outrage was mollified by more distinctive arrangements and songs.

Joe White, the country-rock hit writer turned performer, also put in a good show and a classically set. His guitar work is al- ways good, and he has a way of moving on his ballads like "Rainy Night in Georgia." But he was the first to send a letter to Columbia's Lester Zappa, de- visor and tape producer who has been a part of the show since its inception. Zappa later told the group that he will not play in Chicago this week because of the small time there. Lester Zappa, who has played with the group for many years, recently retired to Los Angeles to continue his work on his own projects.

Zappa's decision to stay in Los Angeles is a boost for the group since it will give them more time to work on their new album. Zappa is currently working on a new record and is expected to return to the group in late December.

The group's next tour will begin in San Francisco on December 12 and continue through the West Coast and into the Midwest. The tour will feature a new set list and a new album which is expected to be released in early January.

The group's new album will feature ten new songs, including a cover of the classic hit "Knockin' on Heaven's Door." The album will also feature a new version of the classic hit "Knockin' on Heaven's Door." The album will also feature a new version of the classic hit "Knockin' on Heaven's Door."
"White Lies, Blue Eyes"

By BULLET

Produced By Lanny Lambert and Bobby Flax for Very, Very Productions Ltd.

White Lies, Blue Eyes

By BULLET
New Led Zeppelin Album
Now Available

On Atlantic Records & Ampex Tapes

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