Branches' Growth Stirs Distributors
By CLAUDE HALL

LOS ANGELES—The independent record distributor has survived threat of extinction for years. Today, he is surviving perhaps the greatest hurdle of all—the trend toward branch operation. Largely on the strength of several hot labels—including Motown. (Continued on page 72)

Sanyo to Bow VTR Concept
By BRUCE WEBER

LOS ANGELES—Sanyo Electric Co will introduce a complete 3/4-inch videotape color recording television system early next year, including the first portable cartridge television unit on the American market. The same equipment will be simultaneously released in Japan. Sanyo's entry into the U.S. takes on major significance in light of Ampex's second delay in getting its own 3/4-inch portable videostudio system off the ground. Ampex is now projecting a late 1972 date for its system, which allows Sanyo to market its system first and gain the psychological advantage of being first to market. (Continued on page 73)

Classical Recording Crisis—Two Views From the Bridge
By ELROY THOR

LOS ANGELES—Symphony orchestras and major labels appear headed for a collision course as labor difficulties and recording costs continue to mount. Contract negotiations have recently split the Chicago Symphony and Angel, and London Records has not renewed the Los Angeles Philharmonic. "It looks as though we've priced ourselves out of the market and it's a trend we hope to reverse," said a Washington, D.C., executive last week. (Continued on page 38)

Amsterdam Court in Anti-Piracy Ruling
By BAS HAGEMAN

AMSTERDAM—The District Court here has decided that copying of records, cassette and/or open-reel tapes for commercial use, without the consent of the rightful owners, is illegal. The decision came following the joint application by Deutsche Grammophon Gesellschaft, James Last, and the Dutch affiliate of DGG Polydor Nederland NV, for an injunction against Weako Distribution and Th. Chilla, restraining them from importing and selling cassettes containing recordings by James Last and his orchestra, on the grounds of unfair competition. (Continued on page 72)
Daybreak.
A new record label
that makes a 360 turn
in more ways
than one.

Frank Sinatra Jr.
DR-2003, P8DR-2003
“Spice” combines the musical talents of three of the music industry’s most formidable artists: Nelson Riddle, the Larry O’Brien Octette and Frank Sinatra Jr. (who wrote three of the album’s songs).

Larry Groce
DR-2000
He’s the man. He’s the singer. He’s the songwriter. He’s the producer. He’s the real deal. He’s Larry Groce.

Bing Crosby
DR-2006, P8DR-2006, PKDR-2006

The Surfers
DR-2001
Six versatile musicians perform exciting, live renditions of today’s most popular sounds.

Count Basie
DR-2005, P8DR-2005
The legendary Count makes his debut on Daybreak—with 11 songs that are pure Basie.

Manufactured and Distributed by RCA Records.
Unusual Sites for WB '72 Meets

Columbia SQ System Adds Sherwood

Masterwork and others who are undertaking the marketing of SQ are the partners in the first joint venture of Columbia and Epic SQ disks. They include such artists as Santana, Janis Joplin, Andy Williams, Tammy Wynette and Johnny Cash.

For More Late News
See Page 72
Chicago Set Sells Million

NEW YORK—Columbia Records' projection of the sales potential of four-record set, "Chicago Live at Carnegie Hall," is paying off. According to Columbia, the package has gone over the one million mark during the first 30-day period and sales have continued to accelerate since the Christmas buying season moves into full swing.

The only way Columbia could press all four million records involved was to anticipate the success of the set. He was formerly president of the firm's Columbia group. He will be based in Hollywood. He joined Columbia in 1931 and is a former vice president, CBS/Columbia.

Dave Clark, the country's first black promotion man, according to Stax Records, will head up the company's newly formed Gospel Truth Division. Gospel groups formed by Clark as promotion man include the Dixie Hummingbirds, Mighty Clouds of Joy, Pilgrim Jubilees and the original Nightingales.

Wesley A. Estabrook appointed vice president, resource planning, Capitol Industries. Graham J. Powell succeeds Estabrook as product manager of Capitol Press and Promotion. Powell was formerly vice president, corporate planning, Capitol Industries.

Executive Turntable

Irving Townsend named to the newly created post as consultant to both Clive Davis, president, CBS Records, and Harvey Schlein, president of Chess/Columbia. Townsend was previously vice president, people relations, Capitol Industries.

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Brian Van der Horst named director of advertising and public relations, Atlantic Publishing. He was formerly public relations director for the firm. He was a former vice president of the firm.

Richard Grasso appointed regional manager, East Coast, Capitol Records. He was formerly with Beechwood Music a division of Capitol.

Tom Baker promoted to director of sales, Studio B/R Inc., Lebanon, Ind.

Paul Fishkin appointed to direct operations of Albert Grossman's new record label, Big Apple Records, a new promotion firm, the company announced. He was previously vice president of the company.

Bruce Lang elected vice president, videocassette programs, Tele-Video, the television program production subsidiary of CBS Tele-Video Services. Don Preston, artist last with A&M, has formed Amazing Music with publisher Mickey Golden. Jim Oldani has been named central division sales manager for RCA Victor Music Corp., St. Louis-based retail chain store. Horstender Vahrr Haan has been named controller of Custom Music. Steve Sussman has been appointed advertising manager of Benjamin Electronics.

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Whether it's singles, albums, Country, Soul or just about any other classification, Columbia and Epic Records are there. At the top.

And look what's coming to join them:

It's that type of important and successful music that continues to make Columbia and Epic Records the one.

On Columbia and Epic Records

10 on Monument Records Distributed by Columbia Records
**General News**

**WASHINGTON**—The potential will be great for the past the demands of the future. IVC has rights to the new fact, the existence that mat-

**lagiostra also said that “almost	vations is included, and then the issue is about the FCC’s 1st generation of sound.

**Mexico:**
13. Pavel Savchenko, Moscow

**United Kingdom:** Andre	
10. Laszlo Hargittay, Budapest

**Spain:** Maria Dolores
6. Claudius Meier, Madrid

**France:**
17. Martin Sch repls 

**Yugoslavia:** Borian
5. Liliana C. Uhrich, Belgrade

**Copyright** Details about the FCC’s 1st generation of sound are published in Billboard, No. 19, 1971, and thereafter.

**Executive Summary**

CBS Casts Its Matrix Gauntlets

Into FCC’s Hearing on ‘O Joust

By CLAUDE HALL

The International Music Record Tape

Newsweekly

Billboard

London, England

Executive Editor:

Curtis Powell

Managing Editor:

Steven Zelnick

In this column, I will be discussing the issues that are relevant to the FCC’s decision on the ‘O Joust.

The FCC has set a date for the hearing on the ‘O Joust, which is set to take place on February 24, 1971. The hearing is expected to last for at least three days, and will be held at the FCC headquarters in Washington, D.C.

The hearing will be open to the public, and interested parties are encouraged to attend. The FCC has also set up a website where interested parties can submit written comments prior to the hearing.

In my column, I will be providing updates on the hearing, as well as any decisions made by the FCC.

I look forward to covering this important hearing, and I hope that it will lead to the resolution of the ‘O Joust issue.

Please let me know if you have any questions or comments.

Best regards,
Clare H. Hall
Albert Collins
Heichlers, Harmony Huts & Hartstone Take ABC Catalogs

By JOHN SIPPEL

LOS ANGELES — The ABC-Diethl/Amges tapes attempt to sell LP's and tapes to station managers and promotion department personnel with the ABC catalog which has struck the mother (Billboard, Nov. 20). ABC Artist Director Dennis Lavinthal and Publicity Director Bob Szymczyk have made the new ABC catalog a priority in their departments, according to sources. Lavinthal said that he believes that the catalog will be a major promotion tool for ABC stations.

The catalog is divided into six sections: "on the air," "in the air," "on the air," "in the air," "on the air," and "in the air." The catalog is available to ABC stations for a fee of $150 per copy.

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The first single by a great new singing discovery.

Quincy Jones makes his debut as a singer (!) on his brand new single, "What's Going On?" The cut, a big chart record for Marvin Gaye, features a strong relaxed vocal by Quincy in duet with Valerie Simpson, and inspired instrumental solos by Hubert Laws, Toots Thielemans and Milt Jackson. Just to make matters better, "What's Going On?" is only one of the cuts on Quincy's latest LP for A&M called Smackwater Jack. Produced by Quincy Jones, Ray Brown and Phil Ramone.

"What's Going On?" AM1316
NMC Affiliate Signs 10-Yr. Contract
For 72 Interstate Record/Tape Depts.

OCEANSIDE, N.Y. — NMC Corp., a major national record job-ber, disclosed this week that Lewis and License Ltd., an affiliated company, has negotiated a 10-year lease agreement to acquire the re-tail, record and tape departments of 72 Interstate department stores.

NMC president Jesse Seiter esti-mated the record department volume of the 37 White Front Stores in California and 35 Toppers stores in the East and Midwest at over $15 million annually. Seiter stated that the Interstate record/tape business could net the parent firm $500,000 annually. The pact also calls for NMC to rack all albums in the affiliated departments operated by the affiliate, as well as "Under no circumstances" Seiter added, "will NMC enter the retail record department operated by L&L, which we operate in the department stores. We reserve to the L&L franchise the right to operate the NMC, based here, and ware-housing.

In Long Island, Detroit, and California, currently services some specialty record and specialty music stores nationally with records and tapes.

JOHNNY MARKS’ BIG 4
TV Special with Burl Ives, 8th Annual Show, Dec. 6th

RUDOLPH THE RED-NOSED REINDEER
Original Sound Track on Dec 90,000 Record Stock, Int’l Over 400 Versions

BRENDA LEE
(Decca)

David Cassidy (With the Partridge Family) (Bell)

LYNN ANDERSON
(Columbia)

ROCKING AROUND THE CHRISTMAS TREE

FRANK SINATRA
and Fred Waring

I HEARD THE BELL ON CHRISTMAS DAY

(Reprise)

Bing Crosby, Ed Ames, Kate Smith, Ray Price, Harry Belafonte, Eddy Arnold, Burl Ives, Chet Atkins, Dick Liebert, Carillon Bells (Decca), Sound Spectacular (Victor), Lester Lanin, Dennis Day, Robert Rhemas, Johnny Kaye, Living Voices (Coaden), December Orch., Longines Symphonette, Laurence Welk, The London Sound (Decca), Living Strings (RCA).

LOOKING TO SELL YOUR COPYRIGHTS?
We're interested in Buying them.

Highest Dollar Paid for Existing Copyrights.

If Interested write to: BOX #732, c/o Billboard
165 WEST 46th St.
NEW YORK, N.Y. 10036

Other demands by the Composers and Lyricists Guild are for heavily monitored recording in those other film-TV guilds, videotape cassette musical copyright agreements, prerelease work output of no more than 10 minutes of music, composers who write their own lyrics to be paid at least the minimum for two men, and a 15 percent rate in composer’s residuals.

"The minimum fee is only $192 for writing all the music on a halfhour TV show," Mr. Seiter said. "Not many people know that composers and lyricists’ fees are based on total guild minimums in the film industry."
A nod is as good as a wink... to a blind horse.

A New album:

on Warner Bros. Records, where it belongs.

"...just about the finest performing rock band around these days."
-- CIRCUS
"Yea, the Faces are at it again..."
-- ROCK
"...a major talent and a stunning sound."
-- FUSION
"One of pop music's last, best hopes..."
-- BOSTON AFTER DARK
"...greatest British rock and roll band since the Stones."
-- SOUNDS

All Warner Bros. Records are also available on Ampex-Distributed Warner Bros. Tapes. Thank Goodness.
Paul Anka Works on Diversified Projects

NEW YORK—Paul Anka, in a special project with Waddah Records, will release early next year a package of the hits that catapulted him into the music industry spotlight. The project is made possible by Anka's recent acquisition of all his old master tapes from ABC Records, for what the writer/entertainer describes as "a lot of money.

To further maintain the nostalgic momentum, Anka will also be involved in a Broadway production of the life of Jimmie Durante.

'3121-Roaster' National Trial

LOS ANGELES — The Hollywood Audition Service invited 12 roaster tapes from ABC, NBC, CBS and other networks for a national operation last week, offering radio personalities the opportunity to hear newly released records by dialing special toll-free telephone numbers. Some 1,500 radio stations are now getting weekly polled schedules including all three facts about the records plus the times they will be played.

Another 500 copies of the schedule go to selected producers, distributors, publishers, and marketers.

(Continued on page 14.)

Ling Studies Future Of TIC Acquisition

LOS ANGELES — Transcontinental Financial's future is being decided by James L. Ling, chairman and president of Omega-Alphas, Dallas, which is considering acquiring the widely-diversified music-bed estate distribution company.

Proxy materials regarding the proposed acquisition will be mailed "sometime in 1971" to Omega-Alphas stockholders, with meetings of stockholders of both companies scheduled for January to vote on the plan.

(Continued on page 19.)

to all recording and broadcast studios

THE SANSUI QSE-1 IS ALL YOU NEED TO ENCODE 4 FULL-FIDELITY CHANNELS — AND NOTHING ELSE.

Just add it to your existing equipment for instant conversion and here's what you have going for you:

(1) It yields accurate sound-source location in every direction for starting live-sound ambience.

(2) It's in broadcast and recording use today with outstanding results.

(3) A complete line of complimentary Sansui home hardware is available now in fact, thousands of Sansui decoders are in users' homes already.

(4) It's compatible with 2-channel stereo and other four-channel matrix systems. To be more specific:

A) its ingenious "J" phase shifter completely eliminates the spurious dropouts and shifts in soundstage location that plague other matrix systems. Its symmetrical treatment of all four channels can accurately pick up and relocate in reproduction any sound source over a full range of 360°—so there are no limits to free-space ambience.

B) it offers flexibility in using creative studio and psycho-acoustic techniques. And present standards of frequency response, signal/noise ratio and dynamic range are maintained.

It reproduces flawlessly on present two-channel stereo and monophonic equipment. And it will produce four-channel output not only through matching Sansui hardware, but through all other available decoders—and there are 600,000 of them world-wide today.

Thousands of them are Sansui QSE-1 synthesizers/decoders that will decode it flawlessly. So will any of the full line of matching Sansui-4-channel receivers and converters for existing two-channel systems—made by the most respected name in stereo today throughout the world, and a recognized pioneer in four-channel sound.

Can you afford not to make this simple addition? Experiment with one right now. Learn what other recording studios everywhere, including those using the QSE-1 Encoder, are finding out for themselves. Confirm their astonishing conclusions.

For full details, contact your nearest Sansui office now.

SANSUI ELECTRONICS CORP.

32-17, 31st Street, Woodside, N.Y. 11377. Tel.: (212) 721-4600. Cable: SANSULTEC NEW YORK

SANSUI ELECTRONICS CANADA LTD.

5334 Argyle Ave., Gardena, Calif. 90247. Tel.: (213) 522-7610.

SANSUI ELECTRONICS EUROPE

Main Office: Building 57, 5th Floor, 107 East 42nd Street, New York, N.Y. 10017. Tel.: (212) 224-3026.

SANSUI ELECTRONICS U.S.A.

Main Office: Building 57, 5th Floor, 107 East 42nd Street, New York, N.Y. 10017. Tel.: (212) 224-3026.

SANSUI ELECTRONICS U.K.

Main Office: Building 57, 5th Floor, 107 East 42nd Street, New York, N.Y. 10017. Tel.: (212) 224-3026.

SANSUI ELEKTRONIKS GMBH

Main Office: Building 57, 5th Floor, 107 East 42nd Street, New York, N.Y. 10017. Tel.: (212) 224-3026.

SANSUI ELECTRONICS JAPAN CO.

Main Office: Building 57, 5th Floor, 107 East 42nd Street, New York, N.Y. 10017. Tel.: (212) 224-3026.

SANSUI ELECTRONICS AUSTRALIA LTD.

Main Office: Building 57, 5th Floor, 107 East 42nd Street, New York, N.Y. 10017. Tel.: (212) 224-3026.

SANSUI ELECTRONICS SOUTH AFRICA LTD.

Main Office: Building 57, 5th Floor, 107 East 42nd Street, New York, N.Y. 10017. Tel.: (212) 224-3026.

Mazur to Head New Coast Office

NEW YORK — Ruby Mazur's Art Department, which opened in New York City a few months ago, has opened a West Coast Art Department at 6671 Sunset Boulevard, Los Angeles.

Mazur will head the West Coast studio and the New York offices will be run by vice president Steve Alterman.
NOW - Everything you need in one package

PRODUCT - PROGRAM - SERVICE - INTEGRITY

The Most Complete Rack of Blank Tape and Player Accessories at Your Customers Reach.

THREE BASIC RACK STYLES AVAILABLE:

1. Style A - BAY TYPE
2. Style C - ROTARY TYPE
3. Style D - MINI TYPE

THE HOTTEST LINE IN TAPE ACCESSORIES

ALL YOU NEED IN ONE RACK DISPLAY WHETHER LARGE OR SMALL.

The Result is Increased Sales and Profits with Little Effort.

Consult the Specialist.....

Call Dr. Tape at (313) 294-5200

Oh, by the way, we make house calls.

A Complete Line of Quality Tape Products at Profit-Making Prices

A Product of Specialty Sounds Inc.

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ALL PRODUCTS PACKED WITH A LIFETIME GUARANTEE

Dr. Tape will Back You Up, Every Time

Call Me about Dealer & Distributor Programs & Pricing
RIAA & NMPA Slate Copyrights Session

NEW YORK—A two-day seminar on copyrights, co-sponsored by the National Music Publishers Association and the Recording Industry Association of America, will be held Wednesday and Thursday (9-10) at the Plaza Hotel.

The seminar, to be conducted by officials of the U.S. Copyright Office, has a dual purpose: To acquaint members of the recording industry with the requirements for registering new recordings made after Feb. 15, 1972, the date on which new recordings become eligible for copyright; and to provide music publishers with a retrieval on procedures and services offered by the Copyright Office. Included in the agenda will be such topics as new assignments of copyright, reference services provided by the Copyright Office, and an examination of the new penalties recently enacted for the unauthorized recording of music.

A luncheon on the first day will feature a speaker on international copyright developments, including revisions to the Berne and UCC international copyright treaties, as well as the International Anti-Piracy Treaty recently signed by 53 nations in Geneva.

Gordon Changes Disk's Name; Slates 'Fifth' Europe Trek

LOS ANGELES—Marc Gordon has changed the name of his record label from Carolwood to Rocky Road to avoid conflict with a German label of the same name.

Rocky Road, with seven artists, continues to be distributed and merchandised by Bell, Gordon and his associate Dick Broder are getting Rocky Road into the top 40 area.

The artists on the label include Al Bell and Sugar (for whom Gordon is looking for producers), Climax, Holly Sherwood, Viva, Bonnie White and Sweetgrass.

Of these acts, Marc Gordon Productions manages Bell, Sweetgrass, Viva and Mint Sherwood. Gordon, in addition, manages the Fifth Dimension, Thelma Houston, Tony Orlando and Dawn, his newest affiliation.

Gordon, who is working freelance producers for his Rocky Road acts, including Greg Versace for Viva (a seven-piece Latin rock band), Larry Cox for Climax (formerly the Outsiders); Dean Ashton and Roger Blund for Sweetgrass and Rene DeKievit and Gordon for Sugar.

Concerning Dawn, Gordon has begun a campaign to create an international identity for the group. There have been a number of bands around the country calling themselves Dawn, and Gordon’s particular challenge is getting the highest, Dawn, exposed. So far he has sent the trio to Europe to work up its act and is now trying to get them television appearances, with a shot on the Kenny Rogers and the First Edition syndicated program their first national exposure.

The Fifth Dimension has no image problems—it is a straight pop vocal group with broad market appeal. The group is, however, about to try an “experiment” by releasing a rhythm and blues-oriented single, “Together Like a Find Love” from their “Live” Bell LP.

In order to stay close to the black community, the act does several charity shows each year for ghetto residents’ benefits, with the money earmarked for scholarships. During their upcoming Las Vegas three-week stand at the Riviera, they will do a special children’s show on the afternoon of Dec. 20 for underprivileged kids and hospital patients. Following the Las Vegas stand, the five singers plus their five musicians will do their first concert tour of Europe. They will play England, Germany, France.

(Continued on page 59)
10 hit albums on the Billboard chart

TRAFFIC, etc.
Welcome To The Canteen
United Artists UAS 5550

DON MCLEAN
American Pie
United Artists UAS 5539

FIDDLER ON THE ROOF
Soundtrack
United Artists UAS 10990

FRANK ZAPPA'S 200 MOTELS
Soundtrack
United Artists UAS 5556

IKE & TINA TURNER
Naif Said
United Artists UAS 5530

IKE & TINA TURNER
What You Hear Is What You Get/
Live at Carnegie Hall
United Artists UAS 6963

GRANT GREEN
Visions
Blue Note BST 84373 (United Artists)

SHIRLEY BASSEY
Something Else
United Artists UAS 6796

WAR
All Day Music
United Artists UAS 5546

BOBBY WOMACK
Communication
United Artists UAS 5539

and 3 more on the way

DORY PREVIN
Reflections In A Mud Puddle/
Taps, Tooters & Time Steps
United Artists UAS 6736

FERRANTE & TEICHER
Play Music From "Fiddler On The Roof"
United Artists UAS 5552

THE VENTURES
Theme From "Shaft"
United Artists UAS 5547
The new Paul Kantner/Grace Slick album, "Sunfighter." (FTR-1002; P8FT-1002; PKFT-1002)
Featuring Papa John Creach, Jorma Kaukonen, Jack Casady, Joey Covington, and many other friends.

SIDE ONE
Silver Spoon
Diana
Sunfighter
Titanic
Look At the Moon
When I Was A Boy
Watched the Wolves

SIDE TWO
Million
China
Earth Mother
Diana 2
Universal Copernican Mumbles
Holding Together

Shipping Now

Manufactured & Distributed by PCA Records.
Papa John Creach in his first solo album. (FTR-1003; P8FT1003; PKFT1003)
Featuring Grace Slick, Jorma Kaukonen, Jack Casady, and many more of his friends.
(Papa John tours with Jefferson Airplane and Hot Tuna, and is heard on “Sunfighter,” Jefferson Airplane’s “Bark,” and Hot Tuna’s “Hot Tuna Electric—Recorded Live.”)

SIDE ONE
The Janitor Drives a Cadillac
St. Louis Blues
Papa John’s Down Home Blues
Plunk a Little Funk
Over the Rainbow

SIDE TWO
String Jet Rock
Danny Boy
Human Spring
Soul Fever
Everytime I Hear Her Name

SHIPPING NOW
EXCELLENT CHOREOGRAPHY

The play scored particularly well in the sections where the group used
a variety of tempos to modulate from a gentle rock feel to a more
aggressive hard rock sound. The conductor, Wally Heider, was
able to keep the band on track throughout the performance.

During the final segment, the group brought out their best
cuts, including a medley of classic rock songs that
brought the crowd to their feet. The concert ended
with a rousing version of Procol Harum's signature
cut, "A Salty Dog," which left the audience
wanting more.

The concert was recorded by the legendary
sound engineer, Bob Dylan, and released as
Procol Harum's first live album in 1969.

The concert was recorded by

RITCHIE YORKE

(Continued on page 70)
CHEECH AND CHONG
Santa Claus and his Old Lady
ODE 66021
FROM ONE CHICANO AND ONE CHINESE, YOU DON'T GET "WHITE CHRISTMAS."
LOADED WITH CHRISTMAS CHEER FROM ODE RECORDS.
Mor, 41), The Guess Who combined musical awareness and an amazing amount of good material to put on a good show. In a send-up-of-the-'60s, replete with hip swirling, gum chewing and feigned nonchalance, they performed a set that ranged from "These Eyes" to "Rain Dance" never slacking off for a moment.

Group leader, Burton Cummings, is a man of uncommon talent, he has a stimulating, emotion-charged voice, writes terrifically potent songs and plays some really nice ragtime piano. Kurt Winter and Greg Ledwie provided a back- ing of reverberating guitars and Jim Kale laid down a cover of a jazzy bass line.

Emitt Rhodes, suffering from a bad case of nerves, performed an oddly disquieting set. Yawning several times and engaging in rather obscure repartee with his eccentric drummer he made the audi- ence feel strangely left out. His material as a whole is rather good and he has a pleasantly sweet voice but his act needs consider- able polishing.

Grin's set opened quite nicely with Billy Lofgren accompanying him- self on acoustic guitar, singing in a haunting and slightly moody manner. After two numbers the rest of the group joined him and they proceeded to play some high- powered rock 'n' roll full of fire and spirit. Especially appealing were "White Lies" and "Sleepy Fingers." HENRY ZEPH Elias Havens Philharmonic Hall, New York.

Richie Havens found his own voice only after the farm vocals were immediately disso- nant from the songs of the raft of performers who surfaced during the boom of the early '60s. His distinctive style of rhythm guitar strumming was likewise unique.

It would be a pity if Havens' considerable gifts were to be di- luted by his apparent attempt to become a pop hero. If indeed he has an overview of cosmic truth, it was not readily apparent at his Philharmonic Hall concert on Nov. 23. Assuming an easy rapport with his audience that was really not there, Havens filled the interstices between his songs with disjointed, inarticulate raps on how men constantly fail short of paradise. It was obvious that Havens had made a mistake in making a music programmatic.

continued from page 18

GUESS WHO, EMITT RHODES, GRIN
Civic Auditorium, Santa Monica, Calif.

The Guess Who combined musical awareness and an amazing amount of good material to put on a good show. In a send-up-of-the-'60s, replete with hip...
The airy-light Latin sound of Sergio Mendes & Brasil '77 demands an unusually reliable sound system for on-the-road use in live performances — a system that performs faultlessly even though it's gone through the jarring and jolting of repeated packing and unpacking. That's why Sergio travels everywhere with the Shure Vocal Master, a totally portable system designed especially for voice. It gives him real sound insurance because of its predictably excellent performance in every appearance. It puts 300 watts of peak penetrating power behind a control console that's unmatched for ease of operation and feedback control. For information, write:

Shure Brothers Inc.
222 Hartrey Ave., Evanston, Ill. 60204.
For an artist of Richie Havens' capacity, it was a disappointment to witness a performance that ended by totaling less than the sum of its parts. Because, taken individually, the selections that he rendered generated a degree of musical electricity. There was Graham Nash's "Teach Your Children" and "High Flying Bird" from Havens' first album. And Paul Simon's "Old Friends." Don't Havens' "What About Me" fit into Havens' Free The People sermon for the evening, but musically, it was impeccable. And "Think About The Children," from his latest Stormy Forest LP, "The Great Blind Degree," was lovely.

Onstage, plucking his guitar, head bobbing with a wry smile, his face wrinkling in an old man's look, Richie Havens incites the kind of mystical eloquence that he is supremely qualified to celebrate. It would be to his infinite advantage to leave moralizing to others in the rock and roll scene, and stick to his own musical knitting. From Richie Havens, we need a whole lot less of preaching, and a lot more rock 'n' roll.

DANIEL BOTTSTEIN

ANTHONY NEWLEY
Waldorf-Astoria, New York

"The Anthony Newley Show," as it is billed, is being opened for a two-week stay at the Empire Room on Nov. 19. The room is a washout and thoroughly engaging display of one man's fully realized talent. Newley has a professional grace that few can mistake, and to take his gifts and allow them to do him an injustice. His showmanship, flair for the dramatic down to the last piercing detail, his gift of mimicry which would draw the admiration of Marceau, and a voice equipped with lungs that thrust in broad English strokes, taken as a whole, put him in a class by himself.

The stage is Newley's prop, and with true craftsmanship, he gives an altogether whimsical, often touching performance borne from an innate sense of what is urgent and right theatrically. In singing "Talk to the Animals," one of the all Newley-Briscarello tunes of which the evening was composed, the total image takes hold. In this song and in other numbers his hands seemed to have a life of their own as he made them sour or descend or float ruefully. They never simply move without cause no reason.

He sang "What Kind of Fool Am I" with a freshness and affectation which belied the hundreds of times he has performed it previously, wringing it from every bit better, his drop, his face and body and hands twisted into hopeless submissioon at the end of the number. The MGM Records artist also pre viewed some tunes from his forthcoming musical, "It's a Funny World." His newest single is "Pop Goes the Weasel." This current LP is "Pure Imagination." ROBERT SOBEL

MILES DAVIS
Philharmonic Hall, N.Y.

In green satin and black velvet and an hour and a half late, Miles appeared before the sold-out Philharmonic audience and completed a standing ovation for a career as an Airplane. He was taught by his equipment as well as Gavy Bartz (soprano/alto sax), Keith

(Continued on page 24)

Dec. 20
29.3
Donovan
7.
5. ELTON JOHN "Empty Sky"
1. RORY GALLAGHER
EMERSON LAKE AND PALMER
2. "Nuits de la Fondation Maeght"
4. ALBERT ALBERT, VOL. 2
5. Nuits de la Fondation Maeght
6. JOHN McLoughlin "Extrapolation"
7. LITTLE LUTHER "Thunderbird"
8. "Back in the Early Days" (2/record set)
9. "The Story of the Blues, VOL. 2"
10. LINDA WATERS "Isle of Dogs"
11. "The Cosmic Explorer" (9/minute cut)
12. "Isabel's a Jezabel" (Orig. London Cast
new rock musical by Bart McRendi)
13. "The Good Show" First US on the Goon
14. "Another Monty Python Record"
15. "Catch My Soul" (Orig. London Cast
"The Last of the Summer Wine"
16. "Alice Fay" Sings her greatest movie hits
17. "Fanny Face" (Orig. soundtrack
with Fred and Adele Astaire
18. "Lady Water" (Orig. soundtrack
with Fred Astaire
19. "Western Themes" Italian Style
20. "Boom" (Orig. soundtrack by Ennio Morricone

(Continued from page 20)

Tale from the Music capitals of the World

Tale From the Music capitals of the World

Gary Wright, Dec. 15; Odetta & Lamb, Dec. 16-19; James Cotton Blues Band, Dec. 21; Biff Rose & Travis, Smooths, Dec. 25-28; and Jerry Jeff Walker and Burton & Canino, Dec. 30-Jan. 2. Doc Watson, now on Poppy, plays the Quiet Knight in Chicago for five days beginning Wednesday (8). ... Edd's Bobby Vinton sings the title song to the film "Who Says I Can't Rule A Rainbow," penned by Bobby Scott and Danny Mehan.

The North High Senior Choir of Akron, Ohio, who have appeared at the Ohio State Fair, made an official appearance at Vesuvio's Restaurant, Nov. 26, by entertaining the patrons with a medley of their favorite songs. They were in town for Thanksgiving, attending several Broadway musicals... B.B. King has four LPs on release, two on ABC, two on Kent. "Flipside" a syndicated TV show produced and directed by Glen Aiken with Betty Sperber, bows in February. Record executives and producers will introduce the talent.

NASHVILLE
Nashville's Quadraphonic studio spent last week working with Bucky Wilkins and George McCann in Los Angeles on productions for United Artists and Metro Goldwyn, respectively, according to quadraphonic engineer Gene Biehlenger.

Wade Cook and Beaz Collins are working with a group called Flat Creek, from Nashville. They plan to start work on an LP with the group in early January at Casio's Creative Workshop Studio. Also in the studio recently was singer-composer Jimmy Buffett whose song "Ace" was just recorded by Lobbo, Buffett & Canino, distributed by Jamboree while waiting to be released by Reprise." The Last of the Summer Wine," penned by Bobby Scott and Danny Mehan.

The North High Senior Choir of Akron, Ohio, who have appeared at the Ohio State Fair, made an official appearance at Vesuvio's Restaurant, Nov. 26, by entertaining the patrons with a medley of their favorite songs. They were in town for Thanksgiving, attending several Broadway musicals... B.B. King has four LPs on release, two on ABC, two on Kent. "Flipside" a syndicated TV show produced and directed by Glen Aiken with Betty Sperber, bows in February. Record executives and producers will introduce the talent.

THOMAS WILLIAMS

(Continued on page 24)
JAMES BROWN: REVOLUTION of the Mind has just been released.

The excitement of James Brown and the people is captured in this album.

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VOL. III July 21-27 1971

Specially priced 2 record set, twin pack cartridges and cassettes
Radio-TV programming

Vertical Top 40

Formats Drain Radio Audience

By CLAUDE HALL

LOS ANGELES—The most vis-
tual problem facing Top 40 radio today, according to an unnamed major market Top 40 program directors consulted by the Bill-
board, is audience erosion toward more vertical niche-oriented country-
music, progressive rock, and country formats. Combined with this factor, of course, is the necessity to target specific demo-
graphic groups.

"The trend in Top 40 program-
casting toward niche-oriented stations is very noticeable," said Bryan McIntyre, program direc-
tor of WCOL in Columbus, Ohio, "as determining just what the audi-
ence really wants to hear. The record sales barometer is no longer
valid since the singles buyers are as young as six years old. Thus, the Top 40 radio station is trying to find a solution in sound that will achieve those valuable
ports, even though the majority of the program directors are con-
cerned about the loss of listener tastes. The program directors sug-
gested that Top 40 radio stations are currently losing some 34.3 percent on record sales, 21.6 percent on midday, 12.8 percent on overnight, and a small percent of program directors said that 11.4 per-
cent on top of this, stations are losing direction. Of the stations said 30 percent of their play-
list was on the air.

The necessity to achieve strong
ratings, of course, is in hand in the need for more Top 40 radio stations are trying to find a solution in sound that will achieve those valuable

Live Q's Spurs WKTR Fair

BALTIMORE—Live quadra-
sonic broadcasts are paying off for WKTR, progressive rock station here owned and operated by Carl Bimter. Claiming to be the first station in the area to broadcast quadra-, sonic sound, WKTR is drawing a solid audience and
more. "The reaction has been tre-
mendous, especially from the listeners, but also on the part of stereo dealers in town," said Bob Amsel, the station's general sales manager. "We're seeing an abundance of LP's cut in order to compete. So, our problem in Baltimore is trying to keep from oversaturating the market.

Many stations, of course, are doing the same thing. We're just trying to find a solution in sound that will achieve those valuable

KRLA Strives for Entertainment

LOS ANGELES—KRLA today is a revolution in evolution. But Shanna, progressive rock station in radio at the age of 11, speaks of "coming along rather slowly," it was his decision, primarily, that shifted the station from its metallic rock format shortly after he became program director. "The actual date that things started changing on KRLA was Sept. 20, but it was not until that time that we could not hear that much difference.

"One thing we did was drop all the rock music, and we continued using what we were doing . . . the idea was to evolve."

About the same time, KRLA began getting into more album music.

New jingles were put on the air which Stevens felt would have more of a modern, fresh sound. These were produced with the aid of Phil Todd, currently with the Sargent Mendez organization.

KRLA has been, prior to Sept.

Diamond Does His Homework

LOS ANGELES.—At home the other day, Dave Diamond was working on the KRLA format only his. His show is 9-midnight on KRLA. Aimed with a music list, Diamond intended to spend two months cutting and trying to find three or four hours of music he wanted to play for the night. "I want to find the perfect couple of tunes to go together just right . . . that interest me."—from the newspapers, including the Wall Street Journal, or Billboard, to talk on about a show. One thing that intrigues archaeological sites and people studying music is the way the lyrics are written in the Journal intriguing him. "I planned to find something to rap about during the couple of times an hour . . . but most of the things we're saying are rele-

Diamond has a professional in the New Top 40: Radio program director of WAXC, Tijuana.

But, of course, the KRLA radio show is in major project. Two or three weeks ago, along with all other KRLA radio personalities, he

Black Progressive Radio Natural

PHILADELPHIA. — Black pro-
gressive radio is rapidly becoming a viable force in the United States, reflecting the tastes of the black population of radio listeners. WKTR and WDAS at 26.

One of the leaders in the black progressive radio movement is WDAS-FM, Philadelphia. "We've begun," said Harvey Holiday, the station's general manager, "we're beginning to entertain its audience and sell al-
bums for the past few years.

"There are black people through-
out the country who are tired of their AM Top 40 stations," said Holiday. "We saw this trend in Phila-
mester's black audience a place to do and hear their black artistic

Holiday explained that black progressive radio is possible because there are many artists such as James "Smith, Melvin Van Peebles and others who understand and make use of black pro-
gressive artists. "The nature of the music is such that we can make use of it to become a progressive black sta-
tion. And it's been a two-way street because the people have sold that progress-
ive product for the record com-
pany and WDAS-FM formats about 30-40 top selling LP's as the basis for its shows. "We determine the best album cuts from the WPXW way by re-

(Continued on page 41)
THE BELLS are on top again!

with their new hit single

FOR BETTER FOR WORSE

Now breaking in the United States (PD-15031)
and Canada (2065 093)

Polydor Records, Cassette and 8-Track Cartridge
are distributed in the USA by Polydor Incorporated
in Canada by Polydor Canada Ltd.
KRLA Strives for Entertainment

• Continued from page 26

that is so entertaining that people will know where it is and remember the call letters, and remember who's on the air at a certain time because the air personality makes them feel good and plays really good music and puts it together well, an air personality who has some of the sparkle and drive but is not offensive and doesn't scream at you.

In this particular format, which targets a 15-34 age group, "the music is the main thing," Stevens said. KRLA staffers spent considerable time weeding out the really commercially-sounding things and trying to get a good list of music that people can enjoy... music which will not offend anyone even though pleasing to others. These tunes are placed on a revolving list, a schedule which includes both singles and album cuts and both are treated equally.

"The music has to be real," Stevens said. "We have to be constantly refinishing the list and making it better. This is partly the evolving process."

While the refining of the music list is a subjective factor, Stevens said that "I have to think that the person who has spent all his time in radio and music and a number of years concentrating on it and listening to music and picking what he feels is the best music... evaluating all the air personalities who are the most successful-it may not be the same playlist and blend it with some material that surrounds myself with the most professional people I can get, rather than just the young, ya know... men who can mask their personalities because they think we should be going a little bit more, de-emphasizing about radio and what they're doing on the station..."

"Even if a listener has a big record collection and has a lot of music entries he can't possibly know the music as well as a professional air personality... a good one... who spends all his time, day in, day out, learning about music and knowing about new records and current music and just devotes all of his time to the craft, I obviously don't know as much about telling shows as a show salesman."

"If you have a staff of professionals coming together, you're obviously going to be ahead."

The relationship between KRLA and a progressive rock station is that "we've got to be so esoteric... you hear the music with more feeling... with some people... with everyone, learning about music and knowing about new records and current music..."

"If you have a staff of people who are professionals... the music is the most important thing."

The personality on the station include Gene Thayer midnight-6 a.m., Don Burns 6-9, John Geisler 9-12, B. Mitch Reed noon-3, Stevens 3-6 p.m., Lee Bob Simms 6-9 p.m., and Dave Diamond 9-midnight.

Recently, Stevens tapped every man on the staff for their personal list of favorite records "to make sure the best of our conferences are available for everyone to play." Each has 1500 tunes, now being boiled down.

"It gets back to a point of view. You have to have a certain amount of consistency."

While KRLA may be progressively oriented in music, they will be better than that of the local TV stations. "There's a structure to the stations. KRLA is better. KRLA has made every situation from every angle and think things through and through so we know what we're putting on and why."

He said that originally tried to have the air personalities help select the new music, but the system didn't work so well. Now, he works with music director Mel Liskarac and air personality Johnny Hayes in selecting the new singles and albums don't come.

Still the air personalities have a lot to say about the sound and the direction of the station. There are rock personalities.

In the selection of music, the main objective is to "avoid records that we can't put together just to make money... records that we can't put together just to be with."

He added that KKIX, Tucson, had tried to do something with that theory when he was program director there.

Stevens, whose real name is Terry Insoglia, started in radio at the age of 16 in his hometown of N.D. He did a half-hour show called the "Today Show" the next two years. At the age of 15, while still in high school, he started working (Continued on page 40).

Programming Firm

LOS ANGELES - Stephen R. Fredericks Productions, a radio programming firm, has been launched here by Stephen Fredericks, former program director of WVL, Nashville, Fred- ricks will concentrate on small markets.

Diamond Does His Homework

• Continued from page 26

compiled a list of his favorite records that he felt should be played. He put down "Going Home" by the Rolling Stones and also said he thought should be on the KRLA playlist.

"I think listeners are growing up. They do want to hear the music, but they want music presented properly. I think there's a whole segment of people doing today among the public and I think listeners are going to want to say, 'Hey, this is the type of things he wants to do, he'll become the next heavyweight program director."

"The idea of creativity and being a groovy thing about him is what he knows he has been there for five years... and by asking us for hits of far future records, I'll get a good reading of the hits that will be on the market in those years," Diamond said.

"I don't want listeners entertaining that I have to spend on new albums," Diamond said. "I have to spend time weeding out the really good people who have some of the sparkle and drive but is not offensive and doesn't scream at you.

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CONTENTS: I'm Too Near Home • The Sweetest Song I Know • Meet Brother Sam • God Walks The Dark Hills • I'm Living In Canaan Now • I Want To Stroll Over Heaven • There's Nothing New About Jesus • The Lighthouse • Shoutin' Sounds • Sweet Hour Of Prayer. CAS-9705, stereo LP, $5.98; 3-9705, stereo 8, $6.95; CC-9705, cassette, $6.95. From your record supplier or Canaan Records, Box 1790, Waco, Texas 76703. In Canada: WORD RECORDS, Box 6900, Vancouver 3, B.C.

CAS-9636

A showcase of talent, years of work, and a ton of excitement!
I just surveyed most of the nation's major-market Top 40 program directors and one of the questions was: Name, in order of importance, the most valuable publications to you in programming. The Primary factor, of course, was the Billboard. Fifteen of the program directors said it was the most important publication and six more program directors said it was the second most important publication. In breaking down the votes and giving first place three points, second place two points, and third place one point, the Billboard accumulated 51 points. The Bill Gavin Report had 43 points (based upon five first place votes and 12 second place votes). The Bob Han-Non Board Report had 43 points, but racked up six first place votes and eight second place votes. The Kal Heeman sheet scored only 13 points for a fourth place tie (he had two first place votes). Casshens had nine points, promotion men rated two points, the Dick Russ Record Report and Rec-

World each had one point. I thought Gavin would have scored higher, but Pacific & Southern radio station personnel aren't used to conversing with me or something childish like that. But I do know they all follow Gavin closely. There were 29 program directors who responded to my questionnaire—on the top markets and all have the most influence on sales of singles in the nation today. ** **

Would you like to know which major market program director think are the major program directors? Would you believe John Drey? The KFRC program director had 15 points (using the same 3.1) system, and Sebastian Stone of WOR-FM, New York, and Rick Sklar, WABC, New York, tied for second place with 14 points. Actually, based on the number of first place votes, Stone should have been considered THE top 40 program director alive today. He had four first place votes to Drey's three and seven second place votes (two program director of KJH, Los Angeles, got local station first place vote and second and third place votes). Boza Bennett, KBOQ, San Diego, had 10 points (with one first place vote). Gay Cook, WFIL, Philadelphia, got six first place votes. Bill Young, KJLT, Minneapolis, had two first place votes and three third place votes. Gary Taylor, KJZ, Seattle, and Mike McCormick, WLS, Chicago, got four points each. Jim Billiard, a programmer through and through, is also a general manager of WNAP-Indianapolis. As I thought, so did Bob Harper, KQV, Pittsburgh, WOR, New York, and Jim Mack, WOR, New York. Also mentioned were Nick Anthony, WWJ, New York; Larry Berger, WINS, New York; Bill Hennes, WKLO, Los Angeles, WOR, New York; WJZ, Pittsburgh; WFL, Baltimore; Bob Mitchell, WTEX, New Orleans; Russ Rutter, WMPC, Los Angeles; and C.J. Jones, WJAR, Pittsburgh. It's noted that Barnett is not a Top 40 program director. No man was allowed to vote for himself. ** **

Jerry Thompson, program director of WLOF, Orlando, Fla., is working a grade A program on a station who will also do a noon-1 p.m. a.m. shift on the Top 40 station. Said that he wants a professional and will pay a professional salary. ** **

Just heard that Tom Metheny is now at KYMO, Little Rock, Ark. It's a daytime AM and I think Metheny is either assistant manager or general manager. Congratulations, Ter-

Charlie. Rose (former name: Joe) has gone to CKLW, Windsor, Ont.; he'd been at KRZ, Phoenix; Bob Raven is now at KMYC, Mary-

city, Cal., where Tom Conrad is program director and Jimmy Hayes does a night show. Paul Jones is now at WCAP, a Top 40 station, as music director and 6-10 a.m. The firm was also in charge of programming (two points). Buzz Stone, the programmer though of WCAP, has gone to WBAM, Chicago, Christy replaces Dan O'Shea, who has gone into sales. Paul Aar, WIC, Norwich, Conn., keep me posted from time to time, if you will, on going on in snowland. ** **

WHQQ, Memphis, needs a good all around personality to program director George Klein. It's a Drake consultant station and you'd have to have the mark, but the experience would be invaluable for you if your associate producer, and will building a career. ** **

WWVA, Wheeling, W. Va., is holding a big open house to celebrate it's 45th anniversary. Wish I could go. Would one of you men in the area please go over and ask for the cocktail they're supposed to be saving for me? ** **

One of the questions on the survey concerned air personality and most program directors voted for them to do their staff (which was what I wanted, but (Continued on page 46)

** **

"Inside" On Disking Show Set for TV

NEW YORK--A special 30-
minute disking and TV show program, "Flipside," built around record company presidents and in-
dependent record producers will be aired next February.

The show will be a mixture of interviews, musical performances, appearances, and relations and distribution of the show, which is being produced and di-
gressed by Gil Ausine. Betty Spier will be the producer, and will be responsible for talent on the
WALT DISNEY Productions' "BEDKNOBS and BROOMSTICKS" opened at the Radio City Music Hall in New York on November 11 as the Christmas attraction and is doing great business. The picture opened in 40 key U.S. cities on November 10 with big box office everywhere. World Premiere in London on October 7 was a smashing success. Now in tenth week and continuing to set box office records!

Music and Lyrics by RICHARD M. SHERMAN and ROBERT B. SHERMAN Arranged and Conducted by IRWIN KOSTAL

SOUNDTRACK REVIEWS

CASH BOX
"This looks like a major soundtrack offering."

BILLBOARD
"One of a series of three albums hinging on the movie, this LP could be the biggest seller of the three because of its direct relation with the movie."

RECORD WORLD
"This Poppins-esque score has its bright moments and winning songs."

Records now available in stores everywhere!
Recoton’s Wish Pursues Automotive Parts Dealers

NEW YORK—Recoton Corp., accessory tape manufacturer, is expanding its marketing thrust in the automotive field, according to Peter Wish, sales manager.

“The automotive parts and accessory dealer is broadening vertically,” Wish said, “and he is now interested in all products related to the auto.”

Recoton’s automotive products include blank cassettes, blank cartridges and head cleaners.

enameled cassette equipment has fared poorly in the automotive field, a comeback may be in the offing for that configuration. “Cassette in the last few months has been enjoying a sales spurt in the automotive market,” he said. In this regard, the company features a line of cassette accessories.

Marketing is also being beefed up in activities in related tape areas. In addition, Herb Hatamash, as general plant manager to assist in product development, and has strengthened its distribution system to include 36 companies and between 1500 and 2000 independent reps.

Also being reinforced are the company’s service facilities and its warehousing operations in Los Angeles and New York.

Data Packaging Perks Blank Tape Market’s Growth

CAMBRIDGE, Mass.—Data Packaging is becoming more dealer-driven through its midline blank cartridges and cassettes.

The company has developed an in-store colour campaign for its more recently new blank cartridge line, using more radio spot announcements with dealer tie-in tapes for cartridges and cassettes, and planning a consumer advertising program.

The increased promotion and growth of the line is currently taking place. Data Packaging is taking to more aggressively pursue the blank tape market.

It also plans to increase its distribution network from primarily an East Coast setup to one that encompasses the entire U.S., hoping to merchandise the in-track blank business, and upgrade its high-end blank cassette line, according to Larry Grundy, vice president.

It plans to switch one of its cassette lines—the classic—a "blank" product. The classic, which is packaged in a Norelo type, is available 60, 90 and 120-minutes lengths.

The other two cassette categories—performance and promotional—will continue as a gimmick ferret—performance and promotional—will continue as a gimmick ferret—performance and promotional—will continue as a gimmick ferret—performance and promotional—will continue as a gimmick ferret—performance and promotional—will continue as a gimmick ferret—performance and promotional—will continue as a gimmick ferret—performance and promotional—will continue as a gimmick ferret—performance and promotional—will continue as a gimmick ferret—performance and promotional—will continue as a gimmick.

The promotion line (60, 90 and 90) is packaged in a blister card. All of these lines are also available in a blister card.

Steaks and Radio promotions are aimed at both cartridge and cassette markets, with regional advertising scheduled for Playboy.

“Two recent inventions are dramatically pointing to the cassette. Times each week in three test cities: sophisticated way of processing a music signal using an encoded form (the Dolby system). The decoding process in playback restores the music exactly to its original form and re-
duces by about 90 percent the high frequency noise, which is inherent in the low-speed tape recording process used in the cassette.”

Kloss concluded that Doby soon will be introduced his noise reduction A-System for professional use. This magnetic tape, based on chromium instead of iron, called Coby, which enables over four times the high frequency energy to be stored. These inventions have allowed the design of machines using cassettes of extremely high audio quality.

What has been the result of the audio legend’s efforts with Doby and chromium? It seems certain that it will enable cassettes to dominate the present system, it being incorporated into hardware of our own design and distributed through our own sales network. (The unit, largely manufactured in Japan, is now supplied to Recoton in a circuit board and a tape selector switch to further enhance the tape’s playback equalization for chromium dioxide. The tape selector switch, one of the features that have been offered in the more advanced successor to the 200, model 201, is a deck with a switch and an additional playback function and uses the U.S.-made Wollensak transport, with all the electronics designed and built by Recoton.)

“Soon after we introduced the 200, Kloss said, “I marketed the first of our Doby cassette, which I call the Coby (for ‘chromium dioxide tape.’ This gives the entire system an ideal in listening experience. In the Coby system, with the proper tape deck, it enables one to enjoy the highest quality playback, almost as good as records and better than records.”

Do you see a reason for or a trend toward prerecorded Doby cartridges or Doby tape decks?

“Chromium dioxide tape is the final step necessary for prerecorded cassette releases that in many cases exceed the quality of disc recordings, especially in the absence of the rumble, hiss and mold-gain noise that clouts the sound quality of many discs.

New formulations for...” (Continued on page 55)

Cautious Go-Ahead for Gillette Trial Program

BOSTON—Gillette’s test marketing program on blank cassettes is continuing "slowly and cautiously but aggressively," according to a company spokesman.

A new product manager has been named to guide the program through its introductory phase, which is scheduled for 90 ($2.25), 60 ($2.55), 90 ($4.50) and 120 ($5.35) and will be mailed in March.

Peter Kozier, who is involved in other Gillette consumer programs, is directing the company’s thrust in the tape market. He succeeds Joe Mozzacanz, Radio spots, 30 and 60-second commercials, are appearing 30 times each week in three test cities: Los Angeles, Atlanta and Buffalo.

The length of the test marketing program does not indicate we are pulling in our horns on cassette,” a Gillette spokesman said. It said that Gillette has lengthy test programs, and that Gillette is marketing under its own name two gamma ferric lines, a first-generation and a fifth-generation market program, which includes radio spots and magazine advertising, in national publications.

Gillette is marketing its products in two ways: a blank box and a cartridge system. The company is receiving two merchandisers, including a counter rack for cassette in stores and a pebble pack for blister-packed product.

In the Los Angeles area, two chains are marketing Gillette cassette-specific Stereo and Savon Drugs.
THE AUTOMOBILE Club of Southern California has changed its insurance policy covering auto tape players. So has State Farm Insurance.

In a special notice sent to policyholders, the Auto Club of Southern California has revised its policy to conform with California legislation on liability insurance, which excludes coverage on tape player units, two-way radios and telephones and their components, unless installed by the automobile manufacturer.

A notice to policyholders of State Farm Insurance stated that a stereo tape player and only one tape are part of a car's covered equipment. Many insurance companies are charging an average extra 10 percent of the replacement value of an auto tape machine on the premiums of those with a tape unit in their automobiles.

To a layman, the picture is indeed CHEERLESS.

But wait, entering the scene is Herbert Krauss, president of the Herbert Krauss Co., a Manufacturers' Representative firm. Krauss has innovated an auto insurance program for stereo players and radios. He inaugurates the plan in the U.S. and Canada in early 1972 with his two partners: Action Associates and Credit Life Insurance Co.

NEW COMPANY

A separate company, Audio Insurance Associates Inc., North Hollywood, Calif., has been formed by Krauss and his associates to guide the insurance program. Resolve Insurance Co., Hartford, Conn., is the underwriter.

The policy works this way:

Plan 1 charges $5 per unit (either tape player or radio) for $50 per unit liability coverage; plan 2 is a $7.50 rate per unit for $75 per unit coverage per unit; and plan 3 charges $10 per unit for $100 coverage per unit.

Consumers select only one plan and cover hang-on units in autos, mobile homes, recreational vehicles and boats.

The plan insures against all physical loss or damage except the following:

Loss or damage due to wear and tear, gradual deterioration, malfunction, electrical or mechanical breakdown.

Loss or damage due to radioactive contamination or mysterious disappearance.

Loss or damage caused by theft other than forcible, visible evidence of entry, and usurration or confiscation by duly constituted governmental or civil authorities.

To file a claim, which is paid in cash, the insured must have a police report and a sales slip to verify the purchase.

Tape Cartridge

Special Auto Insurance Program For Stereo Players & Radios Set

LOS ANGELES—To a consumer who has purchased a new auto stereo unit only to have it stolen, one of the most depressing difficulties is getting it insured.

He could cheat.

At least he can't with major insurance companies who are frowning on covering aftermarket purchases of auto stereo equipment.

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 Loss or damage due to radioactive contamination or mysterious disappearance.
 Loss or damage caused by theft other than forcible, visible evidence of entry, and usurration or confiscation by duly constituted governmental or civil authorities.
 To file a claim, which is paid in cash, the insured must have a police report and a sales slip to verify the purchase.

Graf-Pacific Bows Motion Indicators

LOS ANGELES—Graf-Pacific, La Mirada, Calif., has introduced a pair of cassette motion indicators, said Louis Graf, president.

The plastic product fits over the drive head of a cassette recorder and turns when the tape is moving, thus making it easy to see when the cassette side has run out. One stands up, the other is flat and can be used with the recorder's cover closed, Graf said.

The product sells for $3.95 per pair.

Ampex Preparing Stronger Campaign For A/V Market

SAN FRANCISCO—"We are building a stronger team to emphasize magnetic tape in the educational market," said Bruce McGilvary, national sales manager of Ampex's magnetic tape division.

McGilvary is reorganizing the company's field management representation to gain a stronger market penetration for audio and video products in the A/V field.

"We feel the entire use of cassettes is exploding as a mass communications medium, particularly in the educational field," he said.

Ampex's product line includes the 291 Educational Cassette series of C-30 ($1.98) and C-60 ($2.25) and open reel of 1 mil (1,800 feet) to $5.32 and 1½ mil (2,000 feet at $3.65).

There are no plans to introduce shorter lengths in the cassette series, according to McGilvary, "but we may in the future as we define the potential of additional time lengths.

The cassette and transparent box label are designed for typewriter notation. The shell of the cassette is black on one side and white on the other side to assist students in properly inserting the tape into a player.

YOU CAN'T HEAR OUR TAPE FOR THE MUSIC

When you listen to a TDK tape, all you can hear is the living sound, not the very minutes it took the tape. No background hiss. No distortion. No dropouts or fluctuations in output levels. Nothing added, nothing left out.

Whether your thing is cassette or open reel recording, TDK has the tape that will give you the best results, with your deck or recorder. The only sounds you will hear are the sounds you put on the tape.

World's leader in tape technology.

TDK ELECTRONIC CORP.
LONG ISLAND AND CITY, NEW YORK 11103

WAVELENGTHS—Widths between 30,000 and 300,000 wavelengths, a wave about 100,000 wavelengths in length, are included. The most popular wave is the 100,000 wavelength, a wavelength 100,000 wavelengths in length.

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LOS ANGELES—Environmen-
tual Music has developed 8-track background music systems for the
commercial and industrial use.

The company is marketing two
8-track models, a cartridge spoken
word device, and 8-track music
systems in the U.S. and Canada.
Model EMS 203 is a 4-channel
monaural/stereo system designed
to record 80, 120, and 160-minute
stereo cartridges, and accepts
a paging microphone. It lists at $360.

Installation comes with an
American System Meters, with
Environmental Music, which has a
life cycle of 4 years. The music
system features four channels,
4-channel mixers, 4-channel
stereo, and 4-channel matrix.

Model EMS 203 is a 2-channel
monaural system designed to rec-
dot 80, 120, and 160-minute
cassettes, and accepts a paging
which has a life cycle of 4 years.
The music system features four
channels, 4-channel mixers, 4-channel
stereo, and 4-channel matrix.

Environmental Music uses a system as a giveaway
prize on several network TV con-
tests shown.

8-TRACK background music
systems are standard, 80 and
160-minute cartridges for indus-
trial use.

Environmental Music provides
custom-order recorded commercials, like
jingles, institutional ads or spot
announcements, previously
recorded in color-coded prerecorded
in music systems: uptempo, ethno-
mellow, variety and contemporary.
The cartridges are designed by
Superscope of San Fernando, Calif.,
and equipment is manufactured by
Clarion, Inc.

Environmental Music has a
variety of applications, such as
recorded commercials, background
music and paging. The company
also offers 8-track background
music systems for the broadcast
industry.

Sanyo’s Ladd Blasts
Discrete Tape/Disks

LOS ANGELES—To a layman,
confusion is already part of the
4-channel scene. Will it be matrix
or discrete? Tape or disk?

To the manufacturer, 4-channel
creates production problems: Will
it be one concept or the other,
or both?

To Howard Ladd, vice president
of the consumer electronic divi-
sion of Sanyo Electric Co., "4-
channel sound is great, but quad-
ruasonic discrete tapes and disks
do not make too much sense.

It feels that most listeners can
readily discern an improvement
in sound quality between 4-channel matrix or 4-channel discrete
tapes, as the source as compared
with listening to any 2-channel source with a
matrix system."

According to Ladd, "Although
there might be slightly more notice-
able different sounds coming from
the four speakers using discrete
4-channel tapes or disks, this 'ping
pong' effect does not create better
sound and is not the goal in design-
ing a 4-channel music system.
"In listening to music in a con-
cert hall, the sound does not
bear separate and distinct sounds
from each of the corners of the
room. This 'ping pong' type of
demonstration of 4-channel discrete
tapes or disks is unnatural."

"Such demonstrations are not
an indication that discrete superior
to the 4-channel sound produced
can use, "Ladd said. "It also
points out that 4-channel or 2-
channel tapes through a matrix
system and four amplifiers and
four speakers is not practical."

"Moreover, the promotion of 4-
channel sound makes 4-channel
records put unnecessary bur-
den on the consumer. It forces
retailers to absorb the increased
inventories and forces consumers
to pay a higher price for music."

This is both undesirable and
unnecessary in view of the sound
created by 4-channel matrix sys-
tems using existing 2-channel disks
and tapes," the executive said.

Sanyo has recently introduced
music systems and components de-
designed for reproduction of
both matrix and discrete 4-channel
sound.

While there is no particular cost
increase in the equipment for re-
producing 4-channel disks, there is
a decrease in the price of the equip-
ment for reproducing quadri-
sound discrete cartridges, and since
the cost of producing 2- and 4-
channel tapes played through 4-
channel systems is expected to
be reduced, the consumer is said
to have a great deal of saving for
consumption of this type of
sound."

 processing the cassette tape with
a unique matrix system.

Environmental Music has de-
moved to enhance sound quality
between 4-channel matrix or 4-
channel discrete cartridges. The
company has recently introduced
music systems and components de-
designed for reproduction of
both matrix and discrete 4-channel
sound.

Despite consumer confusion and
the fact that dealers cannot really
demonstrate 4-channel in-store
they are only able to make demonstra-
tions around the "ping pong" con-
cept of different sounds from each
of the four speakers—the public's
reaction to quadrasonic has been
very good, said Ladd.

According to Ladd, "Despite the
total difference of 4-channel sound as compared
with 2-channel, it can be clearly
achieved in the system."

90544-0031-92

December 11, 1971, Billboard
Kloss Urges Manufacturer to Categorize Cassettes

By RICHARD ROBBINS Staff Member, Record & Tape Review

NEW YORK—Ampex Stereo (Cassette, 789 Park Ave., New York, N.Y. 10021), a division of Ampex Corp., has announced the introduction of a new cassette, the C-60.

The new product is said to be a direct result of a marketing study which indicated to Ampex that consumers are asking for a new cassette, one which would be more compatible and would play and be recorded on most of the available equipment.

Ampex, which has been active in the tape recorder industry for over ten years, has been involved in a new cassette development project for the past year. The company said that it had invested over $100,000 in the project.

Ampex said that the new cassette, C-60, would be available at a price of $329.95.

Ampex said that the new cassette would be compatible with most of the equipment on the market today.

The company said that it had not handled the lines "because of the crossed distribution costs and slim profit margins."

At the same time, Ampex Tape attempted to break into the player market,哌破了电子技术和passive component handling, which would give Ampex marketing and distribution rights to certain models. The attempt, however, has been discontinued.

Ampex said that the product line includes two points: A small amount of its own equipment and a product which will be imported from Nivelo.

Perks Blank Tape Market

Sound the Yellow You Want to Sound... With Superscope Tape Duplication

Avco to Handle Own Product

NEW YORK—Avco Records Inc., a subsidiary of Avco Corp., has announced the appointment of Ray R. Hershman, a veteran of the recording industry, as vice-president in charge of marketing.

Hershman will be in charge of all aspects of the marketing of Avco's line of products, which includes records, cassettes, and other audio products.

Hershman said that the company's new product line would be marketed through a network of dealers throughout the country.

The new product line will include cassettes, records, and other audio products.

Automatic Radio

After Camper Mkt

MELODIE, Mass.—Automatic Radio, a division of General Electric Co., has announced the appointment of John R. Mekan, a veteran of the recording industry, as vice-president in charge of marketing.

Mekan will be in charge of all aspects of the marketing of Automatic Radio's line of products, which includes records, cassettes, and other audio products.

Mekan said that the company's new product line would be marketed through a network of dealers throughout the country.

The new product line will include cassettes, records, and other audio products.
Cygny Redeyes Cassette Radio Broadcast System

LOS ANGELES—A new cassette, radio broadcasting system will be introduced in early 1972 by Cygny Corp., Chatsworth, Calif.

The system plays cassettes at 14 ips and will accommodate up to 12½ hours of music with a changer. It utilizes 4-6 cassette tapes, Jim Hardy, president of Cygny, and Sam Jeffers, engineer, developed the system.

The cassette changer will retail

 aras $236 in a memorial version and $5,000 in stereo. The record-playback unit will list around $1,100 in memorial version and about $1,150 in stereo. The system is flexible and can be used for either automated radio operations as well as radio stations that prefer a cassette concept rather than cartridges or disks.

The changer allows random selection and up to 50 cassettes; additional changers can be tied in to the system.

Hardy formed Cygny about two years ago and is involved in manufacturing, computer control, system and radio equipment.

If a company will market in stereo equipment that can be hooked to open reel, cartridge and cassette units. It plans to exhibit the system at the National Association of Broadcasters convention next year in Chicago.

Audiomatic

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YOUR FREE

Cybrix Readies Radio

Los Angeles—The increasing number of companies entering the tape equipment market, particularly in space-saving cassette capability, is resulting in giant sales in consumer electronics.

Manufacturers, in fact, are predicting banner years ahead in prerecorded cassettes. Blank tape producers have enjoyed excellent sales throughout 1971, and, quite likely, will show this year atsec-

A policy of all equipment manufac-
turers will continue: adding hardware with recording capability. Sound quality on all hardware is improving to the point where virtually every consumer with a want he can record on.

As in the past, there is strong feeling in the industry that 4-channel with record capability will open up a new software market.

Competitive growth is another factor in the expansion of hard-

ware with playback/recording capa-
tibilities, especially decks in all fig-
ures.

While the quality of sound repro-
duction on all recording units continues to improve, proof is recent-
ing relatively flat. With quality cassette recording units available at under $100 and 8-

A major result of the manu-
facturers expansion into recording products and then consumer acceptance of these products is a greater amount of firms producing software, both prerecorded and blank.

In addition to strong promotion, manufacturers are continually add-
ing new products. There is a great-

y variety of playing talents in blank cassettes—30, 40 (from An-

overland Tape specializes in soft-

y coaxial tape division), 50, 70 and 90 more—and accessories for loading and unloading tape, and more promotional displays to re-
tailers.

Retailers, in turn, are devoting more time and space—advertis-
ing dollars—to software. Manufactu-

ers, however, are offering soft-

ware in a variety of forms, including direct mail, promontion mail, etc.

Ed Olsen, president, claims we are using more software than ever, with more promotional materials available on tape.

What are some retailers doing to promote the use of software?

Many are taking advantage of the display material offered by manufacturers. Cartridge C-60 or C-90, a beef up their software selections. Manufacturers also mail brochures and circulars with purchase of certain quantities of tape. Other displays are available to the retailer in point of sale units at relatively low costs.

The company's display, with displays, to most dealers, of both, 60-speed and smaller counter units.

Manufacturers and dealers entering the tape equipment market. For cassettes with record capability,

Many major merchants and department stores have moved their software sections into tape/

advertisements. The company, which deals in prerecorded tape, is taking advantage of advertising programs offered by record companies. This is partic-

ularly true of mass merchandisers

and department stores, where cas-
ette and 8-track titles appear in the same aisle with disks, often at comparative sale prices.

DEALERS are promoting blank software in particular as a way to communicate, while also offering services not available in true entertainment.

In all cases, with the growing number of Finite entering the soft-

ware field, the expanded hard-

a

cassette and the consumer in-

terest in tape, sales look for a closer marriage between tape and equipment.

Audio Devices Utilizes Radio Spot Campaign

GLENBROOK, Conn.—Audio Devices is paying more attention to the needs of retailers than ever before, claims Cliff Shawer, pro-
motion manager.

"We're experimenting with and testing marketing-point of-view displays, nationwide promotion, getting new accounts involved in the display, and trying to get retailers to get behind the tape."

"The campaign began on six sta-

ions and ran in a 10-cent

by

Brands

spots, with participating dealers receiving $5 at the end of the campaign (Billboard, Oct. 16).

The nation has been on six sta-

cations: WJFI, Indianapolis WAMX, Boston, KLIF, Dallas, KYW, Pitts-

burgh; KGB, San Diego, and WOR, Washington, D.C.

The radio promotion has assisted in getting recognition for the com-

pany's products in notch EI and according to the various retail-

merchandisers. Shuer said.

As part of the dealer awareness program, Audio Devices makes five cokes available to retailers, including a black floor rack which holds 100 tapes, a counter rack, an 8-track rack, a counter cassette rack which holds 100 tapes, and a standard rectan-

geal cassette rack.

The company is also testing marketing in Boston a concept of displaying an 8-track tape, 100-channel tape, with cassette line in a vertical position. The 8-track tape is often at comparative sale prices.

Other print and tapes, most retailers stock blanks and fail to give enough support to the new medium. Many mass merchandisers and retailers stack blanks and fail to give enough support to the new medium.

Sellers are more sensitive to packaging and the need of dealers in making blank cassettes a more impulse buy.

In a couple of years you will be a T.V. star.

Read Billboard's Cartridge Television reports and discover why.

audio brings you the world's most popular tape wonder,

THE ELECTRO SOUND 100-48C

for cassettes and 8-track.

BASF Promotion

Continued from page 35

transport system designed to elimi-

nate the problem of jamming.

Dempsey said the "no-lash" fea-

ture is internal and in no way alters

the conventional outer design of the

cassette. The feature is offered in the SM series of chromate dioxide C-60, 90 and 120-minute blank cassettes.

Superscope Suings N.Y. Retailers

LOS ANGELES—Superscope has filed suit in New York State against several dealers, in-

cluding Audio Unlimited, for viola-

tions of the state's trade practices act, according to company's attorneys.

The suit contends that several dealers failed to comply with the New York State statute as applied to Sony tape recorders and Marantz products.

Superscope is the exclusive dis-

tributor in the U.S. for Sony tape re-

orders and magnetic tape. It also manu-

factures and distributes Marantz high fidelity equipment.

THE ELECTRO SOUND 100-48C

December 11, 1971, Billboard

DEALERS need to promote the Mod Line in a vertical posture, especially if it's a colorful mix of contemporary colors and design."

(Billboard) Audio Devices packaging its Car-

tideline in a variety of colors and offset-free designs, including Zodiac, vegetables, flowers, etc."

If the test market proves fruit-

ful, the company will offer a rack to merchandise its product in a vertical position.

In Texas the test market proves fruit-

ful, the company will offer a rack to merchandise its product in a vertical position.

In Texas the test market proves fruit-

ful, the company will offer a rack to merchandise its product in a vertical position.
WASHINGTON—Sony’s videotape recording equipment for its Model VP-1000 has been approved by the Federal Communications Commission. Through its office of the chief engineer, the FCC has been authorizing video players which comply with its proposed new radiation limits designed to prevent interference with regular TV reception in the area.

First to win approval was Motorola, for its EVR (Electronic Video Recorder), last summer when the FCC staff also requested the rulemaking begun to standardize limits of radiation for home TV players. The commission is also thinking of redesigning tapes. Approval once all tests are completed and rulemaking comments come in.

If type approval is required, the current temporary authorization for video players will be good only on those of the type decided upon, in addition to meeting final standards on limiting radiation.

Comments were due on the rulemaking last month, and replies must be in by Dec. 8. Since the FCC rarely settles a matter of this kind without fairly lengthy consideration, no approval is expected soon.

The EIA opposes the "rigidity" of type approval, and favors certifying types that meet radiation standards.

The new proposed standard set by the FCC for video will be given out to manufacturers used in the home would generate a limit of radiation is a distance of about 3.2 feet.

The tougher type approval requirements for home TV devices would require not only meeting all technical standards, but also a design to ensure proper operation. The player would also have to be foolproof against unwitting interference from a home user or repair of the video player.

The commission is pondering on a proposal for 30 minute rolls (Continued on page 46)

Sanyo 1/2-Inch Videotape Recording Units

- Continued from page 1

that attaches to the video camera. A 3-inch screen enables instant playback.

- 12-M2050 TV monitor, a 12-inch unit that can be used for playback of videotapes, recording of programs off-the-air, monitoring of live camera recordings and as a regular portable TV viewer.

- VTR-1100 open reel videotape recorder featuring fast motion viewing, accelerated motion viewing, seven hour recording, instant playback, stop-motion/frame-by-frame advance.

Sony's VTR line includes several features, including a 4-head playback system, and slow motion and step frame use.

Bankers Shown Cartrivision

LOS ANGELES—Avco has begun a series of 13 showings of its Cartrivision color system for the financial community. Begun in a day (30), the viewing sessions will run through Thursday (16) and cover such cities as Washington, San Francisco, Charlotte, Philadelphia, Boston, Cleveland, Chicago, Dallas and Beverly Hills.

VIDCA Set for '72

CANNES—The second annual International Market for Videocassette and Videorecord Programs and Equipment will be held in Cannes, March 4-10. Last year VIDCA drew 625 firms and 120 registrants and drew 625 firms and 1,120 registrants for a total of 9,350. Since the next sessions are planned to conform with conclusions drawn from the sessions presented at plenary sessions.

Vidca sessions will run through Thursday, March 30, the viewing sessions will run through Thursday (16) and cover such cities as Washington, San Francisco, Charlotte, Philadelphia, Boston, Cleveland, Chicago, Dallas and Beverly Hills.

HUGH DOWNS reviews a script prior to filming a show for the Videocassette market. Downs is on its board of directors. The show breaks down the company and the videotape field for potential Videocassette distributors.

Amplex Delaying Introduction of Instavideo CTV

NEW YORK—Amplex has for the second time pushed back the marketing date for its 1/2-inch Instavideo videotape system. The date is now late 1972. Last October Amplex had disclosed that the system due for national release before the end of the year, was being pushed back until the spring of 1973. (Continued on page 46)

Japan Electron Optics Player

TOKYO—an electron beam recording television player, utilizing a film format, and claiming good agreement with the CBS/EVR Teleplayer, has been developed by Japan Electron Optics Laboratories Ltd.

The unit is scheduled for release of the domestic market by the end of this year. It carries a price tag of $5,000, and its developers claim that duplication costs of cartridges are about 50 percent less than those on EVR videotapes, while the blank EBR canisters would cost about $20 to 30.

December 11, 1971, Billboard
**Letters to The Editor**

**Dear Sir,**

I read with great interest your recent article in Billboard concerning the recent increase in the "marriages" of rock and classical music performed on the same stage and on the same program.

I was impressed by the author's discussion of the problem, which was due to the fact that, to the 24 members of the Eno Trinidad Steel Band, our group was a novelty, since gone one big step further than the groups mentioned in your column. We have found that this produce the rock part of the program and perform the classical works as well.

During the massive tour of America, we and the Trinidad Steel Band have often been on tour during the same tour. This is fine to say that never once have we played a program, be it for a college rock audience, a church congregation, or a packed house of Liberace fans, in which we did not completely mix our mode of music with ours, but as a result in some startling reactions, like moan, college radio aud-
diences who expected, and got, a pop orchestra, and an orchestra who were interested to find out what the people doing. We have a similar show found themselves giving standing ovations to such unexpected combinations. And how about the Haitian "Hallelujah Chorus" and Mozart's "Eine Kleine Nachtmusik." Well, in our view we have seen elderly conser-
vative matrons at our ostentatious all-classical concerts being furious with the "I'm Just a Bill" or "Baby, It's Cold Outside," while we might not resent the temptation to "get in" with the playing of a bit of "Telstar" or "The Sound of Music." The Trinidad Calypso that we would never have dared to play. We have been lucky and nobody knew what was happening.

Undoubtedly, a part of this ap-
pearance is a result of the fact that by the unconventional nature of the orchestra's programs, rock and classical music is produced. After all, even to a hardened rock addict there is something fascinating and com-
pelling about an unlikely collection of oiling parks. Even the most of, say, Saint-Saens, that he would just can't say, "OK, well lower our rates so we make enough money out of us." The American market for symphony orchestras is drying up.

What's the answer? Federal subsid-
ization, according to Fleisch-
man. "The government should sub-
divide the arts so they'll be available to everybody, so everybody can attend."

We're still too expensive an attraction. A decent ticket here costs $7.70 and by the time you add gas and parking and enter the room there's $10-$15 at night at the theater. That's ridiculous.

Before joining the orchestra in June of 1969, Fleischman was the classical music director in London from 1967-69. "I don't believe in record com-
panies, with few exceptions, market classical records aggressively enough," he asserts. Yet said that poorly pressed disks and "unhit" packages are tak-
ing off audiences, the former for bad sound-BMG and the latter because these packages don't gen-
erate "much for upshot actions, the meat and potatoes repertoire.

London, DG2 and Angel, the three European major labels, "doing a much more thorough job for classical music. But even more than the two American giants, Columbia and RCA."

Fleischman said that the Lon-
don contract has played a major role in selling out concerts, domes-
tical, and single records for the orchestra. "We can't afford to rec-
order ourselves," Fleischman said. "But we get around and we have a captive audience summer at the Hollywood Bowl, where half a million people attended our con-
certs."

The orchestra's conductor for the upcoming season is Zubin Mehta, the "good boxoffice at concerts and at record dealers. He still has an ex-
classical orchestra in London and will record with European orchestras
and the Israeli Symphony. But he's going to work with Fleischman and record with his own orchestra."

**Davis Statement**

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"The 34 major symphony orchestras in the U.S. and three in Canada, only 60% of their music market is of employment a year and 1970s, the peak weekly is less than $250 for each symphony musician. Your average symphony orchestra offers their performers a guaranteed annual wage of $15,000 or more."
JAPAN
a sound experience
INDING NO RICKSHAWS bobbing along the streets of Tokyo and few, if any, women in colorful kimono pigeon-toeing down the sidewalks, the newly-arrived foreigner in this country may well wonder "what ever became of the real Japan?"

Despite the onrush of things foreign.

Dropping into corner sake bar in a big night club in hopes of finding some authentic Japanese music to put him in the mood, the visitor is as likely to hear a hardrock hit or a lively tango as he will what he thinks is native music.

For, like the taxis and traffic jams which have crowded out the man-drawn jinriksha and the miniskirts which have made "wafuku" or Japanese-style clothing almost obsolete in public, the musical tastes and styles of the Western world are so prevalent in Japan today that only a very small percentage of popular music here can be considered authentically or traditionally Japanese.

When Japan opened its heavy gates to the rest of the world just over a century ago, there was a lot of catching up to do. For nearly 300 years virtually all contact with the West, not to mention the rest of Asia, was forbidden by edict of the feudal rulers. Then, at the dawn of the Meiji Restoration in 1868, Japan went on what most historians describe as a binge of wholesale importing of things modern. The telegraph, railroads, Western dress, Western foods, Western arts, Western musical ideas and forms—all were incorporated into the pattern of Japanese life at such a rate that nearly all things Japanese virtually disappeared from all but the most remote sections of this narrow island nation.

Japan has undergone a miraculous development since the days of the feudal lords, but it has lost many good points of its tradition in the bargain.

Perhaps it was felt that the traditions would endure despite the onrush of things foreign. In any case, schools began to concentrate on teaching modern music lessons to the exclusion of traditional subjects.

Grammar schools no longer taught traditional music to pupils, and the only formal music conservatory, the National Academy of Japan, taught no post-Meiji courses dealing with Japanese music.

Up until that time, Japanese music in general was lacking in a diversity of harmony and rhythm. Western music seemed to be more flexible, and therefore more expressive. This led the way for a great change to come over Japanese music—one that is still being felt.

Although it would appear that the long period of isolation would make it simple to identify and categorize musical types in Japan, such is not the case. When Western styles came in, the traditional categories were thrown into even more confusion.

Today, the music world is hard put to define exact categories. Record makers, record sellers and music scholars, all seem to use different pigeon-holes.

For instance, in the pamphlet "Record Monthly," issued to keep record retailers' stock catalogues up to date, the following categories are listed for Japanese music:

Ryukoku (hit songs), popular, mood music, instrumental, movie music, Jun Hokaku (pure Japanese), children's records, spoken word, sound effects.

There are also two major categories for foreign records:

Classics, including concertos, chamber music, instrumental, operas and religious.

Popular, including singers, jazz, folk songs, popular songs, mood music and movie music.

The bulk of Japan's 7,000 record retail shops use a bin system more or less patterned after these listings, but with occasional confusing and contradictory modifications.

Radio stations, some record makers, and the majority of the public, are fond of the category they call kayokyoku, loosely, this means "hit songs."

However, it is not unusual for songs in styles as diverse as barbershop quartets, jazz and Japanese traditional to show up in this bin at the same time.

For instance, the male vocal group Bonnie Jacks recorded a Japanese LP for King in which there was a version of "Hush Little Baby." The LP was listed under kayokyoku. Also in that category is Japanese jazz saxophonist Sadao Watanabe's LP made with Brazilian singer/guitarist Sonia Rose. To further complicate the issue, also under kayokyoku is an LP by Hauvo Minami, usually considered to be a rokyoku (storytelling) artist.

In general, however, kayokyoku can be considered as the category into which popular (in the sense of best-selling) music written, composed and sung by Japanese fall.

Then there are the best-selling or popular non-Japanese songs, such as by the Beatles, etc. To distinguish between these and kayokyoku is not always an easy task, and one which is not particularly important except to the accounting sections of the record manufacturers and the copyright collection agencies. The record buyer in Japan doesn't seem to care.

Outside of the realm of gakugaku (ancient court music) and other forms of serious music, there is one popular form which can be considered as being fairly close to traditional. This is enka.

Enka developed from the musical aspects of rokyoku and zokuyo storytelling tunes. During the early years of the Meiji era, this style of song received a boost in popularity which carried it through the period of "Westernization" and on into today's standard repertoire.

Despite what the tourist books may indicate, Japan's feudal days did not come to an abrupt end with the Meiji Restoration in 1868. Students and other young people of the age fought long and hard to bring about changes in their living conditions, and often this meant that they were moved to criticize the new government.

The more radical of the young were called sokai.
and they adopted the enka form and created what were probably Japan's first protest songs.

The enka songs usually had violin accompaniment and were often comical or satirical. Some were tragic, as well, but all had the common theme of indirect protest.

Pre-World War II enka songs were usually made up of from 10 to 20 sections or verses, in ballad form, much like "Clementine," or "On Top of Old Smokey." Their musical value was secondary, and often the same tune was used to carry several different sets of verses about different subjects.

As recently as the end of the Taisho Period—roughly 50 years ago—when Western music began to take a strong hold in Japan, enka began to change. At that time, when first records began to be manufactured in Japan, the length of these protest songs was cut to three verses or so—short enough to be put on one side of a 78-r.p.m. disk. The words and music continued to retain their basic forms, however, up to and through WW II, with the obvious difference that they were less critical of the government and more concerned with problems common to all the people.

One of Japan's top composers, Masao Kuga, has said, "At the center of Japanese songs can be found hatred, heartache and prejudice." There is also a lasting thread of Buddhist interpretation of transience and resignation in the lyrics.

This is no less true today. Most of the enka popular today have a feeling of deep pathos, and also a sense of self-scrutiny and self-pity. Enka expresses much of the Japanese characteristic.

The introduction of the minor chord in enka can be traced to a song sung by students of Tokyo University. Their dormitory song was "As Gyokuhari ni Nana Ukete," written in a major chord. Through the years, however, the singers gradually changed it to minor, enforcing the feeling of pathos and despair which minor chords create. Of course, there are gay-spirited songs to be found in the enka repertoire, but most of those which today are making their revivals, or considered as standards in

Japan, are those which preserve the pathos and bitterness of less-affluent days.

Around the late 1920's and early '30s, the government political policy had the effect of lessening the causes for anti-government feelings among the people. At this time, enka began to lose its protest characteristics even though it didn't change musically.

Japanese songs with the feeling of American pops began to appear after the war in the mid-to-late 1940's. Still, enka was the main or most preferred style. At first, Japanese people were calling all American songs "jazz." Slowly, they began to realize the differences between jazz and pop, country and spirituals.

Singers like Michiya Mihashi and Hachiro Kasuga began to score hits with songs which had the feeling of Japanese folk song—songs paralleled to the American standards like "Tennessee Waltz" or "Mona Lisa." The so-called "jazz" singers like Mihashi and Kasuga are rarely seen on stage today, however, giving way to singers of Japanese enka, folk or pop.

Even though enka has survived today, there are only a handful of enka performers. Two of the most popular are Saburo Kitajima and Kiyoko Suizenji, both on the Crown label. Kitajima specializes in songs about mobsters and the old Japanese moral code. He has appeared in countless gangster movies and has a large following. On the other hand, Miss Suizenji's songs tend to be cheerful and have earned her the title of "Cheerleader of life."

It is the phrasing and tonal qualities of their songs that marks them as stars. Enka traditionally employs a phrasing and vocalization or vibrato that strikes most Westerners as false or over dramatic, but enka fans continue to enjoy every quavering note and come back for more.

Of the "Top 150" best-selling popular songs as listed in a recent issue of Billboard Japan/Music Labo, only two were enka. Miss Keiko Fuji held 42 place and a record by Kiyoko Suizenji was 99th. Still, thousands of enka records are sold that don't make the charts.

Enka stars also rank high in personal appearances. Kitajima, Suizenji, Fuji and a few others regularly earn as much as $3,000 a night for live performances—more than all but the very top foreign artists are paid in Japan.

It's evident from various surveys that young Japanese prefer music from the Western world, but gradually change to Japanese music as they mature. At the present time, the tastes of the young seem to be dominating the complex pop music market, though, Of a recent top 50 song survey, 15 were of totally foreign origin. But it shouldn't be overlooked that no less than a dozen of the remaining 35 were enka. The remainder could be considered as Japanese songs based on Western styles.

This year, a Japan-inspired song by The Ventures' Don Wilson, with lyrics by a Japanese in that language, received a top industry award. There have been other successful tunes of similar nature. This may represent a beginning of the internationalization of Japanese pops.

The observer of Japanese pops may also notice there is a trend toward producing records the young will dance to. By "dance," I mean rock or go-go style, not the traditional dance style found during Japan's many annual festivals.

There are an increasing number of discotheques, especially in the large cities. But most young Japanese have little opportunity to do modern dances as there are few ballrooms and for lack of space it is almost impossible to "go-go" in the average-sized family home.

Rock and other Western world popular music is nonetheless on the increase here as record sales and rock concert receipts clearly show. Japanese children born right after WW II are rapidly approaching their 30th birthdays and many patterns of traditional Japanese life and society are changing or disappearing totally almost as rapidly.

In music, enka and a few other traditional styles are also changing. Perhaps in another 100 years or so they will be gone. Meanwhile, they hold the answer to the question What is Japanese popular music?
The JAPAN PHONOGRAPHIC RECORD ASSN., an industry-wide organization established in 1942, reports that in 1970 a total of 130 million records were produced in Japan. Total value of that year’s production was about 65.7 billion yen (approximately $180 million). These figures represent an average 9 percent increase over 1969 production.

The 1970 production of records in Japan was 6.4 times larger than that of 1969. This is consistent with the overall increase of personal income, leisure activities and other factors in the Japanese economy and society. However, the average Japanese individual expenditures for leisure in 1970— including tape and records, travel, live entertainment, etc.— increased 16 percent. It is therefore necessary to say that the record industry did not, with its 9 percent growth factor, keep pace with the overall leisure industry.

The musical target: modern Japanese youth falls left on the Ginza. The “attachees” America’s Chicago (top); Mushroom Records president Kunihiro Murai, and Miki Curtis, executive producer (middle); and Victor vocalist Keiko Fuji with support singers.

Production of 45 rpm singles showed an overall decrease for the first time since 1959, while the production of 33 1/3 rpm LP’s continued to increase. In particular, the production of yoban or foreign-origin LP’s showed marked increases.

Very little of the total production of records in Japan is exported. Language problems, and in some cases contractual obligations, prevent the popularization of Japanese music abroad. There is also the problem of rampant piracy of Japanese disks in certain Southeast Asian countries. Okinawa is the largest export market, as most Okinawans speak Japanese. Record exports to that market in 1970 were over 80 percent of total exports and were worth 406.6 million yen, an increase of 70 percent over 1969. Exports to Hong Kong were worth 59.9 million yen—an increase of 42 percent.

Exports to the U.S. and other countries were worth 66.4 million yen in 1970, an increase of 24 percent over 1969. Overall exports increase 51.9 percent over 1969 for a total value of approximately $1,588,000.

Recorded music of Japanese origin, called Hoban, showed an overall decrease of 4 percent in 1970 from the previous year. Yoban, or foreign-origin music, increased by 29 percent on the other hand.

In terms of money value of production, the ratio is 53.47 in favor of yoban. A remarkable increase of foreign LP’s (36 percent over 1968) and of foreign singles (33 percent) reflects an increased demand for foreign popular music, especially rock, and for foreign classical recordings. Hoban single production decreased by 16 percent from 1969, reflecting both the decrease in the popularity of single disks and the popularity of Japanese singles in particular. Japan-origin LP production also decreased in 1970.

The saturation of stereo record players is increasing steadily if slowly. It is estimated that 39 percent of Japan’s 27.85 million households owned stereo players as of February 1970. This was an increase of about 14 percent over 1969. A remarkable increase in the number of tape recorders also occurred in 1970, with approximately 30.8 percent of Japanese households reporting ownership. Outstanding increases in private automobile ownership (9,104,590 for 1970) have increased the number of car stereo in use. Four-channel record and tape systems for car and home were also introduced on a wide scale in late 1970 and in 1971, and a large growth of these is expected in the near future.

Pre-recorded tapes, especially in 8-track and cassette configurations, have become popular in Japan since their introduction in 1965. Total production for 1970 was about 20,320,000 units, an increase of about 50 percent over 1969. In comparison with the nearly 100 percent increase of 1969 production over that of 1968, the 1970 increase is not so remarkable, however. Difficulties in the distribution system and the increase in piracy may account for the relative decrease of tape production in 1970.

On the export scene, Japan’s minor labels are not doing enough to promote their products outside of the country. This is a charge made by Kunihiko Murai, president of two of Japan’s newest minor record labels.

Other young leaders of the growing number of minor labels here have made similar observations. “The role of a minor label is to do things the majors cannot or will not do on their own,” says a spokesman for UFC (Underground Record Company), another of the “major” independent minor labels.

This role includes the development of highly creative material, and seeking out original Japanese talent which can appeal to audiences in other countries, while actively promoting it in those countries without having to go through the complicated contractual web that restrict the majors. It also means establishing and maintaining close contact with the record-buying public at home and being free to give them the kinds of product the majors don’t want to bother with.

“Most Japanese record buyers are between the ages of 12 and 23,” says Murai, who himself is in his mid-20’s. “They are not satisfied with the current Japanese popular music even though sales have increased since 1968. The fact that sales of foreign popular music, including rock, have increased even faster is the proof. There is a gap.”

Most of the 11 minor labels have been in business in Japan since July, 1969. Avion, the first truly independent label, failed soon after it was established in 1965 with Miss Maki Asakawa (now on Toshiba) as its main artist. Avion used the powerful distribution network of Nippon Victor for sales, although it was financially independent. Despite the strong distribution it was afforded, and the fact that its operating capital was an astounding 50 million yen (nearly $140,000), observers say that the “luck factor” was one Avion’s founders were short on.

The break up of Avion was a bad omen to others who aspired to free themselves of the conservative and big business aspects of the majors. Instead, they began experimenting with the idea of creating “minor labels” within the larger companies. The CBS/Hoban label was created within Nippon Columbia with Amy Jackson as the lead artist. When Nippon Columbia lost the rights to use the CBS label in favor of the formation of CBS/Sony, the Demon label was established at Nippon Columbia and is still in operation, serving, as a matter of fact, as the distribution network of a few other independent minor labels including Mushroom records.

The Minouraophone Company established its own minor (Har Vest) to handle material thought to be in conflict with its image. Toshiba started their Express label for the purpose of handling rush releases their normal label could not take care of. The Mahon label within Victor Geino and several others—including many which still exist today —were also established to specialize in an

Continued on page J-26

Spotlight on Japan

DECEMBER 11, 1971, BILLBOARD
FOREMOST AND MOST PROGRESSIVE RECORD COMPANY OF JAPAN

TOSHIBA RECORDS

COVERING LOCAL AND INTERNATIONAL RECORDS, TAPES, VIDEO-TAPES AND MUSIC PUBLISHING

TOSHIBA MUSICAL INDUSTRIES LTD.
17, AKASAKA 2-2, MINATO-KU

TOSHIBA MUSIC PUBLISHING CO., LTD.
TAISEI BLDG., 15, AKASAKA 4-5, MINATO-KU

TOKYO JAPAN
"Wasei Pops" or Western World Titles Help Publishing Firms Proliferate

By Shigeru Kawabata

APAN'S MUSIC publishing business has at last come into its own. In less than a decade and a half since the first original music publisher was formed here, the field has expanded to include over 200 independent firms.

The size and scope of publishing increases, so does its influence on the country's music world. The independent publishers—who are those who are not directly controlled by record companies—are seen as bringing a new and creative stimulus to the business.

It began around 1957 when a leading Japanese publisher of books and magazines on music, Ongaku no Tomosha, began performing music publishing activities in the classical field. But the first officially registered music publisher was Suiseisha which was formed in July 1958 and dealt mainly with sub-publishing for French song copyrights.

Until this time, the term ongaku shuppansha or music publisher meant in Japanese one who printed sheet music. As Suiseisha and the other pioneer firms began to appear, the term modern publishers came into use to identify those who published, copyrighted and actively promoted the use of original music materials.

By 1965 there were 30 firms in Japan classified as music publishers. The field continued to grow as an average of 20 to 30 new firms were added each year. Before 1968, most firms were subpublishers with contracts with foreign publishers. From that year, however, publishers who specialized in original Japanese copyrights increased; most of them evolving from sub-publishing activities.

The reason for this is simple. Around 1965, most Japanese lyricists and composers were under exclusive contracts to record manufacturers. The bulk of the publishers could therefore depend only on foreign copyrights and not upon original Japanese material. It was rare that an original Japanese song was written for and recorded by an artist under contract to a particular label could be performed by artists of any other label, and this, of course, had a smothering effect on the chances for wide success by any one writer or composer.

The subpublishers of the mid-1960s were largely concerned with copyright protection for their foreign origin material. They usually paid large cash advances to their foreign interests, then went about actively promoting the use of the songs to recoup and try to make a profit. They began to bring to court as many cases of illegal use of copyrighted music as they could uncover, and there were many.

Although Japan had signed the Treaty of Berne in 1899 and the International Copyright Treaty of 1952, the question of copyrighted music was largely ignored when it came to domestic music. The many lawsuits won by publishers against users who continued to ignore copyrights were almost always illegal users to change their ways.

Around this time, a change began to appear in original Japanese popular music. Japanese language versions of hit American, European and other Western songs were in increased demand. Likewise, original Japanese language songs written by Japanese but based on foreign style and scales were also becoming popular. The latter were called "wasei popular music.

In 1963, five years after the Elvis Presley boom rocked Japan, wasei pop dominated record sales. Watanabe Music published "Koi no Vacante," a song which was sung by Caterina Valente and other foreign artists who visited Japan that year. Also around that time, "Una Sena di Tokyo" sung by Milba and other wasei pop songs such as the smash hit "Sukiyaki" (original title: "La Mute Aru") were appearing.

The composers and lyricists of this new sound in Japanese music were mostly freelancers—that is, were not under contract to record manufacturers as were most music writers at that time. The publishers who bought their works were finding wasei to be a gold mine and the record manufacturers anxious to cash in, began treating the independent publishers with more respect.

Although it can be said that music publishing in Japan still has traces of immaturity, it is at last on its own and owes this success largely to the changes wasei pop introduced.

Most publishers picked foreign named record labels, like RCA, CBS, United Artists, etc., to handle their wasei material. This was logical, as this new form of pop would appeal most to those labels whose directors, as well as regular customers, were already familiar with the Western world styles of music on which wasei was patterned.

The first foreign label to release wasei pop in Japan was CBS in 1965 then licensed to Nippon Columbia. The publisher was Toa Sha, a company which was the subpublisher of Sony's Mack's Catalog for Japan and which actively promoted Latin music. The song, "Nanida no Tsuyoi" reached the peak of its popularity between October and December of 1965, earning Toa Sha a profit of around 6 million yen (about $16,666) for that period alone. Other hits in the Toa Sha catalog for that period, such as "Magatana," "Mae Bumsha," etc., were making profits of only around 1 million yen (about $2,500). These facts encouraged other publishers to promote wasei pop as well.

Around that time a change also began to occur among lyricists and composers. As mentioned, most of the wasei writers were freelancers—moonlighting jazz musicians, singing stars or other foreign material. As a whole they wished to remain free, as were most of their colleagues abroad. The success of wasei writers encouraged many of the writers who worked exclusively for one or another record manufacturing company to seek their freedom, leaving the record companies no choice but to continue to enlarge their dealings with independent publishers.

One of the strongest publishers which belong exclusively to record manufacturers, but the majority of the hits today are from the independents. Japanese music publishers of Japan can be divided into nine different classes, those now belonging to originating:

- Sheet Music Printers: Onkagaku Tomo, Shon, Nippon Hoso Shuppan Kyoushi, Zenko Daku and others.
- Broadcasting companies: Nichicon, Pacific Music Publishers, Fuji Ongaku Shuppan and others.
- Composers organized: Alfa Music, All-Staff, All Productions, Rhythm Music and others.
- Published music directors: S&T, New Orient and others.

Instrument manufacturers: Kawai Gakki, Yamaha and others.

Watanabe Ongaku Shuppan, Nichicon and Alfa are probably enthusiastic about their independence and freedom to promote their materials to many television networks. Watanabe Music is linked to Japan's largest talent management firm; Nichicon is related to TBS (Tokyo Broadcasting System), and Alfa is owned by composer Kunihiko Muraoka and produces works by a variety of young freelance writers.

There has been criticism against some of those publishers who are affiliated with television and radio manufacturers. It is charged that they have abused these affiliations in order to expand their catalogs. It is said that they are in the habit of offering promises of extra broadcast exposure to musicians who are given contracts with music lyricists, composers and singers. For those new faces trying to get their big starts, or for headliners who hadn't a strong recent hit, these are attractive promises.

There have been many cases in which a certain song is aired only on one network because of such exclusive barter between a singer or writer and a broadcasting-affiliated music publisher.

Other publishers have reacted to this unfair practice by refusing to cooperate with those broadcasters, just as they reacted to those record manufacturers who continued to favor their self-contained stable of writers over the independent publishers. Many of the broadcasting-affiliated publishers have begun to produce master tapes of their songs for circulation among their television or radio broadcasters. Independent publishers have attempted to form publishing companies of their own, especially since the new Japanese copyright law was passed in Japan guaranteeing broadcast performance royalties to publishers for the first time.

About 10 years ago, the Nippon Ongaku Shuppansha Kyokai (also known as NSK or Japan Music Publishers Assn.), was formed by 14 of those firms directly affiliated with record manufacturers. The Japan Assn. of Music Publishers (JAMP) was formed sometime later and is composed of publishers directly contracted with broadcasting and/or independent production companies.

There is a trend for singers to sign contracts with music publishers or with talent management firms with affiliations to record labels. It is customary for those firms to have their own publishing arm which is stressing this "total management" idea, but there are only a few cases where it is successful.

It is clear from the statistics that JASRAC the share-of-market for the record-manufacturer-controlled writers is decreasing. Writers are encouraged to produce songs for independent music publishers. JASRAC statistics also reveal, however, a huge gap between money earned by foreign copyright holders and Japanese those of wasei songs.

In 1969, money paid out to foreign copyright holders was 108,220,000 yen versus receipts from exported materials amounting to 150,000,000 yen. Making a profit of 47,780,000 yen for 1970 of 1 billion yen versus 40 million yen in ($17,768,000 vs. $131,111,000) maintain this rough 10-1 ratio.

No Japanese-copyrighted song has even approached hit status in the United States in the last eight years. In fact, several Japanese songs by foreign writers such as "Black Cat Tango" which is an international hit, and many of the hit charts in the charts of the Japanese publishers.

Japanese music is suffering from "language problems" for the remarkable lack of exports in the Japanese popular world. The Japanese language is difficult for most foreigners to write.

Also to blame, however, is the fact that until very
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PRIVATE MEMBERSHIP organizations have become very important to the success of musical and theatrical performances by foreign artists. Collectively, these organizations are known as onkyo. They have memberships approaching 3 million persons and are dedicated to the idea of providing first-class entertainment and cultural activities at reasonable prices.

The first such audience organization in Japan was Osaka Ro-on, established on November 24, 1949. Shortly thereafter, Ro-ei and Ro-en, were also created. Each had slightly different purposes, but in general they were formed to help members enjoy dramas, motion pictures and other entertainment at prices in line with the rather low level of income suffered by a population digging itself out of a war-torn and badly depressed economy.

The motto of Ro-on was "Better Music for Lower Prices." On-kyo and Min-on—which along with Ro-on—have survived to form the big three today, have similar mottos.

For a period of time from the late 1940's to the early 1960's, these and other onkyo were actively engaged in putting together various forms of concerts and other entertainment for their members, using, for the most part, domestic artists. As the success of these organizations evolved, some of the smaller were absorbed by the larger and others were disbanded for one reason or another.

By 1964, On-kyo and Ro-on had emerged as the two strongest, but in that year were joined by a third, Min-on. The newcomer was established by the members of a well-known religious offshoot of Buddhism called Sokagakai.

Today, the shape and scope of the three largest onkyo is as follows:

- Ro-on: 300,000 paid membership in 238 Japanese cities. Average 200 performances in 238 cities per month.
- Min-on: 2 million paid membership in 17 Japanese cities. Average 250 performances in 194 cities per month.

The membership of Ro-on at one time was 640,000, but the fact that Japan's economic health has increased dramatically in the last few years is said to be responsible for the fact that its membership today is less than half that figure.

On-kyo's membership of around 500,000 has remained more or less stable since its formation. In the case of Min-on, however, the leaders of the organization claim that its membership is growing rapidly and will continue to do so for several reasons:

- One, that from 60 percent to 70 percent of its members are from the ranks of the religious/political organization which sponsors it and that it is the policy of Min-on to provide special, large-scale concerts which otherwise would be difficult for the average person to afford.
- Every year, Min-on presents an event they dub "The Hit Parade," which includes singers and musical performers from Japan and other countries. It is held in Tokyo's 15,000-seat Nippon Budokan and is considered a high point in the year's entertainment calendar.
- It also sponsors an annual musical contest for composers, singers and musicians. The grand prize for the contest is as much as 1 million yen (about $2,350) for films and concerts. By 1968 this had increased only slightly, to around 865 yen ($2.20). Because of this trend, Japan's audience organizations are considering basic changes. Sponsoring other activities is one way they hope to hold their members. Decreasing the frequency of concerts (today as many as 300 per month of different artists, spread over many cities) is another, together with more attention to the quality and content of each presentation.

Increased publicity and promotion is yet another method, with the newsletters of each onkyo sent free to members carrying news of the organization's activities as well as detailed background information and advance publicity for the concerts planned for the future.
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Thinking of Playing Japan?

Here's a Guide List on What to Expect

In a time goes by in Tokyo,
Osaka or any of several other large
Japanese cities without an in-person
appearance of a top-flight artist,
group or orchestra from a foreign
country. Nightclubs and cabarets,
concert halls, theatre restaurants,
hotel clubs, outdoor music festivals
and many other showcases of live
entertainment feature foreign acts
as a matter of course, attracting
large and enthusiastic audiences
and earning the performers money
to compare with that paid in
any other country in the world.

There are several Japanese book-
ing agencies and talent promoters
who specialize in handling acts from
abroad and who, for years, have built up solid reputations
and inspired confidence among their colleagues in other
countries. A partial list of these should include Kyodo
Kikaku, Shin-Nichi Promotions, Ito Music Productions,
Top Attractions, Universal Orient Promotions, B. B.
and Gay Productions (specializing in acts for U.S. military
clubs), Kambara Music, Ishii Music, Pan-Japan Enter-
prises, Aoyama Music and several others.

While the major problem of language is largely
a thing of the past in the foreign talent scene today—
Japanese promoters nearly all speak English and many
speak French, Spanish and German as well—there re-
main several areas in which misunderstandings continue
to appear.

Tats Nagashima of Kyodo Kikaku, Tomy Nomura of
Shin-Nichi Promotions and other leading talent promot-
ers were questioned about these problem areas and the
following is a digest of their comments.

Entry permission: In order to legally enter and perform
in Japan, artists, their managers or other representatives,
should submit entry applications to the Japanese Govern-
ment. Of course, they must also have valid passports
and necessary health certificates. They must also have
a Japanese sponsor or guarantor. The Japanese talent
agency or promoter usually acts as the sponsor or
guarantor and submits the entry applications in the art-
ist's name.

Applications are reviewed by at least two government
agencies before they are approved, the Ministry of Finance
and the Ministry of Justice. The former investigates the
commercial aspects of the proposed performance tour,
checking with the Bank of Japan and other institutions;
the Ministry of Justice investigates the legal and im-
migration aspects. As a matter of course, the latter in-
vestigation includes a routine check of the artist's crimi-
nal record, if any, with special attention to the area of
narcotics. It should be noted that there have been several
cases of an artist's application being rejected solely on
suspicion of narcotics (including marijuana) involvement.

These investigations are time-consuming (a check
with Interpol or the FBI usually takes over 100 days)
and therefore it is not unusual to wait from four to seven
weeks for application approval. There are no shortcuts
to the procedure, despite what some promoters may
tell you.

Naturally, it is therefore necessary to plan far in
advance for a tour of Japan; promoters must be certain
of application approval before they can invest any signif-
ican amount of money and energy in promotion. This
cannot be stressed often enough. Japanese promoters
feel they should be informed of an artist's desires to tour
Japan from four to six months in advance of his sched-
uled appearance.

Popularity: It should not be automatically assumed
that an artist's reputation or popularity at home or in
other countries will follow him to Japan. Headliners like
Bob Dylan and Glen Campbell may command large
guarantees in some countries, but not necessarily here.
Japanese promoters agree that an artist or his manage-
ment should carefully study his popularity in terms of
record sales and other indications before arbitrarily
setting guarantee demands based on his "going rate" in
other markets. This does not mean that established
stars or even newcomers cannot be highly successful in
Japan. It simply means that the subject of advance guar-
antee must be carefully considered.

Performance Rates: Tats Nagashima of Kyodo says:
"In Japan it is impossible to divide the income of per-
formances into percentages for the artist as it is done
in some other countries. First of all, some 10 percent
of total receipts is taken for taxes. Then, as most of the
tickets are sold through ticket agencies, called Playguides,
an average of 6 percent to 10 percent is lost to them in
fees. There is also hall rental expenses; the Nippon
Budokan in Tokyo, for instance, demands a minimum
of around 1 million yen (about $3,030 at floating
exchange rates for November, 1971). Another 1 million
yen goes for lights and stage dressings for the average
show. There are also expenses for ticket printing, posters,
advertising and other promotional costs. Together, these
expenses add up to about half of the expected gate
receipts. On top of this are the expenses we pay for the
artist and his equipment. As if that weren't enough, there
is also a Japanese law preventing the practice of splitting
gate receipts with the artist."

Nightclub appearance contracts: The main attraction
in most large Japanese nightclubs is the hostesses. This
has been true since the war and shows little tendency
to change. They will, occasionally, feature a really top in-
ternational act, like a Sammy Davis, Jr. or a Nancy
Wilson, but it's felt that this is mainly a promotional de-
vice. Their main business is offering female companion-
ship, nice dance music, light entertainment and first class
food and drink. These clubs are not in the habit of
booking foreign acts for lengthy periods of time; the
maximum is one to three days for a top act. It is a
general practice of Japanese promoters, therefore, to
expect foreign artists who are invited on nightclub tours
to appear in several different clubs as well as on radio
and TV and for private concerts for the various audience
organizations. These contracts are usually for three
weeks and call for an average of 20 performances.

Selecting an agency: While it is good advice in any
country, it is particularly true that in Japan one must
select a booking agency or talent promoter who has
adequate experience in all of the details of the business.
Japan's music industry is expanding rapidly and there
are many companies and individuals who—finding big
success in one or another area of the business—assume
they are capable of success in other areas. Most well-
established foreign talent promoters feel that the mark
of an inexperienced promoter is his offer of a extra
large guarantee.

Transportation, hotel accommodation, food and drink,
dry cleaning services and other physical considerations
of the foreign artist in Japan are less of a problem than
in many other countries. Singers should come prepared
with adequate copies of lead sheets, scores for bands
or orchestras previously discussed with their Japanese
promoters.

Spotlight on Japan

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HE ROTUND ROAD MANAGER of a top foreign group came steamed out of a press conference in Tokyo last summer, grumbling loudly about the seeming lack of interest the assembled Japanese reporters had taken in his quartet of long-haired charges. "What kind of press conference was that?" he demanded bitterly. "The only questions they had were about the length (of the lead sing- er's) hair! We were told the group is hot in Japan now and their rec- ords are selling big. How in hell can that be when they don't know a thing about the group or the music," he protested.

He went on to express doubts about the success of their Japan tour, complaining that the Japanese booker had probably overstated the ad- vance ticket sales and exaggerated the local popularity of the group.

But when the group swaggered onto the stage of the Nippon Budokan in Tokyo the next evening, they were greeted by the enthusiastic roar of over 14,000 young fans, a house full of Japanese kids who had paid $4.61 to $7.50 just to see and hear a quartet of rock musicians from a foreign country.

The group was tired from its long jet ride the day before and played only moderately well, but the audience was so excited it failed to notice and by the end of the evening the beaming road manager was seen in the corner of the huge hall in an animated discussion with the local booker about plans for a return Japan tour for the coming season.

What was taken for apathy at the Tokyo press con- ference was just another manifestation of the fact that tremendous language and cultural gaps face any foreigner inexperienced in the ways of Japan. Despite the presence of a very good translator, the reporters were hesitant to ask questions for fear of either insulting the guests or appearing stupid. Or both? That the lack of questions did in fact insult the group and did make the press appear stupid is beside the point.

In any case, what counts is the fact that this foreign group received enthusiastic responses from sold-out houses in Tokyo—and later in Osaka and other parts of the country—responses that are not at all unusual in the foreign talent scene in Japan today. Despite what may seem to be an unbelievable gulf of misunderstanding over the ways and whims of Japan's role in the inter- national pop world, it is nonetheless true that the average Japanese concertgoer is as anxious to see and hear a good performance by a talented foreign artist as one by an established Japanese entertainer. In fact, if there is any differentiation between foreign and local talent in the mind of the Japanese music fan, it tends to be in favor of the foreigner.

Japan is entering a new phase of adoration of foreign entertainers. This can be seen, of course, in the strong public interest in and boxoffice success of recent live appearances by such top artists as Chicago, Sergio Men- dez and Brazil '77, Pink Floyd, Grand Funk, Led Zeppelin, B.B. King, Ike and Tina Turner, the Osmonds, Elton John and the many others who have appeared before SRO crowds here in the past year. Successful tours by such classical artists as Ingrid Haebler, Maxence Larriue, Rostropovich, i, Musici plus jazzmen John-Luc Ponty, Albert Mangelsdorff, Kai Winding, Dizzie Gillespie, Thom- ous Monk, plus popsters Burt Bacharach, Francis Lai, Claude Calavari, Percy Faith and Henry Mancini, have attracted profitable turnouts at concerts. They have generated within the people a new spirit to investigate what the outside world has to offer musically.

The current craze for foreign entertainment is also seen in the nearly 30 percent increase in the production of foreign product within the Japanese record industry, in the growing amount of air time given to film clips and video tapes of foreign artists on Japanese television, the space given to reviews and commentary on their records, and coverage of foreign artists in the print media.

A trend not to be overlooked is the one toward shortening the period of time between an artist's ap- pearance on the Japanese hit record lists and his appear- ance here in person. It is becoming commonplace today that a foreign artist will make a Japan tour while his records are riding in the upper levels of the Billboard Top 100 and have not yet been released in Japan, and that a group will sell out concert halls while their latest record is riding high on the charts.

The Osmonds' "Go Away Little Girl," for instance, entered Billboard's top 10 during the same week the brothers and their parents were taking their bows before multitudes of Japanese pre-teens all over the country. A little before that, in November of 1969, Karen and Richard Carpenter were guesting at Yamaha's first Tokyo International Pop Festival in Tokyo while record buyers in the U.S. were putting "Close To You" into the gold record category.

However, the fact that a given group may have a given song in the top Japanese charts is not a sure-fire guarantee they'll be a smash here in person. Mike Curb and his Congregation learned this the hard way in 1971, but the disappointing turnouts at their Tokyo concerts didn't dissuade the young MGM president or his Japanese booker from looking forward to making next year's Japan tour by the group a double success.

In fact, a leading Japanese talent booker describes an initial Japan tour by a foreign act as a long-range investment. "I don't care if we run a little in the red on a first time tour. If the act is any good at all, I'll make enough on the next visit to show a profit big enough for both visits." This long range thinking is a luxury only the larger Japanese booking agencies can afford, but it is a sound fact of business here.

Japanese tend to require confirmation of a thing's value via the endorsement of others. If an artist in making a repeat tour of Japan, this tends to give him a seal of prior approval or certificate of enduring in- terest, even though he may have fallen as flat as a frozen flounder the first time around.

The current popularity of rock has added urgency to a question that is often asked about the Japanese market. Does an in-person tour of Japan help boost a group's track record in terms of over-the-counter cash sales of its recordings here? The answer is elusive: Grand Funk's recent tour here was preceded by a run on the group's records and Toshiba (Capitol) claims Grand Funk's LPs were moving faster than they had anticipated even before the rock trio arrived. But the local charts disagreed, showing that Grand Funk disks were no more in demand before their tour than during or shortly after it.

It is true, however, that repeated public exposure does tend to maintain interest in a given product, as proved by the continued success of The Ventures who have made a once-a-year personal visit to Japan for the past decade and whose records continue to appear with regularity in Japan's top charts.

It is also true that there has been a new spirit of cooperation within the industry of late to coordinate record promotion with the personal appearance of top pop acts from abroad. Compared to the icy indifference the two paid to each other in the not-too-distant past, this new back-scratching partnership between record manufacturers and talent bookers is like a honeymoon.

Manufacturers are falling all over themselves to be a part of any and all concert tours by their top, and even second or third-string artists. There have even
Aphrodite's talent was recognized as early as the concert organizer, Nippon Broadcasting, was happy to have the support of the various labels and it is known they actively campaigned for it by playing the acts' recorded product (with liberal mention of the record labels involved) over their extensive radio and TV network.

Kyodo, who organized the Grand Funk/Mashmakhin bash at Tokyo's 40,000 capacity Korakuen Baseball Stadium and the Osaka Baseball Park, also welcomed the cooperation of Toshiba and CBS/Sony. Most other major bookers and record manufacturers are making such joint ventures a matter of policy. There are these few, however, who rarely even speak to each other and the foreign act that plans a Japan tour should first investigate its Japanese counterpart's attitude toward the relationship between record sales and concert promotion.

Another quirk of the Japanese market for foreign talent is seen in the new attitudes toward the individual artists within any given style of music. It once was true that if "Trois Los so and so" were successful here, every other "Trois Los such and such" stood a good chance of making it, too. But last year, within the space of a few short weeks, Japanese fans were given the choice between an assorted half-dozen major rock groups from England—Arrival, Free, U.F.O., and not so surprisingly—odeled to see such and such while leaving some of the others to shake, rattle and roll to half-full houses.

Today, this condition is observed in rock, pop, Latin or any other popular bag, and it is perhaps just another way of saying that there are too many foreign acts vying for attention on the Japan scene. But more than likely, it's indicative that Japan is at last becoming a world market for the full range of international talent—no longer the "boobocks of the Orient" as it was not so long ago.

The foreign talent scene in Japan has developed in the last three decades from a sort of Siberia for U.S.O. drop-outs, through the status of being a "new home" for new hopefuls or a last resort for tired crooners, into the image of a off-the-map corner where "we'll concede to do a few gigs if the price is right."

The calendar shows that one of the first foreign acts to wow the Japanese after World War II was cowboy Kenny Duncan. He and his six-gun made show biz history in June of 1951. As one Japanese pop chronicler put it, "anything or anybody from America in those days made people feel good."

The American imports which Japanese have savored include (clockwise): jazz names Lionel Hampton, the late Louis Armstrong and Ella Fitzgerald; contemporary names now attracting crowds include Elton John and Ike and the Middle East.

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The calendar shows that one of the first foreign acts to wow the Japanese after World War II was cowboy Kenny Duncan. He and his six-gun made show biz history in June of 1951. As one Japanese pop chronicler put it, "anything or anybody from America in those days made people feel good."

The American imports which Japanese have savored include (clockwise): jazz names Lionel Hampton, the late Louis Armstrong and Ella Fitzgerald; contemporary names now attracting crowds include Elton John and Ike and the Middle East.
MOST MANUFACTURERS WONT ADMIT they desper-ately needed it, but the Japanese audio equipment industry has found its lucky four-leaf clover in the shape and sound of four-channel stereo. And just in time.

Sales of Japanese high-fidelity equipment at home and abroad have soared in the last decade, and as the market expanded in the mid-1960's, so did the role of the sound industry in the country's overall economic picture. Most of the leading manufacturers banded together on the continued slowing health of the hi-fi market and made substantial capital investments in plant facilities, distribution and sales networks abroad. Throughout the late 1960's the makers of high quality tape recorders, tuners, speakers, stereo amplifiers and players were riding a mounting wave of demand for their superior-line products, while the Japanese OEM manufacturers and gadgeters were busily building profit pyramids in the car stereo field, portable cassette players, low-cost modular units and other mass-appeal audio electronics.

The introduction of four-channel stereo—which actually began in Japan in 1970 with Sansui's "quadrailizer"—came at the peak of Japanese success in the audio world. Sales of hi-fi equipment were still growing, but not at the rate they had enjoyed in 1968-1969. The market was showing signs of leveling off in 1970 and early '71 and top makers like Sony, Pioneer, Tiro, Sansui and others were stressing quality and innovation with an eye toward heading off an expected slowdown, at least in terms of continued growth.

Then in July of this year came the unexpected: the leading manufacturers of Japan's audio equipment, their health of the future—was still solid. The wave of "CD"-4 sound, which began as a new experience in the summer of 1971, was retreating into what most Japanese consider an era of protectionism. The 10 percent import surcharge and the floating of the dollar (with resulting pressures on the Japanese yen) have dramatically changed the outlook of the Japanese audio equipment industry.

This is not to imply that four-channel stereo is Japan's last hope to maintain its role in the audio equipment world. It does mean, however, a promise of a new challenge for the industry.

There are problems to be sure. The most obvious is the question of matrix-versus discrete systems: some equipment manufacturers favor one or the other, while other makers are covering all bases by designing equipment capable of handling both. There is also a shortage of four-channel software, although this problem is rapidly being lessened through the efforts of RCA Victor, CBS/Sony, Columbia, Toshiba, and several other record and tape manufacturers who, in cooperation with their foreign licensees, are stepping up their releases of software designed for four-channel playback.

Sansui has no direct ties with any software producers in Japan or abroad. Yet statistics show that their "quadrailizer" series of hardware is among the best-selling equipment of its kind in the world. Following the October 1970, announcement of their "quad-

phantic Synthesizer QS-1," they have continued to introduce new products in the line, including an encoder/decoder series for use by recording studios, FM radio broadcasters, and other professional or semi-pro users. Their system is not unique, but it has captured the imagination of users in Japan and abroad and helped dispel the feeling that a synthesizer is a "pseudo" four-channel approach.

Sansui engineers claim that four-channel systems using "logic" circuits cannot be used in true high fidelity systems. But this point is strongly argued by Sony which is producing the "SQ" four-channel series in partnership with CBS. The "SQ" is a matrix system employing logic-circuit technology developed by the CBS Labs in the U.S.

According to Sony president Akio Morita, his company is solidly committed to the SQ system which, as mentioned, is a matrix system. The Victor Company of Japan, on the other hand, is the leading advocate of the discrete system and believes—as do a few others in the industry—that it will be the four-channel sound standard of the future.

Victor's "CD-4" system was largely developed at their experimental laboratory near Tokyo. Unlike the Sony and other matrix systems, it is not compatible with two-channel systems, as it requires a special pickup cartridge. Victor argues that the matrix systems used by their competitors do not afford the true separation required to produce effective four-channel sound fields.

Victor of Japan and its associate companies are stepping up the production of "CD-4" software in the Japanese and foreign markets. Victor's "CD-4" systems, which appear to be the major contenders for the favored pole position in the four-channel race, other Japanese audio equipment makers have introduced systems of their own. In addition to the Sansui

Continued on page J-26
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5. Mata Au Hi Mode
6. I Dream of Naomi
7. Yokohama Tasogare
8. Hanayome
9. Kyoton Bojo
10. Futari No Sekai

11. Tokiko Kato
12. Rumiko Koyanagi
13. Koji Tsuruta
14. Masaki Sakai
15. Kiyohiko Ozaki
16. Hedva and David
17. Hiroshi Itsuki
18. Nonhi Hashida & Climax
19. Shiori Minami
20. Soundtrack
21. Kiyohiko Ozaki
22. Soundtrack
23. Yoko Nagisa
24. Teruhiko Aoi
25. Grammophon
26. Reprise
27. Victor
28. Columbia
29. Philips
30. RCA

FOREIGN HITS OF 1970

1. Venus, The Shocking Blue
2. Mr. Monday, The Original Caste
3. Let It Be, The Beatles
4. Mandon, Jerry Wallace
5. The Maltese Melody, Herb Alpert & Tijuana Brass
6. El Condor Pasa, Simon & Garfunkel
7. Bridge Over Troubled Water, Simon & Garfunkel
8. Never Marry a Railroad Man, The Shocking Blue
9. Le Ta Ssager De La Pluie, Francis Lai Orchestra
10. As the Years Go By, Moshmakhan
12. Love Grows, Edison Lighthouse
13. Early in the Morning, Cliff Richard
14. Yellow River, Christie
15. Kyoto Doll, The Ventures
16. Rain, Jose Feliciano
17. Che Vuore Questa Musica Stasera, Poppino Gagliande
18. Volano Le Runolini, Gigiola Cinqueatti
19. Les Hommes Qui N'Ont Plus Rien A Perdre, Sylvie Vartan
20. Sugar Sugar, The Archies
21. Catherine, Daniela Vidali
22. Que Sera Sera, Mary Hopkin
23. Travelin' Band, C.C.R.
24. House of the Rising Sun, Frigid Pink
25. Du Soleil Plein Les Yeux, Soundtrack

JAPANESE POP HITS OF 1970

1. Keiko No Yume Wa Yoru, Keiko Fuji
2. Kuroneko No Tango, Osamu Minagawa
3. Dorifu No Zundokobushi, The Drifters
4. Onna No Blues, Keiko Fuji
5. Tegami, Saori Yuki
6. Ai Wa Kizutsuki Yasuku, Hide & Rossana
7. Arawazi Alshito, Hiroshi Uchiyamada & Cool Five
8. Kyo Da Owakare, Toich Sugawara
9. Uwasa No Onna, Hiroshi Uchiyamada & Cool Five
10. Kyoto No Koi, Yoko Nagisa
11. Venus, The Shocking Blue
12. Mr. Monday, The Original Caste
13. Let It Be, The Beatles
14. Mandon, Jerry Wallace
15. The Maltese Melody, Herb Alpert & Tijuana Brass
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THE PROMOTION SCENE
A TV SHOT MEANS A LOT, BUT TOO MANY 'NEW FACES' CLOUD THE SCREEN

By Ichiro Fukuda

Television in Japan provides the major means of promoting recording personalities. But there are difficulties facing the TV industry, however, especially when it comes to the amount of influence it holds in the pop music field.

Japanese TV stations carry many "best-ten" musical variety shows, shows which have formats roughly between "American Bandstand" and "Ed Sullivan" with a heavy dose of Top 40 radio and a touch of Johnny Carson's "Tonight." Nearly all are broadcast live, and this is an advantage to those artists who appear as guests for the purpose of promoting their latest record releases.

It cannot be denied that repeated exposure on TV is a must for increasing record sales and establishing a claim to stardom for most Japanese pop singers. Recently, however, the popularity of such "best-ten" TV shows has shown a marked decrease. Lack of top quality talent and variety and the fact that there are too many shows of this type on the air are reasons for this decline.

In the Tokyo area, five of the seven television channels—the two NHK stations are the exceptions—broadcast a "best-ten" type show daily. Most of them are scheduled for the identical time slot—as if by agreement. This means that every day or night, the same singers sing by agreement. This means that every day or night, the same singers sing the same songs, the same encores tell the same jokes. It's not unusual for Miss X to appear on a different show each night for five nights, starting the circuit again the following week for another, and another round.

The low fees paid by the shows, plus the fact that the producers of these long-running shows during the mid-evening hours conflicts with theatre and nightclub schedules of the better artists, result in shows of rather poor quality.

With the exception of not infrequent but predictably bland appearances of top stars, most of the entertainers on these shows are fresh faces. Plugging their debut songs, they make the rounds of the shows as often as their promotion directors and managers can arrange. And since many Japanese record companies have a tendency to favor an endless parade of new faces over all but their very top stars, quite naturally the "best-ten" shows are only a slight cut above amateur hour.

The Japanese pop record that scores a hit without the aid of TV is a rarity, however. There are two recent examples, "Koto wa ni Koi" by Yuko Ijuin and Tokiko Kato's "Shittokyo Ryojo." Their success has created a good deal of soul-searching within the TV industry. Because of this and the decline of ratings, for the "best-ten" type of program, the industry is striving to improve its fare.

In the print media, the wide variety of newspapers, including the three giant dailies with circulations of over one million each, are prime promotional channels. Most of the weekly and monthly magazines have circulation of at least 100,000, with more than a dozen claiming over one million readers each. Two or three of the million reader magazines specialize in "inside" or "confidential" stories, usually about the private lives of celebrities, including recording artists.

Magazines specializing in music are also extremely important promotional vehicles in Japan. Although they are called fan-zashi (fan magazines), they bear little resemblance to some American and European publications in that they tend to take their subjects very seriously, featuring extensive record reviews, discussions of the music and artists, news about concerts, radio and TV broadcasts, live performances and contract signings.

A characteristic change in music journalism in Japan is the move from mass to mass communications; there is an increasing trend to specialize. It is notable that magazines for amateur musicians have increased in late. Publications which feature the music and words for rock, folk and other kinds of popular music, scored for guitar, are avidly read.

Once a domestic artist has achieved stardom, it is not at all difficult for him to continue to command SRO houses for as many live concerts as he wishes to give. Maintaining high record sales once he has slipped slightly from the charts is extremely difficult, however. No matter how good his promotion is, anything short of a wildfire hit song will not bring an artist back into the charts once he has been absent from them for any length of time.

Singer Hibari Misora is generally considered to be the top concert attraction in Japan's pop world today, with popular artists Yuko Hashi, Kazuo Gunash and Teruniko Saigo not far behind. It should follow that the current recordings of these widely known veterans would continue to sell well, but such is not the case. Their labels report that their sales today are less than one-tenth of the figures they once commanded.

Although these and most other established stars of pop in Japan are still in their 20's and 30's, the appearance of an overabundance of new acts has watered down the record market, say observers.

Selection for competitive exposure in relation to record sales is increasing, and with the forecasted decline of "best-ten" TV shows and the record industry's continued fascination with new faces in search of that occasional hit, it is difficult for an established artist to rely on record sales to sustain his stardom.

Radio is not to be ignored as a key promotional channel in Japan. But it is curious that in spite of the wide proliferation of the medium, promoters of domestic music tend to treat it as a secondary promotion vehicle. Radio stands out as the number one vehicle for promoting foreign-origin records, however.

There is an increasing trend of higher sales for foreign-origin records over domestic product. All of the Japanese record companies, with the exception of Crown which releases only domestic records, and others like Teichiku, Canyon and Minoruphon which specialize in local product, have reported sales ratios of from 50:50 to 30:70 in favor of foreign-origin product.

To promote the sale of records by foreign artists, radio is far more effective than TV, even though there is a slight trend to use videoclip tapes of foreign artists on certain TV shows (Tokyo Channel 12's "Now Explosion" show is one of these).

Tokyo, with a population of nearly 12 million persons, is served by a total of only nine radio stations; there is one local interest commercial short-wave station, a few FM stations and six AM stations.

NHK, which is quasi-government run, non-commercial and does not welcome rock music, operates one of the two FM and two of the six AM stations.

Continued on page J-24

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A

s should be expected in a nation which produces a substantial share of the world's consumer electronics products, the role of radio and television broadcasting in Japan is indeed large. In fact, broadcasters have begun promoting music concerts—a new avenue for them.

It is estimated that there are nearly 1.5 radios per household, plus over 15.2 million automobile radios (more than one-third are installed in taxis, buses and trucks). There are also over 23 million television receivers in use, about 40 percent of which are color sets.

Television and radio programming is generally divided into three major categories: news and public affairs, dramatic and musical entertainment and sports. The Japanese Diet ratified a new copyright law in January 1971, which, in effect, makes it illegal to air record material without the payment of performance royalties. Prior to the passage of the law, broadcasters had only to give credit to the artist and the record manufacturing company involved.

Several other changes have occurred in broadcasting in recent months. As labor costs continue to leap, and as CATV and other developments in television become realities, broadcasters find themselves facing unprecedented challenges.

The broadcasting field is dominated—as a matter of basic principle—by the Nippon Hoso Kyokai (NHK) and Japan Broadcasting Corporation. This is a semi-government body under special obligation to nationwide broadcasting coverage by radio as well as television. It is legally authorized to collect radio and television license fees from receiver-owning public, similar to the BBC in the United Kingdom. There are no commercials on NHK radio or TV. All broadcasting in Japan comes under the authority of the Minister of Posts and Telecommunication.

Noncommercial NHK operates a total of 54 AM and FM stations nationwide. In addition to these, there are some 57 private AM and FM stations, two located in Okinawa, and the Far East Network operated by the U.S. military.

In the Tokyo area, with approximately 11 percent or 12 percent of the total population of Japan within normal reach of radio waves, there are one NHK and two FM stations. Two of the AM and one of the two FM stations are operated by NHK. The other stations are: FM Tokyo, Nippon Tobacco Hoso, Radio Kanto, Bunka Hoso, Tokyo Broadcasting System (TBS) and Nippon Broadcasting (JOLF).

In 1958, when television became extremely popular among Japanese housewives, the influence of private radio broadcasting stations in Japan first began to drop. Stations were forced to change their programming drastically, severely reducing their production staffs and eliminating almost all creative shows with the exception of documentaries and the like prepared by their news divisions. The music/news format became common and has continued to this day.

A typical station in Tokyo divides its 24-hour broadcasting day into four time belts: morning and pre-hour shows are programmed for housewives and for students and salaried workers on their way to school or work; afternoon hours are for housewives and car drivers, evening hours for families and "midnight" or late-evening, early-morning hours are for students.

Although there is a growing demand for it, it is unlikely that FM broadcasting will increase in the near future. The Government, after many years of experimentation, decided in early 1970 to limit the number of FM stations to two in each of Japan's 30 most populous areas: Tokyo / Yokohama; Osaka / Nara; Nagoya / Kyoto; Yokohama / Yokodai; Sendai / Morioka; Hiroshima / Okayama; Tokyo / Hachioji; and Nagasaki / Kitakyushu.

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For many years, radio air time has been sold primarily to record companies which sponsor "radio activities," often know very little about the artists they play and usually read prepared scripts. As a result, audiences tend to ignore their comments about the records and are influenced very little by their show. Nevertheless, record promoters devote a great deal of energy in arranging that their product is exposed to these listeners.

Many radio DJs are below personalities from other areas of entertainment: actors, artists and critics. These "instant DJ's" often know very little about the music they play and usually read prepared scripts. As a result, audiences tend to ignore their comments about the records and are influenced very little by their shows. Nevertheless, record promoters devote a great deal of energy in arranging that their product is exposed to these listeners.

Even the programs sponsored by record companies are far from reaching the quality of real DJ shows in the U.S. and Europe. They simply arrange the programs according to their sales quotas and let their more popular artists read prepared scripts, introducing each record with a good deal of " hype."

Record companies also buy a considerable amount of spot commercial time. There is one radio network in central Japan that has so many programs sponsored by record companies that station directors claim they have only one hour a day—late at night—to air their own shows.

Record companies establish their advertising and promotional budgets at the beginning of each year. On the average, from 50 percent to 60 percent of these budgets is used to buy radio air time and to produce self-prepared radio shows.

The biggest problem in promoting foreign repertoire is the fact that there is a shortage of promotion men who specialize in this. The so-called "publicity sections" of the various record companies are not prepared or trained to prepare advertising for print media, leaving the job of actual promotion to other sections.

Each company has a division usually called Yogaku- bu or Western music section. The directors of each decide what releases to record from the foreign titles made available to them, when and in what quantities the initial releases are made, what jacket art, advertising and promotional budgets are used at the beginning of each year. The average, from 50 percent to 60 percent of these budgets is used to buy radio air time and to produce self-prepared radio shows.

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By Rikuro Hiyama

ー Continued from page J-14

area which could not be handled for one reason or another by the parent company.

The fact that they are controlled by the majors disqualifies them from being called minors, however. The 11 minor labels can only be considered as independent of the major record companies, even though most depend on them for distribution.

Several years ago it was felt that no label could retain its independence if it had to go to one of the majors for help in sales. Today, this is no longer true, mainly because the majors have recognized the minors' knack for producing big hits and are satisfied to take their percentages of sales in the necessary way — the net, as it were.

Aside from Mura, whose Alfa and Mushroom labels are reportedly well on their way toward breaking all sales records for the past 15 years, the minor principals today are the leader of the minor revolution.

Hattori's label, URC, was the first to use the "underground" label in Japan. Since its formation in July, 1969, it has concentrated on creating separate sales network for its releases. It has now become clear that the "underground" path leads to many other product that some majors find objectionable — material appealing to radical student groups.

URC surprised the music industry this summer by inviting two other minor labels, Garlick and Tengu, to join its sales programs and together they are steadily increasing their share of sales in the youth-oriented market.

This is a list of the small labels: Alfa, URC, Green City, Garlick, Pop, Tengu, Three Blind Mice, Rohon Records, Kid, Mushroom and Kangaroo.

Top Talent

ー Continued from page J-13

In Tokyo's Akasaka district has made over a dozen trips to Africa, Europe and the Americas in the last 12 months to scout for acts. He has even arranged to present a top U.S. rock group in a large public concert in Tokyo, but unfortunately the group ran into visa problems.

We can expect to see increased activities of this type in the near future, however.

The music bases around Japan are in the process of reducing personnel and their many officers and enlisted men's clubs are not as active as they once were. There is still a demand for foreign acts, however, and appearances on "the circuit" continue to appeal even to headliners like Roy Charles, Jimmy Smith, Sarah Vaughan and Tony Bennett.

That Japan has "come of age" as a top market for international entertainment is a fact that most American and European talent managers tend to ignore. It is not uncommon to hear a foreign act here say that they would have included Japan on their world tours much sooner if their managers had not dismissed the possibility with a superficial "can't be done" or "can't be worth it."

Concert halls and theaters in Tokyo and other large cities, and in the "small towns" as well, are as good as if not superior to those found anywhere else in the world; the professionalism to be found in the activities of talent promotion agencies — large and small — is first class; the enthusiasm and attention expressed by Japanese audiences is warm and gratifying.

From blues to Bolero, from soul to symphonic, the musical offerings of foreign lands are very much in demand in Japan.

Quadrasonic Sound

ー Continued from page J-14

"SQ" line, here are several others: Toshiba's "QM," Sanyo's "Quadasonic Control System," Trio's "QR," Matsushita's "Hi-Fi Center's "Ambisonix System," Mitsubshi's "QM." Pioneeer's "Phase Shift Quadralizer," and new systems by TEAC, Onkyo, Toyo, Nippon Columbia, and other major Japanese manufacturers.

From the Japanese point of view, the state of the art in four-channel hardware is just beginning to reach development stage. Over the last few years, however, continued advances in the quality and selection of Japan-made four-channel hardware over the next few years.

Although there are few positive indications of it at present, it's even possible that the question of compatibility between Japan's various systems may be re solved by agreements between the advocates of each. Meanwhile, despite this basic obstacle, the Japanese audio industry is looking towards to maintaining its reputation as a productive high fidelity equipment supplier.
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Continued Improvements are being made in recording facilities. Together with a substantial investment in new cutting, plating and pressing facilities on the part of the record makers, Japan's overall record reproduction facilities represent a capital investment triple that of three years ago.

With the advent of four-channel recording and the more complex demands on recording technology made by today's styles in popular music, however, some members of the Japanese music world feel their country lacks the level of recording quality it should have. Some of their criticism is directed against the equipment itself, but for the most part it is directed against the engineers, mixers and other technicians available to man it.

There are several excellent 4- and 8-track facilities available, featuring up-dated equipment (mostly imported). There are, however, only two 16-track studios, one at Victor's modern complex in the Yoyogi/Aoyama section of Tokyo and one at the brand-new Mori (sometimes spelled Mor) studios in Meguro, Tokyo. There are no studios with more than 16-track output facilities at present in Japan.

Seven of the domestic record manufacturers own and operate their own facilities: CBS/Sony, King, Nippon Columbia, Polydor, Teichiku, Toshiba and Victor. The latter studio is made available to Nippon Phonogram and other companies on a special-arrangement basis.

As to costs, all but the largest, newest studios ask well under $50 per hour studio rental. Added to this, of course, are overtime charges, fees for engineers, mixers and tape. These prices are going up, to be sure, but

Continued on page J-34

Victor engineers and producer work in a comfortable setting.

Mori Records cuts a brass section date, with each player separated by isolators on both sides.
AS the Japanese music industry continues to expand, more and more attention is being paid to the all-important question of copyrights and payments of royalties. Japanese record manufacturers, lyricists and composers, artists and music publishers depend on one official organization for the collection of rights and royalties related to their creative works. Their foreign counterparts likewise have but one collection agency acting for them. These two organizations are JASRAC, the Japanese Society of Rights of Authors and Composers, and the Mrs. George Thomas Folster & Associates Agency.

JASRAC is a non-profit association incorporated under the Civil Law of Japan. It is the only musical copyright clearance organization in Japan officially licensed by the Commissioner of the Agency for Cultural Affairs under the "law on intermediary business concerning copyrights" for the conduct of intermediary business activities concerned with the copyrights of musical works. (The Folster agency is officially licensed under a separate law.)

The administration of JASRAC covers all the copyrights of musical works, i.e., all the rights for their public performance, motion picture synchronization mechanical reproduction and publications.

Fees and royalties are collected for the use of musical works by JASRAC in accordance with the "fee scales for musical works" which are duly approved by the government.

JASRAC is entrusted with the copyrights of almost all (over 90 percent) Japanese authors and composers and, under the contracts it has signed with more than 40 copyright licensing organizations in over 30 countries of the world, administers the rights of the works in the repertoires of those organizations. It is, therefore, an established fact that JASRAC does administer a broad and complete repertoire comprising the copyrights of roughly all the musical works being used in Japan, irrespective of their origin.

JASRAC was formally inaugurated Nov. 19, 1939. The total fees and royalties collected by JASRAC surpassed the 5.15 billion yen level (approx. $15.3 million) in 1970, as compared with the less than $100 collected during its first year of operation. An annual growth factor of roughly one million yen has been steady for the last few years:


It is estimated that about 75 percent of the collections of JASRAC in 1970 were paid to Japanese music publishers.

Reflecting the increasing popularity of foreign-origin music in Japan, it is estimated that JASRAC paid around one billion yen to holders of foreign copyrights for 1970, while receiving in the name of Japanese copyrights only an approximate 40 million. This trend has been increasing in the last several years.

Hachiro Sato is the present president of JASRAC. He presides over a 17-member board of directors, several of which are from the music publishing world of Japan.

There are over 4,000 JASRAC members and the organization serves their interests with about 245 employees in a strikingly modern building, "JASRAC House," in central Tokyo.

The Folster agency, also located in central Tokyo, represents an impressive list of foreign music publishers. Now headed by the wife of the late George Thomas Folster, the agency was formed in the late 1940's to collect mechanical rights only. The following is a partial list of the Folster agency's main clients: Belwin Mills, Big Seven, Bourne, Daywin, Chappell (Inc. and Ltd.), Edwin H. Morris (Inc. and Ltd.), Famous (Paramount), G. Shirmer, GI, Irving Berlin Music, Lawson Gould, Lois, Michael H. Goldsen (Criteron), Mietius, Morro, Regent, Southern (World Group, Peer), Vogue, Burlington/Palace, Campbell Connelly, Dick James (Northern Songs), Lawrence Wright, Peter Maurice (Keith Prowse).

DECEMBER 11, 1971, BILLBOARD
'EXPERIMENTAL' MEANS OF DISK DISTRIBUTION ARE SLOWLY EMERGING,

By Malcolm Davis

NE OF THE MOST TROUBLEsome and interesting problems in the record industry involves updating and streamlining retail distribution.

Although the system has sprouted a few new limbs, its skeleton is that formed on lines which existed in pre-war, post-feudal Japan. Its backbone is the direct and vital link that exists between the manufacturer and the seller, a link that, if broken, would disjoint the entire industry.

Estimates are that around 80 percent of the records sold here are handled through this spiral link, the so-called "contracted store route." There are about 3,000 retail stores in this route, ranging from mama-papa shops in small fishing villages to large, busy stores in metropolitan centers. With few exceptions, these retailers can be considered as "puppets" of the manufacturers, depending on them not only for their wares, but also for financial assistance, advice and control in stock handling, free display and promotional materials and advertising and nearly every other aspect of running their shops.

There are many persons, including some of the most conservative leaders of the record manufacturing sector itself, who realize the need to find an alternative to this system. Yet they are faced with the unpleasant fact that, without the contracted store route, their powers to influence and shape the industry would come to an abrupt end.

Minor changes in the distribution system take place from time to time. The most evident of these is the development of approximately 12 "chain" or network companies who are the closest thing to wholesalers that exist in the Japanese record business. These companies, together, operate another 3,000 or so record retail shops, either under direct control or franchise. The parent companies buy direct from the makers and market through their outlets. The strength of this route is slowly increasing, but most observers feel they won't expand their share-of-market much beyond the 15 percent level they now control. For practical purposes, the relationship between the chains and the makers is similar to that between makers and the contracted store sector; the maker still assumes the lion's share of deciding what product is distributed and, most importantly, what retail price is set and maintained for the product.

The subject of price is one we'll deal with in a moment. First, to complete the picture of overall distribution, there are also the "special routes" which, together, account for some five percent of total record sales here.

The largest "special route" utilizes bookstores to sell records, usually custom-designed collections of world classics or international pop standards, packaged in boxed sets. These collections contain from one to 12 LP's per volume, some running to over 50 volumes in a series, have detailed, scholarly notes in Japanese, and sell at prices from $20 to $35, about 30 percent to 50 percent less per disk than product found in ordinary record shops.

There are also several record clubs in the special route category who use various direct selling methods such as door-to-door, magazine coupons and other direct mail techniques. CBS/Sony is the only major manufacturer to sponsor such a club directly, although King, Toshiba and others give a great deal of support to the handful of large book and magazine publishers who create these, as well as the majority of the bookstore route operations.

Other special routes include a few experimental operations, such as the sales of records and tapes through tobacco-newsstands located in major railroad terminals. This system was begun in the fall of 1970 by Tetsudo Kose-kai which operates booths in some 5,000 train stations all over Japan. Only eight of these kiosks are participating in the test, each stocking about 20 tapes (mostly cassettes) and 30 disks with average sales of 15 pieces per week or just over $9 per day per location.

Through these "special routes," the "chain stores" and the "contracted stores," Japanese record manufacturers last year moved $180 million worth of records plus a large part of their 20 million unit tape production. It is essential to understand that these are the only forms of distribution in the business here. There are no true wholesalers, no one-stops, no rack-jobbers or other sort of middlemen. Also essential to the subject is the fact that there is no discounting.

The usual price of a Japan-pressed 12-inch 33 1/3 rpm LP is from 1,500 to 2,400 yen; 45 rpm singles are sold at either 400 or 500 yen. In terms of dollars, with the current floating exchange average of 330 yen to the U.S. dollar, that puts LPs in the $4.54 to $7.47 range and singles from $1.23 to $1.91.

The majority of LPs are pegged at an even 2,000 yen or roughly $6. And once a disk is released at the price, no retailer can legally sell it for less. The law which applies is the "Saharihai Kaikaku" or resale law, a part of the Private Monopoly Act. In essence, this law prohibits retailers from discounting the price set by the manufacturer, either by actual cash-off reductions, bonus gifts or other methods. Experts say the law has many loopholes, but these are effectively plugged by the manufacturers in cooperation with the All-Japan Record Dealer Union Organization which "tries" offenders before a panel of its members, even if the offender himself is not a member.

In the past year, there were several cases of sales campaigns offering bonus records, free posters, buttons and other gimmicks, but it was the record companies, notably Warner-Pioneer and Toshiba, who initiated and administered them through record retail outlets, not the retailers themselves.

Closely related to the no discount rule is the matter of stock return allowances. The "official" return allowance in Japan is six percent of total product. That is, the record retailer is legally allowed to return unsold records to the maker over a given period in amounts totalling six percent of his purchases from that maker in that period. In fact, the actual return rate is from 20 percent to 30 percent, with even larger percentages allowed in certain cases, depending on the retailer's business conditions and the nature of his personal relationship to the maker. Critics of the system claim that in many cases, the retailer is, in effect, handling makers' products "on consignment."

Off the record, manufacturers suffer this high return practice as the price they feel they must pay to maintain close cooperation with and control of the retail sector. Officially, however, they condemn the practice to a man and periodically issue warnings to the retailers that returns are to be held down to the contracted six percent figure.

The liberal return privilege is also cited by critics as the major factor in denying the retail sector the incentive to streamline itself. It, together with the fact...
that the retailer cannot operate in any way involving discounting or reducing the prices of his stock, discourages him from any attempts to be independent. With his prices frozen and the problem of non-moving stock taken off his hands by the manufacturer, the Japanese record retailer’s worries are considerably less than those of his American or European counterpart. Added to this is the fact that, with few exceptions, no retailer spends more than a token 1.6 percent of his income on advertising or promotion in his community, relying on the makers to do it for him with expensive, nationwide programs in the media.

Although the last few years have seen many improvements and sophistications in in-store displays, demonstration facilities, anti-theft devices, cataloging systems, accessory lines and other new retailing practices, most of these have been initiated by the manufacturers.

There are an estimated 7,000 retail record outlets in Japan. Against population figures, this gives each shop a community-base of 4,700 households or about 17,000 persons. Actually, the population distribution patterns and the buying habits of the Japanese make those figures useless. A typical Ginza, Shinjuku, Shibuya or other metropolitan Tokyo commercial center shop may have a base of hundreds of thousands of potential customers while a store in a suburban or rural area may have only a few thousand occasional shoppers.

Reflecting this are the estimates that only some 1,200 stores handle 80 percent to 90 percent of record store sales in Japan. A further breakdown of this shows that only some 400 key shops ring up about 65 percent of total Japan sales. As suburban shopping centers continue to expand, the smaller retailer will make a stronger showing. Today, however, the average Japanese consumer prefers to shop for luxury goods in the larger, more sophisticated stores of the city.

That records are still considered by many as luxuries is both an advantage and disadvantage to the makers and retailers. While record prices have remained more or less stable in the last few years, prices for other goods, particularly foodstuffs, have gone up considerably. This has brought the relative price of records out of the luxury category in monetary terms and, consequently, made them available to a larger audience.

When the consumer decides to purchase a record, he feels he is getting a high-class item for a price not out of line with his ordinary budget. Manufacturers capitalize on this psychology by continuing to favor deluxe packaging (every LP sold is put in a good grade plastic slipcover; there is very little shrink-wrapping) with elaborate liner notes in Japanese and, usually, in the case of foreign folk, rock and pop, a translation of the lyrics. However, maintaining this “luxury” image for records is probably the main contributing factor in the fact that there is almost no impulse buying in the market. Retailers report that nearly all of their customers are observed to make careful and close selection of merchandise before purchasing it, often visiting the store several times over a short period before making their final decisions.

Market research in the area of retail sales for not only records but all goods in Japan is generally weak at large advertising agencies are just recently being present. The pioneering efforts of Dentsu and other large advertising agencies are just recently being recognized by Japanese business circles as extremely valuable and essential to the continued growth of Japan as a consumer economy. Individual retailers, however, still tend to rely on gross sales figures and guesswork when attempting to sample the effectiveness of their merchandising activities.

Figures compiled by the record retailers associations as to operating costs and profit are considered to be accurate, however. The financial operations for an average record shop in Japan for 1970 are outlined as follows:

- Average income per tsubo (3.3 sq. meters): $5,111 per year.
- Average profit per tsubo (3.3 sq. meters): $1,381 per year.
- Sales per worker: $19,028 per year.
- Profit per worker: $5,139 per year.
- Profit per sale: 27 percent.
- Salary, costs per sale: 9.2 percent.

Material compiled and written by Billboard's Tokyo staff, Malcolm Davis chief writer; Yoko Homma editorial assistant; translator Alex Abramoff; cover design by Denny Lidtke; sketches by art director Bernie Rollins; section editor Eliot Tiegel.

DECEMBER 11, 1971, BILLBOARD

**Spotlight on Japan**

In the early days of the Japanese record industry, manufacturers found a solution to the problem of distribution by utilizing the nationwide networks of, at first, sporting goods, bicycle retailers and watch shops. These products had enjoyed a wide popularity since the late 1800’s and their sales outlets were very strong.

It was from this practice that the system of contracted stores emerged: bike and watch dealers would contract with the record makers to handle record software as well as players and needles on a consignment basis. It wasn’t until just before the start of WW II that the specialized record store appeared, and then only in a few select spots.

The U.S. Occupation Forces in Japan after the War helped spread the demand for popular music and throughout the late 40’s, 50’s and early 60’s this demand, together with a massive buildup of hardware availability, put the record industry on its feet.

As mentioned, the practice of using the contracted store system still dominates the industry today. Major manufacturers are careful to maintain—through their branch offices which usually number 8 to 15 placed throughout Japan in major cities—extremely close personal contact with retailers.

Threatening this relationship are the possibilities that makers will be forced to tighten up on their liberal return acceptance policies, that the increasing number of labels (now about 125) and numbers of new releases per label will make it impossible to service the contracted store networks without going through a type of central wholesaler or some sort (now excluding a kind of industry-rack operation), or that the increasing importance of the special routes will begin to overtake the role of the traditional retail store altogether.

Another threat—although remote at this time—is that the “Nixon Shock” and Japan’s cooling economy may force the industry to allow retailers to set their own market-will-bear prices for records which, of course, would bring about changes in the Japanese retail picture of which retailers and manufacturers alike have shuddered to consider very seriously.

For the present, however, the health of the record retail structure in Japan is alive and hearty. Streamlined or not, it has seen a 6.4-fold increase over the last decade and today proudly claims the world’s number two spot for total sales.
HERE IS A NEW WORD making the rounds of the tape industry: Hipac. And it’s attracting a great deal of attention.

The system, which is a form of subminiaturized endless cartridge, was developed by a consortium of hard-and-software makers to answer the demand for compact audio systems for small-sized automobiles and other special uses.

Hipac tape cartridges measure 70mm x 85mm x 12mm and weigh about 1½ ounces. The 4-track, 2-program tapes play for 60 minutes at 4.88 cm per second or 30 minutes at 9.5 cm per second. Ten different tapes went on sale in August, 1971 at 1,800 yen and 1,900 yen each. Toshiba, Apollon and Nippon Columbia, the three software makers involved, have continued to release new titles regularly, including some special four-channel tapes. The hardware is manufactured by Pioneer, Toshiba, Canon, Hitachi, Sharp and Mitsubishi & Co.

With the advent of this new configuration, observers are optimistic that tape sales overall will continue to hit new records. Last year, the music tape industry achieved about $83 million in sales and a 30-40 percent growth rate is being maintained this year to push year-end totals well above the $100 million level. Pre-recorded music tape sales are steadily advancing in Japan via a combination of non-record dealer sales channels, posing a serious threat to the existing structure of the record manufacturer-record retailer pattern. Cartridge tape production last year totaled 17,951,804 units—a 50 percent increase over 1969 totals. Although cassette production is only a fraction of cartridge, it is growing fast: 2,147,340 units were produced in 1970, a 2.64-fold increase over 1969, and 1971 totals will probably break 3.2 million units. Open reel sales are gaining, but very slowly when compared to the growth of open reel tape hardware sales.

The large sales of 8-track cartridge tapes in the automotive market is indicative of the waning strength of the established record retail structure. The approximately 7,000 record shops throughout Japan have suddenly found themselves in competition with the much larger sales network created by tape distributors who utilize Japan’s more than 20,000 gasoline service stations, 5,000 car repair shops, 3,000 accessory and parts dealers and 4,000 automobile showrooms, to reach their car-oriented customers.

While maintaining a broad selection of titles and related problems of stock control, along with a few instances of tape piracy and several outbreaks of small “price wars,” are still causing the tape industry headaches, the overall tape field is advancing at a rate far exceeding what little progress has been achieved by the established record retail shop field in developing new customers.

Manufacturers of pre-recorded tape products accept up to 5 percent returns on unsold goods. There are slight differences in the percentages from company to company, but the 5 percent rule is generally adhered to. The smaller shops stock between 50 to 100 tapes at a time (units, not titles). The average shop, however, carries 500 to 600 units at all times. The reason stocks are kept low is attributable to the high turnover in the stock. Record stores usually stock from 300 to 600 units. Record and pre-recorded tape manufacturers are studying ways to make use of returned tapes.

Pre-recorded tape manufacturers in Japan include: Nippon Victor Co., Ltd.; Sony; Apollon Musical Industries Corp.; Nippon Columbia Co., Ltd.; Toshiba Musical Industries; King Record Co., Ltd.; Teichiku Record Co., Ltd.; CBS/Sony Record Co., Ltd.; Nippon Crown Records; Polydor; Minouraphone Musical Industries; Nippon Phonogram; Heibunsha; TBS Service; Pack; Nakatsu; Nippon Omakoto; Kogyo KK; Embran; and Asahi Music Service.

Wholesalers of pre-recorded tapes in Japan include: Automobile route specialists: Asia Vision; Iwai Kogyo KK; Hitohro Shoko KK; Koshida Shoko KK; Orient Tape; Nichiyo Sangyo KK; Asahi Music Service; Hinomaru Sangyo KK; Chukatsu Hanbai KK; Nakami Denki KK; Meiji Sangyo KK; and Hirose Sangyo KK.

There are six major makers of raw tape in Japan: Sony, Fuji Film, Hitachi/Maxwell, TDK, Columbia and the newest, Pioneer/Memorex. Each has its own factory. The largest is operated by Sony in Sendai, north of Tokyo. Each also has entered the field of low noise tape development, using chromodioxide as well as other experimental coating/base formulas. Until recently it was the fact among professional as well as amateur tape enthusiasts to insist on using only imported tape, especially BASF and Agfa from West Germany. Japanese products are now outselling imported tapes by a wide margin, however, and the amount of imported tape in the market is rapidly declining.

Several Japanese record and tape software companies do their own tape duplication. Among these are CBS/Sony, Toshiba, Nippon Victor, Nippon Apollon, TDK, Fuji Film, Hitachi/Maxwell and Sony. Tape makers who specialize in duplication as well: TEAC and Akafile—have duplication factories. Otari Electric makes duplicating equipment and offers duplication services; Chuo Rokuan and Toyokasei specialize in high-quality duplication with the latest equipment. With the rapid increase in demand for musitapes, all these are extremely busy at the moment and most of the tapes produced by the foregoing firms are consumed within Japan, leaving little duplication facilities available for tapes for export.

In the overall automobile market for cartridge tapes, Victor led 1970 sales with 22 percent. Others were: Apollon, 20 percent; Sony 15 percent; King 9 percent; Columbia 7 percent; Teichiku 4 percent; CBS/Sony 3 percent; Forer 2 percent; Crown 1 percent; others 17 percent. Most 8-track cartridges are produced in July.

Continued on page J-34
Teichiku is established in business since 1934. Now we are remarkable developing as one of Matsushita Electric Company Group (Panasonic).

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Cable: TEICHIKU TOKYO
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STUDIOS INVEST IN IMPROVEMENTS

- Continued from page J-28
Japan can still live up to its claim that it has some of the lowest cost recording facilities in the world.

Fees for musicians and arrangers remain relatively low. There are several informal unions and other organizations of musicians and arrangers, but their strength is still to be felt with any force in the industry.

Nevertheless, there is an active movement by musicians and others seeking such fixed guarantees as the AFM royalty system now in practice in the U.S. provides. Adoption of the AFM or a similar system has been expected in Japan for some time. The present situation is, however, that any musician is free to work for whomever he wishes at whatever rate he can get.

Royalties for arranging, as demanded, are from 1 to 2 yen per piece (about 2.5¢ to 6¢). The charge for buying a musical piece ranges from about $20 up, depending on the reputation of the arranger, the size of the orchestra involved.

The studio musician can be obtained under an individual agreement by the number of hours he is to be on the job, or by the number of pieces he is to perform. The charges range from about $6 to $60, depending, naturally, on the musician's ability and the instrument to be played.

In most cases, when a band of musicians is hired for a recording session, a per-piece rate is established, a kind of flat contract fee. The highest may be over $100,000 yen (about $280) while the lowest may be as little as 20,000 yen (around $56). These charges naturally vary according to the size of the group. More and more professionally organized bands and orchestras will not perform until royalties are included in their recording contracts.

Vocalists and chorus singers receive an average of $15 per session. Most vocalists demand royalty arrangements in their contracts as they do in other countries.

The major independent (non-record company-owned) studios in Japan are listed below. The dollar figure is the standard fee for daytime hour rental of the studio's most expensive facility. Charges for technicians, tape, etc. are not included.

AOL studios: Five studios, $39, 1-1 Azabu Jaban, Minato-ku, Tokyo, TEL: 582-7311.
Avaco studios: Three studios, $40, Christian Audio-Visual Center, 4-4, 13 Shibuya, Shibuya-ku, Tokyo, TEL: 400-4121.

KRC studios: Three studios, $38, International Radio-TV Center, 8-6-26 Akasaka, Minato-ku, Tokyo, TEL: 408-2161.
Mouri studios: Two studios, $50, 3-5-5 Meguro, Meguro-ku, Tokyo, TEL: 712-0151.
Tokyo studio center: Six studios, $42, 9-6-24 Akasaka, Minato-ku, Tokyo, TEL: 404-3811.

JAPAN AT A GLANCE

Size: 369,662 sq. kilometers; slightly larger than the British Isles but smaller than France.
- Population: 103,703,552 (1970 census)
- Gross National Product: 62,433,300,000,000 yen, $173,400,000,000 (approximate). Official exchange is 360 yen to $1, but yen now is floating.
- Average annual income per person: 480,831 yen, $1,336 (approximate).
- Total record/tape export: $1,588,000.
- Total number of stereos: 673,000 sets (approximate), 39 percent of households.
- Total (non-automobile) radio receivers: 63,475,000.
- Total television receivers: 23,046,912; black/white—15,726,937; color—7,319,975.

TAPE INDUSTRY HEALTHY

- Continued from page J-32
and August while cassette production is highest in July and December.

As for hardware, no other country in the world can claim as many high-quality tape recorder manufacturers as Japan. At the latest count, no fewer than 25 separate companies were making and marketing tape hardware under their own brands, and there are nearly twice as many more OFM makers as well.


JAPAN
Recent record of engagements:
1969 1st Newport Jazz Festival in Japan
1970 2nd Newport Jazz Festival in Japan
1971 3rd Newport Jazz Festival in Japan

Ray Charles Show with Raelets
Sylvie Vartan Show
Salvatore Adamo Show
Paul Anka Show
Dionne Warwick Show
George Chakiris Show
Sylvie Vartan Show
Salvatore Adamo Show
Paul Anka Show
Dionne Warwick Show
George Chakiris Show
Sarah Vaughan
Woody Herman Orchestra
Herbie Mann Septet
Dizzie Gillespie Quintet
Giants of Jazz
Preservation Hall Jazz Band
Pink Floyd
Baden Powell
Ramsey Lewis Trio
New Christie Minstrels
Maurice Jarre
Weather Report
European Jazz All Stars
The Platters

Symbols of Musical Perfection

Perfectly Distortion-Free Records
- CANTO OF LIBRA
  T. MIYAMA & his NEW HERD (NCA-7001)
- SHAKUHACHI PLAYS BACH
  K. MIYATA/SHAKUHACHI SOLISTEN (NCA-7004)

Most Stable Quad Channel Records
- QUAD DIMENSION/ROCK ‘N LATIN
  J. INAGAKI & his SOUL MEDIA/TOKYO CUBAN BOYS (QB-9001)
- LOVE
  YUKARI ITO with THE GREEN GINGER (QD-9004)

- THE WORLD OF STOMU YAMASHITA
  STOMU YAMASHITA (NCC-8004)
- "UZU" THE WORLD OF STOMU YAMASHITA
  STOMU YAMASHITA (NCC-8001)

- SWITCHED ON EAST
  JAPANESE MELODY BY MOOG SYNTHESIZER
  MASAHIKO SATO (QB-9011)
- FOUR SEASONS OF JAPAN
  THE JAPANESE FOLK MELODIE
  THE VIVALDI ENSEMBLE, TOKYO (QB-9009)
recently, no Japanese music publisher, record manufacturer or talent management firm has bothered to learn enough about the music business in the rest of the world to effectively create commercial interest in their products or artist. This situation began to change in 1969.

By encouraging the development of creative, competitive activity in the music world of Japan, the independent music publishers have helped the industry stand on its own feet.

Three Gintza girls on the grounds of a Buddhist temple are a reminder of Japan’s cultural past.

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KING RECORD CO., INC.


MINORPHONE MUSIC INDUS. CO., LTD.


NIPPON COLUMBIA CO., LTD.


NIPPON CROWN CO., LTD.


NIPPON PHONOGRAPH CO., LTD.


POLYDOR K.K.


TEICHiku RECORDS, CO., LTD.


TOHO GEION, CO., LTD. (TOHO RECORDS)

President: Jushiro Hasegawa. General manager: Mitshuhito Kikuchi. Sales manager: Chuya Togawa. Address: 1-14, Yuraku-cho, Chiyoda-ku, Tokyo, Telephone: (03) 597-1211. Domestic label: TOHO TAM. TOHO Geion was formed in April 4, 1970. The capital was 100,000,000 yen. This company is a subsidiary of Toho Co., Ltd. There are approximately 3,000 contracted stores in Toho’s distribution network. They made a sales contract with Creation this October and they release 4 LP’s and 4 singles a month in average. Their best-selling singer is Naoe Ken.

TOSHIBA MUSICAL INDUSTRIES LTD.


VICTOR COMPANY OF JAPAN, LTD.


WARNER BROS.-PIONEER CORPORATION


DECEMBER 11, 1971, BILLBOARD
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Tel: 36-3-9298

Toho Film Roma Office.
Via Reno 4, 00198, Roma, Italy.
Tel: 850617

Mr. Kazuhiro Tomioka
5, Rue Villaret de Jouyouse, Paris 17e
France.
Tel: 7546994

Toho Films America Do Sul Ltda.
Avenida da Liberdade 65, Sao Paulo,
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Tel: 36-1276

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Special features
1. Each series is a double fold package containing at least 20 of the best-selling hits.
2. The outer package is outstanding and has tremendous visual appeal.
3. The inner liner has classic photographs from the era, including Joe DiMaggio, Gene Autry, Betty Grable, Humphrey Bogart, Andy Capp, Fred Astaire, scenes from Gone With the Wind, etc., etc.

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1. The 3-hour tape contains music equal to that of 6 LP records.
2. The 6-hour tape contains music equal to that of 12 LP records.
3. A typical 6-hour tape contains the entire Beethoven nine symphonies.

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Tel: area 213/650-0983 Cable: Amusico Los Angeles

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Merchandising
President: Isamu Isoda
Address: Hirata Bldg., 12-2 Nibancho, Chiyoda-ku, Tokyo
Phone: 504-2525

MUSE TRADING CO., INC.
Exporter/Importer
11, Nishikubo Sakuragawa-cho
Minato-ku, Tokyo
Phone: 504-2525
Cable: MUSSETA TOKYO
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Phone: 362-7146

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INSTRUMENTS

Almost 80 percent of the company's annual proceeds are collected from the domestic market and yet Yamaha has its own branch offices in the U.S., Canada, Mexico and West Germany and actively participates in joint manu-

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In addition, the company's powerful, effective sales network virtually covers the entire world including Eu-

rope, South Africa and Australia.

December 11, 1971, Billboard
U.K. Nat'l Student Union Seeks United Representation

By ROB PARTRIDGE

LONDON—A radical change in the British campus circuit is proposed by the National Union of Students at its Margate conference on November 20, agreed to investigate the possibilities of a national union of student unions in negotiations with entertainment agencies.

The proposal, with an estimated annual turnover of about $2 million, is one of the primary outcomes of the conference, which was attended by the country's current student union leaders.

Campus Talent For USO Tours

KANSAS CITY, Mo.—Applications are being accepted through Dr. Joseph Blankenheim, dean of the School of Music at the University of Kansas, for college and university sponsored music groups who, according to the local records campus department, will be allowed to raise funds by selling records. The conference agreed to study the feasibility of the brokerage proposal and report back to the USO in the spring of next year. The NUS is also investigating the possibility that all social committees should become limited companies with legal funds and solicitations available to take proceeds against artists without unions.

The conference also instructed the NUS to set up a committee of the membership of the Variety and Allied Entertainment Council. The committee will examine the seven entertainment organizations and will also be the governing body of the booking and employment agents association. A series of recommendations were also made at the conference, which it was suggested, should be implemented immediately by student unions.

As a result of the conference, the proposed brokerage system, which has led to the formation of many stations, cannot be ready for the fall.


Vertical Formats Drain Top 40 Radio Audience

By BOB GLASENBERG

Jim Cameron's radio series "Rock Perspectives," produced for the Intercollegiate Broadcasting System is now being aired at 24 stations, including WMUC, College Park, Md., in addition to its 24-hour stint on WKLS, Atlanta. The series will be offered for the spring semester and will include a new show. The cost is somewhere around $10 for the series of 10 shows, the cost to the stations is $5.


COL Caters to Campus Needs Without Forcing Tastes

NEW YORK—Artists, appearance and close work with campus record market is now retained in 50 key campus markets across the country help Kate Buckley's success because Billboard Records campus department running smoothly.

Col is dealing directly with the campuses where there is a large student body and not only on the East Coast, as is the case with many of the other record companies. The University of Kansas, the University of Illinois and the University of Minnesota are handling Col's entire sales force. The company is also handling a large number of other records, but Col's management is the only one that is devoted to the job.

The company has been selling records for many years, and the management is well acquainted with the business and knows how to market the product.

The company has a staff of 20 people, including a sales manager, a production manager, a marketing manager, a public relations manager, a personnel manager and a executive vice-president.

The company is now involved in the marketing of records for the University of Kansas, the University of Illinois and the University of Minnesota. The company is also involved in the marketing of records for the University of Kansas, the University of Illinois and the University of Minnesota.
SOUL SLICES: Wilson Picketts "Don't Knock My Love" LP is out—without a new single—so deejays who like to pick 'em and break 'em in will welcome James Vander, "Good, Don't Judge A Book By Its Cover" and "Mama Told Me Not To Come." As for Pickett, he's already 10 songs or so into a new album. Atlantic is running with the Freemans, Michael Hudson, Curtis Johnson now Sharon Carter, while Howard Tate is due with "Keep Cool," Aretha nears another million milestone and Betty Wright cleans up pop and soul. Clarence Carter's new single label is climbing out of the South behind Hersey Taylor's "Cut You Loose" and Matilda Jones' "Wrong Too Long." New Rufus Thomas "Do the Funky Penguin." What else? On Stax . . . remember the blues boom of 69? Well it's over. Blues manager Dick Waterman reports from Philadelphia that he's unable to make deals for J.B. Hutto and the Hawks and Luther Allison. Album Happenings: Bobby Womack, "Communication" (UA); War, "All Day Music" (UA); Dennis Dunaway, "Runnin' with That Pestle" (United Artists); Hot Wax; The Styllettes, (Avco); Roberta Flack, "Quiet Fire" (Atlantic); Eddie Kendricks, "All By Myself" (Tamla); Ray Charles, "All-Time Favorites" (Buddah); Jerry Butler, "Sagittarius Movement" (Mercury); Isaac Hayes, "Black Moses" (Enterprise); Luther Ingram, "Bool Hole, All The Time" (Kטא); Melvin & Febees, "As Serious As a Heart Attack" (A&M); James Brown, "Revolutions of the Mind" (Polydor); Freddie "Freddie" (Mark-Kond); ZZ. Bill, "The Brand New ZZ" (Mammoth); Cassondrella Aderley, "Black Messiah" (Capitol); Miles Davis, "Live/Evil" (Columbia); Kool & the Gang, "Live at P.J.'s" (De-Lite); Harlem River Drive, "Latin Love" (Atlantic); Eddie Kendricks, "Can I" (Tamla); Ruby & the Party Gang, "Hey Ruby" (Laser). Some songs have been released for a month (Los & Los); Nite-Liters, "Pull Together" (RCA); Main Ingredient, "I'm Leaving This Time" (RCA); Jerry & Brenda, " Ain't Understanding Mellow" (Mercury); N.F. Porter, "Keep On Keepin' On" (Litigator); Jackie Moore, "Time" (Atlantic); Undisputed Truth, "Heaven & Hell" (Gordy); Jr. Walker, "Way Back Home" (Soul); Ted Taylor, "How Do You Feel" (Fantasy); "Love Fever" (Polydor); Fontella Bass, "Who You Gonna Blame" (Paula); Ponderosa Twins Plus One, "Round" (Herocope); Walter Jackson, "Walls That Separate Us" (USA); Major Lance, "Girl, Come On Home" (Stax), Brenda & the Tabulations, "Why Didn't I Think of That" (Top & Bottom); Old Days" (Atlantic); Martha & the Vandellas, "Bless You" (Gordy); Maxine Brown, "Make Love to Me" (Avco), Michael Hudson, "Girls Are Made For Lovers." 

KRLA Strives for Entertainment

— Contributed from page 28 on a nighttime show at the station. While attending the University of North Dakota, he worked fulltime on KILO, Grand Forks. He later commented from KXOW, Fargo. Then, while majoring in drama at the University of Arizona, he was a news drive shift at KIKK and later became a TV newscaster. KRLA Top 40 operation for a year-and-a-half. Today, KRLA has "fallen into pretty much what we want to do" though it admitted that "he takes forever to get things organized the right way," he was the station organized so that when a guy goes into the studio to do his show, he has all of the tools for him at hand.

"If you want to program people to listen to the station—want them to listen because the station is entertaining. That's the way we're trying to do a little something every week to make the station better than it was the week before."

"And my particular attitude in putting together this radio station is not with the idea of getting or doing anything offensively, but in putting together the most entertaining station I know how . . . I'm trying to do it from an artistic angle, rather than just to be successful. I feel the ratings and the money will come later."
play the bubble R&B hits," Holiday explained. "We also do not tend to get the white audience but we gear our music to our black audience or the white listener with black taste.

Limits to 6

When we began this format, our tendency was to play about 20 albums a week to our list, but we found that we could really determine our influence on the album sales in this manner, because some of the LPs we were not getting as much attention as other new LPs. By limiting the additions to around six LPs a week, we can see within three weeks if a new LP is selling. If it is not, we will pull the album from the playlist, which is really just a bin of records.

Holiday said that there were many more records which the station allowed on the air. He also stated that the air personality had certain freedom within the realm of the basic format to play tunes which are not from the top 10 LPs. We play jazz, for example. More jazz at night than during the day. If we see that the jazz LP is picking up sales, we will program it during the daytime as well. Generally, we play any relevant music including jazz, blues, gospel, big sellers. Spanish influenced music and even spoken word, which seems to be a big seller in this area, be explained.

Holiday pointed to their use of the "Dick Gregory at Kent State" LP as a good example of the station's programming. "We feel that this LP is so relevant. Gregory does a Kent State talk under which we played "Ohio" by Crosby, Stills, Nash and Young. There are so many relevant subjects in the LP and then there are so many good tunes matched to Gregory's subjects that we just had a field day with the album. Holiday also said that the Gregory LP, on Poppy Records, really climbed in sales because of the attention it received on the air. "We find this to be true of most if not all of the albums from which we play cuts," he said.

CORNELIUS BROTHERS & Sister Rose pose for their gold awards earned for their UA single, "Treat Her Like a Lady." At Bob Archbold's Music Factory studios in Miami are, left to right, Bob Archbold, who produced the disc, Carter, Rose and Eddie Cornelius.

Black Progressive Radio a Natural

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CORNELIUS BROTHERS & Sister Rose pose for their gold awards earned for their UA single, "Treat Her Like a Lady." At Bob Archbold's Music Factory studios in Miami are, left to right, Bob Archbold, who produced the disc, Carter, Rose and Eddie Cornelius.
TULSA—Jukebox programmers who put some thought into Christmas programming can make money, according to Art Anders here, but because of tardy releases, many of the year-end releases, terms by labels, the conscientious jukebox programmer must buy a year in advance of his needs and board good titles all summer.

Thus, some of the more discerning Christmas records are coming out on labels like Columbia, and right now, the songs are a well-balanced mixed bag, as would be expected.

One example is the Carpenters’ “Merry Christmas,” which was not available in time for programming last November, according to Anders and other programmers.

Anders said Charley Pride’s “Christmas in My Home Town” just “dribbled” into the local one-stop shop, and he ended up not buying it all. “I was still receiving Christmas singles in late January,” he said.

“This record is something I can pick up on me except to give me a chuckle or two. I’ve just learned to plan a year ahead.”

Anders likes to select recordings very broad spectrum of words, he searches for cover Christmas releases, and one of the best lines right now is: “What a Merry Christmas This Could Be,” by Willie Nelson.


In explaining these six choices, he said the Nelson is available without the pop music in the background, because it works in a lot of pop locations and all country stops. The flip side is good too.

Presley record is good because this artist is one that he can also program in nearly every kind of stop. The Carpenters record also has broad appeal.

Martino, Crosby, and the original “Little Drummer Boy” are proven big players here. “Weeds Christmas” won’t get as much play as it deserves, but for five, but five, I feel must offer it.

“I agree with those programmers who are writing in to protest the very few on some older Christmas titles such as ‘Run Run Run’ and ‘White Christmas’ you can overcome this poor play by being careful to program Christmas records according to the location’s requirements.

He admitted that for pure country stops, his big six leave a little big to be desired. Thus he picked up (for some odd reason it was available in time this year) the new Buck Owens & Susan Raye “One of Everything You Got” (actually, this title was on the reverse side of Owen’s 1970 single, “I Can’t Stop Being Me,” which also sprang in 25 copies of an older Owens record “You’ve Got a Lot Like Daddy.”

Anders said over the years his locations have always had a good selection of Christmas records and he likes to put six on at least. Of course, he wouldn’t if they couldn’t sell.

Anders’ formula for how often he changes records and how many is determined by the money the box takes in. He has four productions and two new ones (the change cycle is for the most part) 2nd grade stop—10 new records (the cycle is every other week for the most part; 3rd grade 15—20 new records (checked once a month).

The plan on one record was checked maybe once a month and getting the other 20 new records, he must have Christmas records ready by Nov. 15 or he would not be able to put it.

(Continued on page 44)

Jukebox programming

Beats Christmas 45 Lag; Buys Now for Next Year

By EARL PAIGE

Jukebox: See Early 1972 Royalty Activity

By RAY BRACK

BUCHANAN, Mich.—It might not surprise you to read here about friends in the jukebox business to learn that there is a well-organized programming system.

The Wisconsin-Indiana-Maritimes (WIM) group, known the Fabianos’ long experience in knowing the value of organization.

A new licensing plan of Music Operators of America (MOA) for 17 states, Fabianos and related first jukebox operation is getting involved in liquor distribution activities.

Jukebox: See Early 1972 Royalty Activity

FABIANO

HARDWARE HANGUP?

2 Pt. Disk Eases Long 45 Wow

CHICAGO—There is a growing trend to two more singles and some jukebox programmers see this as a partial solution to the lengthy single problem which results from so many 45’s being pulled from 121 EM’S. However, not all jukeboxes will play a two part disk sequentially.

The problem has been a staple item in jazz for a long time. Now, after being in print as a whole, it is possible for James Brown’s “Make It Funky pt. 1 & 2” followed by “My Part, Make It Funky pt. 3 & 4” are even more numerous. Little Johnny Taylor’s “Everybody Knows About My Good Thing pt. 1 & 2” and Jefferson Proctor’s “In the Mood” pt. 1 & 2.”

The problem has been there since the programming last November, and it is broken on the EM’s cut at 8:11 and run the two sides run 407 and 404.

Worlter

One jukebox manufacturer is facing an emphasis sequential play is the argument.

Since the programming last November, and promotion manager A. L. Palmer said: “The sequential play system is becoming more common because the money producing factor of a jukebox is divided into two parts.”

Jukebox programmers complain about lengthy 45’s because they consume a disproportionate amount of space, it is now the case in many the 25 peak playing hours in a location.

As for sequential play, not all programmers are concerned that it is not possible on all jukeboxes. East coast operations of the programming company Billy McClain here: “We know how many different ways our program and the Brown and Taylor records.”

In jazz, however, he believes sequential play is more important.

WORTH EFFORT

Requests Worry Programmer

TOMS RIVER, N.J.—Requests are one of the constant headaches of jukebox programmers, according to Anthony Stagno of Stagno Amusement Co. here. However, like a lot of progressive programmers, he believes that if a stop down in sales, the staff would receive as many requests as he wishes.

The problem often is knowing what the requests are, said Stagno, 23, who works with his brother-in-law, Vincent and Pat. Pat is an officer of the Music Operators of America.

“We receive requests written on napkins, Americo Porrini, who is currently else loose in a location,” he said. Another part of the same problem is the fragmented title. “I don’t know how many different ways people request ‘Uncle Albert.’”

Frank Fabiano: Programming: Mirror of Organization Man

The reason for the problem dealing with standard titles. A secretary here keeps a list of the top-requested 50 to 60 titles by artists such as Artie Shaw, Glenn Miller and so on. However, the problem is the man looking, Fabiano still bows regularly and he should get away. But in fact, he also ran away from school and got a divorce on Labor Day, World War I, so that places his age fairly close.

Detroit operator for many years before moving here, he originated the four to left in rows of pockets and slot at the side of the folder. These tabs hold one-half of a title strip (the top strip of the folder goes along with the rouand in a slot) and when one is dropped, it is likewise placed in the folder. Thus, depending on the thickness of the shop is an exact duplicate of the problem in the Detroit location—telling what jukebox the number one song was for and the day it was played.

An obvious advantage of the (Continued on page 44)

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An obvious advantage of the (Continued on page 44)
We don't think your service men ought to be excited. That's why we take great pains each year to keep the inside of our phonographs very familiar, regardless of the exciting things we do on the outside.

At Rock-Ola we decided long ago to make only those changes to working parts that would make our phonographs more reliable and easier to service.

This year's all-new 10-Key Numbers-In-Line Selection System is a good case in point. It allowed us to reduce the number of switching devices by 18 and to replace electro-mechanical switches with more reliable electronic switching. It also enabled us to substitute a single snap-in printed circuit board for a lot of old-fashioned wiring.

But when your serviceman turns his key in the 100, select on 448 and the spring-loaded dome lifts, he'll notice we didn't change the famous Rock-Ola Revolving Record Magazine and trouble-free mechanism. On any part of the pull-out, plug-in modular components inside.

We at Rock-Ola have one principle that guides our designers. Phonographs should excite patrons, not servicemen.

ROCK-OLA
THE SOUND ONE

IT LOOKS NEW AND EXCITING TO EVERYONE BUT YOUR SERVICEMEN

448
THE MAGICAL MUSICAL MINT
Frank Fabiano Programming: Mirror of Organization Man

From six to eight new records are put on machines every week. If it’s a slow spot, the number may increase. Many spots are checked weekly, but still the record change is every other week in any case.

Like many experienced programmers, Fabiano stays from at least two one-stops. He said over the years, one-stops have offered to do his programming. “I always said no to this, I want to do my own, big.” He feels this is the most important part of our whole job.

Obviously, the numbering system for this particular mix of various numbers record companies use.

Fabiano also uses his own number series for all incoming new records. New records are placed in stacks on a table 30 feet by seven feet. The Fabiano number is put on the jackets (every fifth record, for example, in a large pile would have the number).

Jukebox programming

See Early 1972 Royalty Activity

Here, the recent passage of the recording anti-trust act and the copyright. We just passed a milestone with respect to CaTV. Allen said “CaTV has held up progress of the copyright bill for a long time. Now it looks like this issue is about settled. I’m told the two conflicting senators of the broadcast industry have gotten together. This means for a while that the copyright bill will be put back on the front burner by the committee for action possibly by late January or early February.

MOA’s position in favor of an $8 per machine annual royalty fee remains unchanged. Allen said “With the passage of the CaTV act, there is a much stronger view of what the CaTV act can do.” He added, referring to a proposed $1 per box annual fee that would be earmarked for recording artists. MOA opposes this proposal. Allen explained, primarily because they suspect the proponents would use the money for something else.

(Electric Scoreboards - 2 Models)

Jukebox and programmer Arthur Velasquez (center) pictured at his 35th anniversary party with Col. Jack Reilly (right) and George Wooldridge, Sr. (left) at the Rockola Co. in Chicago.

Xmas Formula

Continued from page 42

them on until Dec. 15. “If I’m that lazy, I’ll never watch Christmas movies and will probably order some. He will also take this time off with Sterling Tiptop Co. and be all set for Christmas—next year.

As for this season, it will be first with a new decorative Christmas strip, one of the green one he does with Christmas records, Anders said. “For the first time, he expects this season to be his best.”

What's Playing?

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

Current releases:
- "Save All for Love," Joe Simon, Spring 120; 
- "Tired of Being Alive," Al Green, HI 2211; 

Oldies:
- "Shine On, You Crazy Diamond," Roger Miller, Acuff-Rose, RCA 5030.
- "Ain't No Woman Like the One I've Got," Johnnie Taylor, Sot. 7016.
- "Fugitive," Merle Haggard, Young & Dumb.

Current releases:
- "I'm a Greedy Man," J. P. 5039; "My Cup Runneth Over," C.P. 5040.
- "Ain't No Woman Like the One I've Got," Mary Knowles, Imperial.
- "I Like to Feel the Night," Tom Jones, Epic 5039.
- "I'm a Greedy Man," J. P. 5039; "My Cup Runneth Over," C.P. 5040.
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- "I Like to Feel the Night," Tom Jones, Epic 5039.
Even the Wurlitzer Super Star's Title Strip Holder Stimulates Play

It's sheer magic. Stand two feet back from the SUPER STAR. No title strips can be seen. Step up to the instrument. Title strips are completely visible with the same clear illumination you are accustomed to.

Who developed it? 3M. Who has it in the automatic music field? Wurlitzer alone. One of many forward styled features that make SUPER STAR a super money-maker.

WURLITZER
Super Star
The Big Money Machine
NASHVILLE — Sixty-three per-
cent of the 2,500 pairs in the
United States and Canada used
country music talent during the
past year, compared to a 29 per-
cent figure for the use of pop
talent and rock.

This information is contained in the
annual survey tabulated and
compiled by Boris Part of the
Northwestern University School of
Business. The report also docu-
mented the fact that fairs spent
$25.4 million for talent and other
speculator attractions during the
year, up 19 percent from a year
to.

Country music thus was pre-
sented more than any other form
of live entertainment at the fairs
and outdoor expositions.

The fairs, during the year, drew
some 118,000,000 spectators, who
paid a gross of nearly $200 mil-
lion. This includes only those fairs
in the United States and Canada
operating 5 or more days.

The survey shows that, in 1972,
the larger fairs plan to increase
their entertainment spending sub-
lar, which presages even better
things for country music. Bookers
here, who have concentrated heav-
ily on fair dates, indicate there
already has been a marked increase
in dates set for 1972.

Virtually all of the Nashville
bookers attended last week's Fair
and Exposition Convention in Las
Vegas, a function which, in the
past, had limited attendance from
here.

The turnaround has had a favor-
able affect on the artists. Since
there were scores of packages,
almost everyone worked in the
long, fair season. The price was
right, too. Some acts drew up to
$10,000 for a few days before the
grandstand and, of course, there
were the giants in the country field
who drew more.

Special attention was given this
year by fair managers to the WSM
Birthday celebration and the CMA
convention in October. For the
first time, numerous talent buyers
representing major fairs were reg-
istered at the convention and, al-
though few specific contracts were
signed at the time, the groundwork
was laid for later negotiation.

Mo. Amusement Complex
Plans Major Expansion

MARCELNE, Mo.—Rick Cody
Enterprises, operators of a country
music complex known as Codyland
here, plan a $7 million expansion
program in the next five years,
including radio and television syn-
dization of country music.

Codyland already includes Fronti-
ern Jamboree Hall, a country mu-
sic showcase which seats 1,000,
and has presented shows on a
monthly basis since July, 1970. In
addition, it owns B Bar C Sound
Studios, a complete stereo record-
ing operation in the downtown
area. It has Rock Record Ranch,
a national mail order house for
all types of records; and Barnyard
Players, an outdoor theater set in
rustic surroundings at which there
are live performances of old time
melodrama.

The board of directors, in its
expansion vote, said new construc-
tion would include a complete
Western village, suitable for movie
and television productions, to be
built on a 10-acre plot adjacent to
Frontier Jamboree Hall. There
also will be a miniature golf course
and an amusement park.

This town is the boyhood home
of the late Walt Disney, and has
a population of only 2,600. How-
ever, it draws from many nearby
metropolitan areas.

Brite Star's Pick Hits . . . Brite Star's Pick Hits ...

"RUDOLPH THE RED NOSE REINDEER" Tiny Tim—Vic Tim

"A STEP IN THE RIGHT DIRECTION"—Eric Saxon—Chalice

"BREAK IT TO ME GENTLY"—Tam Law—Bim Tim

"GRANDTAKE YOU"—Chris Randell—Judy Records

"ONE HEART TO GIVE"—Al Chandler—Rush Records

"THEY'RE BEING MORE SUN THAN RAIND"—Bennie Lue—Wag

"IM STILL WAITING"—Clara Lopes—(Melody)

"HOLD ON TO YOU"—J.J. Smith—Soul West

"I CAN FEEL HIM TOUCHING YOU"—Precious—Stylist

"MAMA TAKES CARE OF HER DADDY"—Nate Owen—Star

"COME ALONG AND WALK WITH ME"—Connie Smith—RCA

"THE WEEK THAT WAS"—Eric Saxon—Chalice

This year's winner, the first FM
outlet to take first place, was
WYRL-FM, Melbourne, Fla. The
promotion was created by Norr
Keller, general manager, and was
submitted by Chris Randell, the
station's operations manager.

Second place was awarded to
WESC, Greenville, S.C., while a
tie between WTLJ, Lansing, Mich.,
and WYYW, Barbourville, Ky.,
was declared for third, the first tie
ever in the judging.

Special merit awards were pre-
sented to Country Crossroads,
the syndicated program produced by
Jim Rupe and sponsored by the
Southern Baptist Convention;
for Texas Kitty Pinto of KBT Radio,
Baltimore, and to WILK, Wapan.
Wis.; last year's first place winner.
No station is eligible to win twice
in a row. The 1969 winner was
WMTS, Murfreesboro, Tenn.

The creative aspects of this
year's entries included the promo-
tion of country music in nine for-
eign languages; proclamations read
by the governor of a state; the use
of outdoor advertising; and a spe-
cial award to a local businessmen
who did the most to promote this
form of music.

Nearly 40 other stations were
cited with honorable mention.

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .
BARBARA MANDRELL'S NEW SINGLE WILL CHANGE YOUR MIND ABOUT WOMEN DRIVERS.

She's singing a hard-kicking, joyful song about a long-haul truckman on his way home to her arms. But as soon as Billy Sherrill's dazzling production makes her voice heard, it's Barbara who's in the driver's seat. And she stays there, highballing through 2:05 of great music and lyrics.

**Barbara Mandrell:****

"TOMORROW MY BABY'S COMING HOME." Just like your sales will.

<table>
<thead>
<tr>
<th>TITLE/ARTIST</th>
<th>LABEL &amp; NUMBER</th>
<th>WEEKS ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>THIS WEEK</td>
<td>LAST WEEK</td>
<td></td>
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<tr>
<td>KISS AN ANGEL GOOD MORNING</td>
<td>Decca 32685</td>
<td>8</td>
</tr>
<tr>
<td>DADDY FRANK (The Gullman Man)</td>
<td>Capitol 3159</td>
<td>9</td>
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<tr>
<td>SHE'S ALL I GOT</td>
<td>ABC/Ferrie/Columbia</td>
<td>10</td>
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<tr>
<td>HOW DO YOU TAKE ANOTHER CHANCE ON ME / BOBBY MCCRELL</td>
<td>Epic 3-10789</td>
<td>11</td>
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<td>SO YOU'VE CHICKEN DANCE</td>
<td>Capitol 3029</td>
<td>12</td>
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<tr>
<td>MAIDEN'S PRAYER/HOME SWEET HOME</td>
<td>Capitol 3029</td>
<td>13</td>
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**ON COLUMBIA RECORDS**
CARTWHEEL

R.E.

#20.1

Richiep°Becker

Keva

Music

Written by Artur.

DECEMBER 11, 1971, BILLBOARD

Country Music

Nashville Scene

By BILL WILLIAMS

One of the things that sets country music artists apart from others is their willingness to help others in the business. Decca's Warner Mack, for example, has discovered a new talent, and promptly got her signed to Decca. She is Lana Rae, a young singer from Oklahoma, whose first release will be out in January. Tom T. Hall has been contracted by the American Iron and Steel Institute to get the feel of that industry, and then write songs about it. Tom was flown to Middletown, Ohio, and then to the Chicago area to visit the mills, mix with the people, and get his material. Now he's busy writing about the individuals in this very human industry.

Archie Campbell plans to (Continued on page 50)

Bledsoe Gains Vegas Booking

CHARLES CITY, Ia.—A chance meeting between a Nashville booker and a new country artist from this area has resulted in a two-week engagement at the Nugget in Las Vegas.

J. J. Rodamaker, owner of Big Jack Productions, said he had a meeting with Lucky Moeller of Nashville regarding Steve Bledsoe, a new artist he handles on Stop Records. The meeting took place here while Moeller was on tour with Waylon Jennings. Impressed with the new artist, Moeller said he would try to help him. Two weeks later Bledsoe had his booking, beginning Feb. 24. Rodamaker, in a big push for Bledsoe, is carrying on an intensified promotional campaign, which will include a series of novelty mailings.

Bledsoe, in last summer's CBS "Newcomers" auditions, finished in first place in the Omaha contest.

OPRYLAND IRIS HALT ROBBINS

NASHVILLE—Don't get the idea that Marty Robbins isn't grateful; it's just that he's allergic.

Recently Mrs. Cora Brown of Frederick, Okla., sent thousands of iris bulbs to Opryland, U.S.A., the $28 million park being developed here, to establish the Marty Robbins Iris Garden.

Unfortunately, Robbins is allergic to flowers of all kinds. They make him sneeze. He never will be able to walk through the garden.

Glossy Photos

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Color available too

MASS PHOTO COMPANY
P.O. BOX 125858 HOUSTON, TEXAS 77017

ALICE CREECH'S

*The Night They Drove Old Dixie Down*

Target #T13-0138
large and move his business interests in Gallipolis, Tenn., in the Smokies. This includes his summer-time country music show. Some of Bill Anderson's songs have been recorded by Dot's Dale Ward at Clement Studios. Using eight voices in the background—those of the Jordanaires and the Nashville Sounds, ... Billy "Crash" Craddock has come to Nashville for some TV spots, and is looking for material. Jack Rogers of Cincinnati, who advance pressing of the Bill Anderson-John Howard record "Spinning Wheel," says it got the most reaction he ever had for a record after one week's play. The song, originally an Italian hit, now has English count.

Willis Wade and his band opened at Fort Worth last week, then went on to do four days at the Palace, Armaral, Huntsville, Ala. ... Chart's Connie Eaton was the big feature at the Tri County Holly Days outside in Evansville, Ind. Then she went to Fairfield, Ill., where she was backed by her brother, Mike Eaton, and his group. ... Tom Ghent, who was hosted at an ASCAP party last week attended by Joan Baez, penned the new Pet Clark release "Let Love Happen To You." Dot has bought the master on a Donna Fargo release from Sian Silver Enterprises of Los Angeles. A school teacher, Donna has been very big in the west. The record, "Happiest Girl in the Whole USA," was produced by Silver for Prima Donna Music. ... The Jack Clement Recording Studios in Nashville are exiting from one- to another. The studio has just concluded 42 sessions for 20 labels, and the artist list reads like a book of top performers.

Dot has re-released "How Can Anything So Wonderful Be So Wrong" by Clyde Beavers, due to heavy play and sales in several markets. Jim Southers has settled at KEVA in the cold country of Ely, Utah, as general manager, and has pledged to bring a new degree of professionalism there, programming country music. He asks for records, IDs, and prominent country stars. WWVA, one of the radio stations in its 45th anniversary Dec. 11, with an open house, and then the broadcast of the Jamboree. ... Curtain Call Records of Dayton masses that "See the Eagle Die" by Running Bear is getting strong action. Jimmie Lee of Albany, Oriz., has his first release on the Vanco label a division of Vanco of Vancouver, Wash. ... RCA has signed another pretty young talent. Miss Scottie Carson, who will be co-produced by Chet Atkins and Ronnie Light. The first record is set for January.

Cash Finishes 'Jesus' Movie

TEL AVIV—Johnny Cash has concluded his full-length motion picture on the Holy Land, as yet untitled, and it is set for release next April.

In the film, shot on location, the story of Jesus Christ is told and sung by Cash. Shooting was done along the Jordan River, the Sea of Galilee, Nazareth, Samaria, Jericho, the Dead Sea, Sodom and the Negeb Desert. The role of Jesus in the film is portrayed by Bob Elfferson, who also directed the movie. June Carter Cash plays the part of Mary Magdalene.

The film covers the life of Jesus, ranging and managing his enterprises, said this is the first movie to make Jesus appear "real."
MERLE HAGGARD

has recorded a unique and inspirational gospel album called, The Land of Many Churches. Along with The Strangers and his guests, Bonnie Owens and The Carter Family; the album was recorded "live" during worship services in the Nashville Union Rescue Mission, The Assembly of God Tabernacle in Keyes, California, The Big Creek Baptist Church in Millington, Tennessee, and in the San Quentin Prison Garden Chapel where Merle attended services years ago.

THE LAND OF MANY CHURCHES
TWO RECORDS.
OVER TWENTY HYMNS.
SWBO-803
This listing of new LP/Tape releases is designed to enable retailers and radio programmers to go-to-the-minute the music news. Releases shown in bold face marking are those which have been announced by the respective manufacturers. Listings are available, in complete, on request in quantities, and in Pop, Rock, Country, and Western, a universal numbering system, is used as the LP order number, and appears in bold face type. Projects which are in immediate delivery are shown in both LP and Tape columns. LPs are cross-referenced as above, and are subject to random spelling variations. LP—Long-playing record album; TAPE—Tape cartridge.

**POPULAR**

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U.K. Supermarket Chain Bowing Record Bar in ’72

LONDON—The Tesco supermarket chain is planning to introduce record display bars into some of its Home Counties branches in 1972. Initially the bars will be operated on a trial basis, to determine their potential and the possibility of installing such a service throughout the entire chain of about 70 stores stocking a comprehensive range of recorded music, including full-price repertoire and charted by counter staff.

Carole King Swedish Success

STOCKHOLM—The publishing house of Swedish Music is having much success with Carole King songs from her A&M LP, "Tapestry.

Most of these, reveals Swedish Music director Stig Anderson, on his return from an extensive trip to the U.S., will be recorded outside Scandinavia. During his U.S. trip, Anderson met with Irwin Robinson of Screen Gems-Columbia and绪若干 other record companies including Miss King's compositions.

Other Swedish companies planning Anderson's visit were with Murray Deutch of United Artists Music which is publishing outside Canada and the U.S. the music from the film "Moonraker" and Canadian artists, premiered in Scandinavia, and with Sven Carlsson of MCA Music, publisher of the rock opera "Jesus Christ Superstar." This music will soon be recorded in Sweden and local recordings are expected.

During his stay in America, Anderson visited with Bob Seger, Eddie Harris, Joni Mitchell, the Byrds, Don Kirshner and, and Mimi venti of Burlington Music. On behalf of his company, Anderson renewed the contract with Arista Records Corporation and will rush-release a new single by the Stylistics--"You're Everything," on Arco/Embassy. Polar Records is also the Scandinavian representative for Bang Records and material from this source is expected to be before Christmas.

In Nashville, Anderson spoke of the continuing success of C&W music with the Al Green single, "Let's Stay Together" among others, Mary Reeves, Jack Snapo, Janie Fricke, Bobby Bare, Mel Tillman, Long, Rick Hall, Ray Stevens and Buzz Carson. It was his first-ever visit to Nashville.

Special Norway TV to Choose Eurovision Entry

OSLO—The song to represent Norway in the 1972 Eurovision Song Contest will be chosen during a special TV program to be transmitted on Feb. 19, 1972.

The Norwegian State Radio & TV (NRK) has announced details of a competition for Norwegian song-composers—amateur as well as professional—in order to select five finalists, one of which will go on to Budapest for the European Fin-

A final involving five songs means reverting back to the Norwegian system of selecting its Eurovision entry—and away from the method which has seen a final pool of 10, or even as (in 1971) 12 songs.

Canada Stations Unveil Weekly Program Sheet

TORONTO—Canadian pro-

grammers from coast to coast are participating in an information exchange through a vehicle for this new development is a weekly information service tagged "The Producer".

Canadian rock has traditionally relied on foreign top sheets for programming guidance, a situation which has resulted in an uneasy and often great debate between radio and its artists.

The service is closely associated with the Maple Leaf System, therefore was guaranteed the sup-

port of the major Top 40 stations across the country.

Stations actively participating include CHUM, CKW, CKLG, CHED, CJIC, CKOC, CKRT, CKXL, CHLO, VOCM, CKDM plus numerous secondary market stations.
The import of jazz record albums has risen so dramatically that it now accounts for higher sales at a marginally higher price than the home-manufactured product.

At London's Dobell's Jazz Record Shop, one of the country's major jazz specialist shops, imports now account for about 27 percent of total sales.

Indeed whereas jazz buyers previously were largely content to visit the usually inevitable British release of U.S. issues, many now prefer to order imported disks. There are therefore many jazz albums available to them today through import the source is through in the record company catalogs.

A record business in which suits the industry and the retailer as much as the buyer.

The industry need no longer fight for the impossible sales necessary to launch a jazz album; the retailer can order small quantities of an imported album the consumer gets what he want.

While a manufacturer may have to press 1,000 copies of an album from a single pressing in order to put an import on ever a single copy from an existing catalog overseas.

With a much wider potential market the American companies tend to keep jazz albums longer for distribution than they do for U.S. markets. At Decca's it is not unusual for a U.S. disk to be released for 15 years or more. In Britain before the switch to importing, many jazz records were being deleted very shortly after their release.

One of the major changes in the jazz record import business is Continental Record Distributors, which has exclusive import rights to several European and American record catalogs.

Roy Carter, who handles promotion and repertoire for CRD, said, "Imports in jazz are definitely the trend for the future. The bulk of jazz business is now being done via imports and dealers are relying increasingly on them."

There is a difference of 20 to 70 percent between the prices of a record album and an import and jazz buyers are willing to pay for getting what they want.

While most jazz business continues to be done through the specialized shops, said Carter the CRD was structured to accommodate trade by the production of a music catalog.

CRD has exclusive rights to import Arhoolie, Blues Classics, Black and Blue, Blue Groove, Melodic, Historical, B.V., Collectors Classics, F.C., F.S.P. and Stillmore and they also have access to Atlantic, Barclay, the CBS group, Polydor and Verve, Sony, Reichen, Villasong and Abraxas Music.

According to Carter it was the flooding of the jazz market by the music magazines which laid the foundations for the eventual wholesale elimination and shift to imports.

It is an accepted fact that the bigger companies such as Decca and EMI tended at one time to lose almost everything in the jazz field from America.

The record companies which supplied most of them stayed on the shelf. They issued too many albums.

By contrast CRD has no fears of too much competition on the jazz front for only one jazz record we can import it," said Carter. "No need to fear competition."

Kirk Van Hengel, EMI's imports salesman, said, "We are satisfied to sell a hundred copies of an imported jazz record, post only 50 and make money."

More important than the fact that most of the jazz record industry is a part of a minority market and has a large catalog available of Blues Classics, Melodic, C.F., Atlantic, Impulse, and Future in addition to all the EMI catalogs.

Average sales for imported albums said Van Hengel, was about 150 each with fashionable artists selling cases.

"If the record was being produced here, the company would have to sell 150 copies for 15 years or more. In Britain before the switch to importing, many jazz records were being deleted very shortly after their release.

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From the Music Capitals of the World

-Continued from page 37-

public relations for Turner Enter-
prises of New York and St. Louis. 
There's a good chance that the Vega Baja Music Festival was a high-
time late in December 1971. How-
ever, local promoters and musical ex-
perience on festivals, doubt that an event ever took place. The
Christmas travel rush, that airline could handle the transportation of the au-
13 casts to Puerto Rico.

Ignacio Menia, managing record-
department of Kelvinat Sales, 
Puerto Rico's RCA representatives, 
will be returning to New York for a 
short stay connected with sales 
and promotion of the brand. . . . 
Bill Boyd, Capitol's export re-
presentative who is visiting 
Puerto Rico recently and met with loc-
casts and also with Arclight Forces 
installations that sell Capitol products.

Celia Cruz (Tico), veteran Cuban 
singer, in her yearly booking at 
RI Josow's Jubilation, is playing 
Robles (Velvet Records) appears for the first time at Caribe Hilton 
hotel, metro- 
Mauricio, is their second stay in the U.S. Ponce, 
second city of Puerto Rico, where 
survey, have established some kind of 
and selected by "Paysto" (Clown) in the No. 1 spot in the charts for eight 
consecutive weeks.

ANTONIO CONTREAS

SYDNEY

To launch Spectrum's new al-
bum "Meleage" EMI hosted a free concert in Melbourne's Much More 
Ballroom. The band was given two 
hours to a packed house. Spectrum's 
concert highlighted by percussion 
cats and guitar; Bill Pitt, bass; Lee 
Neale, organ, and Ken Amato 
drumms. Their new album is a 
budget offering of 23 cuts and 
announces them as a 59 Australian and consists 
of original material. But "That's 
Alright," their debut single, is the one 
recorded on the album. . . . Jill Edith, 
EMI's top dealer in Sydney recently 
week to Japan to perform his song "Going to the Country" at the 
Song Festival. The song is EMI's 
second EMI release. . . . Johnny 
Farnham and Allison Durbin, 
EMI's top solo performers, both 
have new albums and record companies 
both are songs composed by 
Terry Jack, their own hit, "Speak to the Sky," is 
very highly. Farnham sings 
"Walking the Floor on My Hands," and 
Durbin's is "I Have a Name." 

RCA's promotional campaign of 
Australian artists is encouraging. 
The group of "The Feathers" under 
contract, and since the com-
pany's top performers, have 
released 18 singles and nine 
LPs by Australian artists. The 
RCA's releases have been backed with pro-
motion activities: company spon-
sored concert tours, appear-
ces on TV and radio, media ad-
terest, and promotion activities at 
various venues in several states.

"Goshdarn," which opened in 
Melbourne recently, was released 
its market presence on "Antlers, 
weekly. 
EMI's MIA Eli and M7 Records 
Judy Shearer, the program's 
Colleen Hewitt against Festival. Hewitt 
preacher.

Daddy Cool's return home after 
their tour of the U.S. and Canada 
was cemented with a histroymak-
ing live radio concert—broadcast 
nationally—using Brian Innes and 
Melbourne studio. The group's 
current chart offering, "Lollipop," 
is from the band's new album, W&G this week received a gold 
For award. The group has released six 
records, all on the W&G label. 
One is in a series of seven from the 
City Slickers, a dance band. The other is "Man From Across the Water," was 
published a year ago where 
the label. 
the single releases are of special in-
importance to Australian and 
Thorp's drummer Gill Mathews 
playing all instruments as well as 
programming. The group, which 
Havoc hopes will be a come-
single. . . . Fable, released the first 
Brian Don "Maul" Jon "Pack" Mau-
Don "Maul" Jon "Pack" 
London Printed London 

Mervyn Conn has been 
elected chairman of the 
newly formed Australian 
Music Prod- 
ector. and Edme told 
that the band's 
their new single "Save the 
Seals," and 
Seals," and 

HAMBURG—The West German 
Government does not intend 
to reduce the Added Value Tax 
on music recordings.

An application made by 
the Bundesverband der Phonograpi-
chistlichen Wirtschaft, on behalf of the 
German music industry, was turned 
down recently, because, said Ministry of 
Commerce and Industry 
Enke, "the move would cause a 
substantial revenue drop and it is not recommended.

Finally, the West German record 
industry was met with 
by Dr. Emde, told 
future development in the field 
of music recordings was 
prognosed. Dr. Emde ignored 

TORONTO—A singer by a 
Canadian composer was the most 
performed single piece of music on 
U.S. radio last year.

ASCAP has announced that 
"Aquarius," by C.G. MacDonald of 
Montreal was played more fre-
quently than any other song dur-
ning 1971.

ASCAP officials advised the 
Composers, Authors and Publish-
ers Association of Canada — of 
which MacDonald is a member — 
that two other songs from the mu-
ical score of "Hair," "Let the Sun 
Shine In" and "Goody Two 
Shinerm," were in the top five 
favorites performed on U.S. radio 
and TV.

This is the first time that Cana-
dian musical works have ranked so 
high. Overall, U.S. airplay, 
was commented, CAPAC general man-
ger John Mills.

No Tax Reduction on Records 
By the W. Gerom Government

BY WALTER MALLON

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(SWET WATER)
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<td>Conference (after Jan. 1, 1972)</td>
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<td>Junior Executive (under 30 years)</td>
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<td>Ladies</td>
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Please make all checks payable in U.S. dollars.

Complete form and mail with check for all registrations including ladies.
Additional registrations can be sent on your letterhead giving all information below.

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Conference fee does not include hotel accommodations.
HITS OF THE WORLD

ARGENTINA
(Compiled by Ecusena in Buenos Aires)

This Week
1. THE BOOG—Gilbert Montiue (CBS)
2. DON'T STOP THE MUSIC—Randy Newman (Philips)
3. AMOR—James Darren (RCA)
4. SI AMO A LÁ—Bobby Darin (Philips)
5. THE NIGHT THEY DROVE—Carmen (MCA)
6. I DON'T LOSE—Carmen (MCA)
7. THE MAN I LOVE—Carmen (MCA)

Next Week
1. THE BOOG—Gilbert Montiue (CBS)
2. DON'T STOP THE MUSIC—Randy Newman (Philips)
3. AMOR—James Darren (RCA)
4. SI AMO A LÁ—Bobby Darin (Philips)
5. THE NIGHT THEY DROVE—Carmen (MCA)
6. I DON'T LOSE—Carmen (MCA)
7. THE MAN I LOVE—Carmen (MCA)

AUSTRALIA
(Courtesy Go-Set)

This Week
1. BANKS OF THE OHIO—Oh-Oh-Weh (Jumbo)
2. MAIGI—May (Record Centre)
3. BLONDE BLUE—Joey Doyle (RCA)
4. LOVE—A Beautiful Song (Polydor)
5. MIG—Five Man Electrical Band (Roller)
6. THE NIGHT THEY DROVE OLD COMP—Mort Shuman (Roller)
7. SPEAK TO THE SKY—Ricks (Parlaphone)
8. BUTTERFLY—Matt Finders (Roller)
9. URBAN ADLER/ADRIAR—Noel Redding (Roller)
10. THE STORM—Bob Chilton (Roller)

BELGIUM (French)
(Courtesy Telephone)

This Week
1. MAMMY BLUE—Joey Doyle (Polydor)
2. SOLEY SOLAY—Middle of the River (Polydor)
3. AVENTURES D'AMEE—Debrah Fong (Parlaphone)
4. HELP—Tom Ramil (Ariola)
5. BORRIDIJO—Pepsi (Polydor)
6. TELÉGRAMME—Longs (Parlaphone)
7. OH-CHÉ MA—Eric Carpentier (Roller)
8. BIG FAT ORANG UMANJIE—Johnny de Marz (Roller)
9. LUNA BLANCA—Las Lentes (Roller)
10. MAMMY BLUE—Fenese et Pense (Roller)

BRAZIL
RIO DE JANEIRO
(Courtesy IBOPE)

This Week
1. IT'S TOO LATE—Carole Karin (Polydor)
2. CANDY KING—Bobby King (Roller)
3. SENDO—Anay Que Perde voces—Marco Groetz (Roller)
4. DESA—Ant. Carlos e Ecof (Roller)
5. VENDO—Cláudio de Castilhos (Roller)
6. THE MAN I LOVE—Carmen (MCA)
7. DON'T LET IT DIE—Jubilante Smith (Roller)
8. COCO—Stacy (RCA)
9. APOLLO—Paulo Esperança (Roller)
10. DON'T LET IT DIE—Hurricane Smith (Roller)

BRITAIN
(Compiled by IBOPE)

This Week
1. OH, ME, OH MY—B.J. Thomas (Roller)
2. SINFONIA No. 4—Walde de los Jueves (Polydor)
3. IMPOSSIBILACREDER QUE QUE—Jordi Guerri (Roller)
4. DESEQU—Antonio Carlos e Ecof (Roller)
5. IF—Brend (Philips)
6. AMOR—Bobby Darin (Philips)
7. INDEPENDENCIA OU MORTEN—Bobby Darin (Philips)
8. ANNA DÉNEQUA E ESPERANÇA—Jordi Guerri (Roller)
9. DON'T LET IT DIE—Hurricane Smith (Roller)
10. DON'T LET IT DIE—Hurricane Smith (Roller)

BRITAIN
(Country Record Retailer)

This Week
Last Week
1. COZ I Z UV—Yoshin (Philips)
2. JEFFER—T. Ray (Parlaphone)
3. EHMD—Wingfield (Roller)
4. THE MAN I LOVE—Carmen (MCA)
5. THE NIGHT THEY DROVE—Carmen (MCA)

WORLD

This Week
Last Week
1. THE BOOG—Gilbert Montiue (CBS)
2. DON'T STOP THE MUSIC—Randy Newman (Philips)
3. AMOR—James Darren (RCA)
4. SI AMO A LÁ—Bobby Darin (Philips)
5. THE NIGHT THEY DROVE—Carmen (MCA)
6. I DON'T LOSE—Carmen (MCA)

Next Week
1. THE BOOG—Gilbert Montiue (CBS)
2. DON'T STOP THE MUSIC—Randy Newman (Philips)
3. AMOR—James Darren (RCA)
4. SI AMO A LÁ—Bobby Darin (Philips)
5. THE NIGHT THEY DROVE—Carmen (MCA)
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COMING FROM page 55

disputes over management, recording and copyright agreements with the American branch of the record company, has decided to alter the opening of the show instead. The show was planned for this summer, but it has been postponed until next spring.

HIT'S OVER THERE—Jaco Smail (CBS)

ITALY
(Courtesy Radio Italiana Internazionale)

This Week
Last Week
1. MAMMY BLUE—Pop Tops (RCA)
2. PENÈLO—Poch (CBS)
3. AMOR, AMOR, AMORE—Carmen (MCA)
4. O.U.T.—Manuel Ranzieri
5. TANTA VOGHIA DI LEI—Poch (CBS)
6. CHISA SA VA—Vallia Cace (RCA)
7. DOLOMIE—Alto (Retention)
8. LA FILANDIA—Via (RCA)
9. NON TI BASTA FAVO—Poch (CBS)
10. HAND¬DANCE—Kama Bara (Roller)
11. MTUMO—Bano (PDU)
12. MOZART—Sott N° 4—Vogue (Roller)
13. CUORE—AMORE (Roller)
14. LE CONZONE DEL SOLE—Lucio Battisti (CBS)
15. PAR L'AMOR COME CON'TI—Celidado (Roller)
16. FAR PICCO—Antonio Cicoria
17. MANOLO—Tequilla
18. DANNY—Donna (Roller)
19. LE IL DEI—IL MODO (Roller)
20. DOLIO MO NO—Lucio Battisti (Roller)

MEXICO
(Courtesy Radio Mil)

This Week
Last Week
1. POR QUE TE AMO—Sandor (Roller)
2. RENDIMIENTOS—Rendimentos (Roller)
3. TOGA ZUMA—Mundo (Roller)
4. AMOR—Amor (Roller)
5. IN THE FASHION OF—Esquiro (Roller)
6. LA MANO QUE SIMPLIFICA—Mundo (Roller)
7. LÁ CAR—Yo (Roller)
8. LÁ CAR—Yo (Roller)
9. NOS—Mundo (Roller)
10. CHUTE DE NOSS—Mundo (Roller)

SINGAPORE
(Compiled by Radio Singapore Internation)

This Week
Last Week
1. MAGGIE MAY—Rod Stewart (Mercury)
2. SUPERSTAR—Carpenters (A & M)
3. MAJESTY—Paul and Linda McCartney (Apple)
4. DON'T YOU WANT TO ME—Mick Jagger (Roller)
5. NINE IN A ROW—Mick Jagger (Roller)
6. TREMBLING—Mick Jagger (Roller)
7. HANG ON SANTA CLAUSE—Mick Jagger (Roller)
8. THE NIGHT BEFORE CHRISTMAS—Mick Jagger (Roller)
9. LION IN A ROSE—Mick Jagger (Roller)
10. ANOTHER TIME, ANOTHER PLACE—Mick Jagger (Roller)

SOUTH AFRICA

This Week
Last Week
1. WITCH QUEEN OF NEW ORLEANS—Gerry Rafferty (Roller)
2. 100-YEAR-DREAM—Mond (Roller)
3. WHERE'S THE ROAD—Mond (Roller)
4. GERSHON NORMAN—Marmalade (Roller)
5. GESS—Goes to Cemetery (Roller)
6. CHERYL LITTLE—Doney Omond (MGM)

SPAIN
(Courtesy Radio Madrid)

This Week
Last Week
1. MAMMY BLUE—Los Pop Tops (Roller)
2. CELESTE—RCA (RCA)
3. KARMA—Marcasaurus (RCA)
4. MAMMY BLUE—Joel Davie (Roller)
5. TOOMAY—Toomay (Roller)
6. CANTONES CLAN DEL MONTE (Roller)
7. DUO—Duo (Roller)
8. JENET—Fernando Pelagia (RCA)
9. WILLIAM—William (Roller)
10. WHERE'S THE ROAD—LOVE—New Seahores (Philips)

SWEDEN
(Courtesy Radio Sweden)

This Week
Last Week
1. MAMMY BLUE—Pop Tops (RCA)
2. MONTEJO—Gilbert (Mercury)
3. JANEIRO—Monterrey (EMI)

When answering ads...
Say You Saw It in Billboard
9. The Adult Market

Is the adult market for records, or is the product to be bought and consumed by adults?

Adults over 30 or 35 have largely been written off as potential market, . . . are over the hill. Records are a youth product for a young people's market. And so go the traditional industry shibboleths. Maybe that has been the right call. But if the demand for records is not there, that condition will indefinitely prevail. But it wasn't always that way. And, therefore, the need for a different approach is evident.

7. Festival Format

Do you anticipate that rock festivals might continue in their previous familiar formats?

Somebody somewhere somewhere for a rock festival was a remote open field with a hillside, a hand road network, no food and water sources, no lights, and no latrines. This is not what we have come to recognize as the open air rock festival that was held in the first place. What so many people have done, was far away from the original concept. The essence of purpose is to please all of the people and entertain all of the people. And the essence of beauty is only one for that.

8. Royalty Costs

What are the risks and realities in the high royalty trend?

The Big Dollar syndrome now characterizes financial dealings between artists and record companies. The percentage of revenue that is put under the table is a direct result of that royalty level. And the royalty levels have been eroded through the failure of earnings to keep pace with costs.

The rise in royalty levels has been catalyzed by the trend toward independent producers and independent production companies, and the trend toward division of the publishing and recording business into two distinct elements, now combined into an "artist-and-producer," a concept where the royalty rate is set in advance. The royalty level is too high in total, with the artist getting too little and the producer getting too much. At times, of course, the royalty is exactly what the artist needs and the producer needs. But in other situations, the relationship is not what it should be.

The producer's role is the responsibility of a person who is responsible for every part of the entire product. And in other situations, the responsibilities of the producer are the responsibility of a person who is responsible for every part of the entire product.

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NASHVILLE—Slim Williamson, original owner of Chart Records, has sold the company to a new firm again by buying certain assets of Audio-Fidelity. In addition, Williamson has sold the stock in the corporation nearly two weeks after becoming president of Chart Records.

Audio-Fidelity had bought all the stock in the corporation nearly two weeks ago, when it was announced that Williamson would head the company. In his new position, Williamson notified the firm that he would head the company.

However, the parent firm dissolved the stock in January.

In related company agreement, Williamson obtains the name and all the rights of those companies, and he has all other rights and privileges of a president.

Williamson's asset purchases, made by Audio-Fidelity and his family, will be used to raise the equity holdings of the firm. He will be chairman of the board and president, and he will direct the entire operation. His son, Cliff Williamson, will be president, and head of the firm. His vice president, John Randolph, will function as vice president and treasurer. Cliff Williamson will be secretary-treasurer.

One of the first changes to be made, effective Jan. 1, is in distribution. Williamson said the company would give a special low-rate to distributors on all LP's and singles, and eliminate all free recordings. The reduced price will compensate the free ones, William said. He said Chart would make use of more independent producers, rather than the effect that will be made shortly.

Cliff Williamson, in addition to heading production and handling old contracts, will assume an executive capacity. His current force of 14 artists on his roster. Willow said he will continue his staff work with both the record companies and the industry, and will now supervise his own, Sur-Mirac (ASCAP), Seattle (SEAC) and 16th Avenue (BMI). William said he will handle his own Yo-Yo Music catalog to Wesley Rose. Willow said he will continue to produce Sugar Hill Records, another firm owned by Williamson.

**Executive Turntable**

**Continued from page 4**

Charles Barrett, former West Coast publicity director for Motown Records, has joined Tetem Pole Productions and will handle Mercury's West Coast publicity via the independent PR firm. . . . Gail Collins will be art director of Windfall Music, in charge of all folks. She has designed the album covers for Mounstruments on Vanguard, Brian Anderson, and is currently general manager of the Aquarium Theater, now being operated under a long-term lease by Concert Associates.

Ed Hansen has left Decca Records to head Gold Star Productions' Hollywood Recording Studio in Hollywood. . . . Gary Kannon has joined ABC/Dunhill as A&R. . . . Jim Williams has been named general manager of the Aquarium Theater, now being operated under a long-term lease by Concert Associates.

Morgan Kuhl has been appointed vice president and manager of Dolby's U.S. operations. He had been marketing director of Dynaco. Dr. William E. Ayer has been elected to the board of directors of CRF Corp.

James N. Porter appointed director of marketing planning for the Cartriavision tape, electronic video system. He will be responsible for the establishment of specific strategies and action plans for the implementation of the Cartriavision program. Porter had been with Memorex Corp. in Santa Clara, California, for five years as manager of product development for the company's information media group.

**Miami Joe**

In Fourth 'No To Injunction

NEW YORK—An application for injunction by the Robert Sig- wood Group Ltd. against a concert performance of works from "Jesus Christ Superstar" by, has been denied by the American Touring Company of New York has been denied for the fourth time by a U.S. District Court in Miami. The performance was held at the Miami, Florida, Spreckles Theater on Nov. 24.

In each of the previous actions, the City Court denied the application "unlimitedly and that the plaintiffs had failed to establish their right to the exclusive use of the works in question. The City Court also noted that "the action might be the righting of the defendants rather than the plaintiffs in this matter."


**Scepter Master**

NEW YORK—Scepter Records has issued a one-sided Canada's single "Marriage," by In- stant Bump, for the winter.

The single was recorded last summer at Thunder Sound studios in Toronto.

**Thieves & Movers Slow Reopening of Jazz Store**

LOS ANGELES—Rare Records, the record store which was hit by the 1978 earthquake last February, was officially opened by "Jazzสถาน" last (21) with a jazz band offering appropriate upper-middle class ambience.

Some 100 guests of the owners Kay and Myron流行的 listen for over three hours to the Warne Marsh, Gary Foster Quartet play a chart between the 1950 bop era.

As the guest group because he is familiar with their style and he is the American cushion for their albums on Revelation, the three-year-old firm owned by William Hyatt, is set.

In addition to the modern jazz, the evening also featured a new wave of the two-story build- ing, designed with a New Orleans frontage.

During the past nine months, Avery Bradley, co-owner and head of two temporary locations in Glendale. With each new store, he estimate losing several hundred rare 78's. Still, he has in inventory some 150,000 old 78's, which he classifies as 10,000 as very rare jazz tunes which he venta to customers all over the world.

Avery chooses a New Orleans motif for his store because of its strong ties to the city with a long love for jazz—art association which has resulted in his specialty business—and a respect for the city as a cultural and commercial center.

Rare Records is one of a select number of retail operations in the country which are devoted to serving collectors all over the world. Avery Bradley has run both off albums, mainly cutout jazz titles since he opened his store in 1952. He has seen the whole modern evolution of independent distribution.

The new role of the indie will emerge under the cover of the laws while he is carrying on. He sees this as the problem being corrected in some instances though. Avery sold one by 3,150 for $120 in San Francisco and prior to that being associated with Harold Dallin Big State, has seen the whole modern evolution of independent distribution.

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Hank Locklin is featured here with some of his old favorites such as "I Started Out to Impress My Baby," and "Blind Willie You Dream On." Interesting treatments of "Army" and "Release Me" are also high-lighted. Locklin, known for his up-beat as well as his records, won't miss with this package.

Below is a list of the best-selling LP's to date. As the sales of Christmas product increases so too will the number of best-selling Christmas LP's reported in this special chart—in accordance with sound research practices in determining sufficient retailers reporting significant sales on specific records. This chart is running as a special buying and stocking guide.

NOTE: Many new Christmas releases have not yet had the full opportunity to be reflected here.

JOE SOUTH...Mom & Dads...GNP Crescendo 459...SCRATCH ME THE ITCH (And Mumble) (Philadelphia)...Scepter 12336...Diana Warwick, Scepter 12236...SANCTUARY...Columbia, Warner Bros. 7337...KEEP ON KEEPIN' ON...N.P. Turner, United 1010...HOPE...King, Mercury, A&M 1108...MEDLEY FROM SUPERSTAR...Motown, Tamla M ter, A&M 1128...HOLD ME...United Artists, Capitol 958...LEVON...Elton John, Uni 53316 (MCA)...

116. DON'T SAY YOU DON'T REMEMBER...Beverly Bremner, Scepter 12315

110. SHOW ME HOW...Emotions, Veb 4006
102. RANGERS WAITZ...Mom & Dads, GNP Crescendo 459
103. SCRATCH ME THE ITCH (And Mumble) (Philadelphia)...Scepter 12336
104. MEN ARE GETTING SCARCE...Chairmen of the Board, Invictus 9102 (Capital)
105. KEEP PLASTIC THATS ROCK & ROLL...Edgar Winter, Epic S-10780 (CBS)
106. TREAT ME LIKE A GOOD PIECE OF CANDY...Duck, Bell 45-140
107. TO YOU WITH LOVE...Moments, Swang 3022 (All Platinum)
108. OPEN THE DOOR...Judy Collins, Elektra 45753
109. LOVE OF MY MAN...Diana Warwick, Scepter 12236
110. SANGSTERS...Columbia, Warner Bros. 7337
111. KEEP ON KEEPIN' ON...N.P. Turner, United 1010
112. HOPE...King, Mercury, A&M 1108
113. MEDLEY FROM SUPERSTAR...Motown, Tamla, A&M 1128
114. HOLD ME...United Artists, Capitol 958
115. LEVON...Elton John, Uni 53316 (MCA)
116. DON'T SAY YOU DON'T REMEMBER...Beverly Bremner, Scepter 12315

Bubbling Under The Hot 100

Bubbling Under The Top 100

201. MOM & DADS...Rangers Waits, GNP Crescendo 459
202. JOHN STEGEMEYER...Blind Willie You Dream On...Columbia, Warner Bros. 7337
203. PEACEFUL FATH & HIS ORCHESTRA...Superstar, Columbia, Columbia 31042
204. TRUTH & JUSTICE...Various Artists, EMI LP 1001
205. MARY HOPKIN...Earth, Wind & Fire, Polydor 3381
206. MUPPET ALPHABET SONG...Sesame Street Muppets, Columbia 22603
207. JOE MYERS...P. I. M. E., Capitol 958
208. LIVINGSTON TAYLOR...Liv, Capitol 306 (Aka)

Bubbling Under The Top LP's

SINGLES

BRAND NEW KEY...Melanie, Paramount
CHERISH...David Cassidy, Bell
STONES...Neil Diamond, Uni (Aka)
HEY GIRLS I KNOW YOU WHEN...Danny Osmond, MGM
AMERICAN PIE...Dan McLean, United Artists
SUNSHINE...Jonathan Edwards, Capricorn (Aka)
ONE HONEY DON'T STOP NO SHOW...Honey Cone, Nat Wex (Buddah)
I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony)...Millie Singers, Motown
CLEAN UP WOMAN...Betty Wright, Atlantic (Aka)
DROWNING IN THE SEA OF LOVE...Joe Simon, Spring (Tideland)
LETS STAY TOGETHER...Al Green, Polydor, Hi (L)
HALLUWILLAH...Sweetback, Columbia
HEY BIG BROTHER...Rene Earth, Rave Earth (Buddah)
NEVER GOING TO HIDE...Tommy James, Roulette
DAY AFTER DAY...Bedfinger, Apple
GEORGE JACKSON...Bob Dylan, Columbia
ANTICIPATION...Carly Simon, Elektra
SUGAR DADDY...Jackson 5, Motown
THOSE WERE THE DAYS...Carroll O'Connor & Jean Stapleton as the Bunkers, Atlantic

ACTION RECORDS

NATIONAL BREAKOUTS

SINGLES

SENSUOUS WOMAN...Mythic Moods, Warner Bros. 7534 (Ginseng/Modillion Avenue, ASCAP) (Dallas-Forth Worth)

ALBUMS

AMERICAN PIE...Dan McLean, United Artists
SUNSHINE...Jonathan Edwards, Capricorn (Aka)
ONE HONEY DON'T STOP NO SHOW...Honey Cone, Nat Wex (Buddah)
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THOSE WERE THE DAYS...Carroll O'Connor & Jean Stapleton as the Bunkers, Atlantic

Best Bets For Christmas

CHRISTMAS LP's

Pos. TITLE—Artist, Label & Number
1. A PARTRIDGE FAMILY CHRISTMAS CARD—Bell 6066
2. CHRISTMAS ALBUM—Jackson 5, Motown MS 713
3. ELVIS SINGS THE WONDERFUL WORLD OF CHRISTMAS—Elvis Presley, RCA LSP 4579
4. CHRISTMAS ALBUM—Andy Williams, Columbia CS 8887
5. MERRY CHRISTMAS—Bing Crosby, Decca DL 78128
6. JIM NAVORS CHRISTMAS ALBUM—Columbia CS 9531
7. CHRISTMAS SONG—Nat King Cole, Capitol SW 1967
8. CHRISTMAS IN MY HOME TOWN—Charley Pride, RCA Victor LSP 4406
9. GIVE ME YOUR LOVE FOR CHRISTMAS—Johnny Mathis, Columbia CS 9923

Compilied by the Billboard Music Popularity Charts Department for Issue dated 12/11/71
Pollution control:
A corporate responsibility

Pollution and pollution abatement have become important aspects of every business. They affect budgets, profit and loss, position in the community, corporate image, even the price of stock in some cases.

Pollution is a now problem that is receiving now attention from astute businessmen. Water treatment plants, fume scrubbers and filtration systems, land reclamation, plant beautification, litter prevention, employee education programs, are all types of things industry is doing to help in the pollution fight.

But regardless what a businessman is doing today he must be considering pollution control efforts for tomorrow.

One thing he can do is write for a free booklet entitled “71 Things You Can Do To Stop Pollution.” It doesn’t have all the answers on pollution. But it might give a businessman a few ideas for both today and tomorrow.

People start pollution. People can stop it.

Write For: Pollution Booklet
P.O. Box 1771
Radio City Station
New York, N.Y. 10019
CAROLE KING

Best of Iron Butterfly

The Iron Butterfly was one of the first and perhaps the best of the psychedelic rock bands. This album is a must for butterfly aficionados, illustrating their career up until their peak 

POP

MAC DAVIS

My People, Yesterday

Says Davis is remembered as one of the most popular composers/participants in the trade today. "Mary, You're a Load of Sassafras" and "Some Thing's Burning" (hits for others) are well-known. Davis' voice is centric and strong.

MOUNTAIN

Bang on the Box, Vol. II

For loyal Mountain fans, the success of this album will be appreciated. Every song is on target and the mood isatomic. Look for it on the "Some Thing's Burning" hits for others. The same impact should be immediate with chart action to follow.

STONEGROUND

Family Album

A statement made graphic completion made feel by ex-Blue Cheer (tell-er, teller, teller). Complete with mostly new musicians. The music is in the same vein, a little more mellow and a little more developed than their earlier work.

CREDITS

The Pop Medley

This LP is Vaughn Meader's answer to "What's Happening!" and it's a hilarious job. It's a parody of the current events, and it's done well. Vaughn Meader's smooth delivery adds to the humor of the situation.

FACES

A Man Is as Good as a Wink

Brother.

ROBERT GEORGE

Jones, You're a Load of Sassafras

This album is a must for butterfly aficionados, illustrating their career up until their peak.

POP

Mountain

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CAROLE KING

Album

Great is the Lord, My Strength

King's words on the back cover best describe the contents of this exciting pop

BOB MARS

Tangerine Dream - Recorded Live

This album is a must for Tangerine Dream aficionados, illustrating their career up until their peak.

SAUL PERLMAN

The Best of Iron Butterfly

The Iron Butterfly was one of the first and perhaps the best of the psychedelic rock bands. This album is a must for butterfly aficionados, illustrating their career up until their peak.
SELLING LIKE PURE JOY

AVAILABLE THROUGH GRT IN CASSETTES AND CARTRIDGES
RANWOOD RECORDS, INC., A SUBSIDIARY OF RANWOOD INTERNATIONAL, INC.,
9034 SUNSET BOULEVARD, LOS ANGELES, CALIFORNIA
90069 TELEPHONE (213) 278-7222

SELLING SINGLES
"ANYTHING CAN HAPPEN"
&
"YESTERDAY KEEPS GETTING IN THE WAY"
By The SOUNDS OF SUNSHINE #R-913

"LOVE MEANS"
(You Never Have To Say You're Sorry)
&
"ONE TEARDROP" (Una Lagrima)
By The TURN OF THE CENTURY #R-909

RANWOOD RECORDS, INC.
Spotlights Predicted to reach the top 20 of the HOT 100 Chart

ELTON JOHN—LEVON (4:59)
(Prod: Gus Dudgeon) (Writers: John/Franklin James, BMI)—This ballad, cut from the hit "Medman Across the Water," LP, is a powerful one that has it put John back in the selling bag of his top 10 winner "Your Song." Flip: "Goodbye" (4:51) (James, BMI) UMI 15214 (MCA)

WILSON PICKETT—FIRE AND WATER (3:33)
(Prod: George Reid) (Writers: Wilson/Scott-Jones) (Browne, ASCAP) —From his hit "Don't Drink My Love," LP, Pickett has a new hit in a "raw" impact top 40 flip. From the top of the chart. Flip: "Pledging My Love" (3:10) (Soul, BMI). Atlantic 2032

LAYING MARTINE—COME ON OVER TO MY HOUSE (2:00)
(Prod: Ray Stevens) (Writer: Martine) (Adams/Potter/Baske/Capitol, BMI)—Martine made a huge hot chart debut with his debut, "Roll It In," Follow-up blockbuster singles is in its fast top that tops that. Flip: (No information available). BMI 2033 (C3)

RONNIE DYSON—A WEDNESDAY IN YOUR GARDEN (3:12)
(Prod: Steve Vincent) (Writer: Basque) (Browne, ASCAP)—Canada's Randy Basque of the Guess Who fame penned this poignant ballad and Dyson turns it in a top vocal manner, backed with chart possibilities. Flip: "Attertons" (2:54) (Maron Rock, ASCAP). Columbia 4401496

SLADE—COZ I LOVE YOU (3:23)
(Prod: Charles Chandler) (Writers: Holdred/Lexley) (Levison, BMI)—Currently in the top of the hit list. Slade's "Coz I Love You" will make a rock offer of much that falls, sells and chart potential for the U.S. Strong entry. Flip: (No information available). EMI 8314

ASYLUM CHOIR—TRYIN' TO STAY LIVE (2:50)
(Prod: Leon Russell & Marc Bolland) (Writer: Russell/Bolland) (Skybell, BMI)—From the current chart LP, "Asylem Choir," Leon Russell turns in a vocal display on this original rocker outperformed with Marc Bolland. Flip: "Straight Brother" (3:06) (Skybell, BMI). Steltton 7213 (Capitol)

DICK BURKE—THE REST OF THE YEAR (3:26)
(Prod: Norton Phillips) (Writer: Burke) (Browne, ASCAP)—"The Rest of the Year," this startling original mounting and exceptional performance should prove a huge hit fast and easily listing that will outline the season. By far one of the most promise the weeks for Top 40 and NWIR. Flip: "Just for the Children" (3:40) (Sax, BMI). Epic 5-10187 (C3)

ALZO—THAT'S ALRIGHT (I DON'T MIND) (2:55)
(Prod: Bob Buskin) (Writer: Hayes) (Covet, BMI)—A cut from his debut LP, this folk rock newcomer has it hit in fast top time cut (No information available). A&M 11073

SUSAN HART—EVERYBODY (2:20)
(Prod: Michael & Perry Botkin, Jr.) (Writer: Hart) (ASCAP)—"Everybody," Susan's sizzler with a superb vocal workout has it hit to fast top 40, Top. Decca 220616

CAROL LIGHT—ONE’S PLACE OF REST (2:27)
(Prod: Tom Goss) (Writer: Light) (ASCAP)—"One’s Place of Rest," Light's debut LP, while发货 with a sound and chart action. The energy, folk rock potential and performance. Flip: (No information available). Columbia 4401512

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

GLEN CAMPBELL—OKLAHOMA SUNDAY MORNING (2:55)
(Prod: Al De Lory) (Writers: Macoby/Cleavon Westwood) (Kisswood/Galena, BMI)—Campbell delivers an exceptional pop-country ballad in top style. Permed by British writers, this one should hit with import top 40, Polka and county. Flip: (No information available). Capital 3154

RUFUS THOMAS—DO THE FUNKY PENGUIN (Part 1) (3:08)
(Prod: Tom Nixon) (Writer: Bishop-Todds/Rice-Nixen) (Striper/Est/ Memphis, BMI)—Thomas come up with another wild dance item certain to climb right up the hit 100 and soul charts. Flip: "Do the Funky Penguin (Part 1) (1:12) (Striper/Est/Memphis, BMI) Stax 1912

RAY CHARLES—WHAT AM I LIVING FOR (3:36)
(Writer: Jay-Nelson) (Tideland/Progressive, BMI)—RCA in his classic country-ronnyed bag, Charles turns in a formidable performance of this super country material. A tremendous chart topper for "Ray." Could go on all the way. Flip: (No information available). ABC/Timex 11317

SAMMI SMITH—KENTUCKY (3:10)
(Prod: Jim Malloy) (Writer: Smith) (100 OAKS, BMI)—An original, confounded ballad performance with much of the appeal of her "Help Me Make It Through the Night" should hit hard and heavy pop, country and NWIR. Flip: (No information available). Mega 613-0006

BYRDS—AMERICA’S GREAT NATIONAL PATRIOT (2:56)
(Prod: Bobbi) (Writer: Bobbi) (BMI)—Bobbi lines up the hit bag of heavy sales and chart action. Lyric should be listened to throughout. Heavy bykebox record. Flip: (No information available). Columbia 4401514

LEW ZEPPELIN—Black Dog (2:50) (Prod: Jimmy Page) (Writer: Page/Plant) (Dannero, ASCAP)—RCA in their own round on this latest cut, the street LP should make a huge hot No. 1 chart entry. Atlantic 1940

T. REX—JEAGER (4:10) (Prod: Tony Tore Vissalli) (Writer: Boler) (Ford, ASCAP)—The current British craze should hit here with sales impact as well. From YSP (LP) "Electric Warrior." Mercury 5556

RICK NELSON & THE Stone Country Band—Biggby Pig (3:12) (Prod: Rick Nelson) (Writer: Nelson) (BMI)—Rick's rocker with a super vocal workout has it hit to fast top 40, Top. Decca 205290


MOUNTAIN—Rain Over Berithemon (2:29) (Prod: Felix Pappalardi) (Writer: Bock) (ASCAP)—The Chuck Berry classic gets a wild "Blackmore" by Mountain that should make noise... sales and chart. Melody 326 (Bell)

ADVENTURE—I've Got a Spell on You (2:38) (Prod: Gus Dudgeon) (Writer: Newman) (Writers: Golbey-Eckes-Tarby, BMI) This hit is due to date in a wild workout to follow their "Indian Summer" chart entry. Decca 230039

DOLLY PARTON— family (1:36) (Prod: Dick Dale) (Writer: O'Brien/Orion) (BMI)—Great Dolly album" made by her for her own's debut, loaded with top 40 potential. MCA 31553 (C3)

LARRY DIXON—Don't Be My Baby (2:40) (Prod: George Beckham & Jack Boudreaux) (Writer: DIX/Frailey, BMI) The Dixie band groups debut, loaded with top 40 potential. RCA 2053 (C3)

CHRISTMAS PICKS

STEVE WOND—What Christmas Means To Me (2:30) (Adams, BMI) Tomba 20721 (MCA)
ELVIS PRESLEY—Merry Christmas Baby (3:15) (Cotillion, BMI) RCA 726030
LITTLE JOHN GARDNER—If Santa Were My Daddy (2:05) (MCA) MGM 2250
BUCK OWENS & SUSAN RAE—Santa's Come In A Dragstock (1:50) (Bluebird, BMI) MCA 32673
BRADFORD-FOORE—From The South (1:49) (MCA) BMI (Columbia 2528)
DONNY HAYWARD—This Christmas (2:30) (Kubota, ASCAP) BMI 67999
BOB DOUG—Santa's Coming To Town (2:20) (BMI) BMI 24044
VICTOR BUDDO—Have Yourself A Merry Little Christmas (2:45) (Paragon, BMI) BMI 2664
RICKY MULLEN & The Washboard Skunks Orchestra & Charles-The Legends of Christmas (1:10) ( nineteen, ASCAP) BMI 24044
CLAIRE MACK-BERRY Christmas, My Old Friend New Year (3:10) (Champion, BMI) Columbia 4401512
JEAN CHRISTIAN—Santa Claus Is Coming To Town (3:00) (Music Unit, BMI) AOE 60207 (A&M)

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

WILSON PICKETT—FIRE AND WATER (See Pop Pick)
RUFUS THOMAS—DO THE FUNKY PENGUIN (Part 1) (See Pop Pick)

CHRISTMAS PICKS

CONTINENTAL Four—We Can I Pretend (5:57) (MCA/Columbia) JAY WALKING 013
LACEY LANCE—Come On Home (2:45) (Columbia) BMI 45691
CASSIE BROWN—Somebody's Watching/Who Left Me Alone (3:35/ 2:59) (Maxxin, BMI/Maxxin, BMI) Audio Arts 60206

DECEMBER 11, 1971, BILLBOARD

64
The Advertising Council shakes up a lot of people.

Thank God!

We shake 'em up with tough, factual, thought-provoking advertising on drug abuse. We jar 'em with picture-stories of drunks on the highways and what happens to some people who forget safety belts. We're tough where we have to be. Reassuring and gentle where we can be. We try desperately to make business alert and aware. Because we believe that businessmen who are aware are better able to cope with the problems around them.

Our product is action-oriented advertising campaigns in the public interest, conducted by The Advertising Council for over twenty-nine years.

We get a lot of help in our job. Business people, advertising agencies and advertising media. People and companies who volunteer their space, time, talent and facilities, free! Last year, business publications donated thousands of advertisements for campaigns created in the public interest. Campaign subjects range from Drug Abuse, Highway Safety, Education, Minority Business Enterprise, The Handicapped, United Funds, to Jobs For Veterans.

We work together quietly, efficiently and effectively. It doesn't bother us at all that most of the people we help, don't even know our name!

A highly emotional appeal aimed at broadening the Keep America Beautiful campaign, to include the overall environmental pollution situation.

A mask to make people think about what it means to be a member of a minority group in the world of business. One ad in the Minority Business Enterprise campaign.

A pictorially devastating graphic, this award winning poster was created for the Drug Abuse Information campaign. Its message is clear.

Advertising Contributed For The Public Good
We've got a great single for Christmas by five of my friends. **Singing Dogs**, barking "**Jingle Bells**", #48-1020. It's two shepherds, a poodle, a terrier and a pinscher — and everyone's on key. Howard Smith of WPLJ-FM in New York discovered it first and has been getting calls and fan mail like crazy. It's shipping now. There's only one problem: how come I got left out?

IT JUST COULD BE THE CHRISTMAS SINGLE OF THE YEAR.
For Week Ending Dec. 17, 1971

1 1 SANTANA 9 Columbia KC 30995 □
□ SLY & THE FAMILY STONE There's a Riot Goin' On Epic KC 49205 (DO)
3 2 CAT STEVENS 10 Taizer & the Fincaet A&M SP 4212 □
4 3 SHAFT Soundtrack/Isaac Hayes Enterprise/SRM 14250 (Stax/Volt)
8 LED ZEPPELIN 3 Atlantic SD 2708 □
6 7 CHICAGO 5 At Carnegie Hall Columbia Cat. 30865 □
7 6 JOHN LENNON 13 Imagine Apple 2699 □
8 9 BOB SANTURD 26 Every Picture Tells a Story Miral 3814-07 (DO)
9 5 CAROLE KING 36 Tapestry A&M SP 77006 (A&M) □
40 GRAND FUNK RAILROAD 2 C Platters Funk Great Funk Railroad SW 689 (MCA)
13 NEIL DIAMOND 5 Sherry Uni 79301 (MCA) □
12 12 DONNY OSMOND 6 To You With Love MEGA SE 4792 □
13 10 THREE DOG NIGHT 8 Harmony Dunhill EKK 3008 □
14 11 WHO 4 Meaty, Bavy, Big & Bouncy Decca DL 7291 (DO) □
18 ALL IN THE FAMILY 4 TV Cast Atlantic SD 2719 □
16 14 CARPENTERS 28 A&M SP 3102 □
24 ELTON JOHN 3 Maxman Across the Water Uni 42120 (DO) □
18 19 JESUS CHRIST SUPERSTAR 55 Various Artists Decca BS 7096 (DO)
29 20 MOLLY BLUE 17 Every Good Boy Deserves Favor Del-Fi 20 (SYEOR) □
20 16 CHER 12 Kaya KS 3469 (DO) □
21 15 CHILITES 17 (For God's sake) Give More Power to the People Tamla TKS 57640 □
22 23 HUMBLE PIE 6 Performer: Rockin' the Fillmore A&M SP 3006 □
23 25 MARVIN GAYE 27 What's Going On Tamla T 312 (Motown) □
24 21 BLACK SABBATH 15 Master of Reality Warner Bros. 6122 □
25 17 PARTRIDGE FAMILY 16 Sound Magazine Bell 5004 □
26 28 BARBRA JOAN STREISAND 13 Columbia KC 31150 □
27 23 YANN MARION 7 Tape/Mark Warner Bros. 65190 □
28 22 PAUL & LINDA McCARTNEY 28 Mere Apple SMAS 3275 □
29 26 WHO 18 Who's Next Decca DL 7192 (DO) □
30 19 BOB DYLAN'S GREATEST HITS, VOL. 2 1 Columbia KG 31150 □
31 30 DOORS 6 Other Voices Elektra EKS 72017 □
32 35 JACKSON 5/SOUNDTRACK 9 Soundtrack/Back to Indiana Warner Bros. 6515 □
33 29 JIMM HENDRIX/SOUNDTRACK 10 Rainbow Bridge Reprise MX 2849 □
34 49 DON McCLEAN 5 American Pie United Artists 6532 □
35 37 SANTY & CHER LIVE 11 Keep KS 3643 (DO) □
36 38 ARETHA FRANKLIN 12 Atlantic 30 6299 □
37 39 MELANIE 10 Gathering Time Monument SRM 14230 (DO)
40 41 CURTIS MAYFIELD 6 Southside cymon CRS 8009 (DO)
41 30 JETHRO TULL 31 Aqualung Epic RS 3005 □
42 31 CAT STEVIE 45 Tax for the Tillerman A&M SP 4250 □
43 34 JAMES TAYLOR 31 Mud Slide Slim and the Blue Horizon Warner Bros. 2913 □
44 ISAAC HAYES 1 Black Moses Enterprise EXRS 22002 (Stax/Volt) □
45 32 FIFTH DIMENSION 8 Live CBS 2999 □
46 48 JEFF BECK GROUP 13 Rough & Ready Epic KC 30737 (DO)
47 36 JOAN BAZZ 13 Bowed Art Vertigo VPL 36707/1 □
48 44 LEE MICHIELS 29 S/T A&M SP 4792 □
49 33 ALICE COOPER 2 Killer Warner Bros. BS 2657 □
69 DIONNE WARWICK STORY 7 Super SP 2006 □
51 46 JEFFERSON AIRPLANE 13 Black Spire SP 1001 (DO) □
52 53 HUBBARD & LANDRY 3 Losing Their Heads Don 621 □
53 54 FINDER ON THE ROOF Soundtrack □ United Artists 14530 □
54 45 DONNY OSMOND ALBUM 23 Warner Bros. ME 4792 □
55 43 TOM JONES 9 Live at Caesar's Palace Perent ZEPM 71049/20 (London) □
56 61 QUINCY JONES 9 Smokey Robinson Scepter SP 3006 □
57 51 KRIS KRISTOFFERSON 20 The Silver Tongued Devil & Theophilia Z2609 (DO)
58 58 YES ALBUM 24 Atlantic SD 2830 □
59 50 CHICAGO TRANSIT AUTHORITY 135 Columbia CS 1112 □
60 56 BAND 14 Sheep's Eye United Artists 6485 □
77 77 HERB 9 Summer of '69 Columbia CS 1112 □
168 LES CRANE 2 Deidra Warner Bros. BS 2270 □
196 CHARLEY PRIDE 6 The White Horse Songs RCA LSP 4867 □
64 66 J. GILLS BAND 6 Morning After Atlantic 3D 4297 □
65 62 SUMMER OF '62 Soundtrack Warner Bros. 2813 □
66 67 GREETFUL DEAD 9 Winter Bros. 770 □
67 59 FRANK ZAPPA'S 200 MOTELS Soundtrack Warner Bros. 14530 □
68 54 SANTANA 62 Abraxas Warner Bros. KS 3130 □
69 55 PARTRIDGE FAMILY 37 Up to Date Bell 409 □
70 67 ALLMAN BROTHERS BAND 21 At Fillmore East Columbia SD 2492 (DO) □
71 70 TRAFFIC 21 Low Spark of High Above Islands CBS 30026 (Capitol) □
72 73 BOWIE MILES 11 Love华润 WSP 3005 □
73 65 CROSSY, STILLS & YOUNG 34 4 Way Street Atlantic SD 2902 □
74 76 BAND 9 Columbia Special SMAS 651 □
75 75 ROLLING STONES 30 Sticky Fingers Rolling Stone COC 901 (Area) □
76 80 LOU RAWLS 15 National Motown MG N 4771 □
77 63 CARPENTERS 65 Close A&M SP 4271 □
78 74 B.B. KING 9 In London ABC ABCC 720 □
79 80 THREE DOG NIGHT 42 Golden Heart Dunhill DD 90096 □
80 68 BLACK SABBATH 43 Paranoid Warner Bros. WS 1387 □
81 76 ROBERTA FLACK 66 Cha-Cha Two Atlantic SD 1569 □
82 82 GUESS WHO 35 Best of RCA Victor LPS 1004 □
83 85 CHICAGO 96 Columbia KS 504 □
84 84 MAMAS & PAPAS 6 People Like Us Elektra 90016 □
85 52 TEN YEARS 16 YEARS 19 A Special Time Columbia KC 30991 □
86 87 T. REX 6 Electric Warrior Reprise RS 4446 □
87 60 KRIS KRISTOFFERSON 14 Me & Bobby McGee Monument M 36817 (DO)
88 47 TRAFFIC Folks Welcome to the Canteen United Artists 5590 □
89 79 SAVOY BROWN Street Corner Talking Polydor PD 4556 □
90 91 AL GREEN 15 Get This Way, MD 3622 (London) □
90 91 CAROLE KING 1 Music Oak SP 77003 (A&M) □
92 89 JAMES BROWN 15 Hot Pants Polydor PD 4556 □
93 70 FUNK PARODY 6 Glad Middleman SMAS 873 (Casino) □
94 71 ISLEY BROTHERS 12 Get Down To Its You Too EMI 7100 (London) □
95 81 EEE GEES 12 Fratagag Ape 3 7300 (London) □
96 97 B.J. THOMAS 4 Greatest Hits, VOL. 2 Scepter SP 297 □
97 92 JAMES TAYLOR 92 Sweet Baby James Warner Bros. WS 1493 □
98 95 ARETHA FRANKLIN 28 Aretha Live at Fillmore West Atlantic SD 7093 □
99 100 STEVE WONDER'S GREATEST HITS, VOL. 2 4 Tamla 7 3131 (Motown) □
100 100 JACKSON 5 4 Maybe Tomorrow Warner Bros. 746 □
101 98 GRAND FUNK RAILROAD 33 Smackwater Parrot SP 2XPAS □
102 102 THE PARTRIDGE FAMILY ALBUM 59 407 □
103 106 DENNIS COFFEY & THE DETROIT GUITAR BAND 5 Capitol Saver SSS 7004 (Detroit) □
104 105 CURTIS MAYFIELD 29 Curtom CRS 8008 (DO)

WEEK BY WEEK — LP's registering greatest proportion upward this week.

Awarded RIAA seal for sales of 1 million dollars at manufacturer's level. RIAA seal available to all manufacturers. (Cost indicated with red bullet.) □

(Continued on page 70)
Another Great New Album From Joan

Joan Baez “Carry it On.”
Original Sound-Track Album

Featuring the title song
“Joe Hill”
from the Paramount Picture, Directed by Bo Widerberg

Also includes:
“On Happy Day”, “That Was The Last Thing On My Mind”,
“Suzanne”, “We Shall Overcome”, “Do Right, Woman” and many others.

Concert sound by Mark Levenson  Photography by James Coyne  Edited by Robert Jones & Christopher Knight
Produced by Christopher Knight  Directed by Robert Jones

A production of The New Film Company, Inc., in association with Folklore Productions Inc.

Don’t forget Joan’s classic Christmas album Noël
105 107 JONI MITCHELL 4
106 109 ELVIS PRESLEY 3
111 117 BARRY SIMON 3
110 108 HERB & TIM MINTER 4
109 110 CHEECH & CHONG 12
111 99 FRED KAYE THEATER 12
112 113 GRAND Funk Railroad
110 103 OSMONDS 25
111 115 TEMPLATIONS 32
115 101 JAMES GANG 14
116 96 JOHN DENVER 35
117 122 SONNY & CHER 3
118 113 THREE DOG NIGHT 58
120 124 BILL WITHERS 24
121 123 VICTOR BUONO 13
122 72 GRASS ROOTS 11
123 125 MICKEY NEWBY 5
124 88 LETTERMAN 10
125 191 QUICKSILVER MESSENGER SERVICE 2
128 127 JOHN DENVER 2
129 97 RARE EARTH 22
128 127 FLEETWOOD MAC 17
130 130 GRAND Funk RAILROAD 54
131 112 FIFTH DIMENSION 2
132 136 LYNN ANDERSON 2
133 141 JEREMY JESS 3
134 121 NELLY FORD 55
135 141 ENGELBERT HUMPERDINCK 14
137 177 JUDY COLLINS 2
138 177 WAR 160
139 130 MOODY BLUES 66
140 130 EMERSON, LAKE & PALMER
141 130 BLOOD, SWEAT & TEARS 23
142 130 JOHN ENTWISTLE 8
144 144 BOOTS RANDOLPH 3
145 147 TEMPLATIONS 64
146 146 GRAND Funk Railroad 66
147 150 JERRY BUTLER 11
148 144 BLOOD, SWEAT & TEARS
149 114 JOHN LENNON/PLASTIC ONO BAND
150 150 JERRY BUTLER 10
151 150 RAY PRICE 9
152 150 MONTY PYTHON ORCH.
153 150 ISAAC HAYES 3
154 150 LEON RUSSELL & MARC BENNO
155 150 IAN ANDERSON 7
156 150 JOHN MAYALL/JOE McGIRR
157 150 WILLIAM SHAW 12
158 150 RAY PRICE 17
159 150 JOHN LINDSAY 13
160 150 JOHN LINDSAY 11
161 150 JOHN LINDSAY 7
162 150 OLIVIA NEWTON-JOHN
163 150 COMMANDER CODY & HIS LOST
164 150 JOHN MAYALL 5
165 150 BUCKS BOMBERS
166 150 BOBBY WOEMAC
167 150 STEPPENWOLF 11
168 150 BOB SCAGGS BAND
169 132 LIGHTHOUSE 21
170 132 EMERSON, LAKE & PALMER
171 132 JOHN HAMMOND 14
172 132 JOHN HAMMOND 2
173 132 JOHN HAMMOND 2
174 132 JOHN HAMMOND 2
175 175 JOHNNY CASH
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Prestige: Jazz

Chick Corea

Noel Scott - Prestige 10018

Joni Tippit “South Pacific” & Other Songs from the Musical

Duke Jordan, Sonny Stitt, Gene Ammons, etc.

The Essential Prestige Quartet

Stix Blount, Sonny Stitt, Joe Pass, etc.

Tyrone Hampton

My Way - Prestige 1022

These groups have been reissued on electronica albums.

Gene Ammons

My Way - Prestige 1022

The Prestige Quintet with the Louie Bellson Orchestra

tu-Tu-Tu-Tu

The Prestige Quintet with the Louie Bellson Orchestra

Frankie Laine

Prestige 1947

The Prestige Quintet with the Louie Bellson Orchestra

Blue Gypsy - Prestige 1099

The Prestige Quintet with the Louie Bellson Orchestra

Bob Brookmeyer

When It's Me - Prestige 1092

The Prestige Quintet with the Louie Bellson Orchestra

Andy Sheppard

Black Gipsy - Prestige 1099

The Prestige Quintet with the Louie Bellson Orchestra

The Prestige Quintet with the Louie Bellson Orchestra

The Prestige Quintet with the Louie Bellson Orchestra

Distributed by Fantasy Records
A&M Records Lauds Distributors

- Continued from page 1

Buddah, Bell, A&M, and Par-
amount—volume one independent
 distributor is doing quite well.
 More than 40 percent of the hits on Billboard's Hot 100 this past
 week were those of inde-
 pendently distributed artists,
represented by Isaac Hayes and
the Staple Singers, was also
very strong.

Laurie is back on the charts
again with a record by a group
called The Girls. These girls
probably have nothing to do
with one of the most popular
female district salesmen.

Lauds Lipins, Inc.

He's not a big company, but
although we do a lot of
with a small, close family-type
firm. Thus, we appreciate
Harold Lipins in Philadelphia,
who really gets involved with a
record and helps to sell the
return of the retail opera-
tion. The picture shows that
the independent distributor
is a very important one.

Buddah & Bell Like Distribus

- Continued from page 1

So the situation has helped us
greatly.

Still, Bogart feels that many of
the remaining independents are
too small and that they don't
have the drive to give a damn,
said Bogart. "Their programs
are going to the national
salesmen are delivery boys.
If I had a choice, I would move
out on some of them. But the
fate that I'm in, I have no choice."

Bogart feels that use the
record companies which in certain places have their own
distributors. "Companies
which don't have this system
which has its own outlets in
certain communities are doing
good for us to use. These
Distributors I think have more of a feel-

Testing Card Promotion
For Major Rock Artists

BY NAT FREEDLAND

LOS ANGELES — Rock stars
will be appearing on a series of
cards which will be printed on
package cards, and sold at toy stores,
music stores and concerts.

Bo Donovan's "Hitchhiker Test-
ing Cards" has already signed such	op pop luminaries as Leon Russell,
Joe Cocker, Chose, Three Dog Night,
Dionne Warwick, the Beach Boys,
Steppenwolf, the Car-
penters, Tom Jones, Ike and Tina
Turner, the Who, Meri-
ham and Jeannie C. Riley. Artists
from this first and upcoming
albums are included.

A 30-day test run is planned on KDAY
here, Bo Donovan has been planning for two
years on this new cards operation. Each "Hitchhiker
Testing Card" will have a four-color photo print of the
star, and a short biographical sketch on the reverse.

The cards are being printed at the same
plants that turn out all the traditional
star cards. Approval for the rock series
was obtained from the Federal
Food and Drug Administra-

tion, which placed the vege-
table dyes used in trading cards
because they are food colors
and are being chowed on them.

The basic idea of the Hitch-
iker cards in bubble gum and
cereal packs is now set for Feb-

uary production, said Richard
Donovan. Some groups will also
distribute their own cards. The
Night of the Living Dead has already
given the cards a go-ahead for
next week.

In the beginning, to artists, the
Hitchhiker cards have a "Behind the
Brunswick Runs
With Xmas '45

VITAL RECORDS Rock

is rushing out a new single for the Yule.
the record, "The Christmas Caper,
" by a new group called The
Capers, was directed by Henry Jerome, who
negotiated the release through Nat
Tarnopol, Brunswick president.
Radio samples and stock copies
were shipped simultaneously to the field
last week.
ELVIS
FOR CHRISTMAS

Specially priced
4-LP gift-boxed
set including
Something from
Elvis' Wardrobe
for you!

Plus—
a large
full-color
pullout portrait
reproduction
of Elvis!

ALL NEW
CHRISTMAS
ALBUM
Includes "Merry Christmas Baby," 
"Silver Bells," "Winter Wonderland," 
"The First Noel," more.

SPECIAL
CHRISTMAS
SINGLE
"Merry Christmas Baby" b/w 
"O Come, All Ye Faithful" 74-0572

Also available
Elvis' new Camden album "I Got Lucky"
CAL-2533

RCA Records and Tapes
THE MAKINGS OF A HIT ALBUM

"COMING OF AGE"
a new album by the
FIVE MAN ELECTRICAL BAND