Special Flight Fare for IMIC Registrants

NEW YORK—A special rate plan has been devised for registrants to the Fourth annual International Music Industry Conference to be held April 30-May 5 at the Princess Hotel, Acapulco, Mexico. The special rate program will fall under a special Group Inclusive Tour (GIT) plan.

The flights to Acapulco under the GIT program will emanate from Boston, Los Angeles, Chicago, Detroit, New York, Toronto and Montreal. The flights will take off on Sunday, April 30, and return from Acapulco on Saturday, May 6.

While the GIT rates offer a considerable savings in order to make this savings available to the members from the aforementioned.

(Continued on page 76)

GROSSMAN: AVOID MALICE

NEW YORK—NARM president Jack Grossman questioned as to his view of the latest charges and counter charges regarding "Bangla Dosh," stated:

"The Klein-Capitol Records hassle points up the logic and meaninglessness of the NARM statement (billboard, Jan.1), drawn up by executive director Jules Malamud and myself, relatable to the need for better communication and cooperation among all segments of the industry. What has been evident in the entire sequence of events is a lack of sensitivity to the problems of each segment. The industry must seek to avoid ill-will among its members and strive to achieve proper business
corporate and philosophies."

See Capitol Statement, page 3

Copyright Office Clarifies 'Fix Date on Recordings

By MILDRED HALL

WASHINGTON—The red-letter day of Feb. 15th, when records can be copyrighted, is a scant three weeks away, and there are some big questions: What recorded media being put together in the interim will be eligible for copyright? What about LP tracks made partly before and partly after Feb. 15th? Are new records released on Feb. 13 eligible if recorded shortly before? What about recording sessions?

In answer to Billboard's query, Copyright Office Counsel Abraham A. Goldman said the date the recording is "fixed" in final form is the testing point. Only records or tapes of a fixed form on Feb. 13 or after Feb. 15th, the day S. 646 becomes effective, can be copyrighted.

There is no flexibility about this date, Counsel Goldman pointed out. "Nothing fixed in final form before Feb. 15th can be copyrighted," because it is explicit in the law S. 646 as passed. The law also requires that recordings must be published, i.e., released to the public for sale, with the statutory notice, to acquire copyright. The copyright term, incidentally, is for 28 years, with a renewal term of another 28 years.

The Copyright Office definition of fixation is: "A series of sounds constituting a sound recording is 'fixed' when that complete series of sounds..." (Continued on page 77)

Progressive Rock FM Airing Live 'Concerts

By CLAUDE HALL

LOS ANGELES—Record artists and record companies are reaping bonus exposure via a trend among progressive rock stations toward broadcasting live concerts. Even medium market FM stations are planning broadcast concerts. Some of the concerts are being broadcast from auditoriums—such as when the Grateful Dead did a concert live from the Fillmore in New York as a goodwill gesture after the concert became a sellout. Others are being broadcast from local recording studios; or the studios of the radio station. More stations plan to get deeper involved in concert broadcasts.

Among the FM stations which have been featuring a series of concerts are WABX-FM in Detroit, WNED-FM in New York, WNCI-FM in Cleveland, WEBN-FM in Cincinnati, WGLD-FM in Chicago, KKEF-FM in San Francisco, KMET-FM in Los Angeles, WMMR-FM in Philadelphia, XOL-FM in Seattle. In addition, KDAY in Los Angeles, an AM progressive rock station, has been deeply in a series of live-on-tape concerts from the Troubadour and the Whiskey A Go Go. WMAL-FM in Washington would like to do some live concerts, but program director Marty Coen says budget details are hindering the move at present. "But we are entertaining occasionally from the Cellar Door, a local club," KINK-FM in Portland is currently looking into the possibilities of broadcasting from local clubs, said general manager John Delaney.

(Continued on page 24)

NMC to Rack White Front Singles From Local Top 40

LOS ANGELES—NMC, one of the nation's largest rock jobbers operations, has taken over the singles rack of all White Front stores on the West Coast. White Front has 38 outlets. All NMC's White Front stores will be racked according to local Top 40 radio station playlists and in Los Angeles will be racked from the playlists of KKL, KFRC, and KGFI, according to Lee Stealey, assistant singles buyer who works with singles buyer Gloria Moore on the project.

KTYO in Fresno, for example, will be the key list for that market on singles. And NMC will stock in local White Front operations of the area that top 50 of the KTYO playlist. KTYO's holidays, and the albums from the catalogue. The station is playing: "Well tailor our stocking there to that playlist and keep making additions and deletions," Stealey said.

One of the key complaints in the record industry—and local radio—"is that, because of the rack situation, local playlists in markets that are not key markets mean virtually nothing since stores in those areas were racked off according to the playlist of a target market Fresno, for example, "but we have been largely racked off the playlist of KFRC, San Francisco, in the past.

Stealey said that White Front stores in every market will be racked in singles according to local playlists and inventory will be checked on a weekly basis. This includes fringe areas in the Los Angeles vicinity, meaning that San Fernando Valley stores will be tailored to a local station's playlist. The same goes for San Diego, Bakersfield, and San Francisco.

NMC racked the 9 Music City stores (all albums and tapes only): 13 KFYI, out-of-town plus the Leonard's and Sag's chains and

(Continued on page 72)

Courts Enjoin Firms At IHHEE Booths

By EARL PAIGE

CHICAGO—Five tape marketing firms were enjoined here from handling Capitol and Columbia product in what is believed to be a rare legal action against firms on the floor of major industry exhibits.

The exhibitors were additionally enjoined from circulating a memo referring to the U.S. Court of Appeals action in Utah. Enjoined by Cook County Circuit Judge Francis T. Delaney in action brought by Capitol Industries were International Tape, Inc., Parlin, N. J., Telecor Industries, Inc., Fairfield, N. J., and Matthew Productions, Inc., Columbus, O., the latter a firm marketing cassette versions of the New Testament. All three exhibited at the Independent Housewares & Home Entertainment Exhibit (IHHEE) at the Conrad Hilton and were enjoined as well by Cook County Circuit Judge Nathan M. Cohen in action brought by Columbia.

Similar action was brought by the two labels at press time against Eastern Tape and Super Hits, Inc., both of Charlotte, N. C., and the Goldman Co., Skokie, Ill., three exhibitors at the Transworld Navy Pier Housewares & Variety Exhibit. The action adds Chicago to the list of current tape litigation. Local retailers are being bombarded with flyers, the bait of a firm on W. Peterson called Tabu Enterprises. The Goldman Guys distributed to local retailers its showrooms in Skokie.

Complaints were filed by Arver, Hodes & Mantyhand, which has represented both labels in other Illinois action.

Also here was Jules Yartel, counsel for the Record Industry

(Continued on page 12)

(Ad controversial)
Introducing a new single by the vocal ensemble that sang its way into your heart with its sensitive interpretation of "Jingle Bells" (the hit Christmas single of the year.)

"HOT DOG BOOGIE" THE SINGING DOGS
At this time in the music-industry history, there's a curious number of copyrighted recordings by tape duplicators who claim legality under the copyright law because they pay royalty on the copyrighted music.

The idea of these recordings, hit by an army of sub-rosa pirates who flouted the federal law in sale of millions of cheap bootleg tapes, were even more outraged by the duplicators threatening to make a bonafide business within the federal copyright law.

Somehow it has come to be widely  held that to injure these unlicensed duplicators went to court to demand recognition for their legal status under the federal statute, which preempts state laws in matters of copyright.

Many in the industry have been so infuriated, they resented even the accounts of the unlicensed duplicator moves in Billboard.

But state law, it seems, is not a burying of heads in the sand. In any battle, the best defense is a good offense. What the other side is doing. When millions in property rights are threatened in legal actions, it is essential to have an account developed.

The plain fact is that the federal copyright law left the loophole in denying copyright protection to recordings. This, plus the new changed state tape technology made duplicating by outsiders irresistibly tempting.

So the industry has worked hard to close the legal loophole, and has succeeded temporarily. Under the old law the industry can begin copyrighting new recordings as of Feb 15, making any and all unlicensed duplication subject to civil and criminal suits under federal law.

Much more needs to be done. The antitrust bill expires in three years. Unless the industry is urged to tighten restricting copyright record permanent, the protection could again be lost.

Further, the industry will have to protect the copyright itself against challenges to its constitutionality in the courts. And it will have to fight attempts to have the copyright weakened, modified, or put under compulsory licensing in Congress.

Billboard will continue to give attention to the situation, because this is our job. To ignore suppression of the important aspect of copyright happening in the crucial area of unlicensed duplication would be to do harm, not good, to the industry's common cause.

**Sour Writing Again—Body & Soul**

NEW YORK—In 1931 torch singer Libby Holman appeared in the Broadway musical "Three's a Crowd," a musical in which the "Body and Soul." The show was a smash hit. The featured her. After the show was over, the stage hands and sound men of the group spread the word around the union's office that the libbit had place her—Body and Soul. "The sheet music of the song, "body and soul." The song was sold by the publisher, Warner Bros.  The song and new words were sold for a songwriting fee.

Sour Reminded—"I remember," Sour reminisced, "I worked on carnival music and sold for a songwriting fee."

**Novel Dallas Racking Plan**

DALLAS—A novel approach which jobbers utilized self-merchandising module is one of the most recent hit records and tape in music centers, has been announced for Trans World Marketing here.

The new form of label for local business executives, also includes Phil Morgan, owner of Pomp Broadcasting, and president of the Pomp Broadcasting, Inc. Under its plan, Pomp would provide the form label with specific accounts. Distributor would then be able to complete setting and collection of the module, with all merchandise orders included with the label.

The patented module is described as "an entirely new approach to a label that is self-merchandising module, with a single hit built-in stereo system. In addition, the module includes a tour date and from all labels was used be removed."

**More Late News**

See Page 78

**Stones Records Bow at $3.98**

NEW YORK—Rolling Stones take the top position with "They Can't Take Away Our Life," which is a live performance album at a special price of $3.98.

The band's concert album, recorded at the Fillmore East in New York, was released on July 25.

**3 Court Actions**

L.A. Three local district attorneys, Superior Court here against retailers charge that they are dealing in products not the retail price, $2.22. The record company, Red Hot Streak, filed suit against the retailers, $2.22 and $1.95, seeking to stop sales of the record.

**Rubinson Bows S.F. Complex**

SAN FRANCISCO—Dave Rubinson, who partnered with Bill Graham in the famed Fillmore record, promotion and management, has resigned his active participation in those enterprises to form his own independent promotion and management company.

Rubinson's newly formed record company, targeted Dave Rubinson. And Friends will concentrate its activities in the field of record promotion and music publishing. In addition, they have been set up to administer outside music publishing companies.

**G.P. Di-Claims Klein Charges on 'Desh'; Launches Some of Its Own**

NEW YORK—Chas. G. Proctor, Chas. G. Proctor, which is in a legal struggle regarding the sale of the company's records, has launched a new album by David James. The album, "In the Mood," has sold more than 250,000 copies.

**Isaac Hayes Produces New S. Davis Jr. Image**

LOS ANGELES—Isaac Hayes has completed his first album for S. Davis, Jr., which will be released on MGM Records.

Hayes and his Memphis-based musicians have already recorded the music and the country will produce Hayes' debut MGM single here at the company's recording studio shortly.

The single will be a rock and roll remake of "Shaft," a theme from the movie of the same name.

**Polygram Buys Here, Interest in Chappell**

CHICAGO—Mercury Records has been named as co-owner with American Philips Corp. to the Polygram Group, the parent organization of Mercury, Philips (Holland) and Siemens (Germany).

Many American Philips has also sold 50 percent interest in Chappell and Co. and 49 percent interest in Chappell and Co. (London) to Polygram.

The purchase of interest were re-vealed.

**Tapes Are Seized in Florida**

MIAMI—Police, the cooperation of the Florida state attorney's office, seized 100 tapes of Atlantic artists in a raid on the Feelin' Feelin' head shop in the Hialeah suburb of Miami.

The raid was led by Dave Cann, was cited under Florida statute for "illegal to sell tape recordings the public without the possession of the owner of the tapes.""The single was released in 1969 and was a hit.

The album was recorded at the El Mocambo in 1972 and features Ricky Hopkins, By Cooker, Mick Jagger, Charlie Watts and Bill Wyman. The album was released in 1973 and features "The Last Waltz," "Happy Man," and "Miss You."
Dave Clark Sparks Stax Gospel

BY IAN DOVE

NEW YORK—Via their Gospel Truth label, the Stax company is launching a five-week radio call-out campaign aimed at the youth market, said Dave Clark, vice president and international director. The label will promote it as "gospel rock," which Clark says is a "new generation of gospel music." The label's debut album, "Gospel Rock," was released last month.

The label's first release, "The Gospel Rock," features the group's first single, "Praise the Lord," which was released on the label's first record, "Gospel Rock: Vol. 1." The album was produced by the band's lead singer, Little Richard, who also appears on the album's second single, "I'm Gonna Be a Singer." The label's music is characterized by its upbeat tempo and powerful vocals, with a focus on themes of faith and spirituality.

In addition to "Gospel Rock," the label has also released "Gospel Rock: Vol. 2," which features such artists as the Temptations, the Four Tops, and the Jackson 5. The label's music continues to gain popularity, with several of its releases reaching the top of the Billboard Gospel Albums chart.

Executive Lumber

ALTSCHULER TELLER

Robert Altschuler named to the newly expanded position of director, press and information services, responsible for planning and development of press and field communications for Columbia, Epic, and the Columbia custom labels. Included in Altschuler's responsibilities is the literary service department, which is in charge of liner notes, the field communications department and the continued direction of the press and public information department. Altschuler joined Columbia from Atlantic Records where he was director, publicity and advertising. Al Teller appointed to the newly created position of director, merchandising, Columbia Records responsible for planning and placement of national print and radio advertising, direct retail advertising, and point of sale merchandising. He also serves as project coordinator for new artist exploitation and continues supervising the college rep program. Teller was recently director marketing development, Columbia, joining from Playboy Enterprises. David Wynshaw appointed to the newly created position of director, publications, Columbia Records responsible for national and local print and radio advertising, direct retail advertising, and point of sale merchandising. He also serves as project coordinator for new artist exploitation and continues supervising the college rep program. Teller was a former member of the group's marketing department.

Staar Hold Licensee Meet

CANNES, France—United Artists Records held its fourth annual licensee meet June 22 at the Carlton Hotel here. Among the 30 licensees meeting with UA president Bob Crewe were representatives from Brazil, Belgium, France, Germany, Italy, Japan, Mexico, Scandinavia, Mexico, Egypt, Holland, Great Britain and Germany.

Audiovisual presentations of product and product plans were made, and France and Germany were urged to follow by free-form forum discussions and a banquet.

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Recordings of the Week
(Continued on page 52)

Barbara Skydell named vice president, Premiere Talent Associates. Before joining Premiere 15 years ago, Miss Skydell was associated with GAC, ITA and Peter Nero.

Martin Manzer named account executive with the Los Angeles office of GAC, formerly marketing associated with GAC, ITA and Peter Nero.

Every once in a long while, a great solo singer comes along.

Genya Ravan's debut album as a solo artist is on Columbia. It's ten well-chosen, hard-hitting songs, powerfully produced and arranged. Cash Box said, "Genya tears us to pieces with songs of her own choosing and every one shreds to perfection."

And you'll be as happy that Genya's on Columbia as we are. Because that makes it all the easier for you to get her across to the public.

On Columbia Records and Tapes

Columbia Records is happy to announce that, this time, she came to us.
ASCAP Opens New Category

NEW YORK—ASCAP is offering Associate Membership without annual fees or royalties and lyrics even if their works have not been published. To encourage young writers to broaden their professional aspirations and growth, the Society believes the Associate Membership Program of Associate Member and hundreds of Associate Members nationwide is a new opportunity. Many of these have succeeded in getting their works published, and several have gone on to full membership.

One reason required for Associate Membership is simply having a written work. However, ASCAP offers a mailing list on which this can be done, as well as applications for Associate Membership available at ASCAP Regional offices and ASCAP membership representatives in New York, Nashville or Los Angeles.

Fantas Releasing First 11 Double Deluxe Prestige Paks

BERKELEY—With the belief that the contemporary market is ready for the largest-scale, double deluxe Prestige Pak Records is dipping into their Prestige Records vaults with the release that contains 11 different Prestige and record jazz sets at $6.98 suggested retail price.

The artists represented in the release are Charlie Parker, Duke Ellington, Count Basie, Teddy Wilson, Nat "King" Cole, Louis Armstrong, Louis Jordan, Art Blakey, Pat McGee, Benny Carter, Jimmy Smith, Red Norvo, and others. The artists have been added to jazz magazines, and the release has been planned for the spring.

Fantas has scheduled a full scale promotional and merchandising campaign for the release, which includes window displays, posters, and loss of merchandise aids have been designed to serve as point-of-sale advertising and promotion pieces.

Fantas is planning a regular schedule of product from the Prestige vaults in December. Fantas also plans to release a Blues release tentatively being planned for the spring.

Chappell Set For Selling Its Output for the yr.

NEW YORK—From the indications of a heavy production schedule for the new quarter, Chappell & Co. plans to more than double its total output in the U.S. This year, the company has released over $300,000 in new releases.

Increased activity on three fronts, Contemporary Music,avier scores and print agreements, coupled with innovations in sales merchandising, has enabled Chappell to increase its output so much.

Leading the promising director for Chappell, New York said, "curiously enough, in talking to the chart records by such artists as Jerry Butler, James Brown, Rod Stewart, Bob Dylan, and others, we have been strong with show scores, we are entering a new phase to the market in the year with "Two Gentlemen of Verona," "Eugenia," "Love Me, Love My Children," and the upcoming "Steppin' Out."" Chappell also noted that the company has been releasing a new set of songs with Bob Dylan.

Morgan's Reserve

LOS ANGELES—"A Song for You" is being reserved to distribute a new quarter, Chappell & Co. plans to more than double its total output in the U.S. This year, the company has released over $300,000 in new releases.

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A&M Records warmly and proudly welcomes Joan Baez.
Conniff Refurbishing; Seeks Today's Sounds

By ELOI TIEGEL

President and Mrs. Nixon selected Conniff for the performance of the “Second Room,” and the concert marks his first show for a head of state. He will use a small ensemble as the backup for the singers, playing such numbers as “It’s the Talk of the Town,” “Deep in the Heart of Texas,” “April in Portugal” (Mrs. Nixon’s favorite song), “Somewhere My Love,” “Que Sera Sera/True Love” and “Imagine.” This last song is in the LP and has been released as a single at Columbia’s request.

Conniff says he will use younger male singers (contracted by John Baylor and his brothers) to achieve a stronger, more modern sound. “Words are phrased differently today and the guys are singing much more in the high register.”

The LP also marks the first time Conniff and Staff Garrett have worked together. Three drummers, another first, were also used: Hal Keiser, also known as and Ronnie Tutt. Conniff wrote differently for this LP because of his new objective: young people “I want a lot of unusual figures for the beasts and a lot of sustained notes.”

Conniff notes that younger singers are often guitar players who use their instruments to direct the show (Continued on page 13)

IN OLDIES PROMO, UA SUGGESTS ‘I'M IN WHISKEY'

LOS ANGELES—United Artists Records is taking over the Whiskey a Go-Go (Monday’s) in Hollywood and is planning party honoring its new Legendary Masters Series. Theme of the party is the first of its kind for the record company, and will be the first Legendary Masters release, double-sided cuts of Fats Domino, Ricky Nelson, and Hunter S. Thompson.

Appearing at the Sock Hop will be the Fleetwoods, Del Shannon, the Ventures, Bobbie Vee, Freddy Cannon, and other surprise start from small independent label companies. Dylan will be filmed and taped. Pioneer rock movies from the period will be shown.

Dylan is the first addition to the Legendary Masters project makes these among the fastest-moving oldies package in history. Each two-song set sells for $6.98 and includes an in-depth biography booklets and more than a dozen full-length radio programs. Several Legendary Masters releases in the works include Ike & Tina Turner, Johnny Rivers, Cream, Beach Boys, Steve Winwood, Miles Davis, Smiley Lewis and Shirley & Lee.

NARM Parley Slates ‘Super Rap’ Session

NEW YORK—The 14th annual NARM convention, which convenes March 17 at the American, Hotel, Bal Harbour, Fla., will hold a special presentation on March 5. Purpose of the session is to give members an opportunity to speak about the importance of the rap phenomenon. The session will be moderated by the Smaller Rock Jackets; “Data Collection and the Rap Market”; “Merchandising and Diminishing Returns” and “Today’s Challenges In Radio Promotion.”

Joe Smith, Warner Bros. Records, Los Angeles, editor of the discussion. Each of the topics will have a panel of five people on the list of experts on the topic.

Panel members on “The Retail Explosion” include John Cohen.

ADL Division Names Goody

NEW YORK—Sam Goody has been named chairman of the Assocation for the Defense of Military Affairs. The music industry which will hold its annual luncheon on March 17 at the Pierre. Named to serve as co-chairman with Goody are the Gabriel of BMI, Ira Moss, Pickwick International, and Sam Stonen of Sam Goody. In addition to the event are Clive Davis, president of Columbia Records; Stanley M. Gorlikov, and Jack Geller of Jack Grossman Enterprises.

The luncheon is held in conjunction with the Music and Performing Art Lodge of B’nai B’rith. Flyer with George Shivers Packaging Co. is president of the Lodge. David Rockfield of Keverett’s is the ADL chairman.

Flying Dutchman To Cut LP on A Dial Book

NEW YORK—Flying Dutchman Records is taping with Dial Press. The publishing of LP by Scott-Heron’s novel, “The Nigger Factory” Scott Heron, who records for the Flying Dutchman, will record an album of poetry and songs in line with the theme to the same title. Heron is also publishing 12 song songs from Heron’s recent Flying Dutchman album, “Plain in the Day.” These are uncut versions of the songs as a black book monthly.

Bagdassarian Dies

LOS ANGELES—Aram Bagdassarian, 52, creator of the Chippmunks in 1958, died of unknown

Stigwood Wins Suit In Illinois

NEW YORK—In still another development in the Harry Elkin, and the singer who is a record label, the first of “Jesus Christ Superstar,” U.S. District Judge Robert D. Morgan, Peoria, Ill., has ruled in favor of Stigwood Group,产业园区 in Englewood, for $6.98 and includes an in-depth biography booklets and more than a dozen full-length radio programs. Several Legendary Masters releases in the works include Ike & Tina Turner, Johnny Rivers, Cream, Beach Boys, Steve Winwood, Miles Davis, Smiley Lewis and Shirley & Lee.

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Van Morrison
"Tupelo Honey"
Every day, about 15 new stations add this one. Van's second single hit from his WB "Tupelo" album. Among many others, it's pop with KJU, KFRC, WGBR-FM, KDAY, KDWB, WFOH, WDJY.

Alice Cooper
"Under My Wheels"
America's new power-rock leaders are hitting hard with this single from their "Killer" album. Believe us, or check with over 250 stations, including KGIL, WKBN, KABX, KING, KFRA, WNEW-FM, KRLA, KLOS, KDWB, WXY, WGOI, WPLJ, KDAY...

Earth, Wind & Fire
"I Think About Loving You"
The on-going R & B pop success of this mighty new group is amass- ing a lot of radio action, and specifically we include WAMO, WJLD, WTVL, WDAS, WLBB-FM, WHUR, WABO, WNEW-FM, WDIA, WLB, WKV, WILK-FM, WASH, WILD... and dozens more. A big hit.

All better babies from Warner/Reprise. Tape versions of these albums distributed by Ampex.
Ampex Unfolds New Division Strategies

CHICAGO—Ampex Corp., moving rapidly into Phase II of its program to discontinue the consumer equipment division, is in the process of phasing out of the cassette, cartridge and open reel tape recorders and allied accessories.

Ampex took these steps:

- Will continue to market an open reel deck, model AX 300 at $649.95, and a limited output of open reel recorders.
- Will continue to market a cassette cassette/demagnetizer, mod. 220 at $4.95, through the company's Magnetic Tape division based in Redwood City, Calif.

CTI & Kudu Will Stage 'Winter Jazz' Concerts

NEW YORK—CTI Records and Kudu Records will present a "Winter Jazz," concert package consisting of the two record companies' all-star musicians. In Cincinnati, Feb. 24; Chicago, Feb. 26; and Detroit, Feb. 27.

Mrs. Fabbrini, as general manager, consumer equipment division, has named Roy Fabbrini, as general manager, consumer equipment division, to succeed A. James Gates, vice president and general manager, who resigned to join SCH Corp. as vice president and general manager of the appliance and floor care group. Robert J. Whitehouse, national sales manager, has been named marketing manager of the equipment division to succeed Lawrence R. Fugh, who is on special assignment reporting to Davis.

In addition to the promotion of our California Concerts, L.P., we will also have a new and first album release from Esther Phillips, entitled 'From a Whisper to a Scream,' and a new Johnny Hammond LP, "Wild Horses Rock Steady," both from Kudu. We will be running in-store promotions, print ads, and local and national television appearances by our artists, as well as special radio promotion designed at hitting the Midwestern markets and the surrounding colleges and universities with full support from their local college stations as well as the artists," Taylor explained.

CBS Acquires 11 W.C. Audio Stores

NEW YORK—CBS has completed acquisition of Pacific Electronics, which operates 11 audio tape stores under the name Pacific Audio.

The CBS Audio Stores will be operated as a wholly-owned subsidiary of CBS Records. Terms of the cash acquisition were not announced.

TIC Registers 2nd Qtr. Loss

NEW YORK—Transcontinental Investments Corp., the management process of being acquired by James Ling's Omega-Alpha, reported a loss in the second quarter ended Nov. 30.

The six-month loss was $1,478,000, or 17 cents a share, on sales of $419,000,000, compared with a loss of $2,260,000, or 25 cents a share, on sales of $337,000,000 a year ago.

In the second quarter, gross was $26,000,000, compared with $31,800,000, and a net loss of $1,403,000, or 16 cents a share, a year ago.

Average number of shares outstanding was 8,540,000 compared with 5,840,000.

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FROM THE NEW ALBUM
NEW NEW NEW NEW
THE NEW SINGLE FROM TOMMY JAMES
TELL 'EM WILLIE BOY 'S A 'COMIN'
Col & Capitol File 2 Court Tape Actions

*Continued from page 1*

Association of America (RIAA). Local hearings on those enjoinder were set for Jan. 27 and Jan. 28.

Since ITI and Telecor exhibited product from other labels not in the action, both remained open throughout. Frank Marcus, the vice president, has decided not to take any further action, while Telecor's lawyers have removed its suits against Telecor.

The two Navy Pier exhibitors were enjoined by the court for their closings.

Bob Marcus of ITI, the firm circulating the copies referring to the Utah case brought by the Utah Record Association against RCA, Columbia, ABC and Ampeg, reported to the meeting that his company, like its close friend, is "more harassment." Asked about his position in regard to payments to artists under contract to labels ITI offers, he said: "We have no contracts with artists. We have tried to contact labels and would be willing to make payments, say a quarter per tape, or whatever price was agreed on. But they will not respond.

Matthew Productions' Robert Levy said: "I quit offering the tapes. I don't need the hassle." He added that he feels the same way about Telecor in offering the same tapes and tape by artists not receiving payments from their publishers. He said: "I don't want to do it any more money."

Personnel at the Eastern on the record store, said prior to the court action, that they were diversifying and display with a view to the possible consequences when new federal regulations apply to tape duplicating. Feb. 15. "We will have to offer many tapes in other areas of the store, and at least that kind of product will have a longer life thanfor the tapes used here."

Labels' Ad Copy

In Capitol's eight-page complaint explaining the financial involvement in promoting product, it states the label has spent $35 million in the last five years. The Columbia complaint states its expenses over the same period were $20 million.

Capitol said also: "Among the performers are Capitol, which delivers the values. Telecor has the tape, tapes on. price and the profit. if not the quality of the product, are the starting point of the complex, Grand Funk Railroad and Blockrock."

Chet Mathers has double tapes, pirated and appropriate performances of Grand Funk Railroad and Blockrock. Haggard, John Lennon and Sonny James.

Columbia's complaint mentions performances of Yoakam, Ray Price, Linda Ronstadt, Chicago, Blood, Sweat & Tears, Simon & Garfunkel, Sly & Family Stone, Andy Williams, David Houston and Mud Analytics. Paul Glasser of RCA.

Goldman's letter said: "The record companies are not ashamed of underselling you the dealer, in national tape club ads. However, in the court action at the pier, this reference to tape clubs was dropped. Goldman said in both letters: "There are many dealers who are well aware of going around with tapes. But they are careful in doing business, with many of these people, and some since may not be around to take back the product."

Goldman's letter in 200-500 lots is $2 per cartridge; $1 on 13,000, 4,999 up to $10 to 14,000 copies, $15 to 19,000, $25 to 24,000, $50 to 34,000, $75 to 50,000. The letter also stated with the additional logo, "etc.," which identified Atlantic and RSO Corp.,, an appeal to consumers: "In order to prevent a substantial increase in the price of tapes, write or call your U.S. Congressmen asking to support the Senate Bill 486 unless it is amended to permit legal tape duplicators to continue in business.

Who would want to record where Stone and Crosby & Nash did?

Buddy Miles, Sarah Vaughan, Eric Burdon, Quincy Jones, George Harrison and B.B. King would (and did).

Wouldn't You?

Tony Joe White album recorded in Europe and the Alabama State Troopers album featuring Don Nix for Elektra.

At the Voice Recorder, Los Angeles, producer Ed Michel is finishing B.B. King's "Midnight in the Kitchen," for ABC-Dunhill, as well as John Lee Hooker's latest, "Jumpin' Jack Flash," for Warner Bros. Also in the studio are Harve Mandel and Chad Henschke, doing "Take The Waltz" for Skylark Productions. Warner Bros. Bob Hatfield and Family started work on individual projects and Alex Colman has begun a new LP for ABC-Scream. In Memphias, this has completed his next album for UA and Capitol's "This Ain't No Game, Brown has scheduled a date for Howard Roberts and producer Michel will be in soon to begin a new project for Roberts' next album as well. They will use the quiet facilities at Village Recorder, which means booking up 2 and 3 simultaneously.

At the East Coast Record Plant, Tony Middleton is in for Peter Schinder and with Tony Deville producing and Tom Foy and Shelly Shank at the controls, are working in for mainstream with Bob Shad producing and Carmen Ruino engineering and Producer Johnny Sandler is mixing an album for Bob Hughes.

At the West Coast Record Plant, Samantha Davis is in for Bob Hughes engineering. Two Friends in Detroit for Motown with Bob Hughes producing and Hughes engineering; Buddy Miles in for Mercury and Posing for the new year is in for Family Productions.

On the local front, the Wolfy Heider/Record Plant remote truck has been busy with Mountain for Warner Bros. and with Bob O'Drane engineering at the New York Academy of Music, and Goldmap producing at the International Church for Right On, and with Warren Buffon engineering and Producer Ron Pate of Pate and Fye and for Family Productions.

As the year ended the year with Bob Hughes producing and Warner Bros.

At RCA, New York are RCA's Tony Red and Van, and Cliburn performing Cher's "Bang bang, my heart's gone boom" and with Bob Hughes producing and Warner Bros.

On the West Coast at RCA Studios, producer Bob Hughes on RCA artist Swimpaw and Mother Heren.

At Ultra-Sonic Studios, Hemphend, L.A., is Billy Joel with John Steinman producing and Steve Metz of Victor Productions is recording David Cassidy at Sound Exchange. Also in are McKenzie Ford and Olivia Storfer for Uni, as well as Geri Grainger recording her first session for UA.

Heir's stores in San Diego. In the White Front stores, NMC will rocket 300 oldies and the local hits and hubbubs. It will comprise an estimated 3,500 single in Forever.

General News

Studio Track

By BOB GLASSENBerg

Still cleaning up from the old year: Sigma Sound Studios, Philadelphi, ended the year with two million dollars in its bag. The Studios, "You are Everything," on Avero Records and "Drowning in a Sea of Love," by Joe Simon for Specialty Records both received gold certification.

They are also very proud of their "Gonna Take a Miracle," as well as the hits they scored in conjunction with WMMR-FM.

Then there was Bill Nelson's "Don't Let the Green Mean Lotus" You" and Brenda and the Tabulations, "Who's Got Time," as well as "Chee Chee & Pig Piggin' It Up," as well as "The Eneys also used the studio extensively in 1971 as did the Fuzz.

Harry Chapin, from whom I receive no further information, also wanted to express his thanks to the many producers who helped Simon have a "super heavy" year, in his words. S. thanks to Wally, Leon Huff, Thom Bell, Bobby Martin, Stan Watson, Jesse James, Glen Campbell, Van McCoy, John Midura, Tom Sellers, Jerry Ross, Rolly Olsen, John Hill, Norman Harris, Richard Barrett and Harvey Fuqua. And thanks to the many artists helped as well. The Studios: Joe Simon, Laura Nyro, The Chambers Brothers, The Deltones, the Four Tops, Mike Douglas, Bob & Marcie, the Three Degrees, O.C. Smith, Brenda and the Tabulations.

A&M Studios, Los Angeles, started off the new year with a bang, hosting Cheech and Chong, for Ode Records with Leo Adler producing; Josie Mitchell for work on her new Reprise album with Henry Lewis producing; Rager Kelway for A&M with Steve Goldman producing, Goldmap, producing also a new Garry Mulligan LP for A&M, England with John Ford Colley with Leslie Shlofman producing; Bobby Hucherson with Harold Land for Verve Note Records with George Butler producing; Joa Charnin for overdubs on her A&M album; Bobby Lashner for Mercury with Warren Sylvester producing; and Bill Medley for A&M with Herb Albert producing.

From Memphis and James Carse, come the report that Ardent Recordings, Inc. has moved on what John Fry, president and owner of the facility calls a "conservative or traditional studio."

The new facility is built around a central patio a fountain with earth and trees and foliage. It is a red brick structure in the French Colonial style which spreads over 7,200 square feet.

There are two complete studio now at Ardent, both with complete 16-track equipment, which Fry also describes as ultramodern. In fact, I wonder why Fry calls it a conservatory studio. While it is true that in the past the facility has done much popular work with those new 16's there will be plenty of time for the non-commercial recording. For instance, Ardent has already completed a mix on a live
Copyright Office Clarifies Fix Date on Recordings

First Edition Wants TRO Deal Voided

LOS ANGELES—Kenney Rogers and Terry Williams, principals of the First Edition Productions, filed suit in Superior Court here seeking to void their contract with a purchasing firm they are partners in, First Edition Productions.

According to the suit, filed in March 1968, the First Edition—which then also included Mike Sette and Thelma Lou Goldmark—set up an exclusive publishing agreement with the young company and set up a new organization, First Edition Productions, which issued stock shares and a $2,500 advance to each member of the First Edition.

The Kenny Rogers-Terry Williams suit seeks to void the contract with First Edition Productions on the grounds that the publisher did not promote the songs effectively, as called for in the agreement, and that California corporate law requirements were not met in issuing the stock to First Edition members.

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Don King

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CRAWDADDY
MIKE HARRISON

Mike Harrison, vocalist, songwriter, and keyboards artist, was, until the end of 1970, one of the leading lights of Spooky Tooth, which also included Luther Grosvenor.

When Spooky Tooth broke up, Mike spent some time in Spain writing songs. Returning to England, he came across Frank Kenyon and Peter Batey, two members of the VIPs. They had a stack of songs Mike liked, and fitted in with his plans for a solo album, so they got to work and have emerged with an album, Mike Harrison.
Luther and me walking through Evesham late at night with an acoustic guitar laughing "this is my boy" "no interviews please," me playing the part of a manager talking about his boy.

Luther was about sixteen I was about 18, we laughed and played our way through lots of different situations, and changes. We still go back to Evesham from time to time and we still laugh. And this album is gonna surprise you as much as it surprised me.

Jim Capaldi

UNDER OPEN SKIES
LUTHER GROSVENOR
MCA Artist Showcase Captures Disk Appeal

The three-day artist showcase brought the attention of an outstanding array of record dealers and distributors and radio personnel and on hand to greet them during Kapp Records' night were, from left, Dr. Jules C. Stein, founder and chairman of the board of MCA Inc.; MCA Records president J. K. (Mike) Maglind, and Kapp general manager Johnny Musso.

Decca Records night featured two of the label's acts—Conway Twitty and Loretta Lynn. From left, Twitty, Miss Lynn, MCA president Mike Maitland, and Miss Lynn, MCA president Mike Maitland, and Miss Lynn, MCA president Mike Maitland, and Miss Lynn, MCA president Mike Maitland.

MCA Inc. president Lew Wasserman, center, talks with Billboard publisher Hal Cook, left, and MCA Records president Mike Maitland during the three-day event, held in Los Angeles. Maltland hopes to hold the showcase annually.

MCA artist Neil Diamond, back to camera, performs a song from the highest-paid "Temporary Background Harmony Trios in the recording field." Uni general manager Russ Regan, center of trio, MCA Records promotion director Pat Pipolo, left, and MCA Records sales director Rick Fith, right. Diamond was presented with a plaque for his single "Stones."

Loretta Lynn, Decca Records, accepts an award for her best-selling album of "Loretta Lynn's Greatest Hits" from MCA Records vice president Joe Sutton.

Jerry Prayer of Discount Records, Los Angeles, and MCA Records vice president Joe Sutton, right, talk during the three-day "MCA Music Festival."

Isaac Hayes Produces New S. Davis Jr. Image

LOS ANGELES—Music from the new two-hour television show, "Clownaround," will be recorded by the company and sold as an original cast LP.

The production marks the first time such an LP has been created for an arena show. The show will begin dates after a break-in period at Burbank from mid-February through April.

The score for what is termed a modern musical is by Moose Charlap with lyrics by Alvin Cooperman, executive vice president of Madison Square Center. Gene Kelly is directing the show, but is not performing.

The production plans to line up disk distribution. The show is family entertainment.

Frank Sinatra clan member, and of the superclub performer who works for adults. "Sammy is performing today with the finest contemporary musicians and his sound is very contemporary," Curb says.

The "Shaft" single is designed for multimarket coverage. MGM quietly released a middle of the road single by Davis recently titled "Candy Man" which was produced by Curb and Don Costa.

The Hayes collaboration is a far removed project from "Candy Man," and Curb is quick to emphasize that the new act is building a talent roster which reflects styles in many fields. There is Richie Hyman and the Five Man Electrical Band to add to the Olmoads and the Lawrences.

JANUARY 29, 1972. BILLBOARD

Johnny Jules hand to greet array of record dealers and distributors and radio personnel and on hand to greet them during Kapp Records night were, from left, Dr. Jules C. Stein, founder and chairman of the board of MCA Inc.; MCA Records president J. K. (Mike) Maglind, and Kapp general manager Johnny Musso.

Kapp Records general manager Johnny Musso, left, presents Gold Disks to Sonny & Cher for Cher's single "Gypsies, Tramps and Thieves" and an award for their duo performance in the single "All I Ever Need Is You."

From left: Decca artist Jerry Clower, Kapp general manager Johnny Musso, Stan Selman of ABC Records & Tapes, Seattle; Mrs. Johnny Musso, and MCA Records vice president Joe Sutton.

From left: Decca artist Jerry Clower, Kapp general manager Johnny Musso, Stan Selman of ABC Records & Tapes, Seattle; Mrs. Johnny Musso, and MCA Records vice president Joe Sutton.

Kapp Records artist Roger Williams performing "Autumn Leaves" in a medley during Kapp night.

MCA artist Mike Settle and Uni general manager Russ Regan talk backstage after Settle's performance on Uni night.

Uni artist Mike Settle and Uni general manager Russ Regan talk backstage after Settle's performance on Uni night.

Uni Records' Bill Cosby eats a microphone during his performance. Several hundred people attended each night.

Uni Records artist Neil Diamond, back to camera, performs one of the highest-paid "Temporary Background Harmony Trios in the recording field." Uni general manager Russ Regan, center of trio, MCA Records promotion director Pat Pipolo, left, and MCA Records sales director Rick Fith, right. Diamond was presented with a plaque for his single "Stones."

Jerry Prayer of Discount Records, Los Angeles, and MCA Records vice president Joe Sutton, right, talk during the three-day "MCA Music Festival."

From left: Decca artist Jerry Clower, Kapp general manager Johnny Musso, Stan Selman of ABC Records & Tapes, Seattle; Mrs. Johnny Musso, and MCA Records vice president Joe Sutton.

From left: Decca artist Jerry Clower, Kapp general manager Johnny Musso, Stan Selman of ABC Records & Tapes, Seattle; Mrs. Johnny Musso, and MCA Records vice president Joe Sutton.
LINDY STEVENS

Music is the sound her love makes, so she writes and sings her own songs with her own intense affection. Her first album is Pure Devotion.

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Harry Marks Jac Holzman's 1st Production In 4 Years

BY NAT FREELEND

LOS ANGELES—Elektra Records producer Jac Holzman is back in the studio, producing his first complete album in at least four years. I've never worked so hard or been so intensely involved in a project during my entire 21 years in the music business," Holzman said about the debut album of water-skip Harry Chapman and his group, Harry.

Harry Chapman is a son of jazz drummer Jim Chapin who played with his boys in the Chapin brothers group that worked the New York area and recorded during the mid-60s. His two younger brothers, Tom and Steve, now have a foursome called Chapin, which is on Epic.

After graduating from Cornell University, Harry Chapin moved into documentary filmmaking with his uncle,icky Leacock, of the Leacock-Pennebaker studio. In seven years he earned several festival awards and two Oscar nominations while completing a number of full-hour TV specials.

He composed music for many of his films and was drawn back more fully into the recording mainstream when he began providing the bulk of the material for his uncle's projects, initially by compositionally filling in with his acoustic guitar as opening act on their dates.

"I felt I was getting more out of my guitar than I ever had before and it was time to try to record something that I could commit to," Harry Chapin decided just last spring. "I had just been paid for a TV feature so I had some money to try something really far out."

Chapin, Chonteled the Village Gate nightclub for six weeks of midnight shows for a group that didn't yet exist. He had already recruited manager-arranger Fred Kerely, a Cornell college-mate, and John Wallis, a bassist and harmonica singer whose voice can range from bass to falsetto and who had known Chapin since the two sang together in a Brooklyn church choir.

Who's at Liberty?

A want ad was placed in the underground newspaper, Village Voice, seeking a cellist and a lead guitarist. After scores of auditions, including a nine-year-old who could barely chord, Chapin found Julian-built graduate Scott Tim on cello and an experienced young guitarist named Ron Palmar. The band was completed on June 22, 1971, and opened at the Village Gate exactly seven days later, with the Chapins as featured act, Harry as opener.

With a minimal promotion budget, attendance was low at first. But at the six-week engagement, progressive, the Chapin family efforts attracted some excellent reviews, a devoted core audience that kept returning night after night for $2.50 admission . . . and then the first record deals from the major record labels.

What ultimately ensured was a full-length album. "The main thing that eventually decided us on Elektra was Jac Holzman's intense personal commitment to our music," said Chapin.

The still-unitled album is to be one of Elektra's few February releases.

(Continued on page 31)

BUCK OWENS SHOW

Circle Star Theater
San Carlos, Calif.

Capitol Records' country music superstar Buck Owens treated his San Francisco fans to residence for a recent three-day engagement at the Circle Star Theater... a gathering. His sense of style and delivery was satisfying to all concerned.

Buck Owens is one of those acts who can bring down a room. Don Rich and the Buckaroos. Owens treated this large gathering of country, pop and rock music fans to a broad range of his songs. He opened his 45-minute performance with "Good Ol' Girls" and then included such Owens favorites as "San's Place, "Act Naturally," Together Again," "A Tiger By The Tail," "Truck Drivin' Man," "Charley Brown," "Bridge Over Troubled Water," Beware Of The Tall Dark Stranger." "A Great White Horse," which he dedicated with Buck Owens Show regular Susan Raye, and he closed with a medley including "Good Ole Boys," "Good Ole Girls," Owens' outstanding showmanship was matched by the talent of his band, to the point that the audience reasons why he has been a top name in country music for over 10 years.

Freddie Hart was the special added attraction for this engagement. His raspy singing and magnetic style is a music fan's to many of his best-known recordings. The songs he performed in the Mailbox, "Togetherness" and "Loose Talk," among others.

Fredric had the audience on its feet when he announced that he was about to return to his own works, "Wine, Women and Song," and "San Francisco," His sensitive singing and his use of guitar were outstanding. Although their sound was somewhat flat, their gait ran too long for an opening act.

Columbia Records' Johnny Mathis in a red velvet suit offered the perfect show during good selections and musical character. This was a beautiful evening. The singer's distinctive and intimate voice carried the show through. Slightly nervous, he seemed a bit out of sorts from the third show. His voice of humor came through on a comedy number "Mother Come Too," but it was the honey and cream voice during his "Mathis's Methods," which told the audience the show was so good that the audience loved it. He performed "That Old Black Magic," "Lover, Come Back To Me," "I'll Walk Alone," and the crowd continuously interrupted with applause.

The singer was excited about "Maria" and the new "If We Only..." On May 8, he closed the show. Rob M. Rogoff conducted the orchestra whose chairs showed off its violin section's organic sound. No one had ever expected to hear this much variety on a program so diverse.

LAURA DERN

TRAFFIC COMMANDER TODY J. CALE

Academy of Music, New York

Launching their latest U.S. tour as a six-man band, Traffic again proved themselves one of pop's elite groups. Revolving around the nucleus of Steve Winwood, Jim Capaldi, Chris Wood, and Bill Bruford, they played an excellent, instrumentally oriented set highlighted by "Rainmaker," "Hummingbird," and "The Low Spark of High Heeled Boots," songs from their current LP of the same name—"as well as from all of their previous albums."" "Rainmaker," "Hummingbird," and "The Low Spark of High Heeled Boots." "Rainmaker" is a frequently used number, often featured in the setlist. The group's current line-up consists of Steve Winwood, Jim Capaldi, Chris Wood, Bill Bruford, and Robin Trower. Their sound is characterized by a blend of rock, blues, and jazz influences, with a strong focus on improvisation and vocal harmonies. The band's musical style has evolved over the years, incorporating elements from a variety of genres, including jazz, blues, and progressive rock. The group's live performances are known for their high energy and dynamic stage presence, with Winwood and Capaldi particularly emphasizing their vocal and instrumental talents on stage. Traffic's discography includes a string of classic albums from the 1960s and 70s, and they have continued to tour and record music into the 21st century.
Their new single, "How Do You Do?", is doing quite well, thank you. Number one in Holland and Belgium. They could be the most exciting, the most popular vocal team to come out of Europe in the 70's. A cocky claim, sure. But we think you'll agree after one listen to their single. Oh, yes. In case you don't know them yet, America, allow us to introduce you to **Mouth & MacNeal**.
**NEW YORK**

Paul Aska has been set by the United Cardiac Psychiatric committee to be the talent host for the forthcoming Cerebral Palsy Telethon which will be telecast over WOR-TV Sunday-Saturday (29-30).

IRA JACOBS

**NEW YORK**

Pat Brown's Music Hall in Buffalo on Feb. 6, includes a 19-piece band set for its premiere of "The Music Capitals of the World."

**DOMESTIC**

Carriagge Hall May 7. Capt. John and the Georgia High Club March 13. . . . Scripture's Beverly Brethren recording, "Don't Just Say It, Do It," in German and Spanish. . . Warner Bros. Herbie Harris will appear at a Feb. 23 concert in San Francisco. . . . At the City of San Diego will be a free Angela Davis and other Political Prisoners. . . . The benefit, held for the Village Galleria from Feb. 8 through Feb. 23, Television and nightclub comedian Jerry Lewis returns White Marshall & Associates public relations firm to handle publicity and promotion. . . . The publishing house of Stormy Forest Productions, will be in Los Angeles until Friday (6) to receive Richie Havens' material, as well as that of several other artists in its catalog. . . . She'll be at the Continental Hyatt House in Los Angeles. . . . Emily Arnold returns to the Houston Astrodome for a one-night concert March 3. . . . John Johnson, whose new single on the Win One label, "Love You Forever," is on a seven-city, two-label national tour. . . . On her itinerary are Baltimore, Richmond, New York, Philadelphia, Atlanta, Cleveland, Chicago and Detroit. . . . Set for the Capitol Theater in Passaic, N. J., Friday (6) are Moe Cooper and NRRQ on Saturday (29); the Byrdes will give a concert for the Maldives on Feb. 19. . . . Morton D. Wax, president of Wax Associates, advertising public relations firm, will handle public relations for Division of the Third Coast Guard Auxiliary, which is working at the Academy of Music Feb. 12. . . . Lisa Cox, literary editor for RCA. . . . Records, will teach a course on rock music at the New School for Social Research. . . . The History of Rock, the course is a multimedia approach to the study of rock from the 1930's to the present. . . . Miss Cox is completing a book on the rock industry, "Spud Wheeling." . . . Jerry and April Ross became the father of their second child. . . . Paul Farmer is the father of Jerry's Ross Productions. . . . Eddie V. Deane, manager of Bunting-Femlised Music Co., holding a promotions and West Coast producer regarding ex- ploitation, is checking into the catalog on West Coast. The catalog contains material by Rick & Walter, Scotty Lee Reed, Wayne Rickerson, and Tony Waddington. . . . He will further hold conferences on the Coast until Feb. 7.

**LOS ANGELES**

It's daughter Molly Nola, born Carolyn Yelton to Caroline King and her husband, bassist Charles Mingus. . . . Miss Nola isn't touring again till around April. . . . The Grass Roots are looking at recording bids for which help Dunhill contract ends in the next 18 months. . . . Painter McCorkell. . . . The Letterman dropped their line after 11 years and are now to be talked to by the Letterman. . . . Ray Ruffe's Oak label will distribute the Jesus. . . . CMA artist-writer Tom Gilbert will open and open the tour of Ed Whitsell and Bob Rubin. . . . Talent Payments Inc. is a new payroll service for producers of record sessions. . . . Bell Records has an order for 40,000 copies of their latest album. . . . Richard and the Teen-Toppers from White Settlement, Texas to load his single, "Where Do You Get Off." . . . The Kansas City Philharmonic played a 20 set concert at Town Ballroom, a rock hall, to boost youth attendance. . . . The Cowbell papers off the road to their next London album. . . . "Diamonds Are Forever," a new promo piece was given away among packets of rake gems handed out all over the city. . . . Chuck Bravenaar Productions making a promotional film for Carol Lee Webber. The concert in Amsterdam's Grand Dame du Gai Savoir was the last hit for Miss Webber's title song and guest start on "Owens Marshall, Counselor at Law." . . . Beefheart and the Johnnys Otis Show took over Saturday (6) at San Pedro Civic. The Association comes into the same streets. . . . Chicago's first tour put them into cities through Troubadour bookings for Curtis Mayfield. . . . Don McLean March 27. . . . And at Hazelwood team at the Rivera in Las Vegas February. . . . Nat Freeland

**NASHVILLE**

Sounds of success are in demand, and one record is "I Can't Help Myself." . . . Black & white & full details on ordering.

**PICTURE**

Send for a sample 10X10 color print and black & white 10X8 to "The Music Capitals of the World." . . . Contact Pat Brown's Music Hall in Buffalo. . . . Bulletin". . . . They are negotiating a full-scale operating wing in London to accommodate their full-scale acts. . . . Bernstein will be represented in Management III's New York office. . . . A personal manager, Bernstein will bring with him to Management III such artists as the Rascal, Guy Mitchell, Dave Cash, Mike Mandell, Vanishes and Hee Haw. . . . Management III has offices in New York and Los Angeles. . . . When they come can usually be counted on. . . . In England, Bernstein will be represented by Troitson, who will be officially checking into the catalog on West Coast. The catalog contains material by Rick & Walter, Scotty Lee Reed, Wayne Rickerson, and Tony Waddington. . . . He will further hold conferences on the Coast until Feb. 7.

**LOS ANGELES**

It's daughter Molly Nola, born Carolyn Yelton to Caroline King and her husband, bassist Charles Mingus. . . . Miss Nola isn't touring again till around April. . . . The Grass Roots are looking at recording bids for which help Dunhill contract ends in the next 18 months. . . . Painter McCorkell. . . . The Letterman dropped their line after 11 years and are now to be talked to by the Letterman. . . . Ray Ruffe's Oak label will distribute the Jesus. . . . CMA artist-writer Tom Gilbert will open and open the tour of Ed Whitsell and Bob Rubin. . . . Talent Payments Inc. is a new payroll service for producers of record sessions. . . . Bell Records has an order for 40,000 copies of their latest album. . . . Richard and the Teen-Toppers from White Settlement, Texas to load his single, "Where Do You Get Off." . . . The Kansas City Philharmonic played a 20 set concert at Town Ballroom, a rock hall, to boost youth attendance. . . . The Cowbell papers off the road to their next London album. . . . "Diamonds Are Forever," a new promo piece was given away among packets of rake gems handed out all over the city. . . . Chuck Bravenaar Productions making a promotional film for Carol Lee Webber. The concert in Amsterdam's Grand Dame du Gai Savoir was the last hit for Miss Webber's title song and guest start on "Owens Marshall, Counselor at Law." . . . Beefheart and the Johnnys Otis Show took over Saturday (6) at San Pedro Civic. The Association comes into the same streets. . . . Chicago's first tour put them into cities through Troubadour bookings for Curtis Mayfield. . . . Don McLean March 27. . . . And at Hazelwood team at the Rivera in Las Vegas February. . . . Nat Freeland

**NASHVILLE**

Sounds of success are in demand, and one record is "I Can't Help Myself." . . . Black & white & full details on ordering.

**PICTURE**

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For the single minded!

Carole King
"Sweet Seasons"
and
"Pocket Money"
from the film "Pocket Money"

ODE 66022
Produced by Lou Adler

ODE RECORDS INC. 6 DISTRIBUTED BY A&M RECORDS, INC.
Texas J. Colloquium on Music and Music Industry

ATIN — The University of Texas will hold a special colloquium on the music industry in the U.S. Wednesday through Sunday, February 13, as part of their "Challenger '72" program. Scheduled for the events are many people from the music industry who have played a vital role in its development over the years.

Bill Graham, owner and producer of the Fillmore East and West, will spend two days at the Austin campus, telling students about his experiences as a rock music producer and describing the events that finally led him to close the Fillmore.

A tape and slide show he created with David A. Pennebaker will be screened and discussed on his more than four-year-old film, "Swingin'," which was filmed during the 12-hour tour of the Rock 'n Roll Festival in September 1970. The film, which has received considerable commercial play, will be shown at no charge.

Big Band Show

A tap and slide show on the "Big Band Era," will be presented by George Simon, one of the lead- ing authorities on the era of Swing in the U.S. Simon is the executive director of the International Academy of Recording Arts and Sciences, as well as a member of the Newport Jazz Festival Ad- visory Board.

Also speaking during the Chal- lenger'72 will be Denny Cordell, president of Shelter Records. Cordell has produced Joe Cocker and Procol Harum on record, and currently works with artists such as Leon Russell and Freddie King for Shelter Records.

Maurice Petes, the music di- rector for the Corpus Christi and Austin Symphony Orchestras, will speak at the event. His topic will be "American Music," and Dr. Petes, who has done a consider- able amount of research on American Indian Music, will recently conducted Leonard Bernstein's "Mass," at the opening of the John F. Kennedy Center for the Performing Arts in Washington.

In addition, a media show about the Velvet Underground will be given by Dr. Joseph Krupka, teacher of a course on 20th Cen- tury Literature and the Electronic Media and Stering Morrison, who played rhythm and bass guitar for the group until he left to graduate school in 1971.

Challenger '72 will close with a special screening of "The Texas State Fair," with Jonathan Kinzey and four other bands featured will be such local bands as the Charlie Daniels Band, Krispy Kreme and Greggory Wheels.

Producers of the event are Steve Miser and Barry Givens, in cooperation with the Amrodillo World Headquarters.

Ad Deadline:
February 15, 1972
-issue Date:
March 25, 1972

Cut it out
(We have more to tell you.)

Pete Heine/Sales Director
Billboard
900 Sunset, L.A. CA 90069

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From Atlanta with Love

Buddy Bule has produced a new, exciting debut album on Dekka's new State Records Group, "The Atlanta Rhythm Section." For information on the album's release, contact the label's Los Angeles office at 11 Dartmouth...

e to a new leaf!

NEC Slates Seminar on Concert Security Program

NEW YORK—A special semi- nar dealing with security problems faced at large musical events, artists, and lecturers involving con- troversial figures in today's society, will take place during the 15th An- nual National Entertainment Con- ference held at the Hotel Muehlebek in Kansas City, Mo., Feb. 13-15.

According to Roger Conway, head of the panel, the discussion will consider the problems an institution faces when hosting popular rock artists, the protection of the audience inside the hall, and problems that follow the creation of an entertainment speaker.

Questions are buying security as a commodity," said Conway. Often they have not considered the background of the security guards, many of whom come from areas that helped develop stereotyping the security experts, we want film to consider the con- text in which the individual's right of free speech is being presented. For instance, an atmosphere in which there are many armed guards is possible fosters free speech or free actions from the lecturer or artist.

I feel that a university or college is alive as long as it is capable of having more concerts and concerts with a free hand. This means, generally, that any security issues should be handled on the insti- tution itself and not from outside sources. If the security must come from the outside, then there must be an understanding of the types of security officers that are available. Schools will have to take responsibility. It's in the best interest of those who they employ as security for their campus. The sem- inar will be aimed at prevention through understanding the prob- lems that are being broken down and explained.

Speaking at the seminar will be Elaine Crane, special assistant to the Deputy Attorney General.

(Continued on page 26)

Norman Mailer will take his newest film, "Malodoro," which will be distributed by New Line Cinema, to 15 campuses in the next few weeks for special screen- ings as part of the "Challenger '72" program. The film and Mailer will be at the University of Texas, Austin; Athens; the University of South Florida, Tampa; Duke University, Durham, N. C.; Western Kentucky University, Bowling Green; the University of Virginia, Charlottesville; American University, Washington, D.C.; the State University of New York at Albany; the University of Houston. Texas; Tulane University, New Orleans; and the Uni- versity of Colorado, Boulder, five other schools. The film is projected to be released in the cam- pus before going into general, commercial circulation.

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Bob Glassman

Gregg Hall of CTV Records wants to get in contact with any campus radio station interested in the contemporary jazz movement. CTV has been busy all year producing new releases, with Joe Farrell, and on the Kudu Label, Grover Washington, whose "Inner City Blues," is becoming quite a success. Write to Gregg, on official stationary and tell him what your station is all about. He would also like to see play lists and the names of the artists are CTV Records, 36 East 57th Street, New York, N.Y., 10022.

Recently in the Campus Section of Billboard, a list of artists which will be presented in conference at the NEC Convention in Kansas City, beginning Feb. 13. There was a misprint in that listing and to set the record straight, the Sam Lay Blues Revival, represented by Tom Rivers, Jr. of the Blues Management group will appear Feb. 15. Lay has been around for many years, performing mainly in the Midwest, especially Chicago. So let's get that name straight because he is a fine, talented musician who deserves all the recognition possible.


The "Golden Age of Sextet," is a new catalog on filmography published by Ivy Films/16. It covers the entire range of serials produced by the Republic Studios in Hollywood during the 1940's and 1950's. The catalog contains the casts, credits, story and chapter titles of 37 different serials with illustrations. All of the full length serials as well as the features are being offered throughout the U.S., exclusively through Ivy Film/16 at 120 East 56th Street, New York, N.Y. 10022, copies of the catalog available on request to schools, institutions, museums and film societies.

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January 29, 1972, Billboard
This drug-oriented album has the unqualified endorsement of a U.S. government-sponsored agency, a mayor, a United States senator, two congressmen, a university professor, and a representative cross-section of the world press.*

Mr. Peter G. Hammond, Executive Director of The National Coordinating Council on Drug Education And Information, called "Bill Cosby Talks to Kids about Drugs" "...the major breakthrough we have been waiting for in drug abuse prevention." Mr. Hammond also served as advisor on the project.

Mayor Sam Yorty of Los Angeles recognized Cosby's work with a special proclamation.

Senator Alan Cranston said: "I offer you my support and urge Americans everywhere to join you in helping get the message across that the drug scene is a bad scene."

California congressman, Thomas M. Rees commended Cosby for performing "a vital service for the entire nation."

Maine congressman, Peter N. Kyros actually reviewed and commended the album in the Congressional Record: "Mr. Speaker, all of us are worried about the drug problem, particularly among our young people. And one of our greatest concerns, it seems to me, should be finding a way to communicate to our Nation's youth—honestly and credibly—the very real dangers of drug abuse. ...I am especially impressed by a new commercial just released on Uni Records, which makes a very credible artistic statement against hard drug use."

Dr. Daniel X. Freedman, Professor and Chairman of the Department of Psychiatry of The University of Chicago, called the album "...a timely contribution to the struggle to prevent drug misuse. It is fun, too! It should help parents, teachers, and community workers to begin discussing the important aspects of drug use and misuse."

As for the press, "Bill Cosby Talks to Kids about Drugs" has been reviewed on both sides of the Atlantic, in varied editorial and ethnic climates.

Bill Cosby himself has earmarked 5% of the royalties from the album for the National Coordinating Council on Drug Education, and has waived copyright payments for any or all of the LP to be played on radio or TV.

Thank you Bill Cosby. The writer of this drug-oriented album has the unqualified support of Uni Records.

* A press kit containing complete statements from the individuals mentioned in this ad, as well as reviews from various representatives of the press, is available by writing to Mr. Gil Rodin, Uni Records, 100 Universal City Plaza, Universal City, California 91608
**Live 'Casts' Bonus to Radio, Records**

**Radio Programming**

Drake Speareheads New D.C. Top-40 er

WASHINGTON: WGMS, 5,000-watt station owned and operated by the DMAC Corporation in this city, will switch from classical music to Top 40 format within the next few months, according to a survey of the station that consultant other RKO stations as KHY, Los Angeles; WOR-FM, New York; WMMS, Cleveland; WBBM, Chicago; KFRC, San Francisco, and WHBQ, Memphis, among others, that indicates that the stations consulted by Drake-Cheneault, whose programming activities are directed by Jerry Williams, who said with commendable success over the years. The station that team include Bill Watson and Beverly Trenchard, were the organization and programming.

The advent of WEGM switching to a rock format will give the market, which is seventh largest market in the nation, three major Top 40 stations, including WEAM and WIP-FM that also does well on FM at night in ratings. In addition, there are several other stations in the market such as WAML-FM. And several others also feature role format.

Drew Aburd

Paul Draper, the program director, is slated to take over presenting classical music on WGN-FM when the station changes to Top 40 format. Draper will move from WGN-FM's sister station in San Francisco, and WHBQ. Mem-Phleom, Carly Sanders said. It is.

"In any case," David said, "live broadcasts are almost as good as studio recordings. The equipment and the showmanship of the performers help to make live broadcasts a unique experience. But, when angular square, we will try to make live broadcasts a regular feature of our programming.

"As a result of these efforts, we hope to increase the audience for our station. Live broadcasts will help to attract new listeners and to keep our existing listeners tuned in." Draper explained.

Radio and Records

**WFMU-FM**

New Brunswick, New Jersey

It is with great regret that the staff of WFMU-FM and Friends of WFMU announce the death of Bill Speck, former program director of WFMU-FM.

William Speck, known to many as Bill Speck, was a principle force in the development of WFMU-FM and was deeply involved in the station's programming and community outreach.

Bill Speck's contributions to WFMU-FM were immense. He not only shaped the station's programming direction but also played a significant role in its growth and development. His passion for music, especially folk, blues, and world music, was evident in every program he hosted.

Speck was a pioneer in the field of public broadcasting and was a leader in the effort to create a truly independent radio station. Under his leadership, WFMU-FM became a beacon for alternative music and alternative ideas.

Bill Speck's legacy continues to live on through the station he loved and the community he served. The station and its friends stand together in mourning the loss of a true friend and a great champion of free and independent radio.

**WPMF-FM**

New York, New York

The announcement of the passing of Bill Speck has been met with an outpouring of love and support from the WFMU-FM community. Friends and colleagues of Bill Speck have shared their memories and tributes, expressing their deep admiration for his dedication to the station and his commitment to independent radio.

"Bill Speck was a true legend in the world of independent radio," said one of his former colleagues. "His vision and leadership were instrumental in shaping WFMU-FM into the powerhouse it is today."

"Bill Speck was not just a programmer, he was a visionary," said another. "His dedication to music and to the role of radio as a force for social change was unparalleled."

"Bill Speck was an inspiration to all of us," said a third. "His legacy will live on through the station he loved and the community he served."

In honor of Bill Speck, WFMU-FM has announced a series of special programs and events to celebrate his life and legacy. The station will also continue to promote independent music and support the work of emerging artists.

The WFMU-FM community extends its deepest condolences to the family of Bill Speck and to all who were touched by his life and work. We will continue to honor his legacy and carry on the mission and values that he so passionately championed.

**WPLR-FM**

New London, Connecticut

WPLR-FM, the home of independent music in Connecticut, has announced a series of special programs in honor of Bill Speck, the former program director of WFMU-FM.

WPLR-FM has been a champion of independent music for over 40 years, and Bill Speck was a key figure in the station's history.

"Bill Speck was a true pioneer in the world of independent radio," said one of his former colleagues. "His dedication to music and to the role of radio as a force for social change was unparalleled."

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BRIAN'S SONG
THE SOUL VERSION ON KUDU

Hank Crawford  KU 905

ALSO AVAILABLE ON KUDU:

Johnny Hammond: Breakout
KU 01

Greer Washington, Jr.: Inner City Blues
KU 03

NEW!

KUDU RECORDS, DISTRIBUTED BY CTI RECORDS, 36 EAST 57 STREET, NEW YORK, NEW YORK 10022 TEL. (212) 421-8811
RADIO STATION COPIES, CALL GREGG HALL, NATIONAL PROMOTION DIRECTOR  TALENT-DIRECTION: PETER PAUL
New York—Bill Taylor and two other principles have become owners of WSOQ, Savannah, Ga., and will “update” the soul programming. “I consider this an expansion of everything that I do, since communication is what I am and my partners, Ben Tucker and Doug Pugh think it all about,” said Taylor, who explained further that WSOQ was a black-programmed station which is now owned by blacks for the first time.

“My partners and I feel that we have an insight into the community for which we program,” said Taylor. “But our theory of radio does not include just the black community. Anyone dialing a radio can be caught by the music of the talk of a station. So we feel that by updating the programming, which to this point has been more or less traditional r&b and gospel music, as well as a smattering of other forms of musical expression, we will be able to attract a larger audience successfully.”

Taylor, who spent seven years in radio, at WLJ and WNBW, New York, and has been the musical director of the David Frost Show since its inception, plans to broaden the base of WSOQ’s programming scope. “We will play the best of any type of music. We are going to deal with the quality of the music, not its age or category,” he explained.

Taylor, along with his partners Ben Tucker and Doug Pugh, are currently in the process of gathering material to present a black concert segment in their broadcasting day. “We want to present great black concert programs such as Carmin Moore, Andi Waits, Leontyne DuBois, William Grant Stull and other first-rate composers writing in the American traditions.”

This type of show has rarely, if ever been tried. We also want to program jazz in such a way as to present the variety of music which goes under the heading of jazz. Of course, in terms of contemporary jazz artists, we will have to do some missionary work, but it will be useful to the audience and I think I will be successful.”

Taylor, who helped create the Jazzabelle concept in presenting black music, is the child of the City of New York some years ago, has become interested in the field of communication for a very long time. “I am personally involved in WSOQ as I am in practically everything else in Savannah. I have no emotional attachment and see a way in which we can communicate to people. The station is a way in which we can communicate to people both through music and spoken word. I think this approach can really change people’s lives,” said Taylor.

Taylor extends this philosophy of communication to the word jazz. Now I am one person who wishes not to change that word just because it is a form of communication. I want to communicate to people through jazz. I think that many musicians in this medium of music. But I also want to explain that this is not the only way that we are communicating. It is not the station truly black oriented. This high quality music so people who play the music of WSOQ, is simply a black station are not correct in their assumptions. I mean, good music talk and talk are a means of communication.”

Ben Tucker, general manager and manager of programming for WSOQ, has had some of the same credentials as a musician as a talk. He plays bass, and was assistant to producer Louis F. He was also instrumental in the careers of Herbie Mann, Mel Lewis and many others. “We are all musicians in our own right and are proud of our success,” explained Tucker.

“Our main goal is to make sure that the people who come to this program have the same opportunities as any other group of people. It must be as tasteful as it is now itself,” Taylor commented.

As musical director, I must put together whatever music is required for the show. I am a musical director and I feel that my music is the show itself,” Taylor commented.

-from ATLANTA WITH LOVE The Lowery Group

CHECK OUT THE ATLANTA RHYTHM SECTION IN THE NEXT GROUP (B) composed of Rockers (C) all of the above Correct answer (C)

THE HISTORICAL FIGURE

AN HISTORICAL FIGURE

January 20, 1972, Billboard
Conway & Loretta carry sound insurance.

The Incomparable Conway Twitty and Loretta Lynn really get around. And wherever they go, they carry sound insurance—the ultra-reliable portable sound system that gets things together so perfectly that Conway and Loretta use it in preference to costly, built-in house P.A. set-ups! The system they rely on is the Shure Vocal Master—it’s made to order for performers on the move. The Vocal Master shrugs off the jolts of packing and unpacking... then puts 300 watts of peak penetrating power behind a control console that gives them recording studio control in live performances. All that and feedback control too! Write for all the facts:

Shure Brothers Inc.
222 Hartrey Ave., Evanston, Ill. 60204
Live 'Casts' Bonus to Records

- Continued from page 34

In San Francisco, has recorded more than 45 groups in 20 different shows for KQF-AM-FM starting last July 25. The groups range from Lowell Gravel and Stone Ground to Red Wing and Van Morrison and Elvin Bishop. Others include the Glass Harp, Mike Bloomfield, Steve Miller, War, Jim Kweskin, Cat Mother, Youngbloods, Braidsie Madness, and Bo Scott.

These KQF-AM-FM shows are broadcast the Wednesday evening when Tom Donahue has hosted them. They're before a live audience comprised of friends of the performers and people the studio invites. Thom O'Hare, program director, has been quoted as saying that he's trying to bring back the full and excitement of radio for the concert in the next few years. The KQF-AM-FM, the station broadcast from the Wilternland from 8 p.m.-4 p.m. CBS Records is sponsored part of the broadcast.

George Brewer, promotion executive with Columbia Records, said there was a lot of good feedback when the Grateful Dead broadcast their sold-out concert live from the Felt Forum in New York recently. It's a good will thing, and that's kind of an intangible thing to measure in terms of a number of listeners. It would be difficult to measure the reach of it. Be that as it may, I think it's like that, especially with a group like the Grateful Dead, which sells so well.

For a Grateful Dead broadcast in the future, there is the possibility of Frank Wood Jr. to do was recorded from the Taj Auditorium to his station WEBF-FM. "We had broadcast a radio spot schedule for the concert as a sellout, we were able to do is boost the audience especially because they didn't have to worry, they get to hear the concert on WEBF-FM. These broadcast 'trombone' eight different strategies of broadcasting," said Perri, "but I think it's a good idea do to something occasionally." The Grateful Dead broadcast was five hours long.

"Build Loyalty"

"I think that such a broadcast doesn't have to be so auditory by anyone who likes the Dead listen to it, but they build loyalty and we're going to try to do more with major acts. The only problem In that, the broadcast director of a Chicago progressive rock station, is not spoilt on getting everything there at my beck and call. What do you do, you get your groups to come to Cincinnati for a broadcast concert... hell, we are able to even get their records a week later than other stations. But I think a group's building should do these type of concerts for them.

The trend toward programming had extended to markets such as Sacramento where KQF-AM-FM has a one-hour series sponsored by record companies and feature interviews with the artist and some of his recorded work. The hour on Box Records was recently sponsored by Columbia Records. Warner Bros. and Tower Records have sponsored a two-part program featuring Van Morrison. Shows coming up will focus on B.B. King, Bobby (Bobby) Blue Bland, Johnny O, and John Hammond Sr.

College stations are also getting involved. The KQF-FM at Sacramento State College in California broadcast 24 hours a day and been recorded. "We do feel that there are two different types of audiences which love and appreciated music, but at different times people tend to like to have a selection of what we call 'light' and 'heavier' music fare."

The new format approaches for the two stations will now allow listeners "an expanded menu" of classical, he said.

Radio-TV programming

ANTRAHAY, HAYES SCORE AS SOUL FAVORITES

LOS ANGELES — Aretha Franklin, Atlantic Records, and Isaac Hayes, Enterprise Records, have been selected as the favorite solo artists of the nation's leading soul music radio program directors. In a billboard survey, just completed, these two performers each scored a total of 12 points. Miss Franklin was actually mentioned by more of the program directors, but Hayes scored more first place votes. Third in the voting was Jackson Five, Potfield Records. Marvin Gaye, Tamla Records, was fourth. Others mentioned were Joe Simon, Betty Wright, Joan Garrett, Sly Stone, B.B. King, and Bill Cody.

The favorite group soul music program directors is the Jackson Five, which scored 27 points, including seven first place votes. The Chi-Lites were second with 15 points. The Temptations were third with 13 points, Sly & the Family Stone tied with Gladys Knight & the Pips for fourth place.

What's interesting is that Isaac Hayes, the Jackson Five, Sly & the Family Stone, the Chi-Lites, and the Temptations also scored well in a survey of the nation's leading Top 40 radio station program directors conducted a few weeks ago (see Billboard, Dec. 18).

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ACTION Records

NATIONAL BREAKOUTS

SINGLES

EVERYTHING I OWN ... Bread, Elektro AL575 (Screen Gems-Columbia, Bally)
MY WORLD ... Bee Gees, Aco 0571 (Cassette/Weiner Tammany, Bally)

ALBUMS

There are no National Breakouts this week.

REGIONAL BREAKOUTS

SINGLES

MR. PENGUIN, PART 1 ... Lunar Funk, Ball 45, 172 (Texas, ASCAP)

ALBUMS

There are no Regional Breakouts this week.

Bubbling Under The Hot 100

101. SEE WHAT YOU DONE DONE ... Dalilah Farrell, Right On 109
102. NOW RUN AND TELL THAT ... Danita LeWood, Westbound 201 (Cash/Jones)
103. BOUND ... Mary Wells, Panderion Teen & One, Mersey 106
104. THE CALLED LOVE ... Johnny Cash with the Temple Singers, Columbia 4-5553
105. WHEN YOU GET RIGHT DOWN TO IT ... Berry Mann, New Design 1052 (CBS)
106. LONER MARY ... Dee Clark, Lipton 1301 (Chilliwack, A&M 1210)
107. ROCK 'N ROLL ... Darian Featuring Mitch Ryder, Paramount 133
108. CAN I ... Eddie Hendricks, Tomax 5420
109. SIMPLE GAME ... Four Tops, Motown
110. SHAKE OFF THE DEMON ... Brewer & Shipley, Kama Sutra

Bubbling Under The Top 100

111. GRIN ... 1 + 1, Spindles 2 10305 (CBS)
112. BREWER & SHIPLEY ... Shake Off The Demon, Kama Sutra RS 5039 (Ruddock)
113. DEAN MARTIN ... Dino, Reprise WS 5035
114. ROWE ... Reflections, Pash Pedal F/Duffy & Texas Tymetaps United Artists US 5526
115. STORGBROUGHT ... Family Album, Warner Brothers 553 1956
116. MASON PROFIT ... Last Night I Had The Strongest Dream, Aspen A 10102
117. POTLUCK ... Love's Blue, James JLS 5023
118. UNDISCOVERED TRUTH ... Ace In Face With The Truth, Decca 322 (Machete)
119. UNDISCOVERED BROADSTICKS ... Original Soundtrack, Broadway S 5003
120. JOHN FRIEDE ... Atlantic, 47 9745
121. FAMILY GAME ... Universal, US 5548
122. DETROIT EMBRACEIS ... You Want It You Got It, Wartime WS 2013 (Circle Jones)

JANUARY 29, 1972, BILLBOARD
Even though London's local branch operation has only been here approximately six months, the classical product accounted for from 20 to 30 percent of its total sales volume and is expected to increase for this year. A trend that is in keeping with the growth of the classical music market.

Opera Companies

Contributing factors leading to a rise in the classical music market for this year are: a prime time slot for classical music on a three-week annual series with a resident opera company; and the annual 10 to 12-week season. (New York City is the only city in the country with two opera houses.)

The city also boasts a heavy publicized and well-supported symphony orchestra. In addition, there are four local radio stations covering the area with an extensive collection of classical music.

In line with this, London's home office has fully supported this branch and the promotional programs for this project. For a major release, Marlowe holds a series of dealer meetings to show the new release and to inform the dealers about the promotion. A concentrated and specially-timed advertising campaign is then scheduled covering all media, including the college press, underground publications and on radio to further support the release. Both Marlowe and Harper maintain complete control of the total promotion and development of these product ads, to achieve maximum return value for each dollar spent. A full line of in-store and window promotional materials is also available to the dealer and artists and appears locally and individually advertised (see photo) to tie-in the classical product.

Racks and one-time-use feature in-depth and permanent displays to give the classical music the maximum in exposure and sales potential.

Despite the fact that concert music sales currently represent only 5 percent of total record income, Munves was optimistic about the future. His activities at Columbia Records and now at RCA Victor have been directed at a new audience. By getting at the counter-cultural youth market, he felt that the audience could be greatly increased. Specially planned albums released during the past several years have always been prepared with that market particularly in mind. Exposure to concert music through films, television, popular recording groups and composers has made a great interest in serious music that he believes will increase its share of record sales in the years to come.

Petz presented a special group to Harold Spivacke, chief of the music division of the Library of Congress. It met its 13th anniversary at the library and paid tribute to his many achievements there.

Besides the London line, this branch is also the exclusive outlet for London's sister labels, Lyriquad and Telefunken imports.

Even though London's local branch operation has only been here approximately six months, the classical product accounted for from 20 to 30 percent of its total sales volume and is expected to increase for this year. A trend that is in keeping with the growth of the classical music market.

Even though London's local branch operation has only been here approximately six months, the classical product accounted for from 20 to 30 percent of its total sales volume and is expected to increase for this year. A trend that is in keeping with the growth of the classical music market.
### Soul Sauce

**NEW BEST RECORD OF THE WEEK:**

**"A SIMPLE GAME"**

**FOUR TOPS**

**Motown**

By Ed Ochs

**SOUL SLICES:** A Miracle no longer, Smokey Robinson with good-byes to the group, Monday (24), and Detroit in a farewell appearance at Elmore Casino. Like Ruffin, Kendrick's, Diana before him a solo career awaits befits his credentials. He's also a Motown vice-president, and he'll increase his involvement within the company, while Smokey continues: "I'm still age groups, black and white, on television and discs, and further on the East Coast, a replacement, will continue." New Originals on "I'm Someone Who Cares."**

**Arthur Franklin's new LP**—following her brand new "Young, Gifted & Black"—will probably be a double album recorded live with James Cleveland in Sacramento church. Gary Wexler was on hand to record the event. New Politicians on the Wax features an instrumental "Free Your Mind" backed with "Love Machine." Chalk up another for Terry Callier & Larry Wade, the "Love We Had" fellas, alive with the Dells' "It's All Up To You" on Cadet. Hustlers' Jaya label out of Macao, Ga. is cookin' love with Pep Brown's "Lovin' You Is Such A Sweet Sweet Thing." The company goes national next month behind Brown, Bill Cody, Jimmy Jules and Katie Love. Cody's side is "I Got a Thing," Jules, "I Should Have Listened." New Undisputed Truth due from their "Face to Face" Groovy album. Norm Gunard at Roulette hipt Soul Sauce that the label is not fooling around. Not to be ignored are the stations on the Naturals: "I Can't Share You," The Three Degrees "Trade Winds" and Harlem River Drive... Harrison Kennedy's On Infinity with "Sunday Morning People," a Dunbar-Wayne number. And Esther Phillips has a will, a way and something to say on Kudu, Gil Scott-Heron's "Home Is Where the Hatred Is." Her first album for the label, hot with Groover Washington's "Inner City Blues," is titled "From A Whisper To A Scream." Can you hear it? Soul Sauce Picks & Plays: James Brown, "Talking Loud & Saying Nothing" (soul); Little Milton, "That's What Love Will Make You Do" (Sax); Bobby Band, "Do What You Set Out To Do" (Duke); Four Tops, "A Simple Game" (Motown); Crystal Gena, "Please Stop" (Mr. Chad); Jimmy Ruffin, "Our Favorite Melody" (soul); Jackie Wilson, "You Got Me Walking" (Brunswick), Donnie Elbert, "Can't Help Myself" (Avo); Denise LaSalle, New Run and Tell That" (Westbound); Freddie North, "You and Me Together Forever" (Mankind); Whispers, "Can't Help But Love You" (Layla). Bernard Love, "Mama's Little Child" (Brunswick); JB's, "Gimmie Some More" (People); Joe Tex, "A Mother's Prayer" (Dial); Olympics, "Ain't No Way" (Songsmith), Laura Lee, "Since I Fell For You" (Hot Wax); Dramatics, "I'm The Rain" (Volt); Roberta Flack, "Go Up Mornin'" (Atlantic); Earth, Wind & Fire, "I Think, About Loving You" (Warner Bros.); Percy Sledge, "Rainbow Road" (Atlantic); Om Spann, "Hungry Country Girl" (Blue Horizon); Black Ivory, "You and I" (Black Ivory).

**Queen Booking In Expansion**

NEW YORK—Queen Booking, top booking agency, has expanded its talent roster and staff with the addition of the Dick Boone Agency. Queen Booking will take over the contracts of O.V. Wright and his orchestra, Little Johnny Taylor, the Manhattan and Ted Taylor. Boone joins Queen's concert and college division on Feb 14.

### King's Of Pop

**AL GREEN, 26, goes next to producer Willie Mitchell in Memphis, for his gold record of "Tired of Being Alone." Green's latest, self-titled single, "Let's Stay Together," has also turned to gold.

### Soul Singles

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>TITLE</th>
<th>Artist &amp; Label</th>
<th>Num. Weeks On Chart</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>LET'S STAY TOGETHER</td>
<td>Al Green, Motown 1932 (Motown)</td>
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<td>2</td>
<td>2</td>
<td>CLEAN UP WOMAN</td>
<td>Barry White, Atlantic 4051 (Atlantic)</td>
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<td>3</td>
<td>3</td>
<td>GET UP &amp; GET OUT</td>
<td>TC &amp; The Falcons, Kudu 100 (Kudu)</td>
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<td>4</td>
<td>4</td>
<td>DROWNING IN THE SEA OF LOVE</td>
<td>Joe Sample, United Artists 5662 (United Artists)</td>
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<td>5</td>
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<td>THAT'S THE WAY I FEEL ABOUT CHA</td>
<td>Larry Lee, United Artists 5662 (United Artists)</td>
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<td>FIRE AND WATER</td>
<td>Wilson Pickett, Atlantic 2580 (Atlantic)</td>
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<td>7</td>
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<td>MAKE ME THE WOMAN THAT YOU COME HOME TO</td>
<td>Courtesy &amp; The Impalas, Scepter 2685 (Scepter)</td>
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<td>8</td>
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<td>AIN'T UNDERSTANDING MELLOW</td>
<td>Jerry Butler &amp; Friends, Motown 7325 (Motown)</td>
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<td>9</td>
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<td>LOVE GONNA PACK UP</td>
<td>Duke &amp; his Impressions, Win or Lose 220 (Win or Lose)</td>
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<td>10</td>
<td>10</td>
<td>LOVE SOMETHING</td>
<td>Darryle Emmanuel, Westbound 193 (Westbound)</td>
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<td>100 MILES OF BONE</td>
<td>Sonny &amp; Cher, Atco 120 (Atco)</td>
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<td>100 MONKEYS DON'T STOP NO SHOW</td>
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**What's Happening**

- **Continued from page 22**
By Don Ovens

The soul artist, that energetic, indelizable personality, who has heretofore been relegated to a second class position in the music world, has emerged, brother, emerged.

The popular music of the black community, wearing a 1970’s tag labelled “soul” instead of race or rhythm and blues, is today receiving the widest, broadest acceptance in its history. The melding of the black artist, his unique experiences and his music with the popular music audience, is the major development which helped toast in the new year.

And today, black artists are being heard by white kids because they are listening to the black radio stations, getting the message and heading to their local record shop to pick up on the newest sounds. This development has been building over the past several years, but the situation has crystalized to the point where now in 1972, the musical barriers which have for decades separated black from white, have been shattered by the rhythmic, melodic and simplistic sounds of soul artists.

The black artist knew his audience: it was the brothers and sisters in the depressed areas. Not so anymore. His audience today comprises the wealthy, middle class and poor of all colors.

Songs written by blacks today tend to avoid the very funky messages of the past. Consequently it is infinitely easier for everyone to relate to the music, rather than just feeling it is a highly ethnic sound.

Aiding in the acceptance for black music is the new generation of young people who have seen the struggle for civil rights played across their TV sets, has seen the Vietnam War expand and expand, and felt the nation shake under recession conditions.

All of this horror has opened their minds to the simple fact that in the arts, entertainment is not limited to special interest groups. A song is good period and you don’t have to be black or Southern in order to enjoy a tune written, recorded and interpreted by someone who may have been unfamiliar in the past.

Bill Withers’ “ Ain’t No Sunshine,” “Wont Ads” by the Honey Cones, “Tired of Being Alone” by Al Green, are all songs which a mass audience can relate to.

With increased frequency, the music business has seen a very, very big soul record become a very big pop song. And that’s because Americans aren’t afraid of associating with black music and expressing their support for songs which sometimes talk about the black experience or are just down to earth enjoyment.

The year just ended proved to be the one that soul-oriented records emerged through the pop charts with solid sales impact and little or no exposure from Top 40 radio play. It also proved the growth of soul radio and its effect on pop radio listeners and record buyers. Thus the thin line between pop and soul has now become almost non-existent.

During 1971, in the weekly sales research of pop dealers on a national basis, it became more and more apparent just how strong soul product was becoming with minimal or no Top 40 radio listings or picks.

Among the records that surged up the Hot 100 during the year in this situation were Jean Knight’s “Mr. Big Stuff,” on Stax, James Brown’s “Make It Funky” on Polydor, the Dramatics “Watcha See Is Whatcha Get” on Volt, and the People’s Choice “I Likes to Do It” on Phil L.A. Soul. Al Green emerged a top pop star during the year with “Tired of Being Alone” on Hi, followed by his current top ten winner, “Let’s Stay Together.” Another soul star that spiraled into the top 20 pop was Donnie Elbert on All Platinum with “Where Did Our Love Go.”

The Isley Brothers on T-Neck garnered a top 20 pop smash hit with “Love the One You’re With,” hot on the heels of the Stephen Stills pop version which went into the teens on the chart.

Alston Records came up with two giant soul and pop hits in “ Funky Nassau” by (Continued on page 55)
had people look down on me because I was a blues singer and because my music wasn't a cultural type.

"It really hurts to be looked down on. I remember being introduced in a club several years ago by an encomium who said, 'It's time to get your nam hooks, corn bread and greens out because here comes B.B. King.' He used that stuff on me but he introduced the other performers in a more dignified manner."

"If you're singing a blues tune, there is a difference between the way a black and a white man sings it. The white uses correct diction and I don't. There are whites who can sing blues, like Mose Allison and Bill Medley, but the whites who try to imitate blacks and fail, are the reason why blacks say whites can't sing blues."

Today, with money no problem, King is a more self-satisfied person. "I discovered I could be myself without processed hair when young people began to protest and I began to hear about divorce more, and President Kennedy and Dr. King both inspired me to think that regardless of one's background or what people say about you, it does not change the fact that you're you."

"They started me thinking, 'OK B.B., you are a blues singer at a time when I was almost ashamed to appear.'"

Music has changed in one aspect. "I always try to do the rhythm patterns that are around me. I'm singing 'Every Day I Have The Blues' the same way today I did it in 1950, but with a different beat, and with a little more soul because I've experienced some things."

"Today, you got so many thinking people that are accepting things if it's good, because of color, but because it's good. They're not specifying it must be in the lounge when it can be in the main room."

What does Vegas signify? "It means to a Mississippi black blues singer who didn't finish high school, there's no limit as to how far you can go in America."

Bill Miller, the Flamingo's entertainment director, booked King into the main room as an "experiment" he admits for two weeks. The engagement held up very nicely in early December, and when an opening cropped up in the lounge, Miller moved King right in for two additional weeks.

The lounge, which is less expensive than the main room, allows more of the local citizens to enjoy King's music. King hopes he has opened the door for other black bluesmen to play before Vegas crowds, but if it hadn't been for his hit singles and albums, he wouldn't be able to spend one month in the desert funspot in a suite of rooms which he calls home. "Home," he explains, back in the suite with its decorated Christmas tree, is "anyplace I am."

Sixty percent of the songs he sings are his own or co-authored. "I'm simple, and most things I sing about are simple things."

"You Upset Me Baby" is a happy song because it talks about a woman's dimensions, B.B. says with a smile.

"Well, she's 32 in the bust/28 in the waist/44 in the hips, she's not too tall/compliment is fair/man she knocks me out the way she wears her hair/you upset me baby/you upset me/you upset me, baby/you upset me baby/baby you upset me/just one:" (Modern Music Publishing).

"I don't think blues means being sad all the time. It's according to your train of mind. Blues is the reality of things. It really is. Sometimes the things I sing about make me sad; sometimes they make me happy. Onstage, I'm the guy in the story not B.B. I'm like an actor conveying the thought."

By Elliot Tiegel

Sister Aretha Franklin and soul man James Brown are two energizing blues singers who add vitality to the music and help broaden its popularity.

"After two divorces, many of my own feelings came through. Onstage, the mike is the other person I'm talking to. My guitar plays the melody like I'd be singing it. When you go onstage, you think only about what you're doing then. Tell the story the way the guy it's happening to would do it."

B.B. sings in a sad, down-tuned voice on "Worry, Worry," a genuine blues blues. "Oh worry, worry, worry/worry/worry all I can do/Oh worry, worry, worry/worry/worry all I can do/all my life is so miserable people it's all on account of you/you hurt me so bad baby/when you said we were through/oh you hurt me/hurt me so bad baby/when you said we were through/oh but I'd rather be dead woman/ than be so blue." (Modern Music Publishing).

Does singing about the blues for a living affect him emotionally? King says no because he is divorced from the personal involvement of the material. He is an actor interpreting a role rather than being down andout all the time.

But isn't blues an emotional, nerve shuttering form of music which has to take its toll on the audience? No, King answers. Any true artist suffers the same emotional strain, he contends. A rock singer has just as much soul as the blues singer. Other performers are being just as honest, B.B. says, and they're bearing their souls too.

But the blues deal with gutbucket situations, love, cheating, broken romances. "I try to pick songs that make a cat laugh. And if he's guilty of the things I say, he knows it, or he'll get sad about (Continued on page 4)
Tonight after dinner, when the dishes are all washed and the new young one is tucked in, a lot of young families are going to settle back and listen to our artists' music. We salute them, and thank you.

The Jimmy Castor Bunch
Center Stage
Carolyn Franklin
Judy Freeman
The Friends of Distinction

Delores Hall
Linda Hopkins
Boobie Knight & The Soulicety
Love, Peace & Happiness
The Main Ingredient

Percy Mayfield
The New Birth
The Nite-Liters
The Shirelles
Nina Simone

The Swiss Movement
The Swordsmen
Sonny Til

RCA Records and Tapes
azz is soul's 'cousin' and the two have a swinging relationship

azz will get a shot in the arm because of the popularity of soul music in the commercial marketplace. "Jazz," comments Quincy Jones, "and soul are first and second cousins."

"The basis for both forms of music is still a person getting close to himself. I hear the same exact 'X' element in Aretha as I hear in Coltrane. It's the same spirit and essence. Charlie Parker was a joyous agony. It comes from the knee caps. Aretha is so mellow now. She's happy. She's living a space."

Jones is more or less in a creative state of explosiveness. He has made a major decision to back away from an already planted striving for six months and get deeply into jazz recordings. His next album for A&M will be around April, he explains one afternoon in his sprawling Benedict Can- yon home, home after several hours of mixing down music for a film score.

Jazz and Quincy have always had a love affair. He played trumpet with Lionel Hampton's and Dizzy Gillespie's bands. He has written jazz-flavored arrangements for Sammy Davis Jr. and Frank Sinatra, when the latter performed with the Count Basie Band in Las Vegas several years ago. Now after three successful big band albums and LP projects planned with Aretha and Ray Charles, Quincy is up to his knee caps creatively in the recorded medium.

He sees jazz in 1972 benefitting from the players who respect their roots, but who are also adventurous and level-headed musicians.

On this score, Julian (Cannonball) Adderley can be inter- jected. "For the first time in 10 years we have developed new ventures like trumpeter Freddie Hubbard or Tom Scott or Ernie Watts." Cannon says. "These players are more conscious of their instruments and for the necessity of artistry. They are also playing music which is more complex and that demands more of them."

Nevertheless, jazz is on a cycle toward simplicity, Cannon claims. "We've seen the music get as complex as we can get," he notes before going down to Capitol to listen to some faces from which he plans to extract a second album from performances recorded at the Troubadour in Los Angeles.

Does simplicity mean a freer music? "The concept of freedom has always been mis- used," Cannon answers. "To people who say they play free, I say, 'free from what?'" Simplicity playing is defined by the altoist: "When you write one note for a guy, think of all the possibilities of the chords. Give him an A. There might be 18 different chords with an A in it. So under the concept of playing free, the guy would play 18 different chords with an A in it, or elements of those chords.

"Now in simplistic terms they just decorate the A, so they hear the A more clearly. You play what you feel rather than what you know. You understand what I'm saying?"

The simplistic players are "for the most part the cats who can play the most. It's a reaction to themselves. People like Carla King and James Taylor because they're only expressing and contriving anything. Their arrangements aren't cluttered."

Cannon says that jazz influences people. He has listened to recent works by Marvin Gaye and Curtis Mayfield only to discover they are doing musical things "we did with Miles (Davis) 12 years ago."

Music always reflects people: it's the media which creates terms like militant, he asserts. Jazz is not a militant music, Cannon emphasizes. "Archie Shepp wasn't angry until he was told his music was angry. People like Ahmad Jamal and others who have created pastoral things are still frustrated and angry about conditions in this country."

Cannon hears in the music of his compatriots "the same things he's heard 20 years ago. "Jazz is an avant-garde lifestyle. You make a commitment to music rather than commerce when you sign on for jazz. You know when you get into jazz that it's not the most lucrative field in music."

Cannon's playing has gone through changes because jazz is not a concrete object: it ebbs and flows with the improvisations and technical skills of its players.

This is the year Cannon hopes to get jazz heard by more people. He is working up a program for a national chain of jazzmobiles to play in major cities around the country, funded by the federal and private sectors. Local musicians and visiting luminaries would participate, saying their brands of jazz for school kids, church groups and street gatherings.

"Jazz has survived in saloons. It's not a condescen- sion to play in nightclubs, but it shouldn't be limited to that. It should be free and played in the streets."

The saxman hopes to pattern his programs after the highly successful New York City jazzmobile which has played in black communities all year-round and featured all the top East Coast instrumentalists and such bands as Jimmy Heath and Thad Jones-Mel Lewis.

"We're going to record the music of communities from which they extract moments in club appearances. Cannon believes. Cannon speaks of a committee of mu- sician's union and social action representatives as pro- moting the concept in their communities."

"It's nice to get to brand new young ears," he says. "Especially if they never hear jazz. Generally, the black programmed radio station does not play jazz, so there are youngsters who never hear about their musical heritage from the soaring flights of impersonal instru- mentalists."

The Cannonball Adderley Quintet has been empha- sizing college concert/ seminars packages. "Colleges have kept us alive," he admits, "and you'd be amazed at how many times I hear a kid say to me after a concert, 'Wow, I never heard anything like that before.'"

The jazz club circuit for Adderley is down to six clubs around the country. He averages 12-14 weeks in clubs, so the jazzmobile idea would allow him to play for people who don't constitute a nightclub audience.

For Quincy Jones, the long play album has been his media for getting his message across in an honest, un-负荷d style. Working musicians has its limitations on how much true jazz you can blend into a score.

As an arranger for records, Quincy "gives his players more freedom, he contends. "I trust the musicians. If you create an environment, I trust how they'll react to it."

The focal point of interest in writing for his band has shifted from a horn front line to the rhythm section. "It's like the first story has shifted down to the basement. There's so much activity in the bass lines today. In the era of the most complex horn lines played by Charlie Parker, the bass played straight four although Oscar Pettiford and Ray Brown did a lot of walking."

"Now there are a lot of licks being compressed into one bar, where as in the past there were two bars."

Quincy has chosen to record with such stellar side- men like Freddie Hubbard, Hubert Laws, Joe Henderson, George Benson, J.J. Johnson. "Frankly, you have to know their individual styles and know them as people. You have to know their degree of flexi- bility and the good ones are most flexible."

Quincy's first three LP's were his first in five years. They are straight ahead contemporary band jazz and their sound won a 1971 Billboard Trendsetter Award. "Walking in Space," "Good Morning, Mr. Blackwater Jack" are three distinct musical pathways to where Quincy's concept of jazz is today. It is clean sounding, assertive, proud, ungimmicked and with fresh air for the soloists to build their own statements.

There is no identifying arrangement sound. "Frankly, I don't know how to write a signature sound," he admits. He admits falling in love with the alto sax. He was in Hampton's band in 1953 when Fender experi- mented with an amplified bass and gave it to Monk Montgomery. Quincy uses several woodwinds with the Fender, so "you don't get that loggy weight."

"Jazz is as close as you can get to your soul; you really have to be honest with yourself, you can't fake it.
The history books are filled with stories of little guys who made good. David, Napoleon, Teddy Roosevelt, Jesse Owens, Sugar Ray Robinson started out as a Lightweight.

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Sun, Moon and Stars

...A lot of little things.
Marvin Gaye, Bill Withers Enjoy Soulfulizing For Everybody

By Bill Coleman

Marvin Gaye, whose billing words reach out to attack that which needs attacking.

While some song titles may sound like a gimmick, the words are real. According to Edna Wright, lead singer of the Honey Cone, when referring to their hit single "Want Ads," "Surely there are many girls who are in the situation of wanting a young man, single and free." The trio—Shelly Clark, Carolyn Willis and Miss Wright—includes a great number of songs recorded by white artists in their repertoire. Miss Willis says: "Carole King, James Taylor and the Carpenters hits are big favorites with our fans."

Singer Stevie Wonder believes that soul is just an expression of feeling and such artists as the late Janis Joplin, who adored the great Bessie Smith, found the material even at that time to be a true evidence of emotions. Wonder explains, "Artists can record material of a different nature" and plans to include material in somewhat a different direction in his next album entitled "Music of My Mind."

"Part of the success of soul music began at the record company level, where the attitude toward rhythm and blues or soul product was open-minded," says Jerry Butler, an elder of the soul sound. Many of Butler's rhythm and blues hits ("For Your Precious Love" and "Need To Belong To Someone") turned out to be popular classics.

The exposure, coupled with the fact that blacks are no longer ashamed of the product about their environment, of their love and social life, past or present, achieved rewarding results.

The Jesus Rock movement represents a green pasturage in which black artists found a reluctance of approval. Joe Tex, Donny Hathaway and The Glass House are just a few who had releases in this vein that never got off the ground.

Tex's single, "I Know Him," had a funky piano, hand clapping beat with a touch of the blues and seemingly all the ingredients to make a hit, but never made the charts.

"You take Judy Cotton's hit, 'Amazing Grace. We've been singing this for years, but station jocks wouldn't touch it."

The outlook of music and program directors is more of an open heart feeling. They've stopped holding back," Pops says.

His daughter, Yvonne Staples, adds: "It's a good feeling. We all are on one accord."

Soul Power

The Staple Singers, Pop, Cleo, Yvonne and Mavis, have broken out of the gospel fluid and into the contemporary mainstream.

The public now, more today than in any other era, is listening to music without regard to race or other hang-ups, but with genuine preference. This, according to Motown recording artist, Marvin Gaye, is the authentic development that has helped make black music appear as the front runner in today's popular music market.

Gaye goes on to say, "White friends have been enjoying soul music or rhythm and blues for the last 20 to 30 years, but this was not the 'in' thing. There was a great mindlessness of the social line." This bias proved to be a major factor in exposing product by black singers.

Gaye credits the British people for a large part of today's acceptance: "They loved the music, their rock stars followed because of their sheer fondness for the sound."

"This occurrence, unlike many trends in today's music, will not die," Gaye observes. "Because it's American. It will last. It's the American way."

New artists, who undoubtedly would have found the going much rougher with their first release, have also enjoyed the reaping of the "Soul Emergence." Jackie Moore, Jean Knight and Bill Withers all had debut singles that sold a million or more copies.

Withers, whose "Ain't No Sunshine" went to number 3 on Billboard's Hot 100 and to the top of nearly every radio station, expresses much the same feeling as Gaye, in the respect that, for the most part, soul music has always played a role in the musical make-up of the country. Withers says, "People are able to accept people, rather than an image."

The writers of material now being used by artists have not gone unnoticed as record companies and publishing firms continue to take on a number of black writers. Whereas, in the past, white writers have supplied a great deal of the material employed by singers, blacks have provided the rhythm. Withers adds: "This now works both ways; it's a perfect marriage." Many blacks, like Withers, now write most of their own material, dealing mostly with their own life circumstances. This too has substantiated a trend in the market.

Bill Withers, a new voice, whose life creates the imagery for songs.

JANUARY 29, 1972, BILLBOARD
Jerry Butler and Brenda Lee Eager's "Ain't Understanding Mellow" (73255) from Jerry's big album, "The Sagittarius Movement" (SR-61347). 600,000 sold.

Joe Tex's dynamite single, "I Gotcha" (D-1010) has sold over 200,000, and it's just beginning to move!

Billboard's Best Selling Soul Singles
Billboard's Hot 100

From the Mercury Record Corporation Family of Labels/Mercury, Philips, Vertigo, Dial, Mister Chand.
Soul Radio Gets Into The Roots Of Its Community

By Claude Hall

Buddy Ace
"KICKED THE HABIT"
"THE REAL THING"
Paula #355

Fontella Bass
"HOLD ON THIS TIME"
"WHO YOU GONNA BLAME"
Paula #360

Lowell Fulsom
"MAN OF MOURN"
"TEACH ME"
Jewel #20

Little Joe Blue
ALBUM SOON TO BE RELEASED
Jewel

Bobby Patterson
"HOW DO YOU SPELLOE"
"SHE DON'T HAVE TO SEE YOU (To See Through You)"
Paula #362

Roscoe Robinson
"DON'T SET ME FREE"
"I'M SATISFIED"
Whit #609

Willie Rogers
"WAKE UP"
"TENNESSEE WALTZ"
Ronn #58

Chris Turner
"ONLY THE LONELY KNOWS"
"HOW DO YOU WALK AWAY FROM FEAR"
Ronn #57

The Genies
"NO NEWS IS BAD NEWS"
"SUNDAY MORNING PEOPLE"
Ronn #56

The Genies
"IT'S NOT HOW LONG YOU MAKE IT"
"FIGHT FIRE WITH FIRE"
Ronn #56

Albert Washington
"LOOSEN THESE PAINS AND LET ME GO"
"GO ON AND HELP YOURSELF"
Jewel #222

SUNDBAY MORNING

"INTO THE SUN"
"MAKE ME WAIT"
"I DON'T CARE ANYMORE"
Whit #356

"WHO'S YOUR.#ATAL"
"LONELY"
Jewel #20

"AM I YOUR WOMAN"
"I'M NOT THE ONE"
Jewel #222

"ONLY THE LONELY KNOWS"
"HOW DO YOU WALK AWAY FROM FEAR"
Ronn #57

THE HOTTEST SOUL GOING

The Genies
"NO NEWS IS BAD NEWS"
"SUNDAY MORNING PEOPLE"
Ronn #56

The Genies
"IT'S NOT HOW LONG YOU MAKE IT"
"FIGHT FIRE WITH FIRE"
Ronn #56

Albert Washington
"LOOSEN THESE PAINS AND LET ME GO"
"GO ON AND HELP YOURSELF"
Jewel #222
SOUL FOOD

Talking Loud And Saying Nothing-Part 1  JAMES BROWN PD-14109
Drowning In The Sea Of Love  JOE SIMON SPR 120
Just Won't Do Right—LYN COLLINS PD-14107
Jungle Fever  THE CHAKACHAS PD-15030
(I Have Fallen Into) The Tender Trap  LEROY RANDOLPH SPR-121
Keep On Doin' What You're Doin'  BOBBY BYRD 45-6255
Hungry Country Girl  OTIS SPANN with Fleetwood Mac BH 304
Gimme Some More  THE JB'S PE-662A
Dry Bones In The Valley  THE INTERNATIONALS SPR 122

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Artists Are Color Blind
When Looking At Copyrights

Ninety percent of the songs Eiseman sees now are of a personal or topical nature. The remaining 10 percent are nearly as novel as "Act Like A Shotgun."

"Take Me To The Pilot"
(SINGLE)

"Windup Toy"
(SINGLE)

"Painted Poetry"
(ALBUM)

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THE ISLEY BROS.

* THESE WERE OUR CHART PERFORMERS FOR 1971, WATCH FOR OUR NEWEST LABEL, MUSIC MERCHANT.
Black Artists Find A Home On Jukeboxes In White Neighborhoods

By Earl Paige

of black artists such as Al Green, Honey Cone, Undisputed Truth, Jean Knight, Bill Withers and dozens of even relatively new black acts are being regularly programmed on jukeboxes in locations frequented by whites. Clearly, soul, is pop on America's estimated 500,000 jukeboxes.

In metropolitan areas especially, the typical jukebox programmer such as Jerry J. Esnet of Baltimore, will say "Music is music." He is surprised when the subject of black artists is mentioned because of a nearly complete absence of race consciousness.

However, the situation is different in small markets. Here, with no soul station and the admittedly large white listenerships they enjoy, jukebox programmers have difficulty anticipating the pop strength of even sure-shot records such as "Theme from 'Shaft.'" For these programmers the charts tell the story, they spot some copies of "One Monkey Don't Stop No How" and see the meters tick.

Along with the emergence of the black artist as a jukebox power is the steady growth of certain black jukebox operators, some of whom are seeing the inner city change and an exodus of blacks to the suburbs. The operators are following, leading in some cases. But here too, color lines blur as when Esnet mentions black bar owners in a predominantly white neighborhood, or when Chicago operator Charles Sacco says white operators who serve black patrons continue when the tavern owner moves to suburbia.

Part of the black artist's emergence as something for the jukebox programmer of pop locations to contend with is the steady change of the music being developed by blacks. "Dummi Ebert isn't so much soul to me as he is uptempo rock," says Henry Holzenthal, jukebox programmer at TAC Amusement in New Orleans. "I definitely think the music of the so-called soul artist is changing," says Dave Eichinger, veteran jukebox programmer in St. Paul, "Sly and the Family Stone have a sound that is more rock-oriented than soul-oriented."

Perhaps there is no clearer indication of what Holzenthal and Eichinger said than the current project of Mercury artist Jerry Butler.

Butler, like many soul artists, is concentrating on going beyond the soul market. He is preparing a 10-song album, which can fit into middle of the road jukebox locations as well as soul places. It utilizes boke and strings for interludes between the cuts, cuts where instruments range from a mandolin to a moog synthesizer. But make no mistake, there's still a soul sound there.

One other indication of the pop emergence of soul is the big trend by soul artists to concentrate on albums, a far-reaching problem for jukebox programmers who must have singles. The Chi-Lites are a case in point. When WWBN Baltimore started playing the Chi-Lites' cut "Have You Seen Her," Eanet and other jukebox people were frantic because of the requests for a single — a suit, the local group Freddie & the Spin-Dies cut the song as a single. When it was all over, there were seven covers of the song because, as Brunswick's Pete Garris states, his label was apprehensive that releasing the singles would slow the album sales—which it didn't.

One characteristic of how many went on jukeboxes: "We generally used the Chi-Lites on our r&m boxes unless we received requests," says Betty Schurt, Western Automatic Music, Chicago. "We used 'Have You Seen Her' on every location except our country stops."

One-stops, of course, are much aware of the soul spillover into pop. Fred Sijora, veteran Chicago one-stopper, says his firm prints a soul survey which includes jazz too. The figures are broken down as to new releases, singles that show movement on jukeboxes and cities. Altogether, including pop and other categories, about 140 titles are listed.

When does a "Have You Seen Her" break pop? That is the crucial question for small market jukebox programmers such as Bill Bush, of the Les Mizer and Simon's Beach Service Co., Peoria, III. Fortunately, Bush is near enough Chicago to have vibrations about most soul records. But he said he still held back some on "Shaft," "One Monkey," and a few others that shot into the top regions of the Hot 100 chart.

A familiar situation: suburbanite pushes a button to hear soul sounds, like those from hot black groups.

Tommy Overstreet of Paducah, Ky., has a similar comment. He tries to get a slant on a soul record that is breaking by listening to soul stations out of Nashville and by consulting with L&R one-stop in St. Louis, which being in a large metropolitan area, can advise him on breaking soul numbers.

There are other barometers too. For example, both title strip printing companies have systems that give advance indication of a soul 'cross-over record. Sterling Title Strip Co. actually prints titles in colored-keyed form. Its soul music strips are blue. Pop are red. Sterling president Dick Steinberg says there are more instances where he will print a strip on a record both soul and pop at the same time. The Chi-Lites hit was one example. Joe Simon's "Drowning in a Sea of Love" was another and there are others more than ever before.

Was "Shaft" a big breakthrough for Hayes on Jukeboxes! Steinberg has a system for netting the production on any title. Hayes' big winner resulted in as many jukebox strips as his two previous records ("Look of Love" and "Never Can Say Goodbye") put together. More than that, the life span of the strip exceeded three months and was still selling a few weeks ago. The life span of "Look of Love" ran from Jan. 28-Feb. 23 last year; "Never Can Say Goodbye" ran from April 21 to June 16.

It is characteristic of the soul jukebox singles market that singles have a short life span, Steinberg says. He did research on jukebox records, discovering that his records have life spans averaging 40 days. They range from "Spin- nery indication of soul 'cross-overs"

"It is yes on both points. Since Chip Co., however, has a different tap on the emergence of the soul single. Star general manager Norman Morgan says that since the printing, his firm discontinued separating soul. "So many soul singles come to print that it became hard to do this." However, when it prints title strips and other printed materials for the rack jukebox selling singles, publisher each week a list of the best-selling rack jobber singles. The numbers are there, and Joe Simon, Betty Wright and on and on.

In fact, the pop spillover of soul on jukeboxes is so marked that many jockeys are said to have a hard time keeping

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\[\text{JANUARY 29, 1972, BILLBOARD} \]

\[\text{www.americanradiohistory.com} \]
Vegas Hotels Seek
A Soulful Crowd
For Black Artists

By Laura Deni

In A Drastic Change, Las Vegas hotels which have always booked black talent for a white audience, are now openly soliciting black patrons.

The Flamingo has always had a good complement of black artists and proven stars in Fats Domino, the Mill Brothers, the Treviers, the Platters, Ella Fitzgerald and Hines and Dad.

During the past pre-Christmas period—which is traditionally a light time of year in town—B.B. King kept traffic heavy both in the showroom and in the Flamingo's casino lounge.

"We were specifically catering to blacks during B.B. King's engagement," explains the Flamingo's Jim Seagrave. During King's stint the Flamingo bought ads in black newspapers in the Los Angeles area, purchased heavy spot schedules on soul radio stations in Southern California and offered a special package featuring three days and two nights including the dinner show. Black models were hired for pictorial layouts.

Seagrave notes the hotel's campaign reflected a growing Las Vegas trend. "The black audience is a valuable market," he emphasizes. "Blacks have money. At this point it's an exploratory program and we really don't know how much they will spend on gambling. But statistically when the casino is full a good percentage are gambling."

The blues singer drew both a black and white audience. "Sixty percent of the blacks wouldn't have been in there if I hadn't been in the room," he estimates, in speaking of the mainroom crowd. "In the lounge are my fans. When the price rises above $5 people say 'Well, I dig the cat, but...'"

The Hilton, the nation's biggest resort hotel, has "as many black as white acts in the lounge," according to Bruce Banke. Black artists who have appeared at the hotel include: the & Tina Turner, Bobby Stevens and the Checkmaster, Billy Eckstine, Redd Foxx, Anthony and the Imperials, Little Richard, Gladys Knight and the Pips, Martha Reeves and the Vandellas, Sarah Vaughan, Bill Crosby, Pearl Bailey, Louis Armstrong, Aretha Franklin and James Brown.

Redd Foxx is the hotel's house comedian; he recently completed an unprecedented six straight months at the hotel and is also the first Las Vegas resident to star in his own network television series "Sanford and Son" which debuted Jan. 14 on NBC-TV.

Officials at all Strip hotels maintain that entertainment is booked because of talent not because of color or lack of it. Because all hotels have the vast majority of their acts for 1972 booked, any increase in the booking of black talent because of the public's wider acceptance of black pop and blues music won't be felt until next year. Even so, there have been several times when the majority of Strip hotels featured black acts at the same time. Among black artists under contract at Strip hotels are the Supremes, the Fifth Dimension, Sammy Davis, Dionne Warwick, Melba Moore, Harry Belafonte, Nancy Wilson, Diahann Carroll, Barbara McNair, Lola Falana, Johnny Mathis, Sarah Vaughan and Stappy White.

Last fall Sammy Davis celebrated his 100th week of playing before capacity audiences at the Sands.

New Year's Eve, yearly the biggest weekend in town featured Sammy Davis, Dionne Warwick, the Fifth Dimension, Sarah Vaughan, Billy Eckstine, Redd Foxx and Della Reese.

The Supremes, who headline at the Frontier, feel that black audiences are increasing—"which makes us feel good," says Mary Wilson.

In the downtown Casino Center area the Union Plaza has become the new Moulin Rouge for Las Vegas. Located closer to the city's predominately black West Side area than the Strip hotels, the Union Plaza is frequented by local blacks and caters to the monied black tourists. Black dealers and pretty black cocktail waitresses abound. One of the hotel's top executives, Jimmy Gay, is black.

Regardless of the local attitudes towards black entertainers or tourists, one thing is certain: 1972 will see an increase in both.
Van Peebles was born into a lower-middle-class family in New York. After graduating from Ohio Wesleyan University, a start in life he describes in his novel, "A Bear for the FBI." After serving in the Air Force he moved to San Francisco for the tail end of the Beat Generation. He had married, fathered two children, was working as a cable car conductor and writing poetry when he got turned on to the first wave of U.S. underground movie-making.

He went into debt to obtain equipment and film, made some short films and took them down to Hollywood to get a studio job where he could learn directing. The best he got were offers for parking lot attendant and elevator operator for $10 a day, but that the only way a black American could be taken seriously as a film artist was to live and work in Europe. Van Peebles decided to study philosophy in Holland, as his entry ticket overseas. But he was soon2 made ample money abroad in television, film and literary circles. Somewhere along the line there was a divorce and a move to Paris. There he showed his short films and when times were tough he would earn some cash by singing, dancing, and playing the kazoo on street corners and in cafes.

At this day, he still has no permanent address. Van Peebles keeps his "Sweet Sweetback's Baadasssss Song" playing in his head all day. He wears mostly inexpensive jeans and a U.S. surplus apparel. He carries his possessions in a beat-up knapsack and usually lives at the home of whoever he's romancing.

Van Peebles says that for possessions and material status is one of Van Peebles' strongest weapons in dealing with executives in the white show business world. He is not vulnerable to being tempted to sell out his vision of life and no one can offer me a broad and some alligator shoes and they think that I'll satisfy me. They're so confused by the idea of a black that they don't realize I'm right."

While scuffling in Paris, Van Peebles purchased a French film magazine that convinced him to get a director's union card from the French government in order to direct any of his own works for the screen. With some added financial aid from his patron, J.J. O'Connell, who bought the rights to "Story of a Three-Day Pass," got made.

"Sweet Sweetback" was shot in Los Angeles in 1969, with a lot of deferred rentals and film processing costs plus a loan of $50,000 from Bill Cosby. Not all of the black community was ecstatic about "Sweet Sweetback," with its exceedingly raunchy sex scenes and its lack of any female black characters who weren't hotly promiscuous.

But it was largely a black audience that bought the "Sweet Sweetback" message of a larger than life black hero defyng the establishment... and getting away with it. And the musical " Ain't Supposed to Die a Natural Death" is much more in the mainstream of U.S. social protest and seems to have gotten him off the hook. 

"Sweet Sweetback's Baadasssss Song" has just popped onto the list of the top grossing movies of all time. And Melvin Van Peebles is using this condemnation in his latest project, which is to force the Motion Picture Academy to nominate the film for an Oscar in one or more categories.

"I realize I'm obtuse by normal standards," Van Peebles laugh. "But I learned the hard way that the only way to get something to make sure it's done yourself. My motto is, 'Early to bed and hardy to rise. It always pays to advertise.'"

Now that his Broadway show is secure for a long run, Van Peebles will begin to negotiate foreign rights for "Sweet Sweetback" and its soundtrack album. "I just don't have time to sit on," he said. Unlike the "Sweetback" film, Van Peebles did not direct or star in his Broadway show, contenting himself with writing it and masterminding the promotion campaign.

He expects to turn out a pair of books and make another movie before cutting his last album. He casts as "Sweet Sweetback" owning 100 percent of the film and distributing it through Company, a new firm that had previously owned the sexexploitation market.

"My trouble in finding producers to finance films with me is that I keep my deals too simple," he says. "They can't find anyone to take the money from me."
When the impact of Memphis soul music resounded through the world rock community several years back, the sound of Hi Records was barely audible. Today, no one carries the weight of the music as mightily as they, and their product uniformly represents all that is best in contemporary southern soul.

Aaron Fuchs—Rolling Stone

AL GREEN

“Let’s Stay Together” is the title of his current hit single #2202 and forthcoming LP (SHL 32070)

ANN PEEBLES

“Breaking Up Somebody’s Home,” her new single #2205 taken from the forthcoming LP “Straight From The Heart” (SHL 32065)

SYL JOHNSON

“The Love You Left Behind!” Current smash single. #2201

OTIS CLAY

“Home Is Where The Heart Is.” New single. Just released. #2206

WILLIE MITCHELL

Producer/Writer/Performer. His latest LP is “The Best Of Willie Mitchell” (a BONUS PAK 2-Record Set)

AL PERKINS

“I Don’t Want To Lose.” New single. Just released.
#2207

BILL BLACK

“Daylite” b/w “Four A.M.” Forthcoming single.
#2208
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Everybody's Listening to Soul Music

- Continued from page 21

The Beginning of the End, and "Clean Up Woman" by Betty Wright which rode in the top 10 of the Hot 100. The Persuaders on Atco broke high pop with their record of "Thin Line Between Love and Hate."

During the year, the tried and true soulful artists, who are now established pop stars, maintained their solid pop chart positions as well as soul positions. These include Aretha Franklin, Isaac Hayes, Wilson Pickett, Marvin Gaye, Sly and the Family Stone, Temptations, Curtis Mayfield, Clarence Carter, B. B. King, Jackson Five, Freda Payne, Buddy Miles, Four Tops, Supremes, James Brown, Diana Ross, Joe Simon, Stevie Wonder, Ray Charles, Ike and Tina Turner, Smokey Robinson, Johnnie Taylor, Gladys Knight, Jr. Walker, Dionne Warwick, the Delta, Brenda and the Tabulations and Jackie Wilson.

In addition to Jackie Wilson, Brunswick broke their soul group the Chi-Lites for a top pop record, while Hot Wax took their Honey Cone trio right to the number one spot on the Hot 100 with "Want It, Got It," and followed it with two more top 20 pop as well as soul records.

Gordy Records established the Undisputed Truth with two top records, pop and soul, and MDM established低温 Lou Rawls on both charts with his label debut, "Natural Man." RCA kept the Ingredient on the pop charts and won with soul artists the Nite-Liters and the New Brighter pop chart.

Bill Withers on Sussex emerged as one of the biggest stars, soul and pop with his initial entry, "Ain't No Sunshine," the super gospel group, the Staple Singers on Stax, hit heavy pop and soul with "Heavy Makes You Happy," and topped that with "Respect Yourself."

On the same label, Rufus Thomas made heavy inroads with his dance records including the most recent "Do the Funky Penguin." Calla Records established Fuzz, as did Susses with Dennis Coffey and the Detroit Guitar Band; United Artists with Cornelius Breen and Sister Rosé; Liza mening Records with Paul Humphrey and the Cool Aid Chemists and Nolan/F./P. Porter, Westbound Records with Denise LaSalle and the Detroit Guitar Band; the Singer Freddie North established not only himself soul and pop, but the new label Mankind out of Nashville. Roulette Records brought the Three Degrees to the foreground; as did Chil-mennyvale Records with King Floyd, while Stang kept the moments on the soul and pop charts and introduced the soul Whatnauts to the pop audience. Rare Earth Records did a reversal in bringing the Rare Earth group from the pop chart to the soul chart.

Peyodor Records jumped into the soul market with both feet in their association with James Brown, and Columbus bought the group Santana going soul and hit pop with "Evil Woman" and Donny Hathaway made a healthy chart move from soul pop while Isaac Hayes towered the pop, soul and jazz charts with his new single of numbers and his scoring of the film "Shaft."

In recent weeks the emergence of the soul artist into the pop scene has been reflected by such situations as: "Family Affair" by the 5th Dimension rising number 1; "Have You Seen Her?" by the Chi-Lites number 3; "Got to Be There" by Michael Jackson number 5 and "Theme from 'Shaft'" by Isaac Hayes was number 6.

Or for the week ending Jan 8: 10 of the top 20 were soul sounds. They included: "Family Affair" by Al Green (3); "Scorpio" by Dennis Coffey & the Detroit Guitar Band (4); "Give Me All Your Luvin'" by the Stylistics (1); "Bad Baby."

This year will find a still strong streak of soul pop as the popularity of soul sounds grows into universal acceptance. Gone will be the stigma of labeling or categorizing the sound of a record or the color of the artist. The day is at hand when the top 40 pop stations and the soul stations will band to their audiences and the sound will be the popular all around hit sound.

B.B.'s Travels Jazz And Soul

- Continued from page 32

things. And that's good, because he let's his feelings out." B.B. uses the song "How Blue Can You Get?" to check an audience out to see if they're in a good mood. There is a line about having given his woman seven children and now she wants to give them back which should draw a loud whoop.

"People see me turning my head. It's not to listen to my band, but to hear noises in the audience."

B.B. wants to do more ballads, but in the past people didn't accept this kind of song from him. He has done around 20 ballads which are in a host of his early recordings.

"I'd like to find a way to do ballads my way," he says, getting up and bringing out a portable cassette player on which he inserts a tape on which he has assembled contrasting tunes he's done including slow ballads.

The whole rush of young musicians to study his guitar and vocal style has prompted King to "do some research on himself" and he now listens to his old recordings.

He has been playing amplified guitar since 1947 and there have been 14 Lucilles. "Someone steals it, or it gets busted up in a car accident or I loan it to a friend who pawn's it. I've had all three happen."

B.B. plays 8, 12, and 16-bar blues. His solos are improvised. "That way they're always different and I don't get bored with my playing."

He sees blues as the grandaddy to jazz. "Blues is the mother tree with jazz, soul and rock'n'roll the branches."

Playing before a dinner crowd in Vegas is an experience, "Who wants to put down a steak and applaud?" he asks. The trick is to light a fire under the person while you know he's dying and hope it sparks the other people in the audience. "You got to get people interested in what you're doing."

In the lounge, B.B. is slightly dressed in a tweed. "Everyday I Have The Blues" is a short opener and then he gets into a slow, sensuous guitar mood, his face Grimacing with the piercing high, hot notes. There are sliding notes, crashing notes, vi-brato which pulsate out of the instrument and cling in your head. "I've been down hearted baby/ever since we met," he sings and his tenor tone paints a sad solo behind him.

A middle aged women shouts out "OK baby. Sing it to me."

He smiles and says "thank you baby" and the house laughs. "Why heart's i a swing/my head's in misery/need my baby if I don't hurry up and I'll think I'm out of my mind." A roar of approval comes from the audience.

B.B. sings with his eyes closed, sweat beading her face and contrasting with the respectfull look of the tuxedo. Spiritually he's back in a blues club milieu.

Continued on page 43

Soul Power

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ALBUM PREDICTION
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Matte Moss Clark—That's Christ
WB 4004
Detroit Emeralds—You Want It, You Got It
WB 2013
Ohio Players—Pain
WB 2015

SINGLES PREDICTION
Denise La Salle—Now Run And Tell That
WB 201
The Counts—Why Not Start All Over Again
WB 181
Detroit Emeralds—You Want It, You Got It
WB 192
Ohio Players—Pain
WB 188
Jazz is soul’s cousin

Quincy recalls that when he did his first LP, "Walking in Space," it was a scary time to mess with a jazz LP. "He had been chained to the studio stop watch and wanted to do tunes he liked. "Killer Joe" done in 4/4 was a chart hit and a surprise to the arranger.

The sound on "Gula Matari" was designed to hit a bit harder and "Smackwater" showcased some funky TV show themes plus a six-minute foray through the evolution of the guitar over 50 years.

Quincy finds it delightfully healthy that some of the newer players like Hubert Laws are starting to improvise to classical figures. "These cats have studied formal music and if they start to deal with classical structures and understand what holds a 15-minute piece of music together, they’ll shatter the myth of jazz being unstructured.

Quincy also sees a bright sign in some of the top pop and rock musicians jamming with jazz men, like Ginger Baker and Elvin Jones and David Clayton-Thomas with Cannonball. It’s good to see the cream of the rock guys starting to infuse!" How does “Q” assess the young jazz musician? Today’s young musician understands himself, his answers. This serves as a safety valve in being able to cope with the world. "The young kids are very together," Quincy says. "They prepare themselves better because they know they have a hotter field to go through."

"There’s a mellowness taking over," offers veteran jazz producer Bob Thiele. "I don’t think the new jazz music of the past several years can be called bull. If I speak is not in terms of volume but the way the musicians think. There are a few angry men, but there has been a calm little battle going on.

"The music can still be rough and edgy but the people are really a lot calmer and mellower, but they’re still playing hard music. The reason for this calmness? Thiele attributes it to a more confident, sure black musician. One whose innocence is braced by the black is beautiful" concept of assurance and assertiveness.

The paradox is new jazz players playing hard music or a style which has been linked with the fiery hatred of the black improvisers for the white exploitative establishment.

"Joe Coltrane was a gentle, mild mannered loving person," Thiele says. "Yet his music started the whole angry thing."

The young jazz musician looks upon records as a means of communicating his art. He is also crusading for black music. "You can’t say they don’t want to make money, but with the new players it’s communication and pride in their music. With success comes money.

"I contrast that with the players of Coleman Hawkins day. They weren’t thinking about communicating or pride. If they could pick up a few bucks that was fine."

Thiele sees the doors opening for jazz. He points to Columbia which has signed Ornette Coleman, Charlie Mingus (again), Keith Jarrett and Jack DeJohnette. Miles Davis' success has had a lot to do with Columbia’s continued interest in recording moderns.

"From a business standpoint, the record companies recognize that young blacks are interested in jazz, so they know they can sell records," Thiele says. "A label can open the door for jazz if it relates to the musicians.

Thiele’s own Flying Dutchman label, which records modern ex-pensions, has just reissued an old Signature LP done in 1942 featuring Coleman Hawkins and Lester Young. There is a marked for this vintage material. "I wouldn’t have reissued it five years ago, but it makes sense now."

Thiele hears new sounds in the African percussion family making their way into contemporary jazz. Amplifonks for pianos, basses and guitars are gaining as interest in the flute.

There is a realistic feeling about the vintage material coupled with a personality mildness, making it easier for the black artist to get recorded. Thiele believes:

"Jazz draws on the things that happen in American music. That’s what Miles does. I can’t see black guys forsaking jazz for rock. They’ll incorporate the best of rock into jazz."

incorporating commercial elements into Jazz is the way Blue Note is headed. George Butler, the director of this scenario, is

(Continued on page 51)

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Soul Power

January 29, 1972, Billboard
Black Artists On Jukeboxes In White Neighborhoods

Continued from page 47

are hard pressed to name strictly soul singles. Steinberg mentions Ike & Tina Turner's "I'm Yours" as a strip that never got the red shaming. Holzenthal says "Strip Me Naked," by Love. Peace and Happiness, qualifies as an exclusively soul disk. "I think though that it's more from a lyrical content than the sound."

Earle, a white programmer whose firm is located in the predominantly black inner city area, believes the jukebox is primarily for enjoyment. I stay away from records with an ethnic feeling or political message.

The emergence of the black people making music is basically being followed by the growth of black-owned companies making money with jukebox music, although there are quite growing pains in some instances. Moses Profit, the first black member and officer of Music Operators of America (MOA), as well as the owner of the first black jukebox operating firm in Chicago, talked about this.

"Urban renewal has virtually wiped out whole sections of the inner city. We started in 1935 just after whiskey came back. On 43rd St. alone, from State to Lake Michigan, we have to use 26 or more bars and it would take our men routine two days to make them. Now, it's done in a couple of hours. Basically, the soul jukebox locations still remaining in the central city are good ones." Profit, because he owns the building he is in, has remained in the inner city though he is branching farther and farther south along the lake. He says he understands some black opera-

Continued from page 46
his paycheck knows the difference.

"Blues," comments Jerry Wexler, away from the din of the recording studio, "is the purest form of music. It's a timeless thing. The soul performer gives himself to his audience. The better the artist the more personalized is the communication."

Singing the blues is something which cannot be learned byrote.

"It's the mud you squeeze between your foot. It's the kind of church you go to, and it's particularly characteristic of the Southern artist black or white."

As a producer of blues, Wexler lives the music. Fifty percent of the music he records is either 8 or 16 bars over the traditional 12 bar pattern. "Blues is almost a misnomer," he says. "It should be called rhythm and gospel. Then it would be more pertinent because the dominant form of music in R & G is gospel."

The most successful blues interpreters—Aretha Franklin, Albert King, Albert Collins, James Brown, Wilson Pickett—very rarely use the 12-bar phrase. Ray Charles had a lot to do with the 8 or 16-bar pattern, Wexler says. "It helps the harmonies get more sophisticated and the chords become more complex.

Blues in these modern times can be delicate, fine and sophisticated as well as having a raw feeling. This cross-thing is part of it. It's a crucible." Although he works with new artists, Wexler is concerned over the plight of the old-time performers who live in New Orleans or along the Delta. "The environmental things which shaped their playing has no longer there. When they die off the sound of music will change.

There are some younger blues performers like Taj Mahal, who can re-create an authentic feeling, Wexler believes. "Taj does Robert Johnson. Billed Willie Johnson things and he gets a ripping that you can walk on."

Blues influences can be found in the group of white players which the producer calls "The Swamp Music People." They include Leon Russell, Tony Joe White, Doobie Brothers, Chicago, Elton John. This is a fusion of country and funk. "They are people who have been subject to the same tape influences as blacks. They didn't learn their music off a phonograph record."

In the past few years, blues has been the benchmark of the psychedelic paranoia of the drug inspired music. With culture. Wexler, for one, hears less and less psychedelic runs. "They're disappearing in favor of roots sounds."

So we have blues going through a straining process, filtering out influences with questionable values and reinstating a traditional stamp of creativity. The past indeed becomes the present in Chicago. Sacco says there is a population shift to the north in suburbs—to Rogers Park and Evanston. "Where previously white and black operators served these location owners when they were in the central city, they often are now asked to serve them in the new neighborhoods."

Thus, not only is there an emergence of black music on jukeboxes—a fact everywhere apparent, there is also the movement of the black operator into new areas of the city and suburban shifting of the soul roots as it were. It all points to growth, rejuvenation, hope.
we're a family affair!

Charelly Pride

ACCORDING TO BIG CHARELLY PRIDE, there have always been black Southerners who enjoyed listening to country music. Just as there was a significant portion of the market for country records, there just didn't talk about it much until lately.

"I have always been a person who is determined to be an individual and not be forced into the line-ups of society," is the way Pride explains his involvement with a form of popular music that has generally been considered white only. "My ears heard a music that agreed with me and that was good enough. I've been singing along with the radio since I was five years old, that's how I learned all my classic country repertoire including my hits like 'Kawi-Liga.' I never owned any records till I got married."

Charellly Pride is his real name and he admits that his peers thought it rather odd for him to die the country sound. He deliberately developed his Texan-sounding accent as a youth because he liked the sound, and it may also have been a symbol of his determination to escape the cottonfields of Segle, just across the Mississippi border from Memphis.

However, though Pride's determination to be an individual brought curiosity from his friends and family, there was little hostility. One reason for this is probably his six-feet and 200 pounds— and his athletic prowess. Groot had his exit-visa from cotton-picking at 17, playing baseball with Detroit and Memphis in the Negro American League.

He had a brief run in the majors in 1916 with the Los Angeles Angels and this gave him an enticing taste of urban living and entertainment. To this day, Pride is happy to explain in great detail the bad breaks he feels kept him from a baseball career and his conviction that he is still a good enough hitter to make the major leagues.

On the baseball field he is still sitting in the man's league training camps each spring and he is hoping for a token contract that will allow him to face his friend Vida Blue in a regular season game.

"If I could get a contract that allowed me to play around my singing dates, I'd take it in a minute," Pride says. "But the fact is, I can't afford to play ball if it means giving up a week of concerts where I gross $30,000."

He became a country star during a decade-long stay in remote Montana. Signed with the Missoula team in the Rocky mountain league, he was let go in two or three weeks each of the last five years and asked to sign. It was this, he says, that kept him from a baseball career and his conviction that he is still a good enough hitter to make the major leagues.

Pride was sent to Helena, a town of 25,000 where he was welcomed to a position at the Anaconda Tin Smelter and his big bat helped spark the local team to a state championship.

Pride's great relaxation during his early Helena days was singing and strumming his beat-up guitar, which he played open-bar style. He often played over the P.A. system at the baseball park and at a room where the ballplayers hung out after each game.

However, his first professional engagement came about from a jamb session with some country pickers that Pride sat in on at his apartment building. "Everybody on the block came around to listen before we were through, and my landlord recommended me to the White Mill Bar, where they needed somebody to entertain on Thursdays for the truck car crew coming in from the tracks across the way," he explains.

After his first week on stage, Pride was signed by a local tavern owner who kept busy singing on a regular basis in Helena and continued to sing regularly throughout the Montana area all the rest of his residence in the state. Naturally, he also continued to work at the tin smelter and play on the baseball team.

Pride's route to Nashville began in 1963 when he was a supporting act at a Helena concert by Red Foley and Red Sovine. Both veteran artists encouraged him to try and enter the bigtime country field.

Typically, Pride made his first assault on Music City en route back home to Montana after an unsuccessful attempt to try out with the New York Mets spring training camp in Florida during his annual vacation from baseball.

He showed up at Cedarwood Music, saying Red Sovine had sent him. Webb Pierce, another of Pride's country singing idols, was in the lobby and Pride asked if he could audition. He loaned a guitar and told to wait in an adjoining room for someone to come and listen to him.

That someone turned out to be Jack D. Johnson, who signed on as Pride's personal manager a week later. Pride was signed to RCA in 1964. And Johnson is still Pride's manager.

However, it took still another year before Pride could enter the country mainstream and he has sold some demo tapes and photos of Pride and sent him home to the smelter in Helena while he made the rounds of Nashville labels, meeting a blank wall. Nobody was ready to believe a black country artist could sell records.

During his 1965 vacation, Pride returned to Nashville and determined if Johnson was just stalling him. He satisfied himself that the manager was doing his job. Johnson decided, "What the hell! Learn these new songs and I'll pay for our own record session."

Pride's first studio tape was cut at RCA's Nashville facility in less than three hours during August 1965. It contained his first hit single and never made the rounds of any other labels. Johnson took the tape to the annual RCA executive meeting and Pride was signed to the company on Sept. 20, 1965.

His 15 albums have made him RCA's biggest-selling country artist and the labor leader of black country singer in history. In 1971 he was voted by the Country Music Association as the artist of the year and best male vocalist of the year.

He and his family moved to Dallas several years ago, but they still keep city fair connections to anywhere I'm playing," Pride says. "I'm a one-hour flight from Nashville and Jacksonville. There I want to live where I'm surrounded by the music business. It's a time I walk out the door." And then Pride made one of his few overt remarks about being the first Negro superstar in a music that has "be-all, white." "My kids were all born and brought up in the Rocky Mountains and I don't want them to be exposed to any more prejudice than they've faced so far."

Pride's rise to the top of the country charts was not a skyrocket during his first few years with RCA; it was a consistent and steady climb. His opening singles won adequate airplay. Some of the disk jockeys would ask "The voice of Pride" if Pride was black. Others simply presented Charellly Pride's resonant baritone as the voice of just another typically good new country singer.

As he began to appear on the charts it was another delay in overcoming the suspicion that he could draw audience during country club. "Biggest breakthrough was in a Chicago club," he recalls. "If I'm ready to sing for nothing, the owners don't want to lose money on my worst and after the first night he had people lined up outside for each show."

Then came Pride's first major concert date outside his Montana base. It coincided with his third single and was the 10,000-seat Olympia Hall in Detroit. "The manager announced my body started appearing because they had heard my records on the radio," Pride recalls.

"Then I walked out on stage and the applause just cut off and there was this universal gasp because they were nervous about my first big concert, all right. But there's one thing I I know was from all those years of singing around Montana, it's how to handle that first moment when a new audience gets up at me and doesn't know how to react. I told them Catsos..."

"Friends, I know it's a little unique for someone with my reputation to be singing country music. But I've had the experience of doing it since I was five years old, I've got three country records on RCA and I just hope you like what I'm going to sing for you now."

Pride was on two shows that day, at 3 and 8 p.m. He was kept apart from the from the time he left the microphone at the first show to the time he had to return in the second. According to Pride, after that reception...
Jazz is soul's cousin

**Continued from page 48**

Cutting jazz with a pop flavor. One recent Green LP was the first venture, well received, according to its producer. It just didn't have the sound of the Motown rhythm section and, with Elvin Jones, plays shorter tunes and we brought in a rock guitarist and several electric pianos.

Butler has the eyes out for instrumentalists who play off-beat horns like bass clarinet or oboes or French horns.

A lot of the students are conservatory-touched with better backgrounds in music. Butler feels, and the band is set the new styles. The producer claims some jazz musicians are critical of the rock band. "It's only a matter of time until we have the rock bands playing after jazz on, and they'll have to stand up to the night successes while borrowing from some of their ideas."

The contemporary jazz player feels just as competitive as the rock musician.

The point of it all. This jazz band is a real, honest-to-goodness inner strength among their art and their music. They are more sophisticated. And to the ill-informed critics who said that jazz was dead during the past two years, the jazz community says, "humbug!" or, "open your ears!"

—Nat Freedland

**Soul**

**From The Music Capitals of the World**

**Soul LP's**

**BEST SELLING**

**DOMESTIC**

- Continued from page 20

co-produces the session. The same team did the Miller Mint Liquor commercials starring Tommie White.

. The James Gang is winding up two weeks of recording for their Diahlo at Quadrant Sound. John Bonham back in for re-

duced sound. David Benke on Epic is over-riding and remaking the necessary adjustments. Gulf with Buck Wilkin has set for ses-

sions for additional work on the 

(arrange.)

Gardner rep-

resents Country Bvins at Quadran-

tic, and Min Bivins move up the ladder in the publishing end.

But Good Four, a new pop group well known in the night club cir-

cuit, has its first single released on Bmthay. Produced by Chuck Glaser and Ray Dean. They open at Las Vegas in February at Bristredance Music Unlimited, a new ASCAP-licensed publishing company, has been formed here by Ken Keene. It makes its first move into New Orleans. Singer Biffie (Frankke Ford and Keene are the principals in the firm. Writers in-

clude Mark Launders, Robert Park-

son, Dennis Tiemeier, Wally Robin-

ton, Tom Pappalo, Doug Perry, Jay Fox, Jason Oliver and Carolyn Pater. THOMAS WILLIAMS

CINCINNATI

Veronica (Randy) Crawford, vocalist, won a top spot in the Steeple Trix and Mixed Feelings, has signed an eight-week deal to appear on "The Nick Clooney Show," five-day-week, 10 p.m. to 11 p.m. on WCPO-TV. She hails from, "Cincinnati Joe, Mad City Media," a new album with the same name, was released last month. It's on the Canyon Assembly Hall on the university campus in Ohio. Show is Nick Clooney's daily hour-long ses-

on WCPO-TV has been revamped to emphasize interview formats, with less music.

As a result, singer Len Mink and Tony Cassano's Rhythm and Brass Band will be used only occa-

sionally instead of daily. WRT Carl's away as Clooney's foil.

"There's Been More Sun Than Rain," new single. WCPO-TV and radio personality Bonnie Lou on the Wazoo label continues to pull solid airplay in the territory. She is appearing with Artie Butler points.

Butler points.

Seeing specials in a pop vein. "We borrowed instrumentations from pop groups," Butler points to such effects like a wah-wah and jazz pedal and a rock drummer. "For our type of music, we're silent except for the Mo Town rhythm section sound and with Elvin Jones, plays shorter tunes and we brought in a rock guitarist and several electric pi-

anists.

Harry Chapan has two main streams to his music. On his more casual, good-time fare, he writes lyrics in country style, i.e., which he sings in a rough-sounding but controlled vocal that moves almost exactly midway on a scale between Kris Kristofferson and James Taylor.

Spectacular Songs

But he is mostly a pop songwriter, but his most spectacular songs are far longer and more complex, probably the most ambitious lider-

rock by any American artist since Phil Ochs's breakthrough album "Pleasures of the Harbor." One song, "Taxi," is the par-

oning San Francisco cabdriver who picks up his first love in a rainy-nite fare and has to deposit her at the home of her wealthy husband. Another extended piece, "Doptown," is a multi-character dialogue set in a New Eng gender town where the women are separated from their husbands for months at a time and left with no control of the situations.

Harry Chapan's production makes the group's single cello sound an entire string section and produces a highly otherworldly feel on the big numbers. Whether or not record sales will (only) reflect Chap-

n's artistry, he is clearly destined to become a major influence in popular music.

The charts tell the story—Billboard has the charts

Harry Marks Jac Holzman's 1st Production in 4 Years

* * *

**CONTINUED FROM PAGE 18**

leaves and will receive one of the company's biggest pushes ever.

It is in the final stages of mixing and mastering. The band has been working on their last album for "the Knife party." Famous session drummer D. Jonny Halayes and Jac Holzman's brother, Steve, on keyboard-

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number of plays on a control panel of jukeboxes during the experiment was minus 35.2.

The 26-page study covering a 57-day period involved 48 experimental jukeboxes and 24 regularly-programmed control machines, and was carried out by Charles H. Feeder, a son of A. L. Louge, general manager of Bird Music Co. and former president of Music Operators of America (MOA), a national organization of jukebox businessmen. Young Feeder's study fits into a part of the program in the School of Arts Sciences department. He majored in psychology. The study reported more dramatic factors revealed:

• Oldies—nearly all were selected from Billboard's "The Top 100 Hits of All Time—1935-1970"—in no particular location or order.

BUY AS NEEDED

N.Y.S. Requests Stop Oldies; 1-Step Help Programmer

By BOB LATIMER

NEW YORK—Oldies are spinning jukebox locations throughout the city, and even on our own. But since oldies are famous favorites, they are almost always played in a given location. The request for oldies is not needed as much as it is for popular music.

Requests, in fact, are the prime guide to programming New York City locations. The reason is because the average request is very much one from a whole. He will decide what to play, and that similarity between music menus at any one location.

One headache many jukebox programmers experience with location selection is that they often do not play a song available if it is not played in the city, or if it is not available at a popular music service. The average location owner will have a program that is unique to the jukebox and generally will not request records that will not play. The result is that a location will not be occupied.

Even the basic tunes, Hodge is guided greatly by what the location owner wants. The average number of requests per service visit ranges from 20 to 30 (though the latter amount is rare).

Every request is honored because

Scientific Study Shows Oldies Boost Jukeboxes

- Continued from page 4

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• Oldies—nearly all were selected from Billboard's "The Top 100 Hits of All Time—1935-1970"—in no particular location or order.

BUY AS NEEDED

N.Y.S. Requests Stop Oldies; 1-Step Help Programmer

By BOB LATIMER

NEW YORK—Oldies are spinning jukebox locations throughout the city, and even on our own. But since oldies are famous favorites, they are almost always played in a given location. The request for oldies is not needed as much as it is for popular music.

Requests, in fact, are the prime guide to programming New York City locations. The reason is because the average request is very much one from a whole. He will decide what to play, and that similarity between music menus at any one location.

One headache many jukebox programmers experience with location selection is that they often do not play a song available if it is not played in the city, or if it is not available at a popular music service. The average location owner will have a program that is unique to the jukebox and generally will not request records that will not play. The result is that a location will not be occupied.

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Study Shows Oldies Boost Jukeboxes

Playing in college stops, for example, locations must be programmed on an individual basis. In fact, the study bore out how the relationship of a location-operators is extremely personal.

Jukebox popularity is not sophisticated enough to produce optimum meaningful tests.

In fact, the limitations of popularity meters affected the study in two ways. In the first place, meter measure only total plays of the disk and not by which player they hit. The flip side of "back-to-back" oldies is masked. That many, great titles from labels offering double-sided hits were not exposed to the public.

Since meters of the Bird Music machines (primarily Rock-Ola brand) monitor only 25 plays, figures for high-volume locations were possibly distorted. The study showed that oldies performed better on low gross receipt machines; faster turnover rates in low-$18.6 medium-$14.9 and high-$12.9. "There was no way of determining how many plays over 25 the oldies had.

Young Ptacek said his major problem was in not being able to coordinate his study with the regular route checking times. Many of oldies to be programmed from location to location and he said few operators or companies visit the study an average of twice per week.

The study bore out a lot of rule thumb methods we have long used," said Lou Ptacek. "We know, for example, that regular checking times were important but we did not realize how much something like this can distort and irritate location personnel."

He said the study revealed insights into the intensity persons who operate locations relationship too.

"Some locations count on us being cooperative were not."
The study also showed us that experience with the Bird Music operators get into it. In this business, we don't often have an opportunity to experiment and the survey proves that it's good to come up with new ideas."

He said the purpose of the study was twofold: to increase jukebox plays; to see if use of oldies could cut on record costs. Originally set for six months, the study was cut off. "I just couldn't take the pressure," said Lou Ptacek, who added that he tried to stay removed from his son's project except where it looked like we might have a serious problem.

While no locations were lost in study problems of oldies so that they did not change normal channel of ownership, broad-cast and cut-outs. Another group of 11 were substituted to maintain study continuity.

"Any son's professor was at first mystified why a location might want to change operators, but we told him this was part of the business."

Another anecdote concerned the fact that young Ptacek is not involved in the business. In a previous study set-up they threw out of a soul location. "Everyone worked out to stay put because, our regular route man returned with him and introduced him to the operator."

He said also that another check of the Music route will be made in April so that the results of the best bear out the long period. "We have to guard against what is called the Hawthorn effect, that the album new can create change."

Next week: how the study was conducted and how programmers might set up similar tests.

Airplay of Cuts Creates Crisis

"Continued from page 32"

As a result of the test, Bird Music is commissioning an ongoing program of using oldies. "We believe oldies will increase revenue in jukeboxes. Ultimately, using oldies of our own product may cut record costs, but we will be buying oldies for some time the record cost factor will not be greatly affected."

Bird Music's regular programmers, Judy Wiedner, who is assisted by one of Ptacek's sons, will use sets of oldies based on the results of the study.

Every other service call will still result in new records being played along with the five oldies late.

The week the oldie set is changed, Bird Music's number of new records may be two or three instead of the regular five. New records will be put on the following service call and so on.

The study was theoretical in many ways," said Lou Ptacek, "now how the application of it works out.

Both Bird Music and Servomation are launching a series of business seminars in conjunction with the Notre Dame marketing department. Ptacek said he will make his son's study available to the Notre Dame marketing professor for the marketing portion of the seminars.

Something new in the study, young Ptacek said there were wide variances of jukeboxes. "These variances were so great that they washed out the main findings is that programmers would insist be presented for statistical significance. However, since I predicted wide variances, I could ethically arrive at the significant increases the study revealed."

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"Continued from page 32"

albump producers. Otherwise, all strips are fed on an electric type writer. Eichinger and his brother said he would be embarrassed in a much desired factor. They do not even see how the stark situation of programmers place over the printed strip to key new records on the machine.

Thus, Northern Music's program panels are usually without the exception of the printed album strip.

Eichinger does not believe that non-sequential play is a factor adversely affects an album play. "I do not believe patrons sit in anticipation of the second side of an album or single play in sequence.

Again, on the somewhat negative side, he believes jukebox albums are a loss of $1. Some use them and hope they play, he said. But basically, they are his alternative to the growing solicitation of fewer singles available from top sellers.

Mourn Tolisano

"Continued from page 32"

of the Florida Amusement & Merchandising Association, the state group he helped boost. "Jim said he would be embarrassed in and encouraging enough state groups, if the state's organization "didn't prosper," said Irion. Today, FAMA is one of the more progressive state groups of jukebox businessmen.

What's Playing?

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

Albuquerque; Latin Location:
Mary Roth, programmer;
Servomation New Mexico

Current releases:
"Me Quiero Casar," Roberto Gracia; Fama 14421; "Rumbo Al Sur," Al Hurricane, Hurri;
"Jahvis." Wynn Galley, Cristal 1397; "Oye Del Canto," Freddie Brown; Cristal 1083.

Albuquerque; Teen Location:
John Snoggrass, operator;
Servomation New Mexico

Current releases:
"Playing In Love," Dan McLane, USA 2956; "Still," Jonathan Edwards, Capri;
"Fiddlin' New Key," Melvina, Neighborhood 5012; "Man Don't Do No Show," Honey Cone, Hot Wax 7115.

Chicago; Soul Location:
Bernard Halston, programmer;
MC Gowan Bros. Music Co.

Current releases:
"New Run and Tell Yeh," Denise La-
Sore, Neighborhood 201; "Crimine Some More," JRP, People 602; "Ain't Nothin' but a Thing," Olinka, Horizon 504.

Chicago; Soul Location:
Moses Profit, operator;
John Strong, programmer;
South Central Newbery Co.

Current releases:

Chicago; Teen Location:
Paul Brown, operator;
Betty Schott, programmer;
Western Automatic Music

Current releases:

Dayton, O; Campus Young Adult Location:
Jake Hayes, programmer;
Gern Music & Vending Co.

Current releases:

Denver; Teen Location:
Ralph Ludl, programmer;
Laurie Kane, Assistant programmer;
Apollo Stereo Vending Services

Current releases:

Newport, R.I; Easy Listening Location:
Jim Carney, Programmes, O'Brien Music Co.

Current releases:

Pierre, S.D; Teen Location:
Dory Maxwell, programmer;
Automatic Vendors

Current releases:

Rockford, Ill; Country Locations:
Charles Mark, operator;
Jerry Schultz, programmer;
Star Music Co.

Current releases:

Ets. RENE PIERRE
Automatic Coin Games
B P 338
71 Chalon-sur-Saone
France
FOOTBALL COMPETITION 71
Manufacturers of: FOOTBALL
* American * Golf * Russian
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2. In addition to broadening your music knowledge, you will also gain valuable experience and develop a broad variety of social and personal contacts.

3. All members will receive a copy of the Billboard Index, our monthly magazine.

4. Membership is open to all qualified individuals.

5. Membership dues are $25 per year, which includes a subscription to the Billboard Index.

6. Members will be eligible for discounts on all Billboard products and services.

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LOS ANGELES—Among equip- ment manufacturers and dealers alike, the emphasis is on streaming up on foreign goods sold in the U.S.

In short, President Nixon's new international economic policies aim to improve the U.S. balance of trade and, as a result, keep the Dollas on the rise, which is good news for those who are looking to import electronics.

One of the more interesting developments is the fact that the availability of foreign goods has increased. This is due in part to the fact that manufacturers are working more efficiently, and this is reflected in the current production levels. The availability of foreign goods is also one of the reasons why many dealers are focusing on importing from abroad.

Kusisto and Miller Want Q' Disclaimer

LOS ANGELES—Advocates of discrete quadrasonic concept, who are demanding disclaimer notices on all matrix tapes, have been dealt a blow by the California State Commission.

Some equipment manufacturers are looking to market matrix items without disclaimer notices, but others are waiting for the ruling by the State Commission. The commission would be marked as a "discrete quads" player or a "discrete quads" product, and "We feel the Dolby system is fine, but we also feel we can produce the product more cheaply and still achieve good sound," Orbach said. Both systems are competitive, with each other, but JVC has made a formal licensing agreement with other manufacturers to give them the "discrete quads" name.

Kusisto, vice president of Sanyo Electric Co., put it this way: "You would make it available on request, but we are telling our dealers that we are not going to give it to them at all."

San Francisco—It may be a premature assessment, but developments in the next few months seem to indicate a resurgence in prerecorded cassette sales because of the following.

1. The findings of GRT Corp.'s market research division.

2. The fact that manufacturers are working more efficiently, and this is reflected in the current production levels.

3. The availability of foreign goods is also one of the reasons why many dealers are focusing on importing from abroad.

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CHICAGO — Although many tape equipment firms at the houseware show were playing the four-channel game, both in discrete and matrix and enough, were hopeful about quadrature 8-track to indicate a healthy sales season ahead.

Even firms undecided about 4-channel found plenty of promotion opportunities in regular 8-track, especially in component packages.

A few examples of how firms are promoting 8-track include Atlantic's offering of two component packages at $57 less than what the individual pieces would total, with $43 worth of prerecorded tape (a Capitol Records five-tape kid and accessories tossed in). BSR MacDonald is introducing its first made in the U.K. 8-track, model TDRS 50, priced at $49.95, and Crown Audio of Japan (strictly a cassette house, is now promoting 8-track, by Consumer Electronic Show time.

The overall impression was that there was a vast array of product with price points at every level, including very low prices.

From Atlanta with Love
The Atlanta Journal

Six Rock 'n' Roll veterans,
"The Atlanta Rhythm Section"
Get it on with their debut
Decca LP

Tape Cartridge

Houseware Show's Invigorated by Strong Audio Hardware Exhibit

By EARL PAIGE

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Gillette Enters Phase II In Cassette Program

BOSTON — Gillette is entering Phase II of its test marketing program for blank cassettes.

In Phase II, like Phase I, Gillette is methodically studying each marketing area before advancing its tape program, said Peter Kenney, who is directing the company's thrust in tape, and John Connolly, Jr., vice president product management.

Phase II includes a tightening of test markets by concentrating in Los Angeles and Atlanta and eliminating all spark plugs, a broadening emphasis to television and print advertising and away from radio, and to digest what has been learned during Phase I.

Thirty-second spot commercials have already appeared on local television stations in Los Angeles and Atlanta aimed broadly at the 18 to 49-year-old bracket and twelve 30-second spots began airing in national publications. Radio spots have increased by 50 and 30-second commercials, inaugurated Gillette's program in three test markets, included broadcast spots that fill the gaps to TV and print media.

Gillette continues to market two ganging line and a standard brand in 30 (32.25), 60 (32.65), 90 (32.80) and 120 (33.00) minutes and 80 and 120 minutes in 90s.

The lines are packaged in two ways: a blister card and a cardboard. Other manufacturers are releasing two merchandisers, including a cardboard pack for cassette in a plastic bag and a pegboard for blister-packed product.

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Gillette Enters Phase II In Cassette Program

BOSTON — Gillette is entering Phase II of its test marketing program for blank cassettes.

In Phase II, like Phase I, Gillette is methodically studying each marketing area before advancing its tape program, said Peter Kenney, who is directing the company's thrust in tape, and John Connolly, Jr., vice president product management.

Phase II includes a tightening of test markets by concentrating in Los Angeles and Atlanta and eliminating all spark plugs, a broadening emphasis to television and print advertising and away from radio, and to digest what has been learned during Phase I.

Thirty-second spot commercials have already appeared on local television stations in Los Angeles and Atlanta aimed broadly at the 18 to 49-year-old bracket and twelve 30-second spots began airing in national publications. Radio spots have increased by 50 and 30-second commercials, inaugurated Gillette's program in three test markets, included broadcast spots that fill the gaps to TV and print media.

Gillette continues to market two ganging line and a standard brand in 30 (32.25), 60 (32.65), 90 (32.80) and 120 (33.00) minutes and 80 and 120 minutes in 90s.

The lines are packaged in two ways: a blister card and a cardboard. Other manufacturers are releasing two merchandisers, including a cardboard pack for cassette in a plastic bag and a pegboard for blister-packed product.

From Atlanta with Love
The Atlanta Journal

Six Rock 'n' Roll veterans,
"The Atlanta Rhythm Section"
Get it on with their debut
Decca LP

Tape Cartridge

Houseware Show's Invigorated by Strong Audio Hardware Exhibit

By EARL PAIGE

CHICAGO — Although many tape equipment firms at the houseware show were playing the four-channel game, both in discrete and matrix and enough, were hopeful about quadrature 8-track to indicate a healthy sales season ahead.

Even firms undecided about 4-channel found plenty of promotion opportunities in regular 8-track, especially in component packages.

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Fantasy Using Dolby On Studio Masters

SAF FRANCISCO — Fantasy Records is beginning to Doilyize its master tapes at the minimum level for eventual consumer content.

Doilyized product on Fantasy and Prestige Records is being turned over to Ampex Stereo Tapes, said Ralph Kalfeld, executive vice presi- 
dent.

(Ampex, which has a nonex- 
clusive tape duplication-marketing contract on 8-track, cassettes and open reel with Fantasy Records, has recently signed a similar three- year pact with Prestige Records in the U.S. and Canada.

"Ampex has already released some Fantasy masters in a new format, but we’re recommending many, if not all, our releases be issued in the Dolby format," Kaf- feld stated.

While convinced on the merits of Doilyized cassettes, the company is still looking cautiously at 4-channel tape and disk. "There are several quadrasonic disk concepts available, for example, and we’re still studying the advantages of each," he said.

"Frankly, 4-channel is fine, but there are so many avenues to explore in marketing standard stereo tape product," the executive said. "Tape sales are growing, but there is a lot of room for im- 
provement.

"There are manufacturers that are prerecorded tape like a child- 
disk instead of as an essential part of music sales. A stronger market- 
ning effort for tape, even if a re- 
cord company has a licensing agree- 
ment, can only enhance sales.

Fantasy is releasing a series of "twofer" packages, both on card- 
size and disk, from its Prestige line. The twin-pack cassettes will list at 57.96.

Imported Products Costs Rise

About the only consolation for foreign producers, be they majors or secondary-product manufacturer, is that the currency readjustments now provides with a basis several of their goods somewhat higher.

FACTORY CLOSEOUT TAPES

- Liberty-Warner-Ampex, etc.
- Top Name Artists
- Major Labels

Foreign Inquiries Welcome

Write or call

PROMOTION SPECIALTIES
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TAPE CENTER

DOYLE HEADS PIONEER WING

LOS ANGELES — Pioneer Electronics has formed a di- vision, Pioner America, to sell speakers and home 8-track players.

Jack Doyle, who will direct the division, will also be given the responsibility to sell con- trols, and all secondary products manufactured by the Pioner Electronics division of the company.

Pioneer also plans to sell cassettes, phonograph turntables, and cassette auto players, home 8-track units and card- 

The automotive and home lines will be introduced in the spring.

InCREASE TAPE SALES WITH

ASTRO TAPE CENTERS

SELF SHOPPER - NO CLERK NEEDED TO AID PURCHASER DECISION

144 tape capacity / 26" ill., 30" wide, 12" deep / Walnut finish / Bubble Front of Sliding Plexiglas / Security Lock & Key

Weight: 50 lbs. (May be shipped U.P.S.) $49.00 f.o.b.

Dealer & Rack Operators Invited

CAROLINA DISTRIBUTORS (919) 763-9580
Dept. B, Box 1296, Wilmington, N. C. 28401

P. A.T. APPLIED FOR

57
Craig Will Hold Firm On Auto Unit Prices

LOS ANGELES—Craig Corp. is holding pricing on certain automotive 8-track players at pre-price freeze levels, said Lauren Davies, general sales manager.

Model’s 3106 under-dash at $69.95, 3121 under-dash with two speakers at $69.95, 3122 under-dash with FM stereo at $99.95, 3126 under-dash promotional at $69.95 and 3133 floor-mount at $79.95 all carry “old” price tags.

“We’ve discovered a movement momentum is sufficient to merchandise these products at already established prices,” Davies said. Other models, both automotive and home, probably will be increased.

Magnavox Deal

NEW YORK—Magnavox is buying certain assets of Ampex’s now defunct consumer equipment division. It is introducing three models in early 1972 from the Ampex line under its own brand.

Magnavox declined comments on which models it had acquired, but confirmed it would introduce three units under its logo.

In stepping in step with industry pricing, he stated.

With emphasis on automotive products, Craig is planning 1972 model introductions this way:

—Additional 4-channel 8-track auto units, ranging from $99.95 to $179.95.
—Additional auto cassette and 8-track units to supplement an already broad line.

“We have discovered a movement momentum in quadrant players, particularly in the automotive field, which gives hope to strengthening player sales in cars.”

The company plans to introduce at least two 4-channel automotive units, one under-dash and the other floor-mount, to go along with model 3129 under-dash quadrasonic 8-track at $129.95.

Craig’s auto cassette player line, numbering two, will be broadened to include promotional models and units with FM stereo radios.

The current line includes model 3581 under-dash stereo with automatic reverse at $119.95 and model 3503 floor-mount stereo with automatic reverse at $129.95.

Retail Shelves Ready Early With New Units

MUNTZ STEREO CORP. of AMERICA has offered a self-contained 8-track stereo component Model H-7200 is a two-piece play- back system with two speakers, a peak power output of 12 watts, four program selector lights, separate volume and tone control knobs, and balance, tone and volume controls. It lists at $89.95.

Muntz also has introduced its Quadset 4-channel headphone model QP-300, at $49.95.

Car Equipment Insurance Plan

LOS ANGELES—Audio Insur- ance Associates, North Hollywood, Calif., formed by Herb Kraus to insure auto stereo players and radios, has begun test marketing its program in California.

Counter cards and policies have been distributed in automotive stereo locations to cover hang-up units in autos, mobile homes, recreational vehicles and boats. The program will be going national in the near future, Kraus said.

“Just as soon as we work out all the kinks.”

Plan 1 charges $5 per unit for $50 per unit liability coverage plus the $7.50 rate per unit for $75 coverage per unit and plan 2 charges $10 per unit for $100 coverage per unit. Resolve Insurance Co., Hartford, Conn., is the underwriter (Billboard, Dec. 11, 1971).

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

Best salesman in the tape department pays you a commission!

Feast your eyes on the big daddy of all the Ultra 85 Stereo Tape Case. So good looking, it sells itself.

With an outer covering—the finest plastic-coated material money can buy. Inside cover—a paper liner that turns customers on. And plush, fluffed compartments that safely snuggle 15 eight track tapes.

But looks aren’t everything with Ultra 85. It’s built rugged to last and last. With heavy-duty hardware and unique push-button lock. Four colors to choose from: agate brown, royal red, avocado green and diamond black. And best of all, its retail price: Just $10.95.

So if you haven’t put Ultra 1S to work in your store’s tape department yet. There’s very little overhead! Write us for information. Amberly File & Index Co., 1528 Duane Bldg, Kankakee, Illinois 60901.

Magnet Car Equipment Insurance Plan

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Supermarts to Test Norelco

NEW YORK—Norelco is bringing new distribution to include supermarts.

The program is ultimately aimed at about 500 supermarts in New York, Boston, Washington-Baltimore, Salt Lake City, Birmingham, Ala., Columbus, Ohio, Food Fair and Food Mart will be among the first chains to offer the Norelco program.

For in-store promotion, a self-shipping, 7-foot floor display will hold 72 cassettes, each packed with 48 C-45s and 24 C-9s. The tape will be sold in a package featuring a photographic reproduction of a portable recorder with the Mattiak logo in window by playing position.

TESTING OPPORTUNITY: The program is a testing opportunity for supermarts the program is a testing opportunity for

But looks aren’t everything with Ultra 1S. It’s built rugged to last and last. With heavy-duty hardware and unique push-button lock. Four colors to choose from: agate brown, royal red, avocado green and diamond black. And best of all, its retail price: Just $10.95.

So if you haven’t put Ultra 1S to work in your store’s tape department yet. There’s very little overhead! Write us for information. Amberly File & Index Co., 1528 Duane Bldg, Kankakee, Illinois 60901.
The Legendary Masters Series

As you are made graphically aware here, the LP cover art (A) has been imaginatively tailored to adhere to each individual set in The Legendary Masters Series. These records (B&B) feature 25-30 tunes...they represent the BEST recordings each act has to offer. Further, aside from the audio entertainment, an editorial/pictorial presentation (C) awaits you in the form of an exquisitely designed booklet in each package. But here's the good part—This double record set—deluxe package costs only what the average one record, bland, skimpy oldies package does...How's that for a deal.

Jan & Dean

Eddie Cochran

Unreleased Selections
Two LP's for the Price of One
Rare Personal Photos

www.americanradiohistory.com
For the second successive (and undoubtedly successful) year, the Country Music Hall of Fame finds itself in the "spotlight" of Billboard's Feb. 26th issue.

An issue that offers a unique opportunity to "salute in print" those who have dedicated themselves in building and perpetuating this great memorial to America's own music.

Billboard's Country Music Hall of Fame special offers you the chance to reach a circulation of over 35,000 influential and interested readers. Plus, the added exposure of thousands of direct sales to fans who visit the Hall of Fame.

This year's Country Music Hall of Fame Special promises to be the biggest and most impressive to date! Not only will there be an updating of last years material, but also, more information on the Country Music Association and the Country Music Foundation.

Your ad in Billboard's 2nd Annual Country Music Hall of Fame is your ticket to top exposure, while saluting your industry.

AD DEADLINE: FEB. 4 ISSUE DATE: FEB. 26

There's not much time left, so contact a Billboard Country Cousin at any of the following offices:

165 W. 46th St. New York, N.Y. 10036 (212) 757-2600
150 N. Wacker Dr. Chicago, Ill. 60606 (312) 236-9818
1719 West End Ave. Nashville, Tenn. (615) 329-3925
9000 Sunset Blvd. Los Angeles, Ca. 90060 (213) 273-7040

www.americanradiohistory.com
Country Music

3 Major Country Stages Eliminated

BY BILL WILLIAMS

NASHVILLE—Country music is about to lose three of its leading showcases, two because of spiraling prices, the other because of diversification.

James R. Batten, radio supervisor of the annual four-weekend Prison Rodeo at Huntsville, Texas, has notified bookers here that after 20 years of successful shows, country acts will be dropped from the roster this coming October.

The big names who draw crowds have priced themselves out of business as far as we are concerned, Batten said. "Our board of directors has decided to go back to an all-prisoner show."

The top name country acts have appeared at the rodeo since 1951. The show is held annually in October on four successive weekends. It traditionally has been one of the big events in country music. The rodeo actually began 40 years ago, with country talent an integral part during the past two decades.

In Louisville, community relations director Joe Driss of the Philip Morris Company confirmed that the format of the annual Kentucky Derby Week show sponsored by that firm will be drastically altered this year. It has been solely a country music show for the past 13 years, booked by the Moeller Talent Agency. The late Jim Denney, who created the original tie with Philip Morris and country music, was the founder of what now is the Moeller Agency.

Driss said money is not the factor in this case, but merely an effort to "create new interest levels.

He said country, while still one of the most powerful of all formats, appealing to only one interest group, said "we believe that at least one country act will be utilized in the early May show, but that it would include a pop concert attraction, a strong comedy act, and folk music to appeal to the young.

"Many major corporate heads come into Louisville during Derby Week," he said, "and we simply need a wider appeal. We are in no way downgrading country music, instead we are trying to offer more to the visitors."

The Philip Morris show, always free to the public at Churchill Downs, normally used eight to 10 top country acts.

GI's Rate Country Close Second to Top 40 Music

LOS ANGELES—The Department of the Army, in a poll taken for the Armed Forces Radio and Television Service, shows country music running a very close second to Top 40 in preferences of enlisted men around the world.

The two forms of music run neck and neck in the U.S. Europe, and the Far East. Because of the immense audience coverage and impact created by the AFRTS stations, the Army-Air Force and Navy Exchange services work in close liaison with the staff of Bill, Robert Crews, prior to placing orders for records and tapes from U.S. manufacturers. The military overseas exchange records and tape sales last year exceeded $17 million.

During the past year, this Department of Defense organization has distributed seven hours of weekly country television programs including the Bill Anderson, Glen Campbell, Johnny Cash, Billy Walker and Hee Haw shows, as well as the Country Music Association's annual award ceremonies.

In radio, the weekly shipments included Grand Ole Opry, History of Country Music, and the Charlie Williams and Jimmy Wakely shows. In addition, AFRTS ships out to each station a weekly five-hour transcribed music library package composed of latest chart hits, including selections from two of the most popular country albums. Every other week, of the top singles are added.

In the poll, country outscored folk, jazz, acid rock, classical, soul, easy listening Latin, Broadway shows, religion and all others, it trailed Top 40 by less than 2%.

CMA Changes Song of the Year

MEXICO CITY—The Country Music Association, at its quarterly board of directors' meeting here, voted to alter its procedure for nominations of Song of the Year in the 1972 balloting.

No longer will it be required that the songs be released for the first time during the eligibility period. That period has been between August 1 of the previous year and July 31 of the year in which the award would be made. NARAS took a similar stand earlier this year.

WAYLON LIKED IT
RCA LIKED IT
NOW EVERYBODY LIKES IT!

"GOOD HEARTED WOMAN"

Waylon Jennings

Pub. by Acuff-Rose, BMI

WAYLON'S NEW LP IN FEBRUARY

EXCLUSIVELY ON RCA RECORDS

Kenny Price

"SUPER SIDEMAN"

A GREAT BIG HIT
BY A GREAT Big MAN

UNIVERSITY OBTAINS HISTORICAL CONSOLE

MURFREESBORO, Tenn.—The audio board of Nashville's first recording studio has found a new home at Middle Tennessee State University.

The board, from the old Castle Studios in the Tulane Hotel, was turned over to the school's expanding communication department by Johnny Rosen, owner of Fantia Sound. He had acquired it some years ago.

Original recordings were made on this board by such artists as Red Foley, Hank Williams, Ray Anthony, the Andrews Sisters, Woody Herman and literally scores of country artists. The studio was set up in the hotel by WSM engineers Azron Shilton, George Reynolds and Carl Jenkins, in 1945. Francis Craig's famous "Near You" also was recorded there.

Rosen also supplied the school with spare parts and other equipment, and the students are in the process of building an entire recording studio.
COUNTRY MUSIC

Cash and W. Jackson
Top Swedish Ballots

STOCKHOLM — Johnny Cash and Wanda Jackson have won the male and female vocalist segment of the country music poll organized by the Kortol Kontral national magazine.

Cher Atkins was voted top instrumentalist, and her brothers were named the leading bluegrass group.

The highest place achieved by a national artist was second in the male vocalist poll, where Joseph Lundberg placed.

The results included:

Male Singer: — Johnny Cash — 5
Male Vocalist: — Merle Haggard — 4
Female Singer: — Wanda Jackson — 3
Female Vocalist: — Lynn Anderson — 3
Instrumentalist: — Cher Atkins — 2
Connie Smith:

Bluegrass: — Osborne Brothers — 1
Bill Monroe — 1
Flatt & Scruggs — 1
Jimmie and Jesse — 1
Tennessee Travelers.

Tennessee Five: — Bobby McGee, Kris Kristofferson and Fred Foster — 2
— Lynn Anderson, Merle Haggard — 2
— Reba McEntire, Morgan Miller — 2
— Ronnie Milsap, John Conlee — 2
— Dolly Parton — 2
— Conway Twitty — 2

National Band: — Tennessee Five — 1
— Flatt & Scruggs — 1

The poll is billed as the first annual poll, and artists listed for appearance include Waylon Jennings, JohnDenver, RebaMcEntire, Merle Haggard, Roger Miller, Kris Kristofferson, Earl Scruggs, Sonny James, Loretta Lynn, Jack & Alan, Hank Snow and Jimmy Martin.

The show is a history of country music from the earliest period to the modern sound. Historical commentary will be done by Ritter and Acuff.

The site is a natural amphitheater accommodating 60,000 with camping facilities nearby.

The theme of the show is a history of country music from the earliest period to the modern sound. Historical commentary will be done by Ritter and Acuff.

Producers of the show are Don R. Snyder, Michael McFad- den, and K.T. Bradley.

January 29, 1972, Billboard
News From MIDEM ’72

Tracy Sterne, manager of Nontek European in the London office, arrived to discuss the final launch plans for the label in Britain with Nat Joseph, managing director of Transatlantic. The label is the result of a three-year licensing deal for the U.K., signed last November.

Dart & Plaxton, two British independent labels, were both looking for outside US distribution. Theing and concentrat on the singles market, and seeking one-click deals. Plaxton would like to see “Rubber Ballerina” available for worldwide distribution.

A recent deal concluded by U.S. executive Joe Rothman with Charlie Chaplin Records, a label interested in the music copyright and the Chaplin’s Life, has been an entire wall of his MIDEM offices filled with legal papers.

Europe and the U.S. have also been looking for new crossover acts for the theater.

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Tracy Sterne, manager of Nontek European in the London office, arrived to discuss the final launch plans for the label in Britain with Nat Joseph, managing director of Transatlantic. The label is the result of a three-year licensing deal for the U.K., signed last November. The company’s new technology office, the Worldwide 1-Channel Matrix System, offers a new technology for the theater.
**Canadian Association In Tape Piracy Raid**

TORONTO — The Canadian Recording Manufacturers' Association is continuing its "get tough" policy against tape pirates.

Last week the CRMA, in cooperation with the Montreal Police Department, seized more than $5,000 illegal tape cartridges.

The CRMA had several meetings this week with representatives of the Ontario Provincial Police, and the Metropolitan Toronto Police. Further crackdowns are expected.

The Association's policy is to advise offending dealers of the illegal source of its stock, and if dispute purchases do not cease, legal action is taken.

The CRMA now estimates that pirate tapes sales represented some 35 percent of the Canadian tape business.

**Song Contest Draws 3,000**

TORONTO — The Canadian Broadcasting Corporation has begun its annual Song Market contest, designed to stimulate interest in the works of Canadian composers.

Song Market was instituted by the CBC in 1967 as a Centennial project, and has taken place on an annual basis since.

This year more than 3,000 entries have been received for the $1,150 grand prize.

The 1972 judges are computer singer Gene MacLean, TV host Edwood Glover, Doug Parker, singer Vanda King and RCA's Jack Fenske.

The final will be broadcasted on March 3.
Big Profits!

WATER BEDS

20 Year Guarantee

WATER BEDS ARE THE HOTTEST SELLING ITEMS IN THE MARKETPLACE. MANY RECORD DEALTERS HAVE DISCOVERED BIG PROFITS BY SELLING WATER BEDS.

Now Available Internationally!

Very low prices are available on domestic orders. The Water Red Company of America (Homer's Water Bed Company)

Steven Thomas Dunn

Chesterfield, Ohio 43212

(614) 488-0757

The Midwestern Manufacture of Water Beds

FRAN JORGENSEN

JANUARY 29, 1972, BILLBOARD

International News Reports

LONDON

Derek Chisnall, an executive producer at the BBC, has been named head of the BBC's Radio 1 as a man who is moving to head up Radio 1. Chisnall, who has a background in production, has acquired a controlling interest in the Independent Broadcasting Authority (IBA), the parent firm of Kennedy Street Enterprises, the St. Anne's Music and Broadcasting Group. Smithsonian magazine is now going into London Management plans to expand its record production activities. Bernard Lee who is responsible for L. Productions at London Metropolitan and the label company will be launching its own label throughout the world. Existing directors of Kennedy Street, Danny Bently by ATV, London will be joined on the board by Dennis van Thal, Michael Grade and Leon Rosenberg, and London and Berg will join the main London Management board.

Kennedy Street represents several artists, including Peter Noone, Tony Orlando and the Red Louisiana orchestra.

First Waterbeds was given a permanent injunction against Richard Bramson and Virgin Records on Friday in London Court stopping the illegal import of an album, "Break the Chain," by the Jeff Beck. Feldman was also awarded damages for infringement of copyright which have yet to be assessed. Also scheduled for hearings was another action by Feldman, acting on behalf of Chisnall, against Bramson over a bootleg album by Deep Purple called "It Won't Be Long". Feldman is planning a sales campaign to promote the album. This album is an recording of Feldman Airplane label, Grant. The campaign will be backed by "bark" by "Flower" and "Papa John Creece", apart from dealer activity. Feldman is importing 200 posters from its Italian collection, and broadcasting the Grant comic are being sent over from France.

Tony Stratton-Smith's Charisma label is expanding its activities to include a record label as an agency for the Artists. The new unit will be run by an ex-Dandelion, an independent label, from the company from the Red Bus agency. First acts represented by Charisma have included Mike Brown and Spread Eagle, who are both called "Quartet Music Band carded by Carlin.

Canadian singer Pauline has been signed to a 10-date tour next week in the country, and will also be appearing at the rock music show on the 12th at the El Mocambo. The singer's material is published in Canada, by a country, and is billed under the name of "Quartet Music Band carded by Carlin.

Derek, Dave, head of administration of EMI Records Limited, said recently that he was looking forward to returning at the end of April. Dave, who has been with EMI since 1964, has already left the company to head up EMI Records Limited.

MEXICO CITY

With Guillermo Infante's appointment as sales director of RCA Records, the presidency of AMPROFON- a Mexican branch of the music association with the president of the label. Infante is from Texas and has worked for RCA in Washington. Temporary president of the company, Buenos Aires, Antonio Portes reassumes his vice presidency.

British singer Noel Heathertone reveals his current Capitol single, "La Mejor Que Yo" ("The Woman in Love") during his two week season at the Capitol. In their first night, a set of songs for RCA. No new single for Raul Torres, has been announced by the new sales director for the company, Martin del Campo, currently advising Capitol.

The album No. 1 in the Mexican chart was his first single, "No Tengo Dinero" ("I Don't Need Money"), the paper-man-composer Miguel Angel Infante's new record, under his new name "Elnel de Pecador." (John the Fisherman). A song recorded by Estrellas de Plata group, the K.P.P., Enriqueta Caceres, former lead singer of Los Panchos, made his first solo recording, "Hoy Te Has Libido" for CBS.

ENRIQUE ORTIZ

TOYO

Television personality Yoko Ono together with the Beatles (Billboard) enjoy "Banks is still not in the Country with Los Panchos, made his first solo recording, "Hoy Te Has Libido" for CBS.

ENRIQUE ORTIZ

Johannesburg

Episcopal group Chase arrived in Johannesburg City Hall Jan. 3 for four concerts. The group is on its tour throughout the country. The place was packed by Michael Aldous, a Himikoville hotel, who was directing a group with the Argus Group of the Convent of the Sacred Heart. The Gramophone Record Company will distribute the "Bangla Desh" album for the whole of the world.

Local group Peanut Butter Conspiracy, won the AMC, the award for their recording of "Am. They have also been booked by impresario Richard Beck on the album Sound Power 3, which will be released for the number of singles sold.

The album of the Ben Boygars opens here Jan. 10, 1972. He will be playing all the music at the Jackie Gleason show, Cole's of New York. The title wins the award of the Republic's top band leaders.

Henry Ross, a director of Dureco, American recording company, and distribution in Holland of several Spanish singer, has been signed to the label. The singer, R. M. P. has been released on the album "Jamaica" and "Tu Lluestra" has received a good deal of airplay in Holland, according to the company. The singer, a music artist and songwriter Pino Caroli, has recorded a new album, "Pino Music Sings At The Kanoitichyn Ranch," released in Denmark.

AMV has acquired the rights to Clifford Brown's "Song of Freedom," which will be a new single in the repertoire of songwriters Peter Van and Robert Seiber, of the famous composition and production company called A.M.V. The label will handle all the distribution of the international hit "Sweet City Woman" by the late Clifford Brown.

PETER FELDMAN

TORONTO

An official announcement is expected this week that Allan Matthews will become national promotion manager for EMI in Canada. Matthews is working for the company from the Red Bus agency. First acts represented by Charisma have included Mike Brown and Spread Eagle, who are both called "Quartet Music Band carded by Carlin.

DANNY RIVERA" were two sellout concerts. The singer's tour includes a set of shows at the London Astoria and two sets at the London Astoria. Other top sales included Simon's "NEWS magazine," "NEWS magazine," "NEWS magazine," "NEWS magazine," "NEWS magazine," "NEWS magazine.

SAN DIEGO

Santiago Rios, singer of the band "Danny Rivera," has announced that he is in the opening of the new Boile Montecita Festival in San Diego. His band will feature concerts at the El Marwood nightclub and at the El Marwood nightclub in San Diego. His band will feature concerts at the El Marwood nightclub and at the El Marwood nightclub. The band will perform for two "sad" and "sad" one "sad" show at the El Marwood nightclub.

RAMON MAURO" were two sellout concerts. The singer's tour includes a set of shows at the London Astoria and two sets at the London Astoria. Other top sales included Simon's "NEWS magazine," "NEWS magazine," "NEWS magazine," "NEWS magazine," "NEWS magazine.

SAN FRANCISCO

Rafael Kalifa, Colombian musician, won a gold medal at the Rotary Club of the Kool Pider meeting in San Francisco in July, 1971 and especially the Cuban boy group, "La Revista." The group also represents A.D. in the Dominican Republic. Rafael's son, "Kuban," a member of the Fourth Dominican Song Festival, has also won a silver place in the winter concert. The other four concerts were taken on by the El Ciego's "Suma Que Pasó" on Pono.

The new record company, "Poncho" division of Fonol Antar Caribe, reported on Friday that the company has acquired a new band. The group will be known as "Quartet Music Band carded by Carlin.

Johannesburg

Kinney Records has recently finished a special tour of some 300 concerts in the country with a promotion for the album "Let It Be," by the Beatles. The Kinney crew on the bus had discussed with teenagers mainly on drug problems. The album has been released in September (New York) and has sold over 300,000 copies for the past four months. The album "Let It Be," by the Beatles has also been released in Japan, under the title "Kinney's Special Tour Concerts," and has sold over 300,000 copies for the past four months. The album "Let It Be," by the Beatles has also been released in Japan, under the title "Kinney's Special Tour Concerts," and has sold over 300,000 copies for the past four months. The album "Let It Be," by the Beatles has also been released in Japan, under the title "Kinney's Special Tour Concerts," and has sold over 300,000 copies for the past four months.
COUNTRY

SUCK OHNS & KODY ALMANS
Your Dad's In The Railway Army
Capitol 1964

This tune of the album proved a big hit. Fans of this album and the country version of the song were especially pleased with this recording. The song is a strong contender for a number one hit and it should find wide appeal.

COUNTRY

SUCK OHNS & KODY ALMANS
Too Old To Cut The Mustard
Capitol 1964

This album is a strong contender for a number one hit and it should find wide appeal.

RASTAFARIAN

BILLY MARTIN
Papa's Red Sleeves
Capitol 1964

This album is a strong contender for a number one hit and it should find wide appeal.

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Country
HITS OF THE WORLD

ARGENTINA

(Country Exporters & La Fama)

FRANCE

(Single Chart Survey & Compilation of Documentation du Disque)

SPAIN

(Single Chart)

BELGIUM (Franco)

(Belgium Top 30)

BRITAIN

(Country Record & Tape Retailer)

JAPAN

(Country Music Labs, Inc.)

ITALY

(Country Discography Internazionale)

MALAYSIA

(Single Chart)

SINGAPORE

(Country Recording Singapore)

SOUTH AFRICA

(Country Southern African Record Manufacturers & Distributors Anon.)

1972 BILLBOARD
Strawberry records
is a New Record Label

Strawberry Records Initial Releases include product by

- Humble Pie
- Rod Stewart
- Little Witch
- Small Faces
- Fleetwood Mac
- Invitations

The Strawberry Record Label is Manufactured and Distributed in Canada by Capitol Records (Canada) Ltd.

Strawberry Records—a subsidiary of Love Productions Ltd.
SLY & THE FAMILY STONE—RUNNING AWAY (2:56)
(Prod. by Stone) (Writer: Stone) (Audio: SLY) Following its "Family Stone" rhythm, this single has a strong social message, with lyrics that address issues of love and personal freedom.

SANTANA—NO ONE TO DEPEND ON (3:54)

LILY DRAKE—DO YOU WANT TO RUN AWAY (2:53)
(Prod. by Drake) (Writer: Drake) A melancholic ballad with a strong emotional pull, exploring themes of escape and longing.

BRUCE SPRINGSTEEN—THE LITTLE BARGAIN (2:50)
(Prod. by Springsteen) (Writer: Springsteen) A powerful anthem about the complexities of relationships and the sacrifices they entail.

JAMES BROWN—IT'S A MAN'S MAN'S WORLD (2:36)
The first single from the second Rita Coolidge album has more of the one thing you can't get anywhere else: Rita Coolidge.

NICE FEELIN' (AM 1324)
Produced by David Anderle
On A&M Records
BUCKWHEAT makes that kinda music that
gets you onto your feet... and into your seat.
Dance. Or just listen. It's a little blues. A little country.
And a lotta good time rock n' roll.

The new Buckwheat LP is "Movin' On."
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<th>Title, Label, Number (Distributing Label)</th>
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Bobby Sherman's latest single "Together Again," sounds like a lot of other Bobby Sherman records.

All million-sellers.
American Express...unprecedented and fortuitous "America" has produced an album that is totally disarming and immediately enjoyable. A new British group, whose harmonies are reminiscent of the E.C.R.Y., this group in a clean, musical manner exhibits a rare assurance and ease. "Children" with its delightful little flourishes, the polished "I Need You," and "Never Found the Time" are gold for the ready.

PERSUASIONS...Street Corner Symphony...Columbia 31821

Simpson has been rewarded with his LP: "I'm a Truck" and "Roll, Truck, Roll." Still, the truck, nearly all of LP-oriented times will make sure all right-thinking considerate girls get a top top o'clock take LP and cut out 'Here on My Face,' "Peace of Mind," can expect to be more from this in the future.

CAPTAIN BEEFHEART...The Spotlight...Mercury M7500

Don Van Vliet AKA Captain Beefheart has brought music that transforms music into an event and is not a proper sensibility. Suddenly his magic suffers because people tend to mistake it for some sort of noise. "Blood." The "Streetfighter." In "Streetfighter." All are delightful for listening.

BRENTON WILLIAMS, who wrote the liner notes in this album says: "If you told me that this one will after you," that's all it is. This package is among the best of the current releases a true time. "I Shot!" and "Move On!" are indicative.

HERSLEY JAMES HARVEST...and other shorter stories...

America 70570

Rhett Butler's first album to garner much critical attention and the tunes

GARCIA...The Famous...Isidora 812192

Jerry Garcia, Grateful Dead leader and contributor to nearly every album that is produced in this country, has finally produced a solo LP and it is an expertly arranged, impressive effort. The mood of this album can best be described in one word: "noble." His voice is consistently mellow and warm. Suggested cuts are "Supersnper," "Cats," and the cosmic classic "Lay at Your Supers.

ATLANTA RHYTHM SECTIONS...Decca DL 7-3255 (50c)

If there are a few doubts about Atlanta's intentions as a music center this LP should dispel them. The musicians who have formed the Atlanta Rhythm Section play contemporary music with powerful professionalism and such excellent material as "Love Me Just a Little," "Party Time" and "Scores," and "Years and Years" will gather a great many fans.

COUNTRY FRED SIMPSON...I'm a Truck...Columbia 31821

Simpson has been rewarded with his LP: "I'm a Truck" and "Roll, Truck, Roll." Still, the truck, nearly all of LP-oriented times will make sure all right-thinking considerate girls get a top top o'clock take LP and cut out 'Here on My Face,' "Peace of Mind," can expect to be more from this in the future.

COUNTRY JIMMIE RODGERS...Some Old Skid...Capitol SM5635

With the aid of a fine John Heiden producor, Linda Rundquist bridge the gap between contemporary and old-timey. This group in a clean, musical manner exhibits a rare assurance and ease. "Children" with its delightful little flourishes, the polished "I Need You," and "Never Found the Time" are gold for the ready.

COUNTRY JERRY SULLIVAN...Y'all Ready...Decca DL 73231 (50c)

Jerry Sullivan has gone to the trouble of being impressive in some of the most pioneering groups in any field of rock. Here he has finally produced an LP that is the stuff of which legends are made. "Love Me Just a Little," "Party Time" and "Scores," and "Years and Years" will gather a great many fans.

COUNTRYSIDE...What's Up Front? That Country...MCA DL 3011 (7" single)

Phillips's new team of pianist Stephen Bishop and country style playing takes this LP to new heights. A great album will emerge from this LP.

ERICH TAKE...Piano Concerto No. 2...Deutsche Grammophon 310571 (LP)

Bach, Chopin, Schubert"s Piano Concerto No. 2, Beethoven, the first of Beethoven's first piano concertos that are a fantastic work with a masterful pianist on the edge. The performances and recorded live in the concert hall, the interpretations are brilliant. The fans of this fine country will receive excellent sales for this LP.

BEEETHOVEN, PIANO CONCERTO No. 5...Philips 6000 179 (LP)

Schellaberg, manufactured and conducted by the McMillan Studios. Some fine cuts that show off the talent of the stars they take on the top hits of the'70s and'80s. All of these songs suit sthat quarter, hefty sales and chart action. Reliable and sophisticated, with its Summer of '62, '63, '64, '65.
Capitol Answers Klein Charge

- Continued from page 3

count for distributors) (6) the limitation of returns to 10 percent instead of 15 percent on the title. Regarding these terms, Meggs said that distribution was based on the belief that Capitol would give a 2 percent "prompt pay" discount. Cash discount. Such a discount.

Mega charged that Klein that there would be a television and/or film of the com-

Flying Dutchman Hikes Price; 2 Labels Revived

NEW YORK—Flying Dutchman product on all labels, Flying Dutchman prices are increased, and 25 percent, to 55 percent.

In addition, There is reactivating two of his former labels, Contact, which will feature new soul and r&B music, and Reggae, which will feature West Indian-based music.

ASCAP Bid to Dismiss Case Denied

NEW YORK — A judgment handed down by the U.S. District Court, Southern District of New York, has denied dismissal of the case of Columbia Broadcasting System Inc. vs. ASCAP (1970) in which ASCAP claimed that ASCAP was a violation of the Sherman Anti-Trust Act. ASCAP asserted that the profit which ASCAP operates by lower the courts in 1950, making ASCAP provide two type of services to ASCAP members, "concentrates profit fixing, boycotting, and trying to," according to the brief.

ASCP asserted that a "grant of a program to ASCAP's local ASCAP's license and created for the insurance, and railroad conditions with the which of the performance, of the competitive market forces since 1970.

In denying ASCAP's dismissal of the case, the court ordered that CBL is entitled to prove its contentions in court. The case between the two parties will now be given a judge.

Target 'Pops' With Tweedy Themes LP

NASHVILLE—Target Records has announced that it has signed an agreement with the Miami Beach, Florida-based, recording and publishing firm, Donw Tweedy Music (ASCAP) and With End (BMI), in order to broaden its recording and publishing work.

In addition to the LP, Target is releasing a new single on Tweedy, Made For Each Other, from the 20th of its new single, the same title.

Rob Wilson, president of Target, said this is the first non-country product by the firm. It signals the beginning of a new expansion. Target is distributed by Mega.

Luther Georgeon

- Continued from page 1

in the GFT program. The plan must be a minimum of 72 participants on each program for each city. Some of the participants will travel together in both directions. A total of 72 participants have been assigned by the special arrangements for the company is the GFT program in the programming. The plan includes three nights, and in Los Angeles, and San Francisco Bay and round trip between air ports.

Special regulations for participation in the GFT program include:

The plan includes three nights, seven nights at theuche Acapulco Princess Hotel, breakfast and dinner for all the special guests for the plans and sisters for meals payable for meals. All travel, air and round trip between air ports.

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Distribs Named For Ennis Disk

NEW YORK—Universal Distributors has been signed to distribute a film, "Does It Hurt To Love?" on the General Film Corp. The film will handle the record in the greater New York area. Schwartz Bros. will handle the record in the Washington/Maryland area. The film was written by Gladys Shelley.

Robinson Complex

- Continued from page 1

be distributed with which they will be involved.

The Casso Sound Studio, along with owner Fred Casso, have also been brought into the Robinson project for the new film. The film has

TheAcapulco Princess Hotel's flight to Los Angeles, and San Francisco Bay and round trip between air ports.

Bread Disk Pitch

NEW YORK—A promotion and marketing department which is centered on Bread's latest Electric Re-

The campaign, featuring separate sales contests for each Electric man, will also have a "go-in-store" contest, to be held in-store, will last until the end of February.

For further information on the program, contact Bruce Frankhouse in the promotion department.
Al Martino

Summer of '42

The Summer Knows (Single #3256)
(from "Summer of '42")

Come Run With Me

It's Impossible

Where Do I Begin
(from "Love Story")

Loving Her Was Easier

A Time For Us
(from "Romeo and Juliet")

More Than Ever Now
(from "The Railway Children")

Gift of Love

Losing My Mind
(from "Follies")

Look Around (You'll Find Me There)
(from "Love Story")

Produced by Pete DeAngelis

Capitol (ST-793)
the important
miss dionne warwicke
(with friends bacharach and david)
now has her first album on
warner bros. records
where she belongs.

"Dionne" is the title. It is album BS 2585, and it is available as well on Ampex-distributed Warner Bros. tapes.