

OCTOBER 9, 1971 • \$1.25
A BILLBOARD PUBLICATION
 SEVENTY-SEVENTH YEAR
 The International
 Music-Record-Tape
 Newsweekly

CARTRIDGE TV PAGE 20

HOT 100 PAGE 55

TOP LP'S PAGES 51, 53

Billboard®

K-Ark Loses Pact to Record

By BILL WILLIAMS

NASHVILLE — K-Ark Records has lost its license to record, and 13 Nashville musicians have been fined for committing various violations with the company. The action was taken by the American Federation of Musicians after the 13 union musicians swore, in affidavits, that they had either worked for K-Ark for less than scale, kicked back some of their session money to K-Ark owner Johnny Capps, or, while receiving scale for a session, actually performed as two or three for the price of the one. The others, the union said, were unreported.
(Continued on page 8)

Light Sales Yr. for U.K.?

By BRIAN MULLIGAN

Staff Member, Record & Tape Retailer
 LONDON—The struggle facing manufacturers in their efforts to achieve profitability in face of rising costs is illustrated in the gradual upward spiral for production and sales for the half year to the end of June released by the Department of Trade. Compared with last year, sales from January-June climbed by a modest \$2 million to \$44,047,000, of which exports accounted for \$7,200,000, an improvement of a mere \$182,000. At the half-year mark in 1970, business had improved by a substantial \$6-
(Continued on page 4)

Suit vs. Columbia Asks \$2 Refund for Album's Buyers

LOS ANGELES—A Superior Court suit, filed here by Gerald L. Price on behalf of buyers of the Lester Flatt/Earl Scruggs' Columbia album, "Breaking Out," seeks a \$2 refund for each purchaser and asks the court to require Columbia to withdraw the present cover from the market. Price, in a class action, charges breach of warranty, unfair trade practices and asks injunctive relief against the record

Countless Sales Lost as LP's Have 'Identity Crisis'

By EARL PAIGE and JOHN SIPPEL

CHICAGO — Hours of precious order-pulling time are wasted and countless sales of LP's are lost because many albums today are poorly identified on the spine, the area wholesale personnel examine first when filling orders, a survey reveals. Wholesalers and retailers report that the blurring of stock numbers with album cover art or the total absence of numbers on spines is just part of a growing nomenclature mess. The problem is most acute with product being bought in early limited quantities or product past its sales peak, according to Singer One Stop owner, Fred Sapiro, and others checked. For example, "Tapestry," by Carole King, has a pale orange and dark gray color scheme with the result that its number "Ode SP 77009" is barely visible on the spine. When there are huge quantities moving, the order pull-

ers can identify the product by its quantity alone. But at the beginning and the end of its sales peak, an album can be skipped over if the spine

Atl Jacket A 'Mystery'

NEW YORK—Atlantic Records is distributing the new Led Zeppelin album with no mention of the group's name and no writing of any kind on the jacket. "All we have are four symbols on the shrink wrapping. There's nothing on the jacket, not even on the spine, to give a clue to the product," said Bob Rolontz, Atlantic's vice president of advertising and public relations. "Only the label inside will have the information on it."
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identification blurs into the cover color scheme. However, this is just part of the problem. • Barely legible spine numbers become even more difficult to read because all product is being shrunk-wrapped and the plastic's refractory qualities further blur numbers. • Many fold-out albums (Jefferson Airplane's RCA LPS 4045 and the new Grateful Dead's Warner Bros. WS1935 are prime examples) have no spine or backbone identification at all.
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Kirshner's TV Ties Spur \$\$ for Music

By MIKE GROSS

NEW YORK—Don Kirshner is building a lot of new musical clout through his ties with several of this season's new television shows and with a couple more already lined up for next season. According to Kirshner,

music associated with a winning TV series can mean hundreds of thousands of dollars to a firm. Kirshner, who heads Kirshner Entertainment Corp., is music supervisor on ABC-TV's "The Persuaders," starring Roger Moore and Tony Curtis, with theme music by John Barry. Kirshner is also responsible for the music on the Shirley McLaine show, "Shirley's World," with the theme by Laurie Johnson. Next season, the Kirshner firm will be represented musically by "The Protectors," starring Robert Vaughn, with theme music by Peter Calendar and Mitch Murray, and "The Marty Feldman Show," with theme music by Derek Scott. The Kirshner setup is also responsible for the music on the two animated Saturday morning CBS-TV series, "The Archies" and "The Harlem Globetrot."
(Continued on page 58)

Rising Costs Put Squeeze On Tours; Osibisa Canceled

By IAN DOVE

LOS ANGELES—Rising cost of living—on the road—has caused the cancellation of a major tour for U.K. group Osibisa, and spotlights a growing headache for U.S. record companies and managements hoping to break British acts in the U.K. Osibisa, who record for MCA, were originally booked as supporting group on a Three Dog Night tour in November by the Reb Foster Agency. The tour was considered a promotional venture by Osibisa's management, the Bron Agency in London, but finding mount-

ing costs, mainly transportation, were eating into their breakeven figure, the agency pulled out. Foster executive Joel Cohen considers that travel costs are "most prohibitive" for a group making its initial move into a major market such as the U.S. "The situation is not getting any better. For a new group to get a major showcase, such as the Three Dog Night tour, means spending a lot of money just to live and travel around," he said. Cohen worked out the ap-
(Continued on page 10)

Ford Offers 4-Channel Tape Decks as Dealer Incentive

By RADCLIFFE JOE

DETROIT—The Ford Motor Co. has ordered an estimated 6,200 discrete four channel 8-track tape decks from Motorola Systems Automotive Products Division for use as incentive bonuses for its automotive dealers across the nation. The units will be offered by Ford as an incentive on a points basis to its salesmen for selling the quadrasonic players to new car buyers. Ford is offering the Motorola four channel System as

an optional extra in its 1972 automobiles. Officials of both the Ford company and Motorola are tight-lipped about details of the plan; but observers see the car manufacturer's move as a major shot-in-the-arm for the quadrasonic concept which has been sluggish in getting off the ground. Motorola has also been talking to other major car manufacturers in the hope of getting
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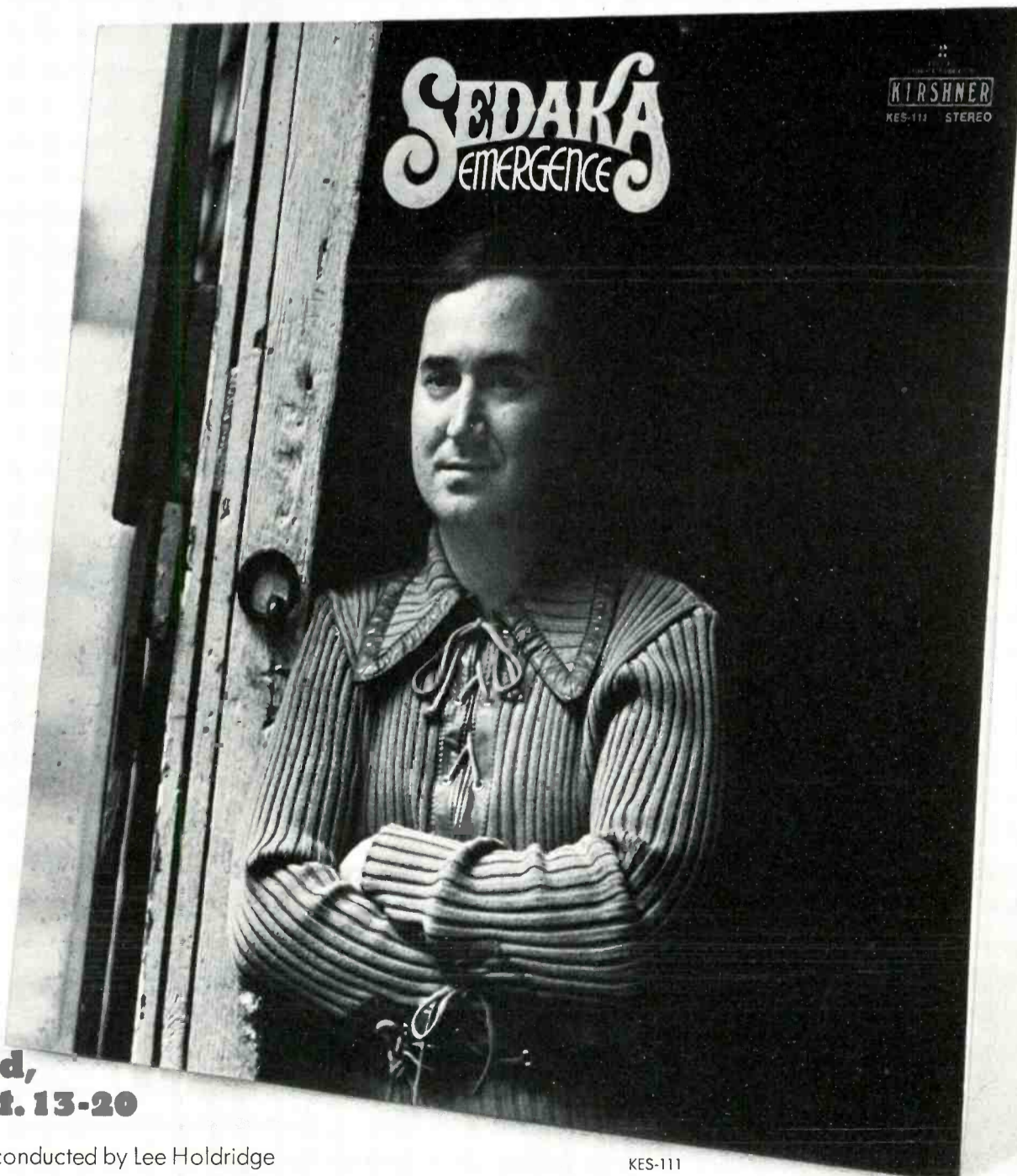
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Produced by Wally Gold
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Buddah/Kama Sutra Cuts Out 'Free Goods'

NEW YORK — Buddah/Kama Sutra is cutting out all free goods as an incentive to orders on singles. Instead of 1,000 records at 52 cents and 300 free, Buddah/Kama Sutra will now sell records at 52 cents with a discount of 23 percent on all orders.

In a joint statement, the label's co-presidents Neil Bogart and Art Kass said: "Recently a lot of fuss has been made by radio stations over their misconception of what 'Free goods' actually meant. Free goods have been discussed or written up in the Bill Gavin sheet, at the NARM meeting and other similar conferences. We have done away with this antiquated pricing structure. We hope in the near future to make additional changes to help strengthen our industry."

"Any business where 100 percent of what you sell can eventually come back is a sick business. Any business where the cost (artist royalties, musicians' union scale, pressing costs, costs of labor, artist advances and studio cost) of doing business continues to rise and squeeze the profit to near nil is a sick business. The latter is why eventually all labels will increase their list price to \$5.98.

"Our industry music concerns

Kenton Line in 4-Channel Bow

LOS ANGELES—Creative World, Stan Kenton's label which distributes by direct mail and through a group of select retailers, will release its first 4-channel two-LP album in November, probably priced at \$9.50, according to Clint Roemer, sales chief. The LP will probably be the first "live" discrete quadrasonic recording to hit the market, having been recorded during a five-hour free concert by the Kenton band at Dion Hall on the Brigham Young university campus, Provo, Utah. The concert was highlight of the fifth annual Audio Recording Seminar, staged by the Electronic/Media department of the school. Bill Putnam of United Recording Corp., using equipment of the school, recorded the concert, while John Heal of Glen Glenn mixed. The LP will also be released in matrix.

Kenton's orchestra appearance was the first in seminar history and was so successful that they hope to repeat live talent each year.

Creative World, which sells new Kenton LP's which it has recorded as well as Kenton's old Capitol discography which it has purchased rights to, has recently made a deal to handle the Capitol Billy May and Bill Holman catalogs, Roemer said.

Seasons in Line For Gordy Tieup

LOS ANGELES—The 4 Seasons will soon obtain their release from their present recording contract with Mercury, where their disks were released on the Philips label, and are in negotiation to join one of the Berry Gordy family of labels. The veteran group is currently in England. It is understood that the negotiation for a pact with the Gordy family of labels was carried on with E. S. Abner III, now with the Gordy management company. Abner was chief of the late VeeJay Records when the 4 Seasons had their biggest string of hits.

For More Late News
See Page 58

itself over its future. We have to start looking out for each other and continue to build our image. We hope other independent labels will fall in line with our new pricing structure."

According to Bogart and Kass, the "free goods" offer by some record companies has gone to 300 free on an order of 1,000 or 200 free on an order of 1,000. It's a situation, they claim, which entices some distributors to order more records than they actually need.

Lacker & Burt Form All-Purpose Music Co.

MEMPHIS—Marty Lacker and Don Burt have formed Mempro, Inc., an encompassing music firm. Lacker was formerly associated with Elvis Presley as his personal bookkeeper and secretary. For the past two and a half years he was vice president and general manager of Chips Moman's American Studios here. Burt, for the past seven and a half years, has been southern regional sales and promotion manager for Epic/Columbia custom labels.

Mempro, Inc., will specialize in representation, promotion and merchandising for record companies and music publishers; management of artists, producers and writers; public relations, and record and promotional film production.

The company is an outgrowth of the success of Memphis Music, Inc., the official organization of the industry here. Lacker is the executive director of MMI, and one of the founding trustees. Burt is a member of the group's board of directors.

Both expressed a belief that Memphis will continue to grow into one of the dominant areas of the industry.

In the areas of promotion, Mem-

Merc Business in High Gear

CHICAGO—Irwin H. Steinberg, president of Mercury Records, reports that the label achieved one of its largest months in the history of the company during September. According to Steinberg, the record-high figures included the sales of records by Rod Stewart and Tom T. Hall, as well as significant sales of other Mercury artists appearing on the charts and the continuing sales of catalog items including good sales of classical imports and other distributed labels.

Steinberg indicated that the success evidenced during 1971 found Mercury being better represented on the trade charts, with a more selective artist roster and with a much higher percentage of successes as a result of company-wide effort to bring home those artists in which the company had placed its faith.

Steinberg said, "Working with a more selective artist roster and developing a management philosophy to totally commit our resources to the development of talent over a long period of time has resulted in our ability to present the material of our artists to the public, determine acceptance and then exploit this acceptance."

Steinberg noted that the very same tools which were established during periods of reduced sales in order to control costs and operate the company as efficiently as possible, also served well by identifying and highlighting the successes that the company was making in the marketplace and enabled

NARM: BACK PIRACY BILL

NEW YORK — The antipiracy legislation goes to the floor of the U. S. House of Representatives for vote later this month. The National Association of Record Merchandisers (NARM) is requesting its regular and associate members to wire and write their Congressmen immediately urging a favorable vote.

Jules Malamud, NARM's executive secretary, said, "This is one of the last hurdles for Federal legislation. Please do not fail to express your views on this matter."

pro will concentrate on 11 southern states, covering a territory from Miami to Houston. This is the general area in which Burt has operated for many years.

Burt began his music career with Dot in 1959, then moved to Columbus as branch promotion manager in New Orleans. At the Columbus/Epic convention in Los Angeles last July, he was named the regional promotion manager of the year. Burt was instrumental in setting up the distribution deal with Steve Cropper and Jerry Williams at Trans-Maximus, and Moman's entrance Records with Epic.

Lacker handled all administration and bookings for American. He was instrumental in bringing Petula Clark, Dionne Warwick, Elvis Presley, Brenda Lee, Sonny Charles, Bill Medley, the Blossoms and more to American Studios. Lacker also was the producer-director of the Memphis Music Awards show last May.

Mempro already has been set to manage Cymarron, the Memphis-based group which scored with its first release, "Rings." The new Memphis Music, Inc., headquarters, which Lacker will continue to run, are located at Mempro's new offices, Suite 1116, Executive Plaza, 3003 Airways Blvd., here.

them to place the resources of the company behind the developing acts to bring them home.

According to Steinberg, the improved management techniques that have been established not only enabled the company to identify opportunities but, because of improved cost controls, enabled the greater volume to be handled at much higher levels of profitability as well.

Steinberg also noted that the published analysis of the trade charts in August show Mercury moving into the ranks of the top 10 companies in the industry reflecting a rather steady growth over the past two years.

Stewart's latest album, "Every Picture Tells a Story," as well as

UDC Contract With Polydor

LOS ANGELES—Polydor Records and its affiliate labels, including DGG and Spring, have signed with United Artists Records to be exclusively distributed in the U.S. by UA's wholly owned distribution organization, UDC. Billboard has learned that the agreement gives Polydor the right to buy into UDC if it so wishes.

Under the UA-Polydor deal, each label will still maintain its own individual network of local promotion men.

Stations to Play Drug Abuse Disks of RIAA

By MILDRED HALL

WASHINGTON—Radio stations across the country will be playing a set of recordings this week made by the Recording Industry Association of America (RIAA) to promote the President's proclaimed Drug Abuse Prevention Week (Oct. 3-9). The records consist of questions with answers by authorities in the field, under the title: "Something You Always Wanted to Know About Drug Abuse—But Didn't Know Who to Ask."

The record industry, which has been taking hard knocks and censorship pressure over the so-called "Drug Oriented" disks in rock music, produced the records free for the government through the RIAA. Earlier, the RIAA produced, at no cost, the "Where Are You Then?" disk recorded by the New Christy Minstrels and distributed commercially by RCA. Additionally, RIAA points out, many individual record companies have released commercial records with antidrug abuse themes.

Atl Forms New Label

NEW YORK — A new label, Clean Records, has been formed with Ahmet Ertegun, Atlantic Records president, Robert Stigwood, president of Stigwood Enterprises, and Earl McGrath, screenwriter and former head of production department, 20th Century-Fox Pictures, as partners.

Atlantic will distribute Clean. The first release, set for next week, features a Los Angeles rock group, Country. It was produced by McGrath.

Other signings for the label include Detroit group, Shadow (with Stigwood and McGrath producing), Starbuck (produced by Don Everly), Tonue and Terry Allen.

Clean's logo is a hand holding a bar of soap, on which is the word Clean.

his single, "Maggie May/Reason to Believe," have both been certified by the RIAA as million sellers and have found their way to the top of the domestic and foreign charts.

Shorter Roster

In keeping with Mercury's policy of working with a shorter artist roster and working with the artists in a more organized manner, Mercury has, under the guidance of senior vice president of marketing Lou Simon, developed complete marketing plans for Rod Stewart, Tom T. Hall, Buddy Miles and Uriah Heep, and in the other artists represented on the charts at the present time.

Simon has put together not only the conventional program tied to the release of the product, but has backed them with programs related to the touring of the artists as well as the total involvement of Mercury's staff to establish personal contact with the artists and to insure continuous support as the artists' careers are developed.

In addition to the successes of Stewart and Hall, national sales manager Jules Abramson reports brisk movement of the new "Buddy Miles Love" two-record set specially priced at \$7.98 retail and the sales action of Chuck Mangione's "Friends and Love" album.

Abramson noted that the success that Mercury has been having was well received by Mercury's independent distributors who are benefiting from the selective nature

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The recordings for the Drug Abuse Prevention Week promotion are banded to permit radio stations to broadcast individual question and answer spots throughout the week—and hopefully throughout the year. The records are based on the Federal Source Book, "Answers to the Most Frequently Asked Questions About Drug Abuse."

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Pkg, Junket to Bow UA Movie, Soundtrack

NEW YORK — United Artists will debut Frank Zappa's "200 Motels" movie and double-album soundtrack with a de luxe souvenir package and a press junket that will fly writers of the U. S., Canada and Europe to scrutinize the Mothers of Invention. The "live in the studio" soundtrack features the Mothers, along with the Royal Philharmonic Orchestra and the Top Score Singers.

The LP package includes a 16-page booklet of still photos, animation, excerpts from the actual orchestra scores and full-color poster. A "200 Motels" billboard on Sunset Strip was unveiled Oct. 1. Journalists participating in "Live on the Road with the Mothers of Invention" will spend the first week on October in Boston, New Haven, Smith College and New York City where the Mothers play Carnegie Hall, Monday (11).

NARM Slates Planning Session On '72 Convention

NEW YORK — The 1972 NARM Convention Committee meets Monday (4) and Tuesday (5), for its planning session relative to its next annual convention which will be held March 5 through March 10 at the Americana Hotel in Bal Harbour, Fla. The committee will meet at NARM headquarters in Bala Cynwyd, Pa.

Jack Goldbart, chairman of the convention committee will chair the meeting. Jack Grossman, NARM president, an ex-officio member of all NARM committees will participate, as will Jules Malamud, NARM executive director.

Committee members who will be attending the meetings are James Schwartz, Art Godwin, Henry Hildebrand, David Lieberman, Edward Yalowitz, Richard Siegel and Philip Slavin.

FORMS OUT ON GRAMMYS

NEW YORK — The Grammy Award preliminaries are beginning to roll. During the past week, record company executives received from the Record Academy (NARAS) preliminary forms designed to speed and authenticate several procedural processes in the creation of this year's Grammy Awards Eligibility List.

Within a few weeks, both members and companies will be receiving their official entry forms. Actual voting in the first round, which determines the finalists, should begin late in December. The second round, which selects the ultimate Grammy winners, will be held early in February. The winners will be revealed in mid-March on the Academy's Grammy Awards TV special.



SONNY BURKE, left, head of Daybreak Records, discusses plans for the first Bing Crosby Christmas album in a decade. Rocco Laginestra, center, president of RCA Records, which will make and market the label, and Manny Kellern, director of popular music for RCA, express their satisfaction for the project. Crosby's new album will be one of five introduced on the label.

Lester Forms Label; Continues Production Deal With UA

NEW YORK — Sonny Lester, who has been an independent producer for 15 years with such firms as Decca, Capitol and United Artists, has formed his own record company, Groove Merchant International, Inc., and record label, G.M.I. Records, Inc. Lester will also continue to produce for United Artists under a current contract.

Lester's label will be primarily involved in contemporary, blues and jazz product. It will debut with Jimmy McGriff, Thad Jones/Mel Lewis Jazz Orchestra, Junior Parker, Jeremy Steig and a young guitarist from Baltimore, O'Donel Levy.

Col to Release 3 RAK Disks in U.K.

NEW YORK — Mickie Most's RAK Records in England will release in the U. S. through Columbia Records three hit British singles, Hot Chocolate's "I Believe in Love," New World's "Tom Tom Turnaround" and C.C.S.'s new single, "Tap Turns On the Water."

C.C.S. (Creative Conscious Society), an aggregation of 22 top British session musicians, was the top vote-getter among big bands in a 1971 pop poll, and features well-known lead singer Alexis Korner. The group, assembled by Most and conducted by arranger-composer John Cameron, hit the U. S. charts with "Whole Lotta Love."

The company has eight LP's completed and set for release in 1971, with five additional albums scheduled for January 1972. Initial release of three singles and four LP's is planned for this month.

Negotiations for international distribution have been completed with RCA to handle the line globally in all areas but the U.S.-Canada. Lester also plans to set up an international concert tour of major jazz artists, with the Thad Jones/Mel Lewis Orchestra already set for a tour of Russia and Europe next year.

Domestically, the label will distribute independently with distribution set up by Erv Bagley who moves into the company as vice president and general manager, in addition to his posts as vice president of Vision Productions, Inc., and their related publishing companies in the over-all corporate setup. Bagley, formerly marketing head of the Blue Note division of United Artists, said that the company in addition to assigning national distribution will maintain regional promotion ties in major area across the country with New York and Chicago promotion offices already set to work on the initial G.M.I. release, and negotiations underway for West Coast representation.

The company will headquarter at 16 West 61st St., where Lester's Minatur Publishing operation is jointly owned and housed in the Belwin-Mills Publishing Corp. offices.

GRUNT HOSTS PRESS & TRADE

SAN FRANCISCO — The Jefferson Airplane's new RCA-distributed Grunt label hosted some 1,400 radio, music press and recording industry people who they brought in from all over the country Sept. 25 at a marathon concert-party in Friends and Relations Hall, the former Family Dog Ballroom. Grunt acts playing included the Airplane, Hot Tuna, One, the Ace of Cups, Jack Bonus and Black Kangaroo. The doors opened at 6:30 p.m. and the wine and music kept flowing until nearly 4 a.m.

RCA executives in attendance included company president Rocco Laginestra, Operations V.P. Kort Hoffman, Promotion Chief Frank Mancini, PR Director Herb Helman, Sales V.P. Eugene Settler, Merchandising Director Harry Anger and Country Music V.P. Harry Jenkins. In addition, 11 RCA field sales and promotion men were invited.

Dealer Pkg By Ovation

NEW YORK — Ovation Records is offering to retail dealers a special point of purchase merchandising package. Dealers purchasing minimal quantities of each record from Ovation's catalog receive at no cost an eight-pocket display rack with header plus 50 four-page Ovation catalogs. Contained in the catalog is a detailed diagram explaining quadraphonic sound and what it means to the record buyer.

Included in Ovation's expanding quadraphonic catalog are a variety of musical formats and a special Stereo/Quadraphonic Demonstration Record. The catalog also contains packages by Joe Morello, Dick Schory, Paul Horn & the Concert Ensemble, Bobby Christian, and the Don Tweedy Chorus and Orchestra.

Light Sales Yr. for U.K.?

• Continued from page 1

422,000 over 1969, with exports up by \$720,000.

Of itself, the 1971 picture is not impressive, but looked at in relation to the comparable situation at the end of June last year, it's obvious that 1970's boom year of a \$16,800,000 growth in business and sales worth nearly \$96 million is going to be hard to match this year, let alone improve on.

Indeed, the impression given by the figures is that the emphasis of sales remains on the midprice and budget markets, for while the value of business shows little tendency to expand, despite a price rise, the output of records, particularly albums, continues strongly upwards. Although first-half production overall was only 4 percent up on 1970, output of albums was a solid 10 per cent better than last year, with singles dipping by 3 percent.

Hardly significant in its own right, but hopefully not an indication of a trend, was a 3 percent decrease in the number of albums manufactured in June, compared with last year. This was the first time since October 1968, when LP production first overtook singles, that there has been a setback in the growth of album output. Coincidentally, there was an 8 percent increase in production of singles.

Sales during June at \$6,720,000 were 5 percent higher than in 1970, mainly due to exports. Overseas business was up by 11 percent, but home sales managed only a 3 percent gain.

Adams' Battle Cry: 'ASCAP Pays More'

LOS ANGELES — ASCAP President Stanley Adams took his continuing battle with BMI right to the song writer's bankbook when he stated at a semi-annual western regional meeting here that his organization pays three and four times as much as does the opposition. Adams said "several BMI writers and publishers asked ASCAP exactly how much income certain of their successful songs would have earned from public performance if the songs had been licensed by ASCAP."

Adams cited two songs for comparison. The first song, on the charts for 12 weeks and peaking at 10, would receive BMI payments of \$1,961 while ASCAP would pay \$8,247, he said. The second song on the charts for 15 weeks and peaking at 10 would have received \$2,843 as quarterly BMI payment while ASCAP would pay \$8,018, he said.

As reason for the differential, Adams pointed to the fact that ASCAP is owned by writers and publishers, who attempt to get all that the song reasonably deserves, while BMI, he said, is owned by broadcasters, who, "as your bargainers, should get as much for you as possible, but as broadcasters, they want to spend as little as possible. Secondly, ASCAP audits its major licensees to make sure that it's paid properly. BMI does not!" Adams said that ASCAP pays each member the same rate for current performances. "BMI often makes special deals with favored affiliates," Adams said, "which results in their receiving a better rate for performance than those less favored."

Adams reported that Judge Ryan has held that ASCAP is not required to quote a blanket license rate as requested by NBC-TV for 2,217 works plus those in certain recorded music libraries.

NBC has appealed and ASCAP general counsel Herman Finkelstein indicates that an agreement is being worked out for a blanket license for the next five years and a dismissal of the pending approval. Adams reviewed the current CBS situation, where that network seeks a per-use license for TV under which ASCAP would be required to quote a rate for each use and then CBS would be free to work out a lower rate with individual members. Adams felt that CBS would boycott works of those members who refuse the lower offered rate. Former Federal Judge Simon Rifkind recently argued a motion for summary judgment in the CBS action, seeking a motion for judgment in ASCAP's favor without trial.

ASCAP, he said, is having trouble with each of the five owned-

and-operated local TV stations of CBS and NBC. No payment was made by either group for 1970. ASCAP negotiated a contract with NBC, collecting \$1,143,716 for 1970 plus \$125,000 additionally for prior years. Nothing has been worked out with CBS. He reported that the Mutual radio network escrow payments over the past seven years, amounting to \$384,371, plus interest of \$103,000, will be released from escrow, and made available for distribution soon.

Adams said that ASCAP is currently dickering with Muzak for a new wired music license, since that agreement expired Dec. 31, 1970. ASCAP will soon be negotiating a new five-year contract with local broadcasting stations, because that agreement expires Feb. 28, 1972.

(Continued on page 6)

ASCAP 8-Mos Take 40.3 Mil

LOS ANGELES — The American Society of Composers, Authors and Publishers total domestic receipts during the 8-month period of January through August of this year amounted to \$40,391,000. This was disclosed in the Treasurer's Report read at last week's ASCAP West Coast membership meeting here.

According to the report, receipts from licenses (including symphonic and concert) were \$39,661,000. Interest on investments amounted to \$553,000, and membership dues were \$177,000. These amounts comprised the total domestic receipts.

After deducting \$8,417,000 for salaries and expenses, \$31,974,000 was the available balance for distribution. During the first quarter of 1971, \$10,335,000 was distributed to members and set aside for foreign societies. The second quarter's distribution amounted to \$10,566,000. Foreign collections for distribution to ASCAP members came to \$4,021,000.

This consisted of \$258,000 from Sweden, \$1,949,000 from England, \$987,000 from Germany and \$827,000 from France. All were for 1969.

An additional \$3,830,000 will be distributed in December covering 1969 receipts from Austria, Belgium, Brazil, Denmark, Finland, Holland, Israel, Italy, Japan, Yugoslavia, Norway, Spain and Switzerland. The amount will include collections from the Australian TV and broadcasting users, and Canada's TV, broadcast, general and film users.

Clubs Face 21-Day Rule

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refund period on mail-ordered, prepaid goods applies only to the initial offering in the case of "subscriber" items like recordings, books, etc., but not to subsequent deliveries. In all non-subscription mail orders, any and all merchandise ordered and prepaid by the consumer must be shipped within the 21-day period, unless shipper has clearly stated that a later shipping date is needed, or unless he has the written consent of the consumer to a specified period of delay.

All order-soliciting brochures, advertising, catalogs or other materials must contain the following statement, if they do not clearly disclose the estimated time for shipment: "Notice: Federal Regulation requires that merchandise must be shipped within 21 days or all money must be refunded."

The seller must keep records for one year listing each customer's name and address, merchandise or-

dered (in the case of record clubs, subscriptions, etc., only the initial offering), dates orders were received and shipped.

Credit transactions would come under the rule, so that a buyer would not be billed for items not shipped. If a third-party creditor is used, the seller must either make a prompt cash refund to the buyer, or arrange for crediting the account.

The Commission says it would take into consideration circumstances beyond the seller's control when a failure to ship merchandise or refund money occurs.

A public hearing on the proposed rule will be held Jan. 24 and 25, 1972, at 10 a.m. in the Federal Trade Commission building in Washington, D. C. Those wishing to present oral or written views at the hearing should write to the Assistant Director for Rules and Guides, Bureau of Consumer Protection, Federal Trade Commission, Washington, D. C. 20580, by Jan. 17, 1972.

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DURING THE FALL OF '71 PETER NERO'S "SUMMER OF '42" IS HAPPENING.

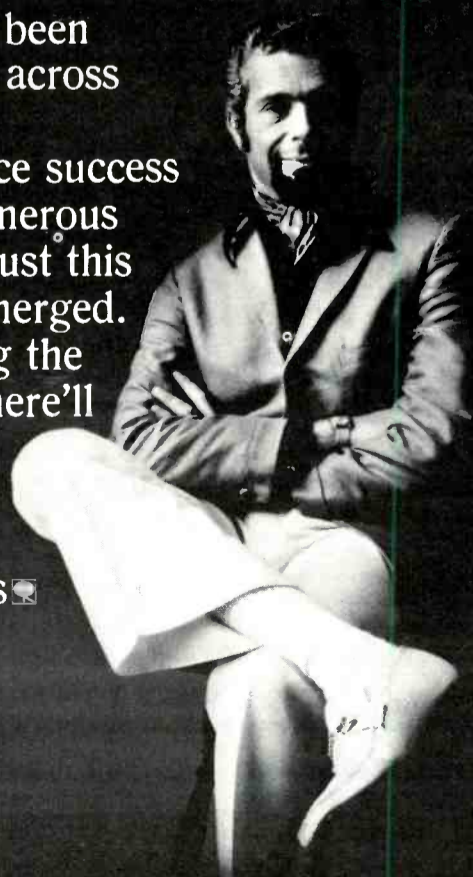
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Peter Nero's "Summer of '42" has been picked up by key Top-40 stations across the country.

Despite the tremendous box office success of "Summer of '42" and despite numerous recordings of its beautiful theme, just this one hit version of the theme has emerged.

And now that the film is making the rounds of neighborhood theatres, there'll be no stopping Peter Nero.

"Summer of '42"
by Peter Nero on Columbia Records



Billboard®

The International Music-Record-Tape Newsweekly



Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069
Area Code 213, 273-1555 Cable: BILLBOARD NEWYORK
N.Y. Telex-Billboy 620523
Publisher: HAL COOK Associate Publisher: LEE ZHITO

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Microfilm rolls of Billboard (6 months per roll) can be purchased through 3M IM/Press, 521 W. 43rd St., New York, N.Y. 10036. William Hutcheson, Area Code 212, 524-6374

Subscription rates payable in advance. One year, \$35 in U. S. A. (except Alaska, Hawaii and Puerto Rico) and Canada, or \$75 by airmail. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N.Y., and at additional mailing offices. Copyright 1971 by Billboard Publications, Inc. The company also publishes Amusement Business, Discografia Internazionale, Gift & Tableware Reporter, Merchandising Week, Record Mirror, Record & Tape Retailer, Vend, World Radio Television Handbook, American Artist, High Fidelity, Modern Photography, Photo Weekly. Postmaster, please send Form 3579 to Billboard Publications, Inc., 2160 Patterson St., Cincinnati, Ohio 45214. Area Code 513, 381-6450.



Vol. 83 No. 41

Geffen-Roberts Pact With WB

NEW YORK — Warner Bros. Music has wrapped up an agreement with Geffen-Roberts Management to administer the publishing catalogs owned by David Geffen and Elliot Roberts and clients signed to their management firms. Companies included in the deal are those belonging to Graham Nash, David Crosby, Neil Young, Joni Mitchell and Jack Nitzche.

Geffen and Roberts are forming new ASCAP and BMI companies to control the copyrights of artists signed to their new label, Asylum Records. Some of these artists are Jackson Browne, Judee Sill, David Blue, J.D. Souther, Glenn Frey, Randy Meisner, Bernie Leadon, Don Henley and Ned Doheny. These companies, too, will come under the Warner Bros. agreement.

ASCAP Issues Restrictions On 'Superstar'

NEW YORK—ASCAP has issued a restriction notice pertaining to concert performances of "Jesus Christ Superstar." The restriction notice was sent to all symphony and concert licensees.

Compositions from "Jesus Christ Superstar" may not be rendered under the ASCAP license. The symphony and concert licensees are being advised that Leeds Music Corp. has directed ASCAP to restrict all concert stage performances of all Leeds' compositions in the rock opera "Jesus Christ Superstar." The restriction applies to every composition in "Jesus Christ Superstar" except "King Herod's Song," a composition not in the ASCAP repertory.

In consequence, the symphony and concert licensees cannot, under their ASCAP licenses, perform any of the restricted compositions in "Jesus Christ Superstar" in any fashion on any concert stage.

NARAS Meeting On 4-Channel

NEW YORK—Demonstrations and discussions of competing quadraphonic sound systems will be held for members of the New York chapter of the Record Academy (NARAS) on Tuesday (12) in Columbia's Studio at 207 East 30th Street.

The hosting company will show its system first, Electro-Voice will follow. There will also be question and answer sessions with members and guests.

WB Sampler

NEW YORK—A sampler specially designed for in-store play is being made available to retail outlets by Warner Bros. Records at the point of purchase.

A variety of music and artists will be offered on the extra long-playing double record, made for easy handling by clerks and including subtle announcements after each artist's segment. Tracks by Warner/Reprise's top groups are featured on the disks.

The sampler will not be available to consumers, unlike previous mail order offers, except through the sound systems of local record stores.

Adams' Battle Cry

Continued from page 4

Adams reported that ASCAP continues its Congressional campaign to update the present copyright act. He said the society is working hard to include cable TV. He intimated that CTV would add considerable income for writers.

Executive Turntable

Artie Mogull has resigned as vice president, a&r, Capitol Records. He joined the company 18 months ago and was previously with Tetragrammaton Records, a partner in music publishing with Bob Dylan, Warner Bros. Records.

Si Mael named general manager, Polydor Inc. He was previously vice president and general manager with United Artists, a company he joined 10 years ago and during which time he signed Ferrante and Teicher to an unprecedented 10-year agreement.



DIMATTEO



FRIEDUS



YOSHIMURA



MAEL

Bernard DiMatteo named director, administration and development, CBS Records, international. He joined CBS in 1966 and most recently was director, financial analysis, with CBS. Bunny Friedus, currently manager, promotion and information services for CBS Records International, promoted to director, U.S. popular product. Michi Yoshimura promoted to director, manufacturing and engineering services, with the company. He was previously manager, manufacturing and engineering services.

Paul Jaulus, former public relations executive with Decca Records, New York, and more recently chief of his own PR agency, is now Billboard representative for San Francisco and the Bay area, where he is now making his home. . . . John Sippel has been promoted to news editor of Billboard, headquartered in Los Angeles. Since 1945, Sippel has spent a total of 9 years with Billboard; Mercury Records, 13; and Monument, 5.

Seymour (Skid) Weiss named national manager, branch merchandising, Warner Elektra Atlantic distributing corp.; he joins WEA from the book publishing industry.

Walt Calloway named assistant director of national promotion with WEA, Les Anderson named national special projects director, based in Burbank and Bob Greenberg appointed Eastern regional promotion man in Hartford. Local promotion positions filled include Dave Riley in New Orleans, Eddie Pugh, Charlotte, Stanley Chaisson, Memphis, and Roger Lifeset in Boston.

Barry Fiedel named national promotion and sales director, Mercede Records, Fort Lauderdale, Florida. He was formerly promotion manager for Mercury Records in New York. . . . Solly Loft, formerly with E.B. Marks, joins Edwin H. Morris in promotion and contact work.

(Continued on page 58)

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1. Title of Publication: Billboard.
2. Date of Filing: October 1, 1971.
3. Frequency of Issue: Weekly.
4. Location of Known Office of Publication: 165 W. 46th St., New York, N.Y. 10036.
5. Location of the Headquarters or General Business Offices of the Publishers: 2160 Patterson St., Cincinnati, Ohio 45214.
6. Names and addresses of Publisher, Editor and Managing Editor: Publisher, Hal B. Cook, 9000 Sunset Blvd., Los Angeles, Calif. 90069; Editor, Lee Zhito, 9000 Sunset Blvd., Los Angeles, Calif. 90069; Managing Editor, None.
7. Owner: Billboard Publications, Inc., 2160 Patterson St., Cincinnati, Ohio; Marjorie L. Ross, Fort Thomas, Ky.; J. W. Ross Sr., Trustee for John W. Ross Jr., James S. Ross, Robert F. Ross, Fort Thomas, Ky.; John W. Ross Sr., as Custodian for John W. Ross Jr., James S. Ross, Robert F. Ross, Fort Thomas, Ky.; Jane L. Stegeman, Fort Thomas, Ky.; Dominick & Dominick, Inc., New York, N.Y.; William D. Littleford, as Custodian for Marian Towne, Joseph Towne, Roslyn Harbor, N.Y.; R. S. Littleford Jr., Port Washington, N.Y.; W. D. Littleford, Roslyn Harbor, N.Y.; R. H. Stegeman Jr., West Newton, Mass.; Anne L. Walsh, Bellerose, N.Y.; Michael K. Littleford, Roslyn Harbor, N.Y.; Marjorie S. Tyler, Niles, Mich.; Marjorie S. Tyler, as Custodian for Jane T. Tyler, Scott L. Tyler, Christopher T. Tyler, Niles, Mich.; Billboard Publications, Inc., Profit Sharing, Savings & Retirement Plan Trust, Cincinnati, Ohio; L. M. McHenry, Fort Thomas, Ky.
8. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Per cent or more of Total Amount of Bonds, Mortgages or Other Securities: None.
9. For Optional Completion by Publishers Mailing at the Regular Rates.
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In accordance with the provisions of this statute, I hereby request permission to mail the publication named in Item 1 at the reduced postage rates presently authorized by 39 U.S.C. 3626.
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10. For completion by non-profit organizations authorized to mail at special rates. Not applicable.

11. Extent and Nature of Circulation	Average No. Copies Each Issue During Preceding 12 Months	Actual No. of Copies of Single Issue Published Nearest to Filing Date
A. Total No. Copies Printed (Net press Run)	38,735	37,635
B. Paid Circulation:		
1. Sales through Dealers and Carriers, Street Vendors and Counter Sales	4,309	3,960
2. Mail Subscriptions	28,897	28,851
C. Total Paid Circulation	33,206	32,811
D. Free Distribution by Mail, Carrier or Other Means:		
1. Samples, Complimentary, and other Free Copies	983	761
2. Copies distributed to News Agents but not sold	3,181	2,950
E. Total Distribution (Sum of C and D)	37,370	36,522
F. Office Use, Left-Over, Unaccounted, Spoiled after printing	1,365	1,113
G. TOTAL (Sum of E & F—should equal net press run shown in A)	38,735	37,635

I certify that the statements made by me above are correct and complete.

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OCTOBER 9, 1971, BILLBOARD

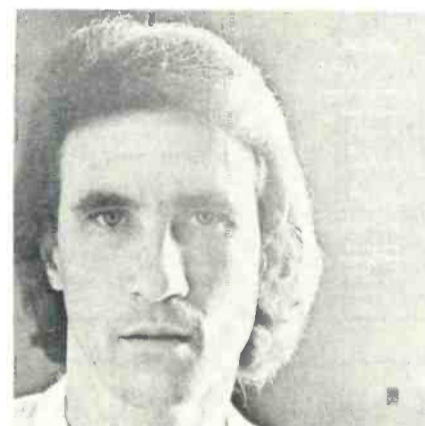


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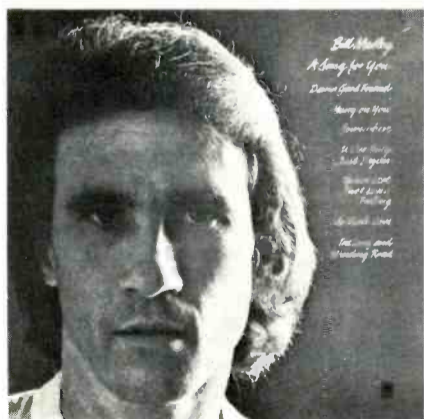


Brothers, and a solo artist of some note. But his talent has always transcended the limitations of these specifics. Bill Medley's



communication has always been of the highest order, and now with this, his first album for A&M Records, also of the highest priority.

Produced by Herb Alpert



SP3505 on A&M Records and Tapes.

Welk Tops His Own Record—Grosses \$916,980 on Tour

LOS ANGELES — Lawrence Welk topped his own all-time record for big name band tours when his Aug. 27-Sept. 9 itinerary of 15 shows in two weeks grossed \$916,980. Promoted by Lon Parnell, Nashville, the tour broke house records at the Roanoke Civic Center and the Ft. Wayne Coli-

seum. Welk's manager, Sam Lutz, coordinated the junket.

Individual grosses were as follows: Amarillo Civic Center, Aug. 27, \$52,620; Jackson, Miss., Coliseum, 28, \$58,245; Atlanta Civic Center (two shows), 29, \$70,580; Knoxville Auditorium, 30, \$47,955; Charlotte Coliseum, 31, \$48,618; Roanoke, Sept. 1, \$68,221; Hampton Roads, Va., Coliseum, 2, \$68,104; Pittsburgh Arena, 3, \$72,352; Madison Square Garden, New York, 4, \$146,109; Boston Gardens, 5, (afternoon show only) \$90,612; Rochester, N.Y., Auditorium, 6, \$46,812; Ft. Wayne, 7, \$51,620; Cincinnati Gardens 8, \$46,822, and the Evansville Stadium 9, \$48,310.

Madison Square Garden was scaled from \$8.50 to \$5, while all other houses went from \$7.50 to \$4.

The Welk syndicated TV show has been sold in 215 markets by Irv Ross of Don Fedderson Productions. Coverage beats the 194-station ABC-TV network total when Welk was on that web.

(Continued on page 10)

Black Expo 71 Gets Many Exhibits; Soul Labels Slim

CHICAGO — Giant firms such as Motown, and small labels just starting, joined in the spirit of Black Expo 71 here. But some exhibitors expressed surprise that so few soul-oriented labels were at the showcase of black business, sponsored by the Southern Christian Leadership Conference.

The open-to-the-public show was expected to draw 750,000 (\$1 general admission; \$4 for the entertainment). At least five of the city's soul stations exhibited (WVON, WTAQ, WGRT, WBKK, WMPP) and some broadcast directly from the Amphitheater site.

In addition to Motown, other firms included Sussex Records, Zulu Records, United Record Dist. and Professional School of Music.

Motown's Arthur McDougal III said: "Our theme is one of encouraging blacks to come into the business end of the industry," which is the idea of Black Expo.

Acts such as Jackson 5, Aretha Franklin, Stevie Wonder, Temptations, Billy Eckstine, Quincy Jones,

Roberta Flack, Sarah Vaughan, Bill Cosby, Ramsey Lewis, Kim Valerie Simpson and many others will appear.

Motown's large contingent of personnel consisted of McDougal, Millard London, Ralph Thompson, Marshall Murphy, Janie Bethune, Lynn Allen, Dorothy Walton, Jackie Currie, Hazel Mitchell and Natalie Ellington of Jobet Music.

John Richardson, of the Professional School of Music, said Mercury producer Gerald Sima is working as one of the school's nine teachers. The school also operates a retail store.

'Kool & Gang Month' Drive

NEW YORK—De-Lite Records has designated October as "Kool and the Gang Month." During the month-long promotion, De-Lite will mount a concentrated sales and promotion campaign encompassing the group's catalog of four albums.

The program will be spearheaded by the release of a new package, "Kool and the Gang—Live at PJ's," and which contains their newest single release, "N.T." The other three albums, "Kool and the Gang," "Kool and the Gang—Live at the Sex Machine" and "The Best of Kool and the Gang," make up the rest of the program.

Fred Fioto, president of De-Lite, noted that promotion and display material will be made available for in-store and window use and special dealer incentives will be offered in support of the promotion.

K-Ark Loses Recording Pact

Continued from page 1

The action was the result of a lengthy investigation instigated by George Cooper Jr., president of Local 257 here.

Each of the musicians involved was fined \$500, with \$50 of it collected at once and the other "held in abeyance" for any future violation.

Cooper credited the late Junior Huskey, who died a few weeks ago, as being instrumental in the probe which presumably has put a stop to such practices. There had been rumors of less-than-scale pay and kickbacks for some time and Huskey, just prior to his death, began circulating the word to musicians suspected of these actions that the union had the goods on them, and it would behoove them to go to the local and tell what they know. The word spread quickly, and the 13 musicians came in voluntarily, Cooper said. Each signed a written "con-

fession" and an affidavit swearing that he had, indeed, done this. They blamed the sagging economy and the large number of musicians competing here (1,800 in the union) for their actions, complaining that about 100 musicians were doing steady work at sessions, and the others were getting only occasional jobs. They said they agreed to whatever demands were made of them so they could have steady work.

K-Ark, started here in 1965, has had numerous country artists on its label. In recent years, however, it has concentrated on pitching to unknowns, charging them \$1,200 for a session, and providing them with 100 "free" records. He has his own pressing plant, and his company headquarters on "Music Row" here.

Kapp indicated he would now concentrate on the movie business. Assisting Cooper in the investigation of K-Ark were Clarence (Dutch) Gordon and Johnny De-George, both union officials.

12 WB's British Acts to Stage U.S., Canada Invasion

NEW YORK — Warner Bros. Records will stage its own "British Invasion" during this month and November when 12 of the company's British acts tour the U. S. and Canada. "The British Invasion Fall '71" will be met with special displays, posters, press kits and stationery supplies, plus print and radio advertising geared to saturate national and local markets.

Fall will find U. S. concert halls filled by Black Sabbath, Jethro Tull, Faces, Kinks, Deep Purple,

Fleetwood Mac, Pentangle, T. Rex, Colosseum, Curved Air, Quiver and Daddy Cool, and Warner's will focus on each group's Warner Bros./Reprise catalog, and new albums released to coincide with the "British Invasion." The support program, built around radio spots and merchandising projects, will have a new double-album by Jethro Tull to work with on Nov. 1, while all the groups but Black Sabbath and Deep Purple will have new albums released on either Oct. 1 or Nov. 1.

Black Sabbath's third album, "Masters of Reality," has earned them their third gold album, and Deep Purple's "Fireball" has been among the top 50 LP's. T. Rex has had three consecutive number one's in England, and another group, Colosseum, debuts on Warner Bros. with a live album.

Drug Abuse Disks

Continued from page 3

The material reflects the expert research that had uncovered the many and complex causes of drug abuse by the nation's young, both civilian and military. Authorities in the field, when asked, have consistently opposed concentrating attention on the rock records as a "dangerous oversimplification" of a very complex problem.

Non-government authorities in the 97-member National Coordination Council on drug abuse education have gone to court to challenge the Federal Communications Commission's policy statement, which implied needed censorship of song lyrics on air play of young rock records reflecting any aspect of the drug situation.

Cenci Opens Pitt Distrib

NEW YORK—Nick Cenci has opened Tri-City Records, a new distributorship in Pittsburgh. One of the first manufacturers to join him is the Motown Family, which Cenci will also distribute in Cleveland. Cenci has hired Tony Dercole to cover the Cleveland area as salesman and promotion man.

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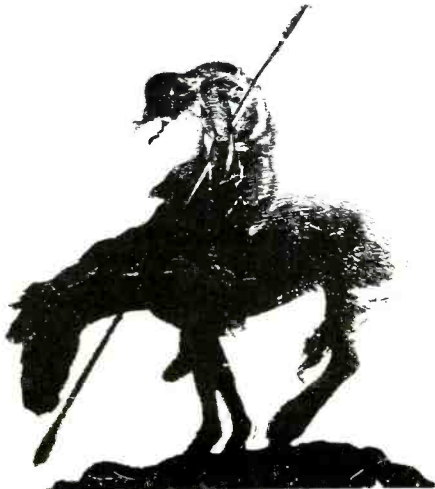


“LONG PROMISED ROAD”

(REP 1047)



THE BEACH BOYS



It's the inevitable single from their brilliant *Surf's Up* album (RS 6453).

“Long Promised Road,” the single, and *Surf's Up*, the album (an Ampex-distributed tape), shine like gold on Brother/Reprise.

Superscope Is Sued by Sony of Japan

LOS ANGELES—Sony Corp. of Japan has filed an action in Federal Court here against Superscope, exclusive U.S. distributor of Sony products, seeking clarification of its distribution contract with Superscope.

The complaint asks for "determination of the rights and duties

of the parties under certain provisions in Superscope's exclusive distribution agreement for Sony tape recorders."

(Superscope gained about 85 percent of its revenues in 1970, or about \$48.6 million, from its contract with Sony, which still has another 3½ years to run.)

According to the complaint, Sony is concerned that Superscope intended to begin marketing tape recorders made by other companies.

The suit seeks to determine three points:

- Whether the contractual restriction against Superscope's handling tape recorder products other than Sony's is illegal.

- Whether an alleged expression of intention by Superscope to handle other tape recorder products constitutes a breach of contract.

- Whether, if the restriction against Superscope's handling other tape recorders is illegal, Sony may elect to sell such tape recorder products to other customers in the U.S.

Sony's action was probably prompted by negotiations between a Superscope subsidiary, Marantz Co., and a Japanese Company, Standard Radio Corp. Marantz wants to acquire a 50 percent interest in Standard Radio, which makes tape recorders.

Superscope said that talks between Marantz and Standard Radio "Doesn't necessarily mean it wants to distribute that manufacturer's tape recorders."

In two separate court actions, Sony Corp. of American has received injunctions in Superior Court here against companies selling its products at less than minimum retail prices stipulated fair trade agreements and price schedules.

A permanent injunction and no damages was awarded Sony in an action against the Woody Winkler Co., and a temporary injunction was received by Sony against Anna Adray, Irwin Andrew Adray and Richard Adray, all of ABC Premiums here.

Sony is seeking \$10,000 damages in the later action.

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Welk Riding High

• Continued from page 8

Welk will go into the field in the next three months, promoting his just released book, "Wunnerful, Wunnerful," published by Prentice-Hall.

Market Quotations

As of Closing, Thursday, September 30, 1971

NAME	1971		Week's Vol. in 100's	Week's		Week's Close	Net Change
	High	Low		High	Low		
Admiral	21	8	121	163/4	151/2	161/4	+ 1/2
A&E Plastik Pak Co.	127/8	45/8	137	47/8	45/8	45/8	Unch.
Ampex	253/8	131/2	1690	151/4	131/2	133/4	- 1 1/2
Amer. Auto. Vending	103/8	67/8	82	103/8	83/4	101/4	+ 1 1/4
ABC	48	25	281	451/2	441/4	447/8	Unch.
Automatic Radio	141/4	61/4	76	71/8	63/4	63/4	+ 1/4
ARA	147 1/2	117	231	140 1/2	135	137	- 1/2
Avco Corp.	183/4	121/8	639	183/8	171/4	175/8	- 1/4
Avnet	155/8	81/4	362	125/8	123/8	123/8	+ 1/8
Bell & Howell	53	32 1/8	240	45 1/2	43 7/8	44 3/4	+ 1/4
Capitol Ind.	217/8	8	292	87/8	8	8 1/4	+ 5/8
Certron	83/8	3	199	3 1/4	3	3 1/8	Unch.
CBS	49 7/8	30 1/8	473	46 1/4	44	46 1/8	+ 1 3/4
Columbia Pictures	173/8	9 1/2	185	10	9 3/4	9 3/4	Unch.
Craig Corp.	9	3 1/2	75	4 1/4	3 3/4	4	+ 3/4
Creative Management	173/4	75/8	74	10 1/2	9 5/8	10 1/2	+ 1/8
Disney, Walt	128 7/8	77	539	112 1/2	107	108 3/8	- 3 3/8
EMI	51/8	3	100	33/8	31/4	31/4	- 1/8
General Electric	65 7/8	52 7/8	3148	62 1/2	59 3/4	61 1/2	- 5/8
Gulf + Western	31	25 3/4	642	27 1/4	26	27	+ 5/8
Hammond Corp.	137/8	85/8	431	97/8	91/8	91/8	- 3/8
Handleman	47	35	436	39 1/2	37 3/4	38 1/2	- 5/8
Harvey Group	87/8	33/4	14	47/8	45/8	47/8	+ 1 1/8
Instruments Sys. Corp.	123/8	6	289	73/8	65/8	63/4	- 1/2
Interstate United	131 1/2	75/8	113	93/4	91/8	91/8	- 3/8
ITT	67 3/8	49	3207	55 7/8	54 7/8	55 1/2	- 1/8
Kinney Services	39 3/8	28 1/4	1654	32 3/4	30 1/2	31 1/2	- 7/8
Macke	145/8	83/8	69	113/8	107/8	111/4	+ 3/8
Mattel, Inc.	52 1/4	23 3/4	746	28	26 1/2	27 3/4	Unch.
MCA	30	21 3/8	115	28 1/4	27	28	Unch.
MGM	26 7/8	15 1/2	139	22 1/8	20 1/2	20 3/4	- 1 1/4
Metromedia	307/8	173/8	356	25 7/8	22 3/8	24 3/4	- 1/2
3M	123 7/8	95 1/8	955	122 7/8	120 3/4	122 3/8	+ 1 3/4
Motorola	89 3/4	51 1/2	2348	83	73 7/8	74 3/4	- 7/4
No. Amer. Philips	31 7/8	21 7/8	127	24 1/2	23 1/2	24	+ 1/8
Pickwick International	37 3/8	32	172	36 1/8	35 1/4	36	+ 3/4
RCA	40 3/4	26	7679	37 3/4	35 5/8	36 7/8	+ 1/8
Servmat	39 1/4	25 1/2	349	38 7/8	36 3/4	38 7/8	+ 3/8
Sony Corp.	25 1/8	14 1/4	3999	18 1/4	17 3/4	17 7/8	Unch.
Superscope	32 5/8	14 1/4	494	16 3/8	13 3/4	15	- 1
Tandy Corp.	38 1/4	30 3/8	1329	32 7/8	30 3/4	32 7/8	+ 2 1/8
Telex	22 3/8	12 3/8	826	14 1/8	13 1/4	13 5/8	- 1/8
Tenna Corp.	11 1/2	5 1/8	141	5 3/8	5 1/8	5 1/8	- 1/8
Transamerica	20	15 1/4	1611	19 1/2	18 1/4	18 7/8	+ 5/8
Transcontinental	11	5 3/8	441	6 1/4	5 1/2	6 1/8	+ 3/8
Triangle	22 3/4	14 3/8	34	17 1/8	15 5/8	17 1/8	+ 3/8
20th Century-Fox	15 7/8	8 5/8	689	10 1/4	9 1/4	9 3/4	+ 1/4
Vendo	17 1/2	11 3/8	64	12 1/8	11 3/8	11 3/8	- 5/8
Viewlex	10 3/4	6 1/8	213	7	6 5/8	6 5/8	- 1/4
Wurlitzer	17 1/2	10 1/8	31	15 7/8	15 1/8	15 7/8	+ 1/8
Zenith	54 7/8	36 3/8	692	49 7/8	47 1/2	48 7/8	- 1/8

As of Closing, Thursday, September 30, 1971

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	5	4 3/4	5	Kirshner Entertain.	5 3/4	5	5 1/2
Alltapes	33/8	31/4	33/8	Koss Electronics	71/8	67/8	71/8
Amer. Prog. Bureau	21/4	1 1/2	2	M. Josephson Assoc.	83/8	73/8	83/8
Bally Mfg. Corp.	29 1/2	27 1/4	28 1/2	Mills Music	13 1/2	13	13
Cartridge TV	21 5/8	19 1/2	21 5/8	NMC	10 1/2	10	10 1/4
Data Packaging	7 3/4	7 1/2	7 5/8	Perception Ventures	6 1/2	6	6
GRT Corp.	3 1/4	3	3	Recoton	47/8	4 1/8	4
Gates Learjet	7 3/4	7 1/4	7 3/4	Schwartz Bros.	6 3/4	6 1/2	6 5/8
Goody, Sam	7 1/4	7	7 1/8	Teletronics Int.	4 1/4	3 5/8	4 1/4
Integrity Entertain.	7 3/4	6 3/4	7 1/2	United Record & Tape	4 3/8	4	4 1/4

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

Suit Versus Columbia

• Continued from page 1

Price states in his suit that he is filing on behalf of all purchasers of the LP because each of them as an individual could not possibly file such a suit for a number of reasons. He asks the court to force Columbia to change the cover or paste a correcting label on the present cover. In order to implement payment of the \$2 to buyers,

he asks that Columbia be required to post notices of the \$2 refund in normal retail outlets if the court so rules in favor of the purchaser.

Price, in his complaint, states that the "Breaking Out" LP contains so much re-released material, it should have been released on Harmony, the budget-priced label, and asks the \$2 refund as the price differential between the regular new "name" LP material and re-released LP material.

Rising Costs Hurting Tours

• Continued from page 1

proximate costs for the Osibisa tour—a 50-day affair involving a party of 10 people plus equipment. Hotel accommodation took care of \$9,000 and air fares came to \$10,500. Car rentals were \$350 and miscellaneous expenses accounted for \$15,000.

In addition, members of the party were each allotted \$10 a day personal expenses, he said.

"With costs such as these a group just starting out, or even making their second tour, as Osibisa would have been doing, would have difficulty breaking even. It is very costly and there's no sign of it getting any easier.

"The dilemma is that it is most important for a group to get out

there in front of the people," he commented.

Osibisa's replacement will be ABC-Dunhill artist Gail McCormick and the Underhand Band.

Automatic Radio Loss in Quarter

MELROSE, Mass.—Automatic Radio reported a loss of \$190,000 for the quarter ended June 30 on sales of \$10,121,000, compared with a profit of \$36,000, or 1 cent a share, on sales of \$10,295,000 in the same quarter in 1970.

For six months ended June 30, sales totaled \$28,060,000, compared with \$32,881,000 for the same period in 1970. Automatic Radio lost \$680,000 during the six-month period compared with income of \$888,000 in 1970.

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- What was Perry Como's first No. 1 single and when?
- What artist or act had the most weeks in the No. 1 spot on Billboard's singles chart in a calendar year?

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Finally, the answers to the 2nd, 3rd and 4th questions up above:

- The first Rock 'n' Roll single to hit No. 1 was Bill Haley and the Comets' "Rock Around the Clock," July 9, 1955.
- Perry Como's 1st No. 1 single was "Till the End of Time," RCA Victor, Sept. 15, 1945.
- Elvis Presley had the most weeks (25 weeks) in No. 1 spot on Billboard's singles chart in a calendar year.

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Fall, 1971

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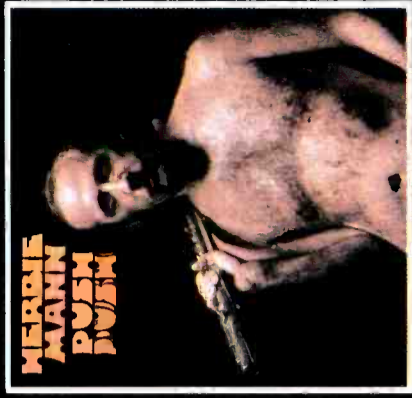
ALL IN THE FAMILY
Atlantic SD 7210



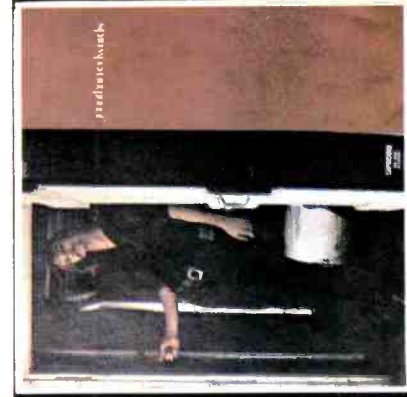
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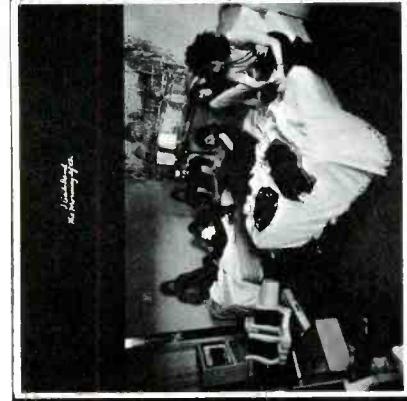
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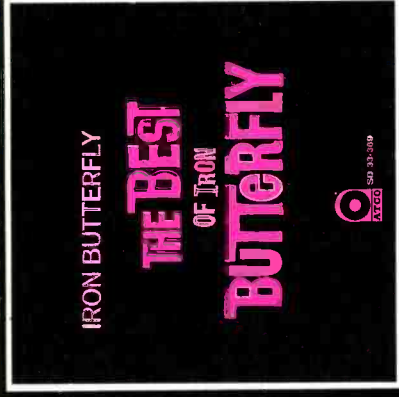
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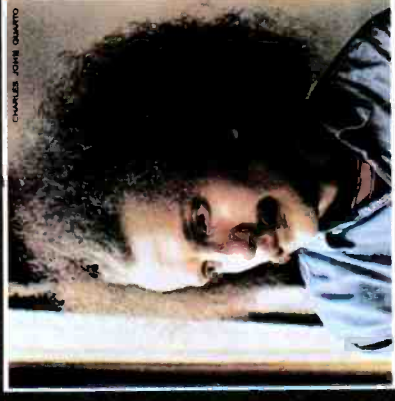
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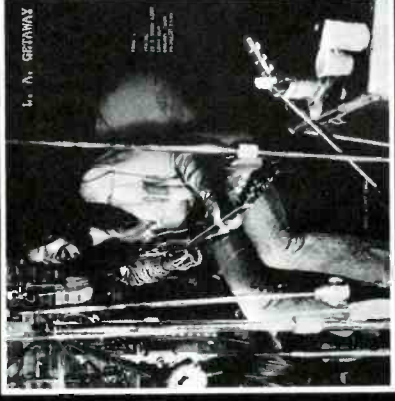
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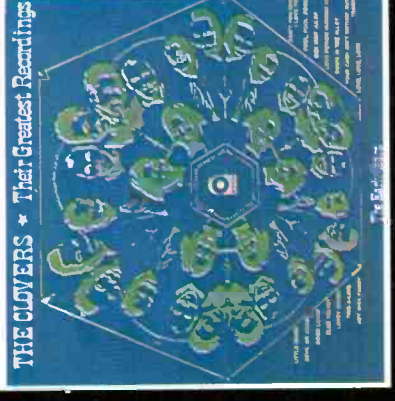
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Cast your bread upon the waters of ROCK NOW and reap the harvest of Billboard's readership. AMEN.

Talent In Action

JOY OF COOKING LEO KOTTKE, JOYOUS NOISE

Santa Monica Civic Theater

Capitol Records' Joy Wagon concert promotion tour drew a full and unusually enthusiastic crowd to the Santa Monica Civic. The stars of the bill, Berkeley's Joy of Cooking, turned in an impressive set that shows the group lives up to all those rave reviews they've been getting lately. The most impressive things about Joy of Cooking are Toni Brown's keyboard work and the harmonizing of Miss Brown and Terry Garthwaite. Toni is a Joan Baez type in both looks and singing style while guitarist Garthwaite looks and sounds out of the Janis Joplin mold. The girls' singing combines into one excellent voice.

Leo Kottke is a super-spectacular solo guitarist after the manner of Sandy Bull. He's handsome and has a pleasantly eccentric stage manner. One of the Kottke specialties is bottleneck style on 12-string guitar and it was impossible to see how he got the bottleneck on and off his pinky without missing a note when he changed to a chorus of fancy picking.

Joyous Noise was not of the same high quality of the other two Joy Wagon acts. The quintet features two effective acoustic guitarists, a lot of mediocre singing and too much tuning up. Admittedly the crowd, which loved everything at the concert, loved them. But I found it the kind of group you only enjoy for the first three numbers, and Joyous Noise stayed on long past their welcome.

NAT FREEDLAND

BEACH BOYS

Carnegie Hall, New York

The Beach Boys appeared in two concerts at Carnegie Hall on Sept. 24, and it's not surprising that both concerts sold out, even minus the public appearance of Brian

Cincinnati U. Jazz Series

CINCINNATI—The University of Cincinnati ushered in its new jazz series with a concert on the campus Sunday (3), featuring Carmon DeLeone and the Studio Big Band, guitarist Wilbert Longmire, and the Sisters of Righteous. Members of the latter trio are Geneva and Denise Kinnard and Roberta DuBois. The 11-piece band is made up of professional studio musicians in the area.

The second concert in the series is slated for Oct. 17, with Buddy Rich as the feature. The annual UC Jazz Festival will be held Jan. 29-30, with the Thad Jones-Mel Lewis Big Band and trombonist Urbie Greene as the features. The two-day session will also offer jazz clinics and performances by the UC Jazz Band, the Cincinnati Symphony Orchestra's Jazz Quintet, and visiting bands from colleges in the Tri-State area.

3 DOG NIGHT TO BALL PARKS

NEW YORK—Three Dog Night will appear in 22 baseball parks over an 11-week period in the summer of 1972. The 11-week tour is scheduled to start June 16 and will conclude Aug. 27.

Specific dates and locations are now being confirmed, pending completion of National and American League baseball schedules for the 1972 season. The concert appearances, necessarily, will be spaced around ball game use of the parks.

Wilson, the group still holds that "old" appeal. What was unexpected were the new vibrations with which the Beach Boys attempted to reach the crowd.

A majority of songs were from the latest album, "Surf's Up." In terms of where the Beach Boys are now, musically, the program choice was excellent. Songs such as Wilson's "Disney Girls" and "Carolina" maintain that familiar Beach Boy harmony with the added factor of matured ideas. Instrumentally, "Riots" and "Don't Go Near the Water" were also good examples of their talents as composers. But all those new vibrations, calmer music and grown up feelings, did not successfully reach the crowd.

People came to Carnegie Hall to jump to everything from "409" down. The Beach Boys came to provide new messages to the tune of "Surf's Up." And, after the first half of the second show, the sincerity in the voice of the Beach Boys and their music left. Too bad. Because if they had continued playing together as a group, instead of making individual attempts to have the crowd listen, maybe the audience would have finally caught those new vibrations. The concerts could have been a success for both the performers and their public.

BEVERLY HELLER

QUICKSILVER MESSENGER SERVICE FANNY

Carnegie Hall, New York

Quicksilver ranks high in total musicianship. They are five professional musicians who play a wide variety of hard rock styles. On Sept. 23, the lead guitarist for the group—also one of the lead singers—laid out an articulate, hybrid brand of riffs and fillers. The rhythm guitarist and conga player—also the main lead singer—put on a fine vocal and instrumental show. Rhythmically, the group presented drive and variety.

The opener, Fanny, suffered during the first half of their set by the disproportionate volumes of the instrumentals over the vocals. Distinguished by being a group of four pretty girls, they proved themselves later on in the set. They socked and rocked a big sound to the audience.

CHRIS GARTEN

JONATHAN EDWARDS

Folk City, N.Y.

Sometimes an artist comes along who captures your fancy, delights and provokes you, and spins a delicate yarn of imagery, guiding you unnoticeably into his own magical realms. Such subtle powers does Jonathan Edwards wield. A Capricorn Records composer-singer, he and Stuart Schulman (who agilely sings harmony, plays both electric bass and violin) create a world as warm as a glowing brick hearth in a winterland farmhouse. To an enthusiastic crowd on Sept. 25, Edwards, accompanying himself on acoustic guitar and harmonica, eagerly sang his good ol' timey songs: "Rollin' Along," "The King" (from his new album), "Sunshine," "Hope It Don't Snow All Day" and "Goin' Home With the Mornin' Train," among others. His lyrics "headed for the big time to win myself a name" prophecy is a likely possibility.

With his usual quips, Carl Waxman introduced the pleasant first act, Michaelangelo, included to instrumental pieces. Their pretty sound was due in part to their female performer, who strummed her autoharp liltily as a baroque cherub. Michaelangelo are not musical revolutionaries, but their material and presentation were lively and honest.

CHRIS GARTEN

(Continued on page 46)

Elektra Launches Rock Tour

LOS ANGELES—Elektra Records launches a 16-person rock concert package in seven California locations Thursday (7), tied in with radio stations in each location.

The package called "The Alabama State Troopers Rock 'n' Roll Revival" stars two of the labels new acts, Jeanie Greene and Don Nix, with veteran blues singer Furry Lewis and the Mt. Zion Band and Choir from Muscle Shoals, Ala.

Admission to the two and one-half hour show is \$1.50 and the entire program has been put together by Berkeley promoters Scott Piering and Tony Beradini of Uranus Productions.

The entire troupe will travel by bus and use Swanson Sound Service and Ocean Lighting.

Uranus Productions came to Elektra with the idea for a \$1.50 concert package in which all the performers work together. Mickey Kapp, Elektra's West Coast general manager, says the traveling road show has been rehearsing in Muscle Shoals under Coast a&r director Russ Miller's tutelage.

"If we draw capacity everywhere we will lose a minimum of \$25,000," says Kapp. Elektra is paying

the artists for their services and also picking up per diem costs.

Elektra's local office has been working on the tour, prompting Kapp to state the company has developed a tour department which now "knows how to put things together."

The key to success of the tour is having a sponsoring radio station which is involved in the community. Elektra has brought two kinds of spots on the stations—ones which begin two weeks prior to the event, promoting the appearance, and a second message which ties in albums by the acts and which runs past the concert date.

The package tightened up its production with three trial dates this past weekend at three Louisiana cities: Lafayette, Baton Rouge and New Orleans. It opens Thursday at the Davis campus of the University of California, and then plays San Jose State (8), the Berkeley Community Theatre (9), Monterey Peninsula College (10), Long Beach Civic Auditorium (15), the University of San Diego (16) and Pasadena Civic Auditorium (17).

The majority of the stations sponsoring the show are FM's. "This is the audience for our mu-

sic," Kapp explains. The stations include KZAP-FM and KNDE-AM in Sacramento; KDVS-FM, Davis College; KSAN-FM, KSFX-FM and KMPX-FM, San Francisco; KOME-FM, KSJO-FM and KLIV-AM, San Jose; KRLB-FM and KRML-AM, Carmel, KERR-FM, Salinas, and KMBY-AM, Monterey; KPPC-FM, Pasadena, KMET-FM, KLOS-FM, and KDAY-AM, Los Angeles; KNAC-FM, Long Beach; KYMS-FM, Santa Ana, and KPRI-FM, KDEO-AM and KCBQ-AM in San Diego.

KSAN in San Francisco will do a live show with the troupe the day after its Monterey booking, working out of a recording studio. KPCC plans to do a live broadcast in Pasadena. Elektra plans recording the Pasadena concert for a possible album.

Furry Lewis is a replacement for Lonnie Mack who has announced his retirement. The Mt. Zion groups are studio musicians who want to taste life on the road.

New Officers for Conference East

NEW YORK—Additional members of the new slate of officers of the Conference of Personal Managers East are Phil Lawrence, secretary, and Harry Steinman, treasurer. They join Robert Coe, president, and Jackie Bright, vice president.

The Conference of Personal Managers East will hold a dinner meeting Tuesday (12) at Le Champaign Restaurant.

'Superstar' Opens Theatrical Doors

LOS ANGELES—Those members of the record-breaking Hollywood Bowl audience (\$206,000 gross for two performances) who expected some sort of a mini C.B. DeMille spectacle for the touring of "Jesus Christ, Superstar" were muttering their disappointment. But anybody with an open mind about concert opera staging couldn't help be knocked out by the possibilities opened with this rock approach.

Surely, the story told in rock songs offers a format that can bypass the moribund traditions of the Broadway musical theater as well as creating an exciting alternative to the repetitiveness of bands just coming out and doing their set.

Without any visual settings or special costumes, the groupings of singers for each number clearly expressed what was going on dramatically. Audience imagination could fill in its own backdrops. When Carl Anderson was doing his soul riffs and movements in the role of Judas, a complex series of statements was being made simultaneously. Tom Westerman's Jesus is largely into a sweet-voice folk bag, which sets up an entirely different pattern of responses.

In the demanding music of "Jesus Christ, Superstar," the chorus wailed and the lead singers were of uniformly high quality. Standouts were the straight basso of Stephen Newman as the high priest and Alan Martin's high-camp showstopping vaudeville routine in "King Herod's Song." Linda Nichols' Mary Magdalene got a big sound out of "I Don't Know How to Love Him."

The cleverly miked orchestra sounded a lot bigger than it actually was and this also shows a new possibility for rock theater. Under musical director Robert Fisher, the flying rock breaks blended efficiently with the more orchestral passages.

During the instrumental piece which indicates the resurrection,

Yes in Return Tour Visit to the U.S.

NEW YORK — Yes, British group who scored heavily during its first U.S. tour in July, have scheduled a second trip, which will open at the Whisky A Go Go, Los Angeles, on Nov. 3.

The group will be in the country for seven weeks and dates are being set.

two reflecting globes were illuminated and dots of light swirled all over the bowl. It was a tremendously moving moment again indicative of the technically imaginative and great potential in true rock theater.

NAT FREEDLAND

Signings

Seals & Crofts to Warner Bros. with an album, "Year of Sunday," co-produced by the faith-rock group and Louis Shelton. . . . **David Bowie** to RCA. . . . **J.F. Murphy & Salt** to Elektra.

Richard Landis, singer-songwriter, to ABC-Dunhill. He'll co-produce his first album with Jay Senter of Nix Nox Productions. . . . Singer **Julie Budd** to RCA. Her first LP, "Julie Budd," due in November was produced by **Tony Hatch** who also penned seven of the songs. . . . **Brown Dust**, six-piece Chicano jazz-rock group, to Paramount with "Fantasy Folk."

Managed by **Lee Magid**, the group comes to Paramount via **Artie Ripp's** Family Productions. . . . Pop veteran **Neil Sedaka**, staff songwriter for Kirshner Music, to the Kirshner label, distributed by RCA, with an album, "Emergence."

Australian country artist **Lee Conway** to Ember Records of London with his album, "Applewood Memoirs." . . . **Two As One**, John and Linda Marigliano, to International Famous Agency for booking and representation. **Tom Rizzi** manages. . . . **Spyder Turner** is no longer with MGM. He is represented by Enchanted Door Management. . . . Epic artists **Rufus**, formerly the American Breed, to Chicago attorney **Barry Fox** for management. . . . **Chad Everett** to Marina Records, new Los Angeles label. . . . New artists to Capitol Records debuting during Capitol's Oct. 11 release include **J.J. Cale** and **Alan Gerber** on Shelter, **John Martyn** on Island, and **Ben Sidran**, **Pepper Tree**, **Marjorie McCoy**, **Alex Harvey**, **Cymarron** and **Joyous Noise** on Capitol. . . . Also new to Atlantic's family of labels are **Charles John Quarto**, **John Prime**, **Hill**, **Barbata & Ethridge**, **Rory Gallagher**, **Freedom**, **Funky Nassau**, **Judee Sill**, **Jonathan Edwards** and **Country**.

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From The Music Capitals of the World

DOMESTIC

NEW YORK

Emerson, Lake & Palmer return to the U.S. for a short, three-week tour Nov. 12-30 with a Nov. 25 stop at Madison Square Garden. . . . Sly & the Family Stone have tentatively set their return to the Garden for Dec. 17. Their album, "There's a Riot Going On," might be out by then. . . . Ralph McTell, British folksinger, follows up his Bitter End date with stands at the Unicorn, Boston, till Sunday (10); Main Point in Bryn Mawr, Pa., Oct. 14-17, and the Troubadour in Los Angeles, Oct. 19-24. His Paramount album, "Your Well Meaning Brought Me Here," is finished and out. . . . Traffic reappears at the Academy of Music for two nights, opening Tuesday (12). Other Howard Stein productions at the Academy, 14th St. & Third Ave., include: Black Sabbath, Oct. 12 & 13, and Jeff Beck, Nov. 5 and 6. . . . Kama Sutra's Brewer & Shipley at Town Hall, Dec. 18. . . . RCA's Jose Feliciano coming to Lincoln Center, Nov. 5. . . . Buzzy Linhart's Carnegie Hall concert has been pushed back to Oct. 24. . . . Jethro Tull plays Madison Square Garden for Howard Stein, Oct. 18. . . . Columbia's Boz Scaggs in Carnegie Hall, Thursday (7), then headlines at Island Gardens in Hempstead, Sunday (10). . . . Capitol's Joy Wagon which features Joyous Noise, Leo Kottke and Joy of Cooking rolls into the State University at Albany, Oct. 22. . . . Capricorn groups, the Allman Brothers and Cowboy, whose new album is "Five'll Getcha Ten," will tour New England in November. Their two-week West Coast tour closes Tuesday (12) in Phoenix. They play Winterland in San Francisco two nights, starting Friday (8). . . . Jimmy Winer is arranging and

conducting an album with Brazilian singer Roberto Carlos for South American release. . . . Erroll Garner is set for two weeks at the St. Regis Hotel, Oct. 18-30. . . . Scepter's Beverly Bremers guests on the "Mike Douglas Show," Thursday (7). . . . St. Peter's Church, 54th & Lexington, features "All-Nite Soul," Sunday (10) with Clark Terry's Big Band, Robert Edwin, Eddie Bonnemare and Willie (The Lion) Smith. . . . Singer Bette Midler, Johnny Carson and David Frost TV favorite, in a continuing engagement at Downstairs at the Upstairs.

ED OCHS

LOS ANGELES

When you've had six million-selling albums, it's not hard to get anything you happen to want. The Moody Blues decided they wanted Tonto to present them their gold record for "Every Good Boy Deserves Favour." So London Records obligingly produced Jay Silberheels to hand over the gold disk at the Moody Blues Belair Hotel press conference.

ABC/Dunhill is hand-carrying its Impulse label "Summer Solstice '71 Sampler" to underground and free-form FM stations across the country. . . . Blood, Sweat & Tears is helping set registration booths at their remaining '71 concerts to get out the youth vote. . . . Ambrosia will be playing back-up for the South Coast repertory Theater production of the Who's "Tommy."

TV's Chad Everett's single "All Strung Out" is the second release for former MGM Records vice president Harold L. Berman's Marina label. . . . Out Denver way, Mark Halper's Talent Unlimited agency has spun off the Mountain American Record Company. First release is Jeff Bond's "Man and His Mountain." . . . Guess Who's manager Don Hunter is building a spring car track in Winnipeg. The Canadian group is joining in on the deal.

Leon Russell is building a 16-track studio with live-in facilities adjacent to his Oklahoma motel.

Bloodrock is producing itself for their new fourth album, "Bloodrock USA." . . . Ashton Gardner & Dyke and Royal Liverpool Symphony play the soundtrack music for Joe Namath's "The Last Rebel" film with album to be released by Capitol. . . . Sally Kellerman of "M.A.S.H." fame signed to record for MCA. . . . Caterina Valente sings MGM's "Theme From Catlow" . . . Jim Haskell composing score for "The Honkers." . . . Billy

(Continued on page 46)

New Supremes Bare New Plans Via Tours, Disks

LAS VEGAS—The Supremes, having split with Diana Ross, have finally come into their own. Appearing at the Frontier Hotel they have plans to record a live album at the hotel, are undertaking a tour of one nighters and extensive recording dates.

"The old Supremes sound was from a different era," explained Jeanne Terrell. "We try not to stick to the old Supremes format. To go along with what is popular we're changing."

"When we first got started a host of songs were given to us to learn by the conductor or Motown," said Cindy Birdsong, who added, "Now, we do songs we like."

The new Supremes have had four releases two of which have reached gold record status with a third "Nathan Jones" showing strong possibilities of a similar fate.

After closing at the Frontier, the new Supremes will make their first tour of Europe, Australia and Jamaica. Next year, they will release five or six singles and more albums. After two rock numbers the trio recorded their first ballad, "Touch," which was a result of

fans writing to the Supremes asking for them to record the number. According to the girls this was the first time that they had ever had such a public response to a song.

At present, they are arranging a live album recording during their current local engagement. Miss Terrell, who is house-hunting in Las Vegas, said the group intends to remain the Supremes rather than Jeanne Terrell and the Supremes.

WHO'S TOUR GROSSES 1.1 MIL

LOS ANGELES—The Who, Decca Records group, grossed over \$1,100,000 in 17 performances on their just-completed U.S. tour of 12 cities and plans are under way for another U.S. tour of cities in the South and Southwest beginning Nov. 20. The record company said this would be probably the last tour of the U.S. by the British group prior to 1973 because of film commitments in 1972.

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Radio-TV programming

WMAQ Keeping Up With MOR; Uses Distinguishable Sound

By EARL PAIGE

CHICAGO—MOR radio is going through a lot of changes and WMAQ here is changing right along with the trend. Basically, program director Lee Davis said his station is creating an identifiable image by using music that builds a distinguishable sound and by using more music than ever before.

He points out that just a few years ago, listeners and promotion men didn't know what to expect at WMAQ. For one thing, the station was dragged down by its summer-long White Sox baseball broadcasts and a format that just never worked out.

Now Davis' target audience is 25-49. He believes the listener wants something more than just music. This is why the station encourages personalities to be "relevant" and to have something worth saying if they do talk. "The listener wants a similarity to Top 40 because that's what he grew up with, but he wants a framework of the music of today along with relevance."

Just what is relevant? Well, it can be everything from community involvement to just plain wacky stuff like "Amalgamated Girl Watchers of America." Air personality Clark Weber was never allowed to say he was married when he was in Top 40. Now he can brag about this, but at the same time, he admits he loves to watch pretty girls. Thus the gimmick that resulted in a contest in Prudential Court recently commemorating the end of summer girl watching. "The girl most likely to be watched" was selected and awarded a prize at a local club.

All the hoopla, Davis hopes, brought more listeners to WMAQ. It's just part of the MOR change that is taking place.

According to Davis' analysis, WMAQ may be the only true MOR outlet in what is a market that has 73 stations. He lists WAIT, WNUS, WWEL-FM WWKL and WMAQ-FM as "good music" or "easy listening" stations now. WMAQ-FM was once in this bag, more or less. WIND, also once an WMAQ competitor, is now going with oldies. WGN is a special case because Davis figures the powerhouse almost in the talk category.

Davis really watches with more interest the contemporary outlets such as WLS, WCFL, WBBM-FM and the other increasingly important stations going after young audiences. Thus, WMAQ programs a contemporary disk every other record. Artists such as Olivia Newton-John, Engelbert Humperdinck, Carpenters, Carole King, 5th Dimension and even Stevie Wonder are popping up on WMAQ's list of 50 to 60 singles.

3-Man Committee

Davis, who along with Joe Kaucky and Ed Cerny comprise the music selection committee, said he won't use every Stevie Wonder record. "If You Really Love Me" was "fairly soft" but other Wonder disks would be too hard for WMAQ. However, that Stevie Wonder is being played at all on the station represents an example of MOR's change. Davis is playing "Sweet City Woman" by the Stampedeers (which he thinks is almost strictly a soul sound), records by War and things like

Aretha Franklin's "Spanish Harlem."

"Until six weeks ago," he said, "I can't recall WMAQ ever playing a soul record. Maybe the closest we came was with Hugh Masekela's 'Grazing in the Grass,' though some would argue with me about classifying it as soul."

Davis just thinks that the adult audience he's shooting at has changing tastes. He feels he must keep abreast of this change and for MOR this is not easy. He points out, for example, that MOR records are not raked in stores. "There's no MOR retail outlet per se. Only Top 40 records are raked. So we have to look elsewhere for guidelines."

More and more, WMAQ-AM must look at album sales to gauge popularity. "This, and our own judgment become the basic criteria, and unfortunately, judgment is subject to a great many errors."

By way of illustration, he mentioned the Nana Mouskouri Fontana single, "Open Your Eyes." He said the station has received many phone calls about it. But in checking with Mercury, Davis said they reported that there is very little singles sales action on the disk. "The big sales are in albums, Mercury said. This is why I say it's becoming very hard for an MOR to gauge singles sales."

No 'First' Worry

Davis' worst fear is what he calls "tune out." This occurs when a recording just turns people off and they tune to another station. Because of this factor, WMAQ isn't so worried about being first on a record.

(Continued on page 19)



LARRY KANE, host of the syndicated "Larry Kane Show" which originates out of Houston, talks with Ron Dante, left, voice of the Archies. Dante was on the show to promote and perform his "That's What Life Is All About" on Scepter Records under his own name.

Gavin Conclave Spots Radio's Social Force

NEW ORLEANS—The emphasis of the annual Bill Gavin Radio Program Conference this year will be less on music programming and more on the social forces of radio. Ted Atkins, program director of KHJ, Los Angeles, and chairman of the conference this year, has lined up William J. Goode, professor of sociology, Columbia University, and Ben Holman, director of Community Relations Service, as the newest speakers for the sixth annual conference, which will be held Nov. 11-14 at the Roosevelt Hotel here.

Registration opens at noon, Nov. 11, and a cocktail party will be held at 6 p.m. that day. The conference officially gets underway the next day with Robert Wells, commissioner of the Federal Communications Commission, addressing the conference on "The relationship between government and broadcasting." Goode and Holman will speak that afternoon on "Social change and Its Implications for Radio Programming." The morning of Nov. 13, there will be program directors discussions on program personnel, public service and news. That afternoon, there will be separate sessions on country music, easy listening music, soul and progressive rock with panel members (to be announced

later) from radio and the record industry. These meetings will be followed by a general meeting to receive summary reports from those separate meetings and discuss additional problems in record promotion, distribution, and merchandising as they affect radio programming. The awards banquet will be held the night of Saturday (13). The next morning, there will be a session devoted to FM radio and to college radio.

Registration is \$100. Small market radio station personnel (stations located below the top 100, may register for \$75. College students may register for \$50.

Registrations should be sent to Bill Gavin, Radio Program Conference, 114 Sansome St., San Francisco, Calif., 94104.

WZIP to Full Gospel

CINCINNATI — WZIP, 1,000-watt station here, is switching to a gospel music format. Roy Shepard has been promoted to general manager and Reggie Wallace is taking over as program director in addition to doing an afternoon air stint. The daytime AM station had been programming gospel 6 a.m.-1 p.m. some while, with country music in the afternoon.

Tulsa's KAKC Favors Proven Records

TULSA—Because Top 40 stations must be increasingly conscious of creating a "sound" to appeal to the broadest demographics possible, certain records constantly have to prove themselves. And, in the case of KAKC here, the current Raiders release of "Birds of a Feather" was just added to the playlist as was Free Movement's "I've Found Someone of My Own." The Raiders and the Free Movement records are already selling at top-of-the-chart peaks. "To tell the truth," KAKC program director Lee Bayley said, "I waited on the Raiders to see

if they could pull it off again. As for the Free Movement this is not a market for soul ballads... that type of music is normally not as successful as other kinds of music. However, when these records top the charts as they have, then that proves that they have national wide-demographic appeal." So, KAKC added the records.

However, these latecomers were offset by four other relatively new records that the station felt suited the market better. Also just added were "Bless You" by Martha Reeves & the Vandellas; "Stoned on the Love of Jesus" by Teagarden & Van Winkle; "Absolutely Right" by the Five Man Electrical Band, and the new Van Morrison record. A couple of these had been in the station for a week or so. "On the Five Man Electrical Band, I waited because I probably had other records I felt more important to be aired last week. It all boils down to what's needed for the sound you want on the air. Too, there are a lot of good records coming out right now... especially the last couple of months... so that will also slow down the adding of new records to the playlist some. And the truth is you don't need to add too many in the sound structure you're trying to create in Top 40 radio," Bayley said. He pointed out that Teagarden & Van Winkle are from the Tulsa market and well known there, "and had telephoned him several times about their record. "But I added it only because it's a good record."

KAKC uses a playlist of 35-40 records, usually adding only three or four new records a week. Air personality roster includes Bayley 6-9 a.m. (a slot he has done for six years at the station), Johnny Laine 9-noon, Bob Scott noon-4 p.m., Bill Terry 4-8 p.m., Steve Hatley 8-midnight, and Chris Mar-

tin in the all-night slot. Don Bishop is music coordinator, working closely with Bayley on all local product and coordinating this all with the national office of Drake-Chenault, the programming consulting firm that consults KAKC.

KENO Spins no Wheel to Succeed

LAS VEGAS—With call letters as appropriate as KENO and being located in this market, you'd think that the Top 40 station would be adverse to hedging bets. But program director Jerry Bright, a 20-year veteran of radio, has a system for oldies, clusters commercials, steps overboard on public service commitments and keys his programming in more ways than one to the turbulent market the world's greatest entertainment capital.

Because of the high influx of tourists into the gambling-prone city, Bright doesn't gamble at all on weekends. He goes to Solid Gold format; only every fifth or six record on a Saturday or Sunday will be from the top 10 best-sellers currently in the local stores and the rest will be oldies. The aim, of course, is to appeal to the older demographics available in Las Vegas on weekends.

During the week, the station operates with a playlist of around 43-48 records and anywhere from three to six of these may be new. "I can give you several cases where we've opened the package of records from the record company and put a record immediately on the air," Bright said. He pointed to the Fortunes' "Here Comes That Rainy Day Feeling." "And this town is a super Os-

monds market. They could groan on a record and it would be a hit." Last week, the station's biggest records were by Stevie Wonder, the Stampedeers, the Osmonds, and Cher. Cher's "Gypsies, Tramps & Thieves" was the major request item in town.

KENO operates with a format hot clock, "but it's used only as a guide. If a deejay plays only three oldies during an hour instead of the four they're supposed to play, I'm not going to jump on their back."

The oldies system that Bright uses, incidentally, is five rows across of pegs representing Monday through Friday. There are six rows of pegs down, representing six different deejays. Each peg holds 40 oldies. At the end of a week, the deejay moves down one row. This means that the same oldies do not come up for airplay in the same time period for several weeks. Only a few of the super hits such as "A Boy Named Sue" are duplicated on the pegs and there will only be two or three copies of a record like that. Every other record is a top 15 in the market; the others are oldies or hitbounds or extras. The record out of the news is always an oldie.

New records are selected by Doug Cory and Bright. "We listen together. Often, Cory, my assis-

tant, will suggest things like maybe we've got too much soul or too many records by females on the air, so we try to correct the sound of the station. This market is vastly different from Norfolk, where I worked on WNOR. Norfolk was 30-40 percent blacks perhaps; Las Vegas is maybe 10 percent, so KENO is less soul."
(Continued on page 18)

LONESOME G.I'S NEED HOME ID'S

VICENZA, Italy—The Southern European Network located here has issued a plea to U.S. air personalities to provide "a touch of home" to G.I.s. Alan D. Edick, manager of SEN, requests U.S. air personalities to send the network IDs of their stations to broadcast on SEN's "Stateside Greeting" morning show. The show will feature a different U.S. ID each hour. It's on the air three hours every morning. U.S. air personalities should use this format: "Hi. This is—and the next time you're in—remember to tune in—." These tapes should be sent to Les Leland, SEN Radio, APO 09168, New York, N.Y.

Ansonia's WADS In LP/Single Mix

ANSONIA, Conn. — WADS, 500-watt day time operation here, is now programming a mixture of 50 percent singles and 50 percent progressive rock album cuts. Response is 99 percent favorable, the staff reports, "and the phones haven't rung so much since the last national election. When we are through, there are going to be a lot of upset stomachs in this market." Staff includes Steve Dina, program director Brad Harris, and afternoon personality Mike Holliday.

Canada Station to Country Format

BRANDON, Manitoba—CKX-FM will switch to a country music format Oct. 12 and will play 35 percent Canadian artists. The station will use a playlist of 100 singles and 30 albums. Oldies will comprise about a third of the programming. The station will feature a spotlight album and a spotlight artist each week.

D.J. TABS LETTERMEN FOR RADIO NUPTIALS

LOS ANGELES—Dick Whittington, KGIL's zany morning personality, turned a request from a record company to interview one of its acts into a special event.

Capitol Records wanted Whittington to interview the Lettermen during a free period in their schedule. He decided he didn't want to go through another "what's your latest record, where are you playing" type of situation.

So, unbeknownst to Capitol, he mentioned the offer on the air, adlibbing some comments about how dull those types of interviews can be. And then: "Why doesn't someone get married on the program and we'll have the Lettermen sing the wedding ceremony?"

He liked the idea, so he kept talking about it, asking people who would like to get married on his show to contact him.

The stipulation was that the ceremony had to take place while the group was in town. The end result of all this banter is that Monday (4) a couple will be wed in the station's parking lot during Whittington's 6-10 a.m. show, with the Lettermen singing songs and Capitol Records pressing a special album of the ceremony.

Jess Rand, the group's manager, acknowledged that his associates have never sung for a wedding anyplace. Chuck Southcott, the station's program director, hopes the group has fun (and maybe sings a little off-key), since it would fit in with the generally humorous vein of Whittington's show. Two weeks ago, Whittington, who calls all the records he plays "heavy hits," dropped a sack of flour on a Japanese restaurant from the station's airplane after it pulled a commercial from his show. He broadcast the sneak attack episode on his show.

KENO Spins no Wheel to Succeed

• Continued from page 17

oriented. Clarence Carter, who was a super star in Norfolk, is hardly known here. But the recent John Denver hit was big on both KENO and the local country music station."

KENO, in the latest ARB, was No. 1 in adults 18-49 years old. "If you include the teens, then KENO is super No. 1 in the market," Bright said.

Bert Files is general manager. The air personality roster includes Bright 6-10 a.m., Cory 10 a.m.-2 p.m., John McKnight 2-6 p.m.,

Don Gates 6-midnight and Sam Cougar midnight-6 a.m., with Len Woloson working on weekends.

The station relies heavily on requests, operating a 24-hour request line. On occasion, when there is some question about adding a record to the playlist, air personalities go on the air asking listeners if they like the record or not and to call in. This may be done two or three times during the day. It's the one sure way of finding out whether you should add that record to the playlist, Bright said, but added that he did not often put records to this type of test.

Bright has programmed KENO the past two years. He started in radio at KIRO, Grand Fork, N.D., as the mystery voice between the "Young Doctor Malone" and "The Second Mrs. Burton" radio series while still a senior in high school. Except for Korea, he has been going strong in radio every since, programming W NOR, among others, and working as an air personality at stations such as CHUM, Toronto; KDWB, Minneapolis; and CKY, Winnipeg; plus countless small markets.

Letters To The Editor

Dear Editor,

I've been listening with both ears lately to the radio disk jockey profession screaming from the economic pain caused by the apathy of the radio manager. I've been listening because I know whereby they testify.

I think if I ever hear a manager say, "What ever happened to the professional, experienced radio announcer?" I'll deck him, and then as I help him dust off, I'll explain: "Sir, the good announcer of three or four years ago is today's insurance salesman, construction worker, and department store sales clerk, because you guys in the carpeted offices in the back of the station forced them out of radio. You have decided, for some strange reason, that it is better to hire the newly-graduated broadcast school third phone, who is "willing to learn" over the veteran who has *already* learned. Is it because you can get the kid for \$60 a week, and all the records he can steal, when you have to pay the professional enough, at least, to keep his 1962 Ford running and his wife and kids fed? Perhaps

(Continued on page 19)

Vox Jox

By CLAUDE HALL
Radio-TV Editor

playlist with other soul stations. Air personalities at the station include Carl Haynes from KBPI, Denver; Eddie Martin; Tom Wilson

from WYLD, New Orleans; program director Bill Hunt; Debbie Noel from KBPI, Denver; and Wayne Edwards from WWUN, Jackson, Miss. . . . Buddy Hollis writes that he has joined KWVL, Waterloo, Iowa, in a 9 p.m.-1 a.m. (Continued on page 19)

RADIO-TV mart

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

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Florida/California/Warm Climates, Ohio/Indiana, other areas considered if offer is right! Lower cost of living, ocean, resort cities, college towns. Market size not important. \$150-\$200. 12 years' Contemporary—Top 40—MOR experience. Had TV Bandstand and did Sports. Seek 3-7, 7-12 or all night show. Perhaps a remote from a nightclub, restaurant, supermarket. Will come as Programmer/Personality or Plain Jockey. Sharp music director. Great promoter. Enjoy personal appearances. If you're #1—I'll keep you there! If not, I'll get you there! I'll have contests, won't cost you a thing—I have the prizes. Financially secure, good references, clean cut, 31. Maybe we can get a trade for a motel. Could bring ACE production/personality plus 1st ticket/fair announcer along. Call: 1-513; 274-1003. And I'll play air-check. I can fly in for personal interview. I have 1400 oldies—every hit since 1956—Top 100 for each year. Best library in the country. Nick Powers, 1869 St. Agnes, Dayton, Ohio 45407. 10/9

Mature air personality, 28 years old, seeks position with medium or major market station in Canada, North-eastern or Far West U.S. Well-rounded broadcasting background; 2 years as news editor at top-rated CBS affiliate in upstate New York, AM and FM PD experience, thorough knowledge of Contemporary, MOR, and Easy Listening music; voice-over work, narrator of USIA documentary. DJ in all time slots. Tight board. Tight copy. Excellent references. 3rd endorsed. Military service completed. Single. Available immediately. Peter Allen (315) 336-1823. 10/9

FOR RENT—EXPERIENCED COUNTRY MUSIC PERSONALITY. You name it and I've probably done it in radio. Country music is my first love in broadcasting; and I want to stay country. I've been in radio long enough to consider it my career. Give me a try. The last five years full time in country music. For the cost of a letter and the return postage for my tape gets you a resume with photo and a 26-minute produced demo. Write: ED JOACHIM (PAPPY YOCUM), 135 Stribling Ave., Charlottesville, Va., 22901, or call 703-296-3097. 10/16

I'm a guy who really knows and loves music—all formats, with contemporary MOR, my super specialty. In my possession are a third endorsed, a college degree, and a diploma from a top N.Y.C. broadcast school. I have the ability to write special programs and commercials—and can speed-type them myself. I can also do a competent newscast. I am stable (three past years as a teacher) and have excellent character and job references. I'm looking for a small market station (anywhere in the U.S.) where I can continue to develop my talents, in the field in which I want to spend my life. Ideal would be a "personality show," where I can talk music—no Drake. I can capably double as D.J. and Music Director. I'm more than used to hard work and long hours. I'm "Rich," so you can name your own price. Box 442, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 10/16

1st phone exp. looking for a friendly station with cordial working conditions. Can handle almost any format but prefer up-tempo M.O.R. Good voice and good on the air (would like to stay away from news). But my ace in the hole is production. My novelty spots boosted sales at the station at which I was last employed. I have over 50 standard voices, and if one of those doesn't fit a spot, I create one that does. Also good straight production. Looking for a permanent position with a good starting salary. Call DENNIS STAPLES, 714-426-9738—or write 360 Jason Place, Chula Vista, Calif. 92010. 10/16

Eleven years' experience of intelligent communication. I won't talk to an audience to boredom, but I do like to impart interesting information from time to time. Married, expecting third child next year. Very stable. Prefer Southwest but will consider anywhere. Reply to Box 440, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 10/16

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Wanted: Top Country P.D./D.J. Pro to assume responsibility in maintaining #1 Pulse rating of Radio K-WOW (Survey pop. 1,010,000, San Gabriel/Pomona valleys) only sincere responsible broadcasters need apply to this bright So. Calif. outlet. Some automation experience considered. Send tape/resume to Jon Wickstrom, South Mills & Olive, Pomona, Calif. 91766. Ph. (213) 339-3544. 10/9

South Carolina small market needs program director who can shift, do production, write copy, do air show, do some local selling and direct music. Would prefer someone with experience with a 1st Phone, but will consider all replies. Lovely South Carolina town and station is well equipped. References will be checked out thoroughly. Box 441, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 10/16

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WMAQ Keeping Up With MOR; Uses Distinguishable Sound

• Continued from page 17

"Our real aim is familiarity. If adults are familiar with a record they may have heard on contemporary they will stand still for it when we play it." But he added, "We like to be first and we often are."

He claims WMAQ was first with Perry Como's "It's Impossible" and Bobby Martin's "For the Love of Me" and several more records. Just now, Davis is programming talk show artist-turned-performer Les Crane's "Desiderata," a poem with backup music that sounds like Bert Bacharach's girls. "We are receiving many calls from listeners asking about the single and now I see it turning open station lists around the country."

WMAQ plays from a list of 50 to 60 singles, a grouping of 300 LP cuts and a collection of 1,000 oldies. The singles are pre-programmed, in other words, the on-air personalities play them according to Davis' direction. Thus the Stampede's hit would not be followed by another soul or rock hit but rather by an Olivia Newton-John or Jody Miller record.

The idea here is to leave the air personality free of music decisions so that he can concentrate on what he says and the elements he is involved with. "Most of our

personalities were trained in Top 40 so they know they have to have something worthwhile when they do talk. But we don't lay down any hard and fast rules. There's no direction to give only time and temperatures. We're flexible."

Actually, WMAQ's staff is relatively new since the big shake up when Henry Cooke left after many years as morning man. Weber (6-10 a.m.) came in July, Pat Sheridan (10-2 p.m.) was already at the station, Jim Stagg (2-6 p.m.) was added in April and Bob Bessley (6-10:30 p.m.) was added at about the same time. Jim Hill (1-6 a.m.), another veteran, is the all night man after Eigen's show.

There are many pitfalls in MOR, and one is sports. "You can be subject to the fate of the team," said Davis in reference to the White Sox baseball club of a few years ago. "It's great if your team is on top, but when they slip you are nothing in the (rating) books."

Sports Help Out

Davis figures WMAQ is doing a lot of things right these days and sports is one of them. It will carry Black Hawk hockey games but only at home. "I'm not about to compete with the televised away games," he said. Also, it will carry Northwestern University Saturday football. Weekend sports are "a gas" for MOR radio, Davis said,

because they pull over listeners that might never otherwise tune in. "We tape minute highlight segments of Hawk games (a few are Wednesday nights) and intersperse them in the morning Clark Weber drive-time show—a sort of cross-plugging." Davis said this is the right way for an MOR to handle sports, that is, to use sports as it does music to build audiences.

WMAQ actually started to change in midsummer when Davis took a shot at the morning drive time race here, replacing veteran Cooke with Top 40 veteran Clark Weber. It may take several more books to see if WMAQ is making headway. He said ARB has rated WMAQ fourth, Pulse has been "less kind" and Hooper has even had the station second.

Another change came about in news. WMAQ used to deliberately "drop-in" news segments into morning drive time. This was discontinued. Now, a drop-in must be some late-breaking news story or something really vital. Still, WMAQ does deliver more news than its contemporary rivals. Not a lot of news, but five minutes on the hour and on the half hour and a two minute local roundup after the top of the hour news in drive time only. Other than Jack Eigen's two-an-a-half-hour talk stint Monday-Friday and three hours Saturday, WMAQ is almost all music.

Vox Jox

• Continued from page 18

show. He'd been at KYSM, Mankato, Minn. . . . Gus Travers has joined WWTC, Minneapolis. He'd been with WFJM, Youngstown, Ohio, as program director. . . . Lloyd Young, news director of KNAK, Salt Lake City, leaves to join KIFI-TV, Idaho Falls, Idaho, about a week from the time you read this. . . . WEAS in Savannah, Ga., is now printing its weekly playlist in the local evening paper, as well as sending it out to distributors, etc. The newspaper version plugs a different country music artist each week with a short bio and photo, as well as the pick hit and spotlight album.

★ ★ ★

Mike Millard, formerly of WWOK in Miami, is the new morning man at WRCP, Philadelphia. Lineup now includes Millard, Dave Stanley, Nick Reynolds, Bob Steele, and Jack Gillen. Program director is Don Paul. . . . Lineup

at WPHM, Port Huron, Mich., includes Dock Conder, followed up a duo show with Virginia Coulthard and John Hill, then Joey Wade, John Hill and Terry Foster working up to midnight. Dave Allen does news. Terry Henry does weekend work. . . . Ron Ross is now music director of WBOW, Terre Haute. . . . The lineup at KRDS, Phoenix country music station, includes the two-man show with program director Dave Cummins and Bill Kelly 6-10 a.m.; Bob Pond, who has just returned to the station; Nicky Ford Lewis, Dick Elwood, with the all-night and weekend shows being handled by Jeff Chandler, Richard Broman, A. B. Jenkins, and Jay Anthony. The station plays "crossover" records, so distributors should consider it for product ranging from Creedence to Presley.

WCXL-FM Switch

CINCINNATI — WCXL-FM, which has been going it with a good-music policy, has made the change to a country format. Bill Jenkins, general manager of both WUBE-AM and WCXL-FM, says the stations will simulcast programs from 5 a.m. to 7 p.m., Monday through Friday. From 7 p.m. to midnight, the FM outlet will spot a live request show, with a host yet to be named. WCXL-FM is slated to change its call letters to WUBE-FM in a few weeks.

The weekend FM schedule will start with a 6-10 a.m. simulcast, followed by pre-recorded music through 5 a.m. Monday.

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Letters To The Editor

• Continued from page 18

you can't see it, sir, but the eventual outcome of this practice is quite obvious . . . bad radio."

I once worked as a program director for \$700 a month. I was 19 then, and felt at that time I had a good future in radio. Now I am 22, married, with eight years' experience in radio. My wife goes to college, and until she graduates next spring, I am forced to work in the town, for a station that pays me \$1.75 an hour. When my wife gets her degree, I plan to begin my search once again for that rare manager that still appreciates experience and talent, and wouldn't think of taking advantage of them.

Chances are, if I find him before I starve to death, or my wife leaves me for a rich plumber, he will be managing the No. 1 station in his market.

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Cartridge TV

Teldec Videodisk Plan for U.S. Explained

By RADCLIFFE JOE

NEW YORK — Decca/AEG Telefunken will show its color videodisk system in this country in the early spring of 1972, marking the U.S. debut of the new magazine case version of the system.

Several showings in key cities across the nation are planned, but actual dates are still to be announced. Plans for the U.S. showings follow the recent successful screening of the system in color and magazine formats at the Radio-TV exhibition in Berlin.

According to Leo Hofberg, manager Special products Division, London Records, production models of the units will be available on the German market by early 1973 with mid-1973 the projected delivery date to U.S. markets. "We are right on target. It is unlikely that we would be delayed by anything at this point," Hofberg stated.

He confirmed that there will be three different versions of the videodisk player, ranging in cost in Europe from \$120-\$125 for the single-play monochrome player; to \$200

for the intermediary, magazine-type, single-play color unit, and \$400 for the fully automatic magazine player.

The London executive stressed that the price quotations reflect the European markets, and do not encompass larger volume markets, such as the U.S., where large-scale production could bring prices down somewhat.

Hofberg said that although no licensees have yet been signed, the Decca/AEG Telefunken partnership has formulated marketing, merchandising and licensing policies which will be put into operation in the very near future.

Although many observers see the videodisk as ideal for the home entertainment market, Teldec does not intend to restrict its applications to this area. "Because of its versatility, the videodisk system is perfect for mass market applications, including educational, industrial and other nonconventional markets," Hofberg said.

He said the disk can stand on its own as a programming entity or it can be packaged with books, magazines and other printed matter to lend the added dimension of visual credibility.

Hofberg said that earlier limitations have virtually been eradicated with the development of the magazine-type player, in which programs in lengths of 15, 30, or 60 minutes can be accommodated. "These programs can either be prepackaged at our factories, or inserted on a random choice basis at point-of-play."

Dispelling arguments that the programming breaks incurred through the changing of disks would detract from the feasibility of the system, Hofberg notes that the firm's engineers have brought the change cycle down to less than one second, and at this level it is virtually impossible for the retina of the eye to retain the break.

Disk Cost Competitive

The disks, which will be available with

full stereophonic capability, or with two alternative language tracks, can be produced at highly competitive rates. According to Hofberg, the mastering costs are extremely low, and the cost of transferring material from film is estimated at \$2.50 per hour.

Monaural disks can be played on color players, and vice-versa, and each disk has an anticipated life span twice that of a top-quality LP record. "We have played a single groove over 10,000 times without any noticeable picture deterioration," claimed Hofberg.

He also claimed the player can be operated at almost any angle without any interference.

Much of the programming material for the new system is expected to be generated by a new experimental film unit formed by London Records especially for this purpose, and Hofberg assured that by the time the unit gets to market, London will have a videodisk software library large enough and diversified enough to meet the demand.

Prague AVRO Show Biggest Yet in East

By LUBOMIR DORUZKA

PRAGUE — AVRO 71 (Audio-Video-Radio) is the title for an international exhibition to be held here Oct. 15-24—the biggest ever to be held in the Czech capital and the first to show several cartridge TV systems.

AVRO continues in the tradition of the three previous high-fidelity expositions here by the last Czechoslovak Hi-Fi Club. The last of these, with extensive international participation, both from the West and East, attracted more than 40,000 visitors.

Following this success, the organizers decided to extend their scope of interest, from hi-fi equipment to the entire field of audio-video-radio equipment, sets and accessories.

The upcoming exhibition was to be held in the Brussels Pavilion but it was transferred to Prague. More than 40 companies from abroad are taking part.

One exhibit from Russia covers more than 1,000 square feet.

Of particular interest will be the exposition of Sony's European representative—Central, of Vienna, which covers more than 720 square feet and will show Sony's entire range of video and audio machines. It will also include a color TV studio with three cameras, which will shoot its own programs, to be shown at the exhibition on closed-circuit TV, and five video tele-recorders.

One hundred hours of programs on videocassettes will be put at the disposal of the organizers. It is expected that Czechoslovakia's top pop singers will make personal appearances at the exhibition and color TV and video recordings of their performances might be screened on the national second channel of Czech TV.

This is practically the first time ever that video recordings have been used. For Sony, AVRO means the most extensive collection of material it has ever sent to any European exhibition.

The value of the sets to be shown here is estimated at more than \$50,000. As in previous years, most of the exhibits will be bought by Czech companies on the spot and Sony hopes this will be the first step in establishing good business contacts for the use of its equipment.

There seems to be a lively interest in the use of Sony TV and video equipment within the Czech health service.

Further Japanese video equipment will be shown by Akai and the German companies, Schibaden and Blaupunkt. Sony will, however, be in the sole position of making on-the-spot video recordings.

AVRO promises to be the most important event in cartridge TV which has so far taken place in Eastern Europe.

Ampex Instavideo Delayed; Possible Spring Delivery

LOS ANGELES — Ampex's Instavideo system will now be available in the United States in the spring of 1972 due to "pre-production engineering delays."

2 Shows to Proffer Product Showcase

LOS ANGELES — Cartridge television hardware companies have two opportunities for showing off their wares at forthcoming meetings.

They include the annual convention of the National Assn. of Educational Broadcasters in Miami Beach, Oct. 17-20, and the 1971 Canadian Education Showplace, Toronto, Oct. 28-30.

A two-day symposium on video-cartridges is also slated for a technical conference in Montreal, Oct. 3-8 at the Queen Elizabeth Hotel.

The first production deliveries for the American market will be followed with international deliveries "later in the year."

Ampex has announced the availability of its cartridge television system by the fall of this year for American clients.

The portable unit, working with 1/2-inch videotape, operates with a battery pack or household current and plays in both color and black and white.

The Instavideo line is being phased into production at the Ampex Toshiba joint venture company in Japan. The company reports engineering is concentrating on several technical features, plus developing a unit to comply with the Federal Communications Commission's radiation specifications. These specifications are designed to prevent possible interference with the picture reception of neighboring TV sets.

CTV Wires

"A Free Song," a cantata for chorus and orchestra, composed by the Videorecord Corporation's board chairman William Schuman, was performed at the recent opening of the John F. Kennedy Center for the Performing Arts in Washington. . . . Grundig is eyeing the American market to unveil a videotape cartridge unit next year. It will be manufactured by Philips. . . . CBS showed its color cartridge of the Apollo 15 flight to the Videotape Producers Assn. meeting in New York.

Ampex has developed a high band two-inch color video tape for broadcast called the 175 series.

Javelin Electronics of Los Angeles has developed an automatic video switcher for use with six TV cameras for closed circuit systems. . . . Video Circuits of Nanuet, N.Y., has developed a one-hour extended play adapter to work with Sony's VideoRover II unit. The unit converts the Sony machine's play record time to one-hour from 30 minutes. . . . New York State police used a videotape camera to make records of the scene inside Attica Prison during the assault by police to retake the embattled facility.

A Mexico City firm, Cinematografica Interamerica, has devised a system which transfers black and white film into color videotape. Inventor Deloy White is supposed to have been working on the system five years.

First 2 Intl. Firms Join Workshop

NEW YORK—The EVR Partnership of London, and Bellevue Pathe of Canada, are the first international companies to announce they will show product at the upcoming Cartridge TV Workshop and Festival scheduled Oct. 14-15 at the Commodore Hotel here.

The EVR Partnership manufactures EVR Teleplayers for the European market, while Bellevue Pathe is one of the largest CTV software firms in Canada. It is also sales representative for EVR players in that country.

The two-day meeting, which will seek to explore all areas of CTV software production as well as close the existing "credibility gap," has already attracted a number of exhibitors of both hardware and software products.

The seminar is being sponsored by Knowledge Industry Publications, and will be addressed by some of the most informed CTV minds in the industry.

Hospital, Buying Drug, Gets Free EVR Cassettes/Player

NEW YORK—Ayerst Laboratories, one of the nation's major pharmaceutical firms, has established a national hospital communications network to provide medical information and educational programs via the EVR format.

The network, which will initially utilize the CBS Teleplayer, will produce a series of programs for anesthesiologists and other medical executives with little time to spare for drug salesmen, and the perusal of printed matter.

Subject matter of initial programs deals with Fluothane, a revolutionized form of inhalation anesthesia, and resuscitation in the operating room and cardiac massage.

Ayerst is working with a number of top medical minds around the country to put the catalog together. Among them are Dr. Alon Winnie, associate director, anesthesiology, Cook County Hospital, Chicago; Dr. Donald Benson, chief of anesthesiology, Johns Hopkins Hospital, Baltimore.

Special emphasis will be placed on the Fluothane program, and, according to Whitmore Jensen, vice president of Ayerst Laboratories, those hospitals entering a contractual agreement to purchase a quantity of Fluothane over a 12-month period will automatically receive an EVR Teleplayer and six program cassettes. The programs will be shipped at bimonthly intervals.

The project, which was presented at a recent media seminar of the Pharmaceutical Advertising Club of New York, is designed to introduce new techniques in getting and holding the attention of key people in medical institutions, without recourse to archaic selling methods.

Big Time-Saver

"A physician's time," said Judson St. John, a vice president with Ayerst, during his presentation, "is a precious commodity for which more and more pharmaceutical firms are competing, and there is plenty of room for improvement and innovation in our approach to reaching these people."

St. John said that each of his company's district managers had been supplied with an EVR Teleplayer, and that each district now has internal EVR cassette communication capability.

The Ayerst executive says that response from hospitals around the nation had been very encouraging, with a tremendous amount of interest being generated from medium-sized institutions.

St. John said his company's commitment to the EVR system was based mainly on the fact that this format is readily available. "However, should something better

come along we will consider that, too."

Looking into Ayerst's future with CTV, St. John notes: "We plan to broaden our educational base within the hospital, and expand from the anesthesia department to other areas such as cardiology and internal medicine, and from there to such areas as patient educational cassettes."

Squibb Mulls EVR; Delayed By Film Snag

NEW YORK — The pharmaceutical firm of E. R. Squibb & Sons is taking a close look at cartridge TV as a format for distributing its medical education courses and information on new drugs.

Although the company is still uncommitted to any particular format, top officials of the firm have held a number of meetings with executives of CBS-EVR in the hope of committing a number of their films to the format.

However, the deal was snagged when it was discovered that five films on radiology which were to form the vanguard of the firm's involvement with the system were still far away from the actual production stages.

Despite the setback, officials at EVR feel confident they can reach an agreement with Squibb sometime early in 1972—especially in view of the fact that other giant pharmaceutical firms like Ayerst Laboratories and Davis & Geck have already committed their medical programs to the EVR format.

CBS executives also reason that with their recently announced Hospital TV Network already drawing encouraging response from medical institutions around the nation, companies like Squibb have everything to gain from a CTV relationship with EVR.

Israeli Program Firm

TEL AVIV—Amcor Ltd. one of the country's leading electrical appliance firms, has formed a subsidiary to handle CTV programs. The new firm is Amhad which will distribute videocassettes from the Rank-Bush-Murphy company of England. The new firm will also expand into closed circuit TV systems and new audio/visual equipment.

Certron Move To New Plant

LOS ANGELES—Certron has moved to a larger cassette assembly facility in Mexicali, Mexico.

The new assembly-winding plant is 7,600-square-feet, employs 200 persons and has the capacity of producing 70,000 cassettes daily and 18 million yearly, said Bob McClure, marketing manager.

Certron Audio, S.A., a division of Certron, was moved from a 5,000-square-foot plant in Mexicali, which was closed. Eugenio Lagarde is the general manager of Certron Audio.

The Mexican plant assembles product for Certron's U.S. and international market. It recently

opened Certron International, S.A., a sales subsidiary in Lugano, Switzerland.

The company also has a tape-coating manufacturing plant in High Point, N.C., which produces audio and computer tape, and an audio parts manufacturing facility in Anaheim, Calif.

The Anaheim plant also houses Certron's corporate headquarters and custom duplicating operation.

McClure said Certron recently received a government contract to custom duplicate spoken word product for the Library of Congress.

1971 Will Not Be Vintage Tape 365

By BRUCE WEBER

LOS ANGELES—While many tape industry spokesmen differ sharply about which way the economic winds will blow next year, the general view is that 1971 was the year of the big shake-out.

They feel the painful recollection of the big losses sustained during 1970 and 1971 is over. The conglomerates and the widely diversified companies worked feverishly to unload unwanted divisions, and

several took sizeable write-offs when unwanted subsidiaries were unsaleable.

A number of glamor companies have scurried from the tape industry after their tape companies turned in lackadaisical performances.

Now, many believe, the shake-out is over. It's time for the high-rollers in the tape industry to perform. Although many expect a few more companies to get clobbered, which could result in bigger writedowns in both 1971 and 1972, they feel that a significant percentage of the companies left in the audio field is here to stay.

In fact, now that the blue chip hue is off the industry—many conglomerates and diversified companies joined the tape parade in 1968 and 1969 to beef up parent company earnings, cash positions and balance sheets—there are a few new entries that give validity to the field.

Gillette and Memorex both entered the tape industry this year, with the former test marketing blank cassettes and the latter fully entrenched in establishing a consumer franchise.

The shake-out in the industry took two forms: Many companies just got out, either by dumping inventory or selling divisions at a loss, or they pulled in their expansion horns and phased out of non-tape divisions to concentrate on tape.

Dropouts Plentiful

One of the major victims in the "just-got-out" category was Bell & Howell, which sold its technically proficient tape manufacturing facility, Bell & Howell Magnetic Tape Co., to Audio Magnetics Corp.

Donald N. Frey, newly appointed chairman and chief executive officer of Bell & Howell, made it clear he was taking a hard-nosed look at his company in regard to audio products.

"We plan to either expand consumer audio products," he said, "or else get out of them completely." He said the same thing of the company's magnetic tape business, and his decision was to get out. (Billboard, Sept. 18.)

Another victim was Stereodyne, blank tape manufacturer and duplicator, which is getting out of the tape business following a decision by its parent company, U.S. Smelting Refining & Mining Co. (Billboard, Sept. 25.)

U.S. Smelting followed a decision by Williamhouse-Regency, which owned Cassette Corp. of America, blank tape producer, to get out. It sold the fixed assets of Cassette Corp. to Gabriel Manufacturing Co. (Billboard, Sept. 4.)

In both cases, management issued similar statements: "Our decision to discontinue the tape operation was predicated upon our constant evaluation of perspective returns on equity investment in this (tape) industry."

Equipment manufacturers were also involved in the shake-out. Ehrenreich Photo-Optical Industries sold Concord, which markets audio

(Continued on page 28)

Piracy Up in Europe

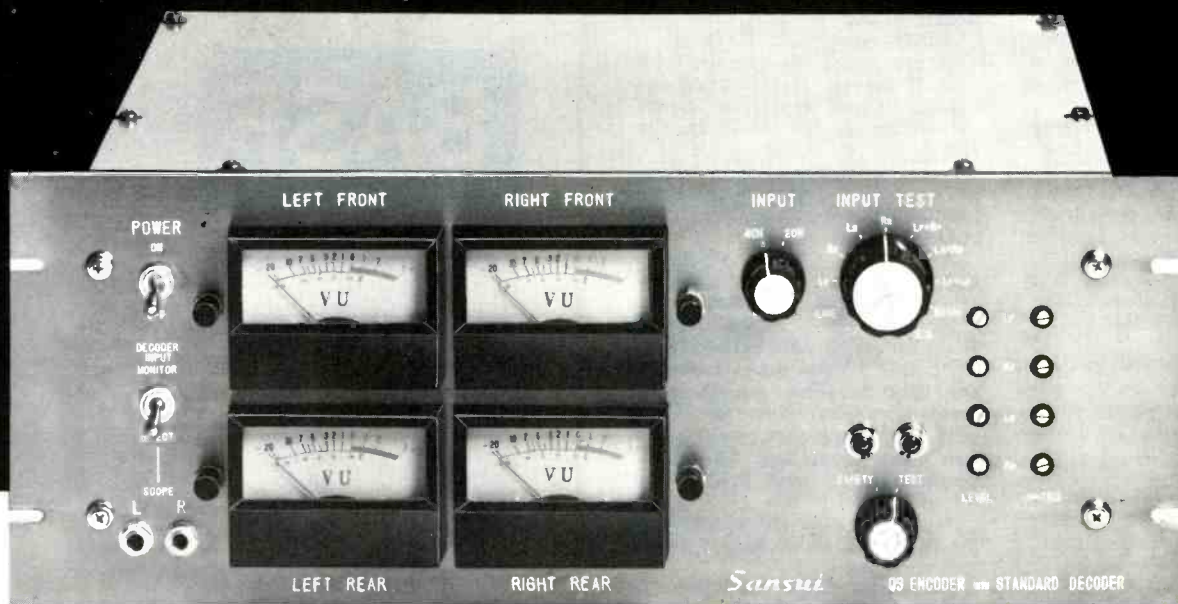
• Continued from page 21

only slightly bruised by the bootleggers, the possibility of tape pirates starting up activities isn't regarded as a serious threat.

The size of the tape market isn't large, many state, and piracy hardly would be a profitable venture. (England is also expected to pass legislation with severe penalties to help deter illegal duplication.)

to all recording and broadcast studios-

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



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

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

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

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

(4) It's compatible with 2-channel stereo and other four-channel matrix systems.

To be more specific:

Its ingenious \pm "J" phase shifters completely eliminate the signal dropouts and shifts in sound-source location that plague other matrix systems. Its symmetrical treatment of all four channels can **accurately** pick up and **relocate in reproduction** any sound source over a full range of 360°—so there are no limits to total freedom and flexibility in using creative studio and psycho-acoustic techniques. And present standards of frequency response, signal/noise ratio and dynamic range are maintained.

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

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

Can you afford **not** to make this simple addition? Experiment with one right now. Learn what other recording and broadcast studios everywhere, now working with the QSE-1 Encoder, are finding out for themselves. Confirm their astonished conclusions. For full details write to H. Tada, Sansui Electronics Corporation, 32-17 61st Street, Woodside, New York, 11377.

See us and hear us at the AES Convention in New York, October 5 to 8.



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The Symbol of Sansui 4-Channel Sound.



TOP Billboard Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.)
1	1	EVERY PICTURE TELLS A STORY Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
2	2	TAPESTRY Carole King, Ode '70 (A&M) (8T 77009; CS 77009)
3	10	IMAGINE John Lennon, Apple (8XT 3379; 4XT 3379)
4	4	SHAFT Soundtrack/Isaac Hayes, Enterprise (EN8-2-50002; ENC 2-50002)
5	3	EVERY GOOD BOY DESERVES FAVOUR Moody Blues, Threshold (M24805; M24605)
6	5	RAM Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375)
7	7	CARPENTERS A&M (8T 3502; CS 3502)
8	6	WHO'S NEXT Who, Decca (6-9182; C73-9182)
9	8	MASTER OF REALITY Black Sabbath, Warner Bros. (Ampex M82562; M52562)
10	9	SOUND MAGAZINE Partridge Family, Bell (Ampex M86064; M56064)
11	12	BARK Jefferson Airplane, Grunt (PB ET 1001; PKFT 1001)
12	11	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros. (Ampex M82561; M52561)
13	19	BLESSED ARE Joan Baez, Vanguard (J86571; J56571)
14	15	WHAT'S GOING ON Marvin Gaye, Tamla (T81310; M75310)
15	16	DONNY OSMOND ALBUM MGM (GRT 84782; 54782)
16	17	5th Lee Michaels, A&M (8T 4302; CS 4302)
17	18	A SPACE IN TIME Ten Years After, Columbia (not available)
18	20	BARBRA JOAN STREISAND Columbia (CA 30792; CT 30792)
19	14	AQUALUNG Jethro Tull, Reprise (M8 2035; M5 2035)
20	13	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-6000; 13-6000)
21	23	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick (Ampex M 84170; M 54170)
22	22	HOT PANTS James Brown, Polydor (8F 4054; CF 4054)
23	43	ARETHA'S GREATEST HITS Aretha Franklin, Atlantic (Ampex M88295; M58295)
24	25	LIVE IN CONCERT James Gang, ABC (8022 733; 5022 733)
25	26	ANOTHER TIME, ANOTHER PLACE Engelbert Humperdinck, Parrot (Ampex M 79848; M 79648)
26	24	POEMS, PRAYERS & PROMISES John Denver, RCA Victor (P8S 1711; PK 1711)
27	21	THE SILVER TONGUED DEVIL & I Kris Kristofferson, Monument (GRT 830679/530679)
28	33	CHICAGO TRANSIT AUTHORITY Columbia (1810 0726; 1610 0854)
29	29	ONE WORLD Rare Earth, Rare Earth (R-8-1520; R-75520)
30	28	STICKY FINGERS Rolling Stones, Rolling Stones (M359100; M559100)
31	34	SURF'S UP Beach Boys, Reprise (Ampex M86453; M56453)
32	31	TEA FOR THE TILLERMAN Cat Stevens, A&M (8T 4280; CS 4280)
33	30	4-WAY STREET Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
34	32	PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887)
35	36	TRAFALGAR Bee Gees, Atco (Ampex M87003; M57003)
36	27	ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic (Ampex M87205; M57205)
37	35	L.A. WOMAN Doors, Elektra (ET8 5011; TC5 5011)
38	38	CLOSE TO YOU Carpenters, A&M (BT 4271; CS 4271)
39	39	ALLMAN BROTHERS BAND AT FILLMORE EAST Capricorn (Ampex M82-802; M52-802)
40	37	WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL Ike & Tina Turner, United Artists (X04018; X07018)
41	—	WELCOME TO THE CANTEEN Traffic, etc., United Artists (U 8323; K 0323)
42	41	GOLDEN BISCUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT & Ampex 85098; 55098)
43	46	ME & BOBBY McGEE Kris Kristofferson, Monument (GRT 8044-30817; 5044-30817)
44	42	TARKUS Emerson, Lake & Palmer (Ampex M89900; M59900)
45	44	UP TO DATE Partridge Family, Bell (Ampex 86059; 56059)
46	40	BEST OF Guess Who, RCA Victor (P8S 1710; PK 1710)
47	49	ISLE OF WIGHT/ATLANTA POP FESTIVAL Various Artists, Columbia (GA 30911 & GA 30922; GT 30911 & GT 30922)
48	—	FIREBALL Deep Purple, Warner Bros. (Ampex M82564; M52564)
49	48	BLUE Joni Mitchell, Reprise (Ampex M82038; M52038)
50	—	NEW RIDERS OF THE PURPLE SAGE Columbia (CA 30888; CT 30888)

Billboard SPECIAL SURVEY For Week Ending 10/9/71

Tape Cartridge

COBALOY FIRM OFFERS STOCK

WASHINGTON — Graham Magnetics Inc., Texas, has registered a proposed public offering of 200,000 common shares with the Securities and Exchange Commission.

Proceeds from the public sale will go for construction, acquisition of new equipment and general corporate purposes. There are 673,662 shares outstanding.

Graham Magnetics, magnetic tape producer, recently introduced a new particle called Cobaloy which permits more than three times as much information to be crammed onto a roll of magnetic tape as currently used particles allow. (Billboard, July 3.)

The development could revolutionize not only the tape industry, but audio cassettes, computer equipment and home video recorders as well.

Graham Magnetics posted sales of \$4.8 million in 1970.

Leased Dept. Network Boosts Bogen Volume

PARAMUS, N.J.—John Morgan, president of Lear Siegler's Bogen division, will long remember April, 1971. That's the month he inaugurated a unique distribution network.

Until then Bogen's consumer electronics products were distributed in the usual manner. Beginning in April, however, Morgan opened Bogen Boutiques in New York, New Jersey and Connecticut to sell directly to consumers.

"We stopped selling dealers in metropolitan New York and started selling direct from our Bogen Boutiques which are housed in 'Cadillac' furniture stores," Morgan said. "I discovered that hi fi and component dealers weren't pushing my merchandise. I was just another line in a store flooded with hi fi equipment."

Morgan has lined up 27 furniture stores in three states to install Bogen Boutiques, including Huffman-Koos, C.M. Whitney, Mallery Fine Furniture and Ficarra Furniture Center, among others. Bogen will open 23 more boutiques in metropolitan New York by January 1972, the executive claims. Plans call for boutiques to open in Los Angeles and San Francisco in 1972.

The program works this way: Bogen leases 100-square-foot of floor space in furniture stores for its boutique for either a monthly charge or a percentage of sales, whichever is greater.

After a display housing Bogen hi fi line is set up, demonstrations are conducted by factory personnel, usually 18 hours a week. Order forms are circulated to shoppers, with all deliveries and payments handled by the factory. All orders must be placed through boutiques, not by phone or mail, Morgan added.

Furniture store salesmen receive a commission if they sell Bogen components and systems during the period when the factory demonstrator is not in the store.

Boutique Inventory

The Bogen Boutiques carry the following systems and components.

Model BR360 120 watt FM-AM stereo receiver, BC360 stereo center incorporating the features of the BR360 and a 4-speed BSR turntable, choice of three speaker systems, 8-track deck with micro balance feature for track adjustment control, stereo cassette rec-

(Continued on page 24)

THE HOTTEST SELLING TAPE ITEM

Capitol Premium Quality Blank 8-Track, Cassette and Reel to Reel Tape at a Low Price. Order From Cue Tape and Save.

Write for our free listing.

CUE TAPE INC.
P.O. Box 126

West New York, New York 07093
201-863-8399



OVERLAND PRODUCTS

The Secrets to Smooth, True Fidelity in Cartridge and Cassette Operation



No. 201
CASSETTE SPRING PAD
Phosphor Bronze Spring with wool felt pad—Fits all standard Cassettes.



No. 470A
CASSETTE FULL SHIELD
Standard dimensions. Made from any nickel alloy or Silicon steel.



No. 510
FLAT-FOAM SHIELD
Size and material to customer specifications.



No. 410
FLAT SHIELD
Any size—Any material.

SPECIAL DESIGNS ON REQUEST



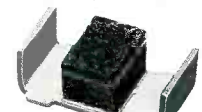
No. 208
8 TRACK CARTRIDGE SPRING PAD
Phosphor Bronze Spring with wool felt pads.



No. 570
FULL-FOAM SHIELD
Standard Shield with foam pad—Nickel alloy or Silicon steel. Foam specifications to customer requirement.



No. 508
8 TRACK FOAM PAD
Mylar face — Styrene base — dimensions to customer specifications.



No. 901
SPECIAL FOAM SHIELD
An example of special production to individual customer design.

P. O. Box 6
515 North Pierce Street
Fremont, Nebraska 68025
Phone 402-721-7270



OVERLAND PRODUCTS

Bogen Volume Increased

• Continued from page 23

ord/playback deck, headphones and turntables.

Bogen also offers a two-week home trial and one-year warranty on parts and labor.

"The boutiques have solved several headaches," Morgan said. "We don't compete with other audio-ophile lines in hi fi stores, and with private label brands in mass mer-

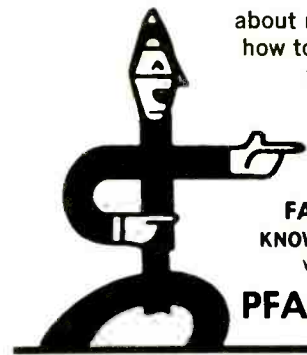
chandising and electronic outlets. "We also discovered that dealers weren't doing enough to promote our line and he sure didn't need another line, anyway."

Morgan is supporting furniture store dealers with an advertising program in the New York Times. It lists all participating dealers. In addition, the usual in-store promotion and propaganda is available.

COMPLETE INVENTORY IN STOCK! NO WAITING!

ASK THE MAN WHO KNOWS

about recording tape and cassettes . . . and how to merchandise from interior displays for maximum sales profits . . .



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FACTORY-TO-YOU SALES REPS.

KNOW and offer you the know how that goes with the profit line from Pfanstiehl.

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GE's Van Orden Sees Sales Up; More Audio Product Blueprinted

SYRACUSE—While the major equipment manufacturers are beating the promotion drums for their new lines, one company is quietly going about its business of selling them.

With little razzmatazz, General Electric's audio electronics products department is gearing up for a major effort in audio products with new merchandise in all tape configurations.

After its recent consolidation of the consumer electronics division, General Electric is pushing in the following markets.

—It will introduce at least three discrete quadrasonic home cartridge units, including a tuner, next year. GE has one discrete four-channel cartridge unit now in the line: model M8660 at \$199.95.

—It wants to become more involved in the component area, especially with cassette systems.

—It has broadened its plans in the 8-track market, both in portable and home systems.

—It has expanded its line in portable cassettes.

Reasons for the heavier involvement in audio are obvious, according to Paul Van Orden, marketing manager. "We see at least a 20 percent industry increase in equipment sales next year over 1971," he said. "The brunt of the sales will be in compacts (combining radio and tape) and in portable players." GE also expects a gradual decline in console stereo sales, although it offers consoles with 8-track player built in.

While not excessively excited about the quadrasonic market, Van Orden cautiously expects it to gain strength slowly, "perhaps by the fall of 1973."

The practical application of the concept eventually will force consumers to buy four-channel, he believes, but it will be some time before it becomes a mass merchandised item.

He also feels that matrix is an interim step, but "more people should be concerned with the lack of quadrasonic software than in the battle of the concepts (matrix or discrete)."

General Electric has investigated the matrix system but has put its product effort in discrete. Van Orden said the company is also looking at four-channel systems in disk and broadcasting equipment.

"The only areas we won't touch in quadrasonic, that is, will be open reel and autos," Van Orden stated. "We recently phased out reel equipment when it became apparent there was no market in the low-end (below \$250) market." (GE dropped its 8-model open reel equipment line in 1970.)

"Our future thrust will be in components, among other product markets," the executive said. "Right now we're trying to figure out the kind of mix we need between cartridge and cassette."

"The cartridge home market has certainly come alive in the last 18 months," he said. "It's to the point where you have to think 8-track, not only cassette when planning home models."

Beside the cartridge quadrasonic unit, GE is going into late 1971 with the following 8-track mix:

Models M8635 with stereo tuner and AM-FM stereo radio at \$139.95; M8630, which is similar to M8635 except with both power and speaker step ups, at \$179.95; M8640 playback/record with AM-FM stereo radio and microphones at \$239.95; C771 floor pedestal component system featuring speakers, changer and FM stereo tuner at \$529.95; TA 556 deck at \$64.95, and M8621 with speakers at \$99.95.

The 8-track portable line includes two units: M8614 at \$79.95 and M8615 with AM-FM/FM stereo tuner at \$129.95.

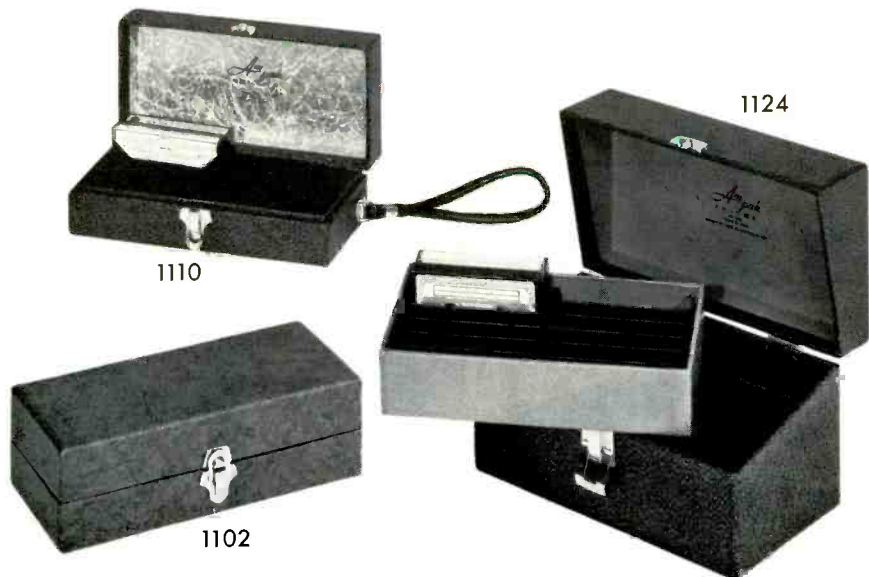
The cassette portable line is all monaural record/playback models, ranging from \$27.95 to a mini at \$89.95. One model, M8350 is being sold to the Library of Congress. Three monaural playback/record portables have AM-FM radio ranging from \$69.95 to \$99.95. A cassette deck, TA 755, lists at \$109.95. GE has one stereo cassette component system: Model 9000 featuring an automatic changer with tuner at \$499.95.

As part of its audio products thrust, GE is preparing a fall advertising campaign in consumer and trade publications, radio, and the usual dealer programs. The advertising program features consumer checklists of facts for prospective purchasers.

Seven different ads will have such headlines as "Keep this checklist. It takes the guesswork out of buying a cassette tape recorder" and "5 questions to ask yourself before buying a stereo system."



This is one Cassette case your customers won't find in the Ampak line



There are a lot of people who buy Cassettes. And a lot more who would buy a case for them if you'd stock the complete Ampak line. Here are three of the most popular models:

No. 1110—compact, with stylish loop handle. Covered with gold and black plasticized material. Padded lid with gold-lined interior. Holds ten cassettes.

No. 1102—sharp looking. Available in red, black and ivory. The same case as 1110 but made without padded lid or handle to sell for less. Holds ten cassettes.

No. 1124—big capacity, double-deck case. Holds 24 Cassettes. Covered in black and gold material. Padded lid. Heavy duty plastic handle and brass plated hardware.

For Music "On-The-Go!"

Send today for complete information. Write to Amberg File & Index Co., 1625 Duane Boulevard, Kankakee, Illinois 60901.



Tape Happenings

Executive Devices, Fresno, Calif., has introduced a cassette fast-winder which rewinds (or fast-forwards) a C-60 blank cassette in 15 to 20 seconds. It also rewinds prerecorded cassettes, said Charles Colby, sales manager. Model FW-10 lists at \$7.95. . . . Boman Astrosonix, a division of California Auto Radio, Downey, Calif., has named the William F. Coulter Co., Dallas, as its sales representative. Boman has also introduced two 8-track units: Model BM-1100-UN, an auto 8-track with AM-FM multiplex radio at \$145.95, and model BM-909, an auto mini 8-track at \$49.95. . . . Sony/Superscope is conducting a series of product clinics for dealers. . . . Teledyne Packard Bell is building an 80,000-square-foot electronics assembly plant in Nogales, Sonora, Mexico.

UA Tape Wing Alive After Consolidation Move

LOS ANGELES—On July 31, 1971, United Artists Records realigned its Stereo Tape Division and consolidated it with the record division.

Many believed it finalized the label's emphasis on prerecorded tape.

"Not so," claims Mike Lipton, marketing vice president. "Since the realignment we can boast of several major developments in tape."

Instead of phasing out of tape, UA has introduced a line of blank cassettes (gamma ferric) in 60, 90 and 120-minute lengths.

It is also releasing prerecorded cassettes on a more selective basis,

broadened its Latino budget (\$3.98) line, continued distributing tape brochures and catalogs, increased its interest in tape premiums, and it taking a keener look at quadra-sonic product.

Admittedly, prerecorded cassettes are not selling in the same fashion as cartridges, "so we decided to do something about it," Lipton said. What he did was make selective releases on cassettes, using sales

figures as a guide. All product is released on cartridge, since 8-track outsells cassette about 4 to 1.

Several upcoming disk packages will receive an across-the-board tape marketing - promotion cam-

paign, including three feature films: "200 Motels" by Frank Zappa; "Fiddler on the Roof" and "Diamonds Are Forever," a James Bond picture.

The "Fiddler" soundtrack, a double-LP, will be issued as a tape twin-pak in cartridge and cassette at \$9.98, the same price as the
(Continued on page 28)

the book that SELLS...

Fidelitone

needle replacement guide

New for 1972...

Fidelitone's Needle Replacement Guide is more than a Catalog... it is a true selling tool. It contains more cross-referenced entries. More ways to find what you're looking for. Saves time and effort in determining your customer's needs. You locate the Fidelitone needle number quickly and confidently. It simply helps to sell more needles!

The Fidelitone Needle Replacement Guide is just a part of Fidelitone's complete make it easy merchandising program that means greater sales and profits for every dealer.

Contact your Fidelitone Distributor or write...

Fidelitone®

Advancing Technology and Merchandising
With THE TOUCH OF MAGIC
6415 North Ravenswood Avenue
Chicago, Illinois 60626

OCTOBER 9, 1971, BILLBOARD

THE NEW SCULLY 100 MOVES 2" TAPE BETTER THAN ANY OTHER RECORDER ON THE MARKET...

Regardless of Price

That's a big statement. But the facts are in. After months of rugged use, studios rate the 100 transport ahead of all others... a spill proof transport that silently moves 2" tape with unmatched precision.

It's all there. The first truly modular recording system that allows you to buy all the accessories you need... or none at all. Add them later when (or if) you need them. And the basic price is only \$13,750.

No more sync problems or switching noise either. Scully's new combined record/playback head lets you punch in and out, go from play to record to sync. Never worry about performance loss or transient noise.

And the 100 is from Scully... the name that's been the industry standard for years.

Service? To augment the nation-wide distributor organization, company-operated Service Centers are being opened coast to coast.

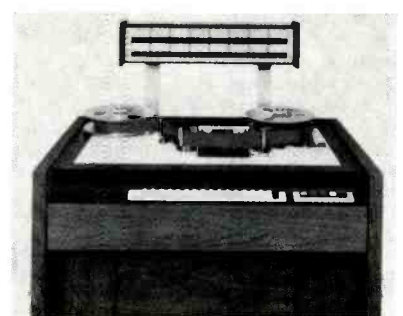
Our first four (with more to come) are strategically located in the major music areas. For a demo... or merely some specs... call Dave Nicholls, Nashville (615 327-1747); Mike Faulkner or Doug Oliver, L.A. (213 387-8354); Ham Brosious or Bob Berliner, N.Y. (212 688-0030); Gareth Nelson, Chicago (312 583-7878); or write Scully, 480 Bunnell St., Bridgeport, Conn. 06607 (203 335-5146)



two heads are better than three



we stand behind our product



the 100... for today's sound

Dictaphone
Scully Division

PERSONALS

One-Man Barrier Breaker

By JOHN DAVLIN
Manager, WGSU-FM, Geneseo, N.Y.

Editor's Note: This article is the second in a series devoted to the comments of the readers of Campus News. If you have a "personal" please send it Bob Glassenberg, Billboard Magazine, 165 W. 46th St., New York, N.Y. 10036. All comments are invited.

I'll warn you right at the outset. This is an out-and-out polemic for a disintegration of barriers . . . in this case barriers between forms of music on radio . . . intended to provoke comment from those who dig as well as those who don't. That such a letter should appear on the pages of Billboard is evidence that not all seemingly inviolable precepts . . . are. To elucidate:

As a college radio station manager I am in day to day contact with the most sought after mind today . . . that of the contemporary college student. I've been in contact with that mind for some eight years now and, believe me, it's been a mind opener. My mind has been opened on a wide spectrum of subjects but, suffice to say here, it has been nearly blown away on the subject of music. The differences between generations have already been belabored sufficiently but certainly the gap between generations relating to music is a chasm. Every college campus has a least a core of persons who pride themselves in being able to relate to music in any form. Most campuses have many persons who see the distinctions between forms of music as just that . . . distinctions between forms . . . and as

having little bearing upon similarities shared by forms of music. The latter interests the college student immensely today. Every time there is a "new" re-release of so-called "roots" material . . . word spreads like wildfire. Before long the wailing cry of Charlie Parker's horn is heard floating across campus from dormitory windows thrown open in the late summer heat. From another, one hears the jagged twang and urgency of early Muddy Waters. From another, the crushing strength of Strauss' tone poem "Also Sprach Zarathustra." Oh, to be sure, plenty of Top 40 sounds are heard also . . . and "progressive" music . . . and "folk" sounds and so on. The point being that music is widely appreciated on campuses today while barriers between forms of music are, largely, ignored.

Radio, unfortunately, has not picked up on this common characteristic. I say unfortunately because once understood, many "problems" facing broadcasters, in the context of this characteristic, are not "problems" at all. I refer here, to the problems surrounding the question of where music is going today. Everyone has his or her own opinion . . . this letter being my opinion. Most seem to come, eventually, to the argument that things are in a state of flux and that as soon as another major influence appears . . . then things will return to single-minded normalcy. Perhaps. To me it seems more plausible that more catholic tastes have been developing for a long time and we are seeing the

fruition now. At WGSU-FM, the station I manage at the State University College of Arts and Science at Geneseo, N.Y., an album of the music of the Shono people of Rhodesia on the Nonesuch/Explorer label received as much play the first week after arrival as did the new Ten Years After album. Plenty of juxtapositioning of Shono music with contemporary jazz occurred that week (Pharoh Sanders seems to mix well with the Shono as well as Miles Davis and others) offering our listeners an interesting week of mental comparisons. And the next week Pharoh Sanders was being mixed with Charles Ives' music with dynamite mental images evoked.

It's such a pity, it seems to me, to be tied to a single form or style of music just because that's the way it's listed in the trades or that's the way "the audience wants it." Forgetting for a moment the immediate response to the latter that no choice is offered against which audience "wants" can be measured, consider what a radio station would sound like if it attempted to program music . . . not Top 40 music . . . not MOR music . . . not jazz music. Just music. Consider the excitement of hearing the fade of "Xibaba," by Donald Byrd gloriously mix with the opening chords of "Beck's Bolero." Imagine mixing Copeland's "Lincoln Portrait" with Side Four of Chicago's first album. Conjur the sheer joy in the form of goose bumps, evoked by the juxtaposition of E. Power Biggs and Keith Emmerson . . . of Julian Bream and Leo Kottke . . .

(Continued on page 27)

Professionalism on Upswing On Campuses, Asserts Schuster

Editor's Note: This is part II of an interview with Bob Schuster, Grossman Grotzer Management. Part I dealt with promotion and booking on campus as well as agents and managers. In this segment, Schuster stresses professionalism and advice from managers to talent buyers on campus.

A good sound system is of the utmost importance in staging a concert. "I think the campuses and promoters in general want to program for the audience to hear groups, not really to see them. This means that sound is of the artists at ease. And this is utmost importance. And it is really important when one considers that a good group today, with many members, has to play the larger halls. Parts of the contracts which we have specifically list DB levels and all related specifications. They are detailed so

that the bookers know what to expect and what we expect of them. Our primary goal is to put on a good show. This is why we give out promotional material and have such detailed riders," said Schuster.

Aesthetically, there is a difficult decision to make between small halls and large halls. But a group's career is usually limited in time, so we must get the maximum expense possible while keeping the bookers in mind. We must keep the bookers happy so we can deal with them more than once. Today, there is just no way to get around going into a large hall to play.

"We will try to get the group to play two shows in a small hall. But usually the artists prefer one long show. Two shows are fine, but artists claim that the second show is rarely up to standards. It depends a great deal upon the individual artist, of course. But to

get up for two shows is quite a taxing proposition.

"Now with our artists, we aim for development and maturity. This keeps them around longer. We also aim for professionalism in the show. This means the show is still

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DICK GREGORY has become one of the most popular lecturer/satirists on the campus circuit in the past four years. This fall marks his fifth consecutive year as a lecturer at colleges and universities across the country. He has appeared in every state except Mississippi and this season, he will be working almost daily through May, 1972. Upcoming dates include American University, Washington, D.C.; State University of New York at Potsdam; the University of New Mexico, Albuquerque; Rensselaer Polytechnic Institute, Troy, N. Y.; and Staten Island Community College, N. Y. His most recent LP was recorded live at the Kent State Memorial Concert for Poppy Records.

What's Happening

By BOB GLASSENBERG

Record company service to campus stations, while never outstanding, has seemingly greatly deteriorated and in some cases it has been no more than non-existent, according to the number of complaints against record companies for poor service received by those of us who write about and for campus radio. Rather than ignore the problem, which admittedly is a two-way street, it might be better to discuss the problems in the open. Hopefully, we may get some answers from both sides of the fence—the record manufacturers and distributors and the campus radio stations.

Stations were asked if the record company should hold all product over the summer and send it in one mailing at the beginning of the fall term. Although Warner Bros. Records promised to do so, this has not been carried out.

Motown Records placed campus stations on its mailing list for a few months, took everyone off for the summer (May-October) except for one record which they mailed. Now they refuse to put anyone else on their list, although the number of stations on the air this year has increased approximately 5 per cent.

London Records still refuses to telephone anyone on their mailing list. When a campus broadcaster calls, all he hears is how the records which London sent to the station must have been stolen.

Capitol Records has not mailed records to stations that subscribe to their album service.

Many distributors do not answer letters, phone calls or requests for product. The exceptions seem to be Elektra, Atlantic, UA, Buddah, and A&M. These companies have received but a few complaints which are promptly answered and serviced with product.

Warner Bros., on the other hand, has abolished its campus department and rep system after Ron Saul said he would match his campus program against any in the country.

Now if the importance of campus radio has not already been established. If the executives at the record companies use the campus scene writers simply to get their names in print. Then we waste our time and theirs. For the campus writers in this industry are not in it for money. They have participated at campus stations while attending schools of higher education. They got their chops there and they realize the importance of getting "Janis Joplin, Jimi Hendrix, Moody Blues, the Band, Marvin Gaye, Richie Havens, albums to try to be relevant to their audience.

Case in point: When the first Poco album came out, WCFM, Williams College, Williamstown, Mass., did a promotion on the LP in coordination with a personal appearance of the group. It sold 50 pieces. The campus has 1,500 students. If this could be done every time. Even 50 LP's sold out of a potential 3,000, how much more would record companies and artists, not to mention campus radio benefit? Well, it can be done and it has been done. Coordination is the key at many record companies. Is it a question of getting the proper campus station lists? We have them free of charge. Is it a question of money? How much does it cost to ship one piece to a campus station in return for sales of 50 or more pieces? What about the fact that the people at these campus stations are going to be at commercial stations in the near future? No one forgets bad treatment from a record company. And no record company forgets bad treatment from a radio station, campus or otherwise.

Enough of this yelling and screaming across the tables. Enough of the poor excuses from both sides of the fence. Yes there are good campus stations and yes there are bad campus stations. And no, there is no professionally oriented campus station in the country which expects to get their records on a silver platter. The writers try to cooperate with both sides. Now its time for the sides to cooperate with each other. CAMPUS WRITERS' COLLECTIVE

Letters To The Editor

The integrity of the format is always important: listeners learn to expect certain things from radio stations. They expect to hear the "hits" and loud DJ's on Top 40; they expect acid repartee from talk stations; they expect soothing music from MOR stations; and they expect "much more music" from Drake. But integrity of the format is paramount in a progressive rock station because progressive rock stations have come to mean more than just "underground" music—listeners expect to hear alternative news, commentary, and public affairs, as well as some degree of integrity and honesty in the commercial announcements. It's just a natural extension of the sincerity of the music that is the cornerstone of a progressive rock station.

Unfortunately, most advertisers don't fully appreciate this special relationship between the progressive rock listener and his radio station. Having dealt with radio as a mass appeal medium for so long,

they are hesitant to change their thinking to consider the specialized audiences that more and more stations are attempting to reach. As with print, radio is discovering that you can't be all things to all people.

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CBS Offers Catch-Up Kit

NEW YORK — Columbia Records is making available to campus programmers a package of 19 albums—22 records, plus specially prepared information and hype guide for \$10. Interested programmers—there's a one pack limit per station — can write Rick Dobbis, CBS Records, 51 West 52 St. with a check or money order. The summer releases include best sellers by the New Riders of the Purple Sage, John McLaughlin, Pete Seeger, Weather Report, Kris Kristofferson and the Firesign Theater.

UA Sets Up Rep Program

LOS ANGELES—UA Records has established their first local campus representative program on seven campuses in the U.S. "We are trying to localize our campus system and at the same time, create better marketing techniques and promotions for campus radio and record stores throughout the country," said Martin Cerf coordinator of creative services.

"We broke five acts last year wide open and I believe a lot of it had to do with our campus department and Ann Moore, head of the department," said Cerf. "This year we will be stronger in campus advertising, especially on campus newspapers. We hope that the coordination of a viable merchandis-

ing campaign, through Ann, will help UA establish more groups on a national level. But the campus is definitely the grass roots for UA."

Reps have been established in Boston, and at Brooklyn College; the University of Colorado, Boulder; Southern Methodist University, Dallas; Tulane University, New Orleans; Loyola University of Chicago and Wayne State University, Detroit.

The campus representatives will also be responsible for coordinating off campus promotions for groups appearing live, as well as helping to formulate off-campus marketing and merchandising in conjunction with the regular UA field promotion men.

Soul Sauce



BEST NEW RECORD OF THE WEEK:
"A Child of God"
MILLIE JACKSON
 (Spring)

By ED OCHS

SOUL SLICES: Up and coming is Curtis Mayfield's new studio LP, "Curtis-Roots," certain to yield his next single, probably "Get Down." . . . Breaking: James Brown, Persuaders, Main Ingredient, Joe Tex, War, Lou Rawls, Isleys, New Birth, Marvin Gaye, Z.Z. Hill, Staple Singers . . . New Bill Withers: "Grandma's Hands." . . . Major Lance has signed with Stax. . . . Next Simtec & Wylie: "Bootleg," on Mr. Chand. Also up for consideration from their first LP is a version of the pop hit "Maggie May." . . . Album Happenings: Jackson Five, "Goin' Back to Indiana" (Motown); Bobby Womack, "Communication" (UA); Aretha Franklin, "Aretha's Greatest Hits" (Atlantic); Undisputed Truth, (Gordy); Dells, "Freedom Means" (Cadet); "Soul to Soul," (Atlantic); Buddy Miles, "Live" (Mercury); Lou Rawls, "Natural Man" (MGM); Four Tops, "Mac Arthur Park" (Motown); Smokey Robinson & the Miracles, "One Dozen Roses" (Tamla); Billy Paul, "Going East" (Philly Int'l); Isley Bros., "Givin' It Back" (T-Neck); Rasputin's Stash, (Cotillion); Elvin Jones, "Genesis" (Blue Note); Mel Brown, "Mel Brown's Fifth" (Impulse); Four Tops, "Greatest Hits, Vol. 2" (Tamla); Jimi Hendrix, "Rainbow Bridge" (Reprise); Quincy Jones, Smackwater Jack" (A&M); Jimmy McGriff, "Black Pearl" (UA); Archie Shepp, "Things Have Got to Change" (Impulse). . . . Next Kool & the Gang: "Love the Life I Live" (De-Lite). . . . Galaxy is shipping Bill Coday's new one, "Handy Man," written by Denise ("Trapped by a Thing Called Love") LaSalle. . . . Jamie/Guyden will work Oscar Weathers' "When You Steal" on a regional basis for the buildup. . . . Soul Sauce picks & plays: Martha Reeves & the Vandellas, "Bless You" (Gordy); Jean Knight, "You Think You're Hot Stuff" (Stax); Tyrone Davis, "You Keep Me Holding On" (Dakar); Chee Chee & Peppy, "Never, Never" (Buddah); Rasputin's Stash, "Mr. Cool" (Cotillion); Freda Payne, "You Brought the Joy" (Invictus); Bobby Bland, "Shape Up or Ship Out" (Duke); Ebony's, "Determination" (Philly Int'l); Johnny Adams, "More Than One Way" (Atlantic); Emotions, "Show Me How" (Stax); Chi-Lites, "I Want to Pay You Back" (Brunswick); Billy Paul, "Love Buddies" (Philly Int'l); Sisters Love, "And This Is Love" (A&M). . . . New Roberta & Donny: "You've Lost That Lovin' Feelin'," on Atlantic. . . . Patti LaBelle reads Soul Sauce. Do You?

Professionalism on Upswing On Campuses, Asserts Schuster

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done. That is how the artist gets invited back. On the other side, we look for courtesy from the bookers. We ask for refreshments and congeniality from them to keep our portage. If the artist likes the way he has been treated, he will want to come back. And he will also do a better show than expected.

"We try to give the campus buyers an inkling of what we are going through our contract riders and our help. We want to show them that we are concerned with the audience and how the audience enjoys the show. We are not afraid of negotiating contracts with schools. An I think it's good that many of them have banned together to act as a wedge. But I also feel that sometimes they go too far. And it isn't the students on the booking committees that exceed their power. It is generally the officials who really don't understand the entire situation. This, I think, must be changed, for it is the students who know the music and should learn the business. And it is the agencies and managers who can help."

On the whole, professionalism is on the upswing at campuses throughout the country. What must be put out front, however, is that a chart position does not make a good live group. The exciting live groups do not always have hit singles or albums. And I think this is a lesson still to be learned by campus bookers. Promotion, and publicity, good sound and lighting and courtesy and respect are the important factors in putting on a good show. And the campuses can always look to us for help in any conceivable situation over which we have control," Schuster concluded.



WILSON PICKETT, Atlantic recording star, congratulates Rudy Guarino, owner of Boston's Sugar Shack, during the club's fourth anniversary celebration. During the past four years of operation, the club has pulled in such performers as Ray Charles, Chairmen of the Board and Stevie Wonder.

OCTOBER 9, 1971, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 10/9/71

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	MAKE IT FUNKY, Part 1 James Brown, Polydor 14088 (Dynatone, BMI)	7	26	18	WHATCHA SEE IS WHATCHA GET Dramatics, Volt 4058 (Groovesville, BMI)	15
2	4	THIN LINE BETWEEN LOVE AND HATE Persuaders, Atco 6822 (Cotillion/Win or Lose, BMI)	9	27	25	GHETTO WOMAN B.B. King, ABC 11310 (Pamco/Sounds of Lucille, BMI)	5
3	3	SPANISH HARLEM Aretha Franklin, Atlantic 2817 (Progressive Trio, BMI)	10	28	29	MacARTHUR PARK Four Tops, Motown 1189 (Canopy, ASCAP)	4
4	5	IF YOU REALLY LOVE ME Stevie Wonder, Tamla 54208 (Motown) (Jobete, BMI)	8	29	32	IT'S IMPOSSIBLE New Birth, RCA 74-0520 (Sunbury, ASCAP)	4
6	2	STICK-UP Honey Cone, Hot Wax 7106 (Buddah) (Gold Forever, BMI)	9	30	30	PIN THE TAIL ON THE DONKEY Newcomers, Stax 0099 (East/Memphis, BMI)	5
6	6	TRAPPED BY A THING CALLED LOVE Denise LaSalle, Westbound 182 (Chess/Janus) (Ordena/Bridgeport, BMI)	8	31	21	A PART OF YOU Brenda & the Tabulations, Top & Bottom 408 (Jamie/Guyden) (Dandelion, BMI)	8
7	7	BREAKDOWN, Part 1 Rufus Thomas, Stax 0098 (East/Memphis, BMI)	9	32	34	I BET HE DON'T LOVE YOU Intruders, Gamble 4016 (Gamble-Huff, BMI)	3
8	8	TIRED OF BEING ALONE Al Green, Hi 2194 (London) (Jec, BMI)	14	33	35	WALK EASY MY SON Jerry Butler, Mercury 73241 (Butler, ASCAP)	3
9	9	THE LOVE WE HAD (Stays on My Mind) Dells, Cadet 5683 (Chess/Janus) (Chappell/Butler, BMI)	10	34	22	TAKE ME GIRL, I'M READY Jr. Walker & the All Stars, Soul 35084 (Motown) (Jobete, BMI)	9
10	11	CALL MY NAME, I'LL BE THERE Wilson Pickett, Atlantic 2824 (Wren, ASCAP)	7	35	36	LOOK WHAT WE'VE DONE TO LOVE Glass House, Invictus 9097 (Capitol) (Gold Forever, BMI)	2
11	12	YOU'VE GOT TO CRAWL (Before You Walk) 8th Day, Invictus 9098 (Capitol) (Gold Forever, BMI)	5	36	37	HOT PANTS, I'M COMING, COMING, I'M COMING Bobby Byrd, Brownstone 4203 (Polydor) (Dynatone, BMI)	3
12	13	WOMEN'S LOVE RIGHTS Laura Lee, Hot Wax 7105 (Buddah) (Gold Forever, BMI)	10	37	26	SURRENDER Diana Ross, Motown 1188 (Jobete, BMI)	5
13	14	YOU SEND ME Ponderosa Twins + One, Horoscope 102 (All Platinum) (Higuera, BMI)	6	38	33	BLOOD IS THICKER THAN WATER Eddie Floyd, Stax 0095 (East/Memphis, BMI)	5
14	10	HIJACKIN' LOVE Johnnie Taylor, Stax 0096 (Groovesville, BMI)	7	39	42	I'LL LOVE YOU UNTIL THE END Luther Ingram, KoKo 2103 (Stax/Volt) (Klondike, BMI)	3
15	24	BLACK SEEDS KEEP ON GROWING Main Ingredient, RCA 74-0517 (Ingredient, BMI)	6	40	40	COMMUNICATION Bobby Womack, United Artists 50816 (Unart/Tracebob, BMI)	3
16	17	FEEL SO BAD Ray Charles, ABC 11308 (Arc/Playmate, BMI)	6	41	41	IF THAT AIN'T A REASON (For Your Woman to Leave You) Little Milton, Stax 0100 (Groovesville/East/Memphis, BMI)	2
17	15	AIN'T NO SUNSHINE Bill Withers, Sussex 219 (Buddah) (Interior, BMI)	14	42	45	I'M SO GLAD Fuzz, Calla 179 (Roulette) (JAMF/Ferrell/Sharloff, BMI)	2
18	16	SMILING FACES SOMETIMES Undisputed Truth, Gordy 7180 (Motown) (Jobete, BMI)	16	43	43	FUNKY RUBBER BAND Poppcorn Wylie, Soul 35087 (Motown) (McLaughlin/Ala-King, BMI)	4
19	20	GEORGIA BLUE/ALL MY HARD TIMES Joe Simon, Spring 118 (Polydor) (Cape Anne, BMI/Lowery, BMI)	4	44	—	INNER CITY BLUES (Make Me Wanna Holler) Marvin Gaye, Tamla 54209 (Motown) (Jobete, BMI)	1
20	27	GIVE THE BABY ANYTHING THE BABY WANTS Joe Tex, Dial 1008 (Mercury) (Tree, BMI)	5	45	47	BREEZIN' Gabor Szabo/Bobby Womack, Blue Thumb 200 (Tracebob/Unart, BMI)	4
21	23	SHE'S ALL I'VE GOT Freddie North, Mankind 12004 (Nashboro) (Williams/Excellorec, BMI)	8	46	46	EVERYBODY WANTS TO GO TO HEAVEN Albert King, Stax 0101 (Deerwood, BMI)	2
22	28	ALL DAY MUSIC War, United Artists 50815 (Far-Out, ASCAP)	8	47	50	GROOVIN' OUT ON LIFE Frederick II, Vulture 5002 (Lizard)	2
23	19	A NICKEL & A NAIL O.V. Wright, Back Beat 622 (Don, BMI)	7	48	48	TRY ON MY LOVE FOR SIZE Chairmen of the Board, Invictus 9099 (Capitol) (Gold Forever, BMI)	2
24	31	A NATURAL MAN Lou Rawls, MGM 14262 (Berkofsky-Hebb Unltd., BMI)	7	49	—	CHOKIN' KIND Z.Z. Hill, Mankind 12007 (Nashboro) (Wilderness, BMI)	1
25	39	SPILL THE WINE Isley Brothers, T-Neck 932 (Buddah) (Far Out, ASCAP)	2	50	—	RESPECT YOURSELF Staple Singers, Stax 0104 (East/Memphis/Klondike, BMI)	1

One-Man Barrier Breaker

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of Mississippi Fred McDowell with Charles Mingus.

Far out, you say. Controversial, you say. Different, you say. Not at all like it's always been done, you say. Amen, I say.

Finally, allow me to humbly suggest to all the radio programmers who have reached this level of the article that you've created a nation of dial twisters by your uniformity. Dial twisters are those people who tire of the same 20 songs over and over and who twist the dial in search for similar expressions in other forms. Your self-induced monotony has created an audience for the kind of station music policy extant at Geneseo. Ours is a large . . . growing . . . audience of listeners. They know

that the only constant in life is change . . . and yet they hear no change on your station. They call us, enthusiastically, to suggest possible mixtures . . . to comment on unsuccessful attempts as well as successful ones . . . to simply thank us for being here. Our playlist looks a good deal more strange than most, being composed of between 35 and 40 very different albums and indicating what was played rather than what the music director directed everyone to play. Although non-commercial, WGSU could easily sell out its time because of the very diversity of its music and, therefore, its audience. We're not about to apply for a commercial license, however, feeling that we're about 10 times more "educational" than any so-called educational station that still at-

tempts to attract new audiences for each and every block of programs programmed. Besides all this, we're happy . . . happy because it's a joy to learn and discover. Because it is fulfilling to share with others our insights and to have others share theirs with us. And we're happy because we feel the freedom in the liberation from Progressive-Top 40-MOR-Country-Soul-Classical radio forms which inhibit and shrink the vistas.

A start for your station might be a set-aside block of time on Sunday for "The Great Sunday Music Experiment" in which some of the above is attempted. If it goes and give it a little time and publicity then you may find the joys of this new kind of radio also. I hope you do. You deserve a little joy too. Peace.

Billboard SPECIAL SURVEY For Week Ending 10/9/71

BEST SELLING
Billboard **Soul LP's**

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	SHAFT Soundtrack/Isaac Hayes, Enterprise ENS 2-5002 (Stax/Volt)	9	26	43	SOUL TO SOUL Soundtrack, Atlantic SD 7207	2
2	2	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	17	27	29	THEM CHANGES Buddy Miles, Mercury SR 61280	39
3	3	ARETHA LIVE AT THE FILLMORE WEST Aretha Franklin, Atlantic SD 7205	19	28	31	NATURAL MAN Lou Rawls, MGM SE 4771	5
4	6	HOT PANTS James Brown, Polydor PC 4054	5	29	30	BLACK IVORY Wanda Robinson, Perception PLP 18	5
5	4	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick BL 754170	10	30	32	HOWLIN' WOLF LONDON SESSIONS Various Artists, Chess CH 60008	5
6	8	ARETHA'S GREATEST HITS Aretha Franklin, Atlantic SD 8295	2	31	19	RAINBOW FUNK Jr. Walker & the All Stars, Soul S 732L (Motown)	11
7	7	JUST AS I AM Bill Withers, Sussex SXBS 7006 (Buddah)	18	32	34	GIVIN' IT BACK Isley Bros., T-Neck TNS 3008 (Buddah)	3
8	5	FREEDOM MEANS Dells, Cadet CA 50004 (Chess/Janus)	9	33	35	MAYBE TOMORROW Jackson 5, Motown MS 735	24
9	10	THE SKY'S THE LIMIT Temptations, Gordy GS 957 (Motown)	21	34	—	GREATEST HITS, VOL. 2 Four Tops, Motown M 740L	1
10	17	UNDISPUTED TRUTH Gordy GS 955L (Motown)	12	35	36	BLACK SEEDS KEEP ON GROWING Main Ingredient, RCA LSP 4483	3
11	12	CHAPTER TWO Roberta Flack, Atlantic SD 1569	58	36	37	MORNING, NOON & THE NITE-LITERS Nite-Liters, RCA LSP 4493	10
12	14	SURRENDER Diana Ross, Motown MS 723	10	37	40	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014 (Stax/Volt)	44
13	13	IF I WERE YOUR WOMEN Gladys Knight & the Pips, Soul SS 731 (Motown)	21	38	38	WHERE I'M COMING FROM Stevie Wonder, Tamla TS 308 (Motown)	23
14	16	CURTIS LIVE Curtis Mayfield, Curtom CRS 8008 (Buddah)	19	39	39	WE CAME TO PLAY Persuasions, Capitol ST 791	10
15	11	LOVE AT FILLMORE WEST King Curtis, Atco SD 33-359	9	40	41	ALL BY MYSELF Eddie Kendricks, Tamla TS 310 (Motown)	22
16	18	MAGGOT BRAIN Funkadelic, Westbound WB 2007 (Chess/Janus)	10	41	49	ONE DOZEN ROSES Smokey Robinson & the Miracles, Tamla TS 312 L (Motown)	3
17	15	BREAKOUT Johnny Hammond, Kudu KU-01 (CTI)	11	42	42	BEST OF KOOL & THE GANG DeLite DE 2009	3
18	20	ONE WORLD Rare Earth, Rare Earth RS 520 (Motown)	11	43	44	VOLCANIC ACTION OF MY SOUL Ray Charles, ABC ABCS 726	19
19	21	TRUTH IS ON ITS WAY Nikki Giovanni & the New York Community Choir, Right On RR 05001	8	44	46	THE FUZZ Calla SC 2001 (Roulette)	4
20	9	'MR. BIG STUFF' Jean Knight, Stax STS 2045	8	45	27	BEST OF TWO WORLDS Soul Children, Stax STS 2043	11
21	23	SWEET SWEETBACK'S BAADAASSSSS SONG Soundtrack, Stax STS 2043	18	46	—	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325 (CBS)	34
22	22	OSIBISA Decca DL 75285 (MCA)	14	47	50	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	46
23	25	WHAT YOUR HEAR IS WHAT YOU GET/ LIVE AT CARNegie HALL Ike & Tina Turner, United Artists UAS 9953	13	48	28	SECOND MOVEMENT Eddie Harris & Les McCann, Atlantic SD 1583	18
24	24	DONNY HATHAWAY Atco SD 33-360	22	49	—	GOIN' EAST Billy Paul, Philadelphia International Z 30550 (CBS)	1
25	26	SAGITTARIUS MOVEMENT Jerry Butler, Mercury SR 61347	4	50	—	MacARTHUR PARK Four Tops, Motown AS 675	1

Letters To The Editor

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Of course, some agencies are more appreciative of these facts than others. Last year, we (WBRU-FM) rejected a 52-week buy from a large chewing gum company because their spots were incompatible and they refused to allow us to produce our own. This year, while in Chicago at the Billboard Radio Forum, we had a lengthy discussion about this problem with Bob Thomas and John Cox of Leo Burnett, the Schlitz Beer agency. We explained the problem of commercial compatibility with the expectations of our specialized audience and convinced them that in the long run, the product and the integrity of the station were bound to suffer. They agreed to allow us to produce our own Schlitz commercials and, subject to approval by the agency, use them in place of the ones we originally received.

At present, we are working with a local rock group, "Cannabis," and with Bill Beardsworth and Russ Martin of "Sunfire Sound." These people are donating their time and talent to produce what we hope will be a series of commercials compatible with the progressive rock format. Already, we have received an inquiry from WBCN-FM in Boston who expressed a willingness to run whatever we come up with. We're sure that other pro-

gressive rock stations across the country feel the same way and we urge them to make their feelings known to the agency. If they would write to us at WBRU, we will include all their comments and criticisms in our presentation to Leo Burnett that will accompany the spots.

In all of our commercial announcements, we try for a calm, informal and informative spot; we don't endorse the product, but just serve as a clearing house of information. Again, we are looking for compatibility—the fluid integration of commercial announcements into the overall flow of our programming format. We feel that this approach is not only easier to listen to but more effective. Someone who has lived with "the hype" all his life is able to recognize that the agency and the advertiser don't respect him as an individual but care only about his buying power—as evidenced by the tone of the commercial, the often extravagant promises, and not so overt innuendoes, (can toothpaste and deodorant solve all of America's problems—really?). We respect our listeners, and hopefully they respect us—we want to keep it that way.

Moe Shore
Program Director
Vito Perillo
Sales Manager
WBRU-FM, Providence, R.I.

1971 Will Not Be Vintage Tape 365

• Continued from page 22

and video components and systems, to Instrument Systems Corp., which owns Benjamin Electronic Sound, which also sells hi fi and stereo components and systems.

Diskers Re-Form

Record companies felt the pinch, too. Several labels, like United Artists and Capitol, consolidated tape wings into record divisions in belt-tightening procedures. Tape merchandisers, like National Tape Distributors, and duplicators, like GRT, shuttered or consolidated record divisions to emphasize other areas of their businesses.

In the case of GRT, the company cut back to pre-1969 levels, dumping all of its non-music activities to regroup around GRT Music Tapes, the prerecorded tape division.

Other companies included in the shake-out were the following:

—Berkey Photo sold Sentry In-

dustries back to its former owner.

—Viewlex closed Belle Wood Corp., manufacturer of tape players, and sold its inventory to California Auto Radio.

—Hammond Organ Corp. sold the assets of its Gibbs Special Products Corp., also to California Auto Radio.

—Certron sold, consolidated, or phased out of rack jobbing, distributor, prerecorded tape and record and plastics molding operations to offset major losses.

In short, with the shake-out about over, many feel 1972 could be the start of something big.

Such talk may be the result of momentary euphoria, of course, but numerous industry chieftains, in all phases of the tape business, are convinced that at last there are solid reasons for optimism.

There are problems, to be sure, but they feel the consumer is ready to fall into step and begin spending enthusiastically.

UA Tape Wing Alive & Well After Consolidation Move

• Continued from page 25

album. Much thought went into the "Fiddler" twin-pak since UA is also going into a selective release program on that format.

Because twin-paks never are big sellers (there have been isolated exceptions), UA is planning a unique tape packaging concept for two 3-LP packages being released in January, 1972.

Instead of twin-paks, the label—tape wise—is releasing Vol. I and Vol. II at \$7.98 each for "Will the Circle Be Unbroken" by the Nitty Gritty Dirt Band and a second Vol. I and Vol. II tape packages by Lenny Bruce. The triple-album LPs will sell at \$11.98.

The company, which was among the industry's first labels to introduce quadrasonic tape, is now cautiously pursuing the four-channel market. (Billboard, July 18, 1970.)

"We believe in the (four-channel) concept," Lipton said, "but we feel

it will take longer to develop. There's a noticeable lack of players at retail.

Lipton is eager instead to talk of the label's blank cassette line, which is being test marketed in Dallas. According to Lipton, the program is going well in Texas, with plans to test market the line in Los Angeles.

The cassettes are packaged in a plastic album-type slip case, are shrink-wrapped and have lubricated stainless steel pins and rollers. The line will be retailed at \$1.98 (C-60), \$2.70 (C-90) and \$3.85 (C-120).

The line will be sold through UA's tape-record distributors and is being manufactured by Liberty/UA Tape Duplicating, of Omaha, the company's tape manufacturing-duplicating wing.

UA's Omaha facility has also developed a hardware department, selling 8-track and cassette professional equipment, including winders, duplicators, loop-end masters and run-in machinery.

OCTOBER 9, 1971, BILLBOARD

The charts tell the story—
Billboard has THE CHARTS



THE HONEY CONES, upbeat soul trio who struck gold with "Want Ads" and "Stick Up," cut a cake in honor of their third anniversary at a recent press party at Shephard's in N.Y. Otis Smith, Hot Wax president, left, and Neil Bogart, president, Buddah Records, get in the picture. The Honey Cones, left to right, are: Edna Wright, Shellie Clark and Carolyn Willis.

Country Music

CMA Deletes 'Comedy' Award; Comedians' Mentor Protests

NASHVILLE — The "Best Comedian" category has been eliminated from this year's Country Music Association awards competition because of "efforts to improve the program and the scarcity of nominees in the category."

A CMA spokesman said the decision was made after those responsible for the show had sought a shortening of the category list,

with additional production to improve the programming, showcasing the talent.

"When the group looked over the categories, it was discovered that the comedy section had, in the past, had only a handful of nominees, and there had been little voter interest," the spokesman said. "Therefore, since a cut was necessary, this was the logical place."

A complaint had been voiced by Jim Halsey, former board member of CMA, about the elimination. Halsey manages Minnie Pearl who had made almost no records in recent years, Roy Clark who is qualified in many categories, Archie Campbell also multi-qualified, and Grandpa Jones whose records are mostly of a serious nature.

Although each of these is an outstanding comedy performer on stage, recordings are given paramount consideration except in the "Entertainer of the Year" category.

Halsey, insisting that "comedy is an important element in any country music presentation," called the action "short-sighted."

The CMA has its fifth annual awards show scheduled for Sunday (10), live from the stage of the "Grand Ole Opry" House on NBC-TV.

Clark, who will be a presenter, is a current nominee in the "Best Instrumentalist category."

Because of the large list of categories, there has been little opportunity in the past to give the talent performance time. This year several production numbers, featuring top artists, will be inserted. This is something the talent also had requested.



SEVEN DISK JOCKEYS from Nashville stations christened a thrill ride called The Disk Jockey for the \$25 million Opryland USA complex which is set for opening next April. Originally known as the Drunken Barrell, The Disk Jockey is the first ride named for a specific profession. From left to right are: Eddie Parker, WLAC; Jim Black, WWGM; Doug Dickens, WSIX; Spence Cudlerson, WAGG; Gary Collins, WKDA; Russ Spooner, WMAK, and Chuck McCartney, WKDA-FM. The girls are members of the Opryland staff.

Music Chief Melds With Radio TV-Group

NASHVILLE — Formation of the Communications Arts Council of Middle Tennessee has become a reality.

The council, which will deeply involve the entire music industry, here, is an outgrowth of the Radio and Television Council of Middle Tennessee, headed by Mrs. Allen Eskind.

Working with Tree Publications president Jack Stapp and Bill Williams of Billboard, the council worked in the background for several weeks finding ways in which the organization and the music community could work together in mutual benefit. The council now, among other things, will aid the industry in any future negotiations with the city government, or on even broader scales. The music industry will help in the educational processes of the city, and will undertake specific programs for the council.

Paul Ruhle of WSIX Radio also

was a driving force in the formation. The suggestions drew unanimous concurrence from those in attendance, who included representatives of the radio and television industry, civic clubs, social organizations, parent-teacher groups, and political action committees.

This is considered a big step forward in bringing about the closest possible liaison involving the industry and all facets of the city itself.

The old council, which had been in existence for more than two decades, was instrumental in bringing educational television to Nashville, in upgrading the programming of radio and television stations, and in presenting awards for excellence in all facets of broadcasting. Whether the awards program will be extended to the music industry is not known at this time.

Possible Legal Tiff Changes 'Blue Boy' to 'Red Hot' Label

NASHVILLE — The name of the Blue Boy label has been changed to Red Hot, primarily to avoid any possible litigation.

Blue Boy, which has been in business for some two years, was told that the name was an infringement on that registered title. "Rather than go through litigation, we decided to be as nice about it as possible, and simply change the name," said Glen Hurley, father of recording artist Jan Hurley, who is with the label.

Miss Hurley, recently signed to an exclusive booking contract by the Wil-Helm Agency here, cur-

rently is appearing on an extended date at the Tiger Room in Houston. Originally signed for four weeks, the contract has been extended until January, with provisions for her to fly out periodically for one-nighters.

With her are The Sounds Unlimited, a group from the west coast which appeared at the recent Colorado Music Festival. A live album of Miss Hurley has been put together from that gathering, and will be released soon on Red Hot.

Miss Hurley's additional sessions are being recorded here.



SONNY JAMES, second from left, shakes hands with Chic Hogan at Sonny's three day record breaking performance at the Western Washington State Fair. During the three days that James and his group were the headliners at the nine day fair, 218,764 persons attended, shattering the old three-day mark by more than 61,000. Looking on at left is Bob Vincent, Mus-Art Corp. of America, and at far right, Pete Logan, Rodeo announcer. James performed before capacity houses.

OCTOBER 9, 1971, BILLBOARD

New Country Chief For Lowery Group

ATLANTA — Bill Lowery has announced the appointment of Hugh Jarrett to the position of special representative to the Lowery Group of Music Publishing Companies.

Jarrett's duties will involve emphasis on activities in the country

music field, in which the Lowery firms long have been active.

Since 1962, however, the Lowery Group has concentrated on pop and rock. The addition of Jarrett marks an increased emphasis on country music by the Atlanta complex. At present, the Lowery Group has three songs in the Billboard country charts, by Lynn Anderson, Ferlin Husky and Freddy Weller.

In the new position, Jarrett will coordinate country promotion, investigate and exploit independent country production opportunities, handle the placement of masters on both pop and country product, and additionally serve as the publisher's representative responsible for placing songs with artists and producers in all musical fields.

Jarrett, who grew up in Nashville, sang with the Jordanaires on the "Grand Ole Opry," and also cut records and did movie tracks. While working as a disk jockey, he became an air personality. He then worked the Atlanta markets with WPLC, and WFOM Marietta, Ga. Later he spent considerable time on the West Coast as a recording artist, disk jockey (KBBQ), and a tour with Elvis Presley as

(Continued on page 31)

Nashville Scene

Opryland has some spectacular plans in the works, even for visiting disk jockeys. Among them, a studio, with artists available, to do remote interviews and to take them back home. Talent would be there on a regular basis.

RCA's George Hamilton IV spends October in London taping still another television series. His first made its debut on BBC-TV last year and was so successful it was renewed with an expanded budget. Guests include Roy Orbison, Bill Anderson, John D. Loudermilk, Jeannie C. Riley, Tompall and the Glasers and several British country artists. The new series will be filmed in a large Elizabethan barn just outside London.

Top Billing reports a notable increase in booking over a year ago. Tandy Rice is now president.

Del Reeves has added some instrumentation to his diversified act. He's playing a little fiddle himself, as do such artists as Sonny James and Merle Haggard.

Tommy Overstreet is the latest to purchase a new bus with all of the comforts of home. Clyde Beavers also has one.

Richard Law and his group, the Nashville Sound 70's, have cut a new album with The Gems, the group belonging to Jim Ed Brown, and it's on Camden. It's a great blending.

New artists released on the Princess label are Vivian Bell, Bill Ray, Ed Davis, Marshall Coiner and Chuck Love.

Dick Shuey has signed a long term agreement with the Bruce Rohrbach company of Harrisburg, Pa., for exclusive booking commitments.

Bob Thompson, SESAC's man in Nashville, has announced the signing of Glenn Ray to a songwriter's contract. His compositions will be published by Contention Music, owned by competent Ted Harris. Ray was former lead voice of the Pozo Seco Singers.

The Ethel Delaney fan club has been moved to Box 655, Hudson, Ohio.

Bobby Bare is off on a tour of Alaska and Washington. RCA donated its original Studio B console to the Country Music Hall of Fame in recent ceremonies in Nashville. The console had been

used by RCA for two decades.

Marve Hoerner of Triple T promotions, sings the praises of Gordon Kellar of WSDR Radio, Sterling, Ill. He says Kellar has been instrumental in getting country music aired in that region, and it may be expanding.

Jerry Foster keeps right on scoring. Not only has he written more hit tunes for Jerry Lee Lewis, Roy Drusky, Lynn Anderson and others, but now has his first Mercury release.

It's a song he wrote with Bill Rice.

Bob Yarbrough, a Sugar Hill artist, has signed a booking contract with Larry Hart at Wil-Helm.

It was several years ago when

(Continued on page 31)

Talent Bookers Reactivate Association; Set Buyers' Fete

NASHVILLE — Reactivation of the Nashville Association of Talent Directors (see Billboard, Sept. 25) has been brought about officially.

Representatives from virtually every talent agency in the city attended a meeting, called by Top Billing president Tandy Rice.

Rice was elected president of the organization for the coming year, with other officers to be appointed by him.

Once an active and forceful organization, NATD had been dormant for the three years preceding its reactivation.

On Oct. 11, NATD members will help kick off convention week by hosting a cocktail party for some 30 nationwide promoters of Country Music Shows.

New goals and new methods of accomplishing the goals will be established at regular bi-monthly meetings of the association.

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

Brite Star's Pick Hits	"A LETTER EDGED IN BLACK" TINY TIM — VicTim Records	Brite Star's Pick Hits
	"Thanks To Rumors"—Sue Thompson—Hickory	
	"Here Comes Honey Again"—Sonny James—Capitol	
	"For The Good Times"—Toni Lee Wright—Nu-Top	
	"Maybe's and Don'ts"—Larry Dale Moore—Music Towne	
	"By My Side"—Carlos Wayne—Music Towne	
	"You're The Greatest"—Eddie Basgall Band—Mountain Records	
	"Lay It On Me Lightly Friend"—Lee Shipman—Cee Bee	
	"Your Heart Has Already Told me Goodbye"—Dave Smith—Mansion	
	"This Girl"—Earl Connelly—Maycon Records	
Album of the Week		
Mr. Hillbilly Heaven—Hal Southern—Ivory Records		
<small>For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contracts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Mart Today; SEND YOUR RECORDS FOR REVIEW TO: Brite-Star Promotions, 728 16th Avenue South, Nashville, Tenn. 37203. (615) 244-4064.</small>		
Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .		

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 10/9/71

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

YOU CAUSED US TO
FLIP DAVID HOUSTON'S
NEW SINGLE.
"MAIDEN'S PRAYER"
IS NOW THE "A" SIDE.

5-10778

THE LAST TIME YOU
CAUSED US TO FLIP A
DAVID HOUSTON SINGLE,
IT WAS FOR "ALMOST
PERSUADED."

"MAIDEN'S PRAYER"
BY DAVID HOUSTON.
ON EPIC RECORDS.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI)	14	38	40	LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) Roger Miller, Mercury 73230 (Combine, BMI)	10
2	3	I'D RATHER BE SORRY Ray Price, Columbia 4-45425 (Buckhorn, BMI)	10	39	34	THERE MUST BE MORE TO LIFE (Than Growing Old)/FIRE HYDRANT #79 Jack Blanchard & Misty Morgan, Mega 615-0031 (Hall-Clement/Birdwalk, BMI/Hall-Clement/Birdwalk, BMI)	12
3	4	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia 4-45429 (Lowery, BMI)	8	40	43	THE NIGHT MISS NANCY ANN'S HOTEL FOR SINGLE GIRLS BURNED DOWN Tex Williams, Monument 8503 (CBS) (House of Cash, BMI)	7
4	8	★ ROLLIN' IN MY SWEET BABY'S ARMS Buck Owens & the Buckaroos, Capitol 3164 (Blue Book, BMI)	6	41	23	I'M JUST ME Charley Pride, RCA Victor 47-9996 (Tree, BMI)	16
5	2	THE YEAR THAT CLAYTON DELANEY DIED Tom T. Hall, Mercury 73221 (Newkeys, BMI)	14	42	47	★ ANOTHER NIGHT OF LOVE Freddie Weller, Columbia 4-45451 (Young World/Center Star/Equinox, BMI)	3
6	6	I DON'T KNOW YOU (Anymore) Tommy Overstreet, Dot 17387 (Paramount) (Shenandoah/Terrace, ASCAP)	9	43	48	★ EARLY MORNING SUNSHINE Marty Robbins, Columbia 4-45442 (Mariposa, BMI)	2
7	5	QUITS Bill Anderson, Decca 32850 (MCA) (Stallion, BMI)	12	44	33	GOOD ENOUGH TO BE YOUR WIFE Jeannie C. Riley, Plantation 75 (SSS Int'l.) (Belwin-Mills, ASCAP)	15
8	7	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca 32851 (MCA) (Sure-Fire, BMI)	11	45	46	OPEN UP THE BOOK Ferlin Husky, Capitol 3165 (Lowery, BMI)	5
9	13	★ FLY AWAY AGAIN Dave Dudley, Mercury 73225 (Addell, BMI)	9	46	49	CHARLOTTE FEVER Kenny Price, RCA 48-1015 (Window, BMI)	4
10	10	PITTY, PITTY, PATTY Susan Raye, Capitol 3129 (Blue Book, BMI)	13	47	41	DON'T LET HIM MAKE A MEMORY OUT OF ME Billy Walker, MGM 14268 (Hill & Range/S-P-R, BMI)	12
11	9	LEAVIN' AND SAYIN' GOODBYE Faron Young, Mercury 73220 (Tree, BMI)	10	48	53	★ I'LL FOLLOW YOU (Up to Our Cloud) George Jones, Musicor 1446 (Glad, BMI)	2
12	12	CEDARTOWN, GEORGIA Waylon Jennings, RCA Victor 48-1003 (Tree, BMI)	10	49	31	SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol 3112 (Blue Book, BMI)	15
13	17	★ BE A LITTLE QUIETER Porter Wagoner, RCA 47-9996 (Tree, BMI)	7	50	57	★ WE'VE GOT EVERYTHING BUT LOVE David Houston & Barbara Mandrell, Epic 5-10779 (CBS) (Algee, BMI)	2
14	11	BRAND NEW MISTER ME Mel Tillis & the Statesiders, MGM 14275 (Sawgrass, BMI)	11	51	52	SIX WEEKS EVERY SUMMER (Christmas Every Other Year) Dottie West, RCA 48-1012 (Con Brio, BMI)	5
15	15	PICTURES Statler Brothers, Mercury 73229 (House of Cash, BMI)	8	52	54	HONKY TONK STARDUST COWBOY Bill Rice, Capitol 3156 (Jack & Bill, ASCAP)	5
16	14	GOOD LOVIN' (Makes It Right) Tammy Wynette, Epic 5-10759 (CBS) (Algee, BMI)	13	53	56	I WANNA BE LOVED COMPLETELY Warner Mack, Decca 32858 (MCA) (Pageboy, SESAC)	7
17	21	★ NO NEED TO WORRY Johnny Cash & June Carter, Columbia 4-45431 (Henson, SESAC)	5	54	50	THE TWO OF US TOGETHER Don Gibson & Sue Thompson, Hickory 1607 (Acuff-Rose, BMI)	7
18	18	MARK OF A HEEL Hank Thompson, Dot 17385 (Paramount) (Central Songs, BMI)	13	55	55	WEST TEXAS HIGHWAY George Hamilton IV, RCA 74-0531 (Wren/Heavy, BMI)	4
19	19	AFTER ALL THEY USED TO BELONG TO ME Hank Williams Jr., MGM 14277 (Williams Jr., BMI)	8	56	59	FOR THE KIDS Sammi Smith, Mega 615-0039 (Evil Eye, BMI)	4
20	27	★ I'M GONNA ACT RIGHT Nat Stuckey, RCA 48-1010 (Cedarwood, BMI)	6	57	—	★ SHE'S ALL I GOT Johnny Paycheck, Epic 5-10783 (CBS) (Jerry Williams/Excellorec, BMI)	1
21	22	IT'S A SIN TO TELL A LIE Slim Whitman, United Artists 50806 (Bregman, Vocco, Conn, ASCAP)	9	58	63	DON'T HANG NO HALOS ON ME Connie Eaton, Chart 5138 (Rose Bridge, BMI)	5
22	32	★ RINGS Tompall & the Glaser Brothers, MGM 14291 (Unart, BMI)	7	59	65	SNAP YOUR FINGERS Dick Curless, Capitol 3182 (Rose, BMI)	2
23	29	★ KO-KO JOE Jerry Reed, RCA 48-1011 (Vector, BMI)	5	60	70	★ HOME SWEET HOME/MAIDEN'S PRAYER David Houston, Epic 5-10778 (CBS) (Algee/Tree, BMI)	3
24	16	WHEN HE WALKS ON YOU (Like You Have Walked On Me) Jerry Lee Lewis, Mercury 73227 (Blue Crest/Hill & Range, BMI)	12	61	61	COUNTRY GIRL WITH HOT PANTS ON Leona Williams, Hickory 1606 (Milene, ASCAP)	8
25	25	BACK THEN Wanda Jackson, Capitol 3143 (Duchess, BMI)	10	62	72	SHE'S LEAVING (Bonnie, Please Don't Go) Jim Ed Brown, RCA 74-0509 (Tree, BMI)	3
26	26	THE MORNING AFTER Jerry Wallace, Decca 32859 (MCA) (4 Star, BMI)	8	63	—	DIS-SATISFIED Bill Anderson & Jan Howard, Decca 32877 (MCA) (Stallion, BMI)	1
27	20	HERE I GO AGAIN Bobby Wright, Decca 32839 (MCA) (Contention, SESAC)	14	64	64	MUDDY BOTTOM Osborne Brothers, Decca 32864 (MCA) (House of Bryant, BMI)	5
28	28	LOVE'S OLD SONG Barbara Fairchild, Columbia 4-45422 (Duchess, BMI)	10	65	67	ALL I EVER NEED IS YOU Ray Sanders, United Artists 50827 (United Artists/Racer, ASCAP)	2
29	51	★ HERE COMES MY HONEY AGAIN Sonny James, Capitol 3174 (Marson, BMI)	2	66	62	MAY OLD ACQUAINTANCE BE FORGOT Compton Brothers, Dot 17391 (Paramount) (Brother Two, ASCAP)	6
30	42	★ NEVER ENDING SONG OF LOVE Dickie Lee, RCA 48-1013 (Metric, BMI)	4	67	69	HOLD ON TO MY UNCHANGING LOVE Jeanne Pruitt, Decca 32857 (MCA) (Moss-Rose, BMI)	4
31	58	★ LEAD ME ON Conway Twitty & Loretta Lynn, Decca 32873 (MCA) (Shade Tree, BMI)	2	68	66	I WILL DRINK YOUR WINE Buddy Alan, Capitol 3146 (Blue Book, BMI)	8
32	24	WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca 32842 (MCA) (Blue Book, BMI)	13	69	60	WHAT A DREAM Conway Twitty, MGM 14274 (Berkshire, BMI)	5
33	37	HANGING OVER ME Jack Greene, Decca 32863 (MCA) (Tree, BMI)	6	70	—	★ HITCHIN' A RIDE Jack Reno, Target 00137 (Intune, BMI)	1
34	36	RED DOOR Carl Smith, Columbia 4-45436 (Acuff-Rose, BMI)	5	71	71	HELLO LITTLE ROCK Wynn Stewart, Capitol 3157 (Sawgrass, BMI)	4
35	35	IF YOU THINK IT'S ALL RIGHT Johnny Carver, Epic 5-10760 (CBS) (Green Grass, BMI)	9	72	—	★ — BABY, I'M YOURS Jody Miller, Epic 5-10785 (CBS) (Blackwood, BMI)	1
36	30	IF THIS IS OUR LAST TIME Brenda Lee, Decca 32484 (MCA) (Blue Crest, BMI)	10	73	73	WHEN YOU'RE TWENTY-ONE Claude King, Columbia 4-45441 (Dejab, BMI)	4
37	38	A SONG TO MAMA Carter Family, Columbia 4-45428 (House of Cash/Oak Valley, BMI)	6	74	74	MOUNTAIN WOMAN Harold Lee, Cartwheel 198 (Tree, BMI)	3
				75	68	SHORT & SWEET Bobby Bare, Mercury 73236 (Return, BMI)	3

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 10/9/71

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	YOU'RE MY MAN Lynn Anderson, Columbia C 30793	12
2	3	I'M JUST ME Charley Pride, RCA LSP 4560	13
3	2	I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510	18
4	4	SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol ST 835	6
5	6	TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS)	6
6	5	I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca DL 75292 (MCA)	6
7	18	KO-KO JOE Jerry Reed, RCA LSP 4596	4
8	14	EASY LOVING Freddie Hart, Capitol ST 838	3
9	13	PITTY, PITTY, PATTY Susan Raye, Capitol ST 807	6
10	10	BEST OF PORTER WAGONER & DOLLY PARTON RCA LSP 4556	11
11	7	A MAN IN BLACK Johnny Cash, Columbia C 30440	17
12	8	THE LAST TIME I SAW HER Glen Campbell, Capitol SW 733	11
13	11	POEMS, PRAYERS & PROMISES John Denver, RCA LSP 4499	15
14	17	IN SEARCH OF A SONG Tom T. Hall, Mercury SR 61350	4
15	15	TODAY Marty Robbins, Columbia C 30816	5
16	16	HE'S SO FINE Jody Miller, Epic E 30639 (CBS)	7
17	9	THE SENSATIONAL SONNY JAMES Capitol ST 804	10
18	20	ROSE GARDEN Lynn Anderson, Columbia C 30411	42
19	19	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor LSP 4506	24
20	21	PICTURES OF MOMENTS TO REMEMBER Statler Brothers, Mercury SR 61349	8
21	22	DAVID HOUSTON'S GREATEST HITS, VOL. 2 Epic E 30602	3
22	33	LIVE AT THE SAM HOUSTON COLISEUM Mel Tillis, MGM SE 4788	4
23	12	RUBY Buck Owens & the Buckaroos, Capitol ST 795	13
24	24	WELCOME TO MY WORLD Eddy Arnold, RCA LSP 4570	11
25	25	HAG Merle Haggard, Capitol ST 375	26
26	23	I'VE GOT A RIGHT TO CRY Hank Williams Jr., MGM SE 4774	8
27	27	WILL THE REAL DAVE DUDLEY PLEASE SING Mercury SR 61351	3
28	30	SUPER COUNTRY Danny Davis & the Nashville Brass, RCA LSP 4571	4
29	29	THE INCREDIBLE ROY CLARK Dot D05 25990 (Paramount)	13
30	26	SONGS OF LEON PAYNE George Jones, Musicor MS 3204	4
31	31	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	27
32	—	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	31
33	37	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	58
34	35	JEANNIE C. RILEY'S GREATEST HITS Plantation PLP 13 (SSS Int'l)	12
35	36	I WANNA BE FREE Loretta Lynn, Decca DL 75282 (MCA)	18
36	32	TOUCHING HOME Jerry Lee Lewis, Mercury SR 61343	16
37	40	FROM ME TO YOU Charley Pride, RCA Victor LSP 4468	37
38	42	CEDARTOWN, GEORGIA Waylon Jennings, RCA LSP 4567	5
39	28	LONESOME Sammi Smith, Mega M31-1007	9
40	41	DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513	25
41	43	GWEN (Congratulations) Tommy Overstreet, Dot D05 25992 (Paramount)	12
42	—	ME & BOBBY McGEE Kris Kristofferson, Monument Z 30817 (CBS)	1
43	—	SILVER-TONGUED DEVIL & I Kris Kristofferson, Monument Z 30679 (CBS)	1
44	34	SINGS "LEAVIN' AND SAYIN' GOODBYE" Faron Young, Mercury ST 61354	9
45	45	CHIP 'N DALE'S PLACE Claude King, Columbia C 30804	2

Country Music



BUZZ CASON, left, president of Creative Sound Studios, stands in front of the studio entrance with Stan Hitchcock, center, and Don Lewis, president of Caprice Records. Caprice, a new label, purchased a GRT master of Hitchcock, and it is one of the first releases.

Caprice Issues 2 Country Disks

NASHVILLE—Caprice Records, newly formed label, has released its first two singles, both geared basically to the country market.

One of them is by Stan Hitchcock, "The Light of Love," which was recorded originally for release on GRT. Caprice purchased the master.

The song was written by Don Lewis, president of Caprice, arranged by Bill Justis, and produced by Tommy Allsup.

The publisher is Buzz Cason Publications (ASCAP), and the Caprice recordings are being done at Creative Workshop, the studio built by Cason.

The other release is "One Way Ticket to Dallas," by Randy Collier of Mobile, Ala. It was produced by Lewis at Creative Workshop.

Caprice will release a limited group of records, including a series of singles by major country artists.

Nashville Scene

• Continued from page 29

Dolly Parton and her uncle, Bill Owens, wrote "Put It Off Until Tomorrow." It was one of her first songs, and she sang harmony on the Bill Phillips version on Decca. Since then it's been recorded by more than two dozen artists. Now Vince Akers has cut a country-pop version for Royal American. . . . David Rogers is back on the fair trail, playing them right to its conclusion. His new album on Columbia is due out immediately. . . . Johnny Bench has joined a list of top talent who will play in the Buck Owens Pro-Celebrity Golf tournament in Bakersfield Nov. 1-2. Buck has lined up some of the biggest names in the business. . . . Kevin Eggers, president of Poppy Records, flew into Nashville for talks with Jack Clement about the forthcoming Doc Watson sessions. Clement will produce them. . . . Linda Flanagan has joined the Clyde Beavers show, working in several capacities. . . . The big Ohio Country and Western Association Awards Banquet will be held Oct. 7 at the Licking Valley High School in Hanover, O. All the Ohio people who contributed to country music will be honored.

Lowery Group

• Continued from page 29

master of ceremonies. He also formed the Hugh Jarrett Singers.

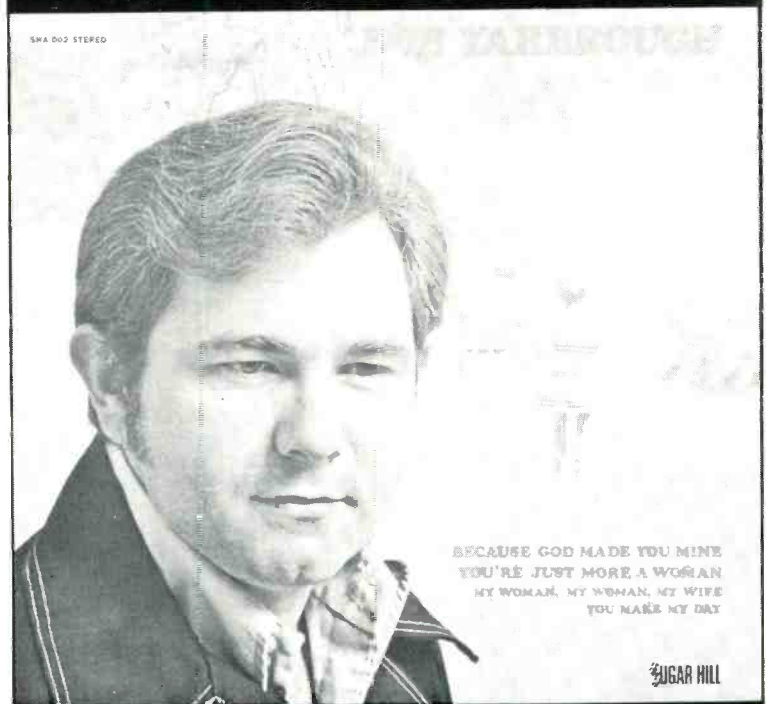
Now back in Atlanta, Jarrett is a newly elected member of the board of governors for NARAS.

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(12 weeks in Billboard's C&W Charts)

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Gospel Music

Two Protestant Sects Join to Use Music to Assist Indigent

It wasn't intended as an ecumenical movement, but it may result in the greatest one yet.

This is the case with two organizations in the religious field, both of whom have turned to music as a means of reaching the poor and downtrodden in one area, and youth in another.

The organizations involved are Presbyterian Appalachian Broadcasting Council, and Trafco, the television-radio arm of the Methodist Church.

The movement began, unknowingly, with the placement of a broadcast ministry in Maryville, Tenn., with three Presbyterian churches joining resources to carry a message through the six states designated as Appalachia. The United Presbyterian Church, the Presbyterian Church, U.S., and the Cumberland Presbyterian Church established a group to serve as the Presbyterian Appalachian Broadcasting Council (PABC). They began an experimentation program with various forms of radio and TV materials. One of the steps was an attempt to give positive stance and theological content to gospel music through an album by the Revelers Quartet, composed mostly of selections from a church hymnal. Another was an album of 36 spots presented by Archie Campbell.

Then funds dwindled, and the organization almost became extinct. But the offices were moved from Maryville to Raleigh, N.C., where two men, Ted Daniels and Bill Wolfe, donated their services to keep the project alive. Billy Edd Wheeler gave the Council two of his songs that had particular Christian significance. They met with outstanding success. Another project was a series of spots by Ernie Ford.

From Raleigh, Wolfe moved to Huntington, W. Va., and carried on. Finally, the move was made to Nashville. That's when ecumenism really set in.

"The move to Nashville was logical," Wolfe said. "To get done what we had to do, it was necessary to move to where the artists are located and the facilities are available."

PABC now goes into 440 broadcast stations in the Appalachian area, and is spreading to other parts of the nation.

"We are trying to tell these people that life is worth something now, to get-away from the pie-in-the-sky attitude that someday things will change," Wolfe said. "We are asking them to help change the world around them, to work together, that even the churches must work together. We hope to reach the young, urge them to use their abilities, and to give them some faith in themselves."

RCA Helps Out

RCA, to cooperate with this group, has furnished a new recording of Archie Campbell's "Didn't He Shine" to each of the stations serviced. Accompanying it is an interview with Campbell.

While in Huntington, Wolfe formed Relay Productions, a firm which produced the various shows and spots and records for PABC. He also moved it to Nashville, and it has now established headquarters at the Methodist Book Publishing house. This production firm, through the Methodist Church, is providing a cassette service for youth groups, and publishing a music magazine on their behalf.

The "Young Culture Lifetime Cassette Service" actually has become a division of the United Methodist Board of Education. On these cassette tapes, selected tunes listed in the "Hot 100" are inter-

persed with what major artists in the music world have to say about life in general. The cassettes contain interviews, messages, and music. Since the cassettes are sold (\$5.25), everyone involved will be paid.

Produced in Nashville, the Young Culture Lifetime Cassettes are issued in a series of nine tapes over a 12-month period. The first series begins next month.

The one-sheet publication, produced by Relay Productions, deals with contemporary records, pointing out those which are some sort

of value for the young. Among those promoted in the current issue are by George Harrison, Paul Stookey, Joan Baez, Alex Harvey, Anne Murray, the Free Movement, Johnny Rivers, Merrilee Rush, Cat Stevens, Jethro Tull, Ray Stevens, Brook Benton, the Main Ingredient, The Guess Who, Dionne Warwick, John Denver, Kenny Rogers and the First Addition, John Lombardo, Yukon, the Mills Brothers, Jose Feliciano, Jeanie Greene, Solomon Burke, Lloyd Price, and Billy Edd Wheeler.

GMA Roles Swell; Adds 'Youth' Sector

For the first time in its seven-year history, the Gospel Music Association will have a category for the young this year—the very young.

The GMA board of directors, which has double representation in all categories, is adding a special "Youth Category." The youngsters, whose ages may range from 12 to 24, will have equal voice with their seniors.

"The young people themselves requested this division, as they would like a voice in the business of GMA," said Les Beasley, president of the organization for the past year.

In its appeal to youth, GMA may be opening even more new avenues for membership, something the organization has been doing since its inception. There is even a general membership category, relegated to the fans. It may be the only board of its kind in

the world in which consumers have an active voice.

When GMA was formed in 1954 it had 150 members, virtually all of them from the participating quartets. A year ago, membership totaled less than 2,000. During this year it soared past the 3,000 mark.

The GMA offices also have expanded during this last 12 months. The organization moved from a small one-and-a-half room second floor space into its own building, the former offices of the Bob Neal Agency.

The staff has grown as well. Mrs. Norma Boyd, a strong, driving force in the association, remains executive secretary. Edward W. Allen, a professional newspaperman, was retained on a full-time basis to publish "Good News," the organization's publication. Mrs. Vicki Herman was added to the staff as receptionist, and Mrs. Cynthia London is a part-time employee.

Gospel Music Publishers Push Sacred Diskers for Royalties

There long have been some troubled waters between publishers of gospel songs and some of the record labels. Now those waters may be muddied.

At noon on Oct. 5 (Tuesday), there will be a meeting of the Gospel Music Association's Board. The following morning there will be a gathering of the United Gospel Music Publishers Association. There may be fireworks at both gatherings. There also may be attorneys and auditors at one.

After years of frustration, the publishers of gospel music are asking a natural question, and they want an answer. The question: why are no royalties paid to the publishers and writers?

This has been a burning question for all these years. Now the publishers, incensed over the years of being ignored, are planning to file a series of lawsuits, bringing auditors into the offices of the manufacturers to find out what's been going on.

The major labels, of course, are not involved. When RCA, Columbia, Capitol or Decca do a gospel song, there is no question about royalties. They have always been paid. Word Records of Waco has been paying royalties for some time. Many others have not.

A spokesman for the group said many of the labels have never paid a cent. Most of their albums are not sold through distributors, but at personal appearances. The manufacturers (some of them) have claimed that all of their records are sold to the groups "for promotional purposes," thus requiring no royalty payment from the

dollar or so they get for the record. The groups, in turn, sell them for any price they so desire, and pocket the proceeds. A manufacturer may, if he so desires, sell as many of these "promotional" copies as he wishes. The groups have to account to no one for sales.

One gospel song, sung some time back by Johnny Cash on Columbia, brought heavy royalty payments to the publisher. The same song, recorded by several other artists on gospel labels, has brought absolutely nothing to the writer or publisher.

Complicating the problem is that many members of the publisher organizations wear two hats. They also manufacture the records in question. Thus, they will be sitting with the lawyers and accountants in the meeting, and may be facing the same people a few days later with an audit in their offices. It is, to put it lightly, a sticky situation.

Labels which do have normal distribution outlets also are upset over the continued practice of "selling from the back of the bus," or making a post-concert pitch from the lobby. Thus they are reluctant to sell volumes of promotional copies. They have found that a group can come into a city and undersell the record retailer, who is thus stuck with a huge inventory. The major labels consequently restrict the number of promotional copies sold. Again, not so with some of the others.

Whether the meetings this week will produce results is a difficult matter to predict. Nonetheless, the

1200 Cast Ballots in 3rd Dove Awards Fete

A contest for a name, and then a search for a symbol, and then the actuality of honors. This was the continuity of events leading to the Dove Awards to be made this week at the Gospel Quartet Convention.

The dove is the symbol of peace, and peace is the byword of Christianity, and since the gospel singers of America (and elsewhere) are the musical messengers of the Christian world, it is only natural that all of this tied together. The Dove Award, thus, is the honor for excellence in the gospel field.

These Doves will be presented during the third annual awards banquet of the Gospel Music Association next Saturday (9) on the Plaza next to the Municipal Auditorium in Nashville.

The Gospel Music Assn. at the same time will name two artists to be enshrined in the organiza-

tion's Hall of Fame, so far just a plan on paper, but eventually a Nashville-based structure. One each will be selected from the living and the deceased categories.

Plans for a Hall of Fame building already have been discussed, and the site is now the only decision remaining.

Nominees for the Hall of Fame are Lee Roy Abernathy, James Blackwood Sr., Albert Brumley, Brock Speer and (Pappy) Jim Waites. The deceased nominees ironically pit husband and wife against each other. Both Tom (Dad) and Lena (Mom) Brock Speer are both nominees. So, for that matter, are Frank Stamps and Virgil Oliver Stamps, who were brothers. The fifth nominee in this category is James D. Vaughn.

With more than 3,000 eligible to vote in the final balloting, nearly 1,200 cast ballots.

Final Nominations For The 1971 Dove Awards

BEST GOSPEL INSTRUMENTALISTS

Billy Blackwood
Tony Brown
Duke Dumas
Dwayne Friend
Henry Slaughter

BEST GOSPEL RECORD ALBUM COVER PHOTO AND COVER ART

My God and I (Blackwood Brothers) Webb Studios
Sheltered in the Arms of God (Blackwood Brothers) Mark Trimble
Gospel Is Alive and Well (Imperials Grine—New World)
International (Oak Ridge Boys) Grine—New World
The King Is Coming (Speer Family) Grine

BEST GRAPHIC LAYOUT AND DESIGN OF A GOSPEL RECORD COVER

Amazing Grace (Blackwood Brothers) Frank Mulvey
Sheltered in the Arms of God (Blackwood Brothers) Joseph Stelmack
Gospel Is Alive and Well (Imperials) McConnell
International (Oak Ridge Boys) McConnell
The King Is Coming (Speer Family) McConnell

BEST BACKLINER NOTES OF A GOSPEL RECORD ALBUM

Amazing Grace (Blackwood Brothers) Ed Lawson
My God and I (Blackwood Brothers) Charles Monk
Sheltered in the Arms of God (Blackwood Brothers) Mort Goode
Gospel Is Alive and Well (Imperials) Bob Benson
The King Is Coming (Speer Family) Bob Benson

BEST GOSPEL TELEVISION PROGRAM

America Sings (Thrasher Brothers)
Gospel Singing Jubilee (Dixie Echoes, Florida Boys, Happy Goodman Family, Steve Sanders)
Gospel Singing Caravan (LeFevres, Speers)
Make a Joyful Noise (Johnny Cash)
It's Happening (Oak Ridge Boys)

GOSPEL DISC JOCKEY OF THE YEAR

Jan Cain
Sid Hughes
Tillie Lowery
James Sego
J.C. Whitfield

GOSPEL SONGWRITER OF THE YEAR

Duane Allen
Dwayne Friend
Bill Gaither
Dottie Rambo
Lavern Tripp

BEST FEMALE VOCALIST

Sue Chenault
Vestal Goodman
Dottie Rambo
Reba Rambo
Ann Sanders Downing

BEST MALE VOCALIST

Duane Allen
Cecil Blackwood
James Blackwood Sr.
Paul Downing
Noel Fox
Jerry Goff

BEST GOSPEL ALBUM OF THE YEAR

Released July 1, 1970—June 30, 1971

Sheltered in the Arms of God (Blackwood Brothers) RCA
My God and I (Blackwood Brothers) RCA
Gospel Is Alive and Well (Imperials) Heartwarming
International (Oak Ridge Boys) Heartwarming
The King Is Coming (Speer Family) Heartwarming

BEST GOSPEL SONG OF THE YEAR

Build My Mansion Next Door
Jesus—Rambo
He Touched Me—Gaither
I Find No Fault in Him—Crouch
I Know—Tripp-Burns-Rouse-Mann
If That Isn't Love—Rambo
The King Is Coming—Gaither
The Night Before Easter—Sumner, Friend
The Old Rugged Cross Made the Difference—Gaither
Put Your Hand in the Hand of the Man From Galilee—McClellan
Jesus—There's Just Something About That Name—Gaither

MOST PROMISING NEW GOSPEL TALENT

Kay Blackwood
Charity's Children
The Singing Goffs
The Senators
Sound of Youth

BEST MIXED GROUP

Blackwood Singers
Downings
Happy Goodman Family
Singing Rambos
Speer Family

BEST MALE GROUP

Blackwood Brothers
Imperials
Oak Ridge Boys
Stamps Quartet
Statesmen

lawsuits have been seriously threatened, and there may be an entire new concept in the field of gospel sales.

Classical Music

Classical Disks the Blue Chips Of Industry, Chi Manager Says

CHICAGO — Classical records are the blue-chip holdings of the music industry, declared Raeburn Flerlage, general manager of Kinvara Distributors, Chicago-based firm. It's the longevity factor of these recordings, so much unlike pop disks, which gives classical a decided edge over other merchandise, he said.

"While individual classical titles don't sell in the enormous quantities that popular blockbusters do, there have been a lot of monsters among them if you know how to count cumulatively. When you study the over-all figures, you often find that the longevity of a classical performance more than offsets the meteoric rise-and-fall in sales figures of an outstanding popular hit.

"There are a lot fewer 'bombs' among classics than in the speculative field of pop hits, too. Figures may be hard to come by, but my own feeling after 30 years in various aspects of the record business is that for each 'total miss' among the classics, there have been at least a thousand in the often wild-eyed arena of underground, rock, personality and general pop material. (I've not included jazz and blues recordings among the pop categories because they share with classics a potential for endurance, although not to the same degree.) Most of the out-and-out fiascos among the pop productions never reach the national marketplace. And even among those which have made it that far, there have been more spectacular financial disasters than most of us would care to recall in vivid detail. That is why we at the new Kinvara operation have evolved a motto which is also a guideline. 'Specialist in the Non-Ephemeral' may be an ungainly phrase, but it serves to remind us that it's the transitory that can kill you. Who wants to spend his life promoting and selling stuff that will be forgotten tomorrow? Somehow that seems to low-rate the purpose of life itself.

Had It Made

"When I came into the record business back in 1941, neighborhood dealers thought they 'had it made' if they could get an RCA Victor Red Seal franchise. Generally, it was the big, established, conservative 'downtown' operators, like Lyon and Healy in Chicago, who had that prestigious and autocratic label sewed up. Columbia Records, Victor's chief challenger, was a little more accessible, as was Decca. But it was the small independents, like Musicraft Records, that gave struggling small neighborhood shops a chance to operate at all in these years. Later, with

the advent of LP, newcomers like Haydn Society gave the little dealer a chance to sell a few classical specialty items for the dollar that otherwise would have gone on downtown with its companions," he said.

"But I think I'm getting away from the point. My reason for going back so far in history was to point out that many of the 78 rpm albums those dealers sold in the early '40's were of the same performances that would be sold in LP form in the early '50's and which—in many cases—are still being sought by collectors, whether on rare, expensive imports or readily available budget labels. Schnabel's Beethoven, Mozart or Schubert; Toscanini's Verdi or Brahms or Beethoven or Rossini; Kipnis' Wolf or Mussorgsky or Schubert; Lehmann's lieder recitals—these and countless other forgotten performances continue to reap dollars for their sponsors. In addition, many of the performances given such concrete support over the years have been duplicated in more modern recordings by the same artists, with both the originals and the duplicates remaining in the catalogs. In a few rare cases, like that of Hans Hotter's great 'Winterreise,' three recordings by the same artist compete with each other around the world.

"What is more, the salable recorded repertory itself continues to expand at an incredible rate. With the Vivaldi and Telemann and Ives booms already behind us, we are offered riches by other great but forgotten composers (or great but forgotten compositions by well-remembered composers). My first job of writing in the early '40's was about the 'neglected' Gustav Mahler—whose recorded representations now cover several pages of Schwann, who has finally made it into the movies. Present-day catalogs reach forward beyond Berio and back well before Anerio. Collectors may choose at random from among several hundred large and small labels producing works of the baroque and pre-baroque, the 'classical' period, the 'romantic' era, the modern, the 'neo-classic,' the avant-garde, electronic, classic-cum-jazz, poetry-cum-classic, and on into pure experimental," Flerlage said.

Many Lives

"Getting back to the classics-with-extra lives, however, many pose problems for distributors which are both unusual and interesting. Many of the multiple issues are subject to reappearances on rival labels—a major cause of headaches among importers as well

as those dealing exclusively in the domestic product. Today's premium-priced Schnabel (or Schwarzkopf-Furtwangler) may be tomorrow's economy package—and that "tomorrow" may arrive while costly imports are wending their leisurely way across the waters! To make the problem even stickier, a change in affiliations can develop situations in which the current beneficiary of a newly aligned recording may well be the old rival of an original investor in the production, as happened some years ago in the case of EMI. Add to this headache the new ones arising from the 'Nixon duty,' and you have yourself a complex of pains that might warrant a special prescription. But where is the doctor?

Doctor or no, there is often a substantial loss to the individual distributor or importer. Fortunately, however, the situation is not so widespread that it could offset the more numerous advantages in dealing in quality classical products. In many cases the same distributors (and dealers) do continue to compound the profit from a single original producer's investment. And although most titles—domestic or imported, 'standard' or off-beat—will occupy warehouse space a lot longer than the latest James Taylor, it is a safe bet that those composers who have maintained a place in the repertory for several decades or centuries, will be selling records and tapes (and whatever comes next) long after the aggregate totals of all of today's blockbusters have been written off and forgotten. That is why I go along with those distributors, importers and dealers who regard recorded classical merchandise much as investors do their blue-chip holdings. You can plan ahead with them. They'll be there tomorrow."

Dutch Edison Prize to Seven Teldec Titles

HAMBURG — Teldec has been awarded the Dutch Edison Prize for seven of its recordings.

The seven recordings are: "Matthew Passion" by J.S. Bach, performed by Concertus Musicus Wien, conducted by Nikolaus Harnoncourt (a four-disk set); Bach's "Musical Sacrifice," by the same artists; Verdi's "Tribadour," played by the New Philharmonic Orchestra under Zubin Mehta (three disks, on RCA); Beethoven's later "String Quartets, Nos. 13, 14 & 15" (four disks, on RCA).

Also Shostakovich's "Symphony No. 6," Chicago Symphony Orchestra, conducted by Leopold Stokowski (RCA); Charles Ives' "Orchestral Set No. 2" same conductor with the London Symphony Orchestra & Chorus; Schubert's "Sonata for Piano & Violoncello in A Major," Mstislav Rostropovich and Benjamin Britten (Decca).



Van Cliburn

resented four times. In the recording of "My Fatherland," the cycle of symphonic poems by Smetana, Kubelik conducted, for the very first time, the Boston Symphony Orchestra.

Kubelik is also represented on 14 LP's, which find him interpreting the Mahler Symphonies. He has also made the first complete recording of Carl Maria von Weber's opera "Oberon" and a new interpretation of "Lohengrin."

Another Wagner opera—"Parsifal"—is conducted by Pierre Boulez on a recording made at the 1970 Bayreuth Festival. The LaSalle Quartet play music by the "New Viennese School"—Schoenberg, Berg and Anton von Webern. Accompanying this set is a documentary book containing a number of previously unpublished passages. And for the fourth time DGG is issuing a set which comprises the works of contemporary composers.

DGG in Germany to Release 80 LP's in Limited Edition

HAMBURG — Deutsche Grammophon Gesellschaft (DGG) will issue 80 LP's, in 12 sets, in a special limited edition release, the company revealed at its recent sales meet.

On Deutsche Grammophon the company will issue a total of 59 LP's (in 1970, eight sets were issued, comprising 54 LP's); the Archiv Produktion label is represented by 21 LP's, in three sets (1970, eight LP's, one set).

The release of the 80 LP's will take place in 16 countries and they will be offered at specially reduced prices during the period Sept. 15, 1971-Jan. 31, 1972.

DGG was the originator of the limited edition system. In 1962 it offered to the general public for the first time a set comprising a number of recordings which was made available at a special price for a limited period.

The most featured artist in this year's limited edition is Czech conductor Rafael Kubelik, who is rep-

Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

Wk. Ago	1	2	3	4	TITLE—Artist, Label (Dist. Label) (Pub., Lic.)	Wks. On Chart
	1	2	2		SUPERSTAR Carpenters, A&M 1289 (Skyhill/Delbon, BMI)	6
	1	1	1		THE NIGHT THEY DROVE OLD DIXIE DOWN Joan Baez, Vanguard 35138 (Canaan, ASCAP)	10
	3	4	5		SO FAR AWAY/SMACKWATER JACK Carole King, Ode 66019 (A&M) (Screen Gems-Columbia, BMI/Screen Gems-Columbia, BMI)	6
	4	7	24		NEVER MY LOVE Fifth Dimension, Bell 45-134 (Warner-Tamerlane, BMI)	4
	7	3	18		LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) Kris Kristofferson, Monument 8525 (CBS) (Skyhill, BMI)	7
	5	5	7		ANOTHER TIME, ANOTHER PLACE Engelbert Humperdinck, Parrot 40065 (London) (MCA, ASCAP)	7
	12	13	19		TALK IT OVER IN THE MORNING Anne Murray, Capitol 3159 (Almo, ASCAP)	6
	9	10	10		SWEET CITY WOMAN Stampeders, Bell 45-120 (Corral, BMI)	9
	6	3	3		WEDDING SONG (There Is Love) Paul Stookey, Warner Bros. 7511 (Songbirds of Paradise, ASCAP)	11
	8	6	6		ALL MY TRIALS Ray Stevens, Barnaby 2039 (CBS) (Ahab, BMI)	7
	11	11	4		AIN'T NO SUNSHINE Bill Withers, Sussex 219 (Buddah) (Interior, BMI)	9
	14	31	40		BIRDS OF A FEATHER Raiders, Columbia 4-45453 (Lowery, BMI)	4
	16	18	21		IF YOU REALLY LOVE ME Stevie Wonder, Tamla 54280 (Motown) (Jobete, BMI)	6
	22	25	—		FREEDOM COME, FREEDOM GO Fortunes, Capitol 3179 (Maribus, BMI)	3
	10	9	9		UNCLE ALBERT/ADMIRAL HALSEY Paul & Linda McCartney, Apple 6279 (MacLennan/McCartney, BMI)	8
	13	12	8		CRAZY LOVE Helen Reddy, Capitol 3138 (Warner Bros./Vanguard, ASCAP)	11
	26	27	37		I'VE FOUND SOMEONE OF MY OWN Free Movement, Decca 32818 (MCA) (Mango/Run-a-Muck, BMI)	4
	18	36	—		GYPSIES, TRAMPS & THIEVES Cher, Kapp 2146 (MCA) (Peso, BMI)	3
	25	26	—		VALERIE Cymarron, Entrance 7502 (CBS) (Press, BMI)	3
	17	17	15		GO AWAY LITTLE GIRL Donny Osmond, MGM 14285 (Screen Gems-Columbia, BMI)	9
	19	22	27		CALIFORNIA KID & REMO Lobo, Big Tree 119 (Ampex) (Ensign, BMI)	5
	15	16	17		K-JEE Nite-Liters, RCA 74-0461 (Rutri, BMI)	8
	30	—	—		PEACE TRAIN Cat Stevens, A&M 2138 (Irving, BMI)	2
	20	19	12		CHIRPY CHIRPY CHEEP CHEEP Mac & Katie Kissoon, ABC 11306 (Intersongs-U.S.A., ASCAP)	11
	28	—	—		A NATURAL MAN Lou Rawls, MGM 14262 (Beresofsky-Hebb, Unltd., BMI)	2
	21	21	26		ANNABELLA Hamilton, Joe Frank & Reynolds, Dunhill 4287 (Sunbury, ASCAP)	5
	27	—	—		LONG AGO & FAR AWAY James Taylor, Warner Bros. 7521 (Blackwood/Country Road, BMI)	1
	28	—	—		EVERYTHING'S ALRIGHT Yvonne Elliman, Decca 32870 (MCA) (Leeds, ASCAP)	1
	29	—	—		EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI)	1
	30	—	—		LOVE Lettermen, Capitol 6316 (MacLennan, BMI)	1
	33	39	—		ROLL ON New Colony Six, Sunlight 1001 (Twilight) (New Colony, BMI)	3
	32	29	33		THE SONG IS LOVE Mary Travers, Warner Bros. 7517 (Paramar, ASCAP)	5
	33	—	—		THE DESIDERATA Les Crane, Warner Bros. 7520 (Old St. Paul, ASCAP)	2
	36	—	—		BABY, I'M YOURS Jody Miller, Epic 5-10785 (CBS) (Blackwood, BMI)	2
	39	40	—		DO I LOVE YOU Paul Anka, Buddah 252 (Spanka, BMI)	3
	37	37	—		IS THAT THE WAY Tin Tin, Atco 6821 (Casseroles, BMI)	3
	40	—	—		IT'S A CRYIN' SHAME Gayle McCormick, Dunhill 4288 (Trousdale/Soldier, BMI)	2
	—	—	—		RUB IT IN Laying Martine, Barnaby 2041 (CBS) (Ahab, BMI)	1
	—	—	—		MAMMY BLUE Pop Tops, ABC 11311 (Maxim, ASCAP)	1
	—	—	—		HE'D RATHER HAVE THE RAIN Heaven Bound with Tony Scotti, MGM 14284 (Calkens, ASCAP)	1

Billboard SPECIAL SURVEY For Week Ending 10/9/71

Jukebox programming

RIP LONG 45'S

Fight Fla. Jukebox 'License'

By SARA LANE

JACKSONVILLE, Fla. — Florida Amusement & Music Association (FAMA) members may get help from legislators in repealing or redefining a law pertaining to a \$150 "dance hall" license. This problem, a brief discussion on lengthy recordings and a long program on security highlighted a recent FAMA convention here attended by 70 members.

The dance hall license was described by FAMA director Robert Rhinehart as "an antiquated piece of legislation applicable 30 years ago." New FAMA president Bus-

ter Fallin said "No operator objects to paying his fair share . . . we don't expect special exemptions. All we're asking is for fair treatment." The panel of legislators heard members charge that they were "harrassed" by enforcement of the license.

In the lively discussion on the license, members claimed that it is often used as a political harrassment. Several said that if an operator didn't support the local politician running for office, his place would suffer from police harrassment. What FAMA members want is a definition of "exactly what constitutes a dance hall," otherwise the law is merely a nuisance law.

Florida Representatives said they were unaware of the law and its problems and agreed to present them to the legislature.

A long discussion on cigarette taxation and corporate taxes ensued, taking up the major part of the business meeting.

Fred Granger, executive vice president of MOA (Chicago), praised the Florida association as being one of the most outstanding state organizations in the nation.

"It is imperative for state members to get together and exchange

(Continued on page 36)



LES MONTOOTH, Music Operators of America president, presents award to Florida Amusement and Music Association member Gleason Stambaugh Jr. who recently sold his route to Mar-tab and retired from the business.

Jukebox Patron Poll Backs Color Strips

By EARL PAIGE

PEORIA, Ill.—A poll of 400 jukebox patrons, probably the first such survey of its kind, is revealing a number of marketing aspects at Les Montooth Phonograph Service here. A significant number—96 percent—said color coded title strips help them select music.

Equally significant, according to programmer foreman Bill Bush and owner Les Montooth, who together thought out the survey, is the desire for more country and oldie disks. An eight-point questionnaire left in locations has one related to type of music desired. The response (totalling over 100 percent because of duplicate answers): 18 percent want more pop,

49 percent want more country, 30 percent want more oldies and 31 percent want more of all kinds of records. Bush expected the heavy vote for country, he said.

The key question though, was designed to determine if Montooth's color categorization is worthwhile. The firm places pop (red strips) on the left, country (green strips) in the center, oldies (purple strips) at the right and flags new releases with yellow transparent strips. In addition, a poster in locations announces "Our Jukebox is Programmed in Color" with color spelled in large colored letters and with text explaining the color code in detail.

The survey questionnaires were placed in five locations not yet programmed by color strips and Bush said these responses were "more negative than those from all the others."

Bush intends to analyze the data in various ways. He can relate age of patrons to individual locations for compiling demographics. This data is all the more useful because Bush supplies WURL Radio here with a weekly jukebox popularity poll (see "What's Playing?" in this issue and the wide ranging titles showing up).

The Montooth questionnaires were all filled out as evidence of complete cooperation and interest on the part of patrons.

File System Aids Route Men When Programmer Is Absent

CHICAGO—Programming jukeboxes need not bog down when the person regularly performing the task is off or otherwise absent, according to Betty Schott. Route men at Western Automatic Music here can quickly and easily follow Mrs. Schott's system, the heart of which is a color coded filing arrangement for current recordings.

Everything current—either just going out on the route or already spotted in certain locations—is flagged with a 1½-in. by 3-in. construction paper tab: yellow (pop), blue (soul), green (country) and orange (easy listening). Quantities of such hits as "Rose Garden," or right now, "Easy Loving," may command an orange tab if they change categories.

Mrs. Schott's system is comprehensive. All locations are represented by a log detailing where disks have been programmed. All disks in the firm's libraries (yes, they have three) are keyed to a 3-in. by 5-in. card listing artist, record stock number and title.

If a request is not in the current, color-coded bins, it can be located quickly in one of the libraries which are cataloged by label—ABC, Bell, so on. One li-

brary holds large take-off quantities for three months; these are weeded down in the second library; finally, from 25 (in the case of "Rose Garden") to maybe four of a title are filed in the main library. All of the above is just part of Mrs. Schott's system, but it's enough to keep the firm's route men going if she's on vacation or otherwise away.

MOA SHOW SET

CHICAGO — Music Operators of America (MOA) has added Jerida Records to an exhibitor list equalling 1970's. Musicians Sulie Harard and Martin Rubenstein will present "Fanny" at the ladies luncheon here next week (Oct. 15) at noon. Tex Ritter will join Bill Farr in a country music programming seminar. Bob Curtis who is ill will be replaced on the security seminar. Two pool tournaments (U. S. Billiards, United Billiards) will be held.

Rowe to Emphasize Stereo, \$ Bill Play

GRAND RAPIDS, Mich.—Rowe International, Inc., is emphasizing two points that bear significantly on programming in its introduction of the 1972 MM6 line of four jukeboxes: improved stereo sound and dollar bill validation.

While distributors were made aware of eight points over all, the addition of two speakers and other improvements in the sound system and a new low price on dollar bill validation units which are also improved made sound and dollar pricing seem more dramatic.

Other points, some of which carry over from previous models, include five-year warranty on all moving parts, use of dry lubricants and induction-hardened parts, long-life durability of exterior finish, easier servcability, versatile options and high trade-in value.

The new machine is dual speed and adaptable for 100, 160 or 200 selections and is priced about the same as last year's model.

Styling also represents a significant change.

This year, there are four different styles (two less than with the MM5):

Monterey: Upper grille, lighted selector frame and front door back glass carry an orange theme with the lower grille in bronze color with steel rosette pattern.

Bourbon Street: Upper grille's simulated wrought iron overlays, lighted selector frame and front door back glass in wine-color theme with lower grille same as Monterey.

Lavender Ladies: Upper grille of anodized aluminum backed up with lavender scrim, purple-lighted selector frame and purple, blue and lavender mod scene behind

front door with bright silver and black steel lower grille using embossed button pattern.

Silver Sage: Upper grille, selector panel and lower grille same as Lavender Ladies; front door background of etched silver with mottled purple, blue and lavender.

Sound

Rowe officials said the public is becoming more sound conscious than ever. Therefore, it has added to the two heavy duty 10-in. speakers and the pair of 6-in. mid-range speakers two high frequency tweeters. The MM6 is thus a three-way sound system, dividing the frequency range into three parts. The tweeters extend the frequency

(Continued on page 38)



ROWE used a football theme to introduce its line of "Superstars" jukeboxes (above). Distributors and principals at the Grand Rapids (below). The cheerleaders above are East Grand Rapids High School students Sally Clements, Kris Wells and Candi Nelson.

Wurlitzer Focus on Jukebox Programs

HONOLULU — Wurlitzer has thought of a way to increase the involvement of the jukebox patron. The patron must move in within two feet of Wurlitzer's new Super Star in order to see the title strip panel. Seen from two feet away and beyond, the whole panel is black. This is just one feature.

Another is a new system for encouraging the patron to go after bonus plays. The system is called an all coin bonus play accumulator. It works by placing into the jukebox printed circuit cards keyed to any combination desired.

As in the past, Wurlitzer offers several models—actually six, explained sales manager Bob Bear. All are dual speed (33⅓ and 45 rpm) but not all are set up to offer albums to the patron (that is, albums could be programmed but not separated from singles in play price). Again, 100-, 160- and 200-selection models are available. All work with wallboxes and the Wurlitzer Satellite (actually a jukebox in appearance that functions as a remote wallbox does).

"I presume the price of the Super Star will be the same as last year," said Bear, prior to the showing here. But he indicated that extras might have an effect on price.

Basically, there are two standard 100-selection units, one with and one without LP, a standard 160-selection with LP, two standard 200-selection units one with and one without LP and a deluxe 200-selection unit with LP and digital "Record Now Playing" indicator feature. All feature the all coin bonus play accumulator. But only 200-selection units feature dollar bill validators.

All models feature the new 3M-Wurlitzer developed plastic sheet that covers the back of the pro-

gram panel glass. It's this sheet that causes the "now you see it, now you don't" effect as you approach the machine (it's done with louvers, or tiny slits across the plastic sheet).

All models additionally feature the new solid state coin accumulator which replaces the four-quarter coin system and Wurlitzer's 'Playrak' system. Bear emphasized that the new coin accumulator, called 'BO/AC' (bonus all coin), offers tremendous versatility in play pricing. In fact, he said there are 3 million possible combinations when you consider nickels, dimes, quarters, halves and dollar bills.

There are two basic color combinations, one with a tangerine theme and the other an aquamarine theme. A changeable front panel and adhesive vinyl strips aid the styling switch. Location personalization is also offered.

Other style touches include chrome-surrounded upper grill, glowing buttons in a golden hue against a beige selector panel and glowing colors in the lighted glass

(Continued on page 36)



WURLITZER's Super Star is shown here with title strip panel black, a dramatizing new feature.

SUPERSTARS VIE

GRAND RAPIDS, Mich.—Rowe's Jim Newlander said odds are 3.5 million to one that two jukebox manufacturers will not come up with the same name for a new model—but it happened, almost. Rowe's line is called the "Superstars" while Wurlitzer's new model is the "Super Star."

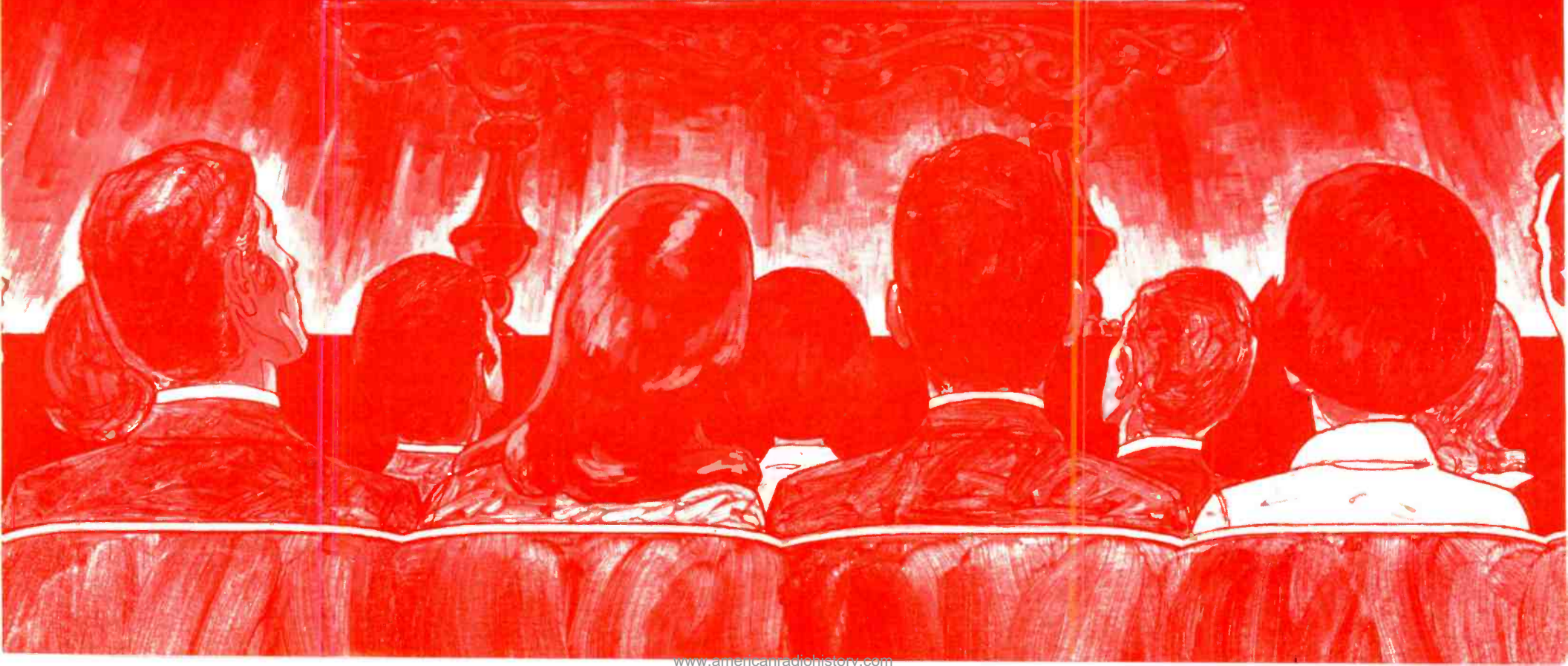
The curtain is about to go up

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Performance
WURLITZER
SUPER STAR
PHONOGRAPH**

**Booth 115 MOA Show
October 15-16-17**

and at

**WURLITZER DISTRIBUTORS
AND FACTORY BRANCHES**



Fight Fla. Jukebox 'License'

• Continued from page 34

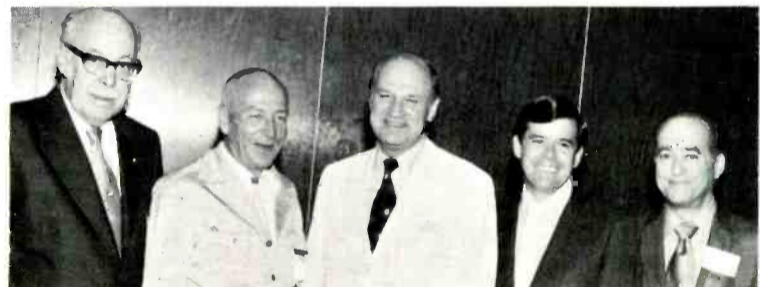
ideas," Granger said. He stressed that public relations plays a vital role in the industry and expressed the hope that each operator would act as his own PR agent.

On the copyright issue, Granger said, "Nothing has changed since last year. MOA has agreed to support the industry-backed \$8 per year royalty, but still opposes the additional Senate amendments which add 50¢ for registration, \$1 for artists and the 5-year periodic review of the entire jukebox copyright package.

The subject of lengthy records was briefly discussed by Rhinehart who strenuously objects to records exceeding two and a half minutes.

"We're trying to bring records down to a normal amount of time," he said, "we would like to be able to exert some kind of control to time a record." Rhinehart said he had discussed technical problems involved with too-long records—resetting machines with various record companies.

A special security program, headed by Jared Nichelsen, Corporate Director of Security of The Macke Company, home-based in Baltimore, Maryland, was presented. Nichelsen maintained the industry is one of the slowest of any to become aware of security. His two-hour talk and question and answer period was met with much enthusiasm and interest by participating FAMA members.



FLORIDA JUKEBOX operators met recently at Jacksonville. Top (from left) J. T. Elkins, Sy Wolfe, Mitchell Zaret, Charles Meese, Ron Roud, Buster Fallin, Wesley Lawson, Bill Lovelock, Bert Leeftang and Ted Low. (Center from left) Panel moderator Joe Doyle, Florida Amusement & Music Association executive director Bob Rhinehart; Senator Lew Brantley, FAMA president Buster Fallin, and Representative Joe Kennelly. (Bottom from left) Music Operators of America (MOA) president Les Montooth, Fallin, MOA executive vice president Fred Granger, MOA vice president Fred Collins of S. C. and former MOA president James Tolisano.

Coin Machine World

FLA. ASSN.

Buster Fallin of Layton, Fla., was elected president of Florida Amusement & Music Association (FAMA) with Sol Tabb of Miami elected to the newly created vice president office. Fred Deeb, Tallahassee, was elected secretary; Bill Lovelock, Valparaiso, treasurer; Wesley Lawson, Winter Haven, chairman of the board. District vice presidents; Lionel Lougue (District 1, Perry, Fla.); Mitchell Zaret (District 2, Jacksonville); Ron Rood (District 3, Orlando); Bert Leeftang (District 4, St. Petersburg); Herman Owen (District 5, Vero Beach); and Jim Mullins (District 6, Miami). The Board of Directors include Jim Tolisano, St. Petersburg; J. T. Elkins, Jacksonville; Ted Low, Miami; Herb Gorman, Jacksonville; Charles Meese, Winter Haven; Chuch Plantou, Orlando; Ozzie Tuppman, Miami; Joe Smith, Crestview; Jim Peeples, Sarasota; Hoke Seymour, Sarasota; Simon Wolfe, Jacksonville; Felix Whatley, Miami; Ralph Sherouse, Gainesville and Robert Pell, Orlando.

Programmer's Potpourri

Polka. Michigan Cavaliers "Polka Music Is Here to Stay/Just Off the Boat (I.R.M. 1007)" and Sparks of Fire "Chestnut Pony Polka/Gypsy Waltz (I.R.M. 1010)." Also, Eddy Howard Orchestra "Hot Pants Polka/Kansas City (Marian 80)." Oldie: Barbra Streisand "Stoney End/Time and Love (Columbia 33199)."

New Wurlitzer

• Continued from page 34

section over a gold and black lower speaker grill and kick plate area.

Wurlitzer continues to stress serviceability ease with complete access to all components.

The sound system features 40 watts for phonograph and an additional 40 watts for remote speakers.

Another patron oriented feature kept in the Super Star is the consecutive flip side feature allowing both sides of a disk to be played without interruption.



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Arlington Heights, Ill.; Tavern Location

Wayne Hesch, operator;
Robert Hesch, programmer;
A&H Entertainers



Current releases:

"The Night They Drove Old Dixie Down," Joan Baez, Vanguard 35138;
"Where You Lead," Barbra Streisand, Columbia 45414;
"Sweet City Woman," Stampeders, Bell 120;
"Easy Loving," Freddie Hart, Capitol 3115.

Austin, Minn.; Easy Listening Location

Judy Hatleli, programmer;
Star Music & Vending



Current releases:

"Jersey Bounce," Enoch Light, Project 1397;
"Go Away Little Girl," Donnie Osmond, MCM 14285;
"Never Ending Song of Love," Delaney & Bonnie & Friends, Atco 6804

Oldies:

"I Can't Stop Loving You," Ray Charles;
"I Left My Heart in San Francisco," Tony Bennett.

Chicago; Jazz Location

Warren Brown, operator;
Billy McClain, programmer;
Eastern Music Co.



Current releases:

"Working on a Groovy Thing," Johnny Hamlin;
"I'm in the Mood for Love," King Pleasure, Prestige;
"Back to the Roots," Ramsey Lewis, Cadet 5682.

Chicago; Soul Location

Billy McClain, programmer;
Eastern Music Co.



Current releases:

"Inner City Blues," Marvin Gaye, Tamla 54209;
"Stick Up," Honey Cone, Hot Wax 7106;
"You've Got to Crawl (Before You Walk)," 8th Day, Invictus 9098

Chicago; Teen Location

Paul Brown, operator;
Betty Schott, programmer;
Western Automatic Music Co.



Current releases:

"Maggie May," Ron Stewart, Mercury 73224;
"Do You Know What I Mean," Lee Michaels, A&M 1252;
"So Far Away," Carole King, Ode 66019.

Fayetteville, N.C.; Easy Listening Location

Julius Nelson, operator;
Vemco Music Co., Inc.



Current releases:

"Mr. Big Stuff," Jean Knight, Stax 0088;
"Take Me Home, Country Roads," John Denver, RCA 0445;
"The Breakdown," Rufus Thomas, Stax 0098.

Oldies:

"For the Good Times," Ray Price;
"Knock Three Times," Dawn.

Hudson Falls, N.Y.; Country Location

John Powers, programmer;
H. C. Knoblauch & Sons



Current releases:

"Someday We'll Look Back," Merle Haggard, Capitol 3112;
"You're Lookin' at Country," Loretta Lynn, Decca 32851;
"Easy Loving," Freddie Hart, Capitol 3115.

Oldies:

"Drop Some Silver in the Jukebox," Dick Curless;
"I'd Rather Love You," Charley Pride.

Peoria, Ill.; Pop Location

Bill Bush, programmer;
Les Montooth Phonograph Service



Current releases:

"Woke Up in Love This Morning," Partridge Family, Bell 130;
"Sweet Hitchhiker," Creedence Clearwater Revival, Fantasy 665;
"I Just Want to Celebrate," Rare Earth, Rare Earth 5031;
"Indian Reservation," Raiders, Columbia 45332;
"Superstar," Carpenters, A&M 1289;
"Rain Dance," Guess Who, RCA 0522;
"The Night They Drove Old Dixie Down," Joan Baez, Vanguard 35138;

Current releases:

"Sweet City Woman," Stampeders, Bell 120;
"Marianne," Stephen Stills, Atlantic 2820;
"Maggie," Redbone, Epic 10670;
"Where Evil Grows," Poppy Family, London 148;

"Maggie May," Rod Stewart, Mercury 73224;
"Resurrection Shuffle," Ashton, Gardner & Dyke, Capitol 3060;
"Take Me Home, Country Roads," Denver, RCA 0445;
"So Far Away," Carole King, Ode 66019;

Walterboro, S.C.; Country Location

Claude Harder, programmer;
Southern Music, Inc.



Current releases:

"Easy Loving," Freddie Hart, Capitol 3115;
"Never Ending Song of Love," Delaney & Bonnie & Friends, Atco 6804;
"Ko-Ko Joe," Jerry Reed, RCA 1011.

Oldies:

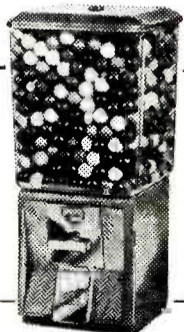
"Help Me Make It Through the Night," Sammi Smith, Mega 0015;
"Hello Darling," Conway Twitty, Decca 32661.

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ENGLAND

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BILLBOARD

PREDICTS

NEXT WEEK'S FASTEST MOVERS

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

- GYPSIES, TRAMPS & THIEVES . . . Cher, Kapp (MCA)
- PEACE TRAIN . . . Cat Stevens, A&M
- WHAT ARE YOU DOING SUNDAY? . . . Dawn, Bell
- LONG AGO & FAR AWAY . . . James Taylor, Warner Bros.
- INNER CITY BLUES (Make We Wanna Holler) . . . Marvin Gaye, Tamla (Motown)
- I'D LOVE TO CHANGE THE WORLD . . . Ten Years After, Columbia
- I'M A MAN/QUESTIONS 67 & 68 . . . Chicago, Columbia
- SHE'S ALL I GOT . . . Freddie North, Mankind (Nashboro)
- LOVE . . . Lettermen, Capitol
- YOU BROUGHT THE JOY . . . Freda Payne, Invictus (Capitol)
- TWO DIVIDED BY LOVE . . . Grass Roots, Dunhill

ACTION Records

NATIONAL BREAKOUTS

SINGLES

- INNER CITY BLUES (Make Me Wanna Holler) . . . Marvin Gaye, Tamla 54209 (Motown) (Jobete, BMI)
- I'M A MAN/QUESTIONS 67 & 68 . . . Chicago, Columbia 4-45467 (TRO-Cheshire, BMI/Aurelius, BMI)

ALBUMS

- JIMI HENDRIX/SOUNDTRACK . . . Rainbow Bridge, Reprise MS 2040
- JACKSON 5/TV SOUNDTRACK . . . Goin' Back to Indiana, Motown M 742 L
- FREDDIE HART . . . Easy Loving, Capitol ST 838

REGIONAL BREAKOUTS

SINGLES

- LOOKIN' BACK . . . Bob Seger, Capitol 3187 (Gear, ASCAP) (Detroit)

ALBUMS

THERE ARE NO REGIONAL BREAKOUTS THIS WEEK.

Bubbling Under The HOT 100

- 101. YOU THINK YOU'RE HOT STUFF . . . Jean Knight, Stax 0105
- 102. LIFE IS A CARNIVAL . . . Band, Capitol 3199
- 103. TRY MY LOVE ON FOR SIZE . . . Chairmen of the Board, Invictus 9099 (Capitol)
- 104. GIVE THE BABY ANYTHING THE BABY WANTS . . . Joe Tex, Dial 1008 (Mercury)
- 105. BEND ME, SHAPE ME . . . Storm, Sunflower 113 (MGM)
- 106. BLESS YOU . . . Martha Reeves & the Vandellas, Gordy 7110 (Motown)
- 107. NICKEL & A NAIL . . . O.V. Wright, Back Beat 622
- 108. USED TO BE . . . Just Us, Atlantic 2831
- 109. I BET HE DON'T LOVE YOU . . . Intruders, Gamble 4016
- 110. GLORY GLORY . . . Byrds, Columbia 4-45440
- 111. ABSOLUTELY RIGHT . . . Five Man Electrical Band, Lionel 3220 (MGM)
- 112. MOTHER . . . Barbra Streisand, Columbia 4-45471 (Continued on page 38)

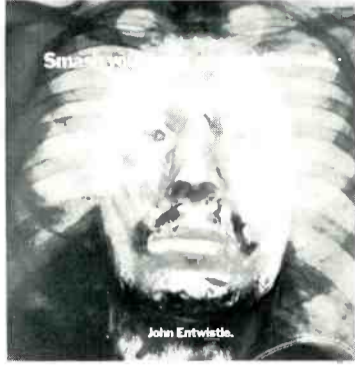
Album Reviews Continued



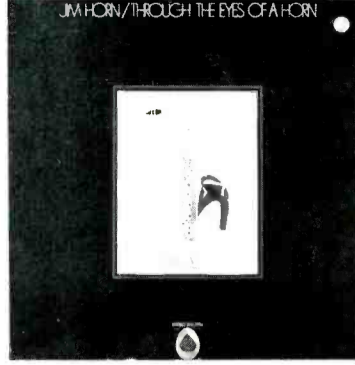
POP
RALPH McTELL—
 You Well-Meaning Brought Me Here.
 Paramount PAS 6015



POP
DAVID PATTON—
 Wooden Nickel WNS-1003



POP
JOHN ENTWISTLE—
 Smash Your Head Against the Wall.
 Decca DL79183



POP
JIM HORN—
 Through the Eyes of a Horn.
 Shelter SW 8906



POP
GORDON GILTRAP—
 A Testament of Time.
 Decca DL75296

The direct communication of McTell's voice and writing and the brilliant work of producer Gus Dudgeon make this one of the most overpowering albums to come out of England this year. Listen to "Genesis," "First and Last Man," "Lay Your Money Down," the classic "Streets of London," or any of the other cuts.

The new label, handled by RCA, comes up with a winner in this new composer-performer. Patton has the ingredients here to break through heavy as both writer and performer. Highlights of the debut album include his folk rock ballad, "You Are Gone," his country rock ballad, "Devil in Me," and his funky beat blues rocker, "Bourgeois Woman." "Winter's Comin' On" is a top ballad.

Who fans know very well that for all his immobile stage presence and intricate bass work, Entwistle is as looney as the rest of the group. Here he compiles all his material that hasn't been done by the Who, and he is as cordially violent as usual. Echoey impact on "My Size" and "I Believe in Everything"; he gets serious with "What Art You Doing Here."

Having gained the reputation of one of the top session musicians, Jim Horn's debut album for the label should prove an immediate winner. Production work by Larry Knechtel, Denny Cordell & Leon Russell is exceptional. Among the standout cuts are "Going Up the Country," "Shake 'n Bake," as well as the fine performance of Van Harrison's "Carajan."

Gordon Giltrap is a virtuoso guitarist and a disarmingly honest, autobiographical songwriter. Strongly influenced by Neil Young and the American pop troubadours, the British artist may well have more success here than at home. Instrumentals like "King's Ransom" and "Catwalk Blues" should impress FM audiences, while "Lady Jae" is most likely material for single release.

ALBUM REVIEWS

BB SPOTLIGHT



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

SPECIAL MERIT

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

FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

Rowe to Emphasize Stereo, \$ Bill Play

• Continued from page 34

range to 17,000 cycles per second. Additionally, Rowe is improving its "Stereo Round" by placing the two 3-in. tweeters facing forward in front of the angled mid-range speakers to provide more highs where the side speakers tend to fall off. Equally important, is the bass boost of the two bass speakers, up to 25db from 15 db. Also, the venting system and interior construction of the bass compartment is changed. The bass boost was introduced, officials said, because

the public "not only must hear the music, but 'feel' it physically too." Even at low levels, Rowe claims there is much more available bass boost.

Rowe has even put a dollar figure on what better sound means in locations. In a \$40 per week location, without changing programming, as little as 1 percent more play amounts to \$208 over a 10-year period.

Dollar Pricing

The other major push will be on dollar bill validation. Rowe, which makes its own bill acceptor, said a reduction in price this year could range from \$100 to \$180, as compared with last year. Improvements include two heavy-duty lamps and a wider track to prevent jams from crumpled, wet and old bills.

Dollar play pricing can increase jukebox revenue as much as \$208 a year, officials said. Reasons are (1) a bargain to the patron (2) more money per transaction (3) increased overplay.

Overplay, where a patron selects a title already punched by someone else, is significantly increased when patrons start punching out a dollar's worth of music, the Rowe people said.

SPECIAL MERIT PICKS

POP

LONG JOHN BALDRY—Long John's Blues. United Artists UAS 5543
 Baldry is the missing link between black blues and current British rock; many of England's top stars cite him as a major influence. This album includes the best of Long John's old blues material, including the classics "I Got My Mojo Workin'" and "Every Day I Have the Blues."

★★★★
4 STAR
 ★★★★★

SOUNDTRACK ★★★★★
ORIGINAL SOUNDTRACK—Anonymous Venetian. United Artists UAS 5218.

POPULAR ★★★★★
JAMES AND THE GOOD BROTHERS—Columbia C-30889.
WHITE NOISE—An Electric Storm. Capitol SW 9303.
ALAN BROWN—Listen. Island SW 9308.
JAMES TRUMBO—Peace Before We Die. Fantasy 8413.
MARVIN PAYNE—Ships of Dust, Trilogy Arts. TAR 1002.

SOUL ★★★★★
BIG BLACK—Doggin' What You're Doin'. Uni 73114.

JAZZ ★★★★★
GENE RUSSELL—New Direction. Black Jazz BJ/1.

RAY ANTHONY—Dream Dancing in Hawaii. Aero Space RA1004
 Anthony's classic "Dream Dancing" LP series were top sellers for Capitol in the past. This brand-new concept of super dance arrangements of some of the top favorites in Hawaii will also prove a chart item, on this, Anthony's own label handled through mail order, Los Angeles based. Standout cuts, arranged by Don Simpson, include "Paradise," "Beyond the Reef," "Harbor Lights" and "Hawaiian Wedding Song."

JONATHAN EDWARDS—Capricorn SD 862
 Edwards is a pleasant singer with some good country-pop material that could catch on. Best cuts are "Don't Cry Blue," "Sunshine," "Athens County" and "Shanty," all original material, well played and produced.

JAZZ

MILES DAVIS—United Artists UAS 9952
 This deluxe 2-record package contains some of the earlier work of the trumpet master. While Davis' audiences now vary from the young rock fan to the long-time Miles Davis jazz enthusiast, this reissue should prove to be of much sales potency for collectors. Included are "Dear Old Stockholm" and "The Leap."

Bubbling Under The TOP LPs

201. HOWARD WALES & JERRY GARCIA...Hooters!?, Douglas 5 KZ 30859 (CBS)
202. GRATEFUL DEAD...Live, Warner Bros. WS 1935
203. WANDA ROBINSON...Black Ivory, Perception PLP 18 (Stereo Dimension)
204. BILLY PAUL...Goin' East, Philadelphia International 230580 (CBS)
205. BAND...Cahoots, Capitol CMAS 651
206. HOOKFOOT...A&M SP 4316
207. RASPUTIN'S STASH...Cotillion SD 9046
208. SERGIO MENDES & BRASIL '77...Pais Tropical, A&M SP 4315
209. GARY PUCKETT ALBUM...Columbia C 30862

More Album
 Reviews on
 Page 48



FIND'S WAREHOUSE IN TERRE HAUTE PREPARES FOR OPENING: The Terre Haute warehousing facility of Find Service Intl., a subsidiary of Billboard Publications, Inc., is in the final stages of setting up for dealer service. Service to participating FIND dealers

will begin shortly after October 15th. The FIND warehouse contains over 40,000 square feet of space; over 1,200 bins to house records and tapes. Dean White, formerly with Record Wagon and Trancon's operation in Atlanta heads up the FIND Terre Haute facility.

THE NITTY GRITTY DIRT BAND STRIKES AGAIN.

The group that gave you "Mr. Bojangles" and
"House at Pooh Corner" has just released another single.
It's called "Some of Shelly's Blues." Lay claim to it.

"SOME OF SHELLY'S BLUES"

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WILLIAM E. MCGUEN



International News Reports

CBS France Singles, LPs, Sales Increase

PARIS—The CBS France annual seminar was of special importance this year due to the appearance on the record scene of the new firm DPI, which started operations on Sept. 1.

Jacques Souplet, president of CBS, welcomed the new team of salesmen to the seminar, including the new commercial manager, Jean-Claude Gastineau; and Jacqueline Polloni, who is in charge of the promotion department.

Two days of the seminar were spent on discussions relating to DPI, whose roster already includes French artists Alain Barriere, Jacques Bodoin, Les Menestriers, Bernard Dimey, and Raoul de Godewarsvelde. DPI will also be issuing product from the U. S. Epic catalog, featuring artists such as Redbone, Poco, Edgar Winter and Donovan.

The following two days were devoted to reports on and plans for CBS Disques. Details of forthcoming projects, including "The Music Company Greatest Hits" album series and a classical "Greatest Hits," were given to the delegates.

Jacques Souplet told delegates that, relative to the sales figures for CBS Disques for 1970, LP's accounted for 65 percent, Gemini single 30 percent and cassettes 5 percent.

During 1970, the conference

heard, sales of Gemini product had increased 39 percent. Over the same period CBS Disques France showed an increase in sales of its LP's of 50 percent. Sales figures for CBS during 1970 increased 47 percent—as opposed to a figure of 13 percent for the French disk market in general.

The final day of the seminar was devoted to discussions and debates on the musical instruments division—Masterwork and Fender. During 1970, it was said that Masterwork had sold a total of 220,000 instruments and accessories.

Sonet Albums Get Grammis

STOCKHOLM — Three Sonet albums received "Grammis" awards this year. The presentation of the awards took place at the Berns Restaurant, Stockholm, and was televised for the first time.

The three Sonet LP's which received Grammis awards were: "Pjal, Gnall & Ammel," by (Skaggmanslaget (best new pop production), "Spelmanslatur fran Uppland," by Eric Sahlstrom & Gosta Sandstrom (best folk music production), and "Fancy," by the Arne Domnerus Trio (best jazz production).

Protest Music Appearing in Bolivian Nightspots, Labels

By RON SCHLACTER

LA PAZ, Bolivia—Protest music, which always has been present here to some degree, now has gone commercial and is on center stage at the Penas Folkoricas, the La Paz nightspots that showcase native music.

One of the oldest and most successful of the penas is the Kori Thika, which is operated by Los Caminantes. The trio, which records for Lyra and Odeon, consists of Carlos Palenque, Pepe Murillo and Percy Bellido.

"We've always had protest music in the penas," said Palenque. "However, there is more liberty now and of course, the death of Benjo Cruz has been a great influence in the popularity of this type of music. Benjo played here at our place for two years until his death."

Cruz was a young Bolivian singer who specialized in native music. On July 18, 1970, after completing a performance the previous night with Argentinian singer Jorge Cafrune at the La Paz Club, Cruz left the city and went to Teoponte, located some 150 miles northeast of La Paz, to

join a band of guerrillas who were fighting government troops. While the exact date is not known, Cruz was killed sometime in September of 1970 by the soldiers.

"His body was eventually brought back to La Paz and the funeral was held here Nov. 28," explained Palenque. "Many of the Bolivian recording artists attended the funeral and we all sang 'Zamba para No Morir' (Samba in Order Not to Die). This was Benjo's song because he did not want to die. We now play it quite a bit at the Keri Thika and usually receive requests for it from the audience."

"Zamba para No Morir" is interpreted by some people as a song about Che Guevara, who also met his death in Bolivia. With the increased popularity of protest music in the country, the commercialization of Guevara also has been stepped up and now a Bolivian can buy everything from a "Che" poster to a "Che" tee-shirt. Also on the market are Benjo Cruz posters.

"The death of Benjo has been a big factor in his current popu-

LONDON

Plexium, an independent label run by Gordon Lotinga, has fixed up a special promotion with the Bass Charrington brewery whereby an album, "Non-Stop Christmas Top 20" will be made available in around 150 liquor stores throughout the U.K. The album which is released in the label's "Non-Stop Hits" series will receive extensive promotion and over 200,000 leaflets will be issued by Bass Char-

From The Music Capitals of the World

ington to its various stores. The LP, retailing at just over \$2 features 20 seasonal songs for Christmas. Plexium's "Non-Stop" series has also been taken on by the Record Merchandisers firm and product will be installed in all of RM's racks in the coming week. Lotinga has also recently concluded a deal with Leif Malmberg of the Swedish Strike company for distribution in Sweden of the next five albums in the Non Stop series.

David Bowie, previously with Mercury, has been signed by RCA under a worldwide five-year deal.

Pye's move to a centralized distribution network has come into effect following the closure of the company's depot in Leeds. Pye has already closed depots in Birmingham, Bristol and Manchester. It is planned that all of the company's distribution activities will be handled direct from its factory at Mitcham. Meanwhile Pye had manufactured 10,000 new sleeves for its latest album in the Chartbusters series. The album "Instant Chartbusters," featuring cover versions of songs in the Top 50, is currently available here in a sleeve picturing a bare-chested girl. Pye managing director Louis Benjamin admitted this week that it was a mistake, on Pye's part, on issuing the sleeve. Benjamin added, "This is an album aimed at the young record buyer and more often than not the album is bought for a parent."

Brian Chater, boss of the Canadian Much Record company and Cumberlea Music has assigned his artist Pagliaro with Pye on a worldwide basis. Deal was completed in London this week by Chater with Pye's Peter Prince. Through the deal ATV-Kirshner will acquire U.K. publishing rights.

Promoter Mervyn Conn is hoping to arrange a touring caravan of the artists he is booking for next year's International Festival of Country and Western Music at the Empire Pool, Wembley. His associate, Cyril Smith, leaves London this weekend to visit South Africa, New Zealand and Las Vegas to explore the possibilities of taking some or all of the Country stars booked for Wembley on a tour of some of the territories he is visiting. . . . Contempo International, the company which publishes the Blues and Soul magazine and which acts as an operational base for the Mojo label is now also involved in the selection and promotion of Stax material. Contempo will advise on the selection of product and promote it via radio and TV.

GH Music, the music publishing offshoot of the Gaff Masters organisation has acquired a half share in the song Maggie May, according to Andy Heath of GH. The song recorded by Rod Stewart (Mercury) was co-written with Martin Quittenot and it is Quittenot's share in the song that GH has acquired. Robert Masters of Gaff Masters announced this week, that as personal manager of the Atomic Rooster, he has advised B & C Records that he feels that the group's recording contract with the label is terminated due to certain breaches on B & C part. . . .

Polydor is planning to record the 1971 Filmharmonic concert at London's Royal Albert Hall on Oct. 23 which will feature conductors David Rose, Frank Chacksfield and Nelson Riddle. . . . Gary Wright, previously with Spooky Tooth and Extraction, has signed a management and agency agreement for himself and his new group Wonderwheel with the Red Bus company. Wright and Wonderwheel are scheduled to tour America from the beginning of No-

(Continued on page 42)

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Daybreak Moves Into 17 International Mkts

LOS ANGELES—Bobby Weiss, executive vice president and general manager of Daybreak Records, has returned here after a nine-week global junket during which he negotiated licensing agreements with 17 foreign labels. Weiss emphasized that all deals provide label

identity, with Daybreak to be distributed on its own label in each country.

Weiss concluded pacts as follows: England—Polydor thru John Fruin; Germany—Teldec, Kurt Richter; Sweden and Finland—Electra, Sixten Eriksson; Norway—A/S Disco, Eilif Meyer; Denmark—Hede Nielsen, Leif Risell; Switzerland and Austria—Musik Vertrieb, Maurice Rosengarten; Italy—EMI, Michele Bonnet; France and Belgium—Pathe-Maroni, J. J. Timmel; Holland—Bovema, Gerry Oord; Greece—Columbia Graphophone, E. J. Jones; Israel—Eastronics, Dov Peleg; India—Gramophone, A. A. Warren; Singapore/Malaysia—EMI, Keith Bruce; Hong Kong/Macao—EMI, Neal Sarsfield; Japan—Nippon Grammophon, K. Morita; Philippines—Mareco, Manny Villar; and Australia/New Zealand—EMI, Cece Barlow.

Polydor will release Daybreak product first, teeing off in October, while all other countries release in November, except Japan, where initial product will come January. Daybreak artist Frank Sinatra Jr. coincidentally works a three-week tour of Australia, starting Oct. 5, during which he will target on his own Daybreak release, both single and LP. Licenses with Mexico, Spain and Portugal, Africa and central and South America will be set later.

Irish Label Head Held In Belfast

DUBLIN — Among those interned by the British Army in Crumlin Road jail, is William (Billy) McBurney, who runs Outlet Records and has his own recording studio, shop and distribution set-up in Belfast.

Last July, McBurney's house was raided by the British Army. Eight flags, 14 pike staffs, six pike heads, 14 berets, seven pairs of gloves, six pike belts, 22 cine films, 14 photographs, one tape recorder, one recording were found. McBurney claimed these were props to be used for a six-LP series, "History of Ireland," which is in production at the moment by Outlet. Others were seen on the cover of the 1970 album, "Songs of the Irish Republic."



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Paganini
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HENRYK SZERYNG
London Symphony Orchestra: Alexander Gibson

PHILIPS

Canada Rockumentary Shipped to 60 Stations

By RITCHIE YORKE

TORONTO — "Rock Canada," the 15-hour radio documentary on the growth and international acceptance of Canadian music, hits the air for the first time on Oct. 10. Bob McCord, Rock Canada's

producer, said that the "rockumentary" will be broadcast on CKLG, Vancouver; CKXL, Calgary; CHED, Edmonton; CKY, Winnipeg; CJME, Regina; CHAB, Moose Jaw, and CKBI, Prince Albert during Labor Day weekend.

The special has been in production since April of this year, and will feature as narrator, Scott Morgan, former CKFH disk jockey.

McCord said that station reaction across the country to demonstration tapes had been "extremely enthusiastic" and that completed programs were being shipped to more than 60 stations this week.

"Rock Canada" was produced under the auspices of Moffatt Broadcasting and the Rawlinsong stations. It was an independent production, however, and is not owned by either Moffatt or Rawlinsong, although these stations had first option for broadcast in the markets in which they were located.

McCord said that the 15 hours of documentary includes more than 250 Canadian records, running the gamut from Paul Anka to the Guess Who to Neil Young. He said it included interviews with Gordon Lightfoot, Glen Campbell, Paul Anka, Neil Young, David Crosby, Burton Cummings, John Lennon, Ronnie Hawkins, Andy Kim, John Kay, Kelly Jay and King Biscuit Boy.

West German Jazz Line, ECM, Reactivates

MUNICH—A new West German record company, ECM Records, a jazz-based label which has been established since 1969, is restarting operations.

At present, ECM (an abbreviation for Edition of Contemporary Music) is preparing new compositions and working in the field of worldwide copyrights, as well as negotiating contracts with a view to signing established jazz musicians.

ECM is concentrating on contemporary jazz only. Recording for the company are U.S. artists Chick Corea, Paul Bley, Marion Brown, Barre Phillips, Gary Peacock and U.K. bassist Dave Holland.

The new company is located at Munich, Gleichmannstrasse 10. In charge at ECM are Karl Egger

Ampex, ABC Hold Product Conventions

TORONTO—Two major record companies held annual product conventions here last week. RCA introduced its new ABC/Dunhill release at a special luncheon hosted by Scott Richards, Andy Nagy and Ed Preston.

A slide-tape presentation was utilized to demonstrate new LP product by Ray Charles, Tommy Roe, B.B. King, the Grass Roots, Steppenwolf, Emmit Rhodes, Three Dog Night and the reunited Mamas and the Papas.

Cross Country Polydor Act

MONTREAL—Polydor's Frank Mills is to undertake a cross-Canada tour with the label's John Turner to promote his debut album for the company.

Polydor has pulled "Love Me, Love Me Love" from the album to tie in with the tour.

The album was cut at the 32-track Andre Perry Studios in Montreal. Mills, a former member of the Bells, wrote their current hit, "Sweet Sounds of Music."

Executive Turntable

Staff changes at the Canadian Radio-Television Commission include **John Hylton**, former CRTC general counsel in new post of managing director of operations. Succeeding Hylton is **John Lawrence**, a partner in the Montreal law firm of Bourgeois, Doheny, Day and MacKenzie. **Peter McDonald** has been appointed director of the broadcast programs branch. McDonald was president of Universal Education and Visual Arts, a division of MCA. **J. Harold McKernin**, the former director of broadcast Programs, has assumed special duties pertaining to the Maritimes and the extension of the service to the Eastern region. **Germain Cadieux** has been appointed assistant director of broadcast Programs, and **Ralph Hart** has been named manager of radio-television development. **Thomas N. Parrot** is the new director of personnel, replacing **Miss Beth Bertram**. In addition, **Franklin Delaney**, CRTC Secretary, has resigned to enter private broadcasting in Quebec, and **Leslie Millin**, formerly a member of the Broadcast Programmes Branch, has accepted a position with the Secretary of State.

Thunder Sound has hired **Bill Seddon** as its new mixer. Formerly with Eastern Sound, Seddon has worked with Lighthouse, Bruce Cockburn and Jesse Winchester, among others.

Daffodil Records Crowbar & Guests

TORONTO—Love Productions, entrepreneur Martin Onrot and CHUM FM combined "Evening of Love With Daffodil Records," marked the first time that a Canadian rock group, Crowbar, had recorded a live in concert album, and was also the debut of CHUM FM (Toronto's #2 rating rock station) into live broadcasts of important concerts. In addition, it was the first time that Canadian rock stars had combined on stage, regardless of label affiliations.

More than 50 musicians—members of Lighthouse, Doctor Music, Everyday People and several other bands—appeared with Crowbar on

stage. Also on the bill were Christman and King Biscuit Boy, both Daffodil acts.

A forthcoming two-record album of the concert, tentatively titled "Liver Than You've Ever Been," is to be released in November. Several executives from Paramount Records, which releases Crowbar in the U. S., flew in for the concert.

Engineer, Henry Saskowski, was brought in from Los Angeles to supervise the recording of the concert, which was taped on equipment from Thunder Sound Studios.

From The Music Capitals of the World

• Continued from page 40

member and will have a new album issued on A & M in December. . . . At two concerts this week at the Lyceum ballroom in London CBS gave away a specially produced seven-inch mini LP featuring seven of its acts featured in the concerts to members of the audience. The disk featured tracks by **Al Stewart**, **Arrival**, **Home and Heaven** and fields and others.

PHILIP PALMER

TORONTO

Procol Harum's keenly anticipated appearance with the **Edmonton Symphony Orchestra** conducted by **Tommy Banks** has been confirmed for Nov. 18. The concert is expected to be recorded for a possible album release. The date was co-ordinated by A & M's West Coast manager, **Liam Mullan**, and Procol's **Derek Sutton**. . . . GRT's **Ross Reynolds** in New York this week negotiating new distribution deals with U.S. companies. . . . RCA's **Jose Feliciano** set to appear at O'Keefe Centre Nov. 7. . . . MCA is putting a strong push on the **Nigel Olsson** album. . . . Daffodil's **Crowbar** flew West to Saskatoon, Regina and Calgary after the Massey Hall concert. . . . **Stamper's** "Sweet City Woman" is closing in on the 100,000 sales mark in Canada.

Polydor will release the new **Bells'** album on Oct. 1. Titled "Love, Luck 'n Lollipops," it will be simultaneously issued in the U.S., Canada and New Zealand, with German, U.K. and Australian release scheduled later this year. The label's **Lori Bruner** says that the initial shipment of the album was 20,000 units. The album includes the two most recent singles, "Lady Dawn" and "Sweet Sounds of Music". . . . Kapp's **Sonny and Cher** drew reviews for their appearances at the Royal York Hotel. . . . Capitol have picked up Canadian distribution rights to an album by

Australian group, the **Flying Circus**, who intend to spend the next six months working in Canada. The album "Prepared in Peace" comprises the group's second and third album. Capitol's **Wayne Patton** says the Canadian tour began on Sept. 24. . . .

MCA's **Tom Northcott** met up with Toronto mayor, **William Denison**, during his recent Toronto appearance at the Riverboat. . . . Columbia scheduled a reception for **Ian and Sylvia**, Sept. 29. . . .

Guy Lombardo and the Royal Canadians return to the Royal York on Sept. 27. . . . Top attendance figures during the recent Canadian National Exhibition were 25,000 for the **Osmonds/Stamper's**, and 16,000 for the **Guess Who**. . . . **Danny Roman** has been upped to program director at CJCH Halifax. . . . True North's **Murray McLauchlan** and producer **Gene Martynec** have just completed the score for **Don Shebib's** new film, "Rip Off." Shebib's most recent effort was "Goin' Down the Road". . . .

McLauchlan's first album, "Songs From the Street" is being released this week. . . . **Brave Belt** into the Riverboat this week. . . . **Gordon Lightfoot** plays Calgary (6-7), Edmonton (8-9) and Vancouver (30-31). . . . The **Bob Hamilton** Radio Clinic has been set to take place in Vancouver on Oct. 23-24, with the Maple Leaf System annual get-together scheduled for the previous day.

Dennis Murphy has just finished an album with Capitol's **Pierre LaLonde**. . . . The Ontario Government, through the Department of Trade and Development, hosted a dinner at Ontario Place to introduce Summus artist, **Bill Houston**, whose "Ojibway Country" single is taken from the soundtrack of the Ontario government movie, "North to Superior". . . . Canadian publication date for the Canadian music book "Axes Chops and Hot Licks" has been set for Nov. 4.

RITCHIE YORKE

(Continued on page 44)

U.K. Polydor To Distribute U.S. Daybreak

LONDON—U.K. Polydor has concluded arrangements for the release of the Dandelion and Daybreak labels.

The three-year deal for Dandelion—formerly with Kinney—was signed in Hamburg between **John Fruin**, Polydor managing director, and **Clive Selwood**, head of Dandelion. It covers marketing and distribution on a worldwide basis with the exception of North America and Canada. In the U.K. Dandelion will continue to have its own label but elsewhere will appear on Polydor.

Artists include **Medicine Head**, **Bridget St. John**, **Stackwaddy**, **Principal Edwards Magic Theatre** and the Scandinavian group, **Burnin' Red Ivanhoe**. First product is expected during October.

Daybreak comes to Polydor under a three-year licensing agreement for the U.K. negotiated by **Fruin** and **Daybreak'** executive vice-president **Bobby Weiss**.

The label will have its own logo and initial release will be in November with albums by **Bing Crosby**, **Count Basie**, **Frank Sinatra Jr.**, singer-writer **Larry Groce** and West coast group the **Surfers**.

Name Change For Warners

TORONTO—Warner Bros. has changed its corporate name to **Kinney Music of Canada, Ltd.** The new title is intended to reflect more accurately the nature of the corporation.

Labels within the Kinney company will remain the same. This includes **Warner Bros.**, **Reprise**, **Atlantic**, **Atco Elektra** and **Cotillion**.

The change was announced by **Kinney of Canada** president, **Ken Middleton**.

Govt Aid Japan's Popular Song Fest

Song Festival 1971 will be held Nov. 25-27 and the aim of **Genichi Kawakami**, president of **Nippon Gakki Co.**, the Yamaha piano company who will sponsor the event, plans to make this festival the "most honest" from the viewpoint of jury judgment.

Said Kawakami, "Last year's expenses were 200 million yen and we were about 70 to 80 million in the red. I have no doubt we will

lose money this year, but the big improvement for this year is that we will have a little bit of help from the Foreign ministry."

Kawakami said he had turned down an offer from **NHK** to broadcast the festival because the money offered was "such a small amount."

Last year's festival winner was "Dream of Naomi" by **Hedba and Davida**, which was a big hit in Japan.

Charisma's stable worldwide distributed



excl. UK, USA, Canada

by Philips



VAN DER GRAAF GENERATOR
The least we can do is wave to each other (6369 901)



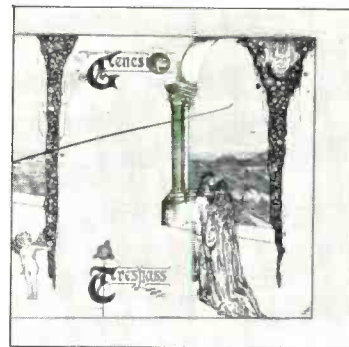
VAN DER GRAAF GENERATOR
H to He Who am the Only One (6369 907)



AUDIENCE
Friend's friend's friend (6369 903)



AUDIENCE
The House on the Hill (6369 910)



GENESIS
Trespass (6369 905)

PHILIPS



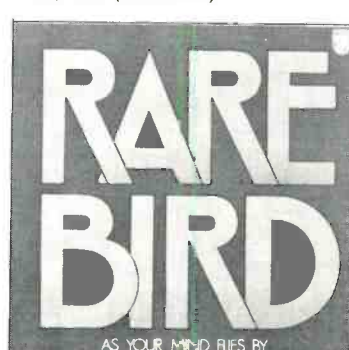
LEIGH STEPHENS AND A CAST OF THOUSANDS
(6369 912)



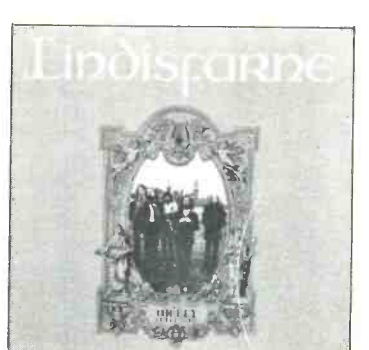
PETER HAMMILL
Fool's mate (6369 911)



RARE BIRD
Sympathy (6369 900)



RARE BIRD
As your mind flies by (6369 904)



LINDISFARNE
Nicely out of tune (6369 909)

From The Music Capitals of the World

• Continued from page 12

MANILA

Mareco, Filipinas and Villar issued a total of 20 LP's (13 foreign, 7 local) and 34 singles (30 foreign, 4 local) for period Aug. 10-Sept. 10. For the preceding period, July 10-Aug. 10, total was 21 LP's (14 foreign, 7 local) and 56 singles (41 foreign, 15 local). . . . Mareco has been the first outfit here to issue new Christmas singles, this as early as mid-September. In the batch are "The Little Drummer Boy," "Rudolph the Red-Nosed Reindeer" and "I Saw Mommy Kissin' Santa Claus" by the Jackson 5 (Motown) and "White Christmas" and "The Christmas Song" by The Temptations (Motown). There is now full-blast exposure tie-in of these records in stations DZBM and DZLM.

In promoting the sales of releases from Home Industries Development Corp., CIE Marketing Corp. has come up with a handsome three-leaf brochure with LP "Jesus Christ Superstar" for cover. The Andrew Lloyd Webber-Tim Rice rock opera LP features The Trinidad Singers and Murray Head. The rock opera was presented here at the Meralco Theater by the Yellow Sunshine Production.

Vicor Music Corp. has announced that it is coming out with five major LP productions before December to beef up its 35-LP catalog. These will be by Victor Wood, Tirso Cruz III, The Ambivalent Crowd and Anstacio Mamaril. . . . Mico Industries, Inc., has lined up releases for this month and November on SSS International, Durim, Ariola, Ember, Canyon and Stereo Dimension. Artists included are Gloria Lynne, Tiffany, Tennessee Guitar and Blonde on Blonde. Last month, the company issued 16 singles and five LP's on these labels: Elektra, Evolution, Steed, Bravo, Sun-Shelby Singleton, Plantation, Minaret, Republic, Dot and Mico. . . . Dyna Products, Inc. released the Shirley Bassey version of "Theme From Love Story" on United Artists. On the same label, Dyna re-released "Honey" by Bobby Goldsboro. The company also just released singles by The Bee Gees (Polydor), James Brown (Polydor), The Ventures (UA), Creedence Clearwater Revival (Liberty), Three Dog Night and The Lettermen (Capitol) among others. Its five local singles are by organist Amormio Cillan Jr. (Dyna).

Grandeur issued an LP by Eddie Mesa titled "Soulman." It's Mesa's first album on Grandeur. He was voted best male singer of 1970 by the Philippine Academy of Recording Arts and Sciences (PARAS) last July. . . . Mareco's current top best-seller is "What's Goin' On" by Motown artist Marvin Gaye. The company's second best-seller is "I Don't Know How to Love Him" by Living Strings & Living Voices (RCA).

OSKAR SALAZAR

BARCELONA

Nino Sanchez, previously with Belter, has signed with Distribuidora Discografica, to record for its Palobal label. Nino is presently preparing an LP his debut on his new label. . . . George Moustaki (Polydor) gave four recitals in Lloret de Mar and Palamos (two towns close to Barcelona). . . . Dolores (La Terremoto) Vargas has recorded a new single, which combines Spanish versions of "Love Story" and "Chirpy Chirpy, Cheep Cheep." . . . Ismael (EMI) is readying a new record with arrangements by Alfredo Domenech. The main song is titled "Alondra" (Lark). . . . Maria Del Mar Bonet presented her latest single to the press, radio and TV critics at a reception recently. It

is her first recording for Bocaccio Records. Titles are "No Voldria Res Mes Ara" (I Wouldn't Want Anything Else Now) and "L'Aguila Negra" (The Black Eagle). Both numbers are sung by Miss Bonet in Catalanian. . . . Rosalia (Belter) will represent Spain at the XI International Festival of Sepot, in Poland. . . . Ariola has released the first recording by a "ghost group" called Piratas. The two songs on the single were composed by Daniel Vangarde—"Primerio Lo Primero" (First What is First) and "Tarro De Miel" (Honey Pot). The record was produced by Tony Ronald.

Los Tres Sudamericanos (Belter) has recorded, in Spanish, "Lady Rose." . . . Belter has signed the group Los Albas, formerly with Vergara. . . . Also newly signed with Belter is Nati Mistral (ex-Columbia Espagnola). . . . Great excitement amongst the staff of the recently-formed Spanish company Ariola: it is the first time since it commenced operations last year that a record by Peret is chalking up huge sales figures throughout Europe. Peret's single, "Borrinito" (Little Donkey) is already No. 1 in Belgium, Holland, Radio Luxembourg (Dutch service) and No. 12 in Germany. . . . Belter has acquired distribution in Spain of three British labels—Penny Farthing Records, Transatlantic Records and the Ditchburn Organization. DOLORES ARACIL

BUENOS AIRES

Music Hall artist, Sabu, will appear in a film, "I Return to Live, I Return to Sing" (Vuelvo A Vivir, Cuelvo A Cantar) to be premiered shortly. He sings the theme song and several more in the film, which also featured the groups Trocha Angosta Y Banana. . . . Singer Eduardo Rodrigo will represent his country in Argentine Week in Spain, Oct. 20-30 in Madrid at the special request of the Argentine Embassy there. . . . Roberto Yanes moves from Puerto Rico to Santo Domingo and then to the Chateau Madrid, New York City.

Spanish singer Nino Bravo will appear in concert and on Channel 9 television in Buenos Aires from Oct. 2. The tour is promoted by Roberto Rodi, manager of Promociones Rodi. . . . Argentine duo Juan and Juan appeared at the New York Latin American music festival and then went to Rio to represent their country at the Rio Song Festival, singing a Palito Ortega song. Ortega was also in Rio as Festival guest.

RUBEN MACHADO

MEXICO CITY

Tom Jones cancelled the three performances set for Mexico City, Guadalajara and Monterey after failing to get Government permission to increase ticket prices. It is possible that he will appear in November. One of his concerts was to be a benefit for the Red Cross. . . . The government also banned the song, "Avandaro," inspired by the recent Woodstock-type rock festival. Both Philips and Capitol have released versions of "Avandaro." . . . Cesar Costa left for Europe to record in Spain and the U.K. mostly in English. . . . Jorge Audifred and Luis San Martin, organizers of the Latin American Song Festival in Mexico, are assisting at the Brazilian Song Festival in the final international section.

CBS are preparing to record Cuco Sanchez, Sonora Santanera, Sonia Lopez and some rock groups on their new eight channel console. . . . Gamma Records released the new Raphael album, with material written exclusively by Spanish composer, Manuel Alejandro. . . . Executives from Ger-

man Philips visiting Luis Baston, general manager, Polydor SA. . . . Folk singer Amalia Macias returned to Mexico from Spain appearing with a Mexican mariachi band. . . . Guillermo and Jesus Acosta, brothers who were with Musart Records for more than 20 years, formed their own disk company, Gas. They resigned from Musart recently.

Argentinian singer Sandro is finishing four Mexican TV shows and will appear in concert in November. . . . Mexican group La Revolucion de Emiliano Zapata gave a concert at the Hotel Maria Isabel. ENRIQUE ORTIZ

MUNICH

Electrola Records arranged a press reception for German pop singer Erik Silvester for his new single, "I Know a Girl." Silvester is one of the best-selling artists featuring German-language-only material. . . . The reception was held in Munich. . . . Liberty/UA Munich arranged a reception for Katja Ebstein recently. She has a new LP, "Friends," on release. Liberty is giving the record major promotion in all media—national newspapers, trade press, radio and TV.

Edition Montana has confirmed that the first musical to be written by Udo Juergens will be presented in Vienna this month. Juergens' musical—"Helden" (Heroes)—is based on Bernard Shaw's comedy of the same name. Leading role in the musical will be taken by young German singer-actor Michael Heltau. . . . Peter Alexander, a leading German-language singer, will start his third 30-city tour of West Germany and Austria. Alexander, contracted to Ariola-Munich, was until recently unwilling to undertake another lengthy tour like those two previous, highly successful tours in 1969 and 1970. URSULA SCHUEGRAF

DUBLIN

Eileen Reid is likely to return to the showband scene in the very near future. The Dublin girl, who was lead singer with the Cadets for seven years until her retirement from the business in favor of married life—she became Mrs. Jimmy Day in June 1968—was voted Ireland's No. 1 female singer four years in a row. She has a single out currently on Ruby—Buffy Sainte Marie's "I'm Gonna Be a Country Girl Again." It's her first release since "If I Had My Life to Live Over." In recent months, Eileen has been appearing in cabaret. . . . EMI's Brian Kennedy is promoting new B&C and Charisma LP's by much artists as Shelagh McDonald, Keith Christinas, Spirogyra, Hiroshima, Leigh Stephens and Atacema. . . . Alan (Irish) O'Duffy will leave for the New York premiere of "Jesus Christ, Superstar," on Oct. 11. While in the city, he also hopes to place material by Dim Reflection, the Irish group which has stirred up a great deal of interest since it began being heard on RTE Radio's "Songs & Sounds of Tomorrow." The group, which is 30-40 strong, mainly uses material by musical director-arranger Corniac O'Duffy. . . . Margo & the Country Folks' second LP—and its first for manager John McNally's new ARA label—is titled "From Margo With Love." It's distributed by EMI (Ireland).

Additions to EMI's low-priced Talisman labels include disks by Carmel Quinn, The Fishermen, Donie Collins and a spoken-word release called "Memories of the Abbey Theater," with extracts from such plays as Sean O'Casey's "The Plough and the Stars" and J.M. Synge's "Riders to the Sea," as presented by Eamon O Gallchoib. (Continued on page 45)



THE KEY figures in the recent long-term renewal of the distribution agreement between London Records and Hi Records are, left to right, Nick Peace, president of Hi; D. H. Toller Bond, president of London; Willie Mitchell, vice president and a&r chief for Hi; and Walt Maguire, London's vice president for pop a&r.

U.K. Rack Firms Plans Major Promo Campaign

LONDON — Record Merchandisers, the U.K. racking firm, is mounting a number of label promotion campaigns covering its 600-plus rack outlets during the remaining months of this year and continuing into 1972.

The first, involving the CBS "Greatest Hits" series of albums, will run from mid-November until Christmas, with EMI's "Starline" product being introduced during December. Under discussion with Decca is a similar thrust of "World of . . ." repertoire and a promotion on selected Polydor material covering all price ranges is also in prospect.

Activity during 1972 will involve a calendar of planned promotions of specific label product on a four-weekly basis through all racks.

RM's own Stereo Gold Award \$1.62 albums will also be given a year end boost with a consumer contest starting in mid-October in collaboration with Woolworths, with the first prize being a Bond Bug, three-wheeler fibre-glass car. Sales target of 400,000 LP's is being aimed at during the three months of promotion. Since the

label was launched in November of last year, total sales are in excess of 750,000 copies and albums are sold through nearly 1,500 stockists.

Giving details of the promotion plans at the RM sales conference last week, managing director Ian Miles revealed that in the 18 months since April 1970, the number of outlets had grown from 140 racks to over 600 and that shipments were running at more than 300,000 units each month, compared to 140,000 a year ago and 20,000 in April last year.

RM is now turning its attention increasingly to pre-recorded tapes and has secured 247 outlets, all of which will be equipped with a new Norwegian-designed pilfer-proof rack. Known as the Arne Bendikson Casseteria, it uses a system of bells and lights to prevent theft, and has a 130-cassette capacity.

RM has acquired sole U.K. distribution rights and after an initial import of 500, the casseteria will be manufactured in this country.

20 Percent Sales Increase—W. Germany

BERLIN — With 55,100,000 records sold in the first half of 1971, the West German record industry has surpassed the figure for the corresponding period last year by 20.3 percent.

The largest increase was in LP sales. In the export field, the growth rate of LPs amounts to 30.2 percent, reaching 6,900,000 units, totalling DM 10,100,000, with an export growth rate of 24.7 percent.

The value of LP sales represents 53.2 percent of last year's total record turnover of DM 700,000,000 DM 50.6 in 1969 and 48.9 in

1968). Sales of budget records (up to DM 10) last year levelled down to 49.4 percent (50.7 in 1969 and 55 in 1968).

In the cassette field there was a growth rate in the final half of 1971 of 60 percent in relation to the previous year, amounting to 2,400,000 units. According to retail executives at the recent Berlin radio exhibition, cassettes so far are not interfering with record sales, but are creating a readiness on the part of the record buyer to change over from the low-price area into the normal-price LP field.

Irish Big 8 Start Local, Foreign Tours

DUBLIN — Brendan Bowyer, Tom Dunphy and the Big 8, which was formed on the break-up of the Royal Showband, are currently doing a series of dates on the Irish ballroom circuit.

They made their debut in Manchester and their first Irish date was at the Old Shieling in Raheny, in cabaret.

Apart from the local scene, the Big 8 is looking to foreign horizons. In October, the group is off to Australia and Hawaii, while next January it starts a six-month sea-

son in Las Vegas, returning to Ireland on July 28, 1972.

Bowyer and Dunphy have a string of hit disks between them which they made during their days with the Royal. Their manager is T.J. Byrne, who also looked after the interests of the Royal for many years.

On Oct. 20, the Big 8 will tele-record for Radio Telefis Eireann's new series, "Caught in the Act." In the next few weeks, an album and an EP will be released by Big 8, plus singles each by Bowyer and Dunphy.

HITS OF THE WORLD

ARGENTINA

(Courtesy Escalera a la Fama)

- | This Week | Last Week | Rank | Title | Artist |
|-----------|-----------|------|--|---|
| 1 | 1 | 1 | ESTOY HECHO UN DEMONIO | Safari (CBS)—Melograf |
| 2 | 2 | 2 | HELP (Get Me Some Help) | Tony Ronald (M. Hall); Kingston Karachi (RCA); Romeo (EMI); Flash (CBS) |
| 3 | 3 | 3 | LOVE STORY | Francis Lai (M. Hall); Alain Debray (RCA); Andy Williams (CBS); Johnny Mathis (CBS); Franck Pourcel (Odeon); Henry Mancini (RCA)—Korn |
| 4 | 4 | 4 | SING SING BARBARA | Larent & Mardi Gras (Fania/M. Hall) |
| 5 | 5 | 5 | LA CHICA DE LA BOUTIQUE | Helena (RCA)—Relay |
| 6 | 6 | 6 | COFFEE TOFFEE SQUARES | Jade & Pepper (EMI)—Fermata |
| 7 | 9 | 9 | QUIERO GRITAR QUE TE QUIERO | Quique Villaneuve (RCA)—Relay |
| 8 | 7 | 7 | CUANDO NECESITO AMAR/HE TRADADO DE OLVIDARTE | Sabu (M. Hall)—Pamsco/Kleimann |
| 9 | 8 | 8 | BORRIQUITO | Peret (D. Jockey)—Melograf |
| 10 | — | — | UNA NOCHE EXCEPCIONAL | Raul Padovani (RCA) |

BELGIUM

(FRENCH)

(Courtesy Telemoustique)

- | This Week | Last Week | Rank | Title | Artist |
|-----------|-----------|------|-------------------------|---------------------------|
| 1 | 1 | 1 | THE FOOL | Gilbert Montagne (CBS) |
| 2 | 2 | 2 | BORRIQUITO | Peret (Supreme) |
| 3 | 3 | 3 | JESUS | Jeremy Faith (Decca) |
| 4 | 4 | 4 | J'AI TANT BESOIN DE TOI | Crazy Horse (Vogue) |
| 5 | 5 | 5 | MAMY BLUE | Joel Dayde (Riviera) |
| 6 | 6 | 6 | CO CO | Sweet (RCA) |
| 7 | 7 | 7 | MAMY BLUE | Pop Tops (Philips) |
| 8 | 8 | 8 | HELP | Chrysalis (CBS) |
| 9 | 9 | 9 | CHE SARA | Jose Feliciano (RCA) |
| 10 | 1 | 1 | LOVE YOU, JE T'AIME | Frederic Francois (Vogue) |

BRITAIN

(Courtesy Record Retailer)

*Denotes local origin

- | This Week | Last Week | Rank | Title | Artist |
|-----------|-----------|------|--|---|
| 1 | 1 | 1 | HEY GIRL DON'T BOTHER ME | Tams (Lowery)—Probe |
| 2 | 3 | 3 | MAGGIE MAY/REASON TO BELIEVE | Rod Stewart (Mercury)—Koppelman/Rubin (Stewart) |
| 3 | 2 | 2 | DID YOU EVER | Nancy & Lee (Reprise)—London Tree |
| 4 | 4 | 4 | TWEEDLE DEE TWEEDLE DUM | *Middle of the Road (RCA) Sunbury (G. Tosti) |
| 5 | 6 | 6 | TAP TURNS ON THE WATER | *C.C.S. (Rak)—Rak/C.C.S. (Mickie Most) |
| 6 | 7 | 7 | COUSIN NORMAN | *Marmalade (Decca)—Citrine (Marmalade) |
| 7 | 5 | 5 | NATHAN JONES | Supremes (Tamil-Motown)—Jobete/Carlin |
| 8 | 9 | 9 | YOU'VE GOT A FRIEND | James Taylor (Warner Bros.)—Screen Gems-Columbia (Peter Asher) |
| 9 | 8 | 1 | BELIEVE (In Love) | *Hot Chocolate (Rak)—RAK (Mickie Most) |
| 10 | 13 | 13 | FOR ALL WE KNOW | Shirley Bassey (United Artists)—United Artists |
| 11 | 11 | 11 | BACK STREET LUV | *Curved Air (Blue Mountain)—Warner Bros. (Curved Air) |
| 12 | 19 | 19 | LIFE IS A LONG SONG UP THE POOL | *Jethro Tull (Chrysalis)—Chrysalis (Ian Anderson) |
| 13 | 10 | 10 | L'M STILL WAITING | D. Ross (Jobete/Carlo)—Tamil-Motown (Deke Richards & Hal Davis) |
| 14 | 14 | 14 | NEVER ENDING SONG OF LOVE | *New Seekers (United Artists)—Philips (David MacKay) |
| 15 | 15 | 15 | IT'S TOO LATE | Carole King (Screen Gems/Columbia)—A&M (Lou Adler) |
| 16 | 12 | 12 | SOLDIER BLUE | Buffy Sainte-Marie (Cyril Shane)—RCA (B. Ste. M./Jack Nitzsche) |
| 17 | 21 | 21 | FREEDOM COME | FREEDOM GO—*Fortunes (Capitol)—Cookaway (Cook & Greenaway) |
| 18 | 17 | 17 | DADDY DON'T YOU WALK SO FAST | *Daniel Boone (Penny Farthing)—Intune |
| 19 | 23 | 23 | ANOTHER TIME, ANOTHER PLACE | *Engelbert Humperdinck (Decca)—Leeds Melanie (Gordon Mills) |
| 20 | 30 | 30 | BUTTERFLY | Danyel Gerard (CBS)—April |
| 21 | 25 | 25 | YOU DON'T HAVE TO BE IN THE ARMY TO FIGHT IN THE WAR | *Mungo Jerry (Dawn)—Our Music (Barry Murray) |
| 22 | 16 | 16 | WHAT ARE YOU DOING SUNDAY | Dawn (Bell)—Carlin (Tokens & Dave Appel) |
| 23 | 18 | 18 | LET YOUR YEAH BE YEAH | *Pioneers (Island)—Trojan (J. Cliff/S. Crooks) |
| 24 | 49 | 49 | SIMPLE GAME | Four Tops (Tamil-Motown)—Sparta Florida |
| 25 | 27 | 27 | MOON SHADOW | *Cat Stevens (Island)—Freshwater (Paul Samwell-Smith) |

- | | | | | |
|----|----|----|---|---|
| 26 | 40 | 40 | KEEP ON DANCING | *Bey City Rollers (Bell)—Jewel (Jonathan King) |
| 27 | 22 | 22 | WHEN LOVE COMES ROUND AGAIN | *Ken Dodd (Melanie)—Columbia (John Burgess) |
| 28 | 50 | 50 | SULTANA | *Titanic (CBS)—April |
| 29 | 46 | 46 | WITCH QUEEN OF NEW ORLEANS | Redbone (Epic)—Novalese/Blackwood (Pat & Lolly Vegas) |
| 30 | 24 | 24 | CHIRPY CHIRPY, CHEEP CHEEP | *Middle of the Road (RCA)—Flamingo (G. Tosti/I Greco) |
| 31 | 44 | 44 | SUPERSTAR/FOR ALL WE KNOW | Carpenters (A&M)—Rondor (Jack Daugherty) |
| 32 | 39 | 39 | REMEMBER | *Rock Candy (MCA)—KPM (Zack Laurence) |
| 33 | — | — | SPANISH HARLEM | Aretha Franklin (Atlantic)—Carlin (J. Wexler/T. Dowd/A. Mardin) |
| 34 | 26 | 26 | TOM-TOM TURN AROUND | *New World (Rak)—Chinnichap/Rak (Mickie Most) |
| 35 | 20 | 20 | IN MY OWN TIME | *Family (United Artists)—Reprise (Family) |
| 36 | — | — | I'M LEAVIN' | Elvis Presley (RCA)—Carlin |
| 37 | 34 | 34 | LEAP UP & DOWN | *St. Cecilia (Polydor)—Jonjo (Jonathan King) |
| 38 | 28 | 28 | AT THE TOP OF THE STAIRS | *Formations (Mojo)—Chappell (Leon Huff) |
| 39 | 43 | 43 | MY WAY | Frank Sinatra (Reprise)—Shapiro/Bernstein (Don Costa) |
| 40 | 38 | 38 | GET IT ON | *T Rex (Essex)—Fly (Tony Visconti) |
| 41 | 36 | 36 | HEARTBREAK HOTEL/HOUND DOG/DON'T BE CRUEL | Elvis Presley (Belwin-Mills)—RCA |
| 42 | 29 | 29 | BANGLA DESH | *George Harrison (Apple)—Harrisonsongs (For God's Sake) GIVE MORE POWER TO THE PEOPLE—Chi-Lites (MCA) Julio-Brian (Eugene Record) |
| 43 | 32 | 32 | MOVE ON UP | Curtis Mayfield (Buddah)—Carlin (Curtis Mayfield) |
| 44 | 31 | 31 | KNOCK THREE TIMES | Dawn (Bell)—Carlin (Tokens, Dave Appell) |
| 45 | 48 | 48 | LOOK AROUND | *Vince Hill (Columbia)—Famous/Chappell (Norman Newell) |
| 46 | 47 | 47 | AMAZING GRACE | Judy Collins (Elektra)—Harmony (Mark Abramson) |
| 47 | 41 | 41 | MAMY BLUE | *Roger Whittaker (Columbia)—Carlin (Denis Preston) |
| 48 | — | — | DE WILL | *Gilbert O'Sullivan (April/MAM)—MAM (Gordon Mills) |
| 49 | 35 | 35 | DEVIL'S ANSWER | *Atomic Rooster (G.H. Music/Sunbury)—B&C (Atomic Rooster) |

CANADA

(Courtesy Maple Leaf System)

*Denotes local origin

- | This Week | Last Week | Rank | Title | Artist |
|-----------|-----------|------|---------------------------------|----------------------|
| 1 | 1 | 1 | MAGGIE MAY | Rod Stewart |
| 2 | 3 | 3 | NIGHT THEY DROVE OLD DIXIE DOWN | *Joan Baez |
| 3 | 4 | 4 | RAIN DANCE | *Gess Who |
| 4 | 2 | 2 | UNCLE ALBERT/ADMIRAL HALSEY | Paul/Linda McCartney |
| 5 | 5 | 5 | DO YOU KNOW WHAT I MEAN | Kee Michaels |
| 6 | 8 | 8 | SUPERSTAR | Carpenters |
| 7 | 7 | 7 | THE STORY IN YOUR EYES | Moody Blues |
| 8 | 9 | 9 | GO AWAY LITTLE GIRL | Donny Osmond |
| 9 | — | — | WON'T GET FOOLED AGAIN | The Who |
| 10 | — | — | YO YO | Osmonds |

DENMARK

(Courtesy Danish Group of IFPI)

*Denotes local origin

- | This Week | Last Week | Rank | Title | Artist |
|-----------|-----------|------|------------------------------------|---|
| 1 | 1 | 1 | SCHOEN IST ES AUF DER WELT ZU SEIN | Roy Black & Anita Hegerland (Polydor) |
| 2 | 2 | 2 | CO-CO | Sweet (RCA)—Stig Anderson |
| 3 | 3 | 3 | FIRE AAR | *Ole T. Nielsen (CBS) |
| 4 | 4 | 4 | FLYING MACHINE | Cliff Richard (Columbia)—Multitone |
| 5 | 5 | 5 | POUR UN FLIRT | Michel Delpech (Barclay)—Imudico |
| 6 | 6 | 6 | I DID WHAT I DID FOR MARIA | Tony Christie (MCA)—Imudico |
| 7 | 7 | 7 | PUT YOUR HAND IN THE HAND | Ocean (Kama Sutra)—Imudico |
| 8 | 8 | 8 | SWEET HITCH-HIKER | Creedence Clearwater Revival (United Artists)—Stig Anderson |
| 9 | 9 | 9 | BUTTERFLY | Danyel Gerard (CBS)—April |
| 10 | 10 | 10 | BANK THE GANGE | Klaus & Servants (RCA)—Decapo |

MALAYSIA

(Courtesy Rediffusion Malaysia)

*Denotes local origin

- | This Week | Last Week | Rank | Title | Artist |
|-----------|-----------|------|------------------------|--------------------------------|
| 1 | 1 | 1 | FLYING MACHINE | Cliff Richard (EMI) |
| 2 | 2 | 2 | GET IT ON | Chase (Columbia) |
| 3 | 3 | 3 | I WOKE UP THIS MORNING | Partidge Family (Bell) |
| 4 | 4 | 4 | SHE DIDN'T DO MAGIC | Lobo (Big Tree) |
| 5 | 5 | 5 | GO AWAY LITTLE GIRL | Donny Osmond (MGM) |
| 6 | 6 | 6 | SIGNS | Five Man Electrical Band (MGM) |
| 7 | 7 | 7 | FREEDOM | *Straydogs (Harvest) |

- | | | | | |
|----|----|----|----------------------------|--|
| 8 | 8 | 8 | CHIRPY CHIRPY, CHEEP CHEEP | —Middle of the Road (RCA) |
| 9 | 9 | 9 | DON'T PULL YOUR LOVE | Hamilton, Joe Frank & Reynolds (Dunhill) |
| 10 | 10 | 10 | EAT AT HOME | Paul & Linda McCartney (Apple) |

NORWAY

(Courtesy Verdens Gang)

- | This Week | Last Week | Rank | Title | Artist |
|-----------|-----------|------|--|---|
| 1 | 1 | 1 | CHIRPY CHIRPY, CHEEP CHEEP | —Middle of the Road (RCA)—Sonora |
| 2 | 2 | 2 | PUT YOUR HAND IN THE HAND | Ocean (Kama Sutra)—Imudico |
| 3 | 3 | 3 | CO-CO | Sweet (RCA)—Sweden Clearwater Revival (United Artists)—Palace |
| 4 | 4 | 4 | YOU AND ME AND A DOG NAMED BOO | Lobo (Philips)—Sweden |
| 5 | 5 | 5 | TWEEDLE DEE TWEEDLE DUM | —Middle of the Road (RCA)—Liberty |
| 6 | 6 | 6 | FUNNY FUNNY | Sweet (RCA)—Bendiksen |
| 7 | 7 | 7 | LADY ROSE | Mungo Jerry (Dawn)—Sweden |
| 8 | 8 | 8 | ER DET UNDERLIG MAN LENGTER BORT IBANT | Gro Anita Schoenn (RCA)—Sweden |
| 9 | 9 | 9 | BUTTERFLY | Danyel Gerard (CBS)—April |

SINGAPORE

(Courtesy Rediffusion Singapore)

- | This Week | Last Week | Rank | Title | Artist |
|-----------|-----------|------|---------------------------|-----------------------|
| 1 | 3 | 3 | NEVER ENDING SONG OF LOVE | New Seekers (Philips) |

- | | | | | |
|----|----|----|---------------------------------|-----------------------------------|
| 2 | 1 | 1 | HOW CAN YOU MEND A BROKEN HEART | Bee Gees (Polydor) |
| 3 | 5 | 5 | TONIGHT | The Move (Harvest) |
| 4 | 2 | 2 | DRAGGIN' THE LINE | Tommy James (Roulette) |
| 5 | 9 | 9 | WON'T GET FOOLED AGAIN | The Who (Track) |
| 6 | 4 | 4 | CHIRPY CHIRPY, CHEEP CHEEP | —Middle of the Road (RCA) |
| 7 | 6 | 6 | MY NAME IS THE WIND | Frankie (Columbia) |
| 8 | 10 | 10 | SIGNS | Five Man Electrical Band (Lionel) |
| 9 | — | — | SPANISH HARLEM | Aretha Franklin (Atlantic) |
| 10 | — | — | LIAR | Three Dog Night (Stateside) |

SOUTH AFRICA

(Courtesy Southern African Record Manufacturers & Distributors Assn.)

*Denotes local origin

- | This Week | Last Week | Rank | Title | Artist |
|-----------|-----------|------|--|---|
| 1 | 1 | 1 | CO CO | The Sweet (RCA)—Phil Wainman Music (Teal) |
| 2 | 2 | 2 | YOU | Peter Mafray (Gallo) |
| 3 | 3 | 3 | DAAR'S NIKS BOOS WARE LIEFDE (WAHRE LIEBE IST GANRE LIEBE) | *Creep Tree (Brigadiers)—Ed. Montana (Brigadiers) |
| 4 | 4 | 4 | HOLD ON TO WHAT YOU'VE GOT | *Peanut Butter Conspiracy (CBS)—MPA (Cyril Shane) (GRC) |
| 5 | 5 | 5 | I DID WHAT I DID FOR MARIA | Tony Christie (MCA)—Francis Day (Gallo) |
| 6 | 6 | 6 | NEVER ENDING SONG OF LOVE | New Seekers (Philips)—Laetrec (Metric Music) (Trutone) |

- | | | | | |
|----|----|----|---------------------------------|--|
| 7 | 7 | 7 | HOW CAN YOU MEND A BROKEN HEART | Bee Gees (Polydor)—Intersong (Pty.) Ltd. (Trutone) |
| 8 | 8 | 8 | TWEEDLE DEE TWEEDLE DUM | —The Middle of the Road (RCA)—Laetrec (Sunbury Music) (Teal) |
| 9 | 9 | 9 | TOM-TOM TURNAROUND | New World (Columbia)—Rak Music Publishing (EMI) |
| 10 | 10 | 10 | HE'S GONNA STEP ON YOU AGAIN | John Kongos (RPM)—Clan Music (RPM) |

SPAIN

(Courtesy of El Musical)

*Denotes local origin

- | This Week | Last Week | Rank | Title | Artist |
|-----------|-----------|------|-------------------------|---|
| 1 | 1 | 1 | HELP | Tony Ronald (Movieplay)—Ciaciones del Mundo |
| 2 | 2 | 2 | FIN DE SEMANA | *Los Diablos (EMI)—Ritmo y Melodia |
| 3 | 3 | 3 | AHORA SE QUE ME QUIERES | *Formula V (Philips-Fonog.)—Fontana |
| 4 | 5 | 5 | BUTTERFLY (In Spanish) | Danyel Gerard (CBS)—April |
| 5 | 7 | 7 | BROWN SUGAR | Rolling Stones (Hispanavox)—Essex Espanola |
| 6 | 6 | 6 | HOY DARIA YO LA VIDA | Martinha (Hispanavox)—Hispanavox |
| 7 | 4 | 4 | CARMEN | *Trebol (CBS)—April |
| 8 | — | — | LOS REYES MAGOS | —Middle of the Road (RCA)—RCA |
| 9 | — | — | ROSAS A SANDRA | *Jimmy Frey (Ekipa)—Musica del Sur |
| 10 | 9 | 9 | BORRIQUITO | Peret (Ariola) |

From The Music Capitals of the World

• Continued from page 44

hair. . . . EMI has albums in the "Close-Up" series now by Frank Sinatra, the Lettermen, Nat King Cole, Jackie Gleason, Lou Rawls, Merle Haggard, the Beach Boys, Nancy Wilson, Buck Owens, Sonny James, Sir John Barbirolli, Daniel Barenboim and Jacqueline du Pre and Fritz Wunderlich. . . . The latest Velvet single features Brendan Quinn & the Signs' cover of "Help Me Make It Through the Night." There's also a version on Hit by Pat McGeegan. . . . There are also two covers of Ocean's "Put Your Hand in the Hand," by the Ventures and the Philosophers. . . . Dickie Roc & the Miami's next will be "Cathedral in the Pines" (Pye), arranged and produced by Tommy Ellis. . . . John Farrell & the Groundhogs (not to be confused with the English Groundhogs) debut on Polydor with "Ra-ta-ta," a German song, and lead-guitarist Alan Cranny's instrumental, "Skippity." . . . Thin Lizzy will start work on its second album in London during October. Philip Lynott, the trio's lead singer and bassman, will work on Richie Blackmore's first solo album. . . . Because of the Northern Ireland situation, the "A" side of Chips' first Polydor single, "Today I Killed a Man," is unlikely to be heard on RTE. Instead, "Quintin Sunday" will be promoted.

Tom Paxton plays the National Stadium on Oct. 2. He will also give concerts in Cork and Sligo. . . . Heather, who used to be with the Pines & Highlanders, has joined the Jim Cantwell Big Band and will record for Release. . . . Anna McGoldrick's 12-week RTE series will start shortly. She has a single of "The Spinning Wheel" in the shops. It's a track from her "It's Herself" album. . . . Tommy Fee & the Cajun Sound, who are heard every Thursday night, on RTE's Tony Johnston Promotions show, will start a 10-day English tour on Oct. 21. KEN STEWART

MADRID

Miguel Rios (Hispanavox) will represent Spain at the Grand Gala of UNICEF with the song "United"—his latest single release. . . . Nino Bravo (Polydor) began a tour of Central and South America Sept. 29. He will be playing concerts in Argentina, Chile, Colombia,

Peru, Venezuela and Mexico. At the end of November, he will make appearances in Miami and Puerto Rico. . . . Claudine Longet (CBS) was in Madrid for an appearance on the TVE show "Estudio Abierto," she sang the two songs she has recorded in Spanish—"Como la Luna" (Electric Moon) and "Mucho Tiempo Mas" (Long, Long Time) her last Spanish single. The Spanish adaptation is by Rafael Perez Botija. . . . Victor Manuel (Philips) gave five recitals at the Florida Park, Madrid, recently. A new Manuel single was released, combining two self composed tracks from his latest LP, "Dame la Mano" (Give Me Your Hand) and "Antipoema" (Anti-Poem). . . . Adamo (EMI) was in Madrid to perform at the Imperator discotheque. . . . Productora de Grabaciones has released (on its Opalo label) Joel Dayde's version of "Mummy Blue," backed by a vigorous promotion campaign. The record is distributed by Riviera-Movieplay. A week later, Explosion (distributed by Ariola) released a record of the same number—the original version

by the Pop Tops. . . . Billie Davis (Columbia Espanola) is at present appearing in Palma de Mallorca, Gijon, Tarragona, Barcelona, etc. . . . Andee Silver (Zafiro) arrived in Madrid to promote her latest record release, which includes "Jerusalem." . . . Poplandia (RCA distribution) is releasing the second international Shocking Blue hit, "Mighty Joe." . . . CBS is launching its second Spanish vocal group, Compania. The group sings up-to-date versions of the most popular themes from the repertoire of Spanish Zarzuelas (a minor type of opera). The group's LP is called "Re-estrenos" (Re-premieres) and the single is "El Soldadito" (The Little Soldier). . . . RCA is releasing a single by Jose Feliciano performing two old songs in Spanish—"Dos Cruces" (Two Crosses) and "El Jinete" (The Rider). . . . French singer Gilbert Montagne's first single release in Spain—"The Fool" (CBS)—has been received here with good critical reaction. . . . Fidias is releasing its first record from British Reflection Records singer Andwella's "Are You Ready?" . . . RCA is launching with strong promotion campaign, Sweet's "Co Co." DOLORES ARACIL

Dear Distributor:

It is necessary that I FIND ten copies of E. Power Biggs' L.P., "Holiday for Harpsichord." Can you do it?

—An Anxious Dealer

FIND can.



New LP/Tape Releases

Weekly product list includes the most recent LP and tape releases. Listings are in alphabetical order by artist in pop, by composer in classical. Prices are manufacturers' suggested list and subject to change.

Symbols: LP—long-playing record album; CA—cassette; 8T—8-track cartridge; OR—open reel tape.

ARTIST, Title Config., Label, No., List Price	ARTIST, Title Config., Label, No., List Price	ARTIST, Title Config., Label, No., List Price	ARTIST, Title Config., Label, No., List Price
POPULAR			
A			
ANTHONY, RAY Dream Dancing in Hawaii; (LP) Aero Space RA 1004\$5.98	GRATEFUL DEAD (LP) Warner Bros. 2 LP's, WS 1935\$9.98	ROWLES, JOHN Saying Goodbyes; (LP) Kapp KS 3651.....\$4.98	(CA) 5090 1045\$6.98 (OR) 6090 1045\$6.98
B			
BIG BLACK Diggin' What You're Doin'; (LP) Uni 73114.....\$4.98	JONES, DAVY The Way to Become the Sensu- ous Woman; (LP) Atlantic SD 7209...\$5.98	SHERMAN, BOBBY Getting Together; (LP) Metromedia MD 1045\$4.98 (8T) 8090 1045\$6.98	SOUNDTRACK/JIMI HENDRIX Rainbow Bridge; (LP) Reprise MS 2040...\$5.98
E			
ENTWISTLE, JOHN Smash Your Head Against the Wall; (LP) Decca DL 79183...\$5.98	JONES, QUINCY Smackwater Jack; (LP) A&M SP 3037.....\$5.98		
F			
FIFTH DIMENSION Reflections; (LP) Bell 6065.....\$4.98	LETTERMEN Love Book; (LP) Capitol ST 836....\$5.98 (8T) 8XT 836\$6.98 (CA) 4XT 836\$6.98		
G			
GILTRAP, GORDON A Testament of Time; (LP) Decca DL 75296...\$5.98	LYNN, LORETTA You're Lookin' at Country; (LP) Decca DL 75310...\$5.98		
M			
	MENDES, SERGIO & BRASIL '77 Pais Tropical; (LP) A&H SP 4315.....\$5.98		

Each new LP and Tape release must be reported to Billboard for inclusion on this page. The following information is requested to insure accurate data.

POPULAR	CLASSICAL
Name of Artist	Name of Composer & Title of Album
Name of Album	Name of Artist
(LP) Label & Number...Price	(LP) Label & Number...Price
(8T) NumberPrice	(8T) NumberPrice
(CA) NumberPrice	(CA) NumberPrice
(OR) NumberPrice	(OR) NumberPrice

Please send information to Helen Wirth, Billboard, 165 West 46th St., New York, N.Y. 10036.

DEAR DEALERS:

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Another reminder, FIND will only service qualified record or tape dealers.

There will be two shipments of FIND materials to dealers... the first of these will be made October 7th and will include the Counter Service Center (vinyl), Customer Order Forms, Dealer Batch Sheets, Customer Post Cards Notifications (of orders received awaiting pickup), Promotional Materials, etc. Those dealers who have ordered FIND DeLuxe Customer Service Centers will receive them under separate cover from our manufacturer about October 15th.

May we suggest you set up the Service Center Units immediately with an advance notice: "This store is a participating FIND dealer... shortly your special orders on records and tapes can be placed through us... just as soon as our FIND Catalog arrives within the next few days."

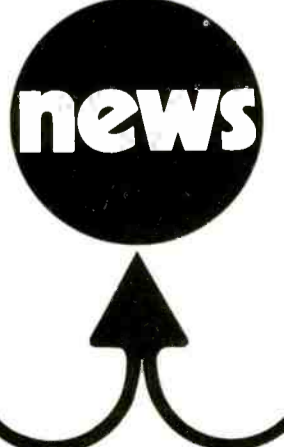
The second shipment to you will be the FIND Catalog... due to be shipped to you a few days after the other materials noted above... Place it on your FIND Service Center, along with the Customer ordering forms previously sent you... Meanwhile, instruct your store personnel on FIND, and how to help your customers use the FIND catalog... watch your sales and profits zoom up!

REMEMBER, THE FIND CATALOG CANNOT WORK FOR YOU HIDDEN BEHIND A COUNTER... IT MUST BE EXPOSED AT ALL TIMES TO YOUR CUSTOMERS TO ACHIEVE THE GREATEST SALES AND PROFITS FOR YOU... NOT TO MENTION INCREASED STORE TRAFFIC.

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Talent In Action

Continued from page 15

JOAN BAEZ
Carnegie Hall, New York

Rumors that Joan Baez had gone "commercial" were unsupported by her Sept. 27 benefit performance for Danilo Dolci's Pilot School. Although she can get heavy with her speeches on the peaceful revolution, she let her music and Danilo's poetry do most of the talking. Her voice was resonant and clear as ever, like streams and small waterfalls in the woods.

Now that she's over 30, she claims she's really into writing her own songs and enjoys doing them best. "Blessed Are," the title song of her latest Vanguard double album, was written after the death of Janis Joplin about the irony of drugs and war. "Won't You Listen to the Lamb" invites Bob Dylan to join their peaceful revolution. She interspersed her old material, including her chart-soaring single "The Night They Drove Old Dixie Down," "Love Is Just a Four-Lettered Word," "Any Day Now" and "Carry On."

CAROL SEILER

JAMES TAYLOR
Hollywood Bowl, Los Angeles

James Taylor is moving in two new musical directions after becoming a commercial success with his own brand of gentle storytelling.

This new musical path for the gentle man of pop music was

strongly evident during his two-hour concert before an almost totally full house (capacity 18,000).

He has gotten into a harder, more driving, even funky mold—and this uptempo sound which emerged on the second half of the show, was welcomed warmly by the young audience. And he's also interpreting other people's hits.

"I'm a Steam Roller" was the hot-tempered opener, with a lot of the success for driving feeling attributed to Taylor's sidemen: drummer Russ Kunkel (a controlled but forceful pulse maker); bassist Leland Sklar (firmly melodic tones) and guitarist Danny Kortchmar (who lent some nifty blues chords to the arrangements).

The other numbers falling in the hot category were "One Man Parade," "Chili Dog" and "Don't Talk Now." "Steam Roller" was a traditional sexy blues ("I'm going to shoot you full of rhythm and blues"), while "Chili Dog" was a genuinely hot peppered number, with a funny lyric and a foot-stomping flavor.

Taylor's impressions on his life accounted for a number of songs, but he got into such tunes as "Up on the Roof" and "On Broadway" and "The Night They Drove Old Dixie Down." He sang 31 songs, with Kortchmar and Sklar harmonizing nicely on several. Closed circuit tv projected both simple and complex picture combinations on two large screens.

ELIOT TIEGEL

**LIZA MINNELLI
MAC DAVIS**

Greek Theater, Los Angeles

Liza Minnelli has become one of America's finest entertainers. Her voice is outstanding in both the high and low registers, a powerful vocal instrument that never goes out of tune. First trained as a dancer, Miss Minnelli also prances about the stage to electrifying effect.

Her Greek Theater week brought out an affluently dressed, stylishly straight audience that MOR promoters have such trouble attracting these days. If I can find any room for complaint in Liza Minnelli's presentation, it's in the area of her playing it just a bit too safe in song choices. She didn't get into the more overdone areas of the standards repertoire, but I think her program could have used more Bacharach, more Neil Diamond, generally more contemporary soft-rock quality works. But this is just a minor reservation, the young groovy-looking young lady puts on an outstanding show.

Mac Davis, who opened the bill, has written at least one great song. "In the Ghetto." And in performance, he turns out to have an excellent, rich baritone voice and plays guitar well. I could really enjoy him if he didn't try so hard to be so sweet and so humble, and just get on with the business of making music.

NAT FREEDLAND

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From the Music Capitals Of the World

Continued from page 16

Ward, who recorded "Sixty Minute Man" with the Dominoes, to star in a war film titled "Die the Young."

"Jesus Christ Superstar" set the all-time Hollywood Bowl attendance record, grossing \$206,000 Oct. 24-25. Runner-up is Herb Alpert and the Tijuana Brass with \$16,000 less for two nights.

War, Sugarloaf and the Mike Curb Congestion headlined the Sunday (3) War Nor More benefit at the Hollywood Palladium.

Gary Berwin's Hollywood Artists and Models Ball, in its 11th year, is now spreading out to five more cities.

October's weekend attractions at the Golden Bear in Huntington Beach are Gabor Szabo (8-9), the Johnny Otis Show (15-17), Doug Kershaw (22-24) and Dave Van Ronk (29-31). Good Karma Productions of Kansas City is scheduling a Free Clinic Benefit Tour headlining Brewer & Shipley.

Jose Feliciano back on the concert tour for the first time in a while. The 13 dates included a Sept. 30 benefit for Long Beach Veterans Hospital. James Taylor adds a San Diego Sports Arena concert Oct. 30. Grand Funk Railroad and Black Oak Arkansas teaming for a 21-concert tour this month.

NAT FREEDLAND

SAN FRANCISCO

Opanookie appearing at the New Orleans House in Berkeley on Oct. 29-30, with Bob Stern on violin and bass, Timmy Ackerman on drums, Bruce Frye, lead vocal and guitar, Jack Bowers, piano (and composer) and George Stavits on banjo. Pamela Pollard cutting a new album for Columbia featuring her original songs, scheduled to be released in January 1972. Nicky Hopkins flying in from Cannes to work with Pamela; Brian Wilson and Mike Love of the Beach Boys, Charles Lloyd and the Rowen Brothers will be assisting with background vocals. George Daley is producing. Mark/Almond concert, originally scheduled for Berkeley Community Theatre Friday (8) scratched. An Evening With Pink Floyd follows at Winterland on Friday (15). Concertized version of "Jesus Christ Superstar" at Oakland Coliseum on Oct. 2 and 3, presented by Bill Graham in association with Robert Stigwood.

Hot Tuna concerts scheduled to coincide with RCA single release finds this group at the Allen Theatre in Cleveland on Friday (8) and the Taft Auditorium on Saturday (9) the new RCA single is "Been So Long/Candy Man" from their LP "First Pull Up, Then Pull Down." Smokey Robinson and the Miracles, with Thelma Houston, Friday (8) through Sunday (10) at the Circle Star Theatre in San Carlos. San Francisco Opera Association launched its annual Fund Drive with \$550,000 goal. Tower Records running full page ads in local dailies for opera LP's. Shirley Lewis Harris

Black Jazz Fest on Coast

NEW YORK — A Black Jazz Festival to be held at the Lighthouse in Hermosa Beach, Calif., has been set up to be held every Sunday afternoon beginning Oct. 10. Each week a different black jazz artist will perform in concert. The first six to appear will be Rudolph Johnson, Walter Bishop Jr., Doug Carn, Gene Russell, Clavin Keyes and Chester Thompson.

The series has been set up by Gene Russell, president of the newly formed Black Jazz Records. Arrangements for the festival were organized by Ray Lawrence, Black Jazz Records marketing consultant, and Lighthouse principals Ross Levine and Howard Rumsey.

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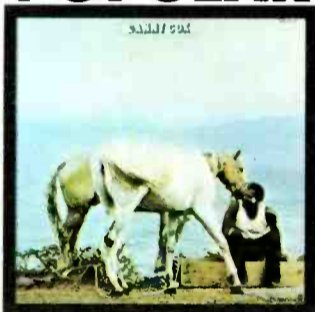
POPULAR



DS 50105 Andwella
PEOPLE'S PEOPLE



DS 50109 Gayle McCormick



DS 50114 DANNY COX



ABCX 728 Jimmie Haskell
CALIFORNIA '99



ABCS 732 Tommy Roe
BEGINNINGS

PROGRESSIVE



AS 9209 Mel Brown's FIFTY



AS 9210 Alice Coltrane
UNIVERSAL CONSCIOUSNESS



AS 9211 John Coltrane
SUN SHIP



AS 9213-2 Chico Hamilton
HIS GREAT HITS



AS 9212 Archie Shepp
THINGS HAVE GOT TO CHANGE

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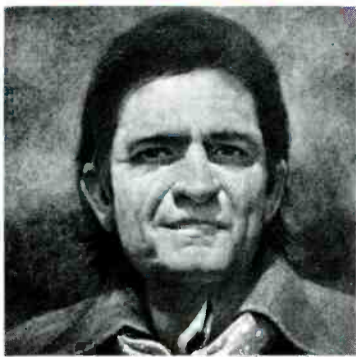
Billboard Album Reviews

OCTOBER 9, 1971



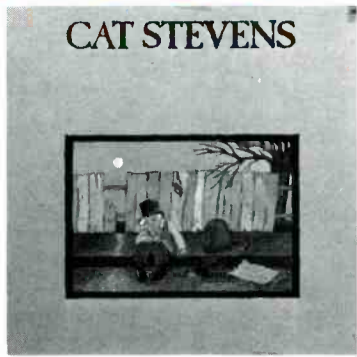
POP
SANTANA—
Abraxas
Columbia KC30595

Group's last album, "Abraxas," took them to the No. 1 spot on the LP chart. This followup package offers all of that play and sales potency! The new single, "Everybody's Everything," is featured, and a blockbuster it is, along with heavy cuts such as "No One to Depend On" and "Guajira."



POP
JOHNNY CASH—
His Greatest Hits, Volume Two.
Columbia KC30887

With equal appeal, country and pop, this dynamite packaging of his super hits can't miss proving a smash on the charts. High points include "A Boy Named Sue," "Folsom Prison Blues," "Sunday Morning Coming Down," "Daddy Sang Bass," and some of his great oldies, "Hey Porter" and "Guess Things Happen That Way."



POP
CAT STEVENS—
Teaser and the Firecat.
A & M SP4313

"Peace Train" and "Moon Shadow" are already all over the AM airwaves, and the FM stations are playing the rest of the album. Happily, Stevens is as successful artistically as he is commercially, and this album is as lovely as "Tea for the Tillerman." The tour de force is "Ruby Love," in 7/4 time, with the chorus in Greek.



POP
JACKSON 5/SOUNDTRACK—
Goin' Back to Indiana.
Motown M 742L

The Jacksons are natural winners on stage as well as on records and their recent TV special provided further proof of their all-around greatness. Among the special guests featured in this soundtrack are Tom Smothers portraying The Crimson Ghost and Bill Cosby representing Scoop Newsworthy, a roving reporter assigned to cover the Jackson brothers' "Goin' Back to Indiana" concert. A blockbuster.



POP
BAND—
Cahoots.
CMAS 651

Maybe no other rock group is so widely revered and often imitated as the Band. But they carry on paying no attention to anybody, sounding always the same and always different. "Life Is a Carnival" is the first single from this LP; Bob Dylan's "When I Paint My Masterpiece" is another special highlight. And a bunch of new Robbie Robertson songs, which are always welcome to fans and FM programmers.



POP
**STEVE WINWOOD/DAVE MASON/
VARIOUS ARTISTS—**
Welcome to the Canteen.
United Artists UAS5550

Former Traffic members get together for this live recording which shows off the tremendous instrumental and songwriting talents of the group. The band jams on a 14-minute "Dear Mr. Fantasy" and an extended version of the famous "Gimme Some Lovin'." Also included are Dave Mason songs, "Shouldn't Have Took More Than You Gave" and "Sad and Deep as You."



POP
SEATRRAIN—
Marblehead Messenger.
Capitol SMAS B29

Producer George Martin's group out of Britain made a heavy chart dent with their initial LP, and this powerful package should take them still higher. Standout cuts here include the opener, "Gramercy," as well as "Protestant Preacher," "London Sing" and "Marblehead Messenger."



POP
LETTERMEN—
Love Book.
Capitol ST836

This LP could easily prove the trio's biggest to date! By far one of their most commercial as well as artistic programs, they kick off the package with their current hot single, John Lennon's "Love." Other potent programmers include "How Do You Mend a Broken Heart," "If," "Love Story," and "Ain't No Sunshine."



POP
BOBBY RUSSELL—
Saturday Morning Confusion.
United Artists PAS 554B

With all the programming and sales appeal that took Russell's "Saturday Morning Confusion" single way up the Hot 100, Country and Easy Listening charts, this super package should meet with the same success on the LP chart. His original material that makes up the program includes the clever "Little Ol' Song About Love," as well as top programming ballads, "Little Boy Tears" and "It Hurts."



POP
FLOYD CRAMER—
Class of '71.
RCA LSP 4590

Cramer has proven successful on the charts with his unique piano treatments of current hits. This fine package offers that same top programming and sales potency. Each cut is a solid smash, and is freshened up by the Cramer touch, including "Joy to the World," "Fire and Rain," "Proud Mary," "Love Story," and "Mr. Bojangles."



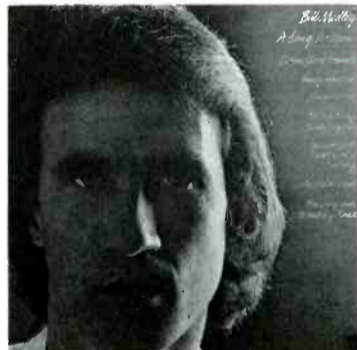
POP
GAYLE McCORMICK—
Solo Debut
Dunhill DS 50109

The former lead singer with the group, Smith, offers a blockbuster solo debut package that has it to hit heavy and fast. Strong cuts include her current single, "It's a Cryin' Shame," her initial solo single, "Gonna Be Alright Now," plus top readings of "Superstar" and "Natural Woman." Fine package loaded with chart potential.



POP
JOHN ROWLES—
Saying Goodbyes.
Kapp KS3651

Rowles made a chart dent with his single and LP, "Cheryl Moana Marie," and this followup package will prove another top programmer for MOR. Together with producer Tom Catalano, Rowles has picked some fine material, perfectly suited to his powerful ballad voice. Top cuts include "What Are You Doing the Rest of Your Life," a medley of "Love Story," and "Windmills of Your Mind," and "I Apologize."



POP
BILL MEDLEY—
A Song for You.
AM SP 3505

Medley's first for the label is a potent one! With heavy support from the Michael Colombari arrangements, Medley delivers Leon Russell's "A Song for You" in top form, does a superb "Somewhere," as well as powerful readings on "Long and Winding Road," and a redoing of his Righteous Brothers classic, "You've Lost That Loving Feeling."



POP
STEVE MILLER BAND—
Rock Love.
Capitol SW 74B

More solid white-urban blues from the Steve Miller band. All tunes written by Miller, the long cuts show the group at their instrumental best: "Love Shack" (11 minutes) and "Deliverance" (9 minutes). Lighter pop material in "Rock Love" and "The Gangster Is Back."



POP
BLUES PROJECT—
Lazarus.
Capitol ST 782

Outstanding performances by the resurrected Blues Project. Danny Kalb's lead guitar is always right to the point. The 9-minute title track will suit the heaviest of FM stations, but "It's Alright" and "Personal Mercy" are much easier to get into, and the group's version of "Brown Eyed Handsome Man" is the good-humored high of the album.



COUNTRY
PORTER WAGONER SINGS HIS OWN—
RCA LSP 4586

Wagoner's "Simple as I Am" LP took high right into the top of the LP chart. This powerhouse followup which spotlights his current hit single, "Be a Little Quieter," will prove another hot chart item. As indicated by the title the material is all his own and some of the best cuts include "Late Love of Mine," "Watching" and "Lonely Comin' Down." Fine material with performances to match!



COUNTRY
LORETTA LYNN—
You're Lookin' at Country.
Decca DL75310

With the spotlight on her recent smash hit, the title tune of this package, the top stylist comes up with a powerhouse program here. She turns in exceptional treatments of Kristofferson's "I'd Rather Be Sorry," John Denver's "Take Me Home Country Roads," and her own original, "Close My Eyes." Top sales item.



COUNTRY
JEAN SHEPARD—
Just as Soon as I Get Over Loving You.
Capitol ST B15

Miss Shepard's latest single, the title tune, kicks off a very strong programming and sales package, loaded with potential for the country chart. Along with the chart hit, she turns in fine readings on Don Gibson's "Just One Time," Red Lane's "The World Needs a Melody," and the Butler-Allen tune, "With His Hand in Mine," her past chart hit.



SOUL
BOBBY WOMACK—
Communication.
United Artists UAS 5539

The hit title song alone serves notice of the programming and sales potential in this album. Womack, who is more at home with the monologue and soulful preacher material, also demonstrates his ability to handle the works of James Taylor and Ray Stevens, as evidenced by "Fire and Rain" and "Everything Is Beautiful."



JAZZ
JIMMY McGRIFF—
Black Pearl.
Blue Note BST 84374

Jimmy McGriff, regarded as a foremost in the field of jazz organists, recently displayed his talent in an appearance at the Golden Slipper in Newark, N.J. The performance was recorded and the works of this superb artist are captured here in this exciting LP. Included are "Ode to Billie Joe" and Duke Ellington's "C Jam Blues."

Incredible But True!

NEW RELEASES
WE'VE CERTIFIED GOLD
THE DAY THEY LEFT
THE FACTORY

*Three Dog Night, The Mamas & The Papas,
Steppenwolf, The Grass Roots, Ray Charles, Emitt Rhodes,
The James Gang, B. B. King*



DSX 50108 Three Dog Night
HARMONY



DSX 50106 The Mamas & The Papas
PEOPLE LIKE US



DSX 50110 Steppenwolf
FOR LADIES ONLY



ABCX 733 The James Gang
LIVE IN CONCERT



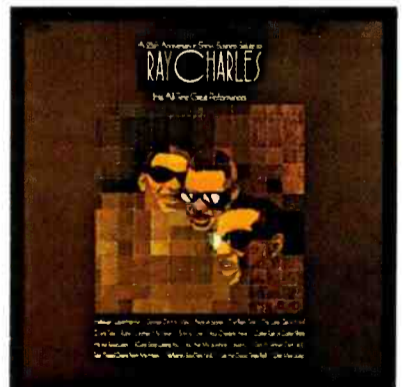
ABCX 730 B. B. King In London



DSX 50111 Emitt Rhodes
MIRROR



DSX 50107 The Grass Roots
THEIR 16 GREATEST HITS



ABCH-731 Ray Charles
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STAR PERFORMER — LP's registering great-
est proportionate upward progress this week.



Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal
audit available and optional to all manufacturers. (Seal indicated with red bullet).

POP TOP Billboard

Compiled from National Retail
Stores by the Music Popularity
Chart Department and the
Record Market Research
Department of Billboard.

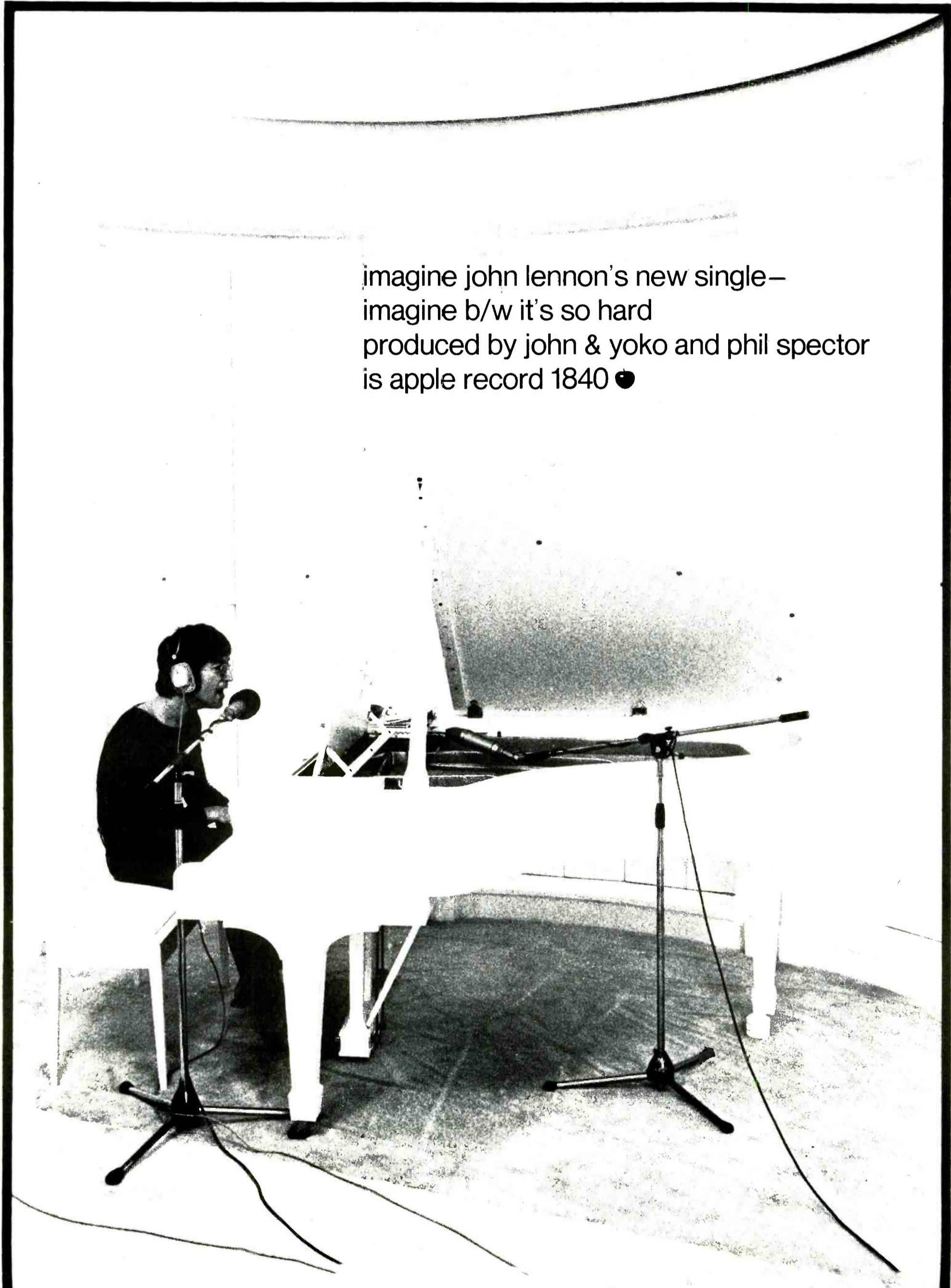
THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	ROD STEWART Every Picture Tells a Story Mercury SRM 1-609	17
2	2	CAROLE KING Tapestry Ode SP 77009 (A&M)	27
3	10	JOHN LENNON Imagine Apple 3379	4
4	4	SHAFT Soundtrack/Isaac Hayes Enterprise ENS 2-5002 (Stax/Volt)	8
5	3	MOODY BLUES Every Good Boy Deserves Favour Threshold THS 5 (London)	8
6	5	PAUL & LINDA McCARTNEY Ram Apple SMAS 3375	19
7	7	CARPENTERS A&M SP 3502	19
8	6	WHO Who's Next Decca DL 79182 (MCA)	9
9	8	BLACK SABBATH Master of Reality Warner Bros. ES 2562	6
10	9	PARTRIDGE FAMILY Sound Magazine Bell 6064	7
11	12	JEFFERSON AIRPLANE Bark Grunt FTR 1001 (RCA)	4
12	11	JAMES TAYLOR Mud Slide Slim & the Blue Horizon Warner Bros. BS 2561	23
13	19	JOAN BAEZ Blessed Are... Vanguard VSD 6570/1	4
14	15	MARVIN GAYE What's Going On Tamla TS 310 (Motown)	18
15	16	DONNY OSMOND MGM SE 4782	14
16	17	LEE MICHAELS 5th A&M SP 4302	19
17	18	TEN YEARS AFTER A Space in Time Columbia KC 30801	7
18	20	BARBRA JOAN STREISAND Columbia KC 30792	4
19	14	JETHRO TULL Aqualung Reprise MS 2035	22
20	13	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)	47
21	23	CHI-LITES (For God's Sake) Give More Power to the People Brunswick BL 754170	8
22	22	JAMES BROWN Hot Pants Polydor PD 4054	6
23	43	ARETHA FRANKLIN Aretha's Greatest Hits Atlantic SD 8295	3
24	25	JAMES GANG Live in Concert ABC ABCX 733	5
25	26	ENGELBERT HUMPERDINCK Another Time, Another Place Parrot XPAS 71048 (London)	5
26	24	JOHN DENVER Poems, Prayers & Promises RCA Victor LSP 4499	26
27	21	KRIS KRISTOFFERSON The Silver Tongued Devil & I Monument Z 30679 (CBS)	11
28	33	CHICAGO TRANSIT AUTHORITY Columbia GP 8	126
29	29	RARE EARTH One World Rare Earth RS 520 (Motown)	13
30	28	ROLLING STONES Sticky Fingers Rolling Stones COC 59100 (Atco)	21
31	34	BEACH BOYS Surf's Up Reprise RS 6453	5
32	31	CAT STEVENS Tea for the Tillerman A&M SP 4280	36
33	30	CROSBY, STILLS, NASH & YOUNG 4 Way Street Atlantic SD 2-902	25
34	32	BLACK SABBATH Paranoid Warner Bros. WS 1887	34
35	36	BEE GEES Trafalgar Atco SD 7003	3

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	27	ARETHA FRANKLIN Aretha Franklin Live at Fillmore West Atlantic SD 7205	19
37	35	DOORS L.A. Woman Elektra EKS 75011	23
38	38	CARPENTERS Close to You A&M SP 4271	56
39	39	ALLMAN BROTHERS BAND At Fillmore East Capricorn SD 2-802 (Atco)	12
40	37	IKE & TINA TURNER What You Hear Is What You Get/ Live at Carnegie Hall United Artists UAS 9953	14
41	85	TRAFFIC, ETC. Welcome to the Canteen United Artists UAS 5550	2
42	41	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	33
43	46	KRIS KRISTOFFERSON Me & Bobby McGee Monument Z 30817 (CBS)	5
44	42	EMERSON, LAKE & PALMER Tarkus Cotillion SD 9900	15
45	44	PARTRIDGE FAMILY Up to Date Bell 6059	28
46	40	GUESS WHO Best of RCA Victor LSPX 1004	26
47	49	ISLE OF WIGHT/ATLANTA POP FESTIVAL 4 Various Artists Columbia G3X 30805	4
48	51	DEEP PURPLE Fireball Warner Bros. RS 2564	8
49	48	JONI MITCHELL Blue Reprise MS 2038	15
50	52	NEW RIDERS OF THE PURPLE SAGE Columbia C 30888	5
51	45	BILL WITHERS Just as I Am Sussex SXBS 7006 (Buddah)	15
52	47	STEPHEN STILLS II Atlantic SD 7206	13
53	53	GRAND FUNK RAILROAD Survival Capitol SW 764	24
54	54	KING CURTIS Live at Fillmore West Atco SD 33-359	8
55	58	ROBERTA FLACK Chapter Two Atlantic SD 1569	59
56	77	FIRESIGN THEATER I Think We're All Bozos on This Bus Columbia C 30737	3
57	72	POCO From the Inside Epic KE 30753 (CBS)	3
58	66	GUESS WHO So Long, Bannatyne RCA LSP 4574	8
59	50	OSMONDS Homemade MGM SE 4770	16
60	60	SANTANA Abraxas Columbia KC 30130	53
61	64	CHICAGO III Columbia C2 30110	37
62	59	CHICAGO Columbia KGP 24	87
63	65	THE PARTRIDGE FAMILY ALBUM Bell 6050	50
64	57	BLOOD, SWEAT & TEARS B S & T 4 Columbia KC 30590	14
65	98	STEPPENWOLF For Ladies Only Dunhill DSX 50110	2
66	56	PAUL STOOKEY Paul And Warner Bros. WS 1912	8
67	55	UNDISPUTED TRUTH Gordy GS 955 (Motown)	12
68	69	VICTOR BUONO Heavy Dore LP 325	4
69	—	JIMI HENDRIX/SOUNDTRACK Rainbow Bridge Reprise MS 2040	1
70	67	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	83

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	70	ANDY WILLIAMS You've Got a Friend Columbia KC 30797	7
72	61	TEMPTATIONS The Sky's the Limit Gordy GS 957 (Motown)	23
73	63	CURTIS MAYFIELD Curtis Live Curfom CRS 8008 (Buddah)	20
74	87	SUMMER OF '42 Soundtrack Warner Bros. WS 1925	5
75	71	BURT BACHARACH Close to You/One Less Bell to Answer A&M SP 3501	17
76	—	JACKSON 5/TV SOUNDTRACK Goin' Back to Indiana Motown M 742 L	1
77	62	JACKSON 5 Maybe Tomorrow Motown MS 735	24
78	80	B.B. KING Live at the Regal ABC ABCS 724	3
79	74	SLY & THE FAMILY STONE Greatest Hits Epic E 30324 (CBS)	49
80	83	JOHNNY MATHIS You've Got a Friend Columbia C 30740	6
81	73	GODSPELL Original Cast Bell 1102	10
82	78	LEON RUSSELL & THE SHELTER PEOPLE Shelter SW 8903 (Capitol)	20
83	157	BUDDY MILES Mercury SRM 2-7500	2
84	68	DIANA ROSS Surrender Motown MS 723	10
85	75	RAIDERS Indian Reservation Columbia C 30768	17
86	88	NEIL YOUNG After the Gold Rush Reprise RS 6383	56
87	82	ALICE COOPER Love It to Death Warner Bros. WS 1883	30
88	114	GRASS ROOTS Their 16 Greatest Hits Dunhill DSX 50107	2
89	76	THE MOTHERS Fillmore East—June 1971 Reprise MS 2042	8
90	91	JIMI HENDRIX Cry of Love Reprise MS 2034	32
91	81	DELLS Freedom Means Cadet CA 50004 (Chess/Janus)	7
92	84	THREE DOG NIGHT Naturally Dunhill DS 50088	44
93	109	JOHN SEBASTIAN Four of Us Reprise MS 2041	4
94	92	JAMES GANG Thirds ABC/Dunhill ABCX 721	26
95	86	ELTON JOHN 11-17-70 Uni 93105 (MCA)	19
96	99	SMOKEY ROBINSON & THE MIRACLES One Dozen Roses Tamla T 312 L (Motown)	3
97	120	SAVOY BROWN Street Corner Talking Parrot OAS 71047 (London)	4
98	100	LONDON HOWLIN' WOLF SESSIONS Chess CH 60008	8
99	127	URIAH HEEP Look at Yourself Mercury SRM 1-614	3
100	103	LIGHTHOUSE One Fine Morning Evolution 3007 (Stereo Dimension)	12
101	94	BUDDY MILES Them Changes Mercury SR 61280	66
102	79	JEAN KNIGHT Mr. Big Stuff Stax STS 2045	8
103	132	CHER Kapp KS 3649 (MCA)	3
104	102	GRAND FUNK RAILROAD Live Album Capitol SWBB 633	45
105	101	GRAHAM NASH Songs for Beginners Atlantic SD 7204	17

(Continued on page 53)

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is apple record 1840 ●



• Continued from page 51

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	95	RAY STEVENS	Greatest Hits Barnaby Z 30770 (CBS)	6
107	113	TEMPTATIONS	Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	55
108	119	MERLE HAGGARD & THE STRANGERS	Someday We'll Look Back Capitol ST 835	4
109	111	CHARLEY PRIDE	I'm Just Me RCA LSP 4560	12
110	89	FREE	Live A&M SP 4306	5
111	90	CHASE	Epic E 30472 (CBS)	23
112	108	CREEDENCE CLEARWATER REVIVAL	Cosmo's Factory Fantasy 8402	64
113	116	LOU RAWLS	A Natural Man MGM SE 4771	6
114	96	GLADYS KNIGHT & THE PIPS	If I Were Your Woman Soul 55 731 (Motown)	22
115	118	SOUL TO SOUL	Soundtrack Atlantic SD 7207	3
116	122	FOUR TOPS	Greatest Hits, Vol. 2 Motown M 740 L	3
117	—	FREDDIE HART	Easy Lovin' Capitol ST 838	1
118	93	JANIS JOPLIN	Pearl Columbia KC 30322	37
119	174	SONNY & CHER LIVE	Kapp KS 3654	2
120	129	MOODY BLUES	A Question of Balance Threshold THS 3 (London)	57
121	121	OSMONDS	MGM SE 4724	37
122	123	ISAAC HAYES	To Be Continued Enterprise ENS 1014 (Stax/Volt)	45
123	112	MOODY BLUES	On the Threshold of a Dream Deram DES 18025 (London)	123
124	124	TAMMY WYNETTE	Greatest Hits, Vol. 2 Epic E 30733 (CBS)	4
125	125	STEVIE WONDER	Where I'm Coming From Tamla TS 308 (Motown)	32
126	104	EMERSON, LAKE & PALMER	Cotillion SD 9040	36
127	107	EDDIE HARRIS & LES McCANN	Second Movement Atlantic SD 1583	20
128	128	ROD STEWART	Gasoline Alley Mercury SR 61264	49
129	115	FUNKADELIC	Maggot Brain Westbound WB 2007 (Chess/Janus)	9
130	97	RAY PRICE	I Won't Mention It Again Columbia C 30510	18
131	190	TOMMY JAMES	Christian of the World Roulette SC 30001	2
132	106	JOHN BALDRY	It Ain't Easy Warner Bros. WS 1921	15
133	133	MARY TRAVERS	Mary Warner Bros. WS 1907	26
134	136	OSIBISA	Decca DL 75285 (MCA)	15
135	135	HUMBLE PIE	Rock On A&M SP 4301	19
136	138	ISLEY BROTHERS	Givin' It Back T-Neck TNS 3008 (Buddah)	3
137	117	STEPPENWOLF	Gold/Their Greatest Hits Dunhill DSX 50099	32

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
138	—	LETTERMEN	Love Book Capitol ST 836	1
139	142	SWEET SWEETBACK'S BAADASSSSS SONG	Soundtrack Stax STS 3001	15
140	—	JOY OF COOKING	Closer to the Ground Capitol SMAS 828	1
141	—	BOBBY SHERMAN	Gettin' Together Metromedia MD 1045	1
142	150	CONWAY TWITTY	I Wonder What She'll Think About Me Leavin' Decca DL 75292 (MCA)	4
143	—	CAT STEVENS	Teaser & the Firecat A&M SP 4313	1
144	105	CAROLE KING	Writer Ode SP 77006 (A&M)	24
145	110	DONNY HATHAWAY	Everything Is Everything Atco SD 33-332	20
146	179	AL GREEN	Gets Next to You Hi SHL 32062 (London)	7
147	152	JOHN HAMMOND	Breakout Kudu KU-01 (CTI)	5
148	148	CROSBY, STILLS, NASH & YOUNG	Deja Vu Atlantic SD 7200	80
149	130	LYNN ANDERSON	You're My Man Columbia C 30793	12
150	134	CARLY SIMON	Elektra EKS 74082	25
151	154	EDDIE KENDRICKS	All By Myself Tamla TS 209 (Motown)	21
152	126	BOOKER T. THE MG'S	Melting Pot Stax STS 2035	35
153	153	JERRY REED	KoKo Joe RCA LSP 4596	4
154	140	ATOMIC ROOSTER	Death Walks Behind You Elektra EKS 74094	15
155	—	BILLY JACK	Soundtrack Warner Bros. WS 1926	1
156	141	HENRY MANCINI & HIS CONCERT ORCHESTRA	Mancini Concert RCA LSP 4542	11
157	158	KOOL & THE GANG	Best of De-Lite DE 2009	3
158	145	JAMES GANG	Rides Again ABC ABCS 711	60
159	159	YES ALBUM	Atlantic SD 8283	15
160	149	CREEDENCE CLEARWATER REVIVAL	Pendulum Fantasy 8410	42
161	161	BLACK SABBATH	Warner Bros. WS 1871	59
162	131	VIKKI CARR'S LOVE STORY	Columbia C 30662	14
163	162	RAY PRICE	For the Good Times Columbia C 30106	57
164	170	SHIRLEY BASSEY	Something Else United Artists UAS 6797	11
165	163	HELEN REDDY	I Don't Know How to Love Him Capitol ST 762	19
166	146	8th DAY	Invictus ST 7306 (Capitol)	10
167	165	NIKKI GIOVANNI & THE NEW YORK COMMUNITY CHOIR	Truth Is on the Way Right On RR 05001	8
168	—	ROD STEWART ALBUM	Mercury SR 61237	8

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
169	—	TOM T. HALL	In Search of a Song Mercury SA 61350	1
170	173	NITE-LITERS	Morning, Noon & Nite-Liters RCA LSP 4493	11
171	171	IF 3	Capitol SMAS 820	3
172	183	JODY MILLER	He's So Fine Epic E 30659 (CBS)	7
173	176	GORDON LIGHTFOOT	Summer Side of Life Reprise RS 2037	20
174	177	WISHBONE ASH	Pilgrimage Decca DL 75295 (MCA)	5
175	175	WHO	Tommy Decca DXSW 7205 (MCA)	108
176	185	ELVIS PRESLEY	World Wide Gold Award Hits, Vol. 2 RCA LPM 6402	7
177	143	FREDA PAYNE	Contact Invictus SMAS 7307 (Capitol)	18
178	192	MARTY ROBBINS	Today Columbia C 30816	4
179	180	MOBY GRAPE	20 Granite Creek Reprise RS 6460	4
180	—	MARK LINDSAY	You've Got a Friend Columbia C 39735	1
181	181	CHEECH & CHONG	Ode SP 77010 (A&M)	3
182	—	FERRANTE & TEICHER	It's Too Late United Artists UAS 5531	1
183	155	KENNY ROGERS & THE FIRST EDITION	Transition Reprise MS 2039	3
184	167	BLACK OAK ARKANSAS	Atco SD 33-354	7
185	186	RAY CONNIFF	Great Contemporary Instrumental Hits Columbia C 30755	5
186	182	BUTTERFIELD BLUES BAND	Sometimes I Just Feel Like Smiling Elektra EKS 75013	6
187	198	CYMARON	Rings Enterprise Z 30962 (CBS)	2
188	139	JR. WALKER & THE ALL STARS	Rainbow Funk Soul SS 732 (Motown)	12
189	191	MAIN INGREDIENT	Black Seeds RCA LSP 4483	2
190	184	DANNY DAVIS & THE NASHVILLE BRASS	Super Country RCA LSP 4571	4
191	—	ANNE MURRAY	Talk It Over in the Morning Capitol ST 821	1
192	—	STEVE MILLER BAND	Rock Love Capitol SW 748	1
193	193	RANDY NEWMAN LIVE	Reprise BS 6459	2
194	—	DR. JOHN THE NIGHT TRIPPER	Sun, Moon & Herbs Atco SD 33-362	1
195	196	EDWIN HAWKINS SINGERS	Children (Get Together) Buddah BDS 5088	2
196	199	JERRY BUTLER	Sagittarius Movement Mercury SR 61347	2
197	197	FUZZ	Calla SC 2001 (Roulette)	2
198	200	DAN HICKS & HIS HOT LICKS	Where's the Money Blue Thumb BTS 29	2
199	—	SEATRAN	Marblehead Messenger Capitol SMAS 829	1
200	195	SOUNDS OF SUNSHINE	Love Means You Never Have to Say You're Sorry Ranwood R 8089	8

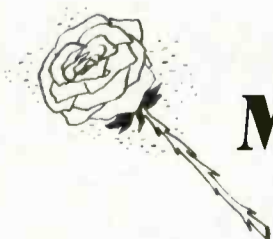
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Neil Young	86

What can you say about a new Mantovani LP. Except, now available.



The incomparable maestro of romance plays eleven very special songs... "All Of A Sudden," "I Will Wait For You," "Winter World Of Love," "Tea For Two," "I Can't Stop Loving You," and others.

"TO LOVERS EVERYWHERE" is Mantovani's 57th LP. It will follow in the successful path of its 56 predecessors.



Mantovani...on **LONDON**
RECORDS

AMPEX
STEREO TAPES

Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	MAGGIE MAY/REASON TO BELIEVE 13	Rod Stewart (Rod Stewart), Mercury 73224
2	2	GO AWAY LITTLE GIRL 10	Donny Osmond (Rick Hall), MGM 14285
3	4	SUPERSTAR 6	Carpenters (Jack Daugherty), A&M 1289
4	3	THE NIGHT THEY DROVE OLD DIXIE DOWN 9	Joan Baez (Norbert Putnam & Jack Lothrop), Vanguard 35138
5	9	YO-YO 5	Osmonds (Rick Hall), MGM 14295
6	10	DO YOU KNOW WHAT I MEAN 11	Lee Michaels (Lee Michaels), A&M 1262
7	6	UNCLE ALBERT/ADMIRAL HALSEY 9	Paul & Linda McCartney (Paul & Linda McCartney), Apple 6278
8	5	AIN'T NO SUNSHINE 13	Bill Withers (Booker T. Jones), Sussex 219 (Buddah)
9	12	IF YOU REALLY LOVE ME 9	Stevie Wonder (Stevie Wonder), Tamla 54208 (Motown)
10	14	SWEET CITY WOMAN 9	Stampeders (Mel Shaw), Bell 45-120
11	8	SMILING FACES SOMETIMES 16	Undisputed Truth (Norman Whitfield), Gordy 7108 (Motown)
12	7	SPANISH HARLEM 11	Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2817
13	15	TIRED OF BEING ALONE 12	Al Green (Willie Mitchell & Al Green), Hi 2194 (London)
14	16	SO FAR AWAY/SMACKWATER JACK 7	Carole King (Lou Adler), Ode 66019 (A&M)
15	11	STICK-UP 10	Honey Cone (Greg Perry & General Johnson/Stagecoach Prod.), Hot Wax 7106 (Buddah)
16	13	I WOKE UP IN LOVE THIS MORNING 9	Partridge Family, Starring Shirley Jones & Featuring David Cassidy (Wes Farrell), Bell 45-130
17	21	I'VE FOUND SOMEONE OF MY OWN 19	Free Movement (Joe Porter), Decca 32818 (MCA)
18	25	TRAPPED BY A THING CALLED LOVE 8	Denise LaSalle (Crajon Enterprises), Westbound 182 (Chess/Janus)
19	19	RAIN DANCE 9	Guess Who (Jack Richardson for Nimbus 9), RCA 74-0522
20	20	CHIRPY CHIRPY CHEEP CHEEP 12	Mac & Katie Kissoon (Miki Dallan), ABC 11306
21	24	THIN LINE BETWEEN LOVE & HATE 7	Persuaders (Poindexter Bros.), Atco 6822
22	22	MAKE IT FUNKY (Part 1) 7	James Brown (James Brown), Polydor 14088
23	23	THE STORY IN YOUR EYES 10	Moody Blues (Tony Clarke), Threshold 67006 (London)
24	18	WHATCHA SEE IS WHATCHA GET 15	Dramatics (Tony Hester), Volt 4058
25	27	WEDDING SONG (There Is Love) 11	Paul Stookey (Jim Mason & Ed Mottau), Warner Bros. 7511
26	17	I JUST WANT TO CELEBRATE 13	Rare Earth (Rare Earth & Tom Baird), Rare Earth 5031 (Motown)
27	30	LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) 8	Kris Kristofferson (Fred Foster), Monument 8525 (CBS)
28	39	GYPSIES, TRAMPS & THIEVES 4	Cher (Snuff Garrett), Kapp 2146 (MCA)
29	32	BIRDS OF A FEATHER 5	Raiders (Mark Lindsay), Columbia 4-45453
30	38	NEVER MY LOVE 4	Fifth Dimension (Bones Howe), Bell 45-134
31	34	STAGGER LEE 8	Tommy Roe (Steve Barri), ABC 11307
32	33	THE LOVE WE HAD (Stays on My Mind) 9	Dells (Chuck Stepney & Chuck Barksdale), Cadet 5683 (Chess/Janus)
33	26	I WON'T GET FOOLED AGAIN 13	Who (Lambert-Stamp-Cameron), Decca 32846 (MCA)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	50	PEACE TRAIN 3	Cat Stevens (Paul Samwell-Smith), A&M 2191
35	37	EASY LOVING 8	Freddie Hart (George Richey), Capitol 3115
36	41	ONE FINE MORNING 5	Lighthouse (Jimmy Ienner), Evolution 1048 (Stereo Dimension)
37	29	SATURDAY MORNING CONFUSION 14	Bobby Russell (Snuff Garrett), United Artists 50788
38	40	MacARTHUR PARK (Part II) 5	Four Tops (Frank Wilson), Motown 1189
39	31	BREAKDOWN (Part 1) 9	Rufus Thomas (Tom Nixon), Stax 0098
40	49	ONLY YOU KNOW AND I KNOW 3	Delaney & Bonnie (Delaney & Bonnie), Atco 6838
41	44	WOMEN'S LOVE RIGHTS 6	Laura Lee (William Witherspoon/Stagecoach Prod.), Hot Wax 7105 (Buddah)
42	35	ALL DAY MUSIC 10	War (Jerry Goldstein), United Artists 50815
43	36	I AIN'T GOT TIME ANYMORE 13	Glass Bottle (Bill Ramal & Dickie Goodman), Avco 4575
44	56	I'M COMIN' HOME 3	Tommy James (Tommy James & Bob King), Roulette 7110
45	47	A NATURAL MAN 7	Lou Rawls (Michael Lloyd), MGM 14262
46	48	K-JEE 14	Nite-Liters (Fuqua III Prod.), RCA 74-0461
47	42	MARIANNE 8	Stephen Stills (Stephen Stills & Bill Halverson), Atlantic 2820
48	46	ANNABELLA 7	Hamilton, Joe Frank & Reynolds (Steve Barri), Dunhill 4287
49	43	ANOTHER TIME, ANOTHER PLACE 8	Engelbert Humperdinck (Gordon Mills), Parrot 40065 (London)
50	54	THE YEAR THAT CLAYTON DELANEY DIED 8	Tom T. Hall (Jerry Kennedy), Mercury 73221
51	89	WHAT ARE YOU DOING SUNDAY? 2	Dawn (Tokens & Dave Appel), Bell 45-141
52	64	ONE TIN SOLDIER (The Legend of Billy Jack) 4	Coven (Mundell Lowe), Warner Bros. 7509
53	61	CHARITY BALL 4	Fanny (Richard Perry), Reprise 1033
54	63	YOU'VE GOT TO CRAWL (Before You Walk) 4	8th Day (Greg Perry-HDH Prod.), Invictus 9098 (Capitol)
55	55	WHERE EVIL GROWS 11	Poppy Family (Terry Jacks), London 148
56	59	ROLL ON 8	New Colony Six (Sanctuary Prod.), Sunlight 1001 (Twilight)
57	60	TALK IT OVER IN THE MORNING 5	Anne Murray (Brian Aherne), Capitol 3159
58	90	LONG AGO AND FAR AWAY 2	James Taylor (Peter Asher), Warner Bros. 7521
59	53	STOP, LOOK, LISTEN (To Your Heart) 16	Stylistics (Thom Bell), Avco 4572
60	52	CALL MY NAME, I'LL BE THERE 7	Wilson Pickett (Dave Crawford & Brad Shapiro), Atlantic 2824
61	51	KO-KO JOE 6	Jerry Reed (Chet Atkins), RCA 48-1011
62	—	INNER CITY BLUES (Make Me Wanna Holler) 1	Marvin Gaye (Marvin Gaye), Tamla 54209 (Motown)
63	86	I'D LOVE TO CHANGE THE WORLD 3	Ten Years After (Ten Years After), Columbia 4-45457
64	72	IT'S A CRYIN' SHAME 4	Gayle McCormick (Dennis Lambert & Brian Potter), Dunhill 4288
65	71	IT'S FOR YOU 4	Springwell (Pink Unlimited & Vinny Testa), Parrot 359 (London)
66	—	I'M A MAN/QUESTIONS 67 & 68 1	Chicago (James William Guercio), Columbia 4-45467

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	81	SHE'S ALL I GOT 2	Freddie North (Jerry Williams, Jr.), Mankind 12004 (Nashboro)
68	75	FEEL SO BAD 7	Ray Charles (Joe Adams), ABC 11308
69	68	GHETTO WOMAN 5	B.B. King (Ed Michel & Joe Zagarino), ABC 11310
70	78	SOME OF SHELLEY'S BLUES 5	Nitty Gritty Dirt Band (William E. McEuen), United Artists 50817
71	79	SPILL THE WINE 2	Isley Brothers (R. Isley/O. Isley/R. Isley), T-Neck 932 (Buddah)
72	82	THAT'S THE WAY A WOMAN IS 5	Messengers (Mass Prod.), Rare Earth 5032 (Motown)
73	—	LOVE 1	Lettermen (David Cavanaugh), Capitol 6316
74	80	I DON'T NEED NO DOCTOR 3	Humble Pie (Glyn Johns), A&M 1282
75	92	YOU BROUGHT THE JOY 2	Freda Payne (Holland-Dozier-Holland), Invictus 9100 (Capitol)
76	98	FREEDOM COME, FREEDOM GO 2	Fortunes (Cook & Greenaway), Capitol 3179
77	74	PIN THE TAIL ON THE DONKEY 5	Newcomers (Allen Jones), Stax 0099
78	73	MILITARY MADNESS 6	Graham Nash (Graham Nash), Atlantic 2827
79	—	TWO DIVIDED BY LOVE 1	Grass Roots (Steve Barri), Dunhill 4289
80	94	RUB IT IN 2	Laying Martine (Ray Stevens), Barnaby 2041 (CBS)
81	—	IT'S IMPOSSIBLE 1	New Birth (Fuqua III Prod.), RCA 74-0520
82	97	DO I LOVE YOU 2	Paul Anka (David Van De Pitte & Bruce Miller), Buddah 252
83	—	WILD NIGHT 1	Van Morrison (Van Morrison & Ted Templeman), Warner Bros. 7518
84	84	HANDBAGS & GLADRAGS 5	Chase (Frank Rand & Bob DeStock), Epic 5-10775 (CBS)
85	85	I KNOW I'M IN LOVE 13	Chee Chee & Peppy (J. James), Buddah 225
86	87	YOU SEND ME 3	Ponderosa Twins + One (B. Massey), Horoscope 102 (All Platinum)
87	—	THE DESIDERATA 1	Les Crane (Fred Werner & Les Crane), Warner Bros. 7520
88	88	HOT PANTS—I'M COMING, COMING I'M COMING 3	Bobby Byrd (James Brown Prod.), Brownstone 4203 (Polydor)
89	—	MIDNIGHT MAN 1	James Gang (James Gang & Bill Szymczyk), ABC 11312
90	—	IT'S ONLY LOVE 1	Elvis Presley, RCA 48-1017
91	96	YOUR MOVE 3	Yes (Yes & Eddie Offord), Atlantic 2819
92	—	MAMMY BLUE 1	Pop Tops (Alain Milhaud), ABC 11311
93	95	EVERYTHING'S ALRIGHT 3	Yvonne Elliman (Tim Rice & Andrew Lloyd Webber), Decca 32870 (MCA)
94	—	WALK EASY MY SON 1	Jerry Butler (Gerald Sims & Jerry Butler), Mercury 73241
95	—	I'M SO GLAD 1	Fuzz (Carr-Cee Prod.), Calla 179 (Roulette)
96	100	VALERIE 2	Cymarron (Chips Monan), Entrance 7502 (CBS)
97	—	TOUCH 1	Supremes (Frank Wilson), Motown 1190
98	—	OLENA 1	Don Nix (Don Nix), Elektra 45746
99	99	CO CO 2	Sweet (Phil Wainman), Bell 45-126
100	—	BABY I'M YOURS 1	Jody Miller (Billy Sherrill), Epic 5-10785

HOT 100 A TO Z—(Publisher-Licenses)

Ain't No Sunshine (Interior, BMI)	8	Handbags & Gladrags (Lovely, ASCAP)	84	Ko-Ko Joe (Vector, BMI)	61	Questions 67 & 68 (Aurelius, BMI)	66	Tired of Being Alone (Jec, BMI)	13
All Day Music (Far Out, ASCAP)	42	Hot Pants—I'm Coming, Coming, I'm Coming (Dyanotone, BMI)	43	Long Ago and Far Away (Blackwood/Country Road, BMI)	58	Rain Dance (Cirrus/Sunspot/Walrus-Moore/Dunbar, BMI)	19	Touch (Jobete, BMI)	97
Annabella (Sunbury, ASCAP)	43	I Ain't Got Time Anymore (Leeds, ASCAP)	48	Love (Maclen, BMI)	73	Reason to Believe (Kappelman-Rubin, BMI)	1	Trapped by a Thing Called Love (Ordona/Bridgeport, BMI)	18
Another Time, Another Place (MCA, ASCAP)	49	I Just Want to Celebrate (Jobete, BMI)	33	Love We Had, The (Stays on My Mind) (Chappell/Butler, ASCAP)	32	Roll On (New Colony, BMI)	56	Two Divided by Love (Trousdale/Soldier, BMI)	79
Baby I'm Yours (Blackwood, BMI)	100	I Know I'm in Love (Kama Sutra/James Boy, BMI)	85	Love Me (Maclen, BMI)	37	Rub It In (Ahab, BMI)	90	Uncle Albert/Admiral Halsey (Maclen/McCartney, BMI)	7
Birds of a Feather (Lowery, BMI)	29	I Wake Up in Love This Morning (Screen Gems-Columbia, BMI)	16	Love Me (Maclen, BMI)	20	Saturday Morning Confusion (Pix Russ, ASCAP)	37	Valerie (Press, BMI)	96
Breakdown, Pt. I (East/Memphis, BMI)	29	I'd Love to Change the World (Chrysalis, ASCAP)	63	Love Me (Maclen, BMI)	35	So Far Away (Screen Gems-Columbia, BMI)	14	Walk Easy My Son (Butler, ASCAP)	94
Call My Name, I'll Be There (Walden, ASCAP)	60	If You Really Love Me (Jobete, BMI)	9	Love Me (Maclen, BMI)	35	Some of Shelly's Blues (Screen Gems-Columbia, BMI)	14	Wedding Song (There Is Love) (Songbirds of Paradise, ASCAP)	25
Charity Ball (Baintree/Tinkle, BMI)	53	I'm a Man (TRO-Cheshire, BMI)	66	Love Me (Maclen, BMI)	22	Spanish Harlem (Progressive Trio, BMI)	12	What Are You Doing Sunday? (Pocket Full of Tunes, BMI)	51
Chirpy Chirpy Cheep Cheep (Intersongs-U.S.A., ASCAP)	20	I'm Coming Home (Big Seven, BMI)	44	Love Me (Maclen, BMI)	47	Spill the Wine (Far Out, ASCAP)	71	Whatcha See Is Whatcha Get (Groovesville, BMI)	24
Co Co (Chinnichap/Rak, BMI)	79	I'm So Glad (Jamy/Fernidiff/Shariff, BMI)	93	Love Me (Maclen, BMI)	89	Stagger Lee (Travis, BMI)	31	Where Evil Grows (Gone Fishin', BMI)	55
Desiderata, The (Old St. Paul, ASCAP)	87	Inner City Blues (Make Me Wanna Holler) (Jobete, BMI)	62	Love Me (Maclen, BMI)	78	Stick Up (Gold Forever, BMI)	15	Wild Night (Caledonia Soul, ASCAP)	83
Do I Love You (Spanka, BMI)	4	It's a Crying Shame (Trousdale/Soldier, BMI)	64	Love Me (Maclen, BMI)	30	Stop, Look, Listen (To Your Heart) (Bellboy/Assorted, BMI)	59	Women's Love Rights (Gold Forever, BMI)	41
Do You Know What I Mean (LaBrea/Sattwa, ASCAP)	4	It's Impossible (Sunbury, ASCAP)	81	Love Me (Maclen, BMI)	4	Story in Your Eyes (TRO-Cheshire, BMI)	23	Won't Get Fooled Again (Track, BMI)	33
Easy Loving (Blue Book, BMI)	55	It's Only Love (Press, BMI)	90	Love Me (Maclen, BMI)	4	Superstar (Skyhill/Dalton, BMI)	3	The Year That Clayton Delaney Died (Newkeys, BMI)	50
Everything's Alright (Leeds, ASCAP)	93	It's for You (Maclen, BMI)	65	Love Me (Maclen, BMI)	36	Sweet City Woman (Corral, BMI)	10	Yo Yo (Lowery, BMI)	5
Feel So Bad (Arc/Playmate, BMI)	58	One Fine Morning (C.A.M./U.S.A., BMI)	36	Love Me (Maclen, BMI)	36	Talk It Over in the Morning (Almo, ASCAP)	57	You Brought the Joy (Gold Forever, BMI)	75
Freedom Come, Freedom Go (Maribus, BMI)	76	One Tin Soldier (The Legend of Billy Jack) (Cenis & Pence, BMI)	46	Love Me (Maclen, BMI)	52	That's the Way a Woman Is (Stein & Van Stock/Positive, ASCAP)	72	You Send Me (Kags, BMI)	86
Ghetto Woman (Pamco/Sounds of Lucille, BMI)	69	Only You Know & I Know (Irving, BMI)	50	Love Me (Maclen, BMI)	40	Thin Line Between Love & Hate (Coalition/Win or Lose, BMI)	21	You've Got to Crawl (Before You Walk) (Gold Forever, BMI)	54
Go Away Little Girl (Screen Gems-Columbia, BMI)	2	Peace Train (Irving, BMI)	37	Love Me (Maclen, BMI)	34				
Gypsies, Tramps & Thieves (Peco, BMI)	28	Pin the Tail on the Donkey (East/Memphis, BMI)	46	Love Me (Maclen, BMI)	37				

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
92

LAST WEEK
112

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

BREAD—BABY I'M—A WANT YOU (2:25)

(Prod.: David Gates) (Writer: Gates) (Screen Gems-Columbia, BMI)—Follow-up to "Mother Freed" is a powerful ballad performance that should put them back in the selling bag of "Make It With You" and "If." Flip is a wild swinger from the LP. Flip: "Truckin'" (2:31) (Olde Grog, BMI). Elektra 45751

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

BLOOD, SWEAT & TEARS— LISA, LISTEN TO ME (2:39)

(Prod.: Heckman/Halee/Colombo) (Writers: Clayton-Thomas/Halligan) (Blackwood/Minnesingers, BMI)—Driving rhythm ballad, with another wild vocal workout, offers more play and sales potency than their recent "Go Down Gamblin'." Flip: No info available. Columbia 4-45477

DELFOINCS—WALK RIGHT UP TO THE SUN (2:58)

(Prod.: Staff for Stan & Harris Prod.) (Writers: Harris-Felden) (Nickel Shoe, BMI)—Strong blues ballad with an equally strong vocal workout will put them right up the Hot 100 and soul charts to top the recent "Hey Love/Over and Over." Philly Groove 169 (Bell)

BRIAN HYLAND—IF YOU COME BACK (3:19)

(Prod.: Brian Hyland & Bobby Hart) (Writer: Hall) (Open End, BMI)—Hyland comes up with a strong rock ballad loaded with Top 40 and Hot 100 potency, a clever change of pace in material. Flip: "Out of the Blue" (3:34) (Father/Whitewood, BMI) Uni 55306 (MCA)

JOE SOUTH—FOOL ME (3:00)

(Prod.: Buddy Buie & Bill Lowery) (Writer: South) (Lowery, BMI)—It's been a while between records for the composer-performer, but this driving rock ballad has it to put him back up the Hot 100 with sales impact. Flip: No info available. Capitol 3204.

TAMS—HEY GIRL DON'T BOTHER ME (2:25)

(Writer: Whitley) (Low-Twi, BMI)—Currently riding the #1 spot in Britain, this infectious rhythm ballad hit of 1964 is reissued once again and could prove a big one in the U.S. for a second time. Flip: "Weep Little Girl" (2:21) (Low-Sal, BMI) Dunhill 4290.

JOHNNY MATHIS—IF WE ONLY HAVE LOVE (3:16)

(Writers: Shuman-Blau-Erel) (Mill & Range Songs, BMI)—Mathis is consistently on the verge of busting through the Hot 100 and this dynamite ballad performance, with timely lyric line, is the one that could do it. A commercial, as well as an artistic entry, it should prove a big one. Flip: No info available. Columbia 4-45470.

BROTHERHOOD OF MAN— CALIFORNIA SUNDAY MORNING (3:19)

(Prod.: Tony Hiller) (Writer: Hiller) (Burlington, ASCAP)—This ballad beauty, penned by Tony Hiller, has it to break through heavy here and bring the British group to the Hit 100 with strength. Flip: "Do Your Thing" (2:30) (Belwin Mills, ASCAP) Deram 85078 (London)

BROOKLYN BRIDGE— WEDNESDAY IN YOUR GARDEN (2:22)

(Prod.: Johnny Maestro) (Writer: Bachman) (Circus/Dunbar, BMI)—The rock ballad, penned by Ronnie Bachman of the Guess Who, serves as potent material for Johnny Maestro and the Brooklyn Bridge . . . enough so to bring them back heavily to the Hot 100. Flip: No info available. Buddah 230.

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

ROBERTA FLACK & DONNY HATHAWAY—You've Lost That Lovin' Feelin' (3:52) (Prod.: Joel Dora & Arif Mardin) (Writers: Mann-Weil-Spector) (Screen Gems-Columbia, BMI) The duo's first entry "You've Got a Friend" took them high on the charts. The followup, a redoing of the much recorded and two-time hit ballad, is another strong performance. Atlantic 2837

BOBBY VINTON—A Little Bit of You (3:10) (Prod.: Billy Sherrill) (Writers: Santos-Draphic) (Fields/Algee, BMI) Big production ballad is delivered in top Vinton form and should make a hefty dent, Hot 100 and Easy Listening. Epic 5-10790 (CBS)

GENYA RAVAN—Blue (3:00) (Prod.: Michael Zeger/Aran Scheferim) (Writers: Girand-Trim) (Maxim, ASCAP) The much recorded French smash is given a wild Top 40 workout here . . . her debut on the label having departed Ten Wheel Drive. It's a dynamite commercial entry. Columbia 4-45476

ASSOCIATION—That's Racin' (1:55) (Prod.: Association and Ray Pohlman) (Writer: Kirkman) (Ferriswheel, BMI) A change in sound for the "Never My Love" and "Windy" group, this rhythm novelty offers much for play and sales. Warner Bros. 7524

LYNDA RONSTADT—I Fall to Pieces (3:05) (Prod.: John Boylan) (Writers: Cochran-Howard) (Tree, BMI)—The Patsy Cline country classic ballad, penned by Hank Cochran and Harlan Howard, is given a strong revival here, both country and pop. Capitol 3210

TRINI LOPEZ—Some Kind of Summer (3:16) (Prod.: Stan Silverberg) (Writer: Billingson) (Quill, ASCAP)—Lopez moves to the label with a heavy top 40 commercial rhythm swinger that could easily happen big on the charts. Capitol 3195

JOSE FELICIANO—Come Down Jesus (3:25) (Prod.: Janna Merlyn Feliciano & Jose Feliciano) (J & H, ASCAP)—A cut from his "That the Spirit Needs" LP, Feliciano delivers a moving ballad beautifully, and it offers much commercial appeal. RCA 75-0545

YOKO ONO PLASTIC ONO BAND—Mrs. Lennon (4:12) (Prod.: John & Yoko) (Writer: Ono) (Ono, BMI)—Unusual and unique original ballad that could prove a big left field winner. Apple 1839

JIMI HENDRIX—Dolly Dagger (4:45) (Prod.: Jimi Hendrix, Mitch Mitchell, Eddie Kramer & John Jansen) (Writer: Hendrix) (Arch, ASCAP)—From the film and LP "Rainbow Bridge" the late Hendrix has a driving, funky beat blues swinger with much play and sales potential. Reprise 1044

SHOCKING BLUE—Serenade (2:58) (Prod.: Shocking Blue) (Writer: Leenwen) (Dayglow, ASCAP)—The "Venus" group out of Holland move over to Buddah for the U.S. with a solid rhythm item that should do much to bring them back to the Hot 100. Buddah 258

FEATHERBED—Could It Be Magic (2:12) (Prod.: Tony Orlando) (Writer: Orlando-Manilow) (Orlando/Manilow, BMI)—Producer Tony Orlando of Dawn comes up with a swinging bubblegum group that has it to hit big via Top 40. Bell 45-133

MELTING POT—Kool and the Gang (3:06) (Prod.: Johnny Sandlin) (Writers: Kool & the Gang) (Stephayne, BMI)—Wild brass instrumental updating of the past smash hit of the Kool & the Gang group. Offers much for pop and soul. Ampex 11029

ELEVENTH FLOOR—Jealous Guy (2:58) (Prod.: Don Perry) (Writer: Lennon) (MacLen, MI)—The John Lennon ballad material is given a strong Top 40 reading by the new group. Could establish them on the charts. Beverly Hills 9371

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

CHARLEY PRIDE— KISS AN ANGEL GOOD MORNIN' (2:02)

(Prod.: Jack Clement) (Writer: Peters) (Playback, BMI)—Pride follows his #1 "I'm Just Me" with a blockbuster Ben Peters rhythm ballad that he sings for all it's worth. Flip: "No One Could Ever Take Me From You" (2:47) (Pi-Gem, BMI) RCA 74-0550

DOLLY PARTON—COAT OF MANY COLORS (3:03)

(Prod.: Bob Ferguson) (Writer: Parton) (Owepar, BMI)—Moving ballad, penned by the performer, will fast prove a chart topper for her recent "My Blue Tears." Flip: "Here I Am" (3:10) (Owepar, BMI) RCA 74-0538

JEANNIE C. RILEY—ROSES AND THORNS (2:52)

(Prod.: Shelby S. Singleton) (Writer: Martin) (Singlefin, BMI)—Followup to her "Good Enough to Be Your Wife" smash hit is a strong rhythm item penned by Naomi Martin and headed right for the top. Flip: No info available. Plantation 79 (SSS Int'l)

DON GIBSON—COUNTRY GREEN (2:19)

(Prod.: Wesley Rose) (Writer: Raven) (Acuff-Rose, BMI) Potential rhythm ballad with a top Gibson performance has a top of the chart hit sound. Flip: "Move It on Over" (2:33) (Rose, BMI) Hickory 1614

BOB LUMAN— A CHAIN DON'T TAKE TO ME (2:32)

(Prod.: Glenn Sutton) (Writer: Frazier) (Blue Crest, BMI) Followup to "I Got a Woman" is a powerful Dallas Frazier rhythm item which Luman delivers in a wild vocal workout. Should prove a giant. Epic 5-10786 (CBS)

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

ROY CLARK—Magnificent Sanctuary Band (3:07) (Beechwood/Racle, BMI) Dot 17395 (Paramount)

HANK SNOW—No One Will Ever Know (2:39) (Milene, ASCAP) RCA 74-0544

WILLIE NELSON—Yesterday's Wine (3:12) (Nelson, BMI) RCA 740542

JUNE STEARNS—Your Kind of Livin' (2:24) (Wilderness, BMI) Decca 32876 (MCA)

CAL SMITH—The Woman Inside (2:34) (Contention, SESAC) Decca 32878 (MCA)

SANDY POSEY—Bring Him Safely Home to Me (2:35) (Tree, BMI) Columbia 4-45458

TRACY MILLER—God Made Me a Woman (2:15) (Terrace, ASCAP) Country Showcase America 107

JOANNA NEEL—Daddy Was a Preacher But Mama Was a Go-Go Girl (2:30) (4 Star, BMI) Decca 32865 (MCA)

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

DELFOINCS— WALK RIGHT UP TO THE SUN (See Pop Pick)

ROBERTA FLACK & DONNY HATHAWAY— YOU'VE LOST THAT LOVIN' FEELIN' (See Pop Pick)

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

EMOTIONS—Show Me How (East/Memphis, BMI) Volt 4066

JACKIE ROSS—Doctor Slaps Man Is Born (2:50) (Vas Leer, BMI) U.S.A. 103

RASPUTIN'S STASH—Mr. Cool (3:09) (Cotillion/Hap/Sylbeart, BMI) Cotillion 44137

JERRY WILLIAMS—Sing for Happiness (3:15) (Helmer, ASCAP) Spindizzy 4003 (CBS)

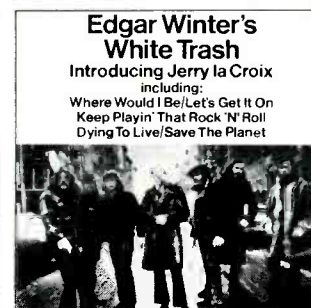
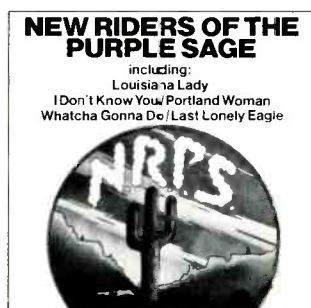
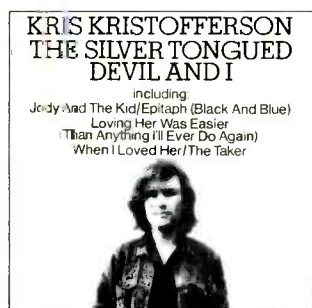
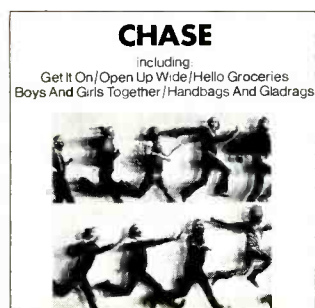
OCTOBER 9, 1971, BILLBOARD

Chase, Kris Kristofferson, New Riders of the Purple Sage, Redbone, Ten Years After, Edgar Winter.

These artists have joined us in the last year and together their albums have sold 1,500,000 copies (with not one under 200,000)-and it's only the beginning.

We proudly welcome these giants, both present and potential.

COLUMBIA RECORDS DISTRIBUTION



Executive Turntable

• Continued from page 6

John Deviran, formerly head of the contemporary record division, **William Morris Agency** on the West Coast, joins the California office of **Chappel and Co.** He will be active on the club and campus circuit.

★ ★ ★

Louis Kwiker named executive vice president, **Transcontinental Music Corp. (TMC)**. Before TMC he was associated with **Handleman Co.** Two new TMC branch managers were also appointed: **Jim Rush** in San Francisco and **Jim McGraw** in Los Angeles. . . . **Arnold D. Burk** has resigned as vice president, administration, **National General Corp.** He will be available as consultant until the end of the year. He joined the company after two years as president of **Paramount's** music division.

★ ★ ★

Richard E. Readdy appointed manager, personnel and plant services, **CBS EVR** cassette processing facility at **Rockleigh, New Jersey.** He joins from the **Allied Chemical Corp.**

Several executive changes have been made at **Seeburg Corp.**, a division of **Commonwealth United Corp. (CUC)**, which is undergoing a major reorganization. **Louis J. Nicastra** is chairman and chief executive officer of both **CUC** and **Seeburg Corp.** of Delaware (the latter and its subsidiaries under a proposed reorganization will be sold to a new entity, **Seeburg Industries Inc.**) **New Seeburg Corp.** president and chief operating officer is **Sam Stern**, who will still function as board chairman of subsidiary **Williams Electronics.** **William Adair Jr.** moves to executive vice president sales and marketing, **Seeburg Corp.** and his post as president **Chicago div.** **Seeburg Corp.** is still vacant. **Don Desmond** is the new president of **Seeburg Dist. Corp.** . . . **Douglas Ackerman** named general manager of **Select-O-Rax Inc.**, **Burnsville, Minn.** wholesale firm.

★ ★ ★

Linda McNeal leaves **Barnaby Records, Los Angeles,** at the end of the month. She was its general manager for two years. . . . **Sandy Gibson** named creative services director of **Paramount Records Family label.** She was formerly production coordinator of **Bill Drake's History of Rock 'n' Roll special** and the **Watermark 12-hour Elvis Presley special.** . . . **Jack Bratel** joins **United Artists Records International Division** as special assistant to **UA** vice president **Lee Mendell.** He has been in various **UA** posts for the past eight years.

★ ★ ★

Jeffrey Dengrove becomes **MCA Records** contemporary **LP** promotion manager and college liaison manager. **Dengrove** joined **MCA** in 1970 after graduating from **Ohio State University.** . . . **Stewart Rowlands** is director of public relations for the new **Playboy Records and Music division.** A native of **Wales,** **Rowland** has worked on publicity for many **English artists.**

Kirshner's TV Ties Spur \$\$ for Music

• Continued from page 1

ters," with both themes written by **Jeff Barry.**

In addition to his step-up into music, **Kirshner** is beginning to build a musical tie to motion pictures. He recently developed a partnership deal with **Howard Minsky**, producer of "Love Story." **Minsky** is now filming "Jory" in Mexico and **Kirshner** will soon be laying out the plot line for the theme and the scoring of the film.

Another new aspect of **Kirshner's** musical buildup is a new division called **Creative Music Management.** Through this division, the **Kirshner** organization

works out deals with firms who need help in the promotion of existing catalogs.

Other aspects of **Kirshner's** musical involvement which are paying off are **Kirshner Records,** which are manufactured and distributed by **RCA,** and the worldwide music publishing corporation with **Sir Lew Grade** on behalf of **Great Britain's ATV** that includes control of the **Beatle's (John Lennon and Paul McCartney)** publishing rights. **Kirshner** also is involved in the musical rights to six properties by **Alan Jay Lerner.** **Kirshner** has the record, stock and amateur rights to "Brigadoon," "Camelot," "Gigi," "My Fair Lady," "On a Clear Day You Can See Forever" and "Paint Your Wagon." The firm is now endeavoring to enhance the value of the **Lerner** properties.

Also on the **TV** front, the **Kirshner** firm has set up a division to develop television properties of its own, in which music will also be a dominant factor. **Barry Kobrin** is heading this new division.

Kirshner also indicated that he'll not be bypassing the **Broadway** scene because of his deep involvement in music on television. "Broadway is in need of a new type of growth," **Kirshner** said, "and I believe that the pop writers we've been developing in our music firms can fill that need."

TV shows that **Kirshner** has been associated with in the past include, "Bewitched," "I Dream of Jeanie," "The Monkees," "The Flying Nun," "The Farmer's Daughter," "Hazel," "Gidget" and "The Wackiest Ship in the Army."

Satchmo Disk as Lorillard Push

NEW YORK — **Lorillard,** the tobacco firm, is pressing over a million copies of **Louis Armstrong** reading the poem, "The Night Before Christmas," as part of a Christmas promotion.

The single, backed by **Armstrong** playing "When the Saints Go Marching In," will be offered in supermarkets on a one-for-one basis: one carton of cigarettes and one free record.

Armstrong taped the poem at his home last Feb. 26. It is believed to be his final recording.

Armstrong's widow, **Mrs. Lucille Armstrong,** was presented with a gold disk award by **Douglas H. Powelson,** president of **Continental Production Co.,** who produced the single for **Lorillard.**

Countless Sales Lost as LP's Have 'Identity Crisis'

• Continued from page 1

Label people contacted report the problem stems primarily from the mounting number of contracts made with rock acts, wherein they are given full right of approval on covers. In some cases, the act is given the right to completely create the album cover with its own selected artist. As a result, the album is usually in the record company just prior to a maximum deadline, with art conforming totally to the whims of the groups and not to standards which the company might like to maintain.

• The problem of blurry spine numbers or none at all is compounded by the growing complexities of prefixes and almost chaotic lack of uniformity among labels and even within labels (for example, **Warner Bros.' WSI935** does not inform wholesalers, **Sipiora** said, as to the fact that this is a two-disk set).

• Retailers surveyed say that more and more customers cannot find contents on the cover and ask that

packages be opened. Said **Rose Discount Records' Ray Cloud:** "Then you have ripped opened shrunk-wrapped package that quiet often the customer doesn't buy after seeing the selections."

• Although 8-track and cassette counterparts of **LP's** have good spinal identification, tape nomenclature different from disk nomenclature causes stock personnel to waste more time, **Sipiora** said.

Examples

Some of the prime examples of spinal number blurring with cover art include **Jimi Hendrix' Reprise MS204C** in a basic black and gold theme with gold numbering, **Al Cooper's Columbia LP "New York City (You're a Woman)"** in very dark brown with a dark brown ink used for the number, **Blood Rock's Capitol ST765** with white predominating and a beige number ink and several **Dunhill** covers including **Steppenwolf** packages and by **Three Dog Night** among them "Golden Biscuits" said to be especially hard to read.

Mercury Business Is Rolling in High Gear

• Continued from page 3

of the product and the coordinated marketing plans supporting the releases. "The close coordination of advertising by the regional marketing men tied into the national programs emanating from the home office has enabled our distributors to work with their key accounts in such a way as to maximize the sales potential of the product and to provide the controls necessary to insure a complete coverage of the marketplace."

Chart Activity

The successes evidenced by the chart activity of the record side of **Mercury's** business have been duplicated by **Harry Kelly,** vice president in charge of tape sales, and he indicates that prospects look good for a continuing sale based on the No. 1 positions obtained with the records.

"An artist's acceptance in public performance has been found to have a significant relationship to record sales," said **Mercury's** director of recorded product, **Charlie Fach.** **Fach,** headquartered at **Mercury's** New York office and working closely with the **Nashville** and **Los Angeles** offices, as well as with **Robin McBride,** Midwest and international a&r director at the home office in **Chicago,** has sought out acts who have found acceptance in public performances and who are willing and able to tour on a regular basis.

Country Action

Earlier this year a rash of country activity which at one point found nine **Mercury** singles on the charts, led the company to undertake a country catalog promotion during **September.** The program encompassed the full country roster and focused on several artists who have been consistently in the charts during their label affiliation. The present position of strength in this area, guided by **Jerry Kennedy,** vice president in charge of operations in **Nashville,** has been a reflection of the development of new artists such as **Tom T. Hall, Bobby Bare** and the **Statler Brothers** as well as maintaining the stature of the company's established country artists. The month-long campaign which included widespread use of radio spots on 50,000 watt stations virtually blanketed the country, served to broaden the market for country singles and album product.

During the past year, a unified effort between the promotion executives at the national level and the local men in the field has been

coordinated by **Denny Rosencrantz,** working with **Stan Bly, Logan Westbrooks,** and **Frank Mull.** **Rosencrantz** emphasized the need for planning and picking the specific items requiring concentrated effort. "We aim for total radio exposure," he said. **Rosencrantz** pointed out that **Mercury's** plan was to make the product successful in its most limited format first, and then to cross it over into expanded markets.

The importance of close contact with college campuses is also being realized at **Mercury** with the addition of college representatives throughout the country. "They are our eyes and ears where the college market is concerned," **Jules Abramson** said. Basically involved with promotion with campus radio stations, the college reps also keep in touch with college publications and make sure **Mercury** displays are placed at strategic locations on or near the schools. In addition, the representatives work with the entertainment committees in various schools in their respective areas keeping them advised of the availability of the **Mercury** artists.

Atlantic Issues Zeppelin LP With 'Mystery' Jacket

• Continued from page 1

It was **Led Zeppelin's** management that requested **Atlantic** to release the album with this concept.

Rolontz considers that the album design—or non design — adds an "element of interest" to the promotion activities devoted to the album.

The company is not even using the **Zeppelin** name in print advertisements, merely the four symbols followed by the words ". . . are here." **Radio commercials** do mention the group's name and have

"The record companies are computerizing and in general becoming so super sophisticated and yet are allowing this tremendous problem of nomenclature to worsen," **Sipiora** said. "It so incongruous."

Many good examples of albums exist also to show that some of the problems can be solved. "Imagine" by **John Lennon** is trimmed in white with black numbers that pop right out. Many warehouse chiefs pointed to **RCA** as a label they found preparing legible covers with special emphasis on standardizing the location of the numbers on the front of the package (another trouble-prone aspect).

John Cohen, of the **Cleveland** rack operation **Disc Records Inc.** said he combats the loss of numbers on both the spine and front cover by using contrasting background causing the number to pop out. **Gilbert Brown,** chief of **Randy's (Gallatin, Tenn. major soul mail order house),** said that he feels soul labels are best over-all for supplying easily read numbering.

Standard Prefix

Like **Sipiora** and others, **Cohen** recommends adoption of a standard prefix so computers can fully identify product (**Billboard** Publication's **FIND** record service adopted a universal numbering system). **Sheldon Tirk** of **Midwest Dist. (Cleveland)** urges labels to adopt some kind of cover coding system after the album number which would indicate the retail pricing classification (he said greeting cards, for example, may carry a "50" at the end of the number to indicate price). **Ted Adams** of **Music City Dist. (Nashville),** noted the problem with multiple pocket **LP's** so tricky in construction that they twist the spin when shrunk-wrapped. He also advised labels to leave more room on each side of the exterior shipping carton so that the plant could stencil in contents without printing over exterior carton printed instructions.

Stockroom bosses admit that many **LP** sales are lost when the days of big sales on a hit album are over and it is stocked in quantities of from one to 10—depending upon the size of the inventory. In this case, the human eye, running over the album spines checking inventory, sometimes misses the **LP** completely, or if the attendee is busy, he skips over the **LP,** figuring to get it next time. As a result, they point out that hundreds and possibly thousands of sales are lost.

Nancy Sinatra Sued by CMA

LOS ANGELES—**Creative Management Associates** is suing their client **Nancy Sinatra** for \$42,428 in Superior Court here. The **CMA** suit "alleges that **Nancy Sinatra** had monies to which she was entitled from the **International Hotel** paid to others for the purpose of reducing the commissions owed to the plaintiff."

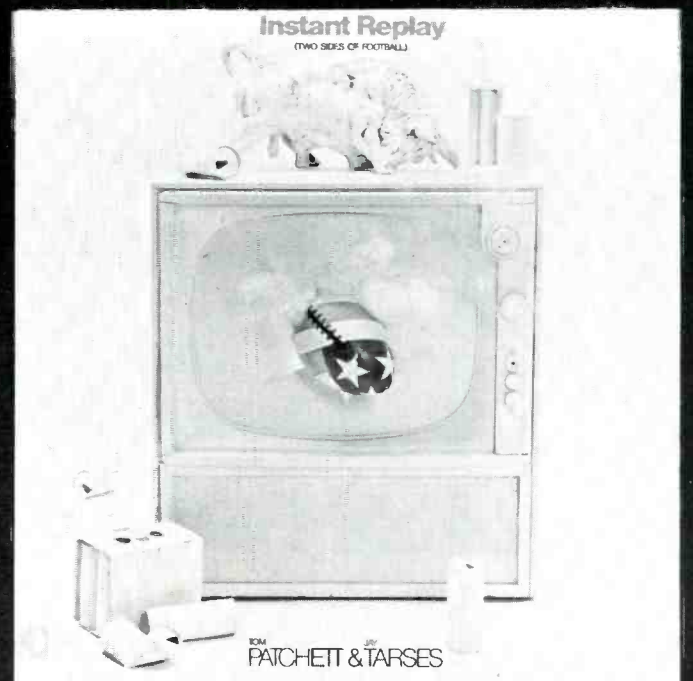
The suit rises from **Nancy**

Sinatra's \$90,000-a-week engagement at the **International Hotel** (now called the **Las Vegas Hilton**) June 15 to July 18, 1971. **CMA** stated that it made the **Vegas** deal under a one-year package representation agreement with the singer which runs out on Oct. 29. **CMA** is seeking punitive damages beyond the 10 percent of \$424,428 it claims to be entitled to.



SCORE!!

WITH



"INSTANT REPLAY"

DL 75303

This hilarious "look" at the insides and outsides of professional football is already scoring with radio programmers and record buyers in many major markets. Record reviewers are adding to the score with such comments as:

"... an instant delight ... I listened, fell down laughing ...
John Hall
L.A. Times

"Just the album to open the 1971 football season with."
Bob Talbert
Detroit Free Press

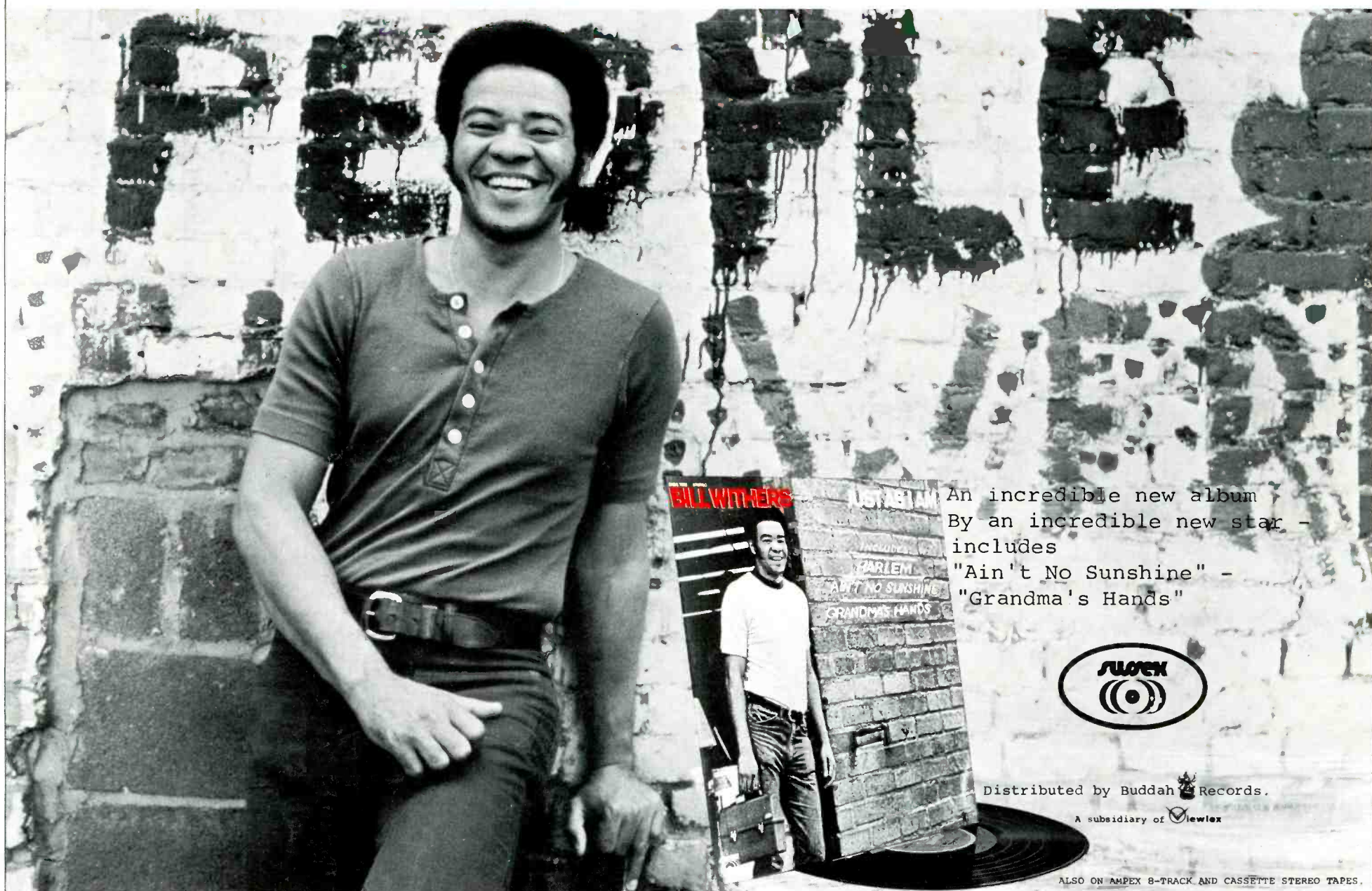
If you're not scoring with "Instant Replay," you'd better get on the field and play.



© 1971 MCA Records, Inc.

Also available on cartridges and cassettes.

THE VERDICT IS UNANIMOUS



"Everything about him is right."

(Variety)

"Withers in person is everything his records have led one to hope for. Whatever qualities you look for in a male singer - virility, a vibrant tone, clarity of diction, sensitive phrasing, ability to summon a mood - Bill Withers provides them all" (Leonard Feather, L.A. Times)

"He is an excellent singer, certainly one of the best in that idiom to come into Troubadour-type clubs in a while" (John Gibson, Hollywood Reporter)

"If mutterings from the critics coming out of Bill Withers' Troubadour opening last Tuesday night are any indication, another overnight super-star has been born at Doug Weston's nightspot" (Chris Van Ness, L.A. Free Press)

"A master performer who, within a few short months, will be playing to SRO superhalls. He certainly is the sleeper of the season - and an exceedingly welcome one" (Cashbox)

"The impact of his hour on stage indicates he has the potential to become a major force in pop music--Bill Withers knocked out the critics at his Troubadour debut. He is an all around talent marvelously capable of involving an audience in his private world set to music" (Billboard)