

Billboard

Pickwick LP's TV Campaign

By RADCLIFFE JOE
NEW YORK—In an unprecedented promotion campaign for its economy-priced Pickwick/33 record albums, Pickwick International Inc. has embarked on what officials of the company believe to be the largest single commercial television advertising campaign in the history of the music industry. The massive commitment, thought for an undisclosed sum of money, was prepared for Pickwick by the Smith-Greenland advertising agency, and runs from Nov. 5 to Jan. 9, 1972. It is composed of a string of 30-second spots, and being devoted to both regular and special album product released by Pickwick.

The spots feature an announcer walking on a giant Pickwick/33 record and informing viewers that there is no difference in the quality of the performance of an economy-priced Pickwick disk, and regular full-priced merchandise. Five different commercials are included in the package. They spotlight such Pickwick albums as "The Big Country," "Swinging" (Continued on page 70)

Cereal's Push Assists Disks

By BOB GLASSENBERG
NEW YORK—A special promotion campaign from General Foods for their Sugar Crisp cereal is sweetening the sales figures of the Big Tree Records "Presenting the Sugar Bears," album, and single "You Are the One." General Foods decided to make Sugar Bear the product spokesman for Sugar Crisp cereal and a well-known entity among the young, a singing star. They commissioned National Music Times Corp. for the project. National Music Times put together a studio group which produced an album "Presenting the Sugar Bear," five cuts from which went onto the back of eight million Sugar Crisp packages. National Foods then sold the album to Big Tree Records, which is distributed by Ampex. A national television commercial campaign ensued for Sugar Crisp, using the special packages as a sales incentive. "We had hoped that the sales of the album would help the sales of the cereal and vice versa," said an executive at General Foods. "But it seems that the plan worked only for the record." (Continued on page 70)

Firms Prime Big LP's for Xmas

NEW YORK — Bolstered with brighter sales reports as each week proceeds into the peak annual buying pre-Christmas season, U.S. record companies are putting the giant shells into their sales artillery. Business, which has shown an ascending graph line since August, augurs a prosperous four weeks coming up. Capitol Records has set two new LP's geared specifically to the Yule season. These are "Merry Christmas From Buck Owens and Susan Raye" and "C-H-R-I-S-T-M-A-S Tennessee Ernie Ford." Angel's holiday thrust will focus on previously issued box sets such as "Messiah-Complete" with Otto Klemperer, and "L'Enfance Du Christ" with Claytons.

RCA's new-for-Yule LP's are: "Bark" with Jefferson Airplane, "Rockflowers" by Rockflowers, "Hunky Dory" by David Bowie, John Denver's "Aerie," "Nilsson Schmilsson" with Harry Nilsson, and Sky's "Sailor's Delight." Red Seal will push the six Van Cliburn packages, and two specially priced sets, "All the Favorite Music From Handel's 'Messiah'" and "The Lord's Prayer." Also to be specially promoted are operas and other multipackaged sets. Columbia's list features Bob Dylan's "Bob Dylan's Greatest Hits, Vol. II," "Charlie Byrd" by the Byrds. It's a Beautiful Day on "Choice, Quality Stuff Anytime," "Chuck Wagon Gang's Greatest Hits," "Grootna," and Mylon on

"Holy Smoke." Masterworks product will include Leonard Bernstein's "Mass," Der Rosenkavalier with Bernstein, E. Power Biggs on "Glory of Venice," and a special Yule LP featuring Ivan Rebroff, "Festive Christmas." London Records' diversified listing shows a new Engelbert Humperdinck LP, "Engelbert Humperdinck Live at the Riviera." Other product already released is "Streetcorner Talking" by Savoy Brown, "Thru the Years," a two-LP set by John Mayo, "Tom Jones Live at Caesar's Palace," "Every Good Boy Deserves Favour" by the Moody Blues. On the classical side, London's only new release for the Yule market will be a (Continued on page 70)

'Spots' Music Writers Want Their Share

By IAN DOVE
NEW YORK—One of the "great inequities" in the radio and television commercials business is the purchase of music outright, denying the writer residuals, charged Wes Farrell Organization vice president, Steve Bedell.

The Farrell organization has a stable of over 20 writers and about half of these are heavily involved in the commercials field. Said Bedell: "The outright purchase of the music happens in 99.9/10 percent of the cases. The writer deserves more, particularly when either the singer or the announcer is protected and receives residuals. Even the musicians on the session receive a rate dependent upon the number of markets in which the commercial is involved.

"Some kind of society or organization should be formed to alter this situation. We have already started informal discussions with other companies involved in the same area." Fees for commercials work can (Continued on page 70)

Chain Stores Tell '72 Growth Plans

By JOHN SIPPEL and BRUCE WEBER
LOS ANGELES — The trend toward chain record store operation, which has been setting new record total number of new store openings for the past several years, appears to have hit a peak but a survey of chain store owners indicates a healthy plateau may continue through 1972 and after. Primary deterrent to greater store openings, according to veterans in the field, is the current money pinch, which has mall and shopping center developers and realty agents asking exorbitant rents, percentages and guarantees. Such high financial terms are making chain operators cautious. Dan Heilicher, Heilicher Bros., Minneapolis, said that he and his brother, Amos, are extremely cautious.

about opening new stores. The Heilicher retail division today numbers 130-odd free-standing stores, tops for any record-tape chain. Heilicher pointed out that in order to meet the financial requirements for such leases, store inventory must be extremely large and varied, additional self-service fixtures and greater space are required and more store personnel is necessary. Both Heilicher and John Cohen, chief of Disc Records, Cleveland-based retail chain, emphasized the importance of proper managerial talent in every store. Both men have developed intra-organizational training programs, wherein they have designated particular stores within their chains as training schools. All

executives canvassed indicated their dependence on computerized inventorying in all their stores. Pilferage, too, was often named as a consistent profit destroyer.

Heilicher Warning
Heilicher said he felt that the next year or two will separate the weak organizations from the strong. In full-music store business since 1962 when they melded their Record Lane chain with the purchase of the Musicland stores, Heilicher stated that "a company must be structured real well to weather these difficult times." There is a possibility, he said, that they may not open any new stores in 1972. Heilicher stores (Continued on page 14)

Spotlight
On Scandinavia
In This Issue

What Is a 'Legal' Duplicator?

By MILDRED HALL
WASHINGTON—In the clamor of court suits and countersuits over the unauthorized tape duplication of records, confusion is rife over what differentiates the so-called "legal" duplicator from the pirate or bootlegger. The "legal" duplicator operates openly and legally under the 1908 copyright law. The old law granted copyright protection only to the copyrighted music on records—but not to the record itself. Therefore any record could be copied, and the copies sold without breaking the federal law—provided the duplicator pays the mechanical royalties due on the music. These are collected by the Fox office. The "legal" duplicators pay, or try to pay these royalties, thus keeping within the federal copy-

right law. Whether the taping and selling of hit product of record companies without their permission and at lower prices is ethical or fair, is another question. Legal duplicators say they worry about it, and would like to pay royalties to record companies—but few companies would go along with that. Since federal copyright law preempts all other, these "legal" duplicators can only be attacked in State courts on the basis of business-practice laws. Unlike the "legal" duplicators, the out-and-out pirates, counterfeiters and bootleggers operate sub rosa, pay no royalties for the copyrighted music, and flood the country with cheap tape copies of hit records. These can be attacked un-

der both federal and state laws. The "legal" duplicators have brought suit in federal court to prevent record companies and others from lumping them in with the pirates, counterfeiters and other illegal tape bootleggers. (The "legal" duplicators are also against "piracy," they say, because the pirates are also underselling their business.) Whether the federal courts will agree completely or just partially on the "legal" duplicators' stand remains to be seen. (Continued on page 70)

S. Africa Bans 'JC Superstar'

By PETER FELDMAN
JOHANNESBURG—The South African Broadcasting Corporation has placed a ban on the broadcasting of music from the rock opera "Jesus Christ Superstar" following representations from theologians, churchmen and cultural bodies in the Republic. At the same time the SABC also released a general policy statement on the broadcast of pop music. It said it would refrain, as in the past, from broadcasting songs with an "inciting, corrupting or blasphemous tendency." Douglas Fuchs, director-in-chief of programs, said "Jesus Christ Superstar" was not banned because it clashed with this policy. (Continued on page 70)

Paul Williams
on A&M Records and Tapes

NOW TOURING

Nov. 26, Spectrum, Phila.; Nov. 27, Ritz Theatre, Staten Island, NY; Nov. 28, SUNY, Stony Brook, L.I., NY; Nov. 30, Massey Hall, Toronto; Dec. 2, C.W. Post Coll., Greenville L.I., NY; Dec. 4, Le Moyne Coll., Syracuse, NY; Dec. 5, Hobart Coll., Geneva, NY



NOW SHIPPING



NOW ON RCA RECORDS: THE KINKS

LSP-4644, P8S-1B78, PK-1878

RCA Records and Tapes

Rock & Big Band Sound Spark English Dance Music Revival

By ELIOT TIEGEL

LOS ANGELES—Morgan Productions of London is relating to a current big band revival in England by cutting tribute albums for release through EMI.

The first two tribute projects from the five-year-old production-publishing-studio complex are salutes to the late Ted Heath and to America's Stan Kenton.

In both instances, Morgan used London studio musicians steeped in jazz and big band settings. The "Tribute to Ted Heath" package reunites two of the band's former vocalists, Dennis Lotus and Lita Rosa.

Producer Monty Babson (the company's owner) has not yet set an American distribution deal for the LP which will be released on EMI after Christmas, according to Denny Beckerman, professional manager of Morgan Music. Beckerman was in Los Angeles and New York last week introducing the Morgan operation to American companies.

The Stan Kenton LP is called "The Worlds Of If" and was produced by Wilson Malone, a staff a&r man/arranger. Babson has in addition recorded a septet of former American servicemen for an LP called "Crescent." This band is in the Blood, Sweat and Tears mold and is aimed at a younger, different audience than the older one for which the two tribute LP's are being directed.

Babson is talking with Fly Records in London about distributing "Crescent." American distribution is still open. All three bands were recorded in the company's 16-track studios in Wilsden on the edge of London.

Morgan recently got into the

Copyright Bill To President For Signature

WASHINGTON — The House passed the copyright extension bill last week, giving expiring copyrights another year of life, until Dec. 31, 1972. Already passed by the Senate, the bill has gone to the President for signature.

House Judiciary committee chairman Rep. Emanuel Celler told congressmen that recent compromises reached on the thorny issue of Cable TV regulation and copyright could permit the general revision of copyright to pass in 1972. He urged the interim protection for music, drama and other copyrights that would lose the revision's longer term because of the delays that have held up action on that bill.

The strongest dissent came from House Copyrights Subcommittee chairman Rep. Robert W. Kastenmeier, who had favored the first extensions begun in 1962. He said he now felt that continuing extensions constituted a "windfall" for a few individuals and the commercial corporate assignees of authors and composers, rather than the original creators of the copyrighted works now in their 56th or 65th year. He felt it was not in the public interest to continue to hold these expiring copyrights out of public domain.

The revision of the U.S. 1908 horse and buggy copyright law would give new copyrights terms of life plus 50 years, replacing the old 28-year terms totaling 56 years. Copyrights already in existence would be allowed a renewal term of 47 years, an extra 19 years, giving them a total of 75 years from the date of the first copyright.

band movement with a studio group produced LP, "Rappin' It Up," which featured contemporary pop tunes like "Michelle" and was out on EMI.

Beckerman notes that the company uses trumpeters and trombonists generally in their 40's and up, while the drummers and bassists are young musicians. The younger band players, he says, are playing chromatic music and are being influenced by such American jazzmen as Roland Kirk.

Tying in with the revival is the activity of the Sid Lawrence Band, which Beckerman notes, uses a Glenn Miller, swing era style, and is heard on the BBC's "Late Night Extra" program. Another BBC show, "The Big Bands" is aired at 7 p.m. and is a showcase for the large horn/reed sounds.

There is a band with a three lettered name, CCS, which the young Britisher points out is gaining favor. And relating to the interest in large band settings, Donovan recently cut an LP in the Morgan Studio using such a setup, but with an emphasis on a contemporary sound.

One band which has gained some acclaim is Ray McVay, hired to play for dancing at Paul McCartney's recent party to debut his new quartet called Wings. McVay played waltzes, congas and quickstep dances for an audience

numbering around 800 in the pop music/entertainment fields.

A feeling for romantic dancing also permeates a Wings debut LP since one side features slow, melodic tunes.

The band business, as it is known in contemporary music today in England, is bursting with new and established groups. Among the new names are: Mick Abrahams Band, Bell'nArc, Lindisfarne, Van Der Graaf Generator, Audience, Genesis, Wild Turkey, Bullet, Quintessence, Ground Hog, Marmalade, Manfred Mann's Earth Band, Nazareth, Fields, Amazing Blondel, Quiver, Firework, Razz, Stoneground, Hawkwind, Cymande, Sugartramp and Nucleus and Peace.

Among the established bands recording and performing in-person are Led Zeppelin, Savoy Brown, Fairport Convention, Pink Floyd, Mark Almond, Black Sabbath, the Who, Argent, King Biscuit Boy, Wot the Hoppie, Moody Blues, Humble Pie, Traffic, Bee Gees, Deep Purple, Colosseum and Atlantic Rooster.

In no way have they been affected by the big band revival, nor have they found that older audiences are getting into their music. Generations continue to gap music in England as they do in America.

Ranwood Ties in TV Spots to Welk Syndicated Show Net

LOS ANGELES—Ranwood Records, distributor of Lawrence Welk product, is producing and buying time on the syndicated Lawrence Welk television show for a 30-second commercial plugging the new Welk album, "Go Away Little Girl." This is one of the rare times a star has had his records advertised on his own TV series.

The commercial was made by Hollywood's Film Factory and will be seen on at least the 15 biggest markets among the 216 which carry the Lawrence Welk Show. Time will be bought for one to three weeks in early December on each market station. In most instances, time costs will be cooped by a major rack retail chain in the area, such as Montgomery Ward or Woolworth's, which will have its name mentioned in the tag of the commercial.

"Because the Lawrence Welk Show is now in syndication, it's much easier for us to buy time in the local markets we want to reach," said Ranwood's Larry Welk. He explained that Ranwood must pay to advertise on their artist's own show because the band-leader's TV syndicator, Don Fedderson Productions, is entirely independent from the record label. The series is given to participating stations on a barter basis with some 4½ minutes of national advertising packaged into each show. "If the

sales results of this television campaign are satisfactory, we hope to use commercials a lot more," Larry Welk said.

Mascari Obtains WR Music Rights

NEW YORK—Eddie Mascari's Ivanhoe Record Productions of Chicago will handle the writing-publishing activities for a new Columbia Records group, Wilderness Road. Mascari also represents Epic's Chase and Warner Bros.' Ides of March.

Two new ASCAP firms have recently been formed. Slark Music Co., and Amber Music Co., joining Bob-Cor and Hinky Dink Music under the Ivanhoe banner. Wilderness Road's album is scheduled for January release.

OK Retailers For NARM

PHILADELPHIA — Retailers will be admitted as associate members of the National Assn. of Record Merchandisers, following an amending of the bylaws, following study and recommendations of a special committee of the board.

NARM announced this change has been taken in view of a changing economic profile of the record industry and to strengthen NARM and the recorded music industry generally.

Uriah Heep Tour

CHICAGO—An extensive U.S. January tour for Mercury act Uriah Heep was among business topics discussed during Mercury Records president Irwin Steinberg's recent trip to Holland. Steinberg also talked to Philips executives and participated in ceremonies honoring Rod Stewart.

RRR in 8th TV Visit; 95 Million-Seller

NEW YORK—The color television special based on the Johnny Marks standard, "Rudolph the Red-Nosed Reindeer," will be screened by NBC on Dec. 6. Featuring Burl Ives and with a score by Marks, this is the special's eighth annual outing, making it the longest running special on TV, according to Marks. Decca will promote the soundtrack album to tie in with the program.

Marks reveals that there have been several new versions of "Rudolph" this year, including one by Tiny Tim. World sales of the composition, written by Marks in 1949, not total 95 million—64 million in the U.S. and 31 million abroad.

More than 400 records have been made of the composition, and the original by Gene Autry in 1949

has sales figures of 7,500,000, said Marks, making it Columbia Records all time top selling single.

Over five million sheet music copies have been sold and it has been published in 135 different arrangements, which have sold over eight million, said Marks.

David Cassidy of the Partridge Family TV show has recorded another Marks St. Nicholas Music Inc. copyright, "Rockin' Around the Christmas Tree" on Bell. This was written in 1960 and first recorded by Brenda Lee. Lynn Anderson also recorded the song this year for Columbia.

Other Marks Christmas copyrights include "I Heard the Bells on Christmas Day" and "A Holly Jelly Christmas."

Latin American Delegates Band in Bootleg Battle

By ENRIQUE ORTIZ

GUAYAQUIL, Ecuador — The sixteen countries involved in the Latin American Federation of Phonographic Producers (FLAPP) joined the international campaign against record and tape piracy at the Hotel Atahualpa International here during their seventh annual congress, Nov. 8-10. The meeting drew representatives of more than 130 companies.

Delegates to the FLAPP meeting heard S.M. Stewart, director of the International Federation of the Phonographic Industry, who headquarters in London, keynote the convention with a talk, urging all to band together against piracy. He charged delegates to return to their respective countries and encourage their individual governments to produce legislation to stop illegal copying. The convention discussed the actual implementation of laws to protect the rights of composers, phonograph record companies and publishers for countries which do not now have such protection. Mexico was cited as a country least troubled because of its present laws. Panama, on the other hand, represented a country rent with piracy. It was pointed out that a regular well-organized group of illicit tape and record manufacturers has loaded the market with counterfeit product. It was stressed that proper legislation would dent this illegal activity.

The meeting pointed out that not enough effort has been made to project all creations which are played on a phonograph or tape recorder as being truly intellectual products. As an example, in the case of paper manuscripts, there is a general world agreement as to artistic achievement, yet this intellectual connotation globally is missing from taped and recorded product. Speakers traced the artistic development of recorded product from the music composer through arranger and through the studio session production. This project to uplift the general image of recorded music was left for further discussion at the next Latin American Record Federation congress, slated for Columbia, in October 1973.

Largest delegation at the FLAPP

congress was from the host country, with nine representatives. Mexico's seven-man representation invited Latin American delegates to attend the 1972 International Music Industry Conference to be held in Acapulco, April 30-May 5.

Delegates elected the following officers for 1972: Nestos Selasco, Argentina, president; Heinz Klingport, Mexico, first vice president; Carlos Plaza, Ecuador, second vice president, and Henry Jessen, Brazil, secretary.

A special vote of thanks was extended to departing federation president Jose R. Bustillos, director of Latin American Operations, CBS Records, Mexico. Delegates also elected a special board, including one member from each country represented. Only Nicaragua and Honduras are missing from that board.

Bell Drives on Mountain LP's

NEW YORK — "Flowers of Evil," the third in a series of albums by Mountain on the Windfall label, distributed by Bell Records, will receive special promotional efforts from both the Bell and Windfall staffs.

Special trade and consumer ads are being planned around two major concepts which the group has advanced. "This is the third in a series of our LP's from Mountain," said Gordon Bassin, Bell vice president of album sales and merchandising. "The cover has been done by the same artist who did Mountain's first two LP jackets. Moreover, side two of the LP is Mountain's fine live performance at the closing of the Fillmore East, while the first side is all new material.

The series concept will be used in all printed advertising, FM and progressive radio spots, and all album merchandising. In effect, Bell and Windfall will attempt to sell all three LP's, with heavy emphasis on the sale of "Flowers of Evil."

EIA Indicates Phonograph Dip

WASHINGTON — Phonograph sales for the first 10 months have risen 10.5 percent over 1970, according to figures released by the Marketing Services Dept. of the Electronic Industries Association (EIA).

According to the survey, some 3,364,064 phonographs were sold from January to October this year, as compared to 3,043,135 units sold over the same period last year.

However, for the month of October total phonograph sales from manufacturer to dealer dropped 2.4 percent behind figures for the same period last year.

Tape has been making steady inroads in the automotive field and car radio sales continue to spiral. They were up 84.4 percent in October, over the same period last year. Home radio sales were also up.



IT'S ALL SMILES as Paul Nero, second from the left, embraces his manager, Stan Greeson, upon completion of a Columbia album session. Grinning along with the "Summer of '42" theme winner, are his bearded producer, Paul Leka, and Henry Marks, Warner Bros. Music professional manager.

Curb's Tiller Directing MGM to Black Ink Sea

LOS ANGELES—MGM Records is riding a hot streak which will assert itself in the company's next fiscal report, or clearly indicate the turnaround position the music wing is in, reports disk division president Mike Curb.

The dollar success is based on a strong spread of singles and albums by the Osmond Brothers, plus individual hits by the "Shaft" soundtrack and theme single and Lou Rawls first hit since joining MGM.

The Osmonds have single handedly helped move records into an artistically hot period. They were one of the first acts which Curb brought to the label last year.

And they have paid off with these single hits: "One Bad Apple," "Double Lovin'," "Sweet and Innocent," "Go Away Little Girl," "Yo-Yo," and "Hey Girl." The last three of these tunes feature Donny Osmond as a solo attraction.

In addition, the Osmond name is affixed to these LPs: "To You With Love," "Donny Osmond Album," "Homemade" and "Osmonds."

MGM and Enterprise, a label owned by Stax/Volt, are sharing in the profits from Isaac Hayes' "Theme From Shaft" single and the "Shaft" film package.

Curb's recent acquisition of Coven's "One Tin Soldier" single, plus Rawls' "A Natural Man" single and LP have added hit product to the coffers. The Five Man Electrical Band's single of "Absolutely Right" and Richie Havens' LP, "A Great Blind Degree" (on his Stormy Forest label) are two additional chart risers.

MGM has just picked up distribution of Ray Ruff's "Truth of Truths" bible saga released on his own Oak label. It has also signed Jeannie C. Riley to its country roster.

Forthcoming are new LPs from Coven, Eric Burden, the Mike Curb Congregation (who are now regulars on Glen Campbell's TV series) plus a duo single by Steve Lawrence and Eydie Gorme, their first since joining the label earlier this year.

In reflecting on the down tone of the parent company's recent yearend report, indicating that records-tape-music income were down from \$20,180,000 to \$19,811,000, for a net of \$49,000, Curb cites the following reasons:

The record division wrote off 40 acts, closed three company-owned branches, closed its Bloomfield, N.J., pressing plant and eliminated overall 295 jobs. These write offs contributed to the low net picture, but they have helped generate operating profit. Curb points out. Several million dollars were saved by these economy measures, the executive emphasizes.

(Where once there were 250 people in the New York office there are now four. The coast office controls the company's destiny, with Curb maintaining liaison with Philips-DGG, which is the worldwide licensee.)

Although he admits that talks have been going on for two years between MGM Records and DGG for a possible merger of the two companies, Curb speaks of no new progressive developments in that matter. Only domestic hits.

SMALLER LIST; MORE HITS

CHICAGO—WVON here is in the midst of changing its format to one that will probably reflect more regional hits and allow the top-rated soul outlet to break more records. A more or less flexible list of from 55 to 60 records was tightened to 40 but is already up to 45. Manager Lucky Cordell said: "It is just premature to comment on the change. What we're doing right now is strictly experimental."

CLGA Ballots Nov. 30 Strike

LOS ANGELES—The composers of music for films and television have voted to strike the Assn. of Motion Picture and Television Producers Nov. 30.

At odds is the current legal ownership of music written for a film or TV show. The producer of either vehicle is the owner of the music under a provision of the present contract which expires Nov. 30.

The Composers and Lyricists Guild of America is asking for copyright control of the music and offering "certain guarantees" to the producers enabling him to exploit the music in his product.

The music men are also asking that the subject of videocartridges be left for a time when their application becomes clearer.

RIAA-NMPA Study Rights

NEW YORK—A two-day seminar on copyrights, co-sponsored by the National Music Publishers Assn. and Record Industry Assn. of America, will examine the new penalties recently enacted for unauthorized recordings plus provide music publishers with a briefing on procedures and services offered by the U.S. Copyright Office, at the Plaza Hotel Dec. 8-9.

The seminar, conducted by officials from the Copyright Office, will also acquaint industry members with registration requirements for new recordings made after Feb. 15, 1972, when new recordings become eligible, and discuss renewals and assignments and reference services provided by the Copyright Office.

James Brown Picks Patton Promotions

NEW YORK—Patton & Associates, Cincinnati advertising and promotion agency formed by James Brown's former booking manager Bob Patton, has been named by Brown's Man's World Enterprises to work cities on Brown's tour of one-nighters. Patton joined James Brown Productions in 1967 as advance man for Brown's road show.

Southland Dist. in Carolina Sales Office

ATLANTA—The trend toward opening sales offices in nearby territories, pointed up in a Philadelphia distribution roundup story (The Billboard, Nov. 13), continues with Southland Dist. here, announcing its entry into the Carolinas market. President Gerald Friedman said he is opening in Charlotte, with Mickey Beheler, former vice president of TDA, the Paul Glass operation, who worked the Carolinas, heading the new Southland office.

It marks the first time in the 25-year history of the distributorship in which a branch office has been started.

For More Late News
See Page 70

Executive Turntable

Murray Deutch elected president of United Artists music publishing companies. He has been executive vice president and general manager of the group. Michael Stewart, former president, is elected chairman of the UA music publishing group.

Herbert A. Linsky appointed RCA Records director, Camden product. He was previously director, national sales and merchandising, Harmony Records and was formerly with RCA as regional manager, New Orleans and Memphis markets in 1958. Charles Hall named South Eastern district sales manager, RCA Records. He joined RCA in 1955 and previously headed up the North East region for the company. He will now be based in Atlanta.



LINSKY



HALL



PICONE

Phil Picone joins Polydor as album and singles sales manager. He was previously with MGM as national sales manager and was director of marketing for Lionel Records. He will be based in New York. Nancy Erlich named publicity assistant, Polydor Records. She was previously with Billboard magazine and is a freelance writer.

Ernie Farrell named national promotion manager, special projects, MGM Records. He was previously personal promotion man for Sammy Davis Jr. and Frank Sinatra Jr.

Irving Trencher named director of sales, Ampex Record Corp. He was formerly sales director with Polydor Inc. Topper Schroeder has resigned from the company. . . . Edward Shanaphy appointed director, Columbia House Club sales promotion and music packages. He was previously product manager, Columbia Musical Treasures.

Diane Sousa named national promotion coordinator, Famous Music. She was formerly assistant national promotion director, Avco Records and was connected with London and Colossus Records. . . . Eddie Levine named director of national promotion, PIP Records. He formerly headed national promotion and sales at Map City/Delite Records. . . . Wendy Horn appointed director of special services, Audio Talent Inc. She was previously director, executive business services at the Waldorf-Astoria Hotel. . . . Don Sullivan named overall production and post-production coordinator, Lewtron Television Inc. . . . Sherm Lieberman, district sales manager, Royal Disc Distributors, Chicago, has left the company. . . . Mark Hopkins has resigned as head of artists management and tour division, Just Us Productions to pursue other record business interests.

Robert A. Elmgren appointed general manager, Panasonic's Chicago region. He is Panasonic's assistant general manager of the company's Mid West region. . . . Donald F. Johnstone named general manager, Television Receiver Products department, General Electric Home Entertainment Division in Portsmouth, Va. Other company division appointments: Richard T. Gralton, named general manager, audio electronics products department, Syracuse. Lyle G. Spalding appointed finance manager for the division and Richard Montmeat named manager of the division's industrial design operation.

David G. Campbell has been appointed controller of GRT Corp.

Robert McClure, marketing manager of Certron, has left to join Bell & Howell as product manager.

Philip J. Wood has been named vice president of customer relations and Alex R. Stone has been appointed vice president of marketing services, both of Zenith Sales Co.

Ed Koeppe has joined the manufacturing-operations department of Certron. He succeeds Leo Imhoff, who has left.

Clyde Wilson has been appointed manager of customer relations at TEAC Corp. of America. Ralph Glone, assistant manager, and Ben Wilson, sales engineer, will work with Wilson.

Bell & Howell's Consumer Products Group has made the following appointments: Vincent J. Pusateri Jr. to sales promotion manager, Merritt C. Flom to manager of consumer publications, and D. Michael Laurance to manager of photo press.


Joe Mocarsky, product manager of Gillette's blank cassette program, and Joe Previte, assistant product manager, have left.

Bob Gentzel, co-owner of Blue Hill Records with Donnelly R. Bledsoe, has taken on the a&r vice presidency of the label.

(Continued on page 6)

In This Issue

CAMPUS	18
CARTRIDGE TV	26
CLASSICAL	30
COUNTRY	31
INTERNATIONAL	56
LUKEBOX PROGRAMMING	50
MARKET PLACE	27
RADIO	19
SOUL	28
TALENT	13
TAPE CARTRIDGE	23
FEATURES	
Stock Market Quotations	8
Vox Jor	22
CHARTS	
Best-Selling Soul Albums	29
Best-Selling Soul Singles	28
Action Records	27
Hits of the World	40
Hot Country Albums	34
Hot Country Singles	32
HOT 100	64
New LP/Tape Releases	53
Tape Cartridge Charts	26
Top 40 Easy Listening	30
Top LP's	66
RECORD REVIEWS	
Album Reviews	35, 36, 53
Singles Reviews	63



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the course
of music
forever.**

Watching the River Flow
Don't Think Twice, It's All Right
Lay Lady Lay
Stuck Inside of Mobile
with the Memphis Blues Again
I'll Be Your Baby Tonight
All I Really Want to Do
My Back Pages
Maggie's Farm
Tonight I'll Be Staying Here
With You
She Belongs to Me
All Along the Watchtower
The Mighty Quinn
(Quinn, The Eskimo)
Just Like Tom Thumb's Blues
A Hard Rain's A-Gonna Fall
If Not for You
It's All Over Now, Baby Blue

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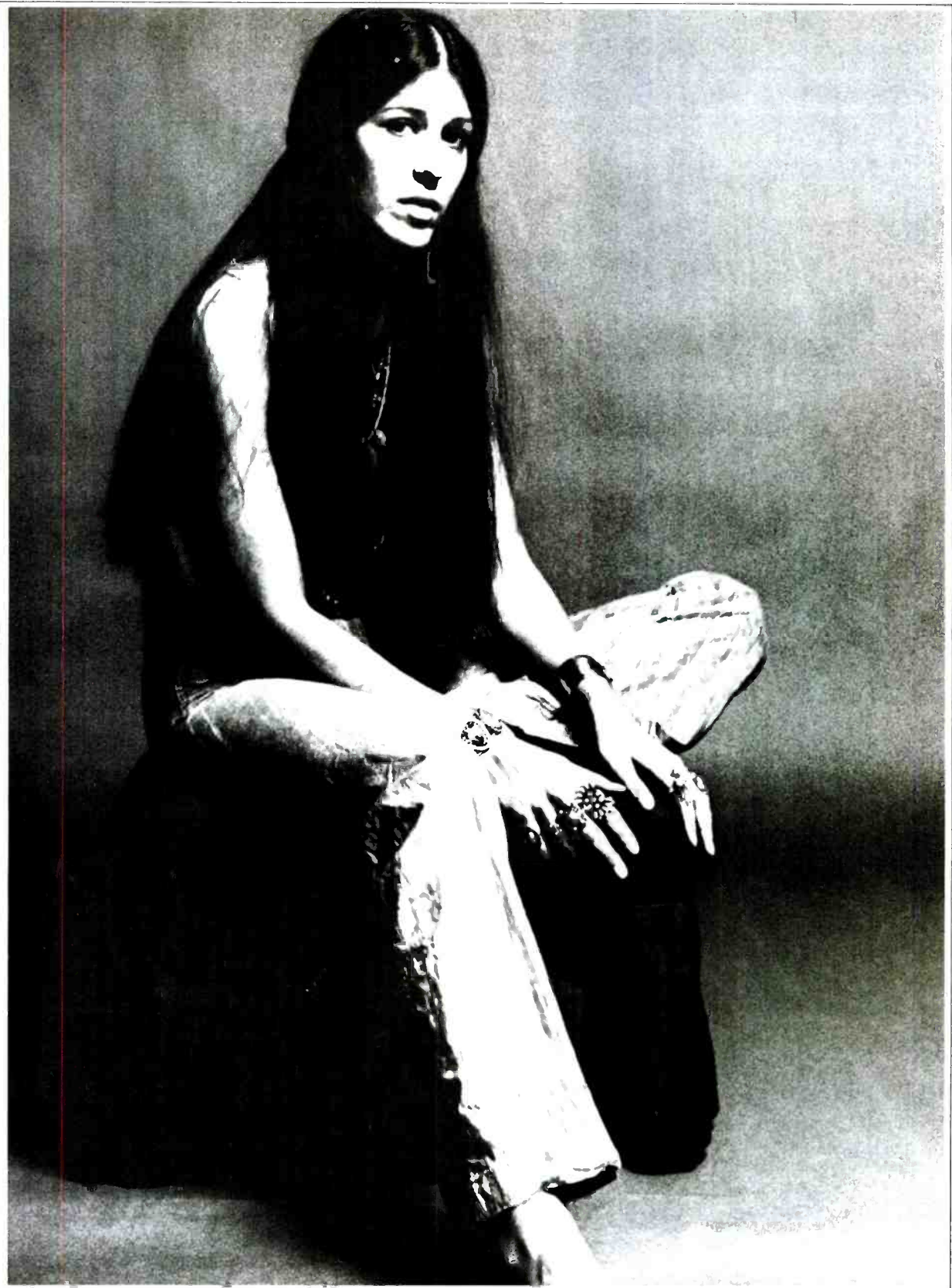


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Rita Coolidge

She aches, just like a woman. No question about it. **Nice Feelin'** Rita Coolidge has a good case of the deep southern fried blues. ¶ With her first album, a year of successful gigging and the Dixie Flyers behind her, she went into the studio and cut a new improved LP for A&M called **Nice Feelin'**. ¶ The album, containing tunes by Dave Mason, Marc Benno, Bob Dylan and Neil Young, is a little less complicated and more upfront than her first. The Flyers fiddle while Rita burns. ¶ Rita sings the blues just like a woman. Her new album, **Nice Feelin'**, is really a bitch. Produced by David Anderle, a Willow Production. SP4325 on A&M Records and Tapes.

United Artist Scouts 'Cutting' Acts for New Talent Additions

LOS ANGELES—United Artists Records, which in the past year cut its talent roster down to some 25 active artists, has just signed five more acts, four of which already had albums on other major labels. UA feels that these artists can build on the market exposure they've already gained with strong and custom-tailored promotion campaigns.

Move, the English group, which has had product on both A&M and Capitol, will have its first UA album prior to a U.S. tour set for March. The Move deal also gives UA Ray Wood's solo recording and the product of Electric Light Orchestra, a project of Move members Wood and Jeff Lynn.

Another English group, Family,

comes to UA from Warner Bros. and will be the first of UA's new artists to have an album on the label.

Popular West Coast nitery artist Biff Rose has had albums on the defunct Tetragrammaton label and Buddah before joining UA.

Brinsley Schwartz arrives at UA with two recent Capitol releases behind the group.

The only new UA act which doesn't already have a recording track record as a unit is Spring, which consists of Brian Wilson's wife, Marilyn, and sister-in-law, Diane Rovell, and is being produced by the Beach Boys leader. But as part of the Honeys trio, the Rovell sisters had singles on both Capitol and Warner Bros.

"We don't feel that UA is accepting cast-off acts in any way," said Martin Cerf of UA's creative services group. "A lot of other labels besides UA have been cutting their artist rosters and for the first time we are getting talent submissions of a previously released album instead of just a demo tape. We're really able to choose the cream of a high quality talent pool that's available, artists

who have already had some sales and notoriety."

Bill Roberts, UA underground-college promotion chief, added, "Our judgment is that these artists we've signed haven't achieved major sales simply because they didn't get consistent merchandising follow-through. They're all about due for a bust-out and the new administration at UA has already proved it can stay behind artists on a highly selective roster long enough to put them across, as Don McLean's 'American Pie' success shows."

Anti-Counterfeit Summit Meeting

NEW YORK—The first international music industry council formed recently to help enforce anti-piracy laws in the music business, held its inaugural meeting Nov. 8 at the Plaza Hotel.

The marathon closed-door session was attended by top executives of the recording industry, including, Sanford Wolff, Harold Kocin, and Walter Grinsten of American Federation of Radio and TV Artists; Robert Grothers, American Federation of Musicians; John Clark, the Harry Fox Agency; Jules Malamud and Charles Ruttenberg, National Assn. of Rack Merchandisers; Henry Brief and Jules Yarnell, Record Industry Assn. of America; and Larry Finley and M. Warren Troob, International Tape Assn.

Delegates to the meeting would not divulge details of the confab, except to say that the new McClellan anti-piracy act was explored and ways and means suggested for having it successfully enforced.

The council is expected to meet again sometime later this month.

Gt. N. Amer. to N.Y.

NEW YORK—The Great North American Music Corp., publishing firm headed by Roy Brown, has moved its main office here, while Saul Brandman will maintain the firm's Los Angeles office. The company is two years old.

Studio Track

By BOB GLASSENBERG

Canada seems to be enjoying a recording boom of late. Ritchie York, our Canadian correspondent, gives us an example of the work being done in Canada, through this portrait of Thunder Sound, Toronto.

In recent months, as the city's recording studio boom continues to explode, Thunder Sound has emerged as one of the city's main rock session centers.

Equipped with Dolby noise reducers on its 16-track recording machinery, Thunder Sound has racked up an impressive list of Canadian clients in the past few weeks.

The Lighthouse single of "One Fine Morning" (and the album of the same name) were cut at Thunder, as well as the group's new single, "Take It Slow (Out in the Country)."

Highly acclaimed albums by Bruce Cockburn and Murray McLachlan for True North Records were cut during the summer.

Many of Canada's leading independent producers have been working at Thunder. This includes Dennis Murphy, who cut Aarons and Ackley, Pierre LaLonde and Christopher Kearney at the studio; Paul Hoffer, who did an album with the Flower Travelling Band for GRT, and Terry McManus, who is completing his first solo album.

Thunder also provided the mobile equipment for the recording of the Crowbar concert at Massey Hall in September, which has resulted in a forthcoming double album produced by Frank Davies and engineered by Phil Sheridan. Several singles are expected from that package. Another hot new single from Thunder is the Invitations' revival of "Wednesday in Your Garden."

Thunder Sound president, Moses Znaimer, attributes much of the success to the actual sound coming from the facility, and the company's policy of applying a single

rate card charge, with no extras such as engineer overtime, Dolby rentals, etc.

Znaimer, who took over as president in March, has announced that Thunder has ordered a new audio console from a young Canadian company, Olive, which is based in Montreal.

"Our intention is to stay on top of the competition," said Znaimer, "not only with the quality of sound that our excellent staff is turning out, but also with the new board (expected delivery date is February) which is generally accepted in the industry as being revolutionary."

Toronto now has five fully-operational 16-track studios, one of which is equipped for 24-track recording.

The studios are reported to be doing excellent business due to the CRTC Canadian content regulations and the ensuing increase in domestic recording activity.

Meanwhile, back in Nashville at Quadrasonic, United Steel is being produced by Troy Shondell and George Weber for W.A.R., Inc., with Gene Eichelberger engineering, as he does for almost every session at Quad. . . . Tim Drummond has been producing Moody Scott for 77 Records. . . . Steve Monahan has been in, produced by Bud Reneau for Jamie Records.

Charlie Brown's latest LP on Polydor was recorded at the Warehouse, New York. Sidemen included Tom McFaul, keyboards; Don Payne, bass, David Lucas, percussion and Denny Seiwel, on drums. Seiwel is a studio musician of note. He played on Paul McCartney's "Ram," LP for starters. Also at the Warehouse was a Columbia Records group, Blue Oyster Cult. This is rather strange since Columbia usually likes to have its artists record in the Columbia facilities. Co-producers on the sessions were David Lucas, Sandy Pearlman and Murray Krugman.

MR. DISTRIBUTOR, WHERE ARE YOU?

Spoken Arts President Raps Distributors Lack of Interest

NEW YORK — Major record distributors are accused of having "no interest" in spoken word product by Dr. Arthur Klein, president of Spoken Arts Records, New Rochelle, N.Y.

"Despite the fact that I have a catalog of 400 albums, covering all aspects of the language arts, the company is ignored by all the large commercial record distributors," he said. "The result is, I have washed my hands of them."

Spoken Arts relies on education distribution (to schools, libraries, bookshops, etc.) and direct accounts to specialist record and book stores.

Klein said that he was aware that his material was not "hot" but that it was selling steadily. "These products" he maintained, "are selling steadily and there is a consumer interest in this material. They also fulfill a positive educational need. May a distributor could only move 25 or so albums but they show no interest at all in this product. The major distributors have never showed great interest but recently they have even stopped replying to correspondence."

It amazes me that Sir John Gielgud can take the time to send a personal letter back to us and

yet a major distributor will totally ignore you."

Klein said that a Spoken Arts cassette series—aimed at young children and involving some 50 cassettes—has a sales volume of 8,000 so far, all sold through book stores. Spoken Arts had sent a brochure advertising an 18 LP modern-church advertising to the U.S. and poets themselves to the U.S. and received a substantial order for Army Division libraries.

We actually wrote to General Westmoreland himself, and received a reply," he said. "The attitude of the record distributors is a commentary of conditions in America today. The British Council can spend thousands of pounds subsidizing a Shakespeare series on the U.K. Argo label and then on the U.S. Information Agency is own U.S. Information Agency is not interested in such things for this country."

Dr. Klein said that Toshiba in Japan sold large quantities of Spoken Arts product and sales were also strong in Australia and Canada. "It's been our greatest year so far regarding sales—but still the commercial distributors ignore the potential and deny us the marketplace."

NOVEMBER 13, 1971, BILLBOARD

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ELLEN McILWAINE, right, Polydor recording artist, listens to a tape she did live at the Bitter End during her recent engagement. With her are Peter Siegel, left, her producer, and Tom Fly, director of the remote recording for the Heider East Coast Record Plant, remote truck. The album is expected out in January.

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Talent In Action

TEN YEARS AFTER, J. GEILS BAND, YES

The Forum, Inglewood, Calif.

Ten Years After, who have been playing together for about five years, are beginning to look a little bit frayed around the edges. Make no mistake, the SRO audience at the Forum loved them, but it appears to be a form of programmed adoration. The group members, led by singer, guitarist Alvin Lee, are all excellent musicians but they are given to excesses and often stretch their numbers out to the point of meaningless repetition. They performed mostly older material, not really touching upon much of anything from "A Space in Time," which was a pity as that is their most diverse album to date. They are superstars now, but for how long if they don't expand their musical range.

Boston's J. Geils Band certainly do know how to rock & roll. They are a hard, pulsating group and had the audience dancing in the aisles. Lead singer Peter Wolf, a subscriber to the Jaggeresque school of movement, has a robust, electrifying voice. Their set was highlighted by a knockout version of "First I Look at the Purse" and their new single "Looking for a Love."

Yes is that odd little gem of a group whose music evokes images of long ago and visions of what is yet to come. Their music is explosively powerful yet wistfully gentle; progressive rock that is classically influenced. All are highly skilled musicians and they are a joy to hear. A special treat is lead singer John Anderson who has a tenderly exciting emotion-filled voice and a jaunty stage presence. They performed a stunning set comprised chiefly of material from "The Yes Album" including their hit single "Your Move." **SHELLY HEBER**

JOHN MAYALL, CRAZY HORSE

*Morris Harvey College
Charleston, W. Va.*

Together just a week, the new John Mayall group played their fourth college job in 24 hours here Nov. 14.

Despite the work load, Mayall wasn't about to loaf. He runs a tight ship, and the capacity crowd, primed to do homage to the father of British blues, was treated to a dress rehearsal for the next Mayall album.

Mayall confirmed after the show that his next Polydor LP will be recorded live during college gigs in New York City and Boston soon.

British blues and American jazz

are fused in Mayall's new group. Fred Robinson on guitar, who may steal the next album, is a veteran who's played next to and in sessions with everybody from Muddy Waters to Ray Charles. His solos lean toward late Fifties jazz. Strong jazz influence also comes from Ron Selico on drums, Blue Mitchell on trumpet, Larry Taylor on bass and sax man Cliff Solomon.

Of course, the pervasive blues personality of Mayall is still dominant—his detached yet devastating vocal style and haranguing harp.

With Mayall here were Crazy Horse, Neil Young's old group, dividing their time between immaculate, slightly subdued rock and a soft, subtle country sound.

Ralph Molina is on drums, Bill Talbot on bass, George Whitsell and Greg Leroy on guitars and John Blanton on piano. You get the strong impression they can do anything well, including, soon, selling a lot of albums. They have one LP out on Reprise and their second, "Loose," will be released in January. **RAY BRACK**

JIM CARROLL Folk City, N.Y.

Jim Carroll, A&M Records new talent find, made an impressive New York debut Nov. 16 at Folk City, with a selection of songs from his album that included such numbers as "Save Me," "Scratch Your Head," "On & On," "Mean Mother Mary" and "I Got Plenty."

Obviously perceptive, Carroll emerges as more than just a singer of pretty songs. He is a poet of creative and emotional substance; and possesses the expertise to communicate his thoughts to his audience in a manner to which they could readily relate.

Carroll, who accompanies himself on acoustic guitar, is also supported by two fender basses, drums and electric piano. His arrangements are good, and his back-up musicians are enthusiastic. Overall, the package is a good one that portends a future of mutual fulfillment between Carroll and his audiences.

MAMA LION, FREEDOM

Whisky a Go Go, Los Angeles

Mama Lion is a group constructed around a showgirl-angelic blonde who sings real funky and soul "bad." The belter is Lynn Carey, actor MacDonald Carey's daughter, and she is surrounded by four very accomplished back-up musicians, uniformly powerful and dramatic song arrangements, plus a highly aggressive promotional campaign by Artie Ripp's Family Rec-

ords, which is releasing Mama Lion as its first artist. The whole presentation is rife with pazzazz, and even when Miss Carey is hitting wrong notes she offers an arresting presence.

Freedom is the latest English jazzy-rock group to arrive on our shores, very impressive practitioners of a music genre that unfortunately doesn't seem to be terribly hot at the moment. Each song develops into a lengthy tone poem, complex but hypnotically driving, featuring some virtuoso piano and Moog keyboarding and a far-out double-necked lead guitar which provides instant switching between 6-string and 12-string runs.

NAT FREDLAND

GORDON LIGHTFOOT Carnegie Hall, N.Y.

Pop fates would have Gordon Lightfoot out to pasture, but the Reprise folksinger maintains his place, stands his ground and even works up a spell that tickles the soul with sweet dreams. Too sweet dreams — to love him for and more, some say. Lightfoot does have his fans, a considerable audience who slide gently through the perfumed air of "If You Could Read My Mind," "Summer Side of Life," "You're Beautiful" and "Second Cup of Coffee." Young romantics seem to drift his way, as the mere rhythm of his name explains the game.

Yes, Lightfoot still offers a true voice and light moments filled with the sound of guitars picking and rolling together through every second, practically without variation. Unfortunately, the good Canadian's messages are self-portraits each in a frame too tight and narrow, the thinnest watercolors that still lack the weight of the world to make them real. Peter Pan, Alan A'Dale, a flower child? It is just that one would hope Lightfoot would have something new and more substantial for his tired act besides a beard.

ED OCHS

IF

Gaslight A-GoGo, New York

The U.K. group, with a deservedly high reputation in jazz-rock circles, are concluding their current U.S. tour and they show the benefits of continually working together. The format and presentation — two-lead-and-singer front line—remains the same but any stiffness in arrangements has been long ironed out. The result: a looser, more relaxed septet, with some rock formality and flowing, long jazz lines. At present, the group is on Capitol. **IAN DOVE**

Bernstein Plots Rock for Broadway, Cinema Stages

NEW YORK—Via promoter Sid Bernstein and the Walter Reade cinema chain here, rock shows will be presented on Broadway, starting with Melanie on Nov. 26-27. The venue will be the 1,500-seat DeMille Cinema and Bernstein will produce the shows along with his partner Billy Fields and Alan Mitosky, formerly a booking executive with Madison Square Garden.

Bernstein stressed that the DeMille project would not be "a Fillmore type operation" but would include live entertainment other than rock.

He said: "It will not be limited to pop entertainment either. We could present a Jose Greco show, for example." Bernstein stated that artists who had already shown interest in the operation included Sonny and Cher and Diana Ross.

However, following the two shows by Melanie the DeMille reverts back to a film operation, owing to a prior commitment to the new James Bond film, "Diamonds Are Forever."

Following the film, however, Bernstein will start up a Friday-Saturday, two shows a night, live entertainment policy, probably extending this later to a three-night program. Walter Reade Jr., for the cinema chain, said the policy of the DeMille was "quality attractions."

We will not book just to book, or present an act just to present an act. If no star attractions are available—the theater will stay dark."

The Reade group is eyeing rock and other pop attractions for their other cinemas throughout the state. Reade said they have 20-plus cinema suitable for stagshows.

Bernstein also said that he plans to install television facilities in the DeMille for closed circuit production.

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Signings

Welsh singer Ken Richards to Capitol with "Both of Us Could Lose." . . . Razzmatazz, Woodstock trio, to United Artists. February album is produced by Reid White-law. . . . Pamela Pollard to Columbia with her first LP produced by Columbia's San Francisco a&r chief George Daley. . . . McKendree Spring has re-signed with Decca. The group is currently touring England. . . . Hair stylist Little Joe to MGM with "The Children" b-w "Don't Take the Rain Away," produced by Don Perry, written and arranged by Andy Belling. . . . Savoy Records, in Newark, has signed Sara Jordan Powell, S. E. Inspirational Youth Choir, Brooklyn's Echoes of Harmony. . . . Gary Puckett & the Gap to the Reznick-Bernstein Agency for representation in all fields. . . . Paul Stoop, Denny King and Kicenski bring country and pop acts to Specialty Records. . . . Wanda Louise to Del-Mar Records' subsidiary label, Pan-A-Sun, with a single, "Lay it on the Line." . . . Axiom Records, a new label, has signed Dick Glass, Paul Shapiro and Amanda Ambrose.

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MEMBERS of the rock group Cactus, seen with Jerry Greenberg, newly appointed senior vice president and general manager of Atlantic Records, and their new album, "Restrictions" which was recorded at the Electric Lady Studios in New York. Cactus will begin a tour on the same bill as Rod Stewart and the Faces and will record several of their appearances as part of a live album, their probable next release. Left to right, Rusty Day, Greenberg, Carmine Appice and Tim Bogert.

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Chain Stores Tell '72 Growth Plans

• *Continued from page 1*

carry everything from sheet music and folios through records and tape, musical instruments and a variety of playback equipment and mini-TV's. Chain stores are serviced by regional depots.

Marvin Saines, founder and head of Discount Records Inc., which began in 1954, said he will continue to expand his 50-store chain nationally. He will not particularly shoot for mall locations, the target of so many chains. Through the remainder of this year, he is opening a second store in San Francisco; and first stores in Denver, Iowa City and Lawrence, Kan., and a store in the Village, New York City. Saines is blueprinting

14 more store openings for 1972, bringing his total to 68.

The Sam Goody retail chain of 10 stores in New Jersey, New York and Pennsylvania, will add three more stores before the end of 1971. Goody said he will probably add six more stores in the three-state area in 1972, with all out of New York City stores probably being located in malls.

Cohen, who went into retailing in 1963 in Cleveland, has added mall stores in Memphis, Rochester, N.Y.; Franklin Park, Ill.; Toledo; Austin, Tex.; Northridge and Orange, Calif.; Dallas and Schaumburg, Ill., since September. On the planning boards for 1972 are stores in Cerritos, Calif.; Salt Lake City,

San Diego, Elkhart, Ind., and St. Petersburg, bringing the Disc Records chain to 26 outlets.

Cleve Howard, who founded Budget Tapes and Records, Houston, a record-store-franchising concept 16 months ago, reports he now has 48 affiliated stores in 14 states in the south, southeast and midwest. He serves his franchisees from depots in Houston, Denver, Indianapolis and Atlanta. A typical store handles only albums and 8-track and cassette tapes, with store stock listing for \$2.99 for \$4.98 albums; \$3.99 for \$5.98 albums and all tapes at \$4.99. Stores are encouraged to feature an "Album of the week at \$2.69 and \$3.49. Howard, a nine-year man in the

record business, primarily in sales, sells a franchise for \$12,000, for which he states he puts a store fully into business, providing such items as exterior signs, interior displays, fixtures, inventory, cash register, adding machine, burglary alarm system and other necessary store items. He directs the entire marketing of the retail store, making up print and radio ads for local use. His franchised stores stock nothing but contemporary rock merchandise, with a maximum of 700 recommended album titles and 300 tape titles.

Ramada Record and Tape Distributors, from the four depots, supply all merchandise to the individual stores by truck. Store owners pay him five percent of their gross monthly. His home office foots half of all local advertising and all national advertising for the

chain of franchisees. He reports he is adding a store per week and anticipates hitting a 100-store total in late 1972.

Lee Hartstone, president and chairman of Integrity Entertainment Corp., parent company of the Warehouse, burgeoning chain of California record/tape stores, anticipates a total of 32 stores in the state by June, 1972, end of his second fiscal year. Hartstone opens his first four stores outside of greater Los Angeles next week in San Diego and will bow three stores in the Bay area by Dec. 1. He visualizes 10 more stores during the first five months of next year.

The Record Bar chain, begun in 1960 by Harry Bergman in Durham, N.C., intends to open four mall stores in the mid-South in 1972, bringing its primarily South total to 14 (The Billboard, Oct. 30). Camelot Music, a division of Stark Record and Tape Service, Canton, O., has 14 stores open and will probably add eight more by fall, 1972, according to Paul David, its president (The Billboard, Oct. 30). Camelot is another chain which favors 11 locations.

National Tape Distributors, Milwaukee, is opening the first in a chain of retail stores, beginning Dec. 1.

Galaxy of Sound, opening in Milwaukee, will be a 2,500-square-foot full-line music-tape store, said Matt Betley, president of National Tape.

"Other stores will follow," he said, "as the concept completes our cycle of vertical distribution from wholesale to retail."

Alltapes Opens

Alltapes, Chicago, has also jumped into the field by opening a 1,800-square-foot tape-record-electronic equipment store, Music Seller, in Milwaukee.

It had started a test marketing retail store program by leasing a department in Appleton, Wis. Alltapes has plans of expanding its retail operation, "but very cautiously," said Ron Hughbanks, general manager.

Schaak Electronics, 8-store audio-tape retail chain based in Minneapolis, is opening its ninth location on the University of Minnesota campus.

The company plans to open several other stores in the months ahead, including franchise-type operations. Schaak has one franchise store in St. Cloud Minn.

"If the growth of our St. Cloud operation continues at its present rate," said a company spokesman, "we will place more emphasis in this (franchise) direction."

Z. W. Ford III, president of Huntcan Enterprises, 16-month old record chain, which operates four stores called Tape Village, out of its Birmingham, Ala., headquarters, said he is thinking of opening more free-standing tape and record stores. In addition, he is contemplating

(Continued on page 59)

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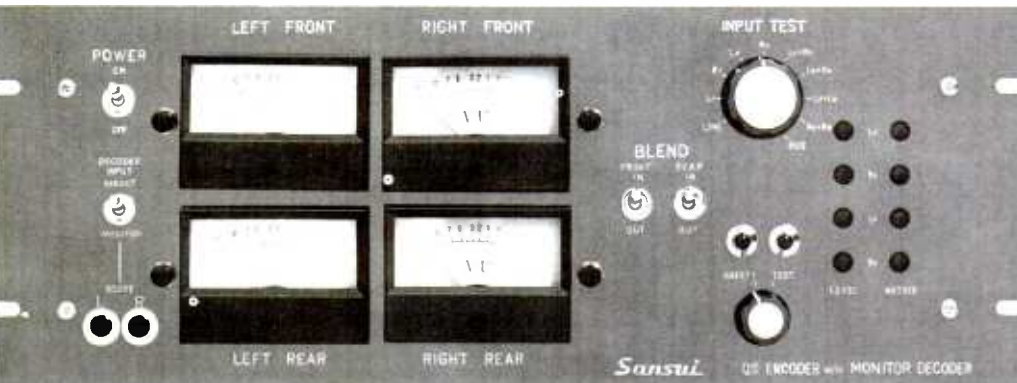
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Net Team's Song

NEW YORK—"Get That Ball" the official team song of the Floridians basketball team has been recorded by Teresa Brewer and the Dick Jurgens orchestra for Flying Dutchman Records.

The record and sheet music will be on sale at all Floridian home and away games. The song was written by Flying Dutchman president Bob Thiele, and George David Weiss.

Full-Day Seminar

• *Continued from page 8*

today "is a means to an end currently, in that so much material is available for that concept. They asked engineers and producers to maintain an open mind, pointing out that new developments are occurring rapidly, any of which could break open the ball game in favor of either concept.

Putnam stated after the meeting that he felt prior to the meeting that he might hold another such seminar a year from now, but that at the day's end, he felt he might hold a seminar within the next six months, because of the questions which came up from the audience during the day.

ATTENTION Record & Tape Dealers

**There is a new law against "Pirated" recordings.
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On October 15, 1971, President Nixon signed into law an amendment to the copyright statute which provides stringent penalties for the manufacture and sale of bootleg tapes and recordings.

Anyone who now infringes copyright in musical compositions by duplicating, **selling**, or aiding and abetting the sale of unauthorized recordings or tapes may be liable to the following:

I In a criminal action:

- ★ Imprisonment up to one year
- ★ Or a fine of not less than \$100 nor more than \$1,000
- ★ Or both in the discretion of the court

AND

II In a civil action:

- ★ To pay such damages as the copyright proprietor may have suffered because of the infringement
- ★ And all profits which the infringer has made from such infringement
- ★ Or in lieu of actual damages and profits, such damages as shall appear to the court to be just but not less than \$250 nor more than \$5,000 for **each** infringement.

There is, however, no limitation on the amount of damages which may be assessed against a willful infringer.

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LOS ANGELES

A tent with Persian rugs on the floor, 40,000 Hawaiian orchids, champagne and caviar on quail eggs made the press bash for Cyrus Faryar's "Cyrus" Elektra debut one of the more exotic such events in recent months. John Sebastian gave the introduction. Mama Cass—who sang back-up on the album—was present, as were Mike Nesmith, Doug Weston and many other L.A. music notables. The caravan tent was pitched over Cyrus's driveway, on his secluded North Hollywood acreage, where he provides housing and recording facilities for wandering musicians.

Richard Harris was at Chasen's as ABC/Dunhill celebrated the actor-singer's new "My Boy" album. There are only two Jimmy Webb tunes on the Harris LP this time.

Phil Spector is teaching a \$25 course, "Today's Recording Industry," at the Ash Grove starting Sunday (5). . . . Contrary to previous announcements, the Band has cancelled out of all Southern California dates till next year. . . . B.B. King gets his first Vegas main-room date Dec. 9 at the Flamingo. . . . He follows Sonny Charles, who's commuting between the Flamingo and RCA's Hollywood studios to record two new singles.

Nineteen-year-old Todd Cochran gets composer-arranger-conductor credit on three of the four cuts in Bobby Hutcherson's new Blue Note album, "Head On." . . . Hansen music books has a song-book history of rock. . . . James

Taylor put a fourth Carnegie Hall concert on his make-up dates Nov. 29-Dec. 2. The concerts were postponed due to Taylor's hand injury.

Freddy King is next on KMET-FM's "Live Concert of the Month" series. . . . Tom McIntosh scoring "Soul Soldier," western about all-black U.S. Tenth Cavalry. . . . John Williams scores the new John Wayne epic, "The Cowboys." . . . More late scores: Jacques Loussier for "Snow Job," starring ski Casanova Jean-Claude Killy; Stanley Myers named for MGM's "Sitting Target."

Rob Miller Enterprises to manage Johnny and Shuggie Otis and Charles Lloyd as well as promoting their concerts. . . . Judee Sill to play the Troubador after touring England with Crosby & Nash. . . . Chicago gigs a week at Aric Crown Theater in their namesake town, Nov. 25-30. . . . This week the new three-man Doors play both Carnegie Hall (23) and the Hollywood Palladium (26).

Bill Withers, Steppenwolf's John Kay and Senator George McGovern got out the 18-year-old vote at Stanford University, Nov. 18. . . . Black Oak Arkansas comes off their Grand Funk Railroad tour for a headliner concert outing of their own. . . . Arlo Guthrie and Ray Cooder at Long Beach Auditorium Saturday (27).

New York City Opera in West Coast debut of the science fiction opera, "Makropoulos Affair" at Music Center Tuesday, Nov. 30. . . . Ashton, Gardner & Dyke's U.S. tour will have the English group at Madison Square Garden Friday (26) and at the Whisky a Go Go, Dec. 8-12. . . . Stewart

Rose sings at the Playboy Club. . . . Emmitt Rhodes and the Guess Who Saturday (27) at Santa Monica Civic Auditorium. NAT FREEDLAND

NASHVILLE

Word Records, with its new Ryrth label, has been turning out one session after another in Nashville's RCA studio. Bill Hearn, who is doing the a&r work, has done two rock sessions with Randy Matthews, the first for him on the label. He also is doing the mixing at RCA. Earlier cuts by Vonda and by Larry Lubbell and the Mission Band and Crimson Bridge also were done at the same place. . . . Ed Crawly, most recently with Memphis Records, and previously with Mercury and Sound Stage Seven has joined the Nashboro group of labels as Supervisor of Promotion and Sales. . . . Maga Records has released a debut record for their writing performing duo of Winslow and Sandlin. The new single, "Have You Seen A Rainbow Lately?" b/w "Peace Time" has a very "now" sound and can be heard on contemporary stations. . . . Prize Records' president, Joe Gibson, has announced the purchase of the rights to the Jackie Dittoo instrumental, "Wishbone," from Sumons Records of Canada. This Canadian success has prompted immediate release. . . .

Jethro Tull's three full weeks of concerts in the United States completely sold out, several of the dates many weeks in advance. The group performed last weekend in New York and Boston, completing their successful U.S. tour. Jethro Tull's new LP has just been re-

leased by Warner/Reprise Records. . . . Billy Joe Royal of Atlanta, who has recently finished his first session with producer Jerry Fuller for Columbia Records, is recording television and radio commercials for Coca-Cola. Royal just finished his fifth successful appearance in the lounge at the Flamingo Hotel in Las Vegas.

Shankar, 'Raga' At Carnegie

NEW YORK — Ravi Shankar, Indian sitarist and composer, follows the debut of "Raga," a full-length color film in which he stars, at the Carnegie Hall Cinema, Tuesday (23), with a Carnegie Hall concert Friday (26).

"Raga," an Apple Films release which includes appearances by Yehudi Menuhin and George Harrison, traces the ancient roots of Indian music and Shankar's introduction of Indian music to the West. Appearing with him at his Carnegie Hall concert will be long-time accompanists Alla Rakha and Kamala Chakravarty. The performance marks Shankar's 15th anniversary appearance in New York.

Shankar's first Western classical composition, "Concert for Sitar and Orchestra" with the London Symphony Orchestra conducted by Andre Previn, and Shankar performing, has just been released by Capitol.

His Carnegie Hall date is his first in New York since the Madison Square Garden benefit for Bengla Desh refugees.

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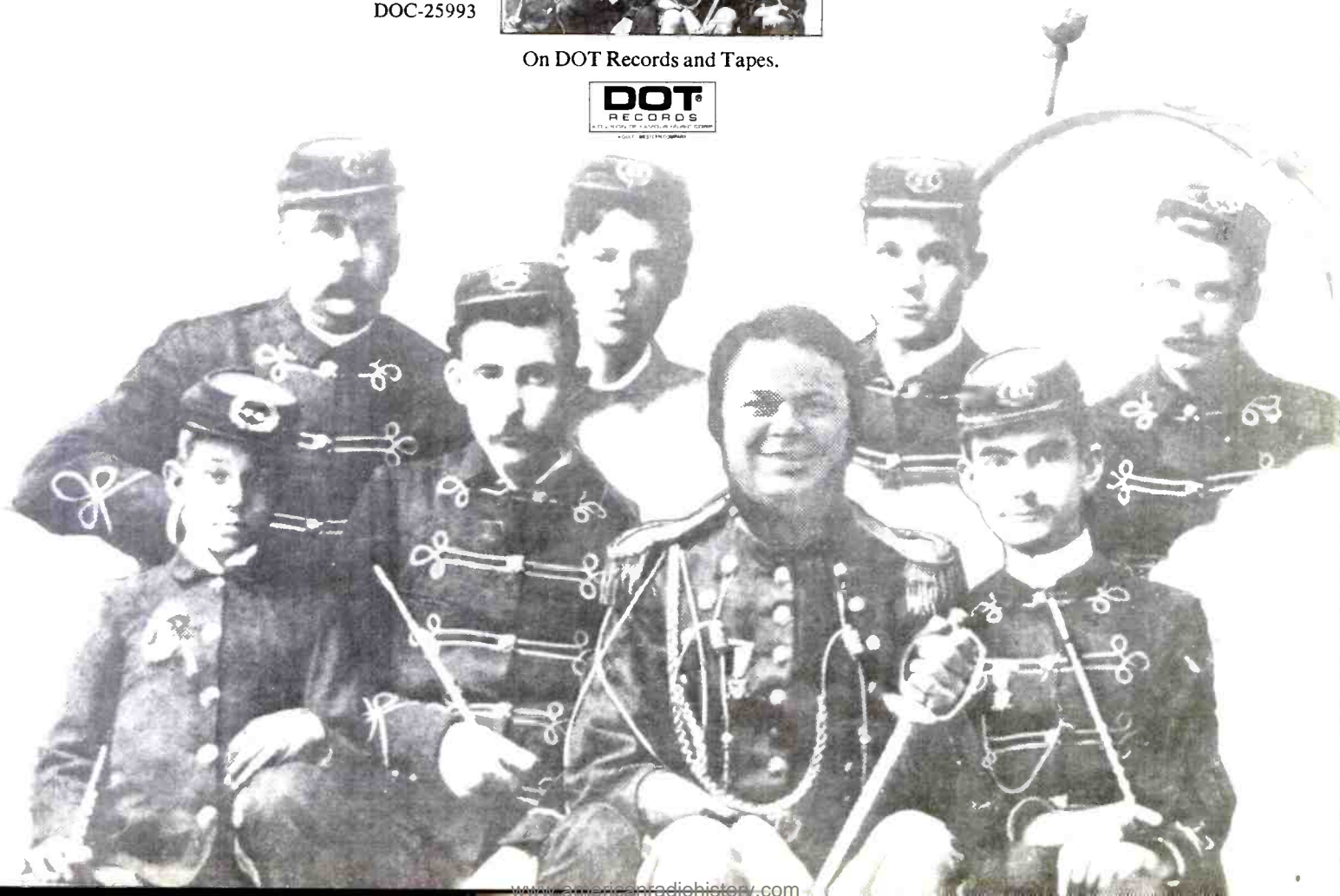
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Campus News

Blues Acts Boom in Northeast

BOSTON — By block-booking blues artists into three or four Northeastern schools, the musicians gain exposure and the students gain the benefit of years of experience from living blues legends, according to Richard Waterman, who helped to form the Boston Blues Society, which coordinates the block booking of blues artists in the Boston area.

"We are really just a bunch of blues fans who got together about a year ago and decided that we could bring our favorite blues musicians to Boston without having to rely on anyone else," said Waterman. "Our first concerts were in Boston with Mississippi Fred McDowell and Robert Pete Williams. They were a great local success but it was obvious that we needed other places for the artist to play because of the travel expense involved. We were asked by some people from Yale if they could book with us. Then Williams College and later Franconia College in New Hampshire joined us. We can provide good entertainment to schools with small budgets. Also, the fundamental concept of the Boston Blues Society is to provide work in this area for artists who would not otherwise appear here if they had to depend on the commercial promoters and the clubs," Waterman explained.

Waterman also mentioned that most of the blues artists which the BBS usually booked usually have some extra commercial work in

the North or Northeast. "This cuts down on the travel expenses which the BBS pays for," he said, adding that the schools involved do not have to pay any expenses, only an artist fee.

The Blues society sponsors one concert in the Boston city area, usually at one of the Harvard University buildings. From the take on this concert, they extract the artist's travel expenses. The rest of the money goes to the artist himself. All of the other concerts at the schools are free, paid for out of student activities fees whenever possible. It costs each school about \$400 to get the artist. "If

they take him on a weekday," Waterman added, "the artist will usually participate in at least one seminar or course session. This is included in his fee from the school."

Waterman is currently trying to tie more schools into his block booking program to lower the price for each individual campus even further. "It's a great chance for the schools to get good entertainment. And a great chance for the artist to get work which they so richly deserve," Waterman concluded. Currently, Waterman is working on an upcoming Hounddog Taylor date.



THE IMPRESSIONS, Curtom Records artists, give their autographs to Miss Opal West, one of 10 campus yearbook beauty finalists at North Texas State University, Denton. The Impressions' recent concert at NTSU was a sellout and Fred Cash, left, Sam Goodsen and Leroy Hutson seem pleased with their reception.

Poly Sampler For Colleges

NEW YORK — Polydor, Inc., will offer all colleges a sampling of the company's most requested previously released product, plus a collection of current releases.

The package will be offered at a discount price—any 12 for \$10, or any six for \$5.

Phyllis Chotin, college coordinator for Polydor, said: "We are also making available to the college stations a booklet with artist biographies, photographs and a section of what's happening in the future on Polydor. This enables the small colleges not usually serviced by us to become aware of what Polydor has to offer.

The offer continues until Jan. 1.

Kansas U. Festival Set

LAWRENCE, Kan.—The Sixth Annual University of Kansas Festival of the Arts will feature Gordon Lightfoot, Herbie Mann, the National Players, the Portable Circus, Boris Goldovsky and Fred Wiseman. The Festival will run

for six consecutive nights in the University's 3,700 seat concert hall from March 6-11.

The program has been run by the students at the university since its inception in 1967. According to Steve Warren, festival director, performers are contracted during the fall semester. During spring semester registration, each student is offered a chance to sign for a festival coupon, allowing him attendance to every event. Tickets are coordinated by computer, which returns the coupons to the students with a brochure explaining the festival, past and present.

"We operate on the idea of selling all 3,700 seats in the hall through spring registration," said Warren. "Last year we faced the pleasant problem of what to do with an oversell of 800 tickets to the event." Warren also mentioned that this year's event will cost the student \$5.00 instead of \$6.00. "We are a non-profit operation, and due to some financial breaks this year, the tickets are cheaper.

The philosophy of the event is to provide a survey of the Arts. "We have a very broad definition of the arts in this case," Warren explained. "In a sense, we offer a crash course in culture, bombarding the student with different aspects of the Arts in one short, exciting week." Last year's festival featured Laura Nyro, Ramsey Lewis, the Blackbird Theatre, R. Buckminster Fuller, Rod Serling, Chuck Jones and Don Arioli.

"I really do not know of any other campus event of this type," said Warren. "And we of the Student Union Activities office feel that in this era of student and youth criticism, our efforts show a positive and valuable movement for anyone," he concluded.

What's Happening

By BOB GLASSENBERG

Warner Bros. Publications has added a new series to its educational catalog. The **Total Sound** is designed to make contemporary rock, pop, folk and jazz compositions available to school choral and instrumental groups. In the series will be arrangements of top tunes as performed by well known artists. Also included will be original compositions. The first choral publications in the Total Sound Series will be "Take Me Home, Country Roads," as recorded by John Denver and Fat City; the music to "Superstar," as the Carpenters recorded it; the Joan Baez version of "The Night They Drove Old Dixie Down"; "A Song for You," by Leon Russell; "Your Song," by Elton John; and the Beatles' "Goodbye," "Strawberry Fields Forever," "And I Love Her," "Across the Universe," "Here, There and Everywhere," "In My Life," "Birthday," "Carry That Weight," and "Give Peace a Chance." All the songs are available for SATB and SSA chorus with piano and optional rhythm section. There will also be an arrangement of "Let It Be" for jazz/rock ensemble for immediate publication. By early spring, 11 Beatles tunes arranged for marching band by Kelly James will become part of the Total Sound Series.

PICKS AND PLAYS: WAYN, Wayne State Univ., Detroit, Mich., Rob Wunderlich reporting: "American Pie," Don McLean, UA. . . . WEAK, Michigan State Univ., East Lansing, Mike Roche reporting: "Think About the Children," Richie Havens, Stormy Forest. . . . WJMD, Kalamazoo College, Kalamazoo, Mich., John Hampel reporting: "Tom Weisberg," (LP), Tom Weisberg, A&M. . . . WCHP, Central Michigan Univ., Mt. Pleasant, Mick Rizzo reporting: "Lay Lady Lay," Isley Brothers, T-Neck. . . . WBKE, Manchester College, Manchester, Ind., Gary Arnold reporting: "Bang a Gong (Get It On)," T-Rex, Reprise. . . . WGRE-FM, Depauw Univ., Greencastle, Ind., Curt Wilson reporting: "Old Fashioned Love Song," Three Dog Night, ABC/Dunhill. . . . WPGU, Univ. of Illinois, Urbana, John Parks reporting: "Locomotive Breath," Jethro Tull, Warner Bros. . . . WRSE, Elmhurst College, Elmhurst, Ill., Dan Smith reporting: "American Pie," Don McLean, UA. . . . WNIU, Northern Illinois Univ., DeKalb, Curt Stalheim reporting: "Sour Suite," Guess Who, RCA. . . . WERC, Univ. of Toledo, Toledo, Ohio, Dan Meyers reporting: "Sour Suite," Guess Who, RCA. . . . KRC, Rockhurst College, Kansas City, Mo., Pete Modica reporting: "What Kind of World Would This Be," 21st Century Ltd., Beegee. . . . KUOK, Univ. of Kansas, Lawrence, Mick Dolan reporting: "Lady Elanore," (LP cut, Nicely Out of Tune), Lindsfrane, Elektra. . . . KCLC-FM, Lindenwood Colleges, St. Charles, Mo., Chuck Lackner reporting: "American Pie," (LP), Don McLean, UA. . . . WSUR, Wisconsin State Univ., Eau Claire, Bob Lundy reporting: "Rosemary Lane," (LP), Bert Jansch, Reprise.

KZAG, Gonzaga Univ., Spokane, Wash., Larry Duff reporting: "Anticipation," (LP), Carly Simon, Elektra. . . . KUSF, Univ. of San Francisco, Steve Gustafson reporting: "Day by Day," (LP), Bob Crewe Generation, Crewe. . . . KVCR-FM, San Bernardino Valley College, San Bernardino, Calif., Scot Hunter reporting: "Got to Be There," Michael Jackson, Motown. . . . KMPS, Univ. of Alaska, College, Nancy Harris reporting: "Grin," (LP), Grin, Spindizzy. . . . KAWG/KAWG-FM, New Mexico State Univ., Las Cruces, Gary Pratz reporting: "Can I Get a Witness," Lee Michaels, A&M.

WLVR-FM, Lehigh Univ., Bethlehem, Pa., Jim Cameron reporting: "Siegal-Schwall Band," (LP), Siegal-Schwall, Band, Wooden Nickel. . . . WCPR, Stevens Institute of Technology, Hoboken, N.J., Ron Harris reporting: "George Jackson," Bob Dylan, Columbia. . . . WMUH, Muhlenberg College, Allentown, Pa., Dave Fricke reporting: "Rains/Reins of Change," (LP), Mare Ellington, Ampex. . . . WCSB, Graham Junior College, Boston, Jayne Reimo reporting: "Teaser and the Firecat," (LP), Cat Stevens, A&M. . . . WVBC, Boston College, Paul Cuzzi reporting: "Carolina," (LP cut, Take Heart), Mimi Farina & Tom Jans, A&M. . . . WSUA, State Univ. of New York at Albany, Eric Lonshein reporting: "Tupelo Honey," (LP), Van Morrison, Warner Bros. . . . WCCR, Camden County Community College, Blackwood, N.J., Dave Bleiler reporting: "Other Voices," Doors, Elektra. . . . WACC, Williamsport Community College, Williamsport, Pa., Ken Collins reporting: "The Great Blind Degree," (LP), Richie Havens, Stormy Forest. . . . WMUC, Univ. of Maryland, College Park, Sheldon Michelson reporting: "Take It Slow," Lighthouse, Evolution. . . . WHAY, Penn State Univ., Shavertown, "Behind Blue Eyes," Who, Decca. . . . WAIC-FM, American International College, Springfield, Mass., WPEA, Exeter Academy, Exeter, N.H., Ed Ross reporting: "Bring It on Back," (LP cut Sailor's Delight), Sky, RCA. . . . WJAR, Dowling College, Oakdale, N.Y., Gary Levinson reporting: "Meaty Beaty Big and Bouncy," (LP), Who, Decca. . . . WDFM, Penn State Univ., University Park, Ray Mutschamp reporting: "Rory Gallagher," (LP), Rory Gallagher, Atco. . . . WHEN, University of Delaware, Newark, Gary Andressen reporting: "Footprint," (LP), Gary Wright, A&M.

WECU, East Carolina University, Greenville, N.C.: "Can I Get a Witness," Lee Michaels, A&M. . . . WEKU-FM, Eastern Kentucky Univ., Richmond, Hal Bouton reporting: "Himself," (LP), Gilbert O'Sullivan, Mam. . . . KTRU, Rice Univ., Houston, Tex., Rob Sides reporting: "Ships With Sails," (LP cut, Other Voices), Doors, Elektra.



COLLEGE RADIO was a two-day subject at Loyola Univ. recently, where Pat West (top in striped shirt) of Programming db and WBBM-FM (Chicago) program director Bob Johnston (below in paisley shirt, directly under large picture) gave views. Former WGLD-FM music director Morgan Tell is next to Johnston.

Radio-TV programming

Gavin Meet Covers Program Spectrum

By CLAUDE HALL

NEW ORLEANS—Soul music radio was rapped here Saturday (13) for ignoring black artists such as Bill Withers, Curtis Mayfield, and Buddy Miles. During the sixth annual Bill Gavin Radio Program Conference, held here at the Roosevelt Hotel, Logan Westbrooks, Mercury r&b record promotion chief who has just joined Columbia Records, said that he felt some allowance should be made in local markets for local artists, arguing that this could be considered an obligation of a radio station in its license commitment to the public. But his major complaint was that many black artists were having to go to progressive rock stations because "they were simply getting turned down initially at soul stations. And these are the acts that black youths are demanding. This type of music is the bag that Staples and Buddy Miles are in now."

Jerry Boulding, national program director of the sonderling chain and programming chief of WWRL, New York, answered that if being black was the only criteria, then "soul stations would have to play Johnny Mathis and Charley Pride. Often, however, it's the length of a record that is the major factor in not playing a record. Many times, you just can't edit a seven-minute cut to three minutes. Stations have a real problem in playing a cut that long, regardless of how good it is."

Earlier, LeBaron Taylor, assistant manager of WDAS, Philadelphia, had told everyone in the audience of WDAS-FM, which he called "black progressive" in format and said, "It's a monster." He said this type of radio was going to be "the alternative that we'll all have to deal with." Music for WDAS-FM is picked, he said, exactly in the same way progressive rock stations pick their music. Taylor was chairman of a panel that included Henry Allen, vice-president of Atlantic Records;

Lucky Cordell, station manager, WVON, Chicago; Cecil Holmes, vice president of Buddah Records; Larry McKinley, Col-Soul Inc.; Chuck Scruggs, program director, KDIA, San Francisco; Curtis Shaw, program director, WABQ, Cleveland; Boulding; and E. Rodney Jones, program director, WVON, Chicago.

Scruggs called for better relations between radio and promotion personnel. McKinley, formerly in New Orleans radio, criticized soul stations for hiring whites to pick black music for black listeners. Cordell felt that radio and the record industry were dependent on one another and hoped to "narrow the gap between the two industries." He felt there was need for honest appraisal on both sides and hoped that someday the promotion man would feel he was going to visit a friend when he went into a radio station instead of a possible enemy. Jones spoke of a new music system adopted at WVON and how the record playlist is now determined more strongly on national record charts and local survey. Boulding commented that some people seem to resent the professionalism of soul music stations. He also spoke of the Chi-Lites and how soul stations had discovered the group and played their record and later the pop stations discovered it. "Do the Chi-Lites now becomes what the Temptations are and have a whole new group of people again discovered the music of the beautiful people. Or, if the Chi-Lites come out with a soft follow-up record, do they still remain only another black group earning secondary money?"

Payola Peek

Payola came up during the session. One program director said that at this time he didn't approve of payola—and would tell the FCC—at this time with the "condition" if a man is making a decent salary and has an honest job and

the opportunity to grow and make more. But the jock making \$90 a week in a market where he should be making twice that amount, "ownership knows damned well he's taking and turns its head the other way" because it's like somebody else paying his employee's salary. "Now who would you crucify?" If it could eliminate the problem and a man could make a living for his family and keep his image, how much money could the industry save. He spoke of how a man could grow and develop. Another man in the session questioned how many record men had told their bosses "they were carrying across the country, don't carry?" The general feeling was that the record industry could save a lot of money with the elimination of payola.

In the country music session, Bill Bailey, program director of KIKK, Houston, said that his playlist was a "survival of the fittest"

(Continued on page 22)



DINAH SHORE, host of "Dinah's Place" television show, duets with Decca Records artist Loretta Lynn, left. Miss Lynn introduced her single "One More on the Way" on Dinah's show.

Subtle WCHS Switch Holds Old

By RAY BRACK

CHARLESTON, W. Va.—The dilemma was this: how to switch from stuffy MOR to contemporary adult programming subtly enough to pick up the 18-35 audience without alienating older station devotees.

WCHS here dumped the problem into the lap of a new program director, Jim Little, hiring him away from the local Top 40 station, WKAZ, where he had nailed down the top ratings in this middle market with his late afternoon show.

Six months later Pulse shows that WCHS has hit the bull's-eye in the demographic target area it aimed at. The 18-34 audience has tripled during the format-change period, the station has more than

held its own with adults and it has even picked up more teen listeners while moving from a 59 to 76 total audience share.

And it was achieved strictly with music programming, Little stresses. He described the formula:

"What I needed was a catalyst that would permit change without cultural shock to our older listeners. So I decided to bridge formats with what I call recent oldies. These are records from Billboard's Easy Listening chart several weeks to a month ago. They have familiarity and current appeal. Examples are James Taylor's 'You've Got a Friend' and some of Carole King's things.

Little, who pre-selects all music, album cuts included, revamped the station's old, conservative playlist to include half chart singles, about a fourth album cuts and the remainder oldies and "recent oldies."

Little said his playlist is "flexible. I'm not limited to playing 30 records this week. I rely heavily on the trades and requests and make calls to key dealers. I listen to a lot of albums. Recently I pulled 'Birds of a Feather' from the Raiders' album before anyone else got on it. I took 'Wedding Song' out of the Paul Stuyke album and 'Talking In Your Sleep' from the new Gordon Lightfoot LP ahead of everybody. LP cuts have to be well-produced and good-sounding for me to be interested. I use their better sound to balance the sound of singles. Primarily, though, the album cut has to be commercial."

Little also worked hard on production streamlining, "copying" a couple Top 40 tricks.

Coming off CBS Network news, WCHS now jumps right into something contemporary-upteat such as Gayle McCormick's "It's a Crying Shame." Then it's time for one of those "recent oldies," followed by another chart number. That leads into a nice full album sound such as the 5th Dimension or Beach Boys.

Little takes no credit for originating the "recent oldies" concept, and he takes pains to explain that he didn't ram anything down the throats of his audience or staff.

"I didn't lay all this on everybody at once. Each step came slowly, deliberately and separately. We didn't do like some, sign off Sunday night with one format and on Monday morning with another.

"I left a number one slot to come here, and they knew my reputation, but they had some top veteran personalities already here who knew their jobs. Al Sahley, for example, was a tradition in the town and number one in the morning. So it's difficult to sell veterans

on new formats. Most program directors bring in new people. That's the easy way out, we wanted to keep our personalities. So I sat down and talked with them at length, heard their ideas. Actually many of us were schooled the same way. We believe a radio personality is more than a record player. We want to get close to people, entertain—even show off a little."

Service Complaints

Like most radio men in medium to small markets, Little has some complaints about service from labels. He says he gets good attention on singles from major firms, but the labels of medium rank are lax, "and they're missing a good bet."

On albums, Little complains, he gets sparse response and is buying several LP's weekly for programming. Six months ago, he says, when he took over at WCHS, he sent a letter to 50 labels explaining the format change and asking for service. "Only one added us to their list."

"We get results moving product here," he insisted. "When we're on a record before anybody else, I check. We were responsible for moving the first 500 copies of Les Crane's 'The Desiderata' in this market before the other stations got on it."

"We never have any contact with promotion men. They're just writing some of these medium markets off. They really need to get some men on the road to find out what the stations need. Everybody is changing, updating."

"It's depressing to check the trades on Monday morning to find WCFL is playing a new Bee Gees and then check your file and find it hasn't come."

"We can break records here. And we've taken most programming restrictions off. We're ready to listen."

"Now I intend to cut back on the recent oldies, or recalls," Little went on. "They were a transitional device. I'll also probably cut back on album cuts. We're using three or four an hour. I'll use more chart records and more oldies."

"I'm trying to program an adult, contemporary station. This audience isn't interested in the Jackson 5, but they are interested in much of the music on the charts today because of recent changes in music. Our station format change has paralleled a total change in pop music. It's been fortunate for us. Actually the softer rock sound has bridged the gap for us, making my job a lot easier. We started to update our sound just as the entire

(Continued on page 22)

Kleinman's 'Progressive' Attitude

By BOB GLASSENBERG

NEW YORK — There appears to be a large number of people who appreciate what has been called progressive rock music, according to Bert Kleinman, new program director at WPLJ-FM, New York. "Because of the saturation on radio and in the press over the past few years, progressive rock is now a music form which many people appreciate," said Kleinman. "Now, progressive rock includes most of the major artists in this country. And also, there is now a need for a station which presents this music without trying to sell an audience on a particular life-style or philosophy."

"We are trying to play the music which most people like and play it in an intelligent manner here at WPLJ-FM," Kleinman continued. "We want a clean format without any type of hype."

Kleinman draws a distinction between format and music. "The format of a station is how the music is presented," he said. "Radio has proven recently that people have a great desire to hear a great deal of music and very little talk. The format here encompasses tried and proven techniques of programming in order to present as much as possible and still maintain that one to one relationship between a listener and the air personality. A few years ago, some people thought that there was music other than Top 40 music which should be heard on the airwaves. They also felt that there was another way in which to present this music. Unfortunately a few of these people became totally, anti-Top 40, forgetting some of the major programming theories and truths which Top 40 radio had

established. Now, much of that music has become widely accepted, even at a Top 40 level, but at some stations, it is not being presented in a palatable manner to the audience."

Play List Always

As for the station's music policy, Kleinman mentioned a multi-playlist. "Every station has a playlist," he said. "Even if the list is just in the air personality's head. It may not be on paper, but it's there, nevertheless. It may be 20 records or 20,000 records. The question is what type of a list does the station have. How many lists are there at the station and in what categories does it place music?"

"I feel that the major question at a station such as WPLJ-FM, is how new material is exposed. Does one expose a lot of new music a little or a little new music a lot? In our case, we have the latter method. This way the audience always has something to relate to and the new music can become known."

Music is chosen currently at WPLJ-FM through a music committee which takes such things as past performance of an established artist, and past associations of a new artist, as well as the music content of a record, into account. "Personal appearances, what records a new name has played on, and other such criteria, all have their value in judging a new talent," said Kleinman. "But the major point to take into account is what will best serve the audience's needs, not dictate to them what they should hear. Therefore,

we must be as responsive as possible."

Kleinman said that his system of picking records is continually evolving at this point. "We eventually hope to get our air personalities involved on this level," he said.

"One important thing is to treat new material as a separate category. Spend a lot of time with it. And systematize the way you expose it," Kleinman explained.

"Within the general music flow of the station, the air personality has a choice of what music to play. But the basic structure from which he works is already established and is a result of years of collective programming experience by many people," Kleinman explained.

"The air personalities are not allowed to play anything not on our cards, but they have a chance to get music placed on those cards through continuing dialog with the music committee. But once a decision is made, everyone follows it."

"Creative work should be done behind the scenes at a radio station," Kleinman explained. "A station must constantly consider how many people it wants to serve. It must set its sights somewhere. Our sights are aimed at the 15-35 audience who appreciate an uncluttered approach to music. We are trying to serve a large number of people by providing something they can enjoy. No one will like everything, so we must play a wide variety of music and mix it well. That is our plan and hopefully, we will wind up with something people will enjoy listening to," Kleinman concluded.

50 Stations Say 'Amen'

Wolfman Jack Creates Jesus Rock Show

By NAT FREEDLAND

LOS ANGELES — Wolfman Jack, the raspy-voiced veteran of 16 years in Mexican border super-transmitter radio, is shipping a public service Jesus Rock half-hour show free to any radio station that requests it. Wolfman Jack's "Jesus Crusade" is already set for 50 major markets and begins broadcasting in December.

"The show features music like George Harrison's 'My Sweet Lord' and Ocean doing 'Put Your Hand in the Hand,'" notes Wolfman, "all the religious-oriented rock songs that have made the charts." Interspersed with the music will be Jack telling Bible stories in his own inimitable manner. In addition, Wolfman will answer mailed-in questions from his listeners as part of regular conversations with non-denominational Protestant Minister Joe Racculia.

The show's audience will be encouraged to think of itself as members of a Jesus Christ Fan Club. "I know this sounds hokey," says Jack. "But I feel that the traditional organized religious approach

is obviously not reaching the kids and all I want to do is pass on the message in a way they can relate to it. Like, when I'm asked if the Bible says it's forbidden to smoke grass, I'll say it's not forbidden, but the Bible says, "Do not endanger the House of God," which means the human body.

"In recent months I have been brought closer to the Lord and what I want most to do now is bring young people to Jesus. I've certainly made enough money from the other things I do so that I don't have to do this for the money."

He averages four hours a day at the \$25,000 stereo studio built into his Beverly Hills home taping

his various shows. The basic three-hour, six-night Wolfman Jack Show is now syndicated to 1,020 radio stations. He also does a high-rated hour show, five time weekly for the American Forces Radio-Television Service and another daily half-hour show sponsored by the Air Force and heard over 650 college radio stations.

Both the three-hour show and the new public-service "Jesus Crusade" series are syndicated by Tom Ludeman & Associates. The commercial show has received good ratings in all its markets, though it is in various time slots and not all the outlets use the full six weekly shows.

Born in Newark, N.J., Jack (Bob

Smith) spent eight years at XERF in Del Rio, Texas before coming to XERB, with its 50,000-watt Tijuana directional transmitter that covers 13 Western U.S. states. He was both an executive and air personality at XERB's Los Angeles offices, eventually buying the station. The current situation there is that XERB's call-letters are now XPRS and it is a 24-hour soul-rock station, dropping the various gospel and race track result features it used to be known for.

Jack recently sold exclusive U.S. sales rights to XPRS to Radio House Communications but still retains ownership of XERB Inc. The station's actual transmitter has always been owned by Mexican nationals.

The Wolfman Jack Recording Studio has also been sold, new owner Wylie Brooks re-named the 16-track facility Satellite I Recording, and is organizing a record producer's school there as well as taping product.

A Wolfman Jack Bible Stories album has been completed with back-up music by jazz pianist Victor Feldman and will probably be offered via the Jesus Rock show in a few months, at a lower price than if it was released through a major label.

Letters To The Editor

Dear Editor,

Here's an answer to Mr. Drake's letter: I find that the reason you hear the non-professional in boon-docks radio is because he is just that; non-professional. The better men who are motivated by their own excitement over their vocation move up to the bigger, better markets.

In small markets, like in large, the thing which keeps the station on the air is revenue. We get it through commercial time sold. I have seen many stations which have the philosophy: "If we can sell it, we'll program it." This can be quite stifling to air staff, as well as degrading to the air sound. In addition to the "damn the air sound, full commercials ahead" problem, there's always the problem of the 42nd annual bullfrog croaking contest, which may be bought by an avid frog fan, and programmed on the radio.

Also, many small market stations are under-staffed. In addition to ripping off the news (ho ho), you have to take down that obit, check the file for that caller's lost dog, tend the automation, give the man on the phone the latest ball score, and whoops, record's out.

What's the answer? Professionalism. It's professionalism and programming from the air sound viewpoint, i.e. if the sound is good enough, the people will listen, and sponsors will want to buy time. How do we achieve all this? Boon-docks Buddy, it starts with you. Radio is an aggregation of individuals, and if each one is a professional, the total army is professional. What say we all start today?

Sincerely,

Lee F. Davis
Music Director
WGIL, Galesburg, Ill.

Dear Editor:

First, a big thanks for putting my wife's letter in Letters To The Editor. . . . I hadn't seen the letter until I read it along with thousands of others. . . . I sure heard from a lot of people and renewed a lot of friendships! I also was thinking strongly at the time of getting out of the industry, but hearing from so many really good professionals made me realize there may be hope yet. . . . so I'm back at it with a vengeance!

KKAU-WVLE, Kaukauna, is part of Appleton metro area. We are contemporary—just short of hard rock days and "let it all hang out" at night on FM. I formerly was corporate program director for Collins Broadcasting in Wisconsin, who, I'm sorry to say, sold two of three stations and owner semi-retired.

I didn't get this job through the letter, which it wasn't designed to do, but I have made a lot of great new contacts.

Had hoped to see you again at the Gavin conference, but won't

make it this year. . . . just keep on pushin' the really professional people in this business to keep makin' it better! Thanks!

Jack Davison
WKAU
Kaukauna, Wis.

Dear Editor,

So much of this relates to our conversation in your office a little over a month ago. Progressive radio as a format has been developing independently of itself. It has evolved in separated markets without the aid of creative collective thinking of people working in the medium. The national groups of stations—ABC and Metromedia—have kept their ideas to themselves. One with success, another with failure. But all of us independents have had little opportunity to share our experiences. Now, many of us are going through negative experiences separately but simultaneously. I'm afraid that progressive radio, as many of us have developed it, is dead. The main ingredient missing in the future will be honesty. I'm afraid that the SHUCK, the HYPE—standard in established formats—is now in FM to stay.

The times have changed, too. A lot of people are out of work. Those in college are having to struggle more than they did the past few years because money is so tight. To be candid, progressive FM is a luxury item. We never really had the funds to establish communication outside of musical communication.

Some people I've talked with theorize that it's all just a swing of the pedulum. This way today, back the other way tomorrow.

I could fill up pages with what we could have done and should have done and never had a chance to do. But I've got to go out and make a living. So I'll keep my ideas to myself.

Straight ahead,
Morgan Tell
Ex-Program Director
WGLD-FM, Chicago

Crane to New Post

CINCINNATI—James J. (Steve) Crane, prominent in local radio and TV circles the last 24 years, is leaving here the end of the year to take a position with the Broadcasting Bureau of the Federal Communications Commission in Washington. He assumes his new duties January 3.

Crane terminated two years as general manager with WUBE Radio here last July to join Kaye-Smith Radio Stations, WUBE's parent company. He began his radio career at WZIP here in 1947 where he served four years as announcer-deejay. From 1952 to 1967 Crane was associated with Avco Broadcasting's WLW and WLW-T in various executive capacities.

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Take me off the bench and put me in your starting lineup. Currently going for 1st ticket and available on or around Nov. 15. I've got 15+ years experience on commercial radio doing D.J. work, newscasting, sports, play-by-play and sports analysis, and 20 years college FM. Degree in broadcasting with Journalism minor. Good references, looking for a stable spot. A lot of potential in this versatile announcer ready to materialize and get the big hit for your station. Tell me what position I'll be playing for your team and I'll deliver the appropriate tape. All replies will be answered. Write: Sandy Michaels, 555 Loretto Road, Pittsburgh, Pa. 15217. 11/2

I've made a mistake!!! I left the security, the notoriety, and the happiness of a #1 rocker, in a good size market, for a PD who knew a smaller market with a station that does not like a professional sound. I'm miserable!!! If you're interested in a good top 40 jock whose loyal, imaginative, hard working, and loved radio and has talent, please contact me. I'm married, draft exempt, experienced and willing to relocate anywhere in the U.S. or Canada, please hurry. Eric Tracy, 706 S. Circle, Colorado Springs, Colo. (303) 534-2946, you won't be sorry. 12/4

They tell me you're looking for a progressive rock jock who knows where the music is going and has his third phone, with broadcasting endorsement, a guy who's hard working, intelligent, and has a first love, help me get back there. If you're interested in a good top 40 jock whose loyal, imaginative, hard working, and loved radio and has talent, please contact me. I'm married, draft exempt, experienced and willing to relocate anywhere in the U.S. or Canada, please hurry. Eric Tracy, 706 S. Circle, Colorado Springs, Colo. (303) 534-2946, you won't be sorry. 12/4

I am looking for a PD or music director position with a progressive MOR station. I have 19 years experience in broadcasting, the past 6 programming for a leading music syndicator. I am getting tired of programming in the dark. . . . would like to work in a medium to large market station knowing the audience I am trying to reach. Nine years air work, but no longer able to announce due to surgery. Have first class, married past 13 years and am willing to relocate, but not for peanuts. Reply to Box 451, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 12/4

5 yrs. experience. Moving up. Want move to major market rock, soul or country. 22 single, some TV. BS degree in Radio/TV Journalism. Hard worker, loyal, ambitious (as references and former bosses will bear witness). Tight budget, top-notch production. Gained much experience while working as recording engineer in major recording studio. 1 Box 373, La Mollie, Ill. 61230. Phone (414) 273-6839. 12/4

Denver: I am seeking an announcing position. I plan to enter DU Mass-Comm program starting the winter quarter. Six years' experience, two as PD at present location. Good production. MOR oriented, but would make switch. Dedicated, responsible, married with two children. Can work late afternoon, evening or early morning shift, full or part time. Write Larry Darnell, Box 485, Monte Vista, Colo. 81144. 12/4

POSITIONS OPEN

One of the leading progressive rock stations in San Francisco Bay area is evaluating tapes and resumes for future openings. If interested send Tape and Resume to KOMR Radio, P.O. Box 6113, San Jose, Calif. 95150. Attn: Ronald Cutler. 11/27

Top Modern Country Western FM Drive Personality wanted for PGH. Must have shown excellent ratings and have empathy for our music. Send tape to WEP Radio, 107 5th St., Pittsburgh, Pa. 15222. Note: We are currently ranked #2 in PGH. This show needs new delivery. If interested to fill this spot. 11/27

Our best recommendation is the people who have worked for us. Immediate opening for mature, well experienced DJ on a station that has been number one for over 15 years. Contact Gene Neilson, WLCS, Baton Rouge, La., Box 2546. We also have an opening for First Phone Jock on our Jackson, Miss. Station, WJLN. Contact Rick Martin, Box E, Delta Station, Jackson, Miss. 11/27

Newswoman wanted, needed. But I said newswoman; someone who wants to make news a career and has an interest in his job. 5,000 watt facility in Grand Rapids, Mich., in search of morning newswoman. If your delivery is a good news delivery, I will tell me. Experience in small markets necessary. Tell us how much you require. Box 590, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York 10036. 11/27



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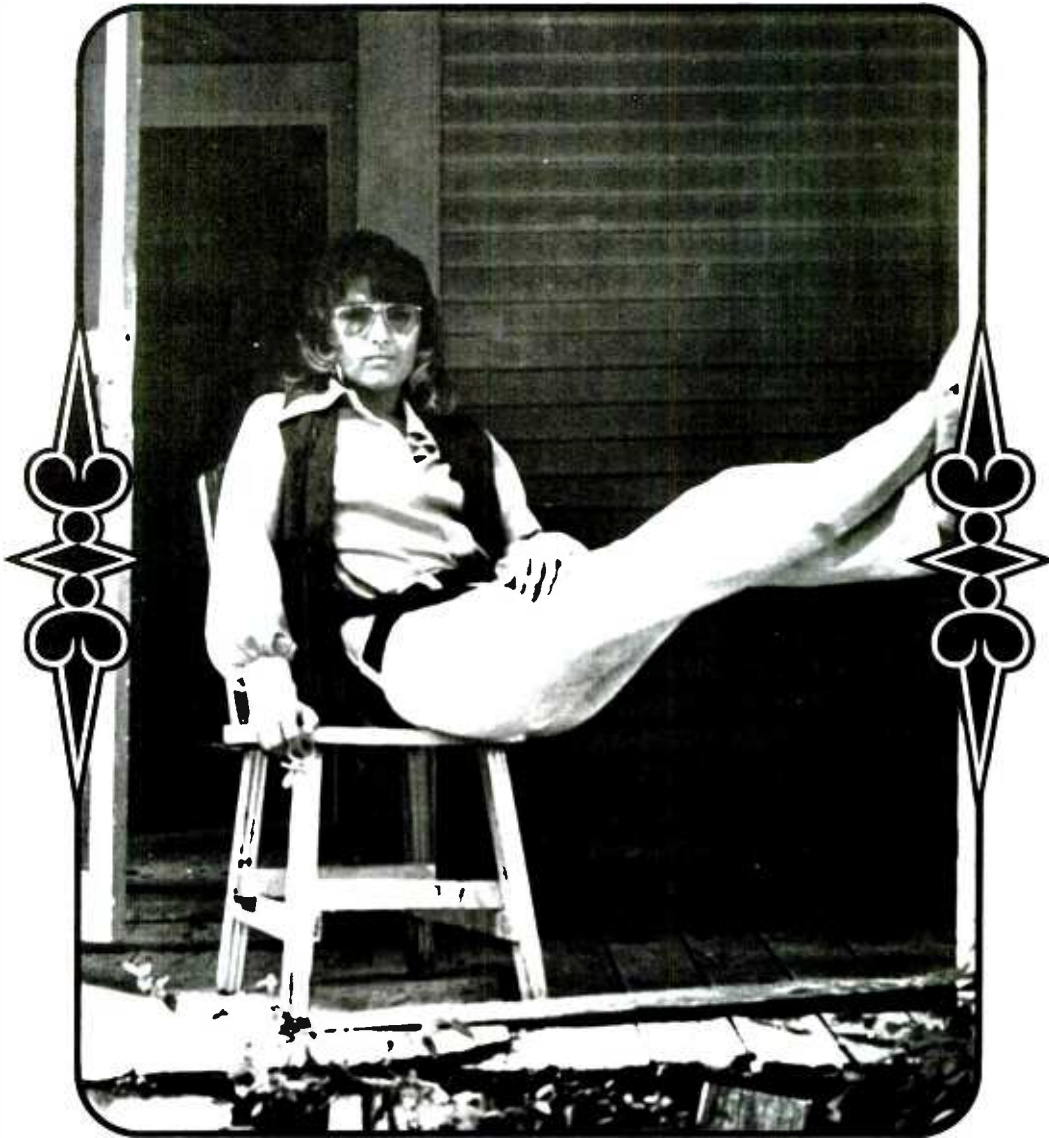
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Gavin Meet Covers Program Spectrum

• Continued from page 19

... the strong records go up ... the weak ones fall." The playlist represented record popularity rather than record sales, he said. Tom Allen, program director, WIL, St. Louis, mentioned that country stations were lucky to some extent because they had artists who were always going to hit and this made "a lot of stations lazy about even trying to reflect record sales more accurately in their market. Country stations know that Merle Haggard, Tammy Wynette, and Charley Pride are going to have a hit."

A moment later, Don Nelson, general manager, WIRE, Indianapolis, refuted this with the comment that he felt many country artists could make a bad record as well as anyone else.

Serving on the country panel were moderator Allen; Bailey, Biff Collie, UA Records; Wade Pepper, Capitol Records; Billy Sherrill, Columbia Records; and Bill Ward, program director, KLAS, Los Angeles. Allen, in the general wrap-up session later, commented that in many markets it was suggested the country radio station sit down with local record people to try to work out some methodology for determining record sales better. Another suggestion was the greater attention to LP cuts and listing these on the playlist.

Subtle WCHS Switch

• Continued from page 19

industry started to soften its sound. The Beach Boys are a perfect example of a group that bridges formats.

"If it happens, I'm playing it. I draw the line only at really hard rock, screaming soul and bubblegum."

Listened & Learned

"Before I ever took the job I spent a month listening to the station, talking to listeners and sponsors. I discovered that the station had good ratings. Young adults were interested in the news and sports the station offers. But they couldn't stand the music.

"Why, I thought, can't we combine the contemporary sound with news and sports and other features young adults are high on? Now WKAZ has started reacting to our change. They never played anything but two-year olds. Now they're playing some recalls.

"We're not after teens, even though some are coming around. I'm willing to write them off. I'd settle for a number two or three market rating if I get the demographics I want. Any advertiser who knows what he's doing knows the young adults do the buying."

In the progressive rock session. Scott Muni, program director of WNEW-FM, New York, told the wrap-up session that while progressive rock stations may be considered still a bastard child in some aspects by other radio people, it was able to sell out concerts and albums and made a considerable market impact. The progressive rock panel featured moderator Muni; Ken Greenblatt of WBCN-FM, Boston; and others.

The non-rock or MOR session was moderated by Chuck Renwick, national program manager for radio of Storer Broadcasting. The panel also included Bill Stewart, program director of WNOE, New Orleans, and Jack Thayer, general manager, WGAR, Cleveland. Ted Atkins, program director of KJI, Los Angeles, was conference committee chairman for programs and Ron Alexenburg, manager of Epic Records, was chairman of arrangements. Hosts for the conference were Bill and Janet Gavin.

Detroit Stadium to Distribute Paper

DETROIT — WABX-FM, progressive rock station here managed by John Detz, will distribute and promote Phonograph Record Magazine, a publication issued by United Artists Records. Other stations who've been distributing the magazine free to listeners include KDAY, Los Angeles; KSHE-FM, St. Louis; KRSP, Salt Lake City; and WHNC, Washington. The 28-32 page music periodical is edited by Martin Cerf. Cost to the station is only the paper the magazine is printed on. KDAY, which follows a progressive rock format, is now circulating nearly 10,000 copies of the magazine to listeners.

WNRH-FM to Progressive

COLUMBIA, Ga.—WNRH-FM is going progressive rock 24 hours a day, according to new program director Boom Cannon. Cannon will do 6-9 a.m. and 3-6 p.m. live on the station and will automate the rest of the day. Ken Woodfin is general manager, Jack Collinsworth is chief engineer.

During the day, the programming will be country rock or folk rock in nature, but at night Cannon will go heavier in music sound. Previously, the station played oldies in the day and was progressive 6 p.m.-6 a.m. Cannon said that a weekly record survey will soon be issued by the station.

By CLAUDE HALL
Radio-TV Editor

Poppy Records has released a mini-LP of "Dick Gregory at Kent State" strictly for radio station use. . . . Douglas Eason, general manager of soul-formatted KATZ, St. Louis, has been elected a vice president of the station. . . . Finally got some ARB figures out of Boston. The July/Aug. ARB shows WHDH is No. 1 from 6 a.m.-midnight, but with demographics getting on in years. WEEI is second and also with demographics in that rocking chair set. WRKO was shortly behind WEEI with a 10.5 and excellent demographics. From 18-24 men, the station had 21.6 and WBCN-RM was second with 15. WMEX nudged WRKO gently in men 24-34. But WRKO has the market wrapped up in women 18-24 with a 25.7 to WMEX's 18.8. In women 25-34, WBZ has 18.4, WHDH has 13.6, and WJIB-FM has 12, and WRKO has 10.2. Pretty obvious that while WMEX has done better lately, they're still behind WRKO. Except, of course, in teens. In teens, WMEX had 33.9 share to WRKO's 31.4, but Bill Drake, who consults WRKO, doesn't really aim for teens in his programming.

★ ★ ★
Jon Holiday, station manager of KXLY in Spokane (I kept trying to convince him the station was really in Portland, but Jon always knew where he was), is becoming the new program director of KIRO, an old-line conservative MOR station in Seattle and is looking for a heavy personality morning man. He'll be at KXLY until Nov. 19. He intends to revamp the programming of KIRO into the Jon Holiday approach, but keep it MOR. Holiday is a winner: he built KMBZ in Kansas City into an MOR monster and No. 1 station. . . . John Lannigan called. He's at KRLD, Dallas, doing a 3-7 p.m. show and, in case you don't know, Texas is one of the few places in the world where they have Lone Star Beer. See, this is an educational column. Written largely for gourmet buffs.

★ ★ ★
Some more informational tidbits about Don Imus: He has been calling Robert W. Morgan, WIND, Chicago, and Morgan has been calling him and they've been putting each other on (on the air, too). On Nov. 12, Imus flew into Chicago and went live on the show with Morgan in what might be billed as a "Loman and Barkley" show. Best remark of the week: Imus being nominated for a Bill Gavin award along with such people as Gary Owens, etc., and stating, "Hell, I don't have

Vox Jox

a chance against guys like that; I've only been in radio three years."

★ ★ ★
Corky Mayberry, KBBQ air personality, has been moonlighting by emceeing shows at the Cajun Country, a country nightclub in Los Angeles. . . . WLW, Cincinnati, is building up their file of oldies. . . . Jim Shrigley is the new music director of KCON, Conway, Ark., replacing Charley Moore, who has returned to KLID, Poplar Bluff, Mo. KCON plays contemporary MOR in the day and moves to Top 40 at night with the Bob Steel show which features requests and progressive rock cuts. Shrigley says he'd be interested in breaking new albums and the station is getting good response from three local colleges. . . . The Laymen's National Bible Committee, 71 W. 23rd St., New York, N.Y. 10010, has a one-minute spot featuring the Byrds singing "Turn, Turn, Turn." It's a big push encouraging young people to read the Bible. All rock stations and programs should help in this project.

For example, "Love Is Two" by the Sweet Henry on Paramount Records is one hell of a hit. But I sort of think that Paramount is too busy at the moment making hits with Melanie to give this record the heavy push at the radio station level to get it the proper exposure necessary. How many records are falling by the wayside because too many program directors and music directors today are followers rather than leaders? If anything is wrong with Top 40 radio today, this has to be the major deficit. In the old days when Top 40 radio was scoring with the big, big audiences it was because new, fresh, exciting records were being played. Today, Top 40 radio is often the last format to play new product. A pity.

Ira Trachter also likes "Pied Piper" by Bob & Marcia on A&M Records. But he and I wonder how many of you will give the record the listen it deserves? And there's also Porter Wagoner with "The Rubber Room," RCA Records, one of his richest and most elaborate productions (Bob Ferguson produced) that will undoubtedly get heavy country music airplay, but Top 40 stations should consider because the thing may just break the hell out of the pop market if given a chance. Where have all of the innovators and pathblazers gone in Top 40 radio today? Where is all of the excitement? You don't have to ring bells and toot horns. Excitement comes from good new exciting music, in my opinion.

★ ★ ★
Mike Mitchell is now program director of WEIM, Fitchburg, Mass.; he's been at WSAR, Fall Rivers, Mass. WEIM is expanding its news department and needs another newsman. . . . WIRK, West Palm Beach, Fla., needs an air personality with 1st ticket. . . . Just talked to Frank Ward, who now owns WXRY-FM, Columbia, S.C., and is featuring the syndicated programming developed by Jim Schulke. For those of you who're forgetful, Frank Ward was a super gunner in Buffalo, 3,743 years ago in prehistoric rock days. Schulke's programming is excellent beautiful music stuff. I listen to it quite a bit. His phone number is (212) 980-3888. If any of you people are interested in some excellent syndicated programming for an FM station, why don't you call him and ask for a demo or something?

Forgot to mention it the other day, but Mac Allen is now operations manager of WKDA and WKDA-FM, Nashville. . . . Ron Favor is now morning drive personality at WUEN, Wenatchee, Wash. He's been afternoon drive man and music director at KBRO, Bremerton, Wash. . . . Dave (Dave Douglas) Cohen is looking for a

news gig. He'd been news director at WCOS, Columbia, S.C., but "left the station in a personality conflict with the management. I'm young, aggressive and can do a good job for someone." Call: 803-796-1366. . . . Got a note from Tom Baker, program director of KSAF-FM, P.O. Box 848, Nacogdoches, Tex. 75961, saying that KSAF-FM gets pretty progressive 9 p.m.-2 a.m. Until that time, the station is automated MOR. He wants music on tapes, if possible, and claims that he'll go live at 6 p.m. as soon as he gets enough music.

★ ★ ★
Chris Randle, WMMB, Melbourne, Fla., asks Jonny Wallin to contact him. Asks if Mac Curtis is still at KLAC, Los Angeles. Nope, Mac is over at KBBQ, Los Angeles. . . . WLVE-FM, Madison, Wis., occasionally salutes a promotion man of the day or a record company of the day. L. James Packard is program director and the new telephone number to call is 608-257-1240. . . . Jim Fitzpatrick is the new production director of WNCN-FM, Cleveland progressive rock station; he'd been at WBBM-FM, Chicago; new director of WNCN-FM is Lynn Doyle, who will continue doing his 1-5 a.m. show. All of these changes come about because a bunch of the WNCN-FM staff went across town to join WMMB-FM. Billy Bass, formerly with WNCN-FM, is the new program director of WMMB-FM. I had a note from WMMB-FM general manager David Moorhead, which I can't seem to find at the moment, and as I recall Dave Spero is also going to WMMB-FM.

★ ★ ★
Rick Ammons needs work; he and his wife were both fired at last station. Only, when he called, I forgot to ask the call letters. Dadgummit! . . . Hallelujah! There is another Top 40 station in Arkansas! Just got a letter from Bob Ketchum, music director of KWHN and KMAG-FM, Fort Smith, Ark. Bob Britton is program director of the two Top 40 stations, both of which need better record service. As Ketchum says: "Especially from Warner Bros. and A&M Records both on singles and albums. We get singles from Atlantic Records, but not albums. I could name more, but those are the biggies." Look, you record companies—there's too few Top 40 stations in Arkansas as it is. Supply them with product or they may go to a Chinese Chopstick format and then where will you be? Ketchum, incidentally, reviews a progressive rock album on the air each night and does interviews. He has interviewed the Guess Who, Trapeze, Chase, Bloodrock, the Gentrys, and Sugarloaf on the air, among others. Ketchum plays in a rock band on the side.

★ ★ ★
George Michaels: You misconstrued something in your statement at the Bill Gavin Radio Program Conference in New Orleans last week: I never said record promotion men were becoming delivery boys; I merely wrote an article where someone said it. Michaels, from the audience, stated that "as opposed to a year ago, record promotion people were more honest and legit record guys . . . that there were few hype artists today among record promotion men." Eric Norberg, program director of KMBY, Monterey, Calif., called upon the record industry to release all singles in stereo. This also was a statement from the audience. I could rap on and on about the conference. About the guys I met, some for the first time, and many for countless times. I missed one damned good poker game during the conference. I understand. And I missed a football game that I understand WTXI and program director Bob Mitchell. New Orleans, wishes he'd missed, too.

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Tape Cartridge

Dolby System's Acceptance Builds Insurmountable Lead

LOS ANGELES—A company can make a fortune if it can come up with some new modern product that benefits the industry, is accepted by competitive manufacturers and catches the fancy of the consumer.

Ray Dolby did it. A number of glamor companies are trying to develop a noise suppression system to make cassette decks a true high fidelity medium. Other companies insist their noise reduction systems have a place in the marketplace, too.

However, the momentum gained by the Dolby noise reduction system and its universal acceptance has convinced many that Ray Dolby has the field to himself.

It might be a premature assessment, of course, but developments of late seem to suggest that the industry is narrowing its choice to Dolby. Watching on the sidelines are several goliaths: Philips, Sony, Kenwood, among others.

Philips has been very quiet about its Dynamic Noise Limiter, which is less expensive but is available only on equipment built into the Norelco/Philips cassette machines, and Kenwood's De-Noiser, which can reduce hiss from any program source by up to 15 dB, will be abandoned in favor of a Dolby system, at least the company is incorporating a Dolby system in a new deck it plans to introduce in early 1972. (Billboard, Nov. 6).

Little has been said about Sony's SNR which was developed because of a dissatisfaction in cost, licensing and several internal functions of the Dolby unit.

Several Japanese manufacturers, including Sony, claim they can produce a less expensive unit with the internal workings of the system easier to produce. They are also disgruntled with royalties involved in the Dolby system and unnecessarily complicated engineering and manufacturing.

(Dolby and Japanese systems both work on the principle of boosting low-level signals in portions of the audio spectrum during recording, then reducing these signals in relations to the rest of the music during playback. With the



CASSETTE equipment with Dolby circuitry are from Advent (top), Harman-Kardon (center) and Fisher. Other manufacturers have also joined the Dolby parade.

playback reduction, tape hiss and other background noise can be reduced up to five Db.)

More Converts

While debates continue on values of each system, more and more equipment manufacturers, many from Japan, including Kenwood, and many more software producers are turning to Dolby.

In short, Dolby developed a sophisticated noise reduction system for studio recording (A-System) that was demonstrably better than anything else available and soon modified it for use with home recording equipment (B-System).

The Dolby A-System is the professional noise reduction concept being utilized by recording and motion picture studios, broadcasting stations and communication networks. The Dolby B-System is the compatible high-fidelity noise suppression unit for consumer application.

Dolby Laboratories of England makes only professional models, but licenses the B-System to manufacturers of tape records, receivers

and Dolby adaptors, with their operating levels and frequency-response characteristics closely controlled.

The noise reduction field falls into three groups: fixed filtering comparable to a scratch filter for records, dynamic noise suppression to cut off high frequency response wherever the signal level falls close to the noise level, and the Dolby circuit, which involves both a variable high-frequency boost during recording and complementary attenuation during playback.

The Dolby system is intended to be used both before and after the recording (or broadcast) process. It was not designed to remove noise already in the program material. Kenwood's De-Noiser eliminates noise from any source; special processing is not required at the point of recording or broadcast.

A company spokesman stated that the Dolby B-System and new tape formulations, such as chromium dioxide, also work well together. "Although their noise reduction effect is much less than that of the Dolby system, some of the new tapes provide a useful extension of high-frequency response.

"Although chromium dioxide tape is not compatible with the vast majority of cassette recorders," the spokesman said, "more and more manufacturers are providing new machines with the necessary bias switch along with the Dolby circuitry."

Dolby Labs and Signetics are jointly developing an integrated-circuit version which would reduce further the cost of Dolby equipment in the near future; and potential use of the equipment to reduce FM broadcast noise as well as tape hiss.

Other technical developments incorporating the Dolby system are in receivers, where Fisher and Harman-Kardon are introducing receivers with the Dolby system built in.

(FCC rules permit broadcasting of Dolby encoded signals in the U.S.; experiments of this kind are also taking place in other countries as well.)

Dolbyized receivers can be used for tape recording or for listening to Dolbyized FM broadcasts—as and if broadcasters adopt the noise reduction system.

An industry spokesman said, "Dolby's noise suppression technique is gaining strength as the ultimate method of reduction." Some companies are working on Dolbyized tuners and amplifiers as well as add-on units, recorders and receivers.

There are several cassette recorders available with built-in Dolby noise reduction circuits, including units from Advent, Concord, TEAC, 3M/Wollensak, among others, with Advent bringing out a less expensive Dolby adaptor suitable for use with any cassette unit.

Several cassette decks employing the Dolby system, including models from Advent, Harman-Kardon and Fisher, can switch the Dolby system out of circuit when playing conventionally recorded cassettes. KLH, Ferrograph and Revox are offering the Dolby circuitry built into open reel equipment.

The cost of licensing the Dolby system also has been reduced. Manufacturers pay on a per unit basis, with royalties as low as 10 cents per channel. There is no royalty payment to Dolby for recordings manufactured in the Dolby process.

In short, when Ray Dolby burst upon the international scene several years ago with his noise reduction system, he evoked the image of a David battling Goliaths. Today, he is becoming something of a Goliath himself.

National to Stores Chain; Betley's Full Mkt. Cycle

CHICAGO—National Tape Distributors is emerging from a sluggish business year as an aggressive company looking for new profit avenues.

The latest move in that direction is the opening of the first in a chain of retail stores, Galaxy of Sound, in Milwaukee, said Matt Betley, president.

The 2,500-square-foot full-line store will market records, pre-recorded tapes, audio equipment and accessories. It opens Dec. 1.

"Other stores will follow," Betley said, "as the concept completes our cycle of vertical distribution from wholesale to retail." The retail operation fits into the company's multi-purposed merchandising plan. "It's getting back to 'grass-roots' development," Betley added. "We've streamlined our operation, computerized branches, consolidated offices and realigned the company's structure."

National Tape is also pursuing a program of leasing music departments in major department and discount chains.

Initial step in that direction was in leasing music departments in the 20-store chain of Community Discount Centers, a Chicago-based retailer. National Tape will service outlets in Chicago, southern Wisconsin and midwest Illinois.

All leased departments will carry a complete inventory of records, pre-recorded tape, accessories and audio equipment.

"We expect to increase the sales volume of the music departments in the 20-store chain from about \$1.5 million to about \$2.5 or \$3 million in the next year," Betley said.

Britt Chain

In addition, National Tape is also inventorying five leased music departments in the Britt chain,

(Continued on page 70)



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Tape Packaging Puzzles Haunting Merchandisers

LOS ANGELES — Remember the tape packaging dilemma of 1969? Will long box packaging (4x12) survive? Do rack merchandisers and retailers want special packaging? How do you market tape? Well it's back with us again.

Several companies, notably Ampex and Capitol, are experimenting and testing new concepts in tape packaging. There are others, like Montgomery Ward and JC Penneys, who are doing very well still marketing tape in the long box.

Ampex, for example, is doing the following:

It is eliminating the 8-track slip case, going to a three-sided cardboard edging, bigger graphics (3 1/2 x 3 1/2), exposing more album artwork and shrink-wrapping.

The first product to receive this

treatment—on an experimental basis—will be prerecorded tape on Motown Records.

The cassette packaging eliminates the Ampex hard plastic box in favor of a one-piece album sleeve. Graphics are enlarged on the shrink-wrapped package.

Innovations Inc., Kansas City, Mo., has introduced a cassette cardboard box which is built up to cartridge size for use in pilfer-proof locked storage racks. The box has windows, front and back, for graphic and repertoire display and a window at the top for artist identification.

Capitol Records is working on new packaging for a series of prerecorded tapes featuring repertoire by "caddillac" acts.

Packaging will be in book style and have artists and music information tipped in on the inside front cover (Billboard, Sept. 25).

Ivy-Hill Lithograph, Great Neck, N.Y., is also introducing new packaging for prerecorded cassettes and cartridges.

The company has eliminated the 8-track slip case and shrink-wrapping by going to a four-color cartridge-sized cardboard box. The cassette box is also cardboard.

Metromedia Sues Certron for \$7,778

LOS ANGELES — Metromedia Records has filed suit here in Superior Court against Certron Corp. for \$7,778.

The label claims Certron owes it money for goods delivered over a two-year period.

NOVEMBER 27, 1971, BILLBOARD

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APAA Show Promises Auto Industry Brisk Tape Sales

By EARL PAIGE

CHICAGO — Auto tape firms can anticipate brisk sales and strong competition for the consumer dollar. That was the mood here at the Automotive Parts & Accessories Association (APAA). While innovations were few, there were many refinements and much attention given to speakers and accessories.

- A few of the trends:
- A continuing push on 4-channel both at the quality end as with Motorola's discrete model and via the many 4-channel adaptor devices offered at carnival barker prices.
- A vast array of Mini-8's with much stress on glove compartment and in-dash installations.
- A rush to more radio-to-tape

combination units with nearly every one of the hardware exhibitors showing them.

- A flurry of product refinements, one example being Dyn's remote cord so the driver can adjust the player without reaching over to the unit.
- A big effort toward design shortcuts to hold down price.
- A continued absence of car cassette.
- A concentration of packaged units such as Car Tapes' kit which features no soldering, no splicing, no wire twisting.
- A push on speakers and accessories leading to the conclusion that in car stereo the trimmin's are more profitable than the turkey itself.

Even firms not normally associated with speakers were touting them. An example was the big display by Automatic Radio demonstrating a pair of speakers which delivered music while immersed in a tank of water.

Another giant in the auto stereo field, Tenna, also pushed speakers, an example being its bass 48 line of compatible 4 and 8 ohm impedance units. A top line pair rated at 14 watts with all necessary hardware including "direct-a-sound" louvered grilles lists for \$18.95 a pair and cost \$9.66 a pair in 6-unit master cartons.

As an example of accessories deals, Boman (California Radio) offered a show special on a 60-piece rack of nearly every item imaginable for \$199.97—total retail value \$673.69.

With the big guns like Boman going hard on accessories, those firms specializing in the odds 'n' ends had plenty to talk up. Recoton unveiled a new program. A big push on carrying cases was apparent everywhere.

Athena Industries showed its stereo tape carrier which holds 12 cartridges or 36 cassettes and lists for \$5.98 with "very good mark-up." Casemakers and Amberg File & Index, along with Recoton, already pacing the carrying case field, were here and had strong exhibits. And even Rubbermaid, the floor mat giant, introduced a new cassette carrying case to go along with its earlier introduced 8-track unit (cassette list price: \$1.57; 8-track: \$2.88).

A hardware show all the way, the only software exhibitor was N.M.C. with its budget line of 8-track and cassette prerecorded tapes. The lure here is a 50 percent guaranteed sale and plenty of big-name recording stars to help generate traffic.

Speaker-only firms beefed up the electronics portion of the APAA exhibitor list (altogether down some from last year with several prominent firms absent). The speaker firms were Arkay, Sparkomatic, Electronic Industries and Utah. A long-established firm, Utah is counting on the trend to heavier duty units such as its SA6-10P which handles 18 watts. Marlin Price said youngsters do not hesitate to pay \$32.95 for a pair of these brutes. Ray Houch of Electronic Industries said his firm's three-way units (flush, surface or hang-on mount) and a padded cover in wood grain were becoming big volume items. He also showed the Twister, a counter-top speaker demo unit that revolves to show off four different speakers.

(Continued on page 25)

Akai Boasts New Head; Noise Paring Concept

LOS ANGELES — The mind boggles at the variety of equipment in store for consumers in 1972 from Akai America.

And what Akai is pitching is not strictly its new line of open reel, cartridge and cassette players, both in standard and 4-channel, but two innovations.

One is a crystal-ferrite and glass head for which Milt Philipson, marketing vice president, claims an impressive list of performance advantages.

The other breakthrough is an overload suppressor circuit which is "our answer to the Dolby noise reduction system," Philipson said. "The crystal ferrite head guarantees 150,000 hours of playing time," he said. "The core of the head is made of pure crystal ferrite and the inner circumference of the head shield is mounted and set in glass.

"The head is virtually dust-free and wear-free," Philipson stated, "and the exactly adequate amount of magnetism focuses the magnetic bias field to permit the recording of high frequency signals without distortion."

The executive added that Akai would not introduce units with built-in Dolby circuitry. "We have our answer in the overload suppressor circuit," he said, "and with the right head and proper circuitry you don't need a Dolby system."

The Akai line includes a variety of 8-track players and recorders and cassette units, including some with automatic reverse and automatic changer. Among the features of the open reel line are automatic reverse, various multiple-recording and tape-echo facilities, a choice of drive systems, among others.

The following items will be part of Akai's new 1972 look:

—GXC-40 and GXC-40D (deck) cassette recorders with chromium dioxide switches and crystal-ferrite and glass heads.

—GX-M11 open reel automatic reverse at \$429.95 and GX-M11D open reel automatic reverse at \$369.95. Both have a new transport center capstan drive with single knob control and a super range tape switch.

—Model AS 8100 4-channel 120-watt discrete amplifier and receiver with AM-FM multiplex at \$449.95.

—A 4-channel discrete open reel and 2-channel automatic reverse at \$689.95.

—An open reel deck at under \$200.

—A cassette recorder with automatic reverse and second unit with tuner.

—A cassette recorder with automatic reverse changer.

—A 4-channel discrete auto cartridge system under \$200.

—An open reel with a cassette

deck an open reel with an 8-track deck; also as self-contained units.

—A 4-channel discrete cassette system at about \$400.

"72 Push on Way

The company is beginning its 1972 push during the fall 1971 season, particularly on several models. According to Philipson, "Santa's favorite hang-up" will be with these units:

—GX-365D open reel stereo tape deck with glass and crystal ferrite head.

—CS-50D cassette deck with invert-o-matic which automatically reverses the cassette for continuous recording and playback.

—CR-80 8-track recorder with a new one-micron gap head for wider frequency response.

—1730D-SS-1 open reel 4-channel 1/2 channel compatible tape system which records on four separate channels and plays back

(Continued on page 25)

Tape Happenings

General Cassette Corp., Phoenix, has named Morton & Brown to direct its advertising and public relations and to serve as marketing consultant.

Sony Corp. of America said the 10 percent import surcharge hasn't affected sales, but admits sales have slipped because of dock strikes on the West, East and Gulf coasts.

TEAC Corp. of America, Montebello, Calif., has introduced a stereo integrated amplifier model, AS-100, and an FM tuner, model AT-100.

The company's new facility near Tokyo for TEAC Special Audio Systems Corp., a subsidiary, will be completed in February 1972. The plant will manufacture special audio products for studios and broadcasters and have capabilities to manufacture prerecorded tape.

Boman Astrosonix, a division of California Auto Radio, Downey, Calif., has introduced a rotating auto stereo floor display for accessories. The unit is 6 feet high and covers 4 square feet of floor space.

Ampex Stereo Tapes has opened a sales office in Boston to service the New England market. Lance Goldenberg will service the six-state New England region as well as New York State.

Maxell Corp. of America has named the following manufacturer representatives: L. Haas Co., Miami; Al Toupin Sales, Kenmore, N.Y.; Associated Electronic Representatives, Prussia, Pa.; and F.A. Daugherty Co., Cleveland.

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Marketers Ponder Tape Products Prod.

LOS ANGELES—Tape products will get a stronger promotional push than ever this fall.

Retailers in all categories—mass merchandisers, department stores, specialty shops and independents—are trying to turn a soft business trend in the first nine months of the year into a prosperous holiday season.

Tape trends are shaping up this way for the late business surge:

—A growing sophistication among consumers for different tape products.

—A growing demand for 4-channel home and automotive players.

—A broad consumer acceptance of tape products, like 8-track playback/record models and high-end cassette units.

—An increasing acceptance of tape as a communications medium.

More retail promotions will center around newspaper advertising and spot radio and tv commercials, but there also will be more in-store display demonstrations, more display area and more premiums attached to tape than ever before.

The increased sophistication of tape has had a twofold effect on retail promotions.

As holiday gift-giving items, tape products are expected to move in higher-end categories. Retailers agree that parents who once purchased small portable phonos for their children and those that purchased under-\$30 monaural cassette and cartridge units, are now buying compact systems in the \$120 to \$200 range; portable cassette and cartridge models in the \$50 to \$100 range; and cassette/radio combinations, provided the radio has FM capability.

According to one retailer: "Compacts used to be purchased chiefly by college kids and young couples. Now, however, these people are getting involved with components and compacts. In short, we're pushing step-up equipment."

An East Coast mass merchandiser added, "Cassettes are no longer looked upon as cheap toys to give as a gift. You can get a quality unit for \$50 to \$60 and many shoppers are buying these as gifts."

Panasonic-JVC Ready 'Q' Disk-Cassette Systems

LOS ANGELES—It is becoming increasingly clear that Panasonic and JVC (Victor Co. of Japan), which belongs to the Matsushita Group, soon will market 4-channel systems for discrete disks and broadcasting and cassette tapes.

The discrete disk player will be of the type developed by Victor Co. of Japan, which recently demonstrated several 4-channel systems, including the following:

4MM-1000 compact with CD-4 demodulator for 4-channel disk playback and featuring AM-FM radio, MM-4300 compact with built-in CD-4 demodulator, 4VR5444 4-channel receiver with built-in CD-4 demodulator, and DCAV10 4-channel integrated amplifier with the CD-4 demodulator.

Boasts New Head

• Continued from page 24

through four separate speakers with 80-watt quadrasonic amplifier.

Akai is also introducing several 4-channel synthesizers, one for under \$100.

The less expensive synthesizer can function with any open reel, cartridge or cassette unit. A second synthesizer will combine with an AM-FM multiplex receiver at under \$500, while the third will combine with a power amplifier and pre-amp at \$300.

"We'll be playing up both the entertainment aspect of cassettes and the non-entertainment features, such as spoken word tapes for businessmen, recording capability for students, etc."

The growing sophistication of consumers has also resulted in plans for promotions of high-end goods, especially components and tape decks in the \$100 to \$150 range.

Four-channel is expected to be a strong item this holiday season. Retailers expect to sell many adaptors, speakers and even some extra amplifiers.

Soundrooms have been set up in larger stores to demonstrate quadrasonic, and 4-channel is receiving strong newspaper promotion. In addition, several manufacturers and many retailers will be offering 4-channel tapes as premiums to those purchasing quadrasonic systems.

The abundance of 8-track playback/record equipment, high-end cassettes and convertible home/portable units will also receive extra attention in holiday promotions. Most of these units will be offered as gift items or just given strong dealer exposure in an effort to push regular sales at the \$125 to \$150 price range.

Retailers say they expect blank tape sales to rise markedly for 8-track record units, where they plan to promote the idea that a consumer who wants to record and already owns cartridge equipment does not have to dispose of his software library.

The high sound quality of cartridge hardware and high-end cassette players with built in Dolby noise reduction circuits will be emphasized by retailers during the holiday season.

In addition, most of the higher-end cassettes and the home portable tape units can be used with components as well as separately, and this fact will be emphasized along with the push on components.

Involvement in tape and audio is growing more important to retailers, with many using the holiday season to move deeper into tape areas.

All systems will be available with other JVC components, including the S202 automatic changer, the 4MD-IX magnetic cartridge, the 5321 and 5331 speaker systems, and the 5250 manual turntable.

Panasonic will go to market with three systems in June. They are:

SH-7780 features a selector for discrete 4-channel sound stereo reproduction or conventional stereo reproduction, SH-7780 demodulator combines with the RE-7750 4-channel amplifier with FM radio and four-speaker enclosures, and the RD-7703 changer with the EPC-450C semi-conductor cartridge.

The SH-8780 demodulator reproduces discrete 4-channel stereo from disks and may be hooked up to 4-channel reel-to-reel or cartridge decks. It combines with Panasonic's quadrasonic music center, SC-8700A.

The SH-3480 demodulator is combined with the SU-3404 4-channel control, an SL-1000 changer and four SB-550 speakers.

Jeff Berkowitz, general merchandise manager, said the SH-7780 is aimed for the mass consumer market while the other systems will be probably aimed at the audiophile market.

Some of the discrete units will be distributed through Panasonic's hi fi division and some will go to all Panasonic distributors.

APAA Show Promises Auto Industry Brisk Tape Sales

• Continued from page 24

Automatic Radio, Tenna and other player makers as well as the pure speaker firms stressed the total off-the-shelf package with attractive graphics and easy-to-install instructions.

The trend to the total packaged unit was reflected in the self-merchandising display machines such as Marshall Electronics ME12, an 8-track with two speakers that retails at \$39.95. Nearly every firm offered some type of merchandising display where the consumer can compare players.

Car cassette may yet arrive but a lot of firms are not interested. Panasonic, however, showed a cassette changer for the trunk (20 cassettes) with an up-front player-activator at a projected list of \$250. Though not new, Tenna showed its cassette (Model R-102-C) in both the Tenna and Ranger brochures (among a long list of features—instant load and front load, two key safety factors). Boman had a very compact cassette adaptor, Sanyo, which has cassette with auto reverse and continuous play, even shows a combination 8-track/cassette player/cassette recorder unit (FT-1100). But cassette is still a minor element with many firms. Audiovox, for example, has nine 8-track and/or 8-track/radio combos but only one cassette player (it is auto reverse with pop out feature—\$99.95 list).

There was no shortage of low-end 8-tracks. Ramson Trading Co. had a mini for \$20 dealer cost. With competition what it is, many manufacturers look for design shortcuts. Marshall's ME12, for example, has a left and right volume instead of a balance wheel (such as in its higher priced models) and a high/low tone switch—thus a hefty 10 watt unit which still sells for as low as \$39.95 and better.

Dyn's DS6025 is a good example of design refinement with a remote cord at the end of which is a volume wheel. With two speakers, the unit lists for \$129.95. Dyn also showed a remote cord with a program changer at the end for controlling its new 4-channel DS905 (\$88.95).

One of the most significant trends was the rush to pair radio with tape. Gibbs (div. California Radio) and also Boman (same firm) showed, for example, a unit that has an FM multiplex dial in the tape door plus in-dash mounting at a \$79.95 list. Dyn also had a similar machine with in-dash mounting and the tuning buttons concentrated in the upper right portion—an 8-track with AM/FM multiplex, list \$179.95. AM makes the difference too: Audiovox, for example, showed its C974 (8-track/AM) at \$139.95 while the AM/FM multiplex 8-track combination has to sell at around \$199.95 (C975).

While radio-tape units continue to be miniaturized, the 8-track

mini is now hardly larger than the cartridge itself. Muntz, for example, showed its new 880 (Clarion branded) in a 7 1/8 x 5 1/2 x 2 1/8-in. size listing for \$39.95 with an amazing "peak" power rating of 18 watts. Mini-8's are clearly a big volume item representing a focal area of design refinement.

There is still a trend to car/home combinations as an answer to the theft problem and compatibility need. Panasonic, for example, showed a prototype unit that locks in when in the car with a list of \$139.95.

Any number of firms showed 4-channel units with pioneer Motorola promising to add next year to its one discrete model. Sales executive Red Gentry said: "This has been our best show for 4-channel." His firm was virtually alone with a discrete approach.

The big push is in matrix and 4-channel recreation units. Boman, for instance, hired a giant (on stilts) to walk around and announce its QA1 4-channel adaptor unit with two speakers and mini 8-track player lists for \$29.97.

There were variations of the matrix 4-channel approach as well. Tenna showed a prototype unit

which can reverse channels between front and rear. It will be sold in a shrink-wrapped package along with two speakers (for upgrade to 4-channel) and may be offered other ways.

Some marketers were concerned that the consumer will be confused

(Continued on page 29)



Tape Fans Love Duotone Accessories. So Do Dealers.

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PICKWICK U.K. TO TAPE MART

NEW YORK—Pickwick International, which is attempting to develop a rack merchandising operation in England, is entering the U.K. market with a line of prerecorded tape.

Pickwick already sells cassettes and cartridges in Europe and is now introducing six titles, primarily background music, in England. If the test is successful, the company is planning an additional 16 titles for release.

Monty Lewis, managing director of Pickwick's U.K. operation, is establishing a tape department to aim at a major product drive in the U.K. by March 1972.



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(Based on Best Selling LP's)

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2	2	SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM (ENB-2-5002; ENC 2-5002)
3	3	TEASER & THE FIRECAT Cat Stevens, A&M (BT 4313; CS 4313)
4	4	IMAGINE John Lennon, Apple (BXT 3379; 4XT 3379)
5	7	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic (EA 30986; ET 30986)
6	6	TEPESTRY Carole King, Ode '70 (A&M) (BT 77009; CS 77009)
7	9	AT CARNegie HALL Chicago, Columbia (CA30865; CT30865)
8	8	HARMONY Three Dog Night (GRT & Ampex 8023-50108; 5023-50108)
9	5	EVERY PICTURE TELLS A STORY Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
10	11	EVERY GOOD BOY DESERVES FAVOUR Moody Blues, Threshold (M24805; M24605)
11	10	CARPENTERS A&M (BT 3502; CS 3502)
12	13	TO YOU WITH LOVE Donny Osmond, MGM (GRT84797; 54797)
13	36	MEATY, BEATY, BIG & BOUNCY Who, Decca (C-9184; C73-9184)
14	12	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick (Ampex M 84170; M 54170)
15	32	STONES Neil Diamond, Uni (8-93106; 2-93106)
16	17	SOUND MAGAZINE Partridge Family, Bell (Ampex M86064; M56064)
17	15	RAINBOW BRIDGE Jimi Hendrix/Soundtrack, Reprise (Ampex M82040; M52040)
18	18	CHER Kapp (Ampex M83649; M53649)
19	19	RAM Paul & Linda McCartney, Apple (BXT 3375; 4XT 3375)
20	20	JESUS CHRIST SUPERSTAR Various Artists, Decca (6-6000; 13-6000)
21	14	MASTER OF REALITY Black Sabbath, Warner Bros. (Ampex M82562; M52562)
22	22	WHO'S NEXT Who, Decca (6-9182; C73-9182)
23	16	GOING BACK TO INDIANA Jackson 5/TV Soundtrack, Motown (M 742 F; M 742 C)
24	26	PERFORMANCE: ROCKIN' THE FILLMORE Humble Pie, A&M (BT-3506; CS-3506)
25	21	WHAT'S GOING ON Marvin Gaye, Tamla (T81310; M75310)
26	28	ARETHA'S GREATEST HITS Aretha Franklin, Atlantic (Ampex M88295; M58295)
27	30	TUPELO HONEY Van Morrison, Warner Bros. (Ampex M81950; M51950)
28	25	BARBRA JOAN STREISAND Columbia (CA 30792; CT 30792)
29	29	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros. (Ampex M82561; M52561)
30	23	BLESSED ME Joan Baez, Vanguard (J86571; J56571)
31	34	TEA FOR THE TILLERMAN Cat Stevens, A&M (BT 4280; CS 4280)
32	33	LIVE Fifth Dimension, Bell (Ampex M8900; M5900)
33	27	AQUALUNG Jethro Tull, Reprise (MB 2035; M5 2035)
34	—	ALL IN THE FAMILY TV Cast, Atlantic (Ampex M87210; M572107)
35	24	BARK Jefferson Airplane, Grunt (PB FT 1001; PKFT 1001)
36	—	LED ZEPPELIN Atlantic (Ampex M87208; M557208)
37	45	OTHER VOICES Doors, Elektra (ETA-75017; TCS-75017)
38	35	WELCOME TO THE CANTREEN Traffic, etc., United Artists (U8323; K0323)
39	—	EASY LOVING Freddie Hart, Capitol (8XWB838; 4XWB838)
40	38	5th Lee Michaels, A&M (BT 4302; CS 4302)
41	48	ROOTS Curtis Mayfield, Curtom (Ampex M8800; M58009)
42	40	DONNY OSMDND ALBUM MGM (GRT 84782; 54782)
43	41	A SPACE IN TIME Ten Years After, Columbia (not available)
44	43	SURF'S UP Beach Boys, Reprise (Ampex M86453; M56453)
45	31	GRATEFUL DEAD Warner Bros. (Ampex M81935; M51935)
46	—	LIVE AT CAESAR'S PALACE Tom Jones, Parrot (79850; 79650)
47	—	LIVE Sonny & Cher, Kapp (Ampex M83654; M53654)
48	39	THE SILVER TONGUED DEVIL & I Kris Kristofferson, Monument (GRT 830679; 530679)
49	37	CHICAGO TRANSIT AUTHORITY Columbia (1810 0726; 1610 0854)
50	—	ROUGH & READY Jeff Beck Group, Epic (EA30973; ET30973)

Billboard SPECIAL SURVEY For Week Ending 11/27/71

Cartridge TV

AVRO Spot on CTV Units

PRAGUE — A number of cartridge TV systems was in evidence here for the first time at the recent AVRO 1971, an annual Czechoslovakian exhibition of audio, video and radio equipment.

The show, jointly sponsored by the Czechoslovak Hi-Fi Club and

the Made In Prague Agency, attracted such CTV manufacturers as Sony, Aki, Philips, Blaupunkt and Shibaden.

Although the week-long exhibition ran the gamut of audio equipment from cassette recorders and players, to hi-fi sets and audio

visual equipment, it was the CTV displays that stirred the greatest visitor interest.

It was the first time that most Czechs had a close up look at the new communications medium, and Sony is reported to have sold all the equipment it displayed at the show.

The Sony spokesman also disclosed that the Videocassette systems which were played through a number of Russian built TV monitors, also attracted great interest from Czechoslovak TV which expressed a desire to use them in their studios at Kavci Hory, Prague, Bratislava, Ostrava and Brno.

Orders, depending on availability, were placed by the company for both color and black and white units.

Although Western manufacturers were hampered by currency exchange difficulties in this country, it is understood that orders for video equipment totaling more than \$80,000 were placed. A large percentage of this was for CTV equipment.

The consensus among video exhibitors at the show was that it was a success, not only in propagating new video techniques, but also in enabling leading companies from around the world to show their wares to the Czech market.

The exhibition attracted some 60,000 visitors, an increase of more than 25,000 over last year. Avro '72 will be held next year at the same time in Brno.

U.S. Backs 5 Mil Plan For CTV as 'Teacher'

PONTIAC, Mich.—The federal government is underwriting a \$5 million program for the teaching of specialized subjects via cartridge TV in the public schools of this city.

The program, structured and administered by Robert Baynes Oakland Schools, is using Sony S-M Videocassette players, and CBS/EVR units for speech therapy, psychological and reading clinics, and other subjects that need a specialized training approach.

According to Robert Baynes, educational television consultant who heads the school, the courses, some of which have been developed by EVR's programming center, are geared to both adult and student education programs in 400 elementary and secondary schools that span the 28 school districts in Pontiac.

The school has 56 consultants culled from the specialized training areas to which the programs ad-

dress themselves. These consultants, making extensive use of the cartridge TV equipment at their disposal, seek to reach, and uplift a major percentage of the area's 900,000 population.

According to Baynes, despite the fact that the school is using Sony and EVR equipment, it is in no way committed to any particular systems. "We are continuously searching for equipment that will be low in cost and high in accessibility to the classroom, and with this in mind we are talking to several different manufacturers, including Teldec," he said.

The cartridge TV training concept was started at Robert Baynes school, on an experimental basis several months ago and, according to Baynes, has met with such encouraging response that the decision was made to continue it on a permanent basis.

SMPTTE Urges CTV Standards

NEW YORK—The Society of Motion Picture and Television Engineers (SMPTTE) is working with the Educational Media Council (EMC) in Washington in a joint effort to establish standards for the cartridge TV industry.

The SMPTTE formed a special committee sometime ago to look into problems created by the absence of standardization in the industry. Several subcommittees have since been formed and meetings held to explore various ramifications of the problem.

Alex Aiden, staff engineer for the SMPTTE, pointed out that it was very important for consumers and manufacturers to get together on the subject as promptly as possible.

Aiden expressed regret that the Temporary Steering Committee, headed by New York lawyer, Chuck Seaton, and structured at the Vidca/Billboard Cartridge TV Conference earlier this year to set up an International Council of Standards, decided that imposed standards were not advisable at this time.

In a special letter to Seaton, Aiden said that the SMPTTE recognizes the urgent need for standards in the industry and it urged the Temporary Steering Committee to continue its participation in this area.

Columbia Pics, Fuji Form Firm

NEW YORK—Columbia Pictures Industries has expanded into the distribution of videotape. The company already operates Columbia Pictures Cassettes which is designed to produce programs for cartridge television.

The new involvement centers around Columbia's distributing videotape manufactured in Japan by the Fuji Photo Film Co. A new firm, ColTape, has been formed to market the product in the United States.

Victor Japan Markets 3/4-Inch CTV Units

By RADCLIFFE JOE

TOKYO — The Victor Co. has begun marketing a line of 3/4 inch cartridge TV players and recorders to the Japanese market. The units, first announced in June of 1969, are compatible with the Sony and Matsushita standard developed following a working agreement with those companies.

The units being released include the Victor VCR ensemble system, Model CE-7000, which includes a VCR recorder, model CR-7000, and a color video monitor Model 20C-921M. The complete ensemble lists for about \$3,700.

Individual units include the Victor VCR recorder, Model CR-6000 which lists for just over \$1,000, and the Victor VCR player Model CP-5000 which carries a price tag of about \$800.

Although the units are geared primarily at the consumer market, Masami Fukumoto, assistant manager of Victor's video tape recorder division said initial sales will be to the Japanese industrial and educational markets.

The company is already producing an estimated 2,000 sets a month at its plant located here, and is also offering such accessories as a TV tuner, a color RF converter for owners of black and white sets, a recording timer, and a remote control switch.

Included in the basic units are such features as rewind, stop frame, an electronic compiling system for inserting programs into a specified part of a recorded tape; an auto-search feature which allows the user to easily find the starting point of a program, and twin tracks on the recording tape for stereo reproduction or recording in two languages.

Victor has also established a subsidiary, the Tacin Co., which will develop a software library to complement the new system. Employees of the software division have been culled from publishing and telecasting interests controlled by Victor.

Prices on the software range from about \$30 for a prerecorded 60 minute cassette, to \$15 for a

30 minute cassette.

Victor also has its eyes on the lucrative United States market, and hopes to introduce the system in that country through its American subsidiary, JVC America, sometime in 1972. However, according to Goh Katsuya, manager of JVC America's engineering division, no date has not been set for delivery of units.

Scandinavia On Standards

HELSINKI—Scandinavia's leading publishers of educational material have formed a cooperative group which will work towards the establishment of standards in the cartridge TV industry. The group will also offer consulting services to member companies contemplating the purchase of CTV equipment.

According to an informed source at Finvisuals Ltd., Finland's representative in the new body, at least 15 members from all the Scandinavian countries, with the exception of Iceland, are represented in the new association, called Scandinavia Video-Cassette Group.

Finland is taking a special interest in the organization primarily because a number of companies are preparing an exhaustive groundwork for the launching of the new medium in this country.

Although it is expected that initial thrust of the CTV concept will be in education, recording companies based here are also looking at cartridge TV as a possible medium through which they would sell their product. In this area, interest in the Teldec Videodisk is high.

Foundation members of Finvisuals include Otava, Sanema Oy, SOK, SSK, WSOY, Tammi and Yhtyneet Kuvalehdet, all leading publishing houses.

NOVEMBER 27, 1971, BILLBOARD

Soul Sauce



**BEST NEW RECORD
OF THE WEEK:**

"Way Back Home"

**JR. WALKER &
THE ALL-STARS
(Soul)**

By ED OCHS

SOUL SLICES: Stocking stuffing is now in season, and Stax is making no secret of the sock behind Isaac Hayes' "Black Moses," as Ike's "Theme From Shaft" cooks in every corner of the country, half-time at football games, by every soul band in the land. Albums by Luther Ingram, his first, the Dramatics with "What You See," featuring the followup "Get Up and Get Down," and the Staple Singers swell the impact, while Stax's Gospel Truth label debuts with the Rance Allen Group, says Hank Talbert. Their "Hand in the Hand" could be the one to break them 'cross the board, Hank clues Soul Sauce. Then there's Major Lance's "Girl, Come on Home" and the Leaders' "How Do You Move a Mountain," and a new Rufus Thomas seasonal, so Stax has plenty of stuffing. . . . Motown may have LP's from Jr. Walker, Gladys Knight, Supremes-Four Tops, Undisputed Truth, Temps and Originals before the year's end, but are definitely ready with Gladys & the Pips' new single "Make Me the Woman You Come Home to," Undisputed Truth's "Heaven and Hell Right Here on Earth," and a Stevie Wonder seasonal, "That's What Christmas Means to Me," which Motown's Ralph Thompson sees as beat-happy enough to push past New Year's. . . . New War, "Slippin' Into Darkness," on UA. . . . New Duponts, "Always Be My Baby," on Atco. . . . New Laura Lee, "Love and Liberty," on Hot Wax. . . . "Not again," said Alan Walden, of Hustlers in Macon, Ga., when he heard off a demo tape the Otis Redding-like pipes of Arthur Lee Brown. Brown kicks off Walden's Lava label for soul with "Love Is Just a Sweet, Sweet Thing." A deal with a country label is in the works, and contracts to buy back from earlier deals, might fatten Lava before long into an active independent. Katie Love's also on Lava. . . . Soul Sauce Picks & Plays: Jr. Walker, "Way Back Home" (Soul); Chairmen of the Board, "Men Are Getting Scarcer" (Invictus); Persuaders, "Pack Up and Walk Out" (Atco); Nite-Liters, "Pull Together" (RCA); Meters, "Good Old Funky Music" (Josie); Ike & Tina Turner, "I'm Yours" (UA); Ronnie Dyson, "Wednesday in Your Garden" (Columbia); Al Green, "Let's Stay Together" (Hi); Maxine Brown, "Make Love to Me" (Avco); Isley Bros., "Lay Lady Lay" (T-Neck); Brenda & the Tabulations, "Why Didn't I Think of That" (Top & Bottom); Gene Chandler, "Yes, I'm Ready" (Mr. Chand); Sigler & Sharp, "Conquer the World Together" (Philly Int'l); Continental Four, "How Can I Pretend" (Jaywalking); Eddie Kendricks, "Can I" (Tamla); Barbara Acklin, "Lady Lady Lady" (Brunswick); Gwen McCrae, "Ain't Nothing You Can Do" (Columbia); Jesse James, "At Last" (Zay); Barrino Bros., "I Had it All" (Invictus); Love, Peace & Happiness, "Strip Me Naked" (RCA); Jean Elias, "You Made Me Anybody's Woman" (Back Beat); Ohio Players, "Pain" (Westbound).

★ ★ ★

ON THE HOTLINE: Breakouts: Honey Cone, Joe Simon, Betty Wright, Stylistics, Curtis Mayfield, Smokey & the Miracles, B.B. King, Little Johnny Taylor, Santana, Diana Ross, Moments, General Crook. . . . James Brown Productions and Polydor are in action with Vicki Anderson's "I'll Work It Out," on Brownstone, the Flames' "Stand Up & Be Counted" on People, and "Gimme Some More," by the J.B.'s. New disks by Leon Austin and Lynn Collins are also due, as Brown's "Greedy Man" and "Make it Funky" rack up his usual fare. . . . Gil Miller, general manager of Johnson Records, New York, writes that the Carpenters' "Superstar" hit has brought about interest in the Shells' 1958 oldie of "Baby, Oh Baby." Said Miller, "If you listen carefully to its lyric content, you will hear, 'Baby, Oh Baby,' which no more than a few deejays have grasped the connection." Accident, coincidence or fate, Johnson has reissued "Deep in My Heart," a nine-year-old side, that's working the oldies shows. . . . De-Lite will edit Kool & the Gang's "Ike's Mood" for a future single. It's on their "Live at P.J.'s" LP. . . . Album Happenings: Sly & the Family Stone, "There's a Riot Goin' On" (Epic); Curtis Mayfield, "Roots" (Curton); Fifth Dimension, "Live" (Bell); Isley Bros., "Givin' It Back" (T-Neck); Smokey & the Miracles, "One Dozen Roses" (Tamla); Dennis Coffey, "Evolution" (Sussex); Stevie Wonder, "Greatest Hits, Vol. 2" (Tamla); Ike & Tina Turner, "Nuff Said" (UA); War, "All Day Music" (UA); Honey Cone, "Soulful Tapestry" (Hot Wax); Bobby Hutcherson, "Head On" (Blue Note); Cannonball Adderley, "Black Messiah" (Capitol); Billy Preston, "I Wrote a Simple Song" (A&M); Chambers Bros., "Greatest Hits" (Columbia); Melvin Van Peebles, "Ain't Supposed to Die a Natural Death" (A&M); Al Green, "Gets Next to You" (Hi). . . . Fred Hanna, at WMBM in Miami, top station in town, reads Soul Sauce. Do You?

Billboard SPECIAL SURVEY For Week Ending 11/27/71

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	HAVE YOU SEEN HER . . . 6 Chi-Lites, Brunswick 55462 (Julio-Brian, BMI)	6	26	21	THIN LINE BETWEEN LOVE & HATE . . . 16 Persuaders, Atco 6822 (Cotillion/Win or Lose, BMI)	16
2	4	ROCK STEADY . . . 4 Aretha Franklin, Atlantic 2838 (Pundi, BMI)	4	27	42	CLEAN UP WOMAN . . . 2 Betty Wright, Alston 4601 (Atlantic) (Sherlyn, BMI)	2
3	8	FAMILY AFFAIR . . . 3 Sly & the Family Stone, Epic 5-10805 (Stone Flower, BMI)	3	28	27	YOU THINK YOU'RE HOT STUFF . . . 7 Jean Knight, Stax 0105 (Malaco/Carajo, BMI)	7
4	5	RESPECT YOURSELF . . . 8 Staple Singers, Stax 0104 (East/Memphis/Klondike, BMI)	8	29	48	EVERYBODY KNOWS ABOUT MY GOOD THING (Part 1) . . . 2 Little Johnny Taylor, Ronn 55 (Jewel) (Respect, BMI)	2
5	7	GOT TO BE THERE . . . 4 Michael Jackson, Motown 1191 (Glenwood, ASCAP)	4	30	32	YOU'VE LOST THAT LOVIN' FEELIN' . . . 5 Roberta Flack & Donny Hathaway, Atlantic 2837 (Screen Gems-Columbia, BMI)	5
6	6	WHERE DID OUR LOVE GO . . . 7 Donnie Elbert, All Platinum 2330 (Jobete, BMI)	7	31	—	SATISFACTION . . . 1 Smokey Robinson & the Miracles, Tamla 54211 (Motown) (Jobete, BMI)	1
7	3	INNER CITY BLUES (Make Me Wanna Holler) . . . 8 Marvin Gaye, Tamla 54308 (Motown) (Jobete, BMI)	8	32	37	LOVE IS FUNNY THAT WAY . . . 3 Jackie Wilson, Brunswick 55461 (Julio-Brian, BMI)	3
8	9	SUPERSTAR (Remember How You Got Where You Are) . . . 3 Temptations, Gordy 7111 (Motown) (Jobete, BMI)	3	33	30	CHOKIN' KIND . . . 8 Z.Z. Hill, Minkind 12007 (Nashboro) (Wilderness, BMI)	8
9	10	SCORPIO . . . 5 Dennis Coffey and the Detroit Guitar Band, Sussex 226 (Buddah) (Interior, BMI)	5	34	41	WHAT TIME IT IS . . . 4 General Crook, Down to Earth 77 (Julio-Brian, BMI)	4
10	2	THEME FROM "SHAFT" . . . 7 Isaac Hayes, Enterprise 9038 (Stax/Volt) (East/Memphis, BMI)	7	35	39	I WANT TO PAY YOU BACK . . . 7 Chi-Lites, Brunswick 55458 (Julio-Brian, BMI)	7
11	12	I'M A GREEDY MAN (Part 1) . . . 3 James Brown, Polydor 2-14100 (Dynatone/Belinda, BMI)	3	36	38	DON'T PULL YOUR LOVE . . . 3 Sam & Dave, Atlantic 2839 (Trousdale/Soldier/Cents & Pence, BMI)	3
12	15	YOU ARE EVERYTHING . . . 5 Stylistics, Avco 4581 (Bellboy/Assorted, BMI)	5	37	31	LOOK WHAT THEY'VE DONE TO LOVE . . . 9 Glass House, Invictus 9097 (Capitol) (Gold Forever, BMI)	9
13	16	GET DOWN . . . 4 Curtis Mayfield, Curton 1966 (Buddah) (Curton, BMI)	4	38	39	GROOVIN' OUT ON LIFE . . . 9 Frederick II, Vulture 5002 (Lizard) (Lizard, ASCAP)	9
14	11	YOU'VE GOT TO CRAWL (Before You Walk) . . . 12 8th Day, Invictus 9098 (Capitol) (Gold Forever, BMI)	12	39	34	90 DAY FREEZE . . . 4 100 Proof Aged in Soul, Hot Wax 7148 (Buddah) (Gold Forever, BMI)	4
15	17	YOU KEEP ME HOLDING ON . . . 5 Tyrone Davis, Dakar 626 (Cotillion) (Julio-Brian/Jadan, BMI)	5	40	—	AIN'T NOBODY HOME . . . 1 B.B. King, ABC 11316 (Castle Hill, BMI)	1
16	13	WALK RIGHT UP TO THE SUN . . . 5 Delfonics, Philly Groove 169 (Bell) (Nickel Shoe, BMI)	5	41	—	TO YOU WITH LOVE . . . 1 Moments, Stang 5033 (All Platinum) (Gambi, BMI)	1
17	14	TRAPPED BY A THING CALLED LOVE . . . 15 Denise LaSalle, Westbound 182 (Chessa/Janus) (Ordana/Bridgeport, BMI)	15	42	—	I'M STILL WAITING . . . 1 Diana Ross, Motown 1192 (Jobete, BMI)	1
18	19	GRANDMA'S HANDS . . . 4 Bill Withers, Sussex 227 (Buddah) (Interior, BMI)	4	43	44	HELP ME MAKE IT THROUGH THE NIGHT . . . 3 O.C. Smith, Columbia 4-45435 (Columbia, BMI)	3
19	18	IT'S IMPOSSIBLE . . . 11 New Birth, RCA 74-0520 (Sunbury, ASCAP)	11	44	50	EVERYBODY'S EVERYTHING . . . 2 Santana, Columbia 4-45472 (Dandelion, BMI)	2
20	20	I BET HE DON'T LOVE . . . 10 Intruders, Gamble 4016 (Gamble-Huff, BMI)	10	45	46	DON'T TURN AROUND . . . 4 Black Ivory, Today 1501 (Perception) (Bradley, BMI)	4
21	43	DROWNING IN THE SEA OF LOVE . . . 2 Joe Simon, Spring 120 (Polydor) (Assorted, BMI)	2	46	47	DETERMINATION . . . 3 Ebony's, Philadelphia International 3510 (CBS) (Assorted, BMI)	3
22	—	ONE MONKEY DON'T STOP NO SHOW . . . 1 Honey Cone, Hot Wax 7110 (Buddah) (Gold Forever, BMI)	1	47	45	NEVER MY LOVE . . . 5 Fifth Dimension, Bell 45-134 (Warner-Tamerlane, BMI)	5
23	22	SHE'S ALL I GOT . . . 15 Freddie North, Minkind 12005 (Nashboro) (Williams/Excalibore, BMI)	15	48	—	MEN ARE GETTING SCARCE . . . 1 Chairmen of the Board, Invictus 9103 (Capitol) (Gold Forever, BMI)	1
24	24	CHILD OF GOD (It's Hard to Believe) . . . 4 Millie Jackson, Spring 119 (Polydor) (Witt-Dur/Gauch/Belinda, BMI)	4	49	49	LET ONE HURT DO . . . 3 L.J. Reynolds & the Chocolate Syrup, Law-Ton 1553 (Avco) (Fratboy/Ira/Mable Lawton, BMI)	3
25	25	SHOW ME HOW . . . 7 Emotions, Volt 4066 (East/Memphis, BMI)	7	50	—	I'M YOURS (Use Me Anyway You Wanna) . . . 1 Ike & Tina Turner, United Artists 50837 (Huh, BMI)	1

54 Cities Use Atkins Course

• Continued from page 31

pre-recorded lesson and his own guitar, while watching a screen at the front of the classroom.

Junior and senior high schools make up the majority of initial students in the school systems, but the course is being used in-store for all age levels, with special adult education evening classes being offered in many cities.

FAME offers the \$5,000 laboratory to school systems through their local music store at no charge, with students leasing their guitars toward purchase for the course.

Atkins, vice president of RCA, is chairman of the board of the firm.



MAXINE BROWN beams that "look mom, no hands" confidence from her perch between Avco Records' Hugo and Luigi, who refused her into the studio with Van McCoy and Joe Cobb for her first Avco release, "Make Love to Me."

Bubbling Under The HOT 100

- 101. SHOW ME HOW..... Emotions, Valt 4066
- 102. DON'T PULL YOUR LOVE..... Sam & Dave, Atlantic 2839
- 103. CHILD OF GOD (It's Hard to Believe)..... Millie Jackson, Spring 119 (Polydor)
- 104. I'M YOURS..... Ike & Tina Turner, United Artists 50837
- 105. LAY LADY LAY..... Isley Brothers, T-Neck 933 (Buddah)
- 106. WAY BACK HOME..... Jr. Walker & the All Stars, Soul 35090 (Motown)
- 107. GIRL WHO LOVED ME WHEN..... Glass Bottle, Avco 4584
- 108. I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony)..... New Seekers, Elektra 45762
- 109. CAROLYN..... Marle Haggard, Capitol 3222
- 110. MARBLEHEAD MESSENGER..... Seatrain, Capitol 3201
- 111. JUST FOR ME & YOU..... Poco, Epic 5-10804 (CBS)
- 112. USED TO BE KING..... Graham Nash, Atlantic 2840
- 113. TREAT ME LIKE A GOOD PIECE OF CANDY..... Dusk, Bell 45-148
- 114. LOOKIN' FOR A LOVE..... J. Gails Band, Atlantic 2844
- 115. HOPE..... Mason Proffit, Ampex 11048

Bubbling Under The TOP LPs

- 201. FAIRPORT CONVENTION..... Angel Delight, A&M
- 202. MELAMIE..... Garden in the City, Buddah BDS 5095
- 203. ALICE COOPER..... Killer, Warner Bros. BS 2567
- 204. RICK NELSON..... Rudy the Fifth, Decca DL 75297 (RCA)
- 205. JOHN DENVER..... Aerie (RCA)
- 206. TRUTH OF TRUTHS..... Various Artists, Oak OR 1001

APAA Show Promises Auto Industry Brisk Tape Sales

Continued from page 25

about the various 4-channel approaches. "It's going to confuse the public to see 4-channel (discrete) offered at a much higher price than some of the matrix being promoted," said Panasonic sales manager Ed Luccasey.

However, the public will see "4-channel" whether discrete or matrix because this term dominated at the show here. Automatic Radio, though, added "environmental sound" in describing its new QME-2445 unit but called it "4-channel quad stereo" too.

Although the APAA is automotive, there was considerable home stereo shown. Automatic Radio, which pushed hardest on its new 100 series of car 8-tracks (five models—Sprite, Rover, Boss, Opus and Grand Boss), also showed its Charger, Spoiler and Tach line which fits into a universal home power supply unit. The firm is even developing special home speakers to match the very thin profile of these sports car styled units.

Obviously, automotive outlets move home units too. Inland Dynatronics, along with dozens of hardware firms, showed home com-

pacts though much emphasis was placed on car-home machines. The firm's HO-600 and HU-4 units are described as home stereo sound centers with wood grain styled holders for the players and separate wood speaker enclosures.

The addition of home units by manufacturers primarily in automotive points as well to more diversification if not a "one-stop" approach. Arthur Fulmer, for example, showed in addition to car players its home compacts such as Model 15-881 with AM/FM multiplex 8-track with two speakers (list \$153.95) and a full range of accessories even to three styles of carrying cases.

B.B. King Celebrates 25th With U.K. Trek

NEW YORK—Bluesman B.B. King marks 25 years in the entertainment business with a European tour in Britain, Friday (19), where he recorded his current ABC album, "B.B. King in London." A single, "Ain't Nobody Home," will be released just prior to his British dates. The tour includes stops in Sweden, Denmark, Germany, France and Holland.

BEST SELLING 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 205002 (Stax/Volt)	16	26	44	AL GREEN GETS NEXT TO YOU Hi SHL 32062 (London)	10
2	2	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	24	27	34	EVOLUTION Dennis Coffey, Sussex SXBS 7004 (Buddah)	4
3	4	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick BL 754170	17	28	29	COMMUNICATION Bobby Womack, United Artists UAS 5539	2
4	10	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic KS 30986 (CBS)	2	29	28	CURTIS LIVE Curtis Mayfield, Curtom CRS 8008 (Buddah)	26
5	5	SANTANA Columbia KC 30595	8	30	30	SAGITTARIUS MOVEMENT Jerry Butler, Mercury ST 61347	11
6	7	GOIN' BACK TO INDIANA Soundtrack/Jackson 5, Motown M 742L	7	31	33	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 03325 (CBS)	41
7	3	ARETHA'S GREATEST HITS Aretha Franklin, Atlantic SD 8295	9	32	32	CHAPTER TWO Roberta Flack, Atlantic SD 1569	65
8	6	HOT PANTS James Brown, Polydor PG 4054	12	33	26	MAGGOT BRAIN Funkadelic, Westbound WS 2007 (Chess/Janus)	17
9	9	RAINBOW BRIDGE Soundtrack/Jimi Hendrix, Reprise MS 2040	7	34	—	STEVIE WONDER'S GREATEST HITS, VOL. 2 Tamla T 313L (Motown)	1
10	12	ROOTS Curtis Mayfield, Curtom CRS 8009 (Buddah)	2	35	46	VISIONS Grant Green, Blue Note BST 8473 (United Artists)	7
11	8	JUST AS I AM Bill Withers, Sussex SXBS 7006 (Buddah)	25	36	38	MERRY CLAYTON Ode SP 77012 (A&M)	2
12	14	SMACKWATER JACK Quincy Jones, A&M SP 3037	6	37	41	A NATURAL MAN Lou Rawls, MGM SE 4771	12
13	19	FIFTH DIMENSION LIVE Bell 9000	4	38	35	SURRENDER Diana Ross, Motown MS 723	17
14	22	GIVIN' IT BACK Isley Brothers, T-Neck TNS 3008 (Buddah)	10	39	25	GREATEST HITS, VOL. 2 Four Tops, Motown MS 740L	8
15	13	BUDDY MILES LIVE Mercury SRM 2-7500	7	40	40	MAYBE TOMORROW Jackson 5, Motown MS 735	31
16	15	B.B. KING IN LONDON ABC ABCX 730	6	41	—	'NUFF SAID Ike & Tina Turner, United Artists UAS 5530	1
17	17	SOUL TO SOUL Soundtrack, Atlantic SD 3037	9	42	31	MR. BIG STUFF Jean Knight, Stax STS 2045	15
18	18	FREEDOM MEANS Dells, Cadet CA 50004 (Chess/Janus)	16	43	—	ALL DAY MUSIC War, United Artists UAS 5546	1
19	16	DIONNE WARWICKE STORY Dionne Warwick, Scepter SPS 2-596	3	44	47	ALL BY MYSELF Eddie Kendricks, Tamla TS 308 (Motown)	29
20	20	WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL Ike & Tina Turner, United Artists UAS 9953	20	45	21	UNDISPUTED TRUTH Gordy GS 9551 (Motown)	19
21	11	ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic SD 7205	26	46	37	BLACK IVORY Wanda Robinson, Perception PLP 18	12
22	23	BREAKOUT Johnny Hammond, Kudu KU-01 (CTI)	18	47	36	TRUTH IS ON ITS WAY Nikki Giovanni & the New York Community Choir, Right On RR 0500	15
23	—	PUSH PUSH Herbie Mann, Embryo SD 532 (Atlantic)	1	48	45	BEST OF KOOL & THE GANG De-Lite OE 2009	10
24	27	ONE DOZEN ROSES Smokey Robinson & the Miracles, Tamla TS 312L (Motown)	10	49	43	IF THIS WORLD WERE MINE George Kerr, All Platinum AP 3004	5
25	24	THE SKY'S THE LIMIT Temptations, Gordy GS 957 (Motown)	28	50	39	MACARTHUR PARK Four Tops, Motown AS 675	8



WILSON PICKETT, seated left, Atlantic soul man, pays a visit to the WCBS-FM exhibit—a mini radio studio—at the First Black Cultural and Business Exposition, held in New York's Statler-Hilton Hotel. WCBS-FM deejay Ed Williams, right, gives young people attracted to the mini studio a chance to pretend.

NOVEMBER 27, 1971, BILLBOARD

Blues Festival In Memphis

NEW YORK—This year's River-City Blues Festival in Memphis, Dec. 3 will feature country and delta blues performers Furry Lewis, Bukka White, Beale Street Jug Band, Sleepy John Estes, Sam Clark, Rev. Robert Wilkins, Earl Bell, Richard "Hacksaw" Harney, Mose Vinson, Hammie Nixon, Willie "61" Blackwell, Dewey Corley, "Sweet Charlene" Peebles, Houston Stackhouse, Willie Morris, Mrs. Van Hunt and Mississippi Fred McDowell.

Memphis stereo rock station FM-100 is co-sponsoring the event with the non-profit, church-booked Ministry for Young Adults. Adelphi Records will record the show for an album.



THE DRAMATICS, Volt group, accept gold single awards from one who knows. James Brown recently presented the vocal group with its first for "Whatcha See Is What You Get" at a Mid-South Coliseum performance in Memphis. Eli Fontaine, the group's manager, accepts. An album is ready for release.

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.

WEEK	LAST WEEK			TITLE—Artist, Label (Dist. Label) (Pub., Lic.)	WEEKS ON CHART
	1	2	3		
1	2	4	18	ALL I EVER NEED IS YOU Sonny & Cher, Kapp 2151 (MCA) (U.A., ASCAP)	6
2	1	2	5	BABY I'M-A WANT YOU Bread, Elektra 45471 (Screen Gems-Columbia, BMI)	6
3	5	29	—	STONES Neil Diamond, Uni 53310 (MCA) (Prophet, ASCAP)	3
4	4	5	12	TILL Tom Jones, Parrot 40007 (London) (Chappell, ASCAP)	5
5	3	1	1	PEACE TRAIN Cat Stevens, A&M 2138 (Irving, BMI)	9
6	6	11	21	THEME FROM "SHAFT" Isaac Hayes, Enterprise/MGM 9038 (Stax/Volt) (East/Memphis, BMI)	6
7	12	23	—	CHERISH David Cassidy, Bell 45-134 (Warner-Tamerlane, BMI)	3
8	15	17	19	THEME FROM "SUMMER OF '42" Peter Nero, Columbia 4-45399 (WB, ASCAP)	5
9	20	—	—	FRIENDS WITH YOU John Denver, RCA 74-0567 (Cherry Lane, ASCAP)	2
10	7	6	3	THE DESIDERATA Les Crane, Warner Bros. 7520 (Old St. Paul, ASCAP)	9
11	8	3	2	NEVER MY LOVE Fifth Dimension, Bell 45-134 (Warner-Tamerlane, BMI)	11
12	11	10	6	GYPSIES, TRAMPS & THIEVES Cher, Kapp 2146 (MCA) (Peco, BMI)	10
13	13	25	37	LONG AGO TOMORROW B.J. Thomas, Scepter 12335 (Hidden Valley/JC/Cinema 5, ASCAP)	4
14	18	26	40	AN AMERICAN TRILOGY Mickey Newbury, Elektra 45750 (Acuff-Rose, BMI)	4
15	26	—	—	GOT TO BE THERE Michael Jackson, Motown 1191 (Glenwood, ASCAP)	2
16	31	32	—	GRANDMA'S HANDS Bill Withers, Sussex 227 (Buddah) (Interior, BMI)	3
17	16	16	7	IMAGINE John Lennon Plastic Ono Band, Apple 1840 (Maclen, BMI)	6
18	14	14	17	DO I LOVE YOU Paul Anka, Buddah 252 (Spanka, BMI)	10
19	10	8	8	LOVE Lettermen, Capitol 6316 (Maclen, BMI)	8
20	21	21	16	ONE TIN SOLDIER Coven, Warner Bros. 7509 (Cents & Pence, BMI)	6
21	35	—	—	AN OLD FASHIONED LOVE SONG Three Dog Night, Dunhill 4294 (Almo, ASCAP)	2
22	17	15	9	IT'S A CRYING SHAME Gayle McCormick, Dunhill 4288 (Trousdale/Soldier, BMI)	9
23	9	9	20	JENNIFER Bobby Sherman, Metromedia 227 (Sunbeam, ASCAP)	7
24	22	7	4	LONG AGO & FAR AWAY James Taylor, Warner Bros. 7521 (Blackwood/Country Road, BMI)	8
25	—	—	—	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) Hillside Singers, Metromedia 231 (Shade, BMI)	1
26	27	31	—	TURN YOUR RADIO ON Ray Stevens, Barnaby 2048 (CBS) (Affiliated Entis., BMI)	3
27	25	12	10	SUPERSTAR Carpenters, A&M 2138 (Irving, BMI)	13
28	30	—	—	BRAND NEW KEY Melanie, Neighborhood 4201 (Paramount) (Neighborhood, ASCAP)	2
29	28	18	11	I'VE FOUND SOMEONE OF MY OWN Free Movement, Decca 32818 (MCA) (Mango/Run-A-Muck, BMI)	11
30	—	—	—	LET IT BE Joan Baez, Vanguard 35145 (Maclen, BMI)	1
31	37	39	—	MY BOY Richard Harris, Dunhill 4293 (News, BMI)	3
32	39	—	—	THEME FROM CADE'S COUNTRY Henry Mancini, RCA 74-0575 (20th Century, ASCAP)	2
33	19	19	33	IT'S ONLY LOVE/SOUND OF YOUR CRY Elvis Presley, RCA 48-1017 (Press, BMI)	5
34	29	22	14	A NATURAL MAN Lou Rawls, MGM 14262 (Beresofsky-Hebb, Unltd., BMI)	9
35	—	—	—	DANNY IS A MIRROR TO ME Bobby Goldsboro, United Artists 50846 (Detail, BMI)	1
36	—	—	—	SENSUOUS WOMAN Mystic Moods, Warner Bros. 7534 (Ginseng/Medallion Avenue, ASCAP)	1
37	38	38	—	TWO DIVIDED BY LOVE Grass Roots, Dunhill 4289 (Trousdale/Soldier, BMI)	4
38	—	—	—	FIVE HUNDRED MILES Heaven Bound with Tony Scotti, MGM 14314 (Atzel, BMI)	1
39	40	40	—	QUESTIONS 67 & 68 Chicago, Columbia 4-45467 (Aurelius, BMI)	3
40	—	—	—	BEAUTIFUL Karen Wyman, Columbia 4-45484 (Screen Gems-Columbia, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 11/27/71

Classical Music

Production & Marketing Are Called Priority Problems

By PETER MUNVES

Staff Member, Record & Tape Retailer

(This is third in series by key executives on problems facing the classical scene.)

Two major problems face the recording of classical music in America. One is a production problem. Costs of recording orchestras in America have greatly increased in recent years sharply circumscribing repertoire which can be produced at a profit, so that most manufacturers are forced to stick to proven warhorse repertoire instead of offering adventuresome releases.

However, many manufacturers not willing to play it safe have increased their recording commitments in Europe which in many instances have paid off handsomely in increased prestige and profit.

The second problem is a marketing one. However, it begins with the a&r man. The problem simply is to produce classical records that will have a large "cross-over" appeal to the youth market. It is impossible to record and package the same old repertoire the same old way. New exciting concepts are needed to reach this market such as RCA's new Composers' Greatest Hits series, albums tying in with

motion picture soundtrack such as "Song of Norway" and the new "Death in Venice" album.

The youth market is an enormous challenge to the inventiveness and ingenuity of both the a&r

and marketing arms of all manufacturers. This is the challenge of the '70's.

The '70's will be the most exciting decade in classical record business the world over.



ANGEL RECORDS has taken a 48 x 14 billboard on West Los Angeles' Sunset Strip to promote its new recording of Richard Wagner's "Die Meistersinger," conducted by Herbert von Karajan. The hand-painted board, featuring a color portrait of the Austrian maestro, stands in an area filled with pop promotion boards. It has already stirred keen dealer response in the area, according to Brown Meggs, Capitol's vice president for marketing.

Michelangelo Tangle Over 2 Recordings

By EVAN SENIOR

LONDON — Major complications and a possible legal row are likely because of two recently-made recordings by noted pianist Arturo Benedetti Michelangeli.

It was revealed in Germany that Michelangeli, who has made only four recordings in the last 25 years, completed two DGG recordings in Munich during the summer after having signed an exclusive contract to record the same works for EMI.

Beyond admitting that Michelangeli had agreed to record both the Beethoven "Piano Sonata Op. 7" and the Debussy "Images and Children's Corner Suite" for them, EMI in London this week had "no

comment for the present." Both DGG classical marketing manager, Gilles March, and classical product manager, Peter Russell, were abroad during the week, but Polydor London chief John Fruin said that as far as London was concerned no problem had yet arisen and it was for DGG's Hamburg headquarters to handle it if and when it did.

Last June an announced Festival Hall appearance in London was cancelled at a few days' notice. London agents Harold Holt, who acted for Michelangeli for this concert, said that the cancellation had been accompanied by a medical certificate stating that the pianist was suffering from "severe nervous depression." He had played at a concert in Dubrovnik in Yugoslavia a few days previously.

Though Italian by nationality—he was born in Brescia in 1920—Michelangeli is now resident in Switzerland. Any possible legal action by EMI would probably have to be taken in that country, and could be against Michelangeli for breach of agreement.

Transatlantic, Nonesuch Tie

NEW YORK — Transatlantic Records Ltd. and Elektra Records have signed a licensing agreement on distribution of Nonesuch products in the U.K. Transatlantic produces folk and rock on its own labels, and issues blues, folk and classical material worldwide. The firm also handles distribution for a number of independent British labels.

The Nonesuch U.K. operation encompasses manufacturing, promotion and distribution of the line. The service will now be headed by Laurence Aston of Transatlantic's London office.



DECCA's Virgil Fox, center, poses backstage after his recent concert at San Francisco's Winterland. With Fox are Israel Horwitz, who a&r'd live recording of concert; Dennis Morgan, MCA San Francisco branch promotion manager; Gene Kelly, manager of Music 5 retail store; Louis Mialy, MCA San Francisco branch sales manager.

Country Music

Knoxville's Handy Studio Powers 4 Labels and 2 Publishing Firms

By BILL WILLIAMS

KNOXVILLE—The Handy Recording Studio here, in its two years of existence, has grown to include four of its own labels and two publishing companies, and has produced 50 records.

The firm also produces and does the sound track for a syndicated television show.

Ed Clanton is the owner of the operation, and John Taylor is the engineer-producer. The publishing companies are Clanton-Taylor (ASCAP) and Clantay (BMI).

The labels are Dogwood, Oak Leaf, Jordan and Inspiration. Dogwood which is the company-run label, features primarily country artists. Jordan and Inspiration are used mostly for gospel performances, while Oak Leaf is a custom label used in independent production. Six of the artists under contract are on Dogwood.

The Handy studio is an eight-track structure, with completely modern facilities. All mastering is done at Columbia in Nashville, and pressing is handled by Southern. The Handy Studio was

installed by Fanta Sound of Nashville.

Although only one writer is on contract to the firm, material from many writers is utilized. Handy has a close tie with Bill Owens of Nashville, and the records are mailed from the Owe-Par office there. Distribution is confined mostly to the southern states.

Twenty of the records produced so far have been on the firm's own labels, while the balance have been independent custom work.

The television show, featuring 12-year-old little Jimmy Hartsook, is handled through Channel 10 here, although the audio is done at Handy.

Hilltop Studio Pitches Custom; Adds 16-Track

NASHVILLE — Hilltop Recording Studios, owned and operated by former Starday chief engineer Jack Linneman, has installed a new 16-track MCI console and will concentrate heavily on custom work after Jan. 1.

The studio, which has been averaging 10 to 12 sessions a week, will probably go on a full-time basis. In addition to studio work, Hilltop is in the process of building consoles for others. Currently under contract is an eight-track, 16-input board for Major Recording Co. of Waynesboro, Va.

The board at Hilltop was designed by Dave Harrison, who succeeded Linneman as chief engineer at Starday. He since has gone into business doing console design, operating as the Studio Supply Company.

The Hilltop studio, 46 by 20 feet, is patterned after Columbia's Studio "B", and can handle virtually any size session.

A major portion of its work till now has been in the field of jingles. Most of those jingles done by the Willis Brothers for the "Grand Ole Opry" have been cut there.

Working with Linneman are his son, Bill, who is vice president, and his wife, who works as studio manager. Allen Smith, along with

the others, does the engineering.

The studio is built into Linneman's home in the Madison area of this city.

Opryland USA to Open Apr. 29, '72

NASHVILLE—Opryland USA, the \$28 million entertainment and recreation complex, will open on schedule next April 29.

Mike Downs, general manager of Opryland, said it will be Tennessee's largest travel attraction and site of the new "Opry" House. The new house facility will not be completed until 1974, however. Until then, the world famous show will be held in its present facility.

The new complex features five major music areas. Work is proceeding on a seven-day week basis. Opryland USA is a development of the National Life and Accident Insurance Company of Nashville.

Two surprise developments have enhanced the location in recent weeks. A sausage firm has donated its herd of animals, including buffalo, to Opryland. And a horticulturist has donated thousands of plants to beautify the family-type acreage.

CMA Reaches Wide Range of Potential in 1st 6 Mos. Run

NASHVILLE — The Country Music Association's film "For My Next Number," produced originally for a National Association of Rack Merchandisers (NARM) showing last spring, now has been shown more than 30 times to conventions, organizations, and civic clubs.

The next scheduled showing is for a Nov. 29 Atlanta National Academy of Recording Arts and Science (NARAS) membership social at the Royal Coach Motor Hotel.

The function was planned by Hugh Jarrett, chairman of the newly-formed Membership Activities Committee of the Atlanta chapter of NARAS.

Capitol artist Freddy Hart also will make a live appearance at the

function, in connection with the documentary, which portrays the role of country music in today's recording and broadcasting industries.

Twenty-one radio and television stations have made use of the film, in various parts of the nation, primarily for showing to prospective sponsors, advertising clubs and the like.

Additionally, the film was shown by CMA president Bill Farr and Tex Ritter at the recent MOA convention in Chicago. Here it has been shown to local organizations to better acquaint them with the country music industry and its importance. It was the first presentation made to the newly-formed Communications Arts Council.

Target Introduces Artists

NASHVILLE—A full roster of Target Records artists was here last week to record new product using Nashville studios and musicians, and to introduce the artists to writers in the industry.

Target, of New Bern, N.C., has combined forces for distribution of its product with Mega Records and Tapes, Inc., and the two independents have formed a formidable force.

Target, with a modern country sound, has eight artists under contract. Two current releases, by Jack Reno and Alice Creech, are

on the charts. The label, now ten months old, has hit consistently.

Bob Wilson, president of Target and other related countries, is an old-time songwriter. He has operated in the firm as he ran an investment firm, with emphasis on sales.

Wilson decided to locate in New Bern rather than Nashville to "keep an open mind, and continually strive for a fresh approach in recording material."

Mega has just observed its first birthday, but, along with Target, has created a strong impact in the record market.

54 Cities Use Atkins Course

NASHVILLE—The Chet Atkins audio-visual method of teaching guitar, introduced last June, now has been distributed to 48 dealers with locations in 54 cities.

The figures were provided by Jerry Glaser, president of the Nashville Based company, Famous

American Musicians and Educators (FAME, Inc.).

The Fame Console, developed by Atkins, utilizes pre-taped sound synchronized with a slide film projector. Each student, through his own set of earphones, hears the

(Continued on page 28)



CAROL WAGGONER

Regular on "The Little Jimmy Hartsook TV Show" and the Tennessee Valley Barn Dance Sings—

"I Can Feel Him Touching You (All Over Me)"

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Tiny Tim—Vic Tim

"A STEP IN THE RIGHT DIRECTION"—Eric Saxon—Chalice
"BREAK IT TO ME GENTLY"—Toni Lee—Vic Tim
"GROWING UP"—Freddie Stafford—Musical Spin
"I ALREADY KNOW"—Wanda Jackson—(Capitol)
"ONE HEART TO GIVE"—Vik Chandler—Rush Records
"HARD DRIVING MAN"—Ronnie Bell—Bellron
"I'M STILL WAITING"—Diana Ross—(Motown)
"HOLD ON TO YOU"—O. J. Smith—Soul West
"LOVE ME LIKE YOU LOVE ME NOW"—Debbie Sadler—MBS
"ONE MORE"—Gene Tyndal—Twilight
"MAMA TAKES CARE OF HER DADDY"—Noel Owen—Star
ALBUM OF THE WEEK—
"COME ALONG AND WALK WITH ME"—Connie Smith—RCA
For Promotion, Distribution, Deseey Coverage, Press Release Service, Major Label Contracts, Movie Promotion see Brite Star's Ad in Billboard's Class. Start Today; SEND YOUR RECORDS FOR REVIEW TO: Brite-Star Promotions, 728 16th Avenue South, Nashville, Tenn. 37203. (615) 244-8844.

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

Vaughn Horton Takes Holiday

NASHVILLE — Songwriter Vaughn Horton, in poor health recently, has taken a leave of absence from Peer-Southern here to rest in Florida.

Horton, who has undergone a series of tragedies this past summer, has left for a series of conferences with Capitol artist Dick Curtless, whom he represents, and with his brother, Roy Horton.

At the time of his departure, Horton had been working on a movie project based on the life of the late Jimmie Rodgers, and a musical production with an original score.

Although the Peer-Southern offices here will remain open, Horton's secretary, Meredith Allen, has moved to Mercury Records to assist Frank Mull in promotion.

During the recent convention here, Horton was elected to the Nashville Songwriters' Hall of Fame, received a special merit award from ASCAP for 25 years of service, and another award for penning a Dick Curtless song.

During the past summer, Horton had lost a son in a traffic accident, a close personal friend with a heart attack, and his family doctor in another auto accident.

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RED SIMPSON ONCE OUTSHINED TEX RITTER.

Red grew up in Bakersfield, and was always interested in Country music. Tex Ritter was performing locally, and Red volunteered to shine his boots between shows. In the dark, outside the club, Red shined Tex's favorite green boots BLACK.

Red has come a long way since then — a Navy hitch, playing on a hospital ship and in clubs. After the war he concentrated on writing and began touring with Buck Owens and Merle Haggard. Red travelled all over — from Carnegie Hall to Germany.

You may best know Red as a songwriter — KANSAS CITY SONG and SAM'S PLACE are two of his best known songs. He gave up the road in 1968 to concentrate on writing...

Now Red is back, with a fast-rising single soon to be an album.

RED SIMPSON I'M A TRUCK (3236) on Capitol Records.

Produced by Gene Breeden.
Bookings: Cliffie Stone, (213) 469-2239

At Capitol, every month is Country Music Month.



Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 11/27/71

★ STAR Performer—Single'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	DADDY FRANK (The Guitar Man) Merle Haggard & the Strangers, Capitol 3198 (Blue Book, BMI)	7	39	39	SHE'S LEAVING (Bonnie, Please Don't Go) Jim Ed Brown, RCA 74-0509 (Tree, BMI)	10
2	2	KISS AN ANGEL GOOD MORNIN' Charley Pride, RCA 74-0550 (Playback, BMI)	6	40	40	I SAY A LITTLE PRAYER/BY THE TIME I GET TO PHOENIX Glen Campbell & Anne Murray, Capitol 3200 (Blue Seas/Jac. ASCAP/Rivers, BMI)	5
3	3	LEAD ME ON Conway Twitty & Loretta Lynn, Decca 32873 (MCA) (Shade Tree, BMI)	9	41	25	I'D RATHER BE SORRY Ray Price, Columbia 4-45425 (Buchhorn, BMI)	17
4	7	SHE'S ALL I GOT Johnny Paycheck, Epic 5-10783 (CBS) (Williams/Excellorec, BMI)	8	42	42	DOZEN PAIR OF BOOTS Del Reeves, United Artists 50840 (Palo Duro, BMI)	6
5	5	BABY, I'M YOURS Jody Miller, Epic 5-10785 (CBS) (Blackwood, BMI)	8	43	61	TRACES OF A WOMAN Billy Walker, MGM 14305 (Forrest Hills, BMI)	3
6	4	HERE COMES MY HONEY AGAIN Sonny James, Capitol 3174 (Marson, BMI)	9	44	64	CATCH THE WIND Jack Barlow, Dot 17396 (Paramount) (Terrace, ASCAP)	4
7	8	DIS-SATISFIED Bill Anderson & Jan Howard, Decca 32877 (MCA) (Sure-Fire, BMI)	8	45	33	I DON'T KNOW YOU (Anymore) Tommy Overstreet, Dot 17387 (Paramount) (Shenandoah/Terrace, ASCAP)	16
8	6	ANOTHER NIGHT OF LOVE Freddy Weller, Columbia 4-45451 (Young World/Center Star/Equinox, BMI)	10	46	46	SNAP YOUR FINGERS Dick Curless, Capitol 3182 (Rose, BMI)	9
9	9	EARLY MORNING SUNSHINE Marty Robbins, Columbia 4-45442 (Mariposa, BMI)	9	47	52	HOW CAN YOU MEND A BROKEN HEART Duane Dee, Cartwheel 200 (Casserole/Tamerlane, BMI)	7
10	14	MAIDEN'S PRAYER/HOME SWEET HOME David Houston, Epic 5-10778 (CBS) (Gallico, BMI/Alge/Tree, BMI)	10	48	66	RUBY YOU'RE WARM David Rogers, Columbia 4-45478 (Tree, BMI)	3
11	17	WOULD YOU TAKE ANOTHER CHANCE ON ME/ME & BOBBY MCGEE Jerry Lee Lewis, Mercury 73248 (Jack & Bill, ASCAP/Combine, BMI)	4	49	36	FLY AWAY AGAIN Dave Dudley, Mercury 73225 (Additt, BMI)	15
12	20	COUNTRY GREEN Don Gibson, Hickory 1614 (Acuff-Rose, BMI)	6	50	64	I'M GONNA ACT RIGHT Nat Stuckey, RCA 48-1010 (Cedarwood, BMI)	13
13	13	I'LL FOLLOW YOU (Up to Our Cloud) George Jones, Musicor 1446 (Glad, BMI)	9	51	58	THE NIGHT THEY DROVE OLD DIXIE DOWN Alice Creech, Target 0138 (Mega) (Canaan, ASCAP)	3
14	10	NEVER ENDING SONG OF LOVE Dickie Lee, RCA 48-1013 (Metric, BMI)	11	52	53	MAGNIFICENT SANCTUARY BAND Roy Clark, Dot 17385 (Paramount) (Beechwood Rele, BMI)	5
15	18	HITCHIN' A RIDE Jack Reno, Target 00317 (Mega) (Intune, BMI)	8	53	47	CHARLOTTE FEVER Kenny Price, RCA 48-1015 (Window, BMI)	11
16	16	PAPA WAS A GOOD MAN Johnny Cash & the Evangel Temple Choir, Columbia 4-45460 (Passkey, BMI)	7	54	73	THE MORNIN' AFTER BABY LET ME DOWN Ray Griff, Royal American 46 (Blue Echo, ASCAP)	2
17	22	COAT OF MANY COLORS Dolly Parton, RCA 74-0538 (Owepar, BMI)	5	55	49	THE NIGHT MISS NANCY ANN'S HOTEL FOR SINGLE GIRLS BURNED DOWN Tex Williams, Monument 8503 (CBS) (House of Cash, BMI)	14
18	15	EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI)	21	56	67	ALRIGHT I'LL SIGN THE PAPERS Jeannie Seely, Decca 32882 (MCA) (Cedarwood, BMI)	2
19	12	RINGS Tompall & the Glaser Brothers, MGM 14291 (Unart, BMI)	14	57	63	HOUSTON BLUES Jeannie C. Riley, MGM 14310 (Acuff-Rose, BMI)	2
20	21	WE'VE GOT EVERYTHING BUT LOVE David Houston & Barbara Mandrell, Epic 5-10779 (CBS) (Alge, BMI)	9	58	69	THINK AGAIN Patti Page, Mercury 73249 (Jack & Bill, ASCAP)	2
21	11	ROLLIN' IN MY SWEET BABY'S ARMS Buck Owens and His Buckaroos, Capitol 3164 (Blue Book, BMI)	13	59	56	YOUR KIND OF LOVIN' June Stearns, Decca 32876 (MCA) (Wilderness, BMI)	7
22	30	LIVING AND LEARNING Hal Tillis & Sherry Bryce, MGM 14303, (Sawgrass, BMI)	5	60	—	BABY'S SMILE, WOMAN'S KISS Johnny Duncan, Columbia 4-45479 (United Artists, ASCAP)	1
23	28	I'M SORRY IF MY LOVE GOT IN YOUR WAY Connie Smith, RCA 74-0535 (Blue Crest, BMI)	7	61	68	A WHOLE LOT OF LOVING Anita Carter, Capitol 3194 (Playback, BMI)	6
24	31	ALL I EVER NEED IS YOU Ray Sanders, United Artists 50827 (United Artists/Racer, ASCAP)	9	62	62	YESTERDAY'S WINE/ME AND PAUL Willie Nelson, RCA 74-0542 (Nelson, BMI/Nelson, BMI)	6
25	29	ROSES & THORNS Jeannie C. Riley, Plantation 79 (SSS Int'l.) (Singleton, BMI)	6	63	—	I'M GONNA LEAVE YOU Charlie Louvin & Melba Montgomery, Capitol 3208 (Melba-Jack/Belle Meade, ASCAP)	1
26	35	(I've Got a) HAPPY HEART Susan Raye, Capitol 3209 (Blue Book, BMI)	3	64	—	I ALREADY KNOW (What I'm Getting for My Birthday) Wanda Jackson, Capitol 3218 (Tree, BMI)	1
27	19	NO NEED TO WORRY Johnny Cash & June Carter, Columbia 4-45431 (Henson, ASCAP)	12	65	—	TODAY'S TEARDROPS Bobby Lewis, United Artists UA 50850 (CSEA-Lark Ent., BMI)	1
28	26	RED DOOR Carl Smith, Columbia 4-45436 (Acuff-Rose, BMI)	12	66	—	NAKED AND CRYING Heilson Cargill, Mega 615-0043 (Shoji, BMI)	1
29	27	WEST TEXAS HIGHWAY George Hamilton IV, RCA 74-0531 (Wren, BMI)	11	67	—	A PART OF YOUR LIFE Charlie Rich, Epic 5-10809 (CBS) (Makmillon, BMI)	1
30	24	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia 4-45429 (Lowery, BMI)	15	68	70	RECONSIDER ME John Wesley Ryles I, Plantation 81 (SSS Int'l.) (Singleton, BMI)	3
31	43	BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton, RCA 74-0565 (Owepar, BMI)	3	69	—	I SAW THE LIGHT Nitty Gritty Dirt Band with Roy Acuff, United Artists 50849 (Rose, BMI)	1
32	23	BE A LITTLE QUIETER Porter Wagoner, RCA 47-9996 (Tree, BMI)	14	70	71	I LOVE YOU DEAR Eddy Arnold, RCA 74-0559 (Alpine, ASCAP)	3
33	41	A CHAIN DON'T TAKE TO ME Bob Luman, Epic 5-10786 (CBS) (Blue Crest, BMI)	4	71	72	A LIVING TORNADO Kanni Huskey, Capitol 3184 (Blue Book, BMI)	6
34	32	KO-KO JOE Jerry Reed, RCA 48-1011 (Vector, BMI)	12	72	75	DADDY WAS A PREACHER BUT MAMA WAS A GO-GO GIRL Joanna Neef, Decca 32865 (MCA) (4 Star, BMI)	3
35	34	FOR THE KIDS Sammi Smith, Mega 615-0039 (Evil Eye, BMI)	11	73	—	THE HAPPINESS OF HAVING YOU Jay Lee Webb, Decca 32887 (MCA) (Convention, SESAC)	1
36	55	YOU BETTER MOVE ON Billy (Crash) Craddock, Cartwheel 201 (Spartus/Kevo, BMI)	4	74	74	TRAIN TRAIN (Carry Me Away) Murray Kellum, Epic 5-10784 (CBS) (Campbell/Young World, BMI)	2
37	38	BRING HIM SAFELY HOME (To Me) Sandy Posey, Columbia 4-45458 (Tree, BMI)	5	75	—	NEAR YOU Lamar Morris, MGM K 14289 (Supreme Music, ASCAP)	1
38	57	SOMEWHERE IN VIRGINIA IN THE RAIN Jack Blanchard & Misty Morgan, Mega 615-0046 (100 Oaks/Birdwalk, BMI)	4				

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Country Music

Nashville Scene

Songwriter Wanda Ballman, who has had 18 of her songs recorded since 1956, has made the move to Nashville from Tucson, Arizona. The independent writer, whose latest effort is in Charley Pride's new album, has had three of her songs in the top ten, yet is generally unknown in the industry. Now she will become an integral part of it. . . . Lynn Anderson, winner of everything, has taped an appearance on the Glen Campbell TV show, for airing Tuesday (23). . . . RCA has released the religious album "One Way" by Danny Lee and The Children of Truth. It was spotlighted at the recent National Sales Conference in Miami Beach. . . . The official signing of George Jones by Epic has been announced. . . . LeRoy Van Dyke had to postpone part of his overseas trip because of troubles in Ireland. Nonetheless, the rest of Europe gets to see him. . . . Sandy Posey's baby is due any minute. . . . A big Ronnie Dove day in Herndon, Virginia, involved the red carpet treatment. . . . Faron Young again has done his B.C. headache powder commercials, and some of them were done at his home. Others were taped on his bus. . . . WXCL Radio had its annual radio artist of the year poll in Peoria, Ill., and the winners were no surprise. Tom T. Hall was picked as male artist of the year, Loretta Lynn as female artist, Porter Wagoner and Dolly Parton as the duet artists, and the Statler Brothers as the best vocal group. . . . Webb Pierce has joined ASCAP as a writer and publisher. He owns three publishing companies, three radio stations, and other business interests. . . . Roy Clark again will be the big attraction at the 1972 San Antonio Stock Show Rodeo. . . . Bill Anderson's birthday gift from his fan club was a plaque commemorating his ten years with the "Opry." . . . Mountain Records of Colorado has released a single featuring a newcomer named Tony Albert. The songs were produced by Eddie Bagall of Hays, Kansas, a well-known musician and man of many other talents. . . . Buck Owens has announced the appointment of Bob Morris as professional manager of Blue Book Music. Morris has moved from Nashville to Bakersfield to take over. . . . Susan Raye received notification that she's won two gold records, one in Australia and another in New Zealand. Both were for "L.A. International Airport." . . . Mayf Nutter's "Wonderful World of Disney" narration is set for television in two parts, Nov. 28 and Dec. 5. . . . WTHe in Mineola, New York, is now programming some Blue Grass music. . . . Bobby Lee Trammell, president of Soundcot Records and his producer, Shane Wulder, have been barnstorming the country. They're plugging the records of Don Burns and Jean Steakley. . . . Ole-timer Zeke Clements has moved to Florida because of the health of his wife. But he has transferred back into the Nashville musicians union local. . . . Porter Wagoner has presented five more "Honorary Wagonmaster" awards in the music industry. They were given to Vito Pellitterri and Richard Norris, both key backstage employees of the "Opry," to Tennessee Senators Howard Baker and Bill Brock, and to Billboard's Bill Williams. . . . The Nashville songwriting team of Jerry Foster and Bill Rice have signed a "career direction" pact with One Nites, Inc. Both performers in the past, they now will be available for select personal appearance schedules again. They'll still concentrate on their joint writing efforts. . . . Hubert Long received from the White House a copy of the proclamation of President Nixon concerning October as country music month. . . . Nat Stuckey has done a guest spot on the Porter Wagoner TV show.

Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 11/27/71

* 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	EASY LOVING Freddie Hart, Capitol ST 838	10
2	2	I'M JUST ME Charley Pride, RCA LSP 4560	20
3	3	I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510	25
4	5	SILVER TONGUED DEVIL & I Kris Kristofferson, Monument Z 30679 (CBS)	8
5	13	WE GO TOGETHER Tammy Wynette & George Jones, Epic KE 30733 (CBS)	4
6	6	THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. II Columbia KC 30887	6
7	4	YOU'RE MY MAN Lynn Anderson, Columbia C 30793	19
8	7	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca DL 75310 (MCA)	7
9	8	PITTY, PITTY, PATTY Susan Raye, Capitol ST 807	13
10	10	ME & BOBBY MCGEE Kris Kristofferson, Monument Z 30817 (CBS)	8
11	11	TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS)	13
12	14	IN SEARCH OF A SONG Tom T. Hall, Mercury SR 61350	11
13	9	SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol ST 835	13
14	16	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	65
15	18	WORLD OF LYNN ANDERSON Columbia C 30902	7
16	12	ROSE GARDEN Lynn Anderson, Columbia C 30411	49
17	19	BEST OF BUCK OWENS, Vol. 4 Capitol ST 830	4
18	24	WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis, Mercury SR 61346	3
19	21	I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca DL 75292 (MCA)	13
20	22	TODAY Marty Robbins, Columbia C 30816	12
21	25	BEST OF CHARLEY PRIDE RCA Victor LSP 4223	15
22	15	KD-KO JOE Jerry Reed, RCA LSP 4596	11
23	37	COAT OF MANY COLORS Dolly Parton, RCA LSP 4603	5
24	17	POEMS, PRAYERS & PROMISES John Denver, RCA LSP 4499	22
25	—	SINGS HEART SONGS Charley Pride, RCA LSP 4617	1
26	28	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	38
27	33	MISSISSIPPI TALKIN' Jerry Clower from Yazoo City, Decca DL 75286 (MCA)	19
28	23	HE'S SO FINE Jody Miller, Epic E 30659 (CBS)	14
29	45	FRISCO MABEL JOY Mickey Newbury, Elektra EK5 74107	2
30	20	THE LAST TIME I SAW HER Glen Campbell, Capitol SW 733	18
31	31	BEST OF PORTER WAGONER & DOLLY PARTON RCA LSP 4556	18
32	32	WORLD OF MARTY ROBBINS Columbia G 30881	3
33	36	HIS GREATEST HITS, VOL. 2 Bill Anderson, Decca DL 75315 (MCA)	2
34	30	PICKIN' MY WAY Cher Atkins, RCA LSP 4585	6
35	26	TALK IT OVER IN THE MORNING Anne Murray, Capitol ST 821	6
36	35	A MAN IN BLACK Johnny Cash, Columbia C 30440	24
37	38	PICTURES OF MOMENTS TO REMEMBER Statler Brothers, Mercury SR 61346	15
38	39	DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513	32
39	40	CHARLOTTE FEVER Kenny Price, RCA LSP 4605	2
40	41	WELCOME TO MY WORLD Eddy Arnold, RCA LSP 4570	18
41	—	A MAN CALLED TEX Tex Williams, Monument Z 30909	1
42	27	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA LSP 4506	31
43	43	RANGER'S WALTZ Mom and Dads, GNP Crescendo GNPS 2061	3
44	29	PORTER WAGONER SINGS HIS OWN RCA LSP 4586	5
45	—	IT'S A SIN TO TELL A LIE Slim Whitman, United Artists UAS 6819	1

SPOTLIGHT ON SCANDINAVIA



Tape sets the pace in Scandinavia

Strictly speaking Scandinavia embraces Norway, Sweden and Denmark and only geographical considerations permit the extension of the Nordic group to include Finland. But increasingly the industries of the four countries are being grouped together as far as licensing and sub-publishing deals are concerned and there is a growing interchange of product, despite language problems which are not always fully appreciated or understood outside Scandinavia.

The four countries have a total population of around 20 million people and it is interesting to note that the

most technologically and sociologically advanced countries—Denmark and Sweden—are currently going through a difficult economic period, whereas the music markets in Norway and Finland are in a state of robust health and rapid expansion.

In all countries the growth of the tape market is a significant factor and despite the early lead taken by 8-track cartridges, particularly in Norway and Sweden, the cassette is coming up fast and looks likely to enjoy universal predominance within the next year.

\$5.50), 1.15 million in the low price category (\$2.50-\$3.50) and 1.1 million in the budget and super-budget categories (\$2.30 and under).

Total turnover this year is expected to be in the region of \$42 million and two thirds of these sales will be accounted for by rock and beat music.

Naturally the biggest growth has been seen in the tape sector with not only cassettes and cartridges gaining but also reel-to-reel product, whose sales are up by 60 percent this year.

However, reel-to-reel sales are still relatively small and the major progress is being made in the cassette/cartridge field with cartridges still slightly in the lead.

Although there are 600,000 cassette players in Sweden compared with only 65,000 cartridge players, software sales in eight-track are greater—which certainly seems to suggest that giving a playback machine a recording facility certainly inhibits the sales of pre-recorded tape.

Guy Robinson, managing director of EMI Sweden, argues that cartridge sales are normally stronger in territories where radio communications are not so good—such as the USA, Sweden, Norway, Finland and Italy.

Philips-Sonora claims to have 20 percent of the cassette business in Sweden and managing director Boo Kintorph expects sales to increase by 60 percent next

Continued on page S-3

Sweden's music sales estimated at \$42 million for 1971

By Kjell Genberg

During a year of strikes and unemployment, Sweden's music industry has, not surprisingly, failed to match the dramatic expansion of previous years but is nevertheless in a very healthy state.

Over the last four years the annual growth in record sales has been between 20 and 30 percent; but the increase so far this year is of the order of between five and seven percent.

One reason for the deceleration in turnover growth is the boom in super budget albums, sold only in discount stores and supermarkets, at a price of less than \$2 per album. Budget album sales have increased by about eight percent this year.

Of the 4.6 million albums sold in Sweden so far in 1971, 250,000 have been in the top price category (\$6 and up), 2.1 million in the standard category (\$4-



Stig Anderson, head of Sweden Music.

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Import duty hits Danish industry

Like Sweden, Denmark this year has been the victim of economic difficulties and this has had a depressing effect on the music industry.

Most companies agree that business in the record field has been more or less static this year, although there has been expansion in the prerecorded tape sector.

Unit sales of records and tapes up to August this year were around 59 million, or about 3 percent down on 1970. However cassette sales in this period equalled those for the whole of 1970 and now represent between 12 and 15 percent of the total market.

Cassettes, with 84 percent of total prerecorded tape sales, easily dominate the market. Says John Winkelmann, managing director of Nordisk Polyphon, the Danish Philips company: "Our cassette sales have doubled this year, thanks mainly to the fact that more hardware is available. Cassette sales now represent about 15 percent of our turnover."

Apart from general economic difficulties which tend to restrict consumer spending on records and tapes, the Danish record industry, already one of the most heavily taxed in Europe, now also has to contend with a 10 percent import duty which the government recently slapped on records and other goods.

Metronome chief Bent Fabricius Bjerre, chairman of the Danish I.F.P.I. group, is currently making representations to the government for clarification of the way in which the duty will be applied for it is not yet clear whether records pressed from imported masters will attract the duty, or whether it will apply to royalties from imported disks.

At all events, the duty is likely to be passed on to the customer and this may well depress unit sales still further.

With recent all-round tax increases, including a rise in income tax, things are far from buoyant.

Says Brian Jeffery, managing director of EMI (Dansk-Engelsk) A/S: "With point tax (a kind of luxury tax) and value-added tax, the total tax on records amounts to 62 percent of the wholesale price. This must be one of the highest figures in the world."

Denmark is the only Scandinavian country with this point tax and it is significant, says CBS general manager Sture Linden, that when the point tax was abolished in Sweden six years ago, record turnover went up by 40 percent.

However the Danish industry sees hope of better things to come through its new rack jobbing organisation and through the extensive promotion being done for high fidelity equipment by a national association of hardware manufacturers.

The rack jobbing operation, run collectively by Nordisk Polyphon, EMI, CBS, Metronome, Sonet and Hede Nielsen, was inaugurated in April and while finding the necessary outlets proved more difficult than

was anticipated, the turnover per rack has so far exceeded expectations.

It is hoped the racks will create sales to people who do not normally go into the conventional record shops, of which there are around 700 in Denmark.

Despite the heavy taxation, the selling price of records in Denmark is one of the lowest in Europe before tax. A full price pop/LP retails at about 45 krone (\$6).

Budget sales are not particularly significant (an estimated 15 percent of the market) because Denmark is a sophisticated home entertainment market where the main interest is in current, well-packaged full-price material.

Single sales have remained static since 1967 (about 1.8 million units were sold last year) with album sales growing steadily and reaching 2.35 million in 1970.

In the album field the bulk of the material—80 percent—is of foreign origin, but where singles are concerned, around 50 percent is domestically produced material. The Top Twenty sometimes shows as many as 15 locally produced records, but the vast majority are cover versions of British or American hits.

However Conrad Lawrence, head of Polydor Music A/S, and CBS's Sture Linden both believe firmly in developing a local roster of artists and, in association with Philips, Polydor has formed a production company, Magnet, whose aim is to develop the international potential of Danish talent.

Fabricius Bjerre says it is hard to amortise production costs unless one aims at an international market because the domestic market is so small. A good LP sale would be between 10,000 and 20,000 . . . "and three times a year we'll get a single that sells 50,000. But an example of the size of the market is provided by one local record which we had in the charts for 32 weeks and which sold 3,200 copies!"

The EMI company, which recently bought the Fona chain of 45 record and audio-equipment shops—one of the largest in Europe—holds the largest market share of any one company with an estimated 25 percent. Jeffery says 25 percent of its repertoire is Danish and the company recently added to its foreign repertoire by signing a deal with Chrysalis.

The Philips/Polydor operation accounts for about 32 percent of the market, then comes CBS with about 11 percent, Metronome with about 10 percent, Hede Nielsen with 6 percent, Sonet with 6 percent and the rest—Moerks, Octave, Quick, etc.—with about 10 percent between them.

All companies distributing US and UK product try to get simultaneous release in Denmark—not merely to satisfy the sophisticated customer but in order to beat

Continued on page S-10

music sales

Continued from page S-1

year. Philips also has a commanding lead in the field of children's records thanks to the runaway success of the three Pippi Langstrump LP's which have sold a total of 300,000 copies. Adding to Philips' prosperity have been the DJM and UNI lines and the impressive sales of Elton John and Neil Diamond product. Local strength comes from recently-signed Cornelis Vreeswijk, Sweden's top-selling LP artist, Osten Warnerbring and the Sven-Ingvars group who have received more gold records than any other Swedish act.

CBS-Cupol is strongly building its market share with artists like Chicago, Janis Joplin, Bob Dylan and Simon and Garfunkel and Electra has steady sellers in Presley (RCA), Tony Joe White (Monument) and Tom Jones (Decca).

GDC, the Sonet-Metronome group, is also strong in the market with its local material and distribution of the Kinney labels.

On the publishing front one of the main problems confronting the industry is the direct importation of records from the USA with the publishers' royalties included in the price. The importers refuse to pay money to the Scandinavian sub-publisher in these cases.

Says Sweden Music's Stig Anderson: "The Scandinavian performing right society and our mechanical right society, the Nordisk Copyright Bureau, have had several meetings with representatives from the I.F.P.I. in Scandinavia about this problem. Now the director of the Swedish performing right society, Dr. Sven Wilson, and Kurt Reiler of the Nordisk Copyright Bureau have met with representatives of the Harry Fox office in New York and have obtained an agreement that Fox will no longer claim any royalties for the Scandinavian territories."

"When this agreement is signed, I presume the publishers, record companies and our performing right societies will join forces in order to prevent retailers and importers from buying records direct from the USA. This is a big headache for the industry because the importers are often able to offer an American album weeks before the legal licensee can obtain it and the sub-publisher loses royalties. It has to be remembered, too, that publishing royalties are higher in Europe (8 percent of the retail price) than in the States."



Mr. Boo Kinnthorpe (managing director of Philips-Sonora Sweden)



NOVEMBER 27, 1971, BILLBOARD

Spotlight on Scandinavia

BUFFY SAINTE-MARIE, Vanguard recording artist, recently made her first concert appearances in Scandinavia, and Dag Haeggqvist of Sonet used the opportunity to present the singer with a Sliver Disk for "Soldier Blue." The single of "Soldier Blue" has sold over 50,000 copies in Sweden. In the photo, left, Buffy Sainte-Marie is surrounded by (from left to right): Sonet's Lars-Olof Helen, Sam Charters and Haeggqvist.



MANAGING DIRECTOR Haakon Tveten, left, Norsk Phonogram, celebrated 60 years a while ago and was awarded the Norwegian "Wooden Record" from the Record Companies' Organization. Arne Bendiksen gave a very humorous speech.



RCA SINGER Gro Anita Schoenn has received the VG award for being No. 1 on the Norwegian charts as compiled by newspaper VG in Oslo. Also the Silver Box and diploma was won for her rendition of "En enkel sang om frihet" (a local version of Tim Hardin's "A Simple Song of Freedom"). It does not happen every year that a locally recorded disk hits the No. 1 spot in Norway.

Tape sales now 30% of total business in Norway

By Espen Eriksen

The Norwegian record industry is blossoming as never before. The turnover of total music sales—i.e. records and tapes—increased by 21 percent between October 1973 and October this year.

Record sales increased by 22 percent and sales of tape by 19 percent. Tape sales now represent 30 percent of total music turnover.

In recent months cassette sales have developed more strongly than 8-track sales with the result that today the tape market is divided as follows: Cassettes 70 percent, 8-track 30 percent.

Whereas in 1970 singles sales represented 18.7 percent of total record sales, this year the figure slumped to 11.5 percent. Sales of LP's on the other hand represent 88.5 percent of total turnover, an increase of about one third on last year. And of total LP sales, budget albums represent a massive 31 percent.

Classical sales represent about five percent of the total and local repertoire accounts for between 12 and 15 percent of total sales.

The industry-owned rack jobbing company, Gramo-Rack, has played an important part in the growth of the record industry by finding new sales outlets for records and has boosted its market share to seven percent.

"However, I think the main reason for this year's increase in record sales is the stable and healthy Norwegian economy," says Haakon Tveten, managing director of Norsk Phonogram. "Norway has not suffered from the sales depression which has occurred in other European countries. I'd say that when the record industry enjoys an improved sales picture here it is just part of the generally sound economic situation in Norway. I think we can look to a further increase next year though perhaps not of the same magnitude."

As far as the decline in singles sales is concerned, this is generally held to be attributable to the wide range of LP prices now in operation. The cheapest LP costs less than two singles and more and more record buyers seem to prefer the variety offered by an LP to the limited range of a single.

However, the single will survive as a vehicle for top twenty hit material.

One striking aspect of the Norwegian record scene is the marked decline in the sales of local production. Local recordings now represent only about 15 percent of total sales and only a very few artists attract a substantial following. . . . Oeystein Sundt on CBS, a very articulate and humorous folk-pop singer; Gluntan on Odeon, a commercial pop quintet; Gro Anita Schoenn on RCA, a very successful singer of meaningful pop songs like "A Simple Song of Freedom" and "I Wanna Be a Country Girl Again" in Norwegian.

"The production of local records has become extremely expensive," says Arne Bendiksen, who runs his own record company and publishing house. "In ad-

dition, the pressures from abroad with high quality foreign records swarming into Norway, makes it very difficult to compete. The strong influence of English and Swedish radio on Norwegian record buyers and the general lack of interest shown by our radio and television in Norwegian recordings are also important factors. Furthermore there is an increasing reluctance on the part of Norwegians to accept local records."

Costly local records have proved disastrous for the record industry. Big albums by such leading singers as Kirsti Sparboe (Triola), Wencke Myhre (Polydor) and Inger Lise Andersen (RCA) have all been sales failures and seem to indicate that Norwegian companies should not try to compete in the field of elaborate and large-scale production. Local recording should be confined to original Norwegian talent—composers and lyricists who perform their own material to the accompaniment of a guitar and little else; modern folk singers; local pop groups who provide their own accompaniment and other specialist and offbeat material which does not require large orchestras or elaborate arrangements.

Norway just cannot support a large roster of local artists performing in the international pop idiom. What is important here is to produce records which have some Norwegian originality.

Certainly with Norwegian record buyers, foreign records have a certain cachet—they are often preferred not because they are better than local productions, but just because they are foreign.

The situation could be much improved if there were a greater interest shown in local talent by the Norwegian radio and television. But this has not been the case in the 25 years since the war; very little is done to encourage local talent.

Another dramatic aspect of the Norwegian record scene has been the decline in singles sales. Says Hans Ro, managing director of Norsk EMI: "I think this is a sad trend because the single, in my opinion, is the best vehicle for launching new talent. This year's singles sales are down to 11.5 percent of total sales. Yet only five years ago, sales of singles and LP's were equal at 50 percent each.

"It is hard to imagine that the single will disappear completely and while I don't want to make any firm prediction on this, I do hope that the decline is arrested. I do not have any special faith in the maxi-single because this is just another version of the old-fashioned EP which today represents 0.5 percent of Norwegian turnover and which is much more costly to produce than it is worth."

The percentage of tape sales in Norway is certainly higher than in most European countries and this is generally held to be due to the fact that Norway is a country of wide-open spaces with many mountains and valleys and poor radio reception.

Continued on page S-10

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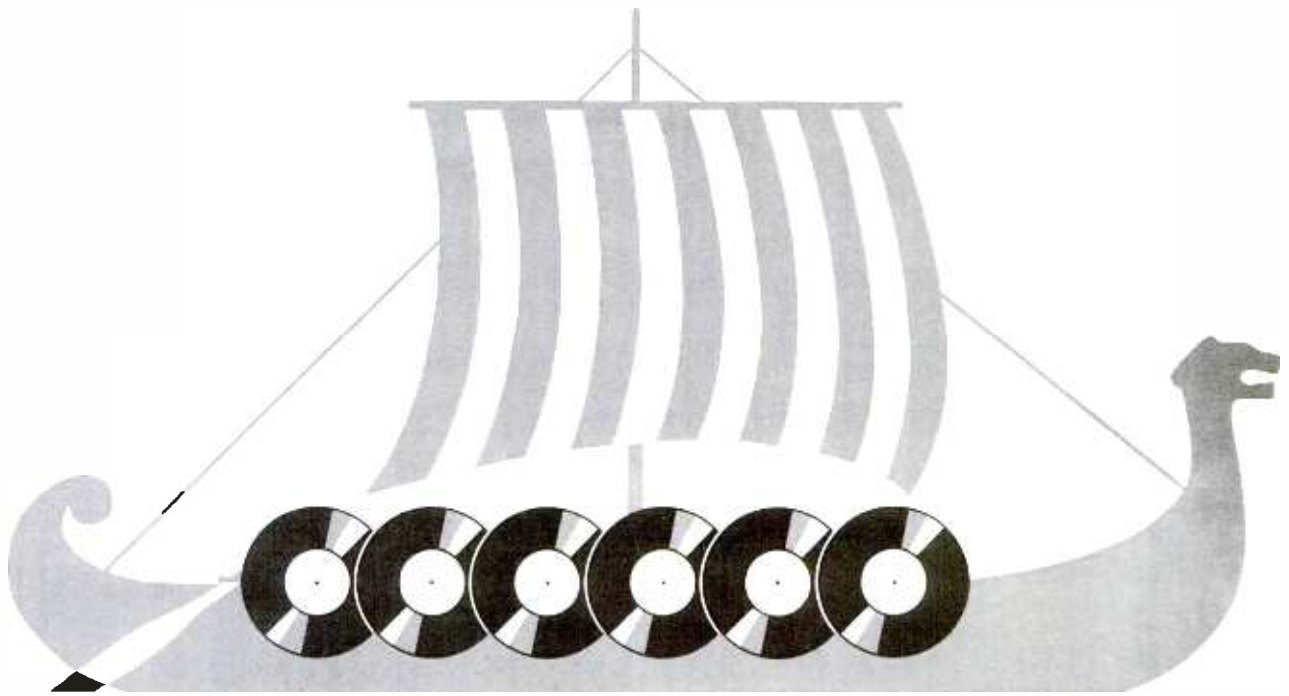


EMI NORSK recently received two diamond, four gold and ten silver disks for record sales the last month. Among the artists securing those tremendous sales figures were George Harrison, Beatles, Creedence Clearwater Revival, Gluntan, Buck Owens, Deep Purple.

The Norwegian pop quintet Gluntan, Odeon singers, were present when the awards were received.

PS from left Bengt Sundstrom, publisher, Stockholm, and also composer of a series of the Gluntan hits, the five Gluntan members Oeystein Mihle, Torbjorn Strom, Per Gunnar Hansen, Hans Thoresen, Oernulf Holthe, and Erik Bottofsen. EMI producer of Gluntan's records.

Front row Rolf Syversen, EMI a&g; Hans Ro, EMI managing director, and Rolf Rud, EMI sales manager.



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Few opportunities for Danish writers

Opportunities for Danish songwriters to get their songs exposure are so limited that Danish publishers spend most of their time exploiting foreign catalogues and seeking cover versions by local artists.

Danish radio and television decline to support any national song contest so Danish composers lack incentive. "Danish copyrights are relatively limited," says Moerks Musikforlag managing director Rene Gosvig.

Moerks, which represents Essex, Acuff Rose, the Big Three and Jobete in Denmark, currently has one major Danish copyright, "When Lights are Getting Low" by Hans Moller which has been sold to Sweden, the U.K., Germany and Spain, "but most of the time," says Gosvig, "we are working as sub-publishers."

The Essex copyright "Last Thing on my Mind" has had five Danish versions, and two recent foreign hits have been the Dutch song "Rellike Ralleke Rold" and the Swedish copyright, "If Tears Were Gold Coins."

On the independent production front, Moerks has launched a new children's record label, Kiki, and is also doing strong promotion for the Marble Arch label.

With good sales from its Danskoppen LP series and success with the records of American-born Munich-based baritone George Goodman—now achieving world-wide distribution through Rediffusion—Moerks reports an increase in sales of 37 percent of the last six months.

Another leading Danish publisher, Imudico (International Musical Distributing Company) is enjoying continuous expansion following the opening last year of offices in Sweden, Norway and Finland.

Imudico, formed in 1923, now claims to be the only Scandinavian music publishing company to have offices in all four countries.

Although specializing in pop music, Imudico is also active in light and classical music, background library and music education.

The opening of the three new offices has quickly produced results since the number of local recordings secured in the first full year of operation was more than 400.



AN EMI-UNITED ARTISTS meeting with strong Scandinavian participation, this picture shows, left to right, Rolf Syversen (EMI Norway's sales manager); Reine Backman, managing director of EMI Finland; Eddie Adams, head of U.A. France; Hans Ro, managing director of EMI Norway; Lee Mendell, United Artists U.S.; Kurth Hviid Mikkelsen, marketing manager of EMI Denmark; Brian Jeffery, managing director of EMI Denmark; Martin Davis, head of United Artists U.K.; Guy Robinson, managing director of EMI Sweden; Lars Tocklin, repertoire manager of EMI Sweden; Ture Solsnaes, manager, records division, EMI Sweden; Kurt Andreassen, label manager, EMI Denmark, and Mike Yarrow of UA U.K.

Same song— seven different lyrics

By Kjell Genberg

It was just over ten years ago—on Oct. 10, 1961— that Radio Sweden initiated a weekly program which, ever since, has had a powerful influence on Swedish record sales—"Tio i Topp"—the Top Ten.

Each week a specially selected jury of 200 listeners votes for the ten records on the chart plus five new releases which are chosen by an "expert" jury. Songs that appear on this expert list are always found in the sales chart one or two weeks later.

Using "Tequila Twist" as a signature tune, the programme has been running every week for the last ten years. The first No. 1 to appear on the chart was Eddie Hodges "I'm Gonna Knock on Your Door" but the longest-running No. 1 in 1961 was "Dance With a Dolly" by Damita Jo and the Viscounts.

In 1962 Larry Finnegan was the most popular artist with his own song "Dear One" and this success prompted college student Finnegan to move to Sweden

where he founded his own Svensk-American label and produced quite a few hits.

In 1963 it was the Beatles who dominated the chart holding the top spot for a long period with "She Loves You" and in 1964 the Beatles maintained their success with "A Hard Day's Night" which was the top song of the year. Second on the list that year was Roy Orbison's "Pretty Woman."

1965 was the Rolling Stones' year. Their "Satisfaction" was the longest running No. 1. But Swedish acts were beginning now to move into the limelight and Billboard Award winners, the Hep Stars, came second in 1965 with "Cadillac" on the Olga label.

The Hep Stars really broke through in 1966 and their song "Sunny Girl," written by group member Benny Anderson, even outstayed the Beatles' "Michelle" on the chart.

Continued on page S-10

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Finland: company round-up



OSMO RUUSKANEN, Finnlevy

By Kari Helopaltio

FINNLEVY: Finnlevy marketing director Osmo Ruuskanen says: "This year has been particularly successful for us with sales for the first nine months 85 percent up on the same period last year."

The company has chalked up gold records for the albums "Bridge Over Troubled Water" by Simon and Garfunkel, "Tom Jones at Las Vegas" and the local LP "Toivekonsartti" by various artists, and has achieved gold disk status with five singles.

Finnlevy's retail network has grown considerably and now embraces 500 dealers. The company also has 100 rack jobbing outlets under its subsidiary, Levypiste and a record club, Fazer Music Club, with more than 30,000 members.

SCANDIA-MUSIKKI: One of the oldest companies in Finland, Scandia belongs to the Sonet group and is strong in local production. Scandia has been particularly successful with a series of historical and wartime songs, brass band music and political songs and one of these albums, "Tyovaenlauluja" became the first Finnish album to receive a gold disk.

Director Paavo Einic sees a rosy future for the industry in Finland although he regrets that the country is too small for local composers to flourish. "It is useless to release too many versions of one song in this market because they kill each other," he says. However, exceptions like "Love Story" which has had six local versions, two of them making the top 10.

Currently doing well for Scandia music publishing's division are two continental hits, "Butterfly" and "Mamy Blue."

EMI: Formed four years ago, EMI naturally benefits from a strong roster of international acts, but has also done well with local production, notably that by Russian-born singer Viktor Klimentko whose album "Stenka Rasin" has sold 25,000 copies in Finland alone and has been released in 44 countries.

Managing director Reino Backman reports good sales of 8-track cartridges and predicts a big future for the Emidisc budget line in Finland. He also predicts a breakthrough for rackjobbing in 1972 as more and more supermarkets are built throughout the country.

DISCOPHON: This has been the best year in Discophon's 14-year history, according to managing director Johan Vikstedt. Although the company lost the Kinney license to Scandia, Discophon has scored with its local production and recently had three records in the top five and is racking up massive sales of albums by instrumentalist Konsta Jylha who has two albums in the charts.

Jylha was top attraction at the Turku International Rock Festival this year and last, and a folio of his music has sold more than 2,000 copies.

Vikstedt sees a big future for tape in Finland, while there are only a quarter of a million record players in Finland, already 30,000 cars have 8-track players installed and there are more than 100,000 cassette players in use.

PSO: Established in 1929, PSO devotes only part of its activity to record production and music publishing. It specializes in back catalog material released on budget



VIKTOR KLIMENTKO, Columbia



REINO BACKMAN, EMI, Finland



M. A. NUMMINEN, Love Records

and is getting good results with its Home Record Library based on the Saga catalog. Results have been good on the rack jobbing front, particularly with top local artists like Cumulus and Katri Helena.

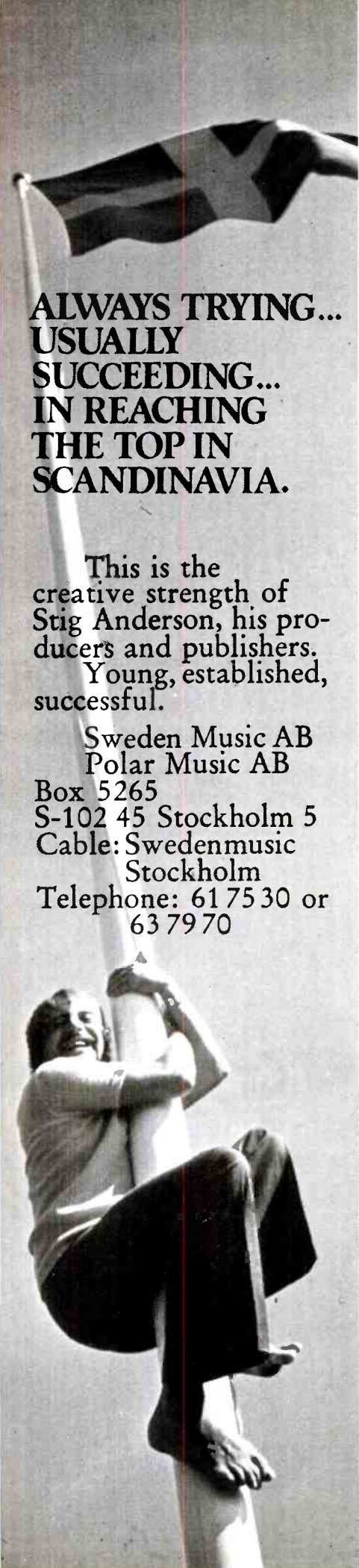
LOVE RECORDS: Formed five years ago, this company began by releasing relatively uncommercial material like cabaret songs, jazz and progressive pop. Gradually more commercial material evolved and the company scored with chart entries by Wigwam and Tasavallan Presidentti. A major award was won by the album "Iso Mies Ja Keijukainen" in which M.A. Numminen presented children's songs in an entirely original way. A follow-up is planned for Christmas.

FONOVOKS: Fonovox was formed two years ago and has already had local success with its artists, Salomon. Managing director Henry Haapalainen predicts major progress next year following Fonovox's acquisition of some international budget labels which will be sold through 500 rack outlets. Fonovox has plans to open its own studio in the near future.

FINNOVOX STUDIOS: Aside from Scandia, Finnvox operates the only recording studio in Finland and also the country's only pressing plant. All Finnish record companies use Finnvox for tape duplication with the exception of Discophon which imports its product from Italy.

According to Finnvox Studio chief Erkki Ertesuo, pressing costs in Finland are the lowest in Scandinavia—\$60 for a single master and 15 cents for a pressed copy. For stereo albums the figures are, respectively, \$140 and 40 cents. Yet retail prices are \$1.60 for a single, \$2.35 for a super budget album, \$5.70 for a full price album or music cassette and \$7 for an 8-track cartridge.

The Finnvox pressing plant has six presses with a daily peak capacity of 9,500 disks. Its tape duplication capacity is 600 cassettes a day.



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Sales in Finland are up by 70%



TOP POPULAR Norwegian singer of modern folk songs Oeystein Sunde (left) upon receiving the VG Silver Box for the 10,000 sales of his hit "Jaktprat." Handing out the award was VG reporter Sverre Bjoernholt while Mikkel Aas (right), Norsk Phonogram producer, laughs happily. Sunde is on the CBS label.

By Kari Helopaltio

For the Finnish music industry, 1971 shows all the signs of being a tremendous boom year. Sales currently are running at 70 percent up on 1970 and turnover is expected to be around 30 million Finnish marks (about \$7.2 million).

The market, after being in the doldrums around the mid-sixties and suffering badly from the devaluation of 1967, picked up strongly in 1968. There was a 40 percent increase in sales in 1969 and a 60 percent jump in 1970.

Naturally the fastest growth has been in the realm of pre-recorded tape. According to figures published by the Finnish group of the IFPI tape accounted for 28 percent of total music sales during the first six months of 1971. Of the pre-recorded tape market, cassettes have a 3/4rds and cartridges a 1/4rd share.

Singles sales remain relatively static but full price album sales are up and the sales of budget albums are running at 50 percent higher than in 1970.

Dominant record company in Finland is Finnlevy with around 50 percent of the market; Scandia has about 20 percent, EMI 17 percent, Discophon 12 percent, PSO 6 percent and the others 5 percent.

In common with the industry in the other Scandinavian countries, the Finnish industry has difficulty in securing adequate promotion and exposure for its product. There is only one government controlled radio network and two government controlled television networks but pop programmes on TV are relatively rare.

Yet television is a vitally important medium for generating record sales; the Tom Jones series on TV really established Jones in Finland.

According to Eric Westo, vice president of Musiikki Fazer, the main shareholder of the Finnlevy company, Finland's 2,500 jukeboxes are a valuable medium for the promotion of singles.

The companies make little use of advertising in newspapers and the country's three pop monthlies and, as in the other Scandinavian countries, there is no trade paper through which the companies can reach the dealers.

Apart from an elite of 80 record dealers who are enterprising and knowledgeable, most retailers tend to be more concerned with home electronics than records and they order with extreme caution because of their fear of being left with a large unsold stock.

With more co-operation and initiative from these dealers and with the expected expansion of the rack jobbing operation, there is no reason why music sales should not reach \$15 million at retail level by the end of next year.

Same song-

Continued from page S-6

In 1967 Scott McKenzie scored a victory for flower power with "San Francisco" but the Beatles were back again in 1968 with "Hey Jude" and Leapy Lee was second with "Little Arrows."

Elvis Presley took the honors in 1969 with "In The Ghetto" and Creedence Clearwater had the biggest hit of 1970 with "Looking Out My Back Door."

Leading the field for 1971 is Sweden's Lalla Hansson (Columbia) with "Anna och mej," a Swedish version of "Me and Bobby McGee"—and the story behind this success is quite the most incredible in the ten-year history of the Swedish chart.

It all started in November last year when Kris Kristofferson came to Stockholm and was present at the time when MCA artist Liliame Hakanson was making her recording debut. She recorded a Swedish version of Kristofferson's "Me and Bobby McGee" with a lyric by Gosta Linderholm of the Sveriges Jazzband. The song, sub-published by Ehrlingforlagen, was called in Swedish "Frihet" (Freedom).

Nothing happened with the song chartwise, so the Sveriges Jazzband recorded their version of the song for RCA. Then the Swedish country and western group, Rank Strangers, decided to record it for Polydor with the original English lyric.

Still nothing happened, so Platina group Thor-Erics decided a new Swedish lyric might help. So they recorded it as "Tva sa helt i det bla"—but it didn't click.

Mercury records then came up with a recording by Polarna, using the first Swedish lyric, "Frihet"—but still no chart movement.

Then Gosta Linderholm rewrote the lyric and recorded the song for Decca with another member of the Sveriges Jazzband, Gunnar Ekman. They called themselves Tva Blaa and the song "Hon och jag". . . and, at last, the song made the lower echelons of the chart.

But nothing really happened until Lalla Hansson and Bjorn Hakansson changed the lyric yet again and Lalla Hansson recorded it as "Anna och mej" for Columbia. In between times, Cacka Israelsson (Cupol), Dennis (Platina) and the Tennessee Five (GP) had all had a crack at the song on record—using, respectively, the first Swedish lyric by Linderholm, the Thor-Erics lyric and the original English lyric—without success.

Tape sales

Continued from page S-4

None of the Norwegian record companies is willing to reveal its market share but it is generally estimated that Norsk EMI has the biggest individual slice with Nera (RCA, Scepter, MCA, etc.) and Nor-Disc (DGG, Polydor, Decca) next in line. Arne Bendiksen (Sonet, Island and Vanguard) comes fourth and Norsk Phonogram (Philips, CBS and Pye) fifth.

Import duty

Continued from page S-3

the direct importer for, as elsewhere in Scandinavia, direct imports pose a problem to the industry.

Says Linden: "We had the last Dylan album available here on the same day as it was released in the States. Apart from our local production of acts like Gasoline and Ole T. Nielsen, we concentrate on current CBS material since there is much more action here than in the back catalog."

However as Kinney distributor Fabricius Bjerre points out, in order to beat the direct importer, records sometimes have to be rushed in by air, and this can prove expensive.

Generally the outlook in Denmark is one of guarded optimism. Linden feels that the industry is "at last beginning to get itself together" and if the imposition of the 10 percent import duty encourages record producers to look more keenly at local talent, then so much the better.

In any case, the government has announced that it will reduce the duty progressively to 7 percent next year, 4 percent by January 1973—and will lift it all together at the end of March 1973.

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Jukebox programming

Jukebox Album Has Younger Image Early Christmas Releases Key to More Jukebox Hits

By EARL PAIGE

CHICAGO — The jukebox album is becoming a vehicle for contemporary music aimed at the campus stop and will be less associated with easy listening-adult locations, according to Richard Prutting here in suburban Northfield. His Little LP's Unlimited catalog has been expanded to 70 titles, 10 of them ideally suited for campus stops, he claims. But the trend is even more significant.

Prutting said he is more than ever conscious of the programmers' complaints about lengthy singles and this problem is most prevalent in rock. Another factor is that certain rock artists do not want to release singles in any event. The jukebox album, claims Prutting, solves both problems.

For example, Prutting's Three Dog Night "Harmony" album contains "My Impersonal Life" which is 4:22 minutes long and "An Old Fashioned Love Song" that runs 3:21—both prohibitively long in the opinion of some programmers. But both are on one side of the 33 1/3 rpm Prutting disk for a total length of 7:43 and a total price of a quarter.

Prutting's other point is also exemplified by the Three Dog Night package. It is from one of the fastest rising LP's on Billboard "Top LP's" chart (now No. 8) and contains two cuts not available as a single. In fact, when Prutting ordered his jukebox album seven weeks ago, "An Old Fashioned Love Song" and "Jam" still were not released on 45 rpm but now are steadily climbing on the "Hot 100." Prutting is proud that he guessed the two cuts Dunhill eventually did release as singles.

The "People Like Us" Mamas & Papas jukebox album contains six songs, none of which have been released as singles. The 12-in. LP it comes from is a "Hot LP's" chart entry that jumped from 180 to 119 in three weeks. Another LP in Prutting's newest release, Merle Haggard's "Somebody We'll Look Back," is a strong seller on Billboard's "Hot Country LP's" chart, though falling after 11 weeks, but no singles have been released from it.

So Prutting's one point is well made. He is offering material such as the Cat Stevens "Teaser and the Firecat," which is the No. 3 album on the "Hot LP's" chart, and from which there are no singles. In fact, jukebox programmers have had no single from this hot artist since early September when Stevens' "Peace Train" was released, at least as far as title strip lists show.

As for the long singles problem, Prutting said: "I would like

to keep albums to between 8 and 8:38 minutes long. Sometimes I have difficulty because of the long cuts. I still want to give programmers three tunes per side since many jukeboxes are still set at three for a quarter play."

Prutting's albums vary in both total time and number of cuts. For example, a recent Carpenters Little LP ran around 5 minutes for one whole side; the previously mentioned Three Dog Night jukebox LP contains two tunes per side.

However, unlike radio stations which do edit 12-in. cuts down to fit formats choked by heavy commercial loads in drive time segments, Prutting cannot edit a cut, he said. He must place his order with the record company for the cut as it is on the large album.

Prutting is also very conscious of the so-called "total concept" album, which is not really designed for releasing individual singles and which rather has one cut blending into another to make a total musical statement. He said that Three Dog Night insisted that he take songs in sequence. But for the most part, he said he has been able to avoid any such limitations.

Prutting also claims one of his successes is that the record companies do not require him to take a certain amount of albums from a given label. "I don't have to take six albums if I take one from their line. They are being very

cooperative about this and the result is I can be highly selective."

However, he still encounters problems. Sometimes, shipments are delayed, either being held up at the pressing plants or because of slow album sleeve printing. Obviously, the rush of regular size albums and singles take precedence over jukebox albums.

He feels he still has a selling job with some programmers, too, although he claims some one-stops are reporting excellent sales on jukebox albums. "If a programmer has adult stops he or she is probably familiar with albums because the adult stop has long been ideal for the kind of material jukebox albums once specialized in. I still have the Russ Morgan's, Sammy Kaye's, Bert Kaempfert's for that kind of location and that's important product.

"But some programmers may not think of jukebox albums in terms of very contemporary music such as that of Cat Stevens or Elton John, both of whom have very few singles out. My new release will change some minds. (Titles are elsewhere in this section in 'Programmer's Potpourri')."

Prutting's idea of 10 albums suitable for most campus stops? He ticked off Elton John, Carole King, James Taylor, Stephen Stills, Cat Stevens, Three Dog Night, Grass Roots, Lee Michaels, B.B. King and Aretha Franklin—five of which are from his latest release.

'Hot Spot' Test Locations Help Sound Out Requests

By ROBERT LATIMER

BIRMINGHAM — Birmingham Music here is building a reputation on service and furnishing requests fit right into the picture. But in many cases, owner and chief programmer Henry Dozier can anticipate requests because he maintains "hot spots" where new releases are tested. Of course, the testing of new releases is also part of the emphasis on better service the nine-year-old firm is staking its reputation on.

Locations can reach a switchboard man here Mon.-Sat. all during the day and personnel are around the shop until 9:00 and 10:00 p.m. quite often. After that, the 24-hour service (Sundays too) is switched to head mechanic Gene Cail's home phone.

This may seem excessive for op-

erators even in larger cities than Birmingham, but the local firm services jukeboxes in many around the clock truck stops and restaurants. Service calls do come in as late as 3:00 a.m., and, of course, being constantly available is all part of the service push.

During its nine years Birmingham Music Company has built up to one of the largest music operations in the state, concentrating on jukeboxes, cigarette vending and games.

Dozier does most of the entire programming chore but others help. The routemen change an average of three records every two weeks on most stops and six record every two weeks where a high potential stop is involved. An example would be one which attracts many adult tourists and young marrieds. Dozier feels that his constant presence at each stop, when the owner's commission check is delivered simultaneously with the record change, is invaluable. Thus, the stress on service is extended to personalized treatment of each location by top management. The rapport also helps Dozier program the music which will succeed in the location.

Dozier has strong assistance from M. A. Joseph who doesn't mind long hours on the route nor the fact that he gets an exceptionally high percentage of requests which must be filled every week in the year.

That's because requests are a real specialty with the company. Ever since the firm was founded, Dozier has made a fetish of carefully studying the playmeter reading on every disk, guessing which will become "old favorites" in the future, and carefully filing them away in a cross-index system by artist and date.

"We probably save more records for the future than the average," Joseph said. "Over nearly 10 years we have accumulated more than 30,000 records, on file, and ready

CHICAGO — It usually takes two years to develop a jukebox Christmas hit because record manufacturers release new records too late for programmers to make wide use of them, according to title strip firms. But exceptions exist.

Sterling Title Strip Co. president Dick Steinberg said some new releases can take off immediately. He claimed one of his fastest selling strips is for Elvis Presley's new "Merry Christmas Baby/Oh Come All Ye Faithful."

As perhaps proof of the two-year lag, he said RCA just ordered 100,000 strips for Charley Pride's

1970 release ("Christmas in My Home Town") and A&M likewise ordered 100,000 for the Carpenters' release of a year ago ("Merry Christmas Darling"). "But we had good repeat business on both last year," he said. Sterling just printed a strip list for 445 records.

Star Title Strip's William Miller agreed that record companies wait too long to release Christmas product. Most programmers, he said, are pretty set on what they will use by Thanksgiving. Star's Christmas list contains 341 titles. (See Programmer's Potpourri for more titles).

'SNOW GOOSE'?

Regional Yule Hits Fill Gap

MINNEAPOLIS — One-stops can fill the gap of too few Christmas releases by concentrating on regional material, according to Larry Ruegger of Acme One-Stop here. Ruegger joins others who believe Christmas releases arrive too late. He said mid-November is the crit-

ical time to receive new releases and added that he has seen only two this year.

"Christmas Goose (Snowbird)" by Stan & Doug on Golden Crest is one regional hit here and now local favorite Jimmy Jensen has

(Continued on page 52)

Programmer's Potpourri

Soul Christmas

Atlantic: Drifters, "The Bells of St. Mary/White Christmas," 1048 and "The Christmas Song/I Remember Christmas," 226; Carla Thomas, "Go, Whiz, It's Christmas/All I Want for Christmas," 2212; Solomon Burke, "Presents for Christmas/A Tear Fell," 2369; Clarence Carter, "Back Door Santa/That Old Time Feeling," 2576; Junior Mucci, "Silent Night/I Wish I Knew," 2588; Hank Crawford, "Merry Christmas Baby/Read 'Em and Weep," 5042; Bluesway, "Charles Brown," "New Merle," "Christmas/Rainy Day," 6103; Brunswick: Jackie Wilson, "Silent Night/O Holy Night," 5524; Cadet: Ramsey Lewis, "Santa Claus Is Coming to Town/Wonderland," 5377; Jingo Bells/Egg Nog, 5488. "Day Tripper/Rudolph the Red Nosed Reindeer," 5553 and "Mary's Boy Child/Have Yourself a Merry Little Christmas," 5629; Kenny Burrell, "The Little Drummer Boy/Silent Night," 5553; Charles Parker, "Sonny Till/Orioles," "What Are You Doing New Year's Eve? Don't Mess With It," 214; Checkers, "Silent Night," "I'll be Free/Christmas Joy," 5007; Chess: Chuck Berry, "Merry Baby/Run Rudolph Run," 1714; Capitol: Lou Rawls, "The Little Drummer Boy/A Child With a Toy," 2026; Nancy Wilson, "That's What I Want for Christmas/What Are You Doing New Year's Eve?" 5084; Stan Kenton, "What Is a Santa Claus?/Tannenbaum," 5085; Columbia: Mahalia Jackson, "Go Tell It On the Mountain/Joy to the World," 4263; Decca: Earl Grant, "Rudolph the Red Nosed Reindeer/Santa Claus Is Coming to Town," 5563; Silver Bells/Jingle Bells, 25703; Rosette, "Thrope," "Silent Night/White Christmas," 25760; Lightening Hopkins, "Merry Christmas/Happy New Year," 48306; Enterprise: Isaac Hayes, "The Mistletoe," "Merry Winter Snow," 9006; Federal: Freddy King, "Christmas Tears/I Hear Jingle Bells," 12439; Galaxy: Johnny Taylor, "Please Come Home for Christmas/Miracle Worker," 743; Gordy: Temptations, "Rudolph the Red Nosed Reindeer/Silent Night," 7082; HI: Ace Cannon, "Blue Christmas/Here Comes Santa Claus," 2084; Hi-Q: John Lee Hooker, "Blues for Christmas/Silver Bells," 5018.

Hollywood: Charles Brown, "Merry Christmas Baby/Sleigh Ride," 1021; Lowel Fulson, "Lonesome Christmas, Part 1/Part 2," 1022; Jimmy Witherspoon, "Boogie Woogie Santa Claus/Hate to See Christmas," 1023; Johnny Moore, "Christmas Eve Baby/Christmas Everyday," 1045; Imperial: Charles Brown, "Merry Christmas Baby/Lost Everything," 5902; Jell: Jimmy McGriff, "Soul Song of Christmas/Chip," 503; Jewel: Johnny & Jon, "Christmas in Vietnam/Why Did You Leave Me?," 776; Lowell Fulson, "Lonesome Christmas/Part 2," 813; Charles Brown, "Just a Bessing/Christmas in Heaven," 1021; "Please Come Home for Christmas/Merry Christmas," 815; Jubilee: Orioles, "Lonely Christmas/What Are You Doing New Year's Eve?," 5017; Kent: B.B. King, "Christmas Celebration/Easy Listening," 412; Lowell Fulson, "I Wanna Spend Christmas With You/Part 2," 472; Charles Brown, "Merry Christmas Baby/Three O'Clock Blues," 501; Birdwood: Mahalia Jackson, "Silent Night/The Lord's Prayer," 750; King: Dominos, "Christmas in Heaven/Ringin' in My Brand New Year," 1281; Charles Brown, "Come Home for Christmas/Christmas Comes Once a Year," 5530; "It's Christmas All Year Round/Christmas in Heaven," 5530; Bill Ward/Dominos, "What Are You Doing New Year's Eve?/O Holy Night," 5018; James Brown, "The Christmas Song Part 2,"

6064; "Let's Make This Christmas Mean Something," 6072; "Santa Go Straight to the Ghetto/You Know It," 6203; "In the Middle Let's Unite the World," 6205; "It's Christmas Time, Part 1/Part 2," 6272 and "Santa Claus Is Definitely Here to Stay/Inst.," 6345; Motown: Supremes, "The Supremes' Christmas/Twinkle Twinkle," 1085; Jackson 5, "Santa Claus Is Coming to Town," 1094; RCA: Eartha Kitt, "Santa Baby/Under the Bridges of Paris," 5502; Sphere Sound: Lightnin' Hopkins, "Santa/Black Mare Trot," 710; Stax: Booker T. & MG's "Jingle Bells/Winter Wonderland," 5025; Sue: Baby Washington, "Silent Night/White Christmas," 149; United Artist: Lena Horne, "What Are You Doing New Year's Eve? Let It Be... Ycep: Baby Washington, "White Christmas/Silent Night," 1247; Volt: The Emotions, "Black Christmas/Black Christmas," 4053; Wisdom: Little Alfred, "I'm Dreaming of a Black Christmas/For the...," 1983.

Specialty Christmas

Specialty Christmas, C.U.R.: Harlem Children's Choir, "Do You Hear What I Hear/Black Christmas," 3003; Capitol: Sen. Everett Dirksen, "The First Time the Christmas Story Was Told," 2034; Yogi Bresson, "I Just Go Nuts at Christmas/Yingle Bells," 3904; Singing Reindeer, "The Happy Reindeer/Dancer's Waltz," 4300; Columbia: Frankie Yankovic, "Jingle-A-Ling (Xmas Time)/There'll Always Be," 4317; Ruth Ives, "Santa Mouse/What a Good Boy Am I," 4471; Dad's: Rumbles Ltd., "The Wildest Christmas/Santa Claus Is Coming," 103; Decca: Russ Morgan, "Jingle Bells/Christmas/Black Christmas," 2476; Go: Joe Rock Orch., "Jingle Bell Polka/Steigh Rock Oberk," 5226; Hanover: Natty Squirrel, "Oh, Oh, Part 1/Part 2," 4840; Monogram: Rudy Randolph, "White Christmas/Sleigh Ride," 1176; Grandpa Jones, "The Christmas Guest/Christmas Roses," 1179; Pip, "Merry Christmas/Santa's Italian Wife/Merry Very First Christmas," 100; RCA: Tommy Leonetti, "Handful of Happy New Years/I Remember," 3403; Joe Feliciano, "Feliz Navidad/The Little Drummer Boy," 0906; Mara Lanza, "O Come All Ye Faithful/O Little Town of Bethlehem," 3641; "O Holy Night/The Virgin's Slander Song," 5582; Sound: Big Daddy Lacksowski, "Single Bell Polka/Christmas," 222; Sunny: Seymour, "Jingle Bells/Come All Ye Faithful/Deck the Halls," 531; Trash: Dirty Old Man, "Hang Them High at Christmas/Decorations," 520; Ambrosio: "I'm Glad to Be a Bear Band," "Jingle Bells/Mr. Reindeer," 239. Jukebox LP's (Little LP's Unlimited label): Cat Stevens, "Teaser & the Firecat," 2, 163; "Silent Night-Ruby Love Morning has Broken/If I Laugh-The Wind/Tuesday's Dead"; Three Dog Night, "Harmony," 44; "My Impersonal Life-A Old Fashioned Love Song/ New Year's Eve/Go Away in Summer/Jam"; Grass Roots, "Greatest Hits," 165; "Midnight Confessions-Summer or Later-Where Were You When I Needed You/ Tempest/It's a Wonderful Life/Heaven Knows"; Lee Michaels, "Six," 166; "Can I Got a Whiz-Whiz-Ya Ya-Do You Know What I Mean/ You Are What You Eat/Rockin' the Blues/Keep the Circle Turnin'"; Mamas & Papas, "People Like Us," 167; "People Like Us-I Wanna Be a Star-Pearl/Pacific Coast Highway-Snowqueen of Texas-Spout"; B.B. King, "In London," 168; "Ain't Nobody Home-Wee Haystack-Power of the Blues/California-Alevis"; Knackles, "O'Toole," "66 Knockout Performances," 169; "Merry's a Grand Old Name-Eve"/ "O Holy Night," 5018.

(Continued on page 52)

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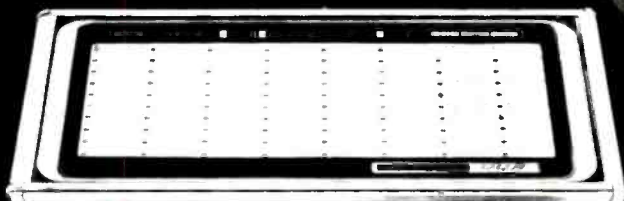
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And the 448 includes a Rock-Ola exclusive for jumping locations. It's called the Rock Power Amplification Switch and it lets you turn on booming double volume without a trace of distortion.

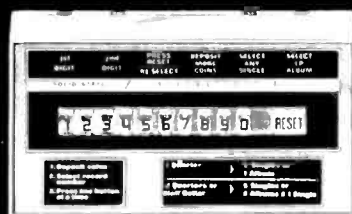
But even with these and a host of other design advances, the 448 is the easiest to service, most dependable phonograph in the business.

Some things just never seem to change.

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New Sightline Programming



New Numbers-In-Line Selection System



Compute-A-Flash "Record Playing" Indicator

448

THE MAGICAL MUSICAL MINT

Regional Yule Hits Fill Gap

Continued from page 50

recorded it on his own Jay label. The song is done 'to the tune of "Snowbird." Programmers will split purchases between the two, he said.

As for new major releases, Ruegamer said the best one so far looks like Buck Owens & Susan Raye's "One of Everything You Got/Santa's Gonna Come in a Stagecoach." He expects delivery

this week. "If we don't receive stock this week, the labels can forget about a maximum sale on any Christmas release," Ruegamer said.

He added that it was his understanding Columbia would not offer Lynn Anderson's "Ding-A-Ling the Christmas Bell" to jukebox programmers although he received samples as did programmers. Title strip firms listed it too.

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Programmer's Potpourri

Continued from page 50

I'll Get By-It All Depends On You/Oh Johnny, Oh-Nola-Singin' in the Rain"; Merle Haggard, "Somebody We'll Look Back"; 176; "One Sweet Hello-Tulare Dust-California Cottonfields Someday We'll Look Back-Caroly'n-I'd Rather Be Gone."

Oldies, RCA: John D. Loudermilk, "Language of Love/Angela Jones," 0889; Charley Pride, "The Snakes Crawl at Night/Let Me Live," 0892; Della Reese, "Here's That Rainy Day/Nobody's Sweetheart," 0897; Fats Waller & Rhythm, "Until the Real Thing Comes Along/I Can't Give You Anything But Love."

Jazz, Quincy Jones, "What's Going On, Part 1 & 2," A&M 1316. Polka, Koska Bros., "Don't Sleep Darling Polka/Koline-Koline Polka," Heritage 8845; KL Records, Don Schlies, "Dot and Ladas/Youth and Pleasure Polka," 32; "Hoboe's Polka/North Woods Laendler," 33; and "Nebraska Polka/Gill's Waltz," 34.

Specialty, Papa Joe's Music Box (Medley), "Speakeasy (1929) Harlem Nocturne/Road House-Danny Boy," Papa Joe 801; Project 3 Enoch Light series; "Chicago/Happy Days Are Here Again," 1405; "Charleston/Bye, Bye Blackbird," 1406; "I'm Looking Over a Four Leaf Clover/If You Knew Susie," 1407; "Ain't She Sweet/Yes Sir She's My Baby," 1408; "Toot Toot Tootsie Goodbye/Tea for Two," 1409. Sizzler of the Week: "Theme From 'Music for Sensuous Lovers' Part 1 & 2," by "Z" on Sensuous Records 51004.

Test Locations

Continued from page 50

for quick use. Our spot owners know that we can cover anything from Glenn Miller on. And owners aren't bashful about requests, or about encouraging their bar or restaurant patrons to do the same. It isn't a bit unusual for an owner of a popular bar, for example, to request five or six numbers at a record change, knowing that we will probably come up with them."

Hot Spots

It isn't surprising for the men here to work a long day, from 8:30 in the morning until 10:30 at night many days. Much time is devoted to discussing music with both location owners and customers.

The firm focuses its test of new releases in several locations which are termed "hot spots" and which are patronized by a broad mix of patrons. New developments are tested there prior to putting a record on throughout the entire route. "My experience has been that if a new number won't go at one of these test spots chances are that it will not go at all," Joseph pointed out. "It has helped us anticipate the potential on a lot of numbers as well as point out complete losers in advance." As examples he said they had success with "Put Your Hand In the Hand of the Man" and "One Toke Over the Line," but when they tested Charley Pride's "Did You Think To Pray?", almost before they got back to the shop there were requests from the half-dozen locations tested to get the record off the machine. Obviously, the record ranked either the location owner or his patrons. "This one proved to be a dud, but we didn't make the same mistake on other locations, once we had the word, so to speak."

The firm has had little or no luck with programming albums. Customers willing to spend 50-cents to hear an album are invariably angry, owners report, that the second side does not play in sequence, and that they must listen through a variety of single selections before they can continue enjoying the album. Therefore, only a very few are scheduled. Where albums are used, the firm has a rather standard mix of country, easy-listening and pop albums.

The programming philosophy over the whole route follows a more or less middle of the road approach with close attention paid to requests and charts, and plenty of reliance given the hunches of the men on the route who make it part of the overall service push to be always ahead of trends whenever possible.

What's Playing?

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

Arlington Heights, Ill.; Teen Location

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



Current releases:
"Long Ago and Far Away," James Taylor, WB 7521;
"Imagine," John Lennon Plastic Ono Band, Apple 1840;
"Two Divided by Love," Grass Roots, Dunhill 4289;
"Rain Dance," Guess Who, RCA 0522;
"Yo-Yo," Osmonds, MGM 14295.

Chesapeake City, Md.; Campus/Young Adult Location

Betty Moor, programmer;
Complete Coin Corp.



Current releases:
"Do You Know What I Mean," Lee Michaels, A&M 1262;
"Easy Loving," Freddie Hart, Capitol 3115;
"I'd Rather Be Sorry," Ray Price, Columbia 45425.
Oldies:
"Rose Garden," Lynn Anderson;
"For the Good Times," Ray Price.

Chicago; Soul Location

Billy McClain, programmer,
Eastern Music Co.



Current releases:
"Drawing in the Sea of Love," Joe Simon, Spring 120;
"I'm a Greedy Man (Pt. 1)," James Brown, Polydor 14100;
"Everybody Knows About My Good Thing (Pt. 1)," Little Johnny Taylor, Ronn 55.
Jazz:
"The Greatest Performance of My Life," Nancy Wilson, Capitol 3212.

La Crosse, Wis.; Easy Listening Location

Jim Stansfield, operator;
Belle Southwick, programmer;
Stansfield Novelty Co.



Current releases:
"Theme From 'Summer of '42,'" Peter Nero, Columbia 45339;
"All I Ever Need Is You," Sonny & Cher, Kapp 2151;
"Moonlight Serenade," Enoch Light, Project 3 1401.
Top Pick:
"Ebb Tide," J. Lohman's Harmonica, Sunny 530.

Mankato, Minn.; Campus/Young Adult Location

Barb Walther, programmer,
C & N Sales



Current releases:
"Stones," Neil Diamond, Uni 55310;
"Friends With You," John Denver, RCA 0567;
"Sunshine," Jonathan Edwards, Capricorn 8021.

Paducah, Ky.; Campus/Young Adult Location

Tommy Overstreet, programmer,
Overstreet Amusement Co.



Current releases:
"Two Divided by Love," Grass Roots, Dunhill 4289;
"Absolutely Right," Five Man Electrical Band, Lionel 3220;
"Everybody's Everything," Santana, Columbia 45472.
Oldies:
"Last Date," Floyd Cramer;
"Barefootin'," Robert Parker.

Rock Island, Ill.; Teen Location

Orma Johnson Mohr, operator;
Liz Christiansen, programmer;
Johnson Vending



Current releases:
"All I Ever Need Is You," Sonny & Cher, Kapp 2151;
"Rub It In," Laying Martine, Barnaby 2041;
"Peace Train," Cat Stevens, A&M 2191;
"Stagger Lee," Tommy Roe, ABC 11307.

Robinson, Ill.; Country Location

Alleta Hanks, programmer,
Hanks Music & Vending



Current releases:
"Friends With You," John Denver, RCA 0567;
"Kiss an Angel Good Morning," Charley Pride, RCA 0550;
"Early Morning Sunshine," Marty Robbins, Columbia 45442;
"Burning the Midnight Oil," Porter Wagoner & Dolly Parton, RCA 0565.

Tulsa; Easy Listening Location

Art Anders, programmer,
Lear Music Co.



Current releases:
"Theme From 'Shaft,'" Isaac Hayes, Enterprise 9038;
"I've Found Someone of My Own," Free Movement, Decca 32818;
"Never My Love," Fifth Dimension, Bell 134.
Oldies:
"Scotch & Soda," Kingston Trio, Capitol 6046;
"Twelfth of Never," Johnny Mathis, Columbia 33048.

Wichita; Country Location

Dave Hall, programmer,
Ronnies Amusement



Current releases:
"Easy Loving," Ace Cannon, Hi 2657;
"Dis-Satisfied," Bill Anderson & Jan Howard, Decca 32817;
"Sorry If My Love Got in Your Way," Connie Smith, RCA 0535.
Oldies:
"There Goes My Everything," Elvis Presley;
"For the Good Times," Ray Price.

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New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. Items shown in bold face listing are now available from FIND for immediate delivery to FIND dealers. All other listings (not in bold face) have been announced by the manufacturer as a new release. Listings are in alphabetical order by artists in Popular, and by composer in Classical. The Music Industry Code (MIC) number, a universal numbering system, is used as the FIND order number, and appears in bold face type. Prices are manufacturers' suggested list and are subject to change. Symbols: LP—Long-playing record album; QL—Quadasonic record album; CA—Cassette; ST—8-track cartridge.

ARTIST, Title
Config., Label, No., List Price

POPULAR

A
ADDERLEY, CANNONBALL
Black Messiah
(LP) Capitol SWB0846 (2 LPs)
ALZO
Looking For You
(LP) Ampex A1013D
ANDERSON, LYNN
How Can I Unlove You
(LP) Columbia
C30925 12-100-2140-1 4.98
ATOMIC ROOSTER
In Hearings Of
(LP) Elektra EK574109
AXELROD, DAVID
Rock Interpretation Of Handel's "Messiah"
(LP) Victor LSP-4636
B
BARRIERI, GATO
Fenix
(LP) Flying Dutchman ED10144
BARDORF & RODNEY
Off The Shelf
(LP) Atlantic SD8298
BLEY, PAUL
Bley, Paul, Synthesizer Show
(LP) Milestone MSP9033
BROWN, JIM ED
She's Leavin'
(LP) Victor LSP-4614
BURNETT, CAROL
Burnett, Carol
(LP) Columbia
C31048 12-100-2139-8 4.98
C
CANNON, ACE
Blowing Wild
(LP) Hi SHL32067
COLLINS, ALBERT
There's Gotta Be A Change
(LP) Tumbleweed TW5103
COLLINS, JUDY
Living
(LP) Elektra EK575014
COPELAND, RUTH
I Am What I Am
(LP) Inivictus SMA59802
COTTON, JAMES, BLUES BAND
Taking Care Of Business
(LP) Capitol
ST-814 12-150-0813-1 5.98
COXHILL, LOL
Ear of Beholder
(LP) Ampex C10132
CURVED AIR
Second Album
(LP) Warner Bros. WS1951
CYRUS
Cyrus
(LP) Elektra EK574105
D
DADDY COOL
Daddy Who?
(LP) Reprise RS6471
DEAN, JIMMY
These Hands
(LP) Victor LSP-4618
DENVER, JOHN
Aerie
(LP) Victor LSP-4607
DION
Sanctuary
(LP) Warner Bros. WS1945
DIVINE HAIR
Mass In F
(LP) Victor LSP-4632
DREAMS
Imagine My Surprise
(LP) Columbia
C30960 12-100-2135-0 4.98
E
EARTH, WIND & FIRE
Need Of Love
(LP) Warner Bros. WS1958
F
FAITH, PERCY, & HIS ORCH. & CHORUS
Jesus Christ, Superstar
(LP) Columbia
C31042 12-100-2136-1 4.98
FLATT & SCRUGGS
Wabash Cannonball
(LP) Harmony
H30932 12-401-0352-8 1.89
G
GILLESPIE/PARKER/YOUNG
Early Modern
(LP) Milestone MSP9035
GOODMAN, STEVE
Goodman, Steve
(LP) Buddah BDS5096
GRANBLING COLLEGE MARCHING BAND
Tiger Time
(LP) Mercury SRM1618
GRAND FUNK RAILROAD
E Pluribus Funk
(LP) Capitol SW-853

ARTIST, Title
Config., Label, No., List Price

GROOTNA
Grootna
(LP) Columbia C31032
GUILLOTINE
Guilotine
(LP) Ampex A10122
H
HAMILTON, GEORGE, IV
West Highway, Texas
(LP) Victor LSP-4609
HARVEY, ALEX
Harvey, Alex
(LP) Capitol
ST-789 12-150-0808-4 5.98
HENDERSON, JOE
In Pursuit Of Blackness
(LP) Milestone MSP9034
HOT WAX
Soulful Tapestry
(LP) Hot Wax HA707
HUBBARD, FREDDIE
First Light
(LP) CTI CT16013
J
JAMES, SONNY
Here Comes Honey Again
(LP) Capitol
ST-849 12-150-0814-2 5.98
(BT) 8XT-849 96-150-0814-6 6.98
JARAMILLO, PEPE, HIS PIANO & LITIN
AMERICAN RHYTHM
Tequila Cocktail
(LP) Telemark S6398
JONES, RUBY
Jones, Ruby
(LP) Curtom CR58011
K
KERR, ANITA, SINGERS/ROYAL PHILH. ORCH.
Christmas Story
(LP) Ampex A10142
KEYS, CALVIN
Shawn-Neeq
(LP) Black Jazz BJ5
KINGRED
Kindred
(LP) Warner Bros. WS1931
KWSKIN, JIM
Kweskin's, Jim, America
(LP) Reprise RS6464
L
LEFEVRE, RAYMOND, & HIS ORCH.
Lefevre, Raymond, & His Orchestra
(LP) Buddah BDS5094
LEVY, O'DONEL
Black Velvet
(LP) Groove Merchant GM 501
LOFGREN, MILLS
Grin 1+1
(LP) Spindizzy
Z31038 12-5007-1 4.98
LUCIFER
Lucifer
(LP) Inivictus
ST-7309 12-150-0804-0 5.98
M
MAURITZ-LAMB, BARBARA
Bring Out The Sun
(LP) Warner Bros. WS1952
McGRIFF, JIMMY
Groove Grease
(LP) Groove Merchant GM503
MELANIE
Garden In The City
(LP) Buddah BDS5095
MONTENEGRO, HUGO
Mummy Blue
(LP) LSP-4631
N
NERO, PETER
Summer 42
(LP) Columbia
C31105 12-100-2141-2 4.98
NEW SEEKERS
New Colours
(LP) Elektra EK574108
NOGGINS
Crab Tunes
(LP) Warner Bros./Raccoon WS1944
P
PARKER, ALAN
Parker, Alan
(LP) Capitol
ST-851 12-150-0810-8 5.98
PARKER, JUNIOR
You Don't Have To Be Black To Love The Blues
(LP) Groove Merchant GM502
PHILLIPS, SHAWN
Collaboration
(LP) A&M 4324
POPPY FAMILY
Poppy Seeds
(LP) London PSS99
PRESTON, BILLY
I Wrote A Simple Song
(LP) A&M SP3507
PRIDE, CHARLES
Sings Heart Songs
(LP) Victor LSP-4617

ARTIST, Title
Config., Label, No., List Price

R
RAIT, BONNIE
Rait, Bonnie
(LP) Warner Bros. WS1953
RAPP, TOM/PEARLS BEFORE SWINE
Beautiful Lie You Could Live With
(LP) Reprise RS6467
REDDY, HELEN
Reddy, Helen
(LP) Capitol
ST-857 12-150-0812-0 5.98
RED-WILDER-BLUE
Red-Wilder-Blue
(LP) Pentagram PE10007
RIOPELLE, JERRY
Ricochet
(LP) Capitol
ST-863 12-150-0808-5 5.98
S
SANTAMARIA, MONGO
Mongo At Montreux
(LP) Atlantic SD1593
SCAGGS, BOZ, & BAND
Scaggs, Boz, & Band
(LP) Columbia
C30796 12-100-2138-7 4.98
SEALS & CROFTS
Year Of Sunday
(LP) Warner Bros. BS2568
SEVENTH CENTURY
Seventh Century
(LP) Al Segno AS3733
SHELLEY, TOM
Yahweh Rejoices
(LP) Aida AHC24
SHINATRA, FRANK/BING CROSBY/FRED WAR-
ING & HIS PENNSYLVANIANS
This Land Is Your Land
(LP) Harmony
H30931 12-401-0357-4 1.89
SNOW, HANK
Award Winners
(LP) Victor LSP-46601
SOUNDTRACK
Railway Children
(LP) Capitol
SW-87 12-150-0807-3 5.98
SOUTH, JOE
South, Joe
(LP) Capitol
ST-845 12-150-0805-1 5.98
STYVERS, LAURIE
Split Milk
(LP) Warner Bros. WS1946
SWEETWATER
Melon
(LP) Reprise RS6473
T
THOMPSON, CHESTER
Powerhouse
(LP) Black Jazz BJ6
THREE MAN ARMY
Third Of A Lifetime
(LP) Kama Sutra KSB52044
TRUCKAWAY, WILLIAM
Breakaway
(LP) Reprise RS6469
TUCKY BUZZARD
Warm Slash
(LP) Capitol
ST-864 12-150-0811-9 5.98
V
VENTURES
Themes From Shaft
(LP) United Artists UA55547
W
WASHBOARD SAM WITH BIG BILL BROONZY
& MEMPHIS SLIM
Feeling Low Down
(LP) Vintage LPV-577
WASHINGTON, GROVER, JR.
Inner City Blues
(LP) Kudu, KU03
WEST, DOTIE
Have You Heard
(LP) Victor LSP-4606
WILSON, NANCY
Kaleidoscope
(LP) Capitol
ST-852 12-150-0806-2
(BT) 8XT-852 96-150-0806-6
YOUNGBLOOD, LARRY
Good & Dusty
(LP) Raccoon #9 BS2566
Z
ZWERLING, ANDY
Spiders In The Night
(LP) Kama Sutra KSB52036
CLASSICAL
B
BARTOK—MUSIC FOR STRINGS, PERCUSSION
& SELESTA/HUNGARIAN SKETCHES
Reiner/Chicago Sym.
(LP) Victrola VIC-1620
BIGGS, E. POWELL
Glory Of Venice
(LP) Columbia
M30937 12-100-2142-3 5.98
L
LANDOWSKA PLAYS BACH, v.2
(LP) Victrola VIC-1634
M
MAHLER: SYMPHONY NO. 8
Haitink, Bernard/Concertgebouw Orch. of
Amsterdam
(LP) Philips 6700 049
MOONDOG 2
(LP) Columbia
KC30897 12-100-2137-6 5.98

SPECIAL MERIT PICKS

POP

MELANIE—Garden in the City. Buddah BDS 5095
Although no longer with the label, Melanie has some material in this album that devotees won't want to miss. Special highlights include "Stop I Don't Want to Hear It Anymore" (from the soundtrack of "RPM"), "People in the Front Row" and the title cut "Garden in the City."
CYRUS—Elektra EKS 74105
Cyrus Farver, former member of the Modern Folk Quartet, makes an impressive solo debut on Elektra. Most of the material is his own and it is sensitive, meaningful material about people, places and attitudes. With FM, MOR and Top 40 exposure of such as "Softly Through the Darkness," "New Beginnings," and "Companion," the LP should prove an important chart item and establish Cyrus.
BARDORF & RODNEY—Off the Shelf. Atlantic SD 8298
Bardorf & Rodney, despite what the name might denote, are not reminiscent of the Balmain era. Their music ties together old Buffalo Springfield harmony lines with a freshness and enthusiasm all their own. Of commercial value is the high-spirited "Oh My Surprise," the hopeful "Me & My Guitar" and "Let Me Go."
MOONDOG 2—Columbia KC 30897
Producer James William Gueary has underscored Moondog's collection of original rounds with a subtle rock beat on an LP that could be a leader during the upcoming holiday season. The rounds are a far cry from "Cyrus Blind Mick," in complexity and originality and a music/lyric sheet is provided to help people find the right beat to join in such delightful songs as "Remember" and "Coffee Beans."
STEVE GOODMAN—Buddah BDS 5096
Steve Goodman debuts in style, produced by Kris Kristofferson & Norbert Putnam. Backed on John Prine's "Donald & Lydia" by the "Silver-Tongued Devil" and the "Lady" (Joan Baez). There are no outstanding cuts, but all are worthy of FM attention.
RAYMOND LEFEVRE AND HIS ORCHESTRA—Buddah BDS 5094
LeFevre and his orchestra go from today's pop numbers "Mummy Blue," "El Condor Pasa" and "What Have They Done to My Song, Ma" to classical "Largo of Handel" and "Adagio of the Pathetic Sonata of Beethoven" and perform both kinds with equal ease and adeptness. The sound is easy and will receive much attention from programmers.
CURVED AIR—Second Album. Warner Bros. WS 1951
The esoteric music of Curved Air creates an atmosphere of other-worldliness. Illusions are created by the electric violin which corresponds harmonically with the female lead voice. Suggested cuts for FM programming: "Piece of Mind," "Jumbo" and "Young Mother."

COUNTRY

JIMMY DEAN—These Hands. RCA LSP 4618
Backed by the full, rich sound of the Jordanaires, Jimmy Dean's latest album opens with "These Hands," "These Hands." Despite the cover art and title, the theme is not spiritual. ("The Ballad of Ole Sam" and "George Jones' "Aunt Maudie's Fun Garden" best exemplify the non-spiritual. The potential for immediate sales impact is there.



POPULAR ★★★★★
VENTURES—Themes from Shaft. United Artists UA5 5547
RUTH COPELAND—I Am What I Am. Inivictus SMA5 9802
LUCIFER—Lucifer. Inivictus ST 7309
BONNIE RAITT—Warner Bros. WS 1953
ALZO—Looking for You. Ampex A 10130
JERRY RIOPELLE—The Second Album. Capitol ST 863
TUCKY BUZZARD—Warm Slash. Capitol ST 864
ALZO—Looking for you. Ampex A 10130
JERRY RIOPELLE—The Second Album. Capitol ST 863
TUCKY BUZZARD—Warm Slash. Capitol ST 864
GRINGO—Decca DL 75314
NOGGINS—Crab Tunes. Warner Bros./Raccoon WS 1944
THREE MAN ARMY—A Third of a Lifetime. Kama Sutra KSB5 2044
GUILLOTINE—Ampex A 10122
LAURIE STYVERS—Split Milk. Warner Bros. WS 1946

LOW PRICE POPULAR ★★★★★
**FRANK SINATRA/BING CROSBY/FRED WAR-
ING AND HIS PENNSYLVANIANS**—This
Land Is Your Land. Harmony H 30931
COUNTRY ★★★★★
FLATT AND SCRUGGS—Wabash Cannonball.
Harmony H 30932
SOUL ★★★★★
ACE CANNON—Blowing Wild. Hi. SHL 32067
JAZZ ★★★★★
GROVER WASHINGTON JR.—Inner City Blues.
Kudu, KU 03
BLUES ★★★★★
JAMES COTTON BLUES BAND—Taking Care
of Business. Capitol ST 814
ALBERT COLLINS—There's Gotta Be a Change.
Tumbleweed. TW 5 103 (Paramount)

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
(BT) Number Price	(BT) Number Price
(CA) Number Price	(CA) Number Price
(OR) Number Price	(OR) Number Price

Please send information to Bob Hudoba, P.O. Box 775, Terre Haute, Indiana 47808. It will also be necessary to continue sending new release product to Billboard's review department in Los Angeles.

452 RECORD & TAPE LABELS

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A & R
ABC
ABET
ACCENT
AEROSPACE
AFRO REQUEST
AGAPE
AHURA MAZDA
AIR (*American International Records*)
ALEGRE
ALLEGRO
ALSHIRE, INTERNATIONAL
ALSTON
ALVINA
AMARET
AMAZON
AMOS
AMPEX TAPES
AMSTERDAM
ANGEL
APEX
APPLE
ARCHIVE
ARCHIVE OF FOLK & JAZZ
MUSIC
ARCHIVE OF GOSPEL MUSIC
ARCHIVE OF PIANO MUSIC
ARIA SENZA VOCE
ARVEE
A/S
ASCH
ATCO
ATLANTIC
ATTARACK
AUDIO ARTS
AUDIO BLUES
AUDIO FIDELITY
AUDIO FORTY
AUDIO GOSPEL
AUDIO MASTERWORKS
AUDIO RARITIES
AUDIO SPECTRUM
AUDIO TREASURY
AVANT
AVANT GARDE
AZTECA

BANG
BARNABY
BARTOK
BBC
BELL & HOWELL TAPES
BERLITZ
BEVERLY HILLS
BEE GEE
BELL
BETHLEHEM
BLACKBIRD
BLACK JAZZ
BLACK PRINCE
BLACK FORUM
BLUE FOX
BLUE HORIZON
BLUE NOTE
BLUESTIME
BLUESWAY
BRC
BRAVO
BRIGHT ORANGE
BROADSIDE
BRUNSWICK
BUDDAH
BULU
BEARVILLE

CAEDMON
CALLA
CAMDEN
CANAAN
CAPITOL
CAP LATINO
CAPRICORN
CARLA
CAROLE
CARTWHEEL
CAYTRONICS
CBS
COMMAND
CETRA OPERA SERIES
CHAPTER ONE (*Tape Only*)
CHART
CHERIE
CHIPS
CHISA

HALCYON
HAPPY TIME
HAPPY TUNES
HARMONY
HARVEST
HEARTWARMING
HELIODOR
HERITAGE
HI (*Tape Only*)
HICKORY
HI FI
HI FI/LIFE
HILLTOP
HOLLYWOOD
HONOR BRIGADE
HOT WAX

IMPACT
IMPERIAL
IMPULSE
INSOUNDS
INSTANT LEARNING
INTERNATIONAL/
UNIVERSAL SERIES
INTREPID
INVICTUS
ISLAND

JAZZ TRIP
JESUS
JOR DAN

KAMA SUTRA
KAPP
KARATE
KAREN
KEF
KENT
KENWOOD
KIDDIELAND
KINETIC
KING
KING LEO
KIRSHNER
NIGHT EDUCATION
KABE

LA COMEDIE FRANCAISE
LEARNING SERIES
LEARN WHILE YOU SLEEP
LEO THE LION
LESSONS IN LIVING
LHI
LIBERTY
LIBRARY EDITIONS
LIGHT
LIMELIGHT

LINDEN
LIONEL
LOLO
LOMA
LONDON (*Tapes Only*)
LOOK
LOST LITE
L & R
LANTHAM

MAM (*Tapes Only*)
MANKIND
MARDI GRAS
MARK
MELODY/ANGEL
MERCURY
MERLIN
METRO COUNTY
MGM
MIDNIGHT SUN
MILESTONE
MINARET
MINE
MIO INTERNATIONAL
M & M
MOBILE FIDELITY
MODERN
MONMOUTH-EVERGREEN
MONUMENT
MOSUL
MOTHER GOOSE
MOTOWN
MONITOR
MR. G
MTA
MUSIC GUILD
MUSIC-O
MUSICOR
MUSICTOWN
MIND POWER

NASCO
NASHBORO
NASHVILLE
NATIONAL GENERAL
NEC
NEON
NEW DESIGN
NONESUCH
NONESUCH/EXPLORE
NOW
NU-TOP

OASIS
ODE
ODE 70
ODYSSEY
OFFSPRING
OKEH
1-2-3
ORIGINAL SOUND
ORION
OVATION

PACE
PACIFIC JAZZ
PAGE ONE
PALM
PALETTE
PARALLAX
PARROT (*Tape Only*)
PAVILION
PEACHTREE
PENTAGRAM
PEOPLE
PERIOD
PERSONAL ACHIEVEMENT

PERSONALITY
PETER RABBIT
PHILADELPHIA INTL.
PHILLY GROOVE
PICKWICK/33
PHILIPS
PIP
PLANATATION
PLAYHOUR
POLYDOR
POPPY
PROBE
PRESS (*Tape Only*)
PRINCE
PROPHECY

QUAD
QUADRUM
QUALITON

RAIN
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RAPID LANGUAGE
RAPTURE
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RIM
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ROULETTE
REPRISE
RICHMOND (*Tape Only*)

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SCALA/STRATIVARI
SCHOLASTIC
SERAPHIM
SGC
SHAKESPEARE
REC'G. SOCIETY
SHAMLEY
SHARE
SHEFFIELD
SHOUT
SHOW BIZ
SHOWCASE
SILVER FOX
SMASH
SMOBRO
SOLID STATE
SOMERSET
SOUL
SOUL CITY
SOUL OF AFRICA
SOUNDS OF THE CARIBBEAN
SPARKS
SPECIALTY
SPINDIZZY
SPRING
SPRINGBOARD
STEREO-FIDELITY
SSS INTL.
STRADIVARI
STANYAN
STARDAY

STARLA
STORMY FOREST
STUDY
SUGAR HILL
SUMMIT
SUN
SUN FLOWER
SUNSET
SUPER K
SUSSEX
SWORD
STRAIGHT

TALE SPINNERS
TALKING MACHINE
TAKOMA
TAMLA
TANGERINE
TEMPO
THEATRE REC'G. SOCIETY
THOMAS
THRESHOLD (*Tape Only*)
TIARE TAHITI
TICO
TIGER TAIL
TMI
T NECK
TOM THUMB
TOWER
TRACK
TRADITION
TRIP
TRX
TA-TALENT ASSOCIATES
20TH CENTURY FOX

UA INTERNATIONAL
UA LATINO
UNI
UNITED
UNITED ARTISTS
UNITED TALENT
UP FRONT

VA LA FINO
VERVE/FORECAST
VERTIGO
VERVE
RCA VICTOR
VICTROLA
VIDEOTEK
VINTAGE
VIP
VIRTUE
VISTA
VIVA
VOCALION
VOLUNTEER
VORTEX

WARLOCK
WARNER BROS.
WAYSIDE
WEED
WESTMINSTER
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International News Reports

Gormley Named Head Of Festival-U.K. Co.

LONDON—A realignment of responsibilities following the death of managing director Mike Sloman, brings Peter Gormley, singer Cliff Richard's manager, as the new

head of Festival's U.K. company. Gormley previously functioned as deputy to chairman Rupert Murdoch, boss of the News of the World, who numbers the Australian record label among his subsidiary companies.

The appointment of Gormley as managing director strengthens the association between Festival and Gormley Management, which in addition to Cliff Richard, also represents Marvin, Welch and Farrar and Olivia Newton-John, a Festival artist. A new director of Festival is Eddie Jarrett, head of the GM subsidiary, Savile Artists Services theatrical agency, while Peter Hebbes, who joined Savile Artists last year after six years with BBC TV, moves over to Festival to act as a&r controller.

Another new appointment at director level is that of Vicki Walton who is promoted from her coordinator role to take full responsibility for international matters.

Outside of Olivia Newton-John, currently scoring in the singles chart with "Banks of the Ohio," Festival represents Labi Siffre and Daliah Lavi. Gormley is also Siffre's manager.

In announcing the appointments, Murdoch paid tribute to the way Sloman, in two years had laid, "a solid foundation for Festival International with a successful line of artists. It is not often," he added, "that you find a person with a mixture of creative brilliance and good business sense."

New Contract For Warners In W. Germany

BERLIN—A new, comprehensive contract, reviewing joint collaboration between Rolf Budde Musikverlag of Berlin and Musik unserer Zeit Verlag of Munich, was signed here by Ed Silvers, president of Warner Bros. Music, Inc., of Los Angeles, Rolf Budde from Berlin and Siegfried E. Loch from Hamburg.

The new contract incorporates the extension of the 12-year sub-publishing rights on all Warner Bros. copyrights. In addition, all copyrights of the Cotillon/Pronto/Walden Group, previously with Peter Meisel, Super Hype Music (Led Zeppelin) and Elektra copyrights, will be represented by Neue Welt Musik and published, for West Germany, by the Budde company.

The contract also embodies tighter co-operation, with regard to promotion and utilization of future copyrights, between Musik unserer Zeit and Neue Welt Musik.

BILL MYSNER SINGLES PUSH

MONTREAL — Astra Records' Bill Mysner is undergoing a national promotion tour with Polydor's Lori Bruner, on the occasion of the release of his first single, "Little Ol' Rock and Roll Band."

The trip will take him to Halifax, Saint John, Moncton, Montreal, Ottawa, Toronto, Hamilton, London, Winnipeg, Regina, Saskatoon, Edmonton, Calgary and Vancouver. Astra is distributed in Canada by Polydor.

New Int'l Copyright Co., ECS, Formed

LONDON—A new international copyright company based in Brussels has been formed by Roland Kluger which will begin operation in January. Called the European Copyright Service (ECS) the idea for the company was revealed at this year's IMIC by Kluger.

The basic goal of ECS is to act as a service company through computer programming between music publishers and societies throughout Europe.

ECS has been organized at a cost

of \$20,000 and apart from an entrance fee for interested parties—still to be set—there will also be a service charge based on the size of the publishers' catalogue.

The service—similar to the operation the MCPS is to offer U.K. music publishers beginning in January—will include a full copyright service and royalty statement checks for its members.

It is also hoped that there will be a universal coding for members' copyrights to speed any information required by ECS members.

ECS has already recruited Universal Songs of Belgium and Holland, the Enelco company, Radio Luxembourg, and Jean Kluger Music (Belgium) and Kluger's French company, Bleu, Blanc, Rouge, as its first members.

Roland Kluger told Billboard that U.K. and American music publishers could take advantage of ECS and that he hoped to be able to secure new members during the Midem week in January.

18 Countries Attend Composers Conference

By PAUL GYONGY

BUDAPEST — Electronic and aleatoric music, plagiarism and arrangers' difficulties with regard to performing rights were amongst the subjects which figured prominently at the two-day meeting of the Confederation International Des Societes des Auteurs Et Compositeurs (CISAC), held between Oct. 28-29 in the Ballroom of the Hotel Intercontinental, Budapest. The conference — titled "International Council of Authors & Composers" — was sponsored by the Hungarian Copyright Bureau (ARTISJUS).

Eighteen countries were represented, with many internationally well-known delegates such as Georges Auric (France), Marcel Poot (Belgium)—the President of CISAC—Marcel Rubin (Austria), Swen Wilson (Sweden) and Herman Finkelstein (representing ASCAP), being present. The sessions were presided over by Prof. Paul Kadosa, and led by the general secretary of CISAC, Jean-Alexis Ziegler who, in spite of his German name, is French.

Typical of the debates was a discussion on the admission of electronic music to the repertoires of publishing and composing societies. On plagiarism, questions were asked regarding to reassessment of the problems of performing rights — in so-called "serious," "light" or "popular" music areas — with particular regard to the contributions by arrangers.

The question of "aleatoric" music was also discussed at length. This deals specifically with improving musicians and how, depending upon the length of their improvisations, they might become co-authors of a particular written work.

This, the conference felt, was absurd because if improvising musicians were granted co-authorship

of any number they were playing, every improviser at every concert would automatically become co-composer of an unlimited amount of material and thus claim his share of performing rights.

Lastly, came the question of the length of modern orchestral works — which are much shorter than the classical symphonies, although more concentrated compositionally. These works include compositions by Anton Webern and the "post-Webernists," or, for example, Igor Stravinsky's "Variation en souvenir d'Aldous Huxley," as well as material by Ligeti and many others.

In all, the debates were very stimulating and of a very high standard. Although the Budapest conference can only make recommendations relating to the questions under debate, at least it will have succeeded in bringing certain matters to the attention of executive board of CISAC, the body which adopts or rejects any proposals.

The sessions were closed with a Gala Dinner in honor of the delegates, given by Dr. Istvan Timar, general manager of Artisjus.

Disk Co. Confusion Over Radio Bill

By ROB PARTRIDGE

Staff Member, Record & Tape Retailer

LONDON—The U.K. government's Sound Broadcasting Bill, recently published, has specifically excluded record companies and music publishers from ownership of commercial radio stations. There is confusion, however, about some record companies which still appear to be eligible for a share in commercial radio.

The Sound Broadcasting Bill has forbidden direct interests in commercial stations by record companies and publishers because the government is anxious not to create a conflict of interest. The bill, however, does not exclude a local radio contractor being a joint subsidiary with a record company owned by a large combine.

ATV, the parent company of Pye and ATV-Kirshner, appears to be eligible. The company has formed a radio subsidiary, Associated Broadcasting Development. Said a spokesman: "While we do have a commercial radio company, it is fair to say that we are still examining the implications of the bill."

The other major company eligible for an interest in commercial radio is EMI. A spokesman commented: "We haven't entered the commercial radio field properly as yet, although we are obviously watching the present developments."

"At the moment we are still uncertain about the implications of the bill and our people will be studying the legislation in detail."

The only direct interest EMI has in commercial radio at the moment is through our Blackpool Tower company which has entered into a small consortium.

"EMI at large, however, is watching the situation with no firm commitment at the moment. We are still studying the bill."

The legislation, however, only affects the ownership of the stations. Servicing companies supplying programmes and equipment to the stations are not affected by the government's ownership restrictions.

The Essex Music Group, for instance, is presently producing trial radio programmes. Said Olav Wyper, the group's creative director: "We are experimenting now at producing the software for radio stations, which can be sold not only in Britain but throughout the world. The bill has no effect on us at all." A programming company is likely to be formed if the present experiments prove successful.

The Sound Broadcasting Bill leaves much of the actual details about the commercial stations to the Independent Broadcasting Authority which will decide on wavelengths, the number of stations and their locations as well as the number of hours the stations will be allowed to broadcast.

The present air-time restrictions are likely to be removed with the (Continued on page 38)



ROD STEWART, right, was presented with no fewer than five gold disks at a press reception held recently at the Hilton Hotel, Amsterdam. Man presenting Stewart with one of the gold disks — is Piet Schellevis, president of N.V. Philips Phonographische Industrie, Baarn. The particular gold disk was for sales in Australasia and Japan. Later, Stewart received gold disk awards for sales in the U.K., Germany, the Mediterranean countries, Benelux and Scandinavia.

U.K. Rack Co. Ups Shipping

LONDON — Record Merchandisers hit a new high with a shipment of 751,000 units during October, as a preliminary to the festive upbeat in sales.

The deliveries covered both album and singles and on the evidence of the initial November trading the rack firm will establish new records this month.

"In the first nine working days of November we dispatched 680,000 units and there seems little doubt that the figure will be in excess of one million by the end of the month," commented managing director Ian Miles.

Latest acquisition to the firm's list of rack accounts is the Fine Fare supermarket chain. Racks carrying a selected list of 150 best-selling album titles only will be installed in 285 outlets, all of which will be operating to some degree before the end of the year.

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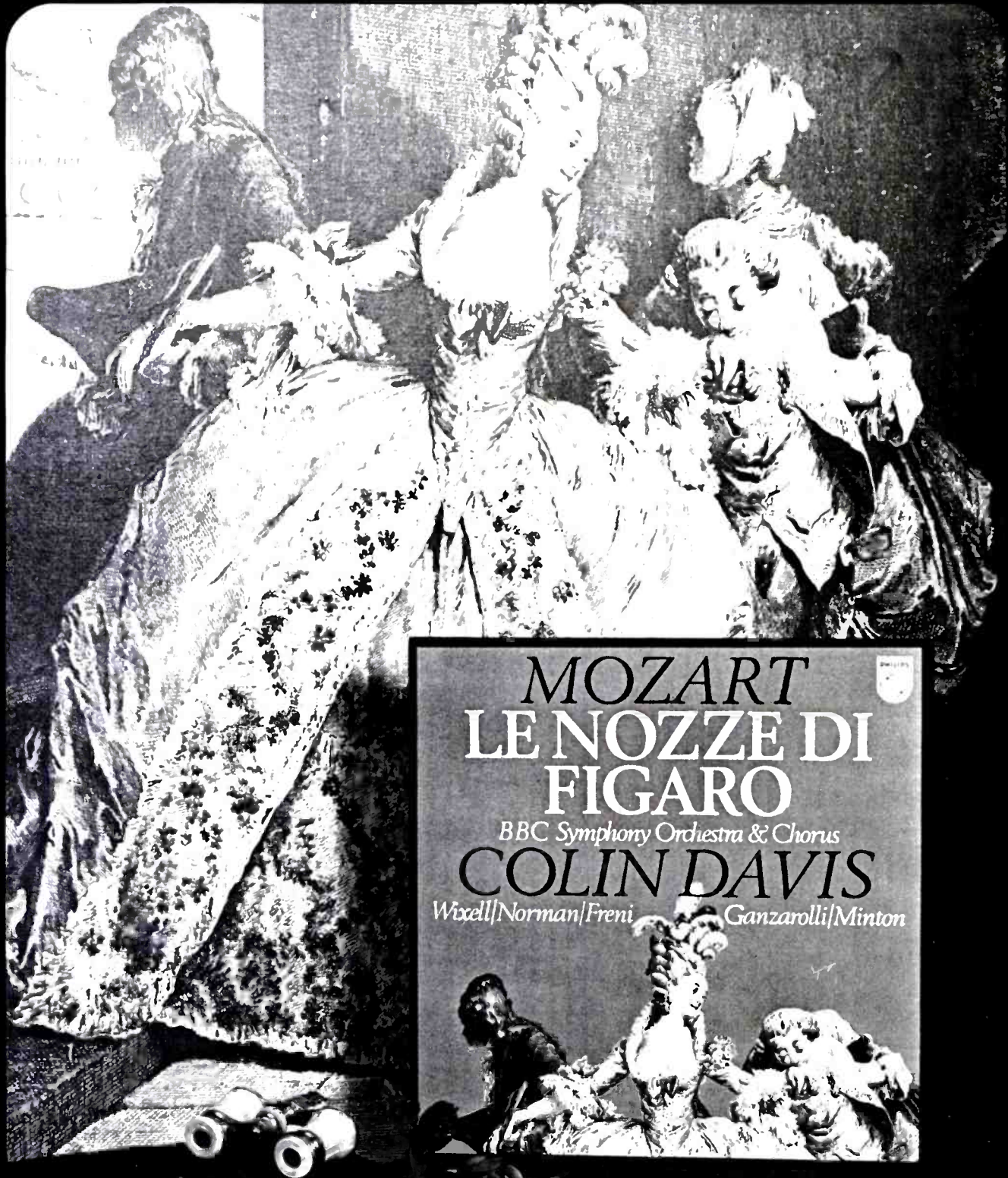
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CBS-France Opens Record Retail Chain

PARIS — CBS-France inaugurated the first of a nationwide chain of record retail stores on Nov. 16 which will also feature the firm's Masterwork musical instrument series.

CBS President Jacques Souplet, who performed the ceremony at 14, rue de Clichy, in Paris' Pigalle quarter, said the firm intends to open some 20 outlets in the next

three years, with a total of two or three in Paris.

The premises, which will stock product of all record and tape manufacturers, will operate under the title the Music Company Shop. The opening ceremony was attended by CBS-France artists Marcel Amont and Gilbert Montagne.

Souplet emphasized there was no desire on the part of CBS to compete on a major scale with traditional retail outlets in Paris or leading provincial centers.

He stressed that the opening of two or three CBS shops in Paris would have no effect on the mass of retailers, who had been approached before CBS went ahead with the program.

The firm intended the shops to operate as market guidelines for new and old product, with special emphasis on the Masterwork and Fender musical instrument lines. Souplet added.

French Pub—New Home

PARIS—One of Europe's oldest music publishing houses, Paul Beuscher, is participating in the construction of \$1,090,000 premises on land it owns adjacent to the firm's present headquarters in the historic Marais district of Paris.

Work has already started on the seven-story building of which 2,500-square meters in two basements and the ground floor will be devoted to musical instrument dispatch departments, stock rooms, a new video studio and offices for Beuscher. The rest of the property will comprise apartments.

Construction is due to be terminated in the spring of 1973. However, Beuscher—founded in 1853—will retain use of its present premises in Boulevard Beaumarchais, which house shops, offices, a music school and the publishing outlet.

The property has been designed under close liaison with historic monument authorities by architect Maurice Sokol. It will be situated at 3, rue de Pas de la Mule, a street which dates back to 1604. It will be the first new construction in the Marais quarter.

The recording and video studio will be designed by a top engineer at the French state-owned ORTF radio-TV network.

French Mag Loses 'Review' Legal Action

PARIS—Vogue Records, France were awarded damages in two legal actions brought against French magazine, "Rock & Folk" over a review in the paper of the Entertainment International album "Experience" by Jimi Hendrix.

Productions Internationales Phonographiques Vogue, and Manufactures de Presse Phonographique Vogue, between them claimed 200,000 francs (about \$38,000) damages after criticism by writer Robert Paringaux of the recording quality of the album.

In awarding judgment in both cases to Vogue, a Paris civil court reduced the damages to 2,000 francs (about \$380) in each, with an additional 3,000 francs (about \$550) costs.

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A&M Canada 10 Gold Disk Awards

TORONTO — A&M has announced that 10 of its albums are to receive gold disk certification for Canadian sales.

The titles are: "Tea for the Tillerman" and "Teaser and the Firecat" by Cat Stevens, the Carpenters' "Close to You" and "The Carpenters." "Greatest Hits" by Herb Alpert and the Tijuana Brass, Carole King's "Tapestry," and Joe Cocker's "Mad Dogs and Englishmen," "Joe Cocker" and "With a Little Help From My Friends."

Stevens was recently presented with two gold disks by A&M managing director, Jerry La-Coursiere, during a Toronto concert appearance, and duplicate copies have been sent to A&M's Hollywood office for a lobby display.

Irish Song Contest Broadcast Live

DUBLIN—The next—and eighth—National Song Contest will mark a departure from previous events in that it will be broadcast live from the Cork Opera House, instead of from the Radio Telefis Eireann studios in Donnybrook.

The contest, to find a song to represent Ireland in the 1972 Eurovision Song Contest at Edinburgh next March, will be presented on Sunday, Feb. 13.

Closing date for entries is Jan. 1. Anyone who is Irish-born or normally resident in the country may enter. Each entrant may submit one song in the Irish language and/or one in English.

A prize of \$625 will go to the writer of the winning song—with an additional \$625 if it's in Irish.

A panel of judges will select three songs with Irish lyrics and three with English lyrics. Additionally—and this is another departure—two songs with Irish lyrics and two with English lyrics will be selected from material specially commissioned by RTE.

When the 10 finalists have been chosen, singers will be selected to sing them at the Cork Opera House on Feb. 13. The contest will be broadcast simultaneously on RTE radio and TV.

There will be 10 panels of jurors,

in Athlone, Donegal, Wexford, Cork, Galway, Limerick, Dundalk, Westport, Cavan and Dublin. They will vote by radio phone during the contest.

Rules of the contest, along with entry forms, may be obtained by writing to: National Song Contest, Radio Telefis Eireann, Donnybrook, Dublin 4.

Czech Co. Product Fair

MOSCOW — Czechoslovak Supraphon record company's products display/fair opened in Central House of Art Workers here. The event was organized to mark 25th anniversary of the company foundation.

The opening ceremony was attended by Vassili Pakhomov, general director of Melodiya record company, and Jaroslav Seda, general manager of Supraphon, as well as by top executives of the companies' distributors abroad, Mezhrunarodnaya Kniga and Artia.

In November Melodiya's products display/fair will be in Czechoslovakia.

TPC Distrib GRT, Alberta

EDMONTON—Taylor, Pearson and Carson will distribute GRT in Alberta.

The agreement covers all GRT record and tape product, but the distribution of Rocoton Accessories will be on a non-exclusive basis.

Gene Chow and Harry Hrabinsky, GRT Western regional manager, will make a comprehensive tour of the province later this month to ensure that all dealers and sub-distributors have adequate servicing.

Edward P. LaBuick, national sales manager of GRT of Canada, will also shortly spend two weeks in the West analyzing the situation.

Philippines in Revival Trend

MANILA — Filipino recording artists singing in English now take to reviving the hits of yesteryears, brought about by the local success of "Eternally" by Victor Wood (Vicar).

A hit, either foreign or domestic release, is reliably gauged here by the number of cover versions. Wood's "Eternally," popularized here many years back by Vic Damone, will go down the annals of Philippine recording history as the first domestic production to receive cover versions from competing companies. As of this writing, there are versions by Eva Vivar (Alpha), Eddie Mesa (Grandeur), Romy Mallari (MCA), Cenon Lagman (Badjao), Fred Panopio (Dyna), Jonathan (D'Swan) and Justo C. Justo (Badjao). The last four are versions in the local vernacular.

Vicar, because of the success of this pioneering venture, is coming out with many more revival albums by Wood, among them "Memories," "Victor Wood for All Occasions" and "From Victor Wood With Love."

Another Vicar artist, Perla Adea, is now engaged in recording the hits of yesteryears. Other companies are following suit.

Whitman to Cut Irish No. 1 Hit

DUBLIN—Slim Whitman plans to record the recent Irish No. 1 hit for Brian Coil & Buckaroos, "These Are My Mountains."

He heard the song when he visited Trend Studios to tape an interview with Harry Thuilleir for the ABC Promotions Program, which goes out on RTE Radio on Monday nights.

From The Music Capitals of the World

LONDON

Transatlantic, the U.K. independent run by Nat Joseph has acquired the Elektra classical label —Nonesuch—in a three year licensing deal for the U.K. The first product through the deal is an 11 album release scheduled for January. Transatlantic will handle the label under the supervision of Lawrence Aston, assistant to Joseph. Nonesuch will retail at around \$3 and the U.S. prefix H 7000 will be utilized for U.K. releases.

Sir Alan Herbert, who died last week at the age of 81, was for many years an active participant in the activities of the Performing Right Society. A vice-president since 1966, he was also chairman of the British Copyright Council. Apart from his many involvements in politics, journalism, AP Herbert, as he was so often known, was also a prolific composer and many of his musicals were staged at the Lyric Theatre in London. In the world of music publishing, Sir Alan Herbert was always a leading figure in activities of the PRS especially with the public lending right and more recently he presided over the decision for the PRS to switch to computer programming.

Mervyn Conn has concluded two new overseas deals for his Carnaby label which is being launched by Philips in the U.K. in January. Conn's two new deals are with Top Tape Musica of Brazil and with Odean EMI in Spain. Product from Carnaby will be released on two budget lines, Carnaby Country and Carnaby Gold plus full price albums. Artists involved in the launch include James Royal, Durward Irwin, Blaine Smith and the Spirit of John Morgan. . . . Island is to release a new album by Emerson, Lake and Palmer, one of the label's top acts, at the special price of \$3.60. Island managing director David Betteridge says that it is a "thank you" to all the people who have bought the group's records in the past. Recorded live at the City Hall, Newcastle, the album is the first of a new series of

albums Island is planning to introduce which the company feels are not right for the full price market.

Continental Record Distributors is importing a series on the French Byg label under the collective title of Rock Generation. There are 10 albums, with possibly four more to come later, featuring historic live recordings of U.K. acts between the years 1962-67. Artists include the Animals, the Yardbirds, Steam- packet, which featured Rod Stewart, Long John Baldry and others. The series was produced by Giorgio Gomelsky. . . . Three original members of the former chart-topping act, the Foundations, were refusing a High Court application last week to stop MCA distributing a record on the Trend label by a group also called the Foundations. Justin Foster refused the application because, he said, MCA and Trend had not been given notice of it. There was no evidence to suggest the record—issued this week—would be sold up until Tuesday. The application could be renewed, he said, after the record companies had been given notice. . . . Noel Gay Music has formed a joint company with Norman Newall called Plantagenet Music which it will handle on a worldwide basis. First copyright in the new company is the love theme from "Spartacus" which is used in the BBC-TV series, the "Onedin Line." The music company will hold copyrights originated by Noel Gay and used by Newell. . . . Barry Dunning — formerly with Capital Artists—has joined the Bron organization as general manager of Bron Artists. Coinciding with his appointment is the signing to Bron Artists of the Keef Hartley Band and Miller Anderson. PHILIP PALMER

TORONTO

Keith James, operations manager of CHED, Edmonton, is being heavily tipped as the man most likely to become Canada's representative in the Professional Radio Programming Society, recently an-

Finnlevy Acquire Majority Share of Scandia Mus.

HELSINKI—Finnlevy, the record company controlled and owned by Musiikki Fazer, has acquired a majority of shares in the Scandia Musiikki organization. The deal was made in September but details were made available several weeks later.

Together, both Finnlevy and Scandia Musiikki have a market share of around 70 percent.

Commenting on the deal, Musiikki Fazer vice president Eric Westo revealed that the purchase had been to assist Scandia Musiikki financially and to help with its further development.

The two companies made a cooperative deal which covers rack-jobbing of Scandia Musiikki product via Levypiste outlets, and the acquisition of Scandia Musiikki's product for sale via Frazier Music Club. These two companies will also join forces in order to meet the demands of the rapidly developing audio-visual market as well as to make the sale of Finnish record and cassette product on the international market more centralized.

In 1970, Finnlevy (Fazer) and Scandia Musiikki made a firm deal which gave Finnlevy the rights to duplicate and market Scandia Musiikki's cassette product under the Finnlevy logo. This collaboration has resulted in the companies jointly accounting for between 60-65 percent of the total music-cassette-8-track cartridge market in Finland.

Westo denied rumors that the

deal had something to do with "a major international company wanting to purchase Scandia Musiikki," as had been reported in the Finnish daily newspapers.

Disk Co. Confusion

• Continued from page 56

introduction of commercial radio, creating 24-hour broadcasting on both the independent and BBC stations. This will require a new needletime agreement to accommodate the additional hours of broadcasting each day.

Current speculation suggests that the IBA, to be formed when the bill passes through Parliament, will create a live music fund from high rentals charged for transmitters in dense population area. The additional revenue will be used to sponsor live concerts in return for an easing of the needletime restrictions.

John Morton, general secretary of the MU commented: "Music should have a purpose. If there is a concert at the Royal Albert Hall for instance, it is there because of the demand. The suggestion of a fund seems to suggest sponsoring concerts with no purpose."

"The local stations must recognize the responsibilities they have to musicians and I hope that even now the government will have further thoughts about the obligations to our members and place it in the bill."

From The Music Capitals of the World

JOHANNESBURG

Liberace flew into Johannesburg Nov. 9 from Australia for a short tour of the Republic. He will be playing all the main centers. On his bill is **Fay McKay** and **Albert Lucas**. . . . **Gordon Collins**, managing director of EMI (SA) left Nov. 7 for three-week visit to the U.S. where he will hold talks with label heads. . . . Gramophone Record Company had, for the first time, two of its singles, "Mammy Blue" by **Charisma** and "Butterfly" by **Danyel Gerard**, occupy the No. 1 and 2 spots on the Loureco Marques and Springbok charts. . . . **Alan Friedlander**, a director of Intercontinental Record Company, left here Nov. 12 for a three-week visit which will take in Australia, Germany, Britain and the U.S. He will hold talks with various label chiefs. . . . After merging its operations for a short while with Teal, Intercontinental is now going it alone. Teal, however, will still handle distribution at the coast as well as providing warehouse facilities.

New company MAP is off to an encouraging start with three of four releases so far making the charts. Local group **Peanut Butter Conspiracy** was awarded three Gold Disk awards for its hit singles "Understanding" (50,000 copies) and "Hold On" which has already sold more than 25,000 copies, says the company.

Record producer **Grahame Beggs** received a gold disk award on behalf of **Charisma** whose "Mammy Blue" reached the No. 1 spot after only two weeks of release. The single has sold in excess of 25,000 copies. Beggs produced the number. . . . A deal negotiated between **M. Bernard** of Phoenix Productions and **Arnold Golembow**, chief of Gramophone Record Company, entitles GRC to record and distribute "Phiri" the all African musical. Production on the album started in the Gallo Studios Nov. 8. Golembow told a cocktail party for press-radio-dealers here that he could not recall a situation where the pre-Christmas season was so dominated by South African artists, local songs and locally-produced recordings. He said it was "a major breakthrough." His company had six local records on Springbok Top 20. . . . EMI recording artist **Peter Vee** has had his hit song "Can We Get To That" released in Australia.

PETER FELDMAN

SYDNEY

Australia's **Daddy Cool** report their recently completed U.S. tour an unqualified success. Co-billers **Deep Purple** cancelled at the last moment due to illness, and **Fleetwood Mac** were plagued by equipment troubles, fortunately didn't affect the group. They received a standing ovation from 10,000 people at the Michigan concert. Capitalizing on their popularity at home, Sparmac released a specially packaged **Daddy Cool** EP "The DCEP." It contains five new tracks and comes in four-fold color cover.

Johnny Tillotson's latest single for Buddah, available in Australia through Phonogram, is "Welfare Hero" by the Australian songwriting team of **Ashdown-Stewart**. **Doug Ashdown**, now resident of Nashville along with his songwriting partner **Jimmy Stewart**, will be appearing on the International Country Music Convention Show, in Nashville. The show is being filmed for cinema and TV release. **Ashdown** and **Stewart** have a three year publishing contract with **Tree International**. . . . **Kevin Gulliver**, lead singer/songwriter with **Melbourne band Company Calne**, will not leave the group. Their first album "Product Of A Broken Reality" is released on Astor's Generation label. **Daddy Cool's** saxophonist **Jerry Noone** was formerly a member of **Co. Calne** and is featured on the album playing sax and keyboards. . . . **Kinney**

Music have signed **Frieze**, an acoustic duo, **Frieze** comprises **Darryl Cotton** and **Beeb Birtles**, both former members of the now defunct recording group, the **Zoot**. Immediate plans are for the release of a single followed by an album shortly after Christmas.

Cat Stevens' third and latest Festival LP, "Teaser and the Firecat" album has qualified for an Australian gold disk award prior to its national release date.

Nell Sedaka is currently in Australia where he will appear for a short season at a Sydney club and on national TV shows. To coincide with his visit **RCA** have released his album "Emergence." . . . The **Daly-Wilson Big Band's** has decided to disband. They were rapidly gathering a strong following after appearing with the **Dudley Moore Trio** and **Cilla Black** on recent dates and their EMI album, "Live At The Cellblock" has just been released.

JAN MURRAY

BARCELONA

New single by **Los Canarios** (Ariola), sung in English, titled "Extra Extra!" The song was composed by the group's lead singer **Teddy Bautista**. The single was recorded at **Decca Studios**, London, and produced by **David Pardo**. . . . **Belter** has released a recording by **Daniel Boone** of "Daddy Don't You Walk So Fast." . . . **Camilo Sesto** (Ariola) has recorded in English his composition "Ay Ay Rosetta." The record will be released in Germany. **Camilo** will go next Dec. to Caracas, Venezuela, for TV appearances. . . . **Conchita Bautista** (**Belter**) represented Spanish Television during the last European Musical Cup Festival of Yugoslavia. . . . New record by **Peret** (Ariola), with a song composed by him is titled "Si Fulano." (If So and So). . . . **Explosion** (distributed by Ariola) has released the Spanish version of "Mammy Blue," by the **Pop Tops**. It is the first Spanish version of this song to appear on the market. . . . **EMI** has released a series of educational records, with narrative. The first issues comprise six singles. First release is titled "Como Nace Un Hermanito" (How a Little Brother Is Born). The series is written and directed by **Joaquin Parejo Diaz**.

. . . **Carlos Anton** (Ariola) has recorded, in English, his own song, "Sonia"—for the German market. . . . Actor **Paco Martinez Soria** has recorded with Ariola his first vocal offering. First two titles recorded by **Soria** are "El Yayo" (**Grandad**) and "Captain de Madera" (**Wooden Captain**), both with lyrics by **Juan Pardo** (who is also record producer).

DOLORES ARACIL

First U.K. Commercial Radio Set for 1973

LONDON—The first four local commercial radio stations, in Glasgow, London, Manchester and Birmingham, will be opened in 1973, it was announced last week by **Christopher Chataway**, minister of Posts and Telecommunications.

Chataway was moving the second reading of the Sound Broadcasting Bill which will bring commercial radio under the control of the Independent Broadcasting Authority. The motion was carried by a Government majority of 32 votes.

The bill lays down a maximum of 60 stations. It is felt that any number in excess of this would result in closure of some local BBC stations.

It is hoped that 20 stations will be in operation within 12 months of the first four opening. Possibly three of these will be in relatively small towns or cities but generally the stations will service large cities and conurbations.

As with the independent television network, the IBA will be obligated to provide sufficient and impartial news coverage. Greater London will have two stations, one of which will specialize in news.

It is possible for the IBA to be advanced up to \$5 million to set up the services. Companies successfully tendering for contracts will be given three-year contracts with yearly options.

S. African Firm Into Audio Visuals

JOHANNESBURG—RPM has acquired full control of RPM Tedex as well as expanding its operations into the recording and retail fields. Before, RPM Tedex comprised a joint venture between RPM and Tedex. The company will now trade as RPM Television.

Matt Mann, RPM managing director, said that the company will deal with software, in the form of films supplied by its subsidiary company **RPM Films**, and hardware such as closed-circuit TV and, at a later stage, all other forms of television.

RPM Films, which has been dealing mainly with feature films, will be managed by **Ron Elliott**, formerly of Killarney Films. He will also manage the television company, **Mann** said: "The RPM group of companies can now offer complete facilities in the audio visual field."

RPM's retail division, which trades as **Fun City Stores**, has expanded its operations with the opening of two more stores in Johannesburg. It has numerous branches in the city and two branches in Durban. The company is headed by **Arnold Gewer**.

RPM has also acquired the franchise for the distribution of **Pick-**

wick, the largest budget and tape label in the world. A deal was negotiated between **Mann** and **Cy Leslie**, president of **Pickwick**.

RPM, which recently acquired the franchise for the A&M label, has acquired additional radio time on **Springbok Radio** at peak period to promote A&M and the company's other labels.

B&C & Island

In **Billboard** Spotlight on London supplement (Nov. 13) the feature on "The Vigorous, Resourceful Independents" (Page L-10) may have conveyed the impression that **B&C** was 50 percent owned by **Island**. It should be pointed out that the connection between **Island** and **B&C** is that each has a 50 percent interest in **Trojan**.

nounced in **Billboard**. He was in the news earlier this year when he took a stand against **SRL**, the plan to make radio stations pay producers and record companies for play. . . . **Montreal's** newest discotheque **Alti-Thaue 727** is located on the top of **Place Ville Marie**, and it was opened last week by **Astra's Kurt** and **Noah**. . . . **GRT** has rush released the soundtrack album of the Canadian film, "Foxy Lady," with music by **Doug Riley**. Two singles have already been pulled from the album—"C'mon Baby (Just to Be With Me Tonight)" by the **House of Commons** and "Ridin' a Daydream" by **Terry Black**.

Several U.S. labels reported to be bidding for world rights to the **GRT** album of "Moe Koffman Plays Bach," which has become an instant bestseller here. **Koffman** scored in the early Sixties with a million-seller, "Swingin' Shepherd Blues."

"Jesus Christ Superstar" is to play **Montreal's Forum** (24) under the auspices of **Donald K. Donald**.

. . . **Fat Chance** will headline the opening of a new youth-oriented night spot in Toronto, the **Normandie Room** at the **Orchard Park Tavern**. . . . **MCA** is rushing out the new **Elton John** LP, "Madman Across the Water." The label is also releasing the fourth **Moms and Dads** album, "The Moms and Dads—Again!" . . . The **Five Man Electric Band** returns to Canada to tape a guest spot on the "Rollin' On the River" **CTV** series. . . . **Daffodil** is rushing out a re-mixed version of the latest **Christmas** single, "I'm a Song (Sing Me)" which was written by **Neil Sedaka**. **RITCHIE YORKE**

Danish Studio for T. Rex Single

COPENHAGEN—To record its next single—and also several tracks for its next LP—**T. Rex** chose to record in a Danish studio.

Marc Bolan and **Mickey Finn** spent three days in the **Ivar Rosenberg** studio, in the Copenhagen suburb of **Vanlose**. **T. Rex's** current album, "Electric Warrior," is currently at No. 7 position on the Danish LP charts.

'72 Growth Plans

• Continued from page 14

plating a franchising program nationally. At present, his stores carry records, tapes, accessories and he is considering adding playback equipment.

Southland Dist., Atlanta, 25-year old distributing operation headed by **Gerald Friedman**, opened its first free-standing store in suburban Atlanta in 1971 and also went into nine leased stores during the past nine months. Stores are in a three-state area. **Friedman's** retail store operation is called **SG Records** and is supervised by **Dave Voshall**. **Friedman** contemplates three or four more free-standing stores, primarily in malls, in 1972.

Burt and Stuart Schwartz, principals in **Schwartz Bros.**, Washington, D.C., today head a six-store chain, five of which are located in metropolitan Washington, with the sixth in **Wayne, N.J.** The **Harmony Hut** chain has commitments for two full-line mall stores in **Baltimore** and **Richmond** in 1972. In addition, the **Manassas** store will be converted to a mall operation in the next 12 months. A company spokesman said that a 1973 commitment has already been signed, indicating the firm's desire to continue to expand their chain. The **Harmony Huts**, in the main, are full-line stores, with inventory ranging from sheet music and folios through records, tapes and playback equipment.

NOVEMBER 27, 1971, BILLBOARD

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HITS OF THE WORLD

AUSTRIA SINGLES

This Week

1	MAMMY BLUE—Pop Tops (Bellaphon)
2	CO-CO—Sweet (RCA)
3	WILLST DU MIT MIR GEHN?—Daliah Lavi (Polydor)
4	BORRIQUITO—Peret (Ariola)
5	NEVER ENDING SONG OF LOVE—New Seekers (Philips)
6	NOAH—Bruce Low (Ariola)
7	MONIKA—Ulli Martin (Philips)
8	BUTTERFLY—Danyel Gerard (CBS)
9	JA, DER EIFELTURM—Severine (Ariola)
10	MAGGIE MAY—Rod Stewart (Mercury)

This Month

1	LOVE STORY—Original Soundtrack (Hoei Zu/Electrola)
2	FIREBALL—Deep Purple (EMI/Columbia)
3	STUNDE DER STARS 3—Various Artists (Ariola)
4	IMAGINE—John Lennon (Apple)
5	WERR VU ALLE SONGTAGSKINDER WAEREN—Heintje (Ariola)
6	FREE LIFE—Free (Island)
7	COLOSSEUM LIFE—Colosseum (Island)
8	THE THIRD ALBUM—Santana (CBS)
9	MASTER OF REALITY—Black Sabbath (Vertigo)
10	FREUNDE—Kajie Ebstein (United Artists)

AUSTRALIA SINGLES (Courtesy: Go-Set)

This Week

1	BANKS OF THE OHIO—Olivia Newton-John (Interfusion)
2	MAMMY BLUE—Joel Daye (Riviera)
3	LOVE IS A BEAUTIFUL SONG—Dave Mills (Albert)
4	MAGGIE MAY/REASON TO BELIEVE—Rod Stewart (Vertigo)
5	BUTTERFLY—Matt Flinders (Fable)
6	THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Distro)
7	SIGNS—Five Man Electrical Band (MGM)
8	DADDY COOL—Drummond (Fable)
9	COME BACK AGAIN—Daddy Cool (Sparnac)
10	IT'S A SIN TO TELL A LIE—Gerty Monroe (Chapter One)

BELGIUM SINGLES (Courtesy: Humo)

This Week

1	MAMMY BLUE—Pop Tops (CBS)
2	SOLEY SOLEY—Middle of the Road (RCA)
3	HELP—Tony Ronald (Ariola)
4	ZEVEN ANJERS ZEVEN ROZEN—Willy Sommers (Vogue)
5	I EDER MENS—Paul Severs (Start)
6	SCHOEN IST ES—Roy Black & Anita (Polydor)
7	MAGGY MAY—Rod Stewart (Philips)
8	THE WITCH QUEEN OF NEW ORLEANS—Redbone (CBS)
9	HANG ON SLOOPY—David Porter (Stax)
10	SPANISH HARLEM—Aretha Franklin (Barclay)

BELGIUM SINGLES (Courtesy: Humo)

This Month

1	HOLLANDESE HITPOURRI 7—Diverse Artists (Decca)
2	IMAGINE—John Lennon (Apple)
3	POLKA PARTY—James Last (Polydor)
4	TOP OF THE POPS—Various Artists (Discobell)
5	SANTANA VOL. 3—Santana (CBS)

BELGIUM SINGLES (Courtesy: Telenoustique)

This Month

1	FIREBALL—Deep Purple (EMI)
2	WHO'S NEXT—Who (Polydor)
3	MASTER OF REALITY—Black Sabbath (Mercury)
4	IMAGINE—John Lennon (Apple)
5	SERGE REGGIANI—Serge Reggiani (Polydor)
6	TARRUS—Emerson, Lake & Palmer (Philips)
7	WELL CUT—Jenghiz Khan (Barclay)
8	PUPPYS—Poppys (Barclay)
9	BONJOUR MIREILLE—Mireille Mathieu (Barclay)
10	ANOTHER TIME, ANOTHER PLACE—Engelbert Humperdinck (Decca)

BRAZIL RIO DE JANEIRO LP'S (Courtesy: IBOPE)

This Month

1	O CAFONA INTERNATIONAL—Various Artists (Som Livre)
2	LOVE STORY—Johnny Mathis (CBS)
3	AS 14 MAIS—Various Artists (CBS)
4	VI FEST. INTER. DA CARCAO—Fase Nacional (Som Livre)

This Week

5	MAR DE ROSAS—Fevers (Odeon)
6	VI FEST. INTER. DA CARCAO—Fase Internacional (Som Livre)
7	FESTA PARA UM SANTO REI—Tim Maia (Polydor)
8	CLARA NUNES—Clara Nunes (Odeon)
9	MEMORIAS DE UM SARGENTO DE MILICIAS—Martinho da Vila (RCA)
10	ROSA DOS VENTOS—Maria Bethania (Odeon)

BRAZIL SAO PAULO LP'S (Courtesy: IBOPE)

This Month

1	O CAFONE VOL. 2—Triilha Nova (Odeon)
2	SINFONIAS—Waldo de Los Rios (Continental)
3	AS 14 MAIS VOL. XXV—Various Artists (CBS)
4	LOVE STORY—Francis Lai (RGE)
5	COMPANHEIRO—Alemar Dutra (CBS)

BRITAIN SINGLES (Courtesy: Record Retailer) *Denotes local origin

This Week

1	COZ I LUV YOU—*Slade (Polydor)—Bar/Schroeder (Chas. Chandler)
2	TILL—Tom Jones (Decca)—Chappell (Gordon Mills)
3	JOHNNY REGGAE—*Piglets (Bell Jeno (Jonathan King))
4	MAGGIE MAY/REASON TO BELIEVE—Rod Stewart (Mercury)—Koppelman/Rubin (Stewart)
5	WILL RETURN—*Springwater (Polydor)—Jig-Saw (P. Cordell/D. Williams)
6	BANKS OF THE OHIO—Olivia Newton-John (Pye)—Blue Gum (John Kongos)
7	GYPYS, TRAMPS & THIEVES—Cher (MCA)—Campbell Connolly (Snuff Garrett)
8	JEEPSTER—T Rex (Fly)—Campbell Connolly (Tony Visconti)
9	TIRE OF BEING ALONE—Al Green (London)—Burlington (W. Mitchell/Al Green)
10	THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Vanguard)—Feldman (Jack Lothrop)
11	WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)—Novakent/Blackwood (Pat & Lolly Vegas)
12	SIMPLE GAME—Four Tops (Tamilia-Motown)—Sparta Florida (Tony Clarke)
13	LOOK AT ME—*Vince Hill (Columbia)—Famous/Clappell (Norman Newell)
14	RUN BABY RUN—Newbeats (London)—Acuff-Rose
15	SULTANA—*Titanic (CBS) April
16	BRANDY—*Scott English (Horse)—Screen Gems-Columbia/Grathle (Dave Bloxham)
17	ERNIE (THE FASTEST MILKMAN IN THE WEST)—Benny Hill (Columbia)—Walter J. Ridley
18	SURRENDER—Diana Ross (Tamilia Motown)—Jobete/Carlin—(N. Ashford/W. Simpson)
19	SUPERSTAR/FOR ALL WE KNOW—Carpenters (A&M)—Ronlor (Jack Daugherty)
20	FOR ALL WE KNOW—*Shirley Bassey (United Artists)—United Artists
21	KEEP ON DANCING—*Bay City Rollers (Bell)—Jewel (Jonathan King)
22	15 TWEEDE DEE TWEEDE DUM—*Middle of the Road (RCA) Sunbury (G. Tosti)
23	CHINA TOWN—Move (Harvest)—Wood/Carlin (R. Wood/J. Lynn)
24	LET'S SEE ACTION—*Who (Track)—Fabulous (Who/Glyn Johns)
25	FREEDOM COME—*Fortunes (Capitol)—Cookaway (Cook & Greenaway)
26	SPANISH HARLEM—Aretha Franklin (Atlantic)—Carlin (J. Wexler/T. Dowd/A. Mardin)
27	DID YOU EVER—Nancy & Lee (Reprise)—London Tree
28	TOKOLOSHE MAN—*John Kongos (Fly)—Essex (Gus Dudgeon)
29	SING SONG OF FREEDOM—*Cliff Richard (Columbia) Big Secret/Rondor (Norrie Paramor)
30	RIDERS ON THE STORM—Doors (Elektra)—Rondor (Bruce Botnick/Doors)
31	YOU'VE GOT A FRIEND—James Taylor (Warner Bros.)—Screen Gems-Columbia (Peter Asher)
32	LADY LOVE BUG—Clodagh Rogers (RCA)—Kangaroo (Kenny Young)
33	BUTTERFLY—Danyel Gerard (CBS)—April
34	I'M LEAVIN'—Elvis Presley (RCA)—Carlin
35	ANOTHER TIME, ANOTHER PLACE—Engelbert Humperdinck (Decca)—Leeds/Melanie (Gordon Mills)
36	35 COPS EYES REMEMBER—Jimi Hendrix (Track)—A. Schroeder
37	BURUNDI BLACK—*Brundi Stephenson Black (Barclay) (Burlington)
38	FIREBALL—*Deep Purple (Harvest) HEC (Deep Purple)

DENMARK SINGLES (Courtesy: Danish Group of IFFI)

This Week

1	SCHOEN IST ES AUF DER WELT ZU SEIN—Roy Black (Polydor)—Anita Hegerland (Pye)—Intersong
2	FLIRT (SAMME STED SAMME TID)—Gite Haennig (HMV)—Imudico
3	TOM-TURN TURNAROUND—New World (Columbia)—Stig Anderson
4	POUR UN FLIRT—Michel Delpech (Barclay)—Imudico
5	JEG GOER HAVD JEG KAN FOR MARIA—Peter Belli (Polydor)—Imudico
6	PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Imudico
7	EVERGREENS—Irving Berlin (Ace/Triola)
8	CO-CO—Sweet (RCA)—Stig Anderson
9	BORRIQUITO—Peret (Ariola) Intersong

DENMARK LP'S

This Month

1	IMAGINE—John Lennon (Apple)
2	SANTANA THIRD—(CBS)
3	WHO'S NEXT—Who (Track)
4	PEARL JAMIS JOPLIN (CBS)
5	BEACH PARTY 2—James Last (Polydor)
6	FIREBALL—Deep Purple (Harvest)
7	POLKA PARTY—James Last (Polydor)
8	ELECTRIC WARRIOR—T. Rex (Columbia)
9	BARK—Jefferson Airplane (RCA)
10	HELT I TOPPEN—Various Artists (Philips)

FRANCE LP'S (Courtesy: Centre D'Information de Documentation Du Disque)

This Month

1	MA FILLE, L'ABSENCE—S. Reggiani (Polydor)
2	WHO'S NEXT—Who (Polydor)
3	FIREBALL—Deep Purple (Pathemaroni/Harvest)
4	FLUTES INDIENNES, VOL. 4—Los Calchakis (CBS/Ariola)
5	IMAGINE—John Lennon (Pathemaroni/Apple)
6	LA COMMINE—J. Ferrat (Barclay)
7	LA FLEUR AUX DENTS—J. Dassin (CBS)
8	LA FLUTE INDIENNE—Various Artists (Barclay)
9	BLESSED ARE—Joan Baez (CED)
10	LE PETIT GARCON—S. Reggiani (CED)

ITALY SINGLES (Courtesy: Discografia Internazionale) *Denotes local origin

This Week

1	AMORE CARO, AMORE BELLO—Bruno Lauzi (Numero Uno)
2	MAMMY BLUE—Pop Tops (Rare) Carre' D'As

This Week

39	SOMETHING TELLS ME (SOMETHING'S GONNA HAPPEN TONIGHT)—Cilla Black (Parlophone)
40	HEY GIRL DON'T BOTHER ME—Jimmie Lowery (Probe)
41	TAP TURNS ON THE WATER—C.C.S. (Rak)—Ral/C.A.—(Mickie Most)
42	CHIRPY CHIRPY, CHEEP CHEEP—*Middle of the Road (RCA)—Flamingo (G. Tosti/ Greco)
43	MAMMY BLUE—Roger Whittaker (Columbia)—Carlin (Denis Preston)
44	IS THIS THE WAY TO AMARILLO—Tony Christie (MCA)—ATV Kinners (M. Murray/P. Callender)
45	PUT YOURSELF IN MY PLACE—Elgins (Tamilia Motown)—Jobete/Carlin (Clay McMuray)
46	YOU GOTTA HAVE LOVE IN YOUR HEART—Supreme/Four Tops (Tamilia Motown) Jobete/Carlin (Clay McMuray)
47	DADDY DON'T YOU WALK SO FAST—Daniel Boone (Penny Farthing)—Intune
48	HOOKED ON A FEELING—*Jonathan King (Decca)—London Tree (Jonathan King)
49	MY LITTLE GIRL—*Autumn (Pye)—Screen Gems/TR (Aishite Prod.)
50	AMAZING GRACE—Judy Collins (Elektra) Harmony (Mark Abramson)

CANADA SINGLES (Courtesy: Music Leaf System) *Denotes local origin

This Week

1	GYPYS TRAMPS & THIEVES—Cher (MCA)
2	THE FROTH SHAFT—Isaac Hayes
3	IMAGINE—John Lennon
4	PEACE TRAIN—Cat Stevens
5	ABSOLUTELY RIGHT—*5 Man Electrical Band
6	9 BABY I'M A WANT YOU—Bread
7	EVERYBODY'S EVERYTHING—Santana
8	ONLY YOU KNOW & I KNOW—Delaney & Bonnie
9	TWO DIVIDED BY LOVE—Grassroots
10	QUESTIONS 67 & 68—Chicago

CANADA SINGLES (Courtesy: Music Labo Co., Ltd.) *Denotes local origin

This Week

1	AME NO BALLADE—*Masayuki Yuhara (Union)—JCM
2	AME NO MIDOSUJI—*O Yan Hui Hui—(Toshiba) UA-Japan
3	NAMIDAKARA ASHITA E—*Masaaki Sakai (Columbia)—Nitchon
4	OMATSURI NO YORU—*Rumiko Koyanagi (Reprise)—Watanabe
5	POLYUSHKA-POLYE—*Masami Saka (Vogue)
6	TOUT TOUT POUR MA CHERIE—Michel Polnareff (Epic)
7	AME NO HI NO BLUES—*Yuko Nagai (Toshiba)—Takarajima
8	SHOKAZU NO MELDY—*Saori Minami (CBS/Sony)—Nitchon
9	NAGASAKI KARA FUNE NI NOTTE—*Hiroshi Itsuki (Minonaka)
10	WATASHI NO YJOKAMACHI—*Rumiko Koyanagi (Reprise)—Watanabe
11	YES IT'S ME—Elton John (DJM)
12	TOKU HANARETE KOMORIUTA—*Nami Shirakawa (Pioneer)
13	OSEWA NI NARIMASHITA—*Junji Inoue (Philips)—PMP
14	AKUMA GA NIKUI—*Takao Hirata & Fullisals (Dan)—Tokyo 12 channel
15	MELDY FAIR—Soundtrack (Polydor)—Intersong
16	MINATO NO WAKAREUTA—*Hiroshi Uchiyama & Cool Five (RCA)—Uchiyama
17	GET IT ON (Gimme Shelter)—*Kiyohiko Ozaki (Philips)—Nitchon
18	ACHO RINGO—*Goro Noguchi (Polydor)—Fuji
19	MIZUIRO NO KOI—*Mari Amachi (CBS/Sony)—Watanabe

JAPAN SINGLES (Courtesy: Music Labo Co., Ltd.) *Denotes local origin

This Week

1	AME NO BALLADE—*Masayuki Yuhara (Union)—JCM
2	AME NO MIDOSUJI—*O Yan Hui Hui—(Toshiba) UA-Japan
3	NAMIDAKARA ASHITA E—*Masaaki Sakai (Columbia)—Nitchon
4	OMATSURI NO YORU—*Rumiko Koyanagi (Reprise)—Watanabe
5	POLYUSHKA-POLYE—*Masami Saka (Vogue)
6	TOUT TOUT POUR MA CHERIE—Michel Polnareff (Epic)
7	AME NO HI NO BLUES—*Yuko Nagai (Toshiba)—Takarajima
8	SHOKAZU NO MELDY—*Saori Minami (CBS/Sony)—Nitchon
9	NAGASAKI KARA FUNE NI NOTTE—*Hiroshi Itsuki (Minonaka)
10	WATASHI NO YJOKAMACHI—*Rumiko Koyanagi (Reprise)—Watanabe
11	YES IT'S ME—Elton John (DJM)
12	TOKU HANARETE KOMORIUTA—*Nami Shirakawa (Pioneer)
13	OSEWA NI NARIMASHITA—*Junji Inoue (Philips)—PMP
14	AKUMA GA NIKUI—*Takao Hirata & Fullisals (Dan)—Tokyo 12 channel
15	MELDY FAIR—Soundtrack (Polydor)—Intersong
16	MINATO NO WAKAREUTA—*Hiroshi Uchiyama & Cool Five (RCA)—Uchiyama
17	GET IT ON (Gimme Shelter)—*Kiyohiko Ozaki (Philips)—Nitchon
18	ACHO RINGO—*Goro Noguchi (Polydor)—Fuji
19	MIZUIRO NO KOI—*Mari Amachi (CBS/Sony)—Watanabe

MALAYSIA SINGLES (Courtesy: Rediffusion, Malaysia) *Denotes local origin

This Month

1	WON'T GET FOOLED AGAIN—Who (Decca)
2	ANOTHER TIME, ANOTHER PLACE—Engelbert Humperdinck (Parlophone)
3	SUPERSTAR—Carpenters (A&M)
4	STICK UP—Honeycone (Hot Wax)
5	MEXICAN DIVORCE—Burt Bacharach (A&M)
6	STACKWATER JACK—Carole King (A&M)
7	DO YOU KNOW WHAT I MEAN—Lee Michels (A&M)
8	NEVER MY LOVE—Fifth Dimension (Bell)
9	LIAR—Three Dog Night (Dunhill)
10	I WOKE UP IN LOVE THIS MORNING—The Partridge Family (Bell)

NORWAY SINGLES (Courtesy: Verdens Gang) *Denotes local origin

This Week

1	PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Imudico
2	MAMMY BLUE—Pop Tops (Metronome)—Mimosa
3	MAMMY BLUE—Joel Daye (Riviera)—Mimosa
4	BANGLA DESH—George Harrison (Apple)—Essex
5	SULTANA—Titanic (CBS)—April

This Week

3	TANTA VOLGA DI LEI—*Pooh (CBS) Melody
4	DOMANI E' UN ALTRO GIORNO—*Ornella Vanoni (Ariston) Palace Italia
5	PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra) Vasto Del Padrone
6	NON TI BASTAVA PIU'—*Patty Pravo (Philips) RCA
7	IO E TE—Massimo Ranieri (CGD) Apollo
8	DIAMABALLA—*Augusto Martelli (Cinevox) Cinevox
9	DIO MI HA NO—Lucio Battisti (Ricordi) Acqua Azzurra
10	EPUR MI SON SCORDATO DI TE—*Formula 3 (Numero Uno) Acqua Azzurra
11	EVA BELLA—*Profeti (CBS) April Music
12	MOZART—Sinf. No. 40—Valdo De Los Rios (Carosello) Carci
13	TWEEDE DEE TWEEDE DUM—Middle of the Road (RCA) RCA
14	CHISSA' SE VA—*Raffaella Carrà (RCA) Savini Zerboni
15	PENSIERO—*Pooh (CBS) Canzoni Moderne
16	E PENSO A TE/MAMMY BLUE—Johnny Dorelli (CGD) Carre' D'As
17	WILD WORLD—Jimmy Cliff (Island) Freshwater
18	APRI LE TUE BRACCIA E ABRACCIA IL MONDO—*Mino Reitano (Dunord) Fiumara
19	MAMMY BLUE—Dalida (RCA) Carre' D'As
20	UOMO—Mina (PDU) Rintmi E Canzoni Moderne
21	THE FOOL—Gilbert Montagne (CBS) Fragola Blu
22	LA FILANDA—*Mliva (Ricordi) Ariston
23	MAMMY BLUE—Ricky Shayne (Jolly) Carre' D'As
24	THE BANNER MAN—Blue Mink (Columbia) Savini Zerboni
25	UNA DONNA—*Adriano Pappalardo (Numero Uno) Universale

NORWAY LP'S

This Month

1	DET AARET DET VAR SAA BRATT—Oystein Sunde (CBS)
2	IMAGINE—John Lennon (Apple)
3	FIREBALL—Deep Purple (Harvest)
4	PEARL—Janis Joplin (CBS)
5	JESUS CHRIST SUPERSTAR—Various Artists (MCA)
6	WHO'S NEXT—Who (Track)
7	DU SKA FAA HM DAG IMAARA—*All Proeyen (Fontana)
8	R.M.—Linda & Paul McCartney (Apple)
9	EVERY PICTURE TELLS A STORY—Rod Stewart (Mercury)
10	SVRESKTIKER II—Various Artists (Flora)

POLAND SINGLES (Courtesy: Polish Jazz Society—Courtesy Music Clubs Co-ordination Council)

This Week

1	DEEP BLUE—George Harrison (Apple)
2	GO DOWN GAMBLIN'—Blood, Sweat and Tears (Columbia)
3	HEY GIRL, DON'T BOTHER ME—Tami (Probe)
4	MAGGIE MAY—Rod Stewart (Mercury)
5	BANGLA DESH—George Harrison (Apple)
6	LIFE IS A SONG/UP THE POOL—Jethro Tull (Chrysalis)
7	WSZYTKO CI KUPIEM—Rozmald i Roman
8	I BELIEVE (IN LOVE)—Hot Chocolate (Rak)
9	KOROWOD (LP)—Marek Grechuta/Anawa (Muza)
10	MONK BERRY MOON DELIGHT—Paul McCartney (Apple)

SINGAPORE SINGLES (Courtesy: Rediffusion, Singapore)

This Week

1	MAGGIE MAY—Rod Stewart (Mercury)
2	ANOTHER TIME, ANOTHER PLACE—Engelbert Humperdinck (Decca)
3	GO AWAY LITTLE GIRL—Donny Osmond (MGM)
4	SUPERSTAR—Carpenters (A&M)
5	UNCLE ALBERT/ADMIRAL HALSEY—Paul & Linda McCartney (Apple)
6	COULD YOU BE—*Marmalade (Decca)
7	WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)
8	YO-YO—Osmonds (MGM)
9	SPANISH HARLEM—Aretha Franklin (Atlantic)
10	TWEEDE DEE TWEEDE DUM—Middle of the Road (RCA)

SOUTH AFRICA LP'S (Courtesy: Southern African Record Manufacturers' & Distributors' Assn.) *Denotes local origin

This Month

1	MAMMY BLUE—*Charisma (CBS) Intersong, GRC
2	BUTTERFLY—Danyel Gerard (CBS) MPA, GRC
3	YOU—Peter Dinklage (Gallo) Ardmore & Bechtow, Gallo
4	NEVER ENDING SONG OF LOVE—New Seekers (Philips) Laetrec, Tom Tom Turnaround
5	DAAR'S NIKS SOOS WARE LIEFDE—*Groep 2 (Brigadiers) Ed Montana, Brigadiers
6	SILVER THREADS AND GOLDEN NEEDLES—*Barbara Ray (RCA) Ardmore & Bechtow
7	CO CO—Sweet (RCA) Phil Wainman, Teal
8	GET ME SOME HELP—*Neville Whitmill (Gallo) Continental, Gallo
9	TWEEDE DEE TWEEDE DUM—Middle of the Road (RCA) Laetrec, Teal
10	TOM TOM TURNAROUND—New World (Columbia) RAX, EMI

SPAIN LP'S (Courtesy: El Musical) *Denotes local origin

This Month

1	TAPESTRY—Carole King (Harvest)
2	TARRUS—Emerson, Lake & Palmer (Ariola)
3	AMORES—*Mari Trini (Hisavox)
4	OSIBISA—Osibisa (Movieplay)
5	NIP SLIDE SLIM—James Taylor (Hisavox)
6	RAM—*Paul McCartney (EMI) (Hisavox)
7	WAT STREET—Crosby, Stills, Nash & Young (Hisavox)
8	STICKY FINGERS—The Rolling Stones (Hisavox)
9	B.S. & C.B.—Blood, Sweat & Tears (CBS)—Blood, Sweat & Tears (CBS)
10	ALGO MAS—*Raphael (Hisavox)

This Week

6	SOLEY SOLEY—Middle of the Road (RCA)—Sweden
7	PEOPLE IN MOTION—*Safi (Nor-Disc)
8	EAT AT HOME—Linda & Paul McCartney (Apple)—Essex
9	CO-CO—Sweet (RCA)—Sweden
10	POISON FLY—Michel Delpech (Barclay)—Imudico

NORWAY LP'S

This Month

1	DET AARET DET VAR SAA BRATT—Oystein Sunde (CBS)
2	IMAGINE—John Lennon (Apple)
3	FIREBALL—Deep Purple (Harvest)
4	PEARL—Janis Joplin (CBS)
5	JESUS CHRIST SUPERSTAR—Various Artists (MCA)
6	WHO'S NEXT—

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Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
90

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

*JUDY COLLINS— OPEN THE DOOR (Song for Judith) (4:05)

(Prod: Mark Abramson) (Writer: Collins) (Rocky Mt. Natl. Park, ASCAP)—Her second release of the year, following "Amazing Grace," is by far one of her best and most commercial for top 40 MOR. The original rhythm ballad with a sing-along flavor and well conceived lyric line will prove a smash. Flip: "Innisfree" (3:20) (Warner Bros., ASCAP) Elektra 45755

LAURA LEE—LOVE AND LIBERTY (2:40)

(Prod: William Weatherspoon) (Writers: Weatherspoon-Bond) (Gold Forever, BMI)—Wild woman's lib funky beat rocker will top her "Woman's Love Right" . . . pop and soul. Powerhouse vocal workout and beat. Flip: (No information available). Hot Wax 7111 (Buddah)

*CARLY SIMON—ANTICIPATION (3:19)

(Prod: Saul Samwell-Smith) (Writer: Simon) (Quackenbush, ASCAP)—Title tune of her hot chart album is a blockbuster rock ballad that will spiral

her right up the chart a la "That's the Way I Always Heard It Should Be." Flip: "The Garden" (4:08) (Quackenbush, ASCAP) Elektra 45759

LIGHTHOUSE— TAKE IT SLOW (Out in the Country) (3:07)

(Prod: Jimmy Lenner) (Writer: Cole-Jollimore-Smith) (C.A.M.-U.S.A., BMI)—The initial entry from the Canadian group, "One Fine Morning" made a heavy impact on the Hot 100. Followup, with a funky dance beat has it to fast to top the debut. Flip: (No information available). Evolution 1052 (Stereo-Dimension)

FREE MOVEMENT— THE HARDER I TRY (The Bluer I Get) (3:23)

(Prod: Toxey French, Michael O'Martian, Bill Straw) (Chaotic, BMI)—Group broke big via the Decca debut, "I've Found Someone of My Own" and now move to the Columbia label with equal commercial potency with more strong rock ballad material. Flip: (No information available). Columbia 4-45512

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

STAMPEDEERS—DEVIL YOU (2:38)

(Prod: Mel Shaw) (Writer: Dodson) (Corral, BMI)—Group hit heavy with "Sweet City Woman" and the followup, a strong rocker, offers much the same play and sales potency. Ball 45-154

*KENNY ROGERS & THE FIRST EDITION— WHAT AM I GONNA DO (3:04)

(Prod: Kenny Rogers & Terry Williams) (Writers: King-Stern) (Screen Gems-Columbia, BMI)—Powerful Carole King-Toni Stern rock ballad features Terry Williams on lead vocal and has it to bring the group back to the chart with sales impact. One of their strongest in some time. Flip: (No information available). Reprise 1053

KRIS KRISTOFFERSON— THE PILGRIM: CHAPTER 33 (2:40)

(Prod: Fred Foster) (Writer: Kristofferson) (Combine, BMI)—Kristofferson follows his "Loving Her Was Easier" with more exceptional material and still more chart potency, top 40, MOR and country. Flip: (No information available). Monument 8531 (CBS)

BARBRA STREISAND backed with Fanny— SPACE CAPTAIN (3:21)

(Prod: Richard Perry) (Writer: Moore) (Skyhill, BMI)—Followup to "Mother" is by far one of her most commercial. Solid rock item with as wild vocal workout. Flip: One Less Bell to Answer/A House Is Not a Home" (5:40) (Blue Seas/Jac, ASCAP/Joseph E. Levine, ASCAP) Columbia 4-45511

BOB DYLAN—GEORGE JACKSON (3:38)

(Prod: Bob Dylan) (Writer: Dylan) (Ram's Horns, BMI)—Dylan follows his "Watching the River Flow" with a potent piece of message material in a new Dylan bag. Flip: Same. (5:33) Columbia 4-45516

*DIONNE WARWICKE— THE LOVE OF MY MAN (2:59)

(Prod: Chips Moman & Dionne Warwick) (Writer: Townsend) (Gambi, BMI)—Cut in Memphis once again by Chips Moman, a la "You've Lost That Loving Feeling," Dionne comes up with a winner in this strong Ed Townsend blues ballad, for top and soul. Flip: (No information available). Scepter 12336

*TIN TIN—SET SAIL FOR ENGLAND (3:00)

(Prod: Tin Tin & Billy Lawrie) (Writers: Kipner-Groves) (Casseroia, BMI)—Culled from their new LP, The British group, with Maurice Gibb as executive producer, has a powerful followup and chart topper for the recent "Is That the Way." Flip: (No information available). Alco 6853

BELLS—FOR BETTER OR WORSE (3:12)

(Prod: Cliff Edwards) (Writer: Mills) (White Dove, BMI)—The Canadian group follow "I Love You Lady Dawn" with a definite chart topper in this strong rock ballad. Flip: "To Know You is To Love You" (3:40) (Vogue, BMI) Polydor 15031

POPPY FAMILY—NO GOOD TO CRY (2:30)

(Prod: Terry Jacks) (Writer: Anderson) (Linsler/Barrisque, BMI)—Driving folk ballad with a super vocal workout by Susan is a hot followup to "Where Evil Grows." Flip: "I'll See You There" (2:33) (Gone Fishin', BMI) London 164

WAR—SLIPPIN' INTO DARKNESS (3:59)

(Prod: Jerry Goldstein) (Writers: Dickenson-Miller-Allen-Brown-Scott-Oskar-Jordan) (Far Out, ASCAP)—Hard driving funky best blues singer offers much of the play and sales potency of the recent "All Day Music," pop and soul. Flip: "Nappy Head (Theme From 'Ghetto Man') (3:12) (Far Out, ASCAP) United Artists 50867

JAKE HOLMES—TRUST ME (2:42)

(Prod: Susan Hamilton) (Writer: Holmes) (Out of Business, ASCAP)—Holmes hit it big last year with "So Close" and now moves to the Columbia label with a strong piece of rock ballad original material with a super performance loaded with top 40 appeal. Flip: (No information available). Columbia 4-45517

*TONY BENNETT—THE SUMMER KNOWS (Theme From "The Summer of '42") (3:19)

(Prod: Teo Macero) (Writers: Bergman-Bergman-LeGrand) (Warner Bros., ASCAP)—As the Peter Nero instrumental treatment of the popular Michel LeGrand and the Bergmans' film theme climbs the chart, Bennett's exceptional vocal version offers much of the same sales potential. Beautiful performance. Flip: "Somewhere Along the Line" (2:55) (DeLuxe, BMI) Columbia 4-45523

BARRY WILLIAMS—SWEET SWEETHEART (2:47)

(Prod: Tim O'Brien) (Writers: King-Goffin) (Screen Gems-Columbia, BMI)—Williams, a heavy TV star of the "Brady Bunch" makes a blockbuster disk debut with a solid Carole King-Gerry Goffin rock material that has it to hit hard and fast via Top 40. Flip: "Sunny" (3:15) (Fifth Floor/Silverhouse/125th Street, ASCAP) Paramount 0122

BILL OLIVER SWOFFORD— WHY YOU BEEN GONE SO LONG (3:17)

(Prod: Scott Turner) (Writer: Newbury) (Acuff-Rose, BMI)—This is the top rock material (penned by Mickey Newbury) that Oliver needed to hit the Hot 100 once again. Cut in Nashville with producer Scott Turner, this one is loaded with top 40 potential. Flip: (No information available). United Artists 50862

SLEDGE HAMMER—SWEET LADY JANE (3:28)

(Prod: Richard Robinson & Richard Burns) (Writers: Burns-Siller-Roberts-Cunningham) (Sunbury, ASCAP)—West coast group makes a powerhouse debut on the label with this solid rock item that has it to hit hard and fast. Flip: "Wild and Free" (2:32) (Dunbar, BMI) RCA 74-0602

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

*MARK LINDSAY—Something Big (2:17) (Prod: Mark Lindsay) (Writers: David-Bacharach) (New Hidden Valley/J.C./April, ASCAP)—The Bacharach-David film title rhythm number is given a strong going over by Lindsay and could prove a heavy chart item. Columbia 4-45509

*GARY PUCKETT—I Can't Hold On (2:32) (Prod: Al DeLory) (Writers: Lampert-Pitter) (Trausdate/Soldier, BMI)—Driving rock ballad penned by Dennis Lampert & Brian Potter serves as strong material for Puckett with top production work of Al DeLory. Columbia 4-45509

QUICKSILVER MESSENGER SERVICE—I Fused Love (3:05) (Writer: Duncan) (Morbetta, BMI)—Funky beat rocker with strong lyric line offers much for Top 40 and the Hot 100. Capitol 3233

*VICKI CARR—I'd Do It All Again (2:53) (Prod: Dick Glasser) (Writers: Ahlert-Carr) (Pincus & Sons, ASCAP)—Top production ballad with a moving performance could prove a left field winner and go all the way. A must for MOR that should spill over top 40 as well. Columbia 4-45510

JOHN ENTWISTLE—My Size (3:45) (Prod: John Entwistle) (Writer: Entwistle) (Track, BMI)—The Who's Entwistle goes it solo for this session, a solid, raucous rocker with top 40 and FM potency. Decca 32896 (MCA)

EDWIN HAWKINS SINGERS—Give Me A Star (4:00) (Prod: Bob Reno) (Writers: Hefar-Krivoch) (Buddah/Hydov, ASCAP)—From the current Broadway hit musical "To Live Another Summer, To Fall Another Winter" comes a strong gospel flavored rhythm number that should put the Hawkins Singers back on the charts. Buddah 271

TRADE MARTIN—I Can't Do It For You (2:42) (Prod: Al Gorgoni, Trade Martin & Chip Taylor) (Writer: Taylor) (Blackwood/Back Road, BMI)—Martin returns to the disk scene with a potent rock ballad that could re-establish him on the charts with sales impact. Buddah 266

*BOB MCDILL—Song for Max (What a Feeling) (2:19) (Prod: Bob McMill) (Writer: McMill) (Gold Dust, BMI)—First release for the Jack Clement Nashville-based label is a folk-rock ballad beauty with a fine vocal workout that could easily bust through across the board. . . . top 40, MOR and country. JIM 1

CASPER—All Day, All Night (Marlaanne) (2:35) (Prod: Barry Olander & Don Oriola) (Writers: Giklyson-Dehr-Miller) (Blackwood, BMI)—The Terry Giklyson hit of the past gets a strong, top 40 commercial updating with much play and sales potential. Sunflower 117 (MGM)

HONK—Don't Let Your Goodbye Stand (3:04) (Prod: Terry Wright & Honk) (Writer: Whaley) (Granite, ASCAP)—Heavy debut of a strong newcomer with solid folk rock ballad material loaded with top 40 potential. Prince 7101

WADE CROOKHAM—New I Lay Me Down to Dream (2:37) (Prod: Quint Benedict & Steve Stone) (Writers: Duncan-Smith) (Mandina, BMI)—Much potential in this strong bubblegum entry that has it to establish the artist and label. Erin 906 (Sundt)

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

CONWAY TWITTY— I CAN'T SEE ME WITHOUT YOU (2:40)

(Writer: Twitty) (Twitty Bird, BMI)—Twitty follows "Wonder What She'll Think About Me Leaving" with an original ballad beauty headed right for the top. Flip: "I Didn't Lose Her (I Threw It Away)" (2:14) (Twitty Bird, BMI) Decca 32895 (MCA)

HANK WILLIAMS JR. with the Mike Curb Congregation—AIN'T THAT A SHAME (2:18)

(Prod: Jim Vienneau & Mike Curb) (Writers: Domino-Batholomew) (Travis, BMI)—Williams follows his top 20 winner "After All They Used to Belong To Me" with a top country reading of the Fats Domino classic. Flip: "The End of a Bad Day" (2:30) (Williams, Jr., BMI) MGM 14317

JACK GREENE & JEANNIE SEELY— MUCH OBLIGE (2:10)

(Writers: Simmons-Fulford-Deaton) (Belarde, BMI)—It's been too long since these top stars teamed up, but it was worth waiting for. Spiritual oriented rhythm item, it will prove a chart giant! Flip: (No information available). Decca 32898 (MCA)

STATLER BROTHERS—YOU CAN'T GO HOME (2:57)

(Prod: Jerry Kennedy) (Writers: Reid) (House of Cash, BMI)—The recent "Pictures" put them right in the Top 20 on the chart and this poignant ballad material will fast prove a topper for that smash. Flip: "Second Thoughts" (2:14) (House of Cash, BMI) Mercury 73253

BOBBY G. RICE—SUSPICION (2:20)

(Prod: J. Howard, B. Dyson, D. Heard) (Writers: Pomus-Shuman) (Presley, BMI)—Followup to his "Mountain of Love" hit is a potent rhythm ballad that offers all of the play and sales potential of the recent smash. Flip: (No information available). Royal American 48

ROY DRUSKY—RED RED WINE (2:47)

(Prod: Jerry Kennedy) (Writer: Diamond) (Tallyrand, BMI)—Drusky brings a top country flavor to an early Neil Diamond pop ballad beauty. This one has it to go all the way. Flip: "Without You Baby" (1:55) (Funny Farm, BMI) Mercury 73252

COMMANDER CODY AND HIS LOST PLANET ARMEN—LOST IN THE OZONE (2:07)

(Prod: Bob Cohen & Commander Cody) (Writer: Farlow) (Ozone, BMI)—With equal potential for pop and country, the pop group should hit hard and heavy on the country chart and move right over pop with this rhythm novelty number. Strong entry. Flip: "Midnight Shift" (2:27) (Tree, BMI) Paramount 0130

CHART Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

PAT MCKINNEY—Gypsies, Tramps & Thieves (2:21) (Paso, BMI) Maga 615-0054

BEN COLDER—Easy Loving #2 (2:26) (Blue Book, BMI) MGM 14327

STAN DEE—Candida (2:25) (Pocket Full of Tunes/Jillbern, BMI) Country Showcase America 109

MARDI MARTIN—Rice Girl (2:37) (Granite, ASCAP) Prince 7109

WALT MILLS—It's Jesus That They Need (3:06) (Heart Warming, BMI) Impact 5121

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

LAURA LEE—LOVE AND LIBERTY (See Pop Pick)

DIONNE WARWICKE—THE LOVE OF MY MAN (See Pop Pick)

CHART Spotlights Predicted to reach the SOUL SINGLES Chart

WHATNAUTS—We'll Always Be Together (3:10) (Gambi, BMI) Stang 5034 (All Platinum)

WAR—Slippin' Into Darkness (3:59) (Far Out, ASCAP)

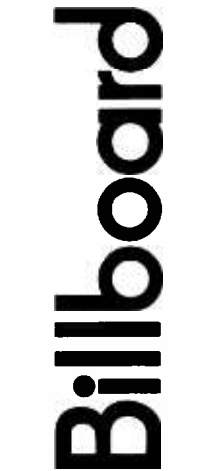


STAR PERFORMER — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.



Records Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending
Nov. 27, 1971



THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	THEME FROM "SHAFT" 7	Isaac Hayes (Isaac Hayes), Enterprise/MGM 9038 (Stax/Volt)
2	2	GYPSIES, TRAMPS & THIEVES 11	Cher (Snuff Garrett), Kapp 2146 (MCA)
3	4	BABY I'M-A WANT YOU 6	Bread (David Gates), Elektra 45751
4	5	HAVE YOU SEEN HER 6	Chi-Lites (Eugene Record), Brunswick 55462
5	8	FAMILY AFFAIR 4	Sly & the Family Stone (Sly Stone), Epic 5-10805 (CBS)
6	3	IMAGINE 6	John Lennon Plastic Ono Band (John & Yoko & Phil Spector), Apple 1840
7	9	GOT TO BE THERE 5	Michael Jackson (Hal Davis), Motown 1191
8	7	PEACE TRAIN 10	Cat Stevens (Paul Samwell-Smith), A&M 2191
9	15	ROCK STEADY 5	Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2838
10	13	THE DESIDERATA 8	Les Crane (Fred Warner & Les Crane), Warner Bros. 7520
11	6	MAGGIE MAY/REASON TO BELIEVE 20	Rod Stewart (Rod Stewart), Mercury 73224
12	25	ALL I EVER NEED IS YOU 8	Sonny & Cher (Snuff Garrett), Kapp 2151 (MCA)
13	14	EVERYBODY'S EVERYTHING 7	Santana (Santana), Columbia 4-45472
14	39	AN OLD FASHIONED LOVE SONG 3	Three Dog Night (Richard Podolor), Dunhill 4294
15	10	YO-YO 12	Osmonds (Rick Hall), MGM 14295
16	18	TWO DIVIDED BY LOVE 8	Grass Roots (Steve Barri), Dunhill 4289
17	17	EASY LOVING 15	Freddie Hart (George Richey), Capitol 3115
18	29	CHERISH 4	David Cassidy (Wes Farrell), Bell 45-150
19	21	A NATURAL MAN 14	Lou Rawls (Michael Lloyd), MGM 14262
20	23	RESPECT YOURSELF 7	Staple Singers (Al Bell), Stax 0104
21	16	SUPERSTAR/BLESS THE BEASTS AND CHILDREN 13	Carpenters (Jack Daugherty), A&M 1289
22	12	INNER CITY BLUES (Make Me Wanna Holler) 8	Marvin Gaye (Marvin Gaye), Tamla 54209 (Motown)
23	47	STONES 3	Neil Diamond (Tom Catalano), Uni 55310 (MCA)
24	24	QUESTIONS 67 & 68/I'M A MAN 8	Chicago (James William Guercio), Columbia 4-45467
25	33	SCORPIO 5	Dennis Coffey & the Detroit Guitar Band (Theodore & Coffey), Sussex 226 (Buddah)
26	27	ONE TIN SOLDIER (The Legend of Billy Jack) 11	Coven (Mundell Lowe), Warner Bros. 7509
27	30	WHERE DID OUR LOVE GO 7	Donnie Elbert (Donnie Elbert), All Platinum 2330
28	32	SUPERSTAR (Remember How You Got Where You Are) 4	Temptations (Norman Whitfield, Gordy 7111 (Motown)
29	31	THEME FROM "SUMMER OF '42" 7	Peter Nero (Paul Leka), Columbia 4-45399
30	36	WILD NIGHT 8	Van Morrison (Van Morrison & Ted Templeman), Warner Bros. 7518
31	19	NEVER MY LOVE 10	Fifth Dimension (Bones Howe), Bell 45-134
32	26	ABSOLUTELY RIGHT 7	Five Man Electrical Band (Dallas Smith), Lionel 3220 (MGM)
33	54	BRAND NEW KEY 5	Melanie (Peter Schekeryk), Neighborhood 4201 (Paramount)
34	11	I'VE FOUND SOMEONE OF MY OWN 26	Free Movement (Joe Porter), Decca 32818 (MCA)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
35	43	YOU ARE EVERYTHING 4	Stylistics (Thom Bell), Avco 4581
36	34	ONE FINE MORNING 12	Lighthouse (Jimmy Ienner), Evolution 1048 (Stereo Dimension)
37	20	TIRED OF BEING ALONE 19	Al Green (Willie Mitchell & Al Green), Hi 2194 (London)
38	79	(I Know) I'M LOSING YOU 2	Rod Stewart (Rod Stewart), Mercury 73244
39	41	SHE'S ALL I GOT 9	Freddie North (Jerry Williams, Jr.), Mankind 12004 (Nashboro)
40	40	I'D LOVE TO CHANGE THE WORLD 10	Ten Years After (Ten Years After), Columbia 4-45457
41	45	TILL 5	Tom Jones (Gordon Mills), Parrot 40007 (London)
42	42	LOVE 8	Lettermen (Lettermen Inc.), Capitol 6316
43	48	I'M A GREEDY MAN—Part 1 3	James Brown (James Brown, Brother 1 Prod.), Polydor 2-14100
44	44	IT'S A CRYING SHAME 11	Gayle McCormick (Dennis Lambert & Brian Potter), Dunhill 4288
45	51	YOUR MOVE 10	Yes (Yes & Eddie Offord), Atlantic 2819
46	35	ONLY YOU KNOW AND I KNOW 10	Delaney & Bonnie (Delaney & Bonnie), Atco 6838
47	37	YOU'VE GOT TO CRAWL (Before You Walk) 11	8th Day (Greg Perry-HDH Prod.), Invictus 9098 (Capitol)
48	61	BEHIND BLUE EYES 4	Who (Who), Decca 32888 (MCA)
49	55	GRANDMA'S HANDS 5	Bill Withers (Booker T. Jones), Sussex 227 (Buddah)
50	62	AN AMERICAN TRILogy 4	Mickey Newbury (Dennis Linde), Elektra 45750
51	74	ONE MONKEY DON'T STOP NO SHOW 2	Honey Cone (Greg Perry & General Johnson), Hot Wax 7110 (Buddah)
52	69	SUNSHINE 3	Jonathan Edwards (Peter Casperson), Capricorn 8021 (Atco)
53	58	DO I LOVE YOU 9	Paul Anka (David Van De Pitte & Bruce Miller), Buddah 252
54	49	WHAT ARE YOU DOING SUNDAY? 9	Dawn (Tokens & Dave Appel), Bell 45-141
55	53	DON'T WANT TO LIVE INSIDE MYSELF 6	Bee Gees (Robert Stigwood & the Bee Gees), Atco 6867
56	66	HALLELUJAH 3	Sweathog (Joel Sill & Bill Schnee), Columbia 4-45492
57	57	MAMMY BLUE 8	Pop Tops (Alain Milhaud), ABC 11311
58	52	IT'S IMPOSSIBLE 8	New Birth (Fuqua III Prod.), RCA 74-0520
59	76	CAN I GET A WITNESS 2	Lee Michaels (Lee Michaels), A&M 1303
60	65	FRIENDS WITH YOU 11	John Denver (Milton Okun), RCA 74-0567
61	71	LET IT BE 3	Joan Baez (Norbert Putnam), Vanguard 35145
62	60	JENNIFER 7	Bobby Sherman (Ward Sylvester), Metromedia 227
63	63	I'M STILL WAITING 4	Diana Ross (Deke Richards), Motown 1192
64	84	SATISFACTION 2	Smokey Robinson & the Miracles ("Smokey" & Terry Johnson), Tamla 54211 (Motown)
65	88	KISS AN ANGEL GOOD MORNING 2	Charley Pride (Clay Clement), RCA 74-0550
66	73	AIN'T NOBODY HOME 3	B.B. King (Zagarino & Michel), ABC 11316

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	86	WHITE LIES BLUE EYES 4	Bullet (Bobby Flax & Lanny Lambert), Big Tree 123 (Amper)
68	68	GIMME SOME LOVIN', Part 1 6	Traffic, etc. (Chris Blackwell & Stevie Winwood), United Artists 50841
69	—	AMERICAN PIE 1	Don McLean (Ed Freeman), United Artists 50856
70	—	HEY GIRL/I KNEW YOU WHEN 1	Donny Osmond (Rick Hall), MGM 14322
71	70	MY PART/MAKE IT FUNKY (Pt. 3) 6	James Brown (James Brown), Polydor 14098
72	81	LONG AGO TOMORROW 4	B.J. Thomas (Burt Bacharach & Hal David), Scepter 12335
73	78	LISA, LISTEN TO ME 5	Blood, Sweat & Tears (Heckman/Halee/Columbia), Columbia 4-45477
74	80	DOLLY DAGGER 6	Jimi Hendrix (Jimi Hendrix, Mitch Mitchell, Eddie Kramer & John Jansen), Reprise 1044
75	72	YOU'VE LOST THAT LOVIN' FEELIN' 6	Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2837
76	—	CLEAN UP WOMAN 1	Betty Wright (Willie Clark & Clarence Reid), Alton 4601 (Atlantic)
77	—	HEY BIG BROTHER 1	Rare Earth (Rare Earth), Rare Earth 5038 (Motown)
78	—	NOTHING TO HIDE 1	Tommy James (Tommy James & Bob King), Roulette 7114
79	83	FOR LADIES ONLY 4	Steppenwolf (Richard Podolor), Dunhill 4292
80	—	DROWNING IN THE SEA OF LOVE 1	Joe Simon (Staff), Spring 120 (Polydor)
81	—	ME AND BOBBY McGEE 1	Jerry Lee Lewis (Jerry Kennedy), Mercury 73248
82	82	WALK RIGHT UP TO THE SUN 5	Delfonics (Staff for Stan & Harris), Philly Groove 169 (Bell)
83	99	THE WITCH QUEEN OF NEW ORLEANS 2	Redbone (Pat Vegas & Lolly Vegas), Epic 5-10749
84	91	TURN YOUR RADIO ON 2	Ray Stevens (Ray Stevens), Barnaby 2048 (CBS)
85	90	MY BOY 2	Richard Harris (Phil Gaultier & Bill Martin), Dunhill 4293
86	87	TELL MAMA 4	Savvy Brown (Neil Slaven), Parrot 40066 (London)
87	—	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) 1	Hillside Singers (Al Ham), Metromedia 231
88	94	FOOL ME 4	Joe South (Buddy Bule & Bill Lowery), Capitol 3204
89	89	LONG PROMISED ROAD 5	Beach Boys (Beach Boys), Reprise 1047
90	100	Pretty As You Feel 2	Jefferson Airplane (Jefferson Airplane Inc.), Grunt 0300 (RCA)
91	—	TRUCKIN' 1	Grateful Dead (Grateful Dead), Warner Bros. 7464
92	93	HELP ME MAKE IT THROUGH THE NIGHT 3	O.C. Smith (Jerry Fuller), Columbia 4-45435
93	95	GET DOWN 3	Curtis Mayfield (Curtis Mayfield), Curtom 1966 (Buddah)
94	—	SOOR SUITE 1	Guess Who (Jack Richardson), RCA 74-0578
95	—	I WANT TO PAY YOU BACK 2	Chi-Lites (Eugene Record), Brunswick 55458
96	98	LOOKIN' BACK 2	Bob Seger (Hideout Productions & Punch), Capitol 3187
97	97	YOU KEEP ME HOLDING ON 2	Tyrone Davis (Willie Henderson), Dakar 626 (Cottillion)
98	—	LOVE IS FUNNY THAT WAY 1	Jackie Wilson (Carl Davis & Willie Thiberson), Brunswick 55461
99	—	I'M GONNA BE A COUNTRY GIRL AGAIN 1	Buffy Sainte-Marie (Bob Lurie & Maynard Solomon), Vanguard 35143
100	—	TIGHTROPE RIDE 1	Doors (Doors/Bruce Botnick), Elektra 45757

HOT 100 A TO Z—(Publisher-Licensee)

1	22	Feel Me (Lauryn), BMI	6	Never My Love (Warner-Tamerlane, BMI)	31	Tell Mama (Chrysalis/Burgundy/Burtothy, ASCAP)	64
2	23	Inner City Blues (Wolfe/Wolfe/Miller, BMI)	7	It's a Crying Shame (Frost/Solider, BMI)	32	Theme From "Shaft" (Bee/Minghelli, BMI)	65
3	24	For Ladies Only (Steppenwolf, BMI)	8	It's Impossible (Sunbury, BMI)	33	Theme From "Summer of '42" (WB, ASCAP)	66
4	25	All I Ever Need Is You (Cherry Lane, ASCAP)	9	One Fine Morning (C.A.B./U.S.A., BMI)	34	Tightrope Ride (Alchemical, ASCAP)	67
5	26	Friends With You (MCA, BMI)	10	One Monkey Don't Stop No Show (Gold Forever, BMI)	35	Till (Chappell, ASCAP)	68
6	27	Get Down (Curtom, BMI)	11	I Want to Pay You Back (Julio-Brian, BMI)	36	Trouble (Capitol, BMI)	69
7	28	Give Me Some Lovin', Part 1 (Irving, BMI)	12	Jennifer (Sunbeam, BMI)	37	Truckin' (see Note, BMI)	70
8	29	Got to Be There (Glanville, ASCAP)	13	Class on Angel Good Morning (Playback, BMI)	38	Two Year Radio (see Note, BMI)	71
9	30	Grandma's Hands (Interscope, BMI)	14	Let It Be (MCA, BMI)	39	Walk Right Up to the Sun (Nickel Shoe, BMI)	72
10	31	Gypsies, Tramps & Thieves (MCA, BMI)	15	Let Us Be (Meridian, BMI)	40	What Are You Doing Sunday? (Pocket Full of Tenors, BMI)	73
11	32	Hallelujah (Capitoni/Tony Pepper, ASCAP)	16	Let Us Be (Meridian, BMI)	41	White Lies Blue Eyes (see Note, BMI)	74
12	33	Have You Seen Her (Julio-Brian, BMI)	17	Let Us Be (Meridian, BMI)	42	Wild Night (Columbia Soul, ASCAP)	75
13	34	Have You Seen Her (Julio-Brian, BMI)	18	Let Us Be (Meridian, BMI)	43	Which Queen of New Orleans, BMI)	76
14	35	Hey Girl (Kronos-Columbia, BMI)	19	Let Us Be (Meridian, BMI)	44	Who (see Note, BMI)	77
15	36	I Know You When (Lauryn, BMI)	20	Let Us Be (Meridian, BMI)	45	Who (see Note, BMI)	78
16	37	May Big Brother (see Note, BMI)	21	Let Us Be (Meridian, BMI)	46	Who (see Note, BMI)	79
17	38	I Know You When (Lauryn, BMI)	22	Let Us Be (Meridian, BMI)	47	Who (see Note, BMI)	80
18	39	May Big Brother (see Note, BMI)	23	Let Us Be (Meridian, BMI)	48	Who (see Note, BMI)	81
19	40	I Know You When (Lauryn, BMI)	24	Let Us Be (Meridian, BMI)	49	Who (see Note, BMI)	82
20	41	May Big Brother (see Note, BMI)	25	Let Us Be (Meridian, BMI)	50	Who (see Note, BMI)	83
21	42	I Know You When (Lauryn, BMI)	26	Let Us Be (Meridian, BMI)	51	Who (see Note, BMI)	84
22	43	May Big Brother (see Note, BMI)	27	Let Us Be (Meridian, BMI)	52	Who (see Note, BMI)	85
23	44	I Know You When (Lauryn, BMI)	28	Let Us Be (Meridian, BMI)	53	Who (see Note, BMI)	86
24	45	May Big Brother (see Note, BMI)	29	Let Us Be (Meridian, BMI)	54	Who (see Note, BMI)	87
25	46	I Know You When (Lauryn, BMI)	30	Let Us Be (Meridian, BMI)	55	Who (see Note, BMI)	88
26	47	May Big Brother (see Note, BMI)	31	Let Us Be (Meridian, BMI)	56	Who (see Note, BMI)	89
27	48	I Know You When (Lauryn, BMI)	32	Let Us Be (Meridian, BMI)	57	Who (see Note, BMI)	90
28	49	May Big Brother (see Note, BMI)	33	Let Us Be (Meridian, BMI)	58	Who (see Note, BMI)	91
29	50	I Know You When (Lauryn, BMI)	34	Let Us Be (Meridian, BMI)	59	Who (see Note, BMI)	92
30	51	May Big Brother (see Note, BMI)	35	Let Us Be (Meridian, BMI)	60	Who (see Note, BMI)	93
31	52	I Know You When (Lauryn, BMI)	36	Let Us Be (Meridian, BMI)	61	Who (see Note, BMI)	94
32	53	May Big Brother (see Note, BMI)	37	Let Us Be (Meridian, BMI)	62	Who (see Note, BMI)	95
33	54	I Know You When (Lauryn, BMI)	38	Let Us Be (Meridian, BMI)	63	Who (see Note, BMI)	96
34	55	May Big Brother (see Note, BMI)	39	Let Us Be (Meridian, BMI)	64	Who (see Note, BMI)	97
35	56	I Know You When (Lauryn, BMI)	40	Let Us Be (Meridian, BMI)	65	Who (see Note, BMI)	98
36	57	May Big Brother (see Note, BMI)	41	Let Us Be (Meridian, BMI)	66	Who (see Note, BMI)	99
37	58	I Know You When (Lauryn, BMI)	42	Let Us Be (Meridian, BMI)	67	Who (see Note, BMI)	100
38	59	May Big Brother (see Note, BMI)	43	Let Us Be (Meridian, BMI)	68	Who (see Note, BMI)	
39	60	I Know You When (Lauryn, BMI)	44	Let Us Be (Meridian, BMI)	69	Who (see Note, BMI)	
40	61	May Big Brother (see Note, BMI)	45	Let Us Be (Meridian, BMI)	70	Who (see Note, BMI)	
41	62	I Know You When (Lauryn, BMI)	46	Let Us Be (Meridian, BMI)	71	Who (see Note, BMI)	
42	63	May Big Brother (see Note, BMI)	47	Let Us Be (Meridian, BMI)	72	Who (see Note, BMI)	
43	64	I Know You When (Lauryn, BMI)	48	Let Us Be (Meridian, BMI)	73	Who (see Note, BMI)	
44	65	May Big Brother (see Note, BMI)	49	Let Us Be (Meridian, BMI)	74	Who (see Note, BMI)	
45	66	I Know You When (Lauryn, BMI)	50	Let Us Be (Meridian, BMI)	75	Who (see Note, BMI)	
46	67	May Big Brother (see Note, BMI)	51	Let Us Be (Meridian, BMI)	76	Who (see Note, BMI)	
47	68	I Know You When (Lauryn, BMI)	52	Let Us Be (Meridian, BMI)	77	Who (see Note, BMI)	
48	69	May Big Brother (see Note, BMI)	53	Let Us Be (Meridian, BMI)	78	Who (see Note, BMI)	
49	70	I Know You When (Lauryn, BMI)	54	Let Us Be (Meridian, BMI)	79	Who (see Note, BMI)	
50	71	May Big Brother (see Note, BMI)	55	Let Us Be (Meridian, BMI)	80	Who (see Note, BMI)	
51	72	I Know You When (Lauryn, BMI)	56	Let Us Be (Meridian, BMI)	81	Who (see Note, BMI)	
52	73	May Big Brother (see Note, BMI)	57	Let Us Be (Meridian, BMI)	82	Who (see Note, BMI)	
53	74	I Know You When (Lauryn, BMI)	58	Let Us Be (Meridian, BMI)	83	Who (see Note, BMI)	
54	75	May Big Brother (see Note, BMI)	59	Let Us Be (Meridian, BMI)	84	Who (see Note, BMI)	
55	76	I Know You When (Lauryn, BMI)	60	Let Us Be (Meridian, BMI)	85	Who (see Note, BMI)	
56	77	May Big Brother (see Note, BMI)	61	Let Us Be (Meridian, BMI)	86	Who (see Note, BMI)	
57	78	I Know You When (Lauryn, BMI)	62	Let Us Be (Meridian, BMI)	87	Who (see Note, BMI)	
58	79	May Big Brother (see Note, BMI)	63	Let Us Be (Meridian, BMI)	88	Who (see Note, BMI)	
59	80	I Know You When (Lauryn, BMI)	64	Let Us Be (Meridian, BMI)	89	Who (see Note, BMI)	
60	81	May Big Brother (see Note, BMI)	65	Let Us Be (Meridian, BMI)	90	Who (see Note, BMI)	
61	82	I Know You When (Lauryn, BMI)	66	Let Us Be (Meridian, BMI)	91	Who (see Note, BMI)	
62	83	May Big Brother (see Note, BMI)	67	Let Us Be (Meridian, BMI)	92	Who (see Note, BMI)	
63	84	I Know You When (Lauryn, BMI)	68	Let Us Be (Meridian, BMI)			



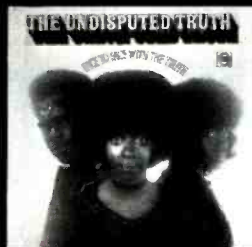
You can't argue with success.

**It's the
Undisputed Truth
with their
second smash hit.**

**"You Make Your Heaven
& Hell Right Here on Earth"**
(7112F)

More moments of Undisputed Truth.
The same sound of success you heard
on "Smiling Faces Sometimes." And
the Truth is in the charts.

PRODUCED BY NORMAN WHITFIELD



Out of the album "Face to Face With The Truth"
G-959L



STAR PERFORMER — LP's registering great 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.)

Billboard TOP LP'S

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart*
1	1	SANTANA Columbia KC 30595	7
2	2	SHAFT Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)	15
3	3	CAT STEVENS Teaser & the Firecat A&M SP 4313	8
4	4	JOHN LENNON Imagine Apple 3379	11
★	7	SLY & THE FAMILY STONE There's a Riot Goin' On Epic KE 30986 (CBS)	3
6	6	CAROLE KING Tapestry Ode SP 77009 (A&M)	34
★	9	CHICAGO At Carnegie Hall Columbia CX 30865	3
8	8	THREE DOG NIGHT Harmony Dunhill DSX 30108	6
9	5	ROD STEWART Every Picture Tells a Story Mercury SRM 1-609	24
10	11	MOODY BLUES Every Good Boy Deserves Favour Threshold THS 5 (London)	15
11	10	CARPENTERS A&M SP 3502	26
★	13	DONNY OSMOND To You With Love MGM SE 4797	4
★	36	WHO Meaty Beaty Big & Bouncy Decca DL 79184 (MCA)	2
14	12	CHI-LITES (For God's Sake) Give More Power to the People Brunswick BL 754170	15
★	32	NEIL DIAMOND Stones Uni 93106 (MCA)	3
16	17	PARTRIDGE FAMILY Sound Magazine Bell 6064	14
17	15	JIMI HENDRIX/SOUNDTRACK Rainbow Bridge Reprise MS 2040	8
18	18	CHER Kapp KS 3649 (MCA)	10
19	19	PAUL & LINDA McCARTNEY Ram Apple SMAS 3375	26
20	20	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)	53
21	14	BLACK SABBATH Master of Reality Warner Bros. BS 2562	13
22	22	WHO Who's Next Decca DL 79182 (MCA)	16
23	16	JACKSON 5/TY SOUNDTRACK Goin' Back to Indiana Motown M 742 L	7
24	26	HUMBLE PIE Performance: Rockin' the Fillmore A&M SP 3506	4
25	21	MARVIN GAYE What's Going On Tamla TS 310 (Motown)	25
26	28	ARETHA FRANKLIN Aretha's Greatest Hits Atlantic SD 8295	10
27	30	VAN MORRISON Tupelo Honey Warner Bros. WS 1950	5
28	25	BARBRA JOAN STREISAND Columbia KC 30792	11
29	29	JAMES TAYLOR Mud Slide Slim Warner Bros. BS 2561	29
30	23	JOAN BAEZ Blessed Are... Vanguard VSD 6570/1	11
31	34	CAT STEVENS Tea for the Tillerman A&M SP 4280	43
32	33	FIFTH DIMENSION Live Bell 9000	6
33	27	JETHRO TULL Aqualung Reprise MS 2035	29
★	79	ALL IN THE FAMILY TV Cast, Atlantic SD 7210	2
35	24	JEFFERSON AIRPLANE Bark Grunt FTR 1001 (RCA)	11

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart*
★	—	LED ZEPPELIN Atlantic SD 7208	1
★	45	DOORS Other Voices Elektra EKS 75017	4
38	35	TRAFFIC, Etc. Welcome to the Canteen United Artists UAS 5550	8
★	54	FREDDIE HART Easy Lovin' Capitol ST 838	8
40	38	LEE MICHAELS 5th A&M SP 4302	26
41	48	CURTIS MAYFIELD Roots Curton CRS 8009 (Buddah)	4
42	40	DONNY OSMOND ALBUM MGM SE 4302	21
43	41	TEN YEARS AFTER A Space in Time Columbia KC 3C801	14
44	43	BEACH BOYS Surf's Up Reprise RS 6453	12
45	31	GRATEFUL DEAD Warner Bros. 7WS 1935	7
★	59	TOM JONES Live at Caesar's Palace Parrot 2 XPAS 71049/50 (London)	4
★	56	SONNY & CHER LIVE Kapp KS 3654 (MCA)	9
48	39	KRIS KRISTOFFERSON The Silver Tongued Devil & I Monument Z 30679 (CBS)	18
49	37	CHICAGO TRANSIT AUTHORITY Columbia GP 8	133
50	55	JEFF BECK GROUP Rough & Ready Epic KE 30973	4
51	53	KRIS KRISTOFFERSON Me & Bobby McGee Monument Z 30817 (CBS)	12
52	47	ALLMAN BROTHERS BAND At Fillmore East Capricorn SD 2-802 (Atco)	19
53	52	SUMMER OF '42 Soundtrack Warner Bros. WS 1925	12
54	42	BAND Cahoots Capitol SMAS 651	7
55	57	PARTRIDGE FAMILY Up to Date Bell 6059	35
56	44	ROLLING STONES Sticky Fingers Rolling Stones, COC 59100 (Atco)	28
★	—	HUDSON & LANDRY Losing Their Heads Dore 326	1
58	46	CARPENTERS Close to You A&M SP 4271	63
59	58	GRASS ROOTS Their 16 Greatest Hits Dunhill DSX 50107	9
60	64	FRANK ZAPPA'S 200 MOTELS Soundtrack United Artists UAS 9956	5
61	67	QUINCY JONES Smackwater Jack A&M SP 3037	7
62	51	CROSBY, STILLS, NASH & YOUNG 4 Way Street Atlantic SD 2-902	32
63	65	BLACK SABBATH Paranoid Warner Bros. WS 1887	41
64	70	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	5
65	69	B.B. KING In London ABC ABCX 730	7
66	61	SANTANA Abraxas Columbia KC 30130	60
★	97	J. GEILS BAND Morning After Atlantic SD 8297	4
68	62	ROBERTA FLACK Chapter Two Atlantic SD 1569	66
69	60	BUDDY MILES LIVE Mercury SRM 2-7500	9
★	98	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	4

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart*
71	63	JAMES BROWN Hot Pants Polydor PD 4054	13
72	72	ISLEY BROTHERS Givin' It Back T-Neck TNS 3008 (Buddah)	10
73	68	EMERSON, LAKE & PALMER Tarkus Cotillion SD 9900	22
74	74	DIONNE WARWICK STORY Scepter SPS 2-596	5
75	73	GUESS WHO Best of RCA Victor LSPX 1004	33
76	76	ARETHA FRANKLIN Aretha Live at Fillmore West Atlantic SD 7205	26
77	49	BEE GEES Trafalgar Atco SD 7003	10
★	117	MELANIE Gather Me, Neighborhood NRS 47001 (Paramount)	3
★	99	YES ALBUM Atlantic SD 8283	22
80	83	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	40
81	75	SAVOY BROWN Street Corner Talking Parrot PAS 71047 (London)	11
82	66	RARE EARTH One World Rare Earth RS 520 (Motown)	20
83	50	JOHN DENVER Poems, Prayers & Promises RCA LSP 4499	33
84	71	STEPPENWOLF For Ladies Only Dunhill DSX 50110	9
★	119	MAMAS & PAPAS People Like Us Dunhill DSX 50106	4
86	86	CHICAGO Columbia KGP 24	94
87	87	GRAND FUNK RAILROAD Survival Capitol SW 764	31
88	92	BLOODROCK U.S.A. Capitol SMAS 645	4
89	89	LETTERMEN Love Book Capitol ST 836	8
90	77	DEEP PURPLE Fireball Warner Bros. BS 2564	15
★	106	LOU RAWLS A Natural Man MGM SE 4771	13
92	80	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	90
93	93	AL GREEN Gets Next to You Hi SHL 32062 (London)	13
94	84	JACKSON 5 Maybe Tomorrow Motown MS 735	30
★	143	DON McLEAN American Pie United Artists UAS 5535	3
96	96	CURTIS MAYFIELD Curtis, Curton CRS 8008 (Buddah)	27
97	81	FIRESIGN THEATER I Think We're All Bozos on This Bus Columbia C 30737	10
98	78	VICTOR BUONO Heavy Dore LP 325	11
99	85	NEW RIDERS OF THE PURPLE SAGE Columbia C 30888	12
100	94	ENGELBERT HUMPERDINCK Another Time, Another Place Parrot XPAS 71048 (London)	12
101	91	JAMES GANG Live in Concert ABC ABCX 733	12
102	95	OSMONDS Homemade MGM SE 4770	23
103	110	THE PARTRIDGE FAMILY ALBUM Bell 6050	57
★	—	ELTON JOHN Madman Across the Water Uni 93120 (MCA)	1
105	107	SLY & THE FAMILY STONE Greatest Hits Epic E 30324 (CBS)	56

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

LARRY McNEELY

Twelve string, lead, and slide guitar, and harmonica.
LARRY McNEELY progresses into a new and individual
sound on this his second album, recorded in England,
far from the maddening crowd.

LARRY McNEELY has changed.
His second album is now available on Capitol.



• Continued from page 66

POSITIONS 106-200

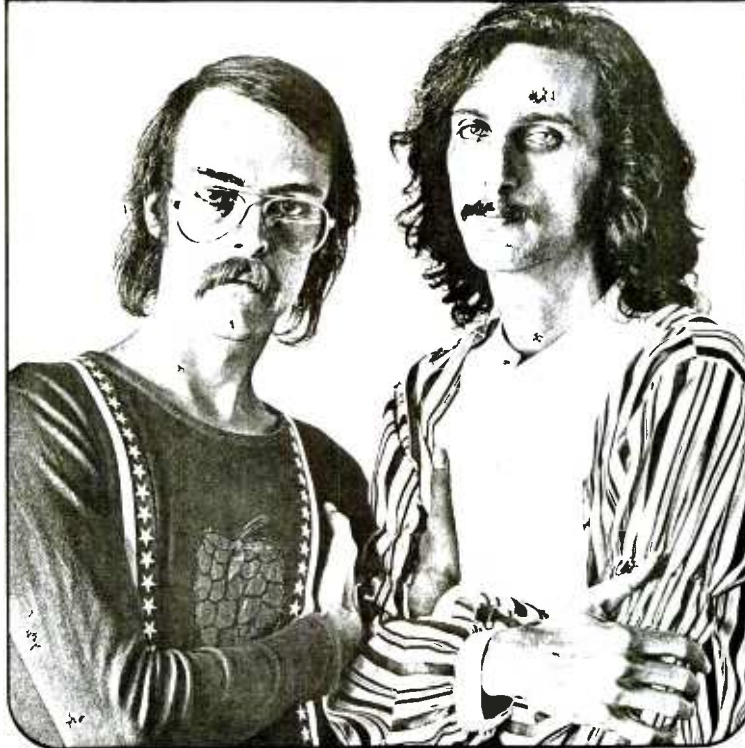
THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	122	STEVIE WONDER'S GREATEST HITS Vol. 2	Tamla T 313 L (Motown)	2
107	170	B.J. THOMAS Greatest Hits, Vol. 2	Scepter SPS 597	2
108	82	CHICAGO III	Columbia C2 30110	34
109	156	IKE & TINA TURNER "Nuff Said"	United Artists UAS 5530	2
110	111	BLOOD, SWEAT & TEARS B, S & T 4	Columbia KC 30590	21
111	108	JONI MITCHELL Blue	Reprise MS 2038	22
112	125	FIFTH DIMENSION Reflections	Bell 6065	4
113	105	NEIL YOUNG After the Gold Rush	Reprise RS 6383	63
114	162	JOHN LENNON/PLASTIC ONO BAND	Apple SW 3372	37
115	103	THREE DOG NIGHT Naturally	Dunhill DS 50088	51
116	102	TEMPTATIONS The Sky's the Limit	Gordy GS 957 (Motown)	30
117	118	DELLS Freedom Means	Cadet CA 50004 (Chess/Janus)	14
118	114	DOORS L.A. Woman	Elektra EKS 75011	30
119	112	IKE & TINA TURNER What You Hear Is What You Get/Live at Carnegie Hall	United Artists UAS 9953	21
120	121	HERBIE MANN Push, Push	Embryo SD 532 (Atlantic)	5
121	88	POCO From the Inside	Epic KE 30752 (CBS)	10
122	—	ELVIS PRESLEY I Got Lucky	RCA Camden CAL 2533	1
123	124	LEON RUSSELL & THE SHELTER PEOPLE	Shelter SW 8903 (Capitol)	27
124	104	BILL WITHERS Just as I Am	Sussex SX85 7006 (Buddah)	22
125	142	DENNIS COFFEY & THE DETROIT GUITAR BAND	Evolution Sussex SX85 7004 (Buddah)	3
126	129	JOHN ENTWISTLE Smash Your Head Against the Wall	Decca DL 79183 (MCA)	6
127	100	STEVE MILLER BAND Rock Love	Capitol SW 748	8
128	90	LIGHTHOUSE One Fine Morning	Evolution 3007 (Stereo Dimension)	19
129	—	CARLY SIMON Anticipation	Elektra EKS 75016	1
130	101	JOHNNY CASH Collection: Greatest Hits, Vol. 2	Columbia KC 30887	6
131	123	GUESS WHO So Long, Bannatyne	RCA LSP 4574	15
132	113	KING CURTIS Live at Fillmore West	Atco SD 33-359	15
133	134	BURT BACHARACH Close to You/One Less Bell to Answer	A&M SP 3501	23
134	136	RICHE HAVENS The Great Blind Degree	Stormy Forest SFS 6010 (MGM)	3
135	141	GRAND FUNK RAILROAD Live Album	Capitol SWBB 633	52
136	126	CHEECH & CHONG Ode SP 7701D (A&M)		10

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
137	137	ALICE COOPER Love It to Death	Lover Bros. WS 1883	37
138	109	SEATRIN Marblehead Messenger	Capitol SMAS 829	8
139	116	URIAH HEEP Look at Yourself	Mercury SRM 1-614	10
140	130	MOODY BLUES A Question of Balance	Threshold THS 3 (London)	64
141	—	PETER NERO Summer of '42	Columbia C 31105	1
142	144	LONDON HOWLIN' WOLF SESSIONS	Chess CH 60008	15
143	146	FLEETWOOD MAC Future Games	Reprise RS 6465	5
144	120	MOTHERS Fillmore East—June 1971	Reprise MS 2042	15
145	—	BOOTS RANDOLPH World of Monument	ZG 30963 (CBS)	1
146	115	TEMPTATIONS Greatest Hits, Vol. 2	Gordy GS 954 (Motown)	62
147	147	ROD STEWART ALBUM	Mercury SR 61237	15
148	133	JERRY BUTLER Sagittarius Movement	Mercury SR 61347	9
149	140	MOODY BLUES On the Threshold of a Dream	Deram DES 18025 (London)	64
150	152	FANNY Charity Ball	Reprise RS 6456	6
151	128	ISAAC HAYES To Be Continued	Enterprise ENS 1014 (Stax/Volt)	52
152	131	JIMI HENDRIX Cry of Love	Reprise MS 2034	39
153	200	JONATHAN EDWARDS Sunshine	Capricorn SD 8021 (Cotillion)	2
154	163	GRANT GREEN Visions	Blue Note BST 84373 (United Artists)	5
155	132	FOUR TOPS Greatest Hits, Vol. 2	Motown M 740 L	10
156	157	FUNKADELIC Maggot Brain	Westbound WB 2007 (Chess/Janus)	16
157	161	EDDIE HARRIS & LES McCANN Second Movement	Atlantic SD 1583	27
158	148	ROD STEWART ALBUM Gasoline Alley	Mercury SR 61290	15
159	153	SHIRLEY BASSEY Something Else	United Artists UAS 6796	18
160	167	MANTOVANI & HIS ORCH. To Lovers Everywhere	London XPS 598	5
161	166	RAY CHARLES 25th Anniversary in Show Business	ABC ABCH 731	2
162	139	STEVEN STILLS II	Atlantic SD 7206	20
163	168	WAR All Day Music	United Artists UAS 5546	2
164	164	FLEETWOOD MAC Black Magic Woman	Epic EG 30632 (CBS)	7
165	158	CROSBY, STILLS, NASH & YOUNG Deja Vu	Atlantic SD 7200	87
166	169	MICKEY NEWBERRY Frisco Mable Joy	Elektra EKS 74107	3
167	—	OLIVIA NEWTON JOHN If Not for You	Uni 73117 (MCA)	1
168	—	EDDIE HARRIS Live at Newport	Atlantic SD 1595	1
169	172	TAMMY WYNETTE & GEORGE JONES We Go Together	Epic KE 30802 (CBS)	3
170	—	O.C. SMITH Help Me Make It Through the Night	Columbia C 30664	4

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
171	182	JOHN MAYALL Thru the Years	London ZPS 600/1	3
172	—	JERRY LEE LEWIS Would You Take Another Chance on Me	Mercury SR 61346	1
173	138	JOHN HAMMOND Breakout	Kudu KU-01 (CTI)	12
174	179	MOM & DADS Rangers Waltz	GNP Crescendo GNPS 2061	3
175	175	JOSE FELICIANO That the Spirit Needs	RCA LSP 4573	3
176	—	COMMANDER CODY & HIS LOST PLANET AIRMEN	Ozone Paramount PAS 6017	1
177	180	T. REX Electric Warrior	Reprise RS 6466	4
178	160	BOBBY SHERMAN Gettin' It Together	Metromedia MD 1045	8
179	185	JOHN MAYALL/JERRY MCGEE/LARRY TAYLOR Memories	Polydor PD 5012	3
180	127	SMOKEY ROBINSON & THE MIRACLES One Dozen Roses	Tamla T 312 L (Motown)	10
181	135	PAUL STOOKEY Paul And	Warner Bros. WS 1912	15
182	—	SONNY & CHER The Best of	Atco SD 33-219	1
183	183	STAMPEDERS Sweet City Woman	Bell 6068	6
184	189	SOUL TO SOUL Soundtrack	Atlantic SD 7207	10
185	146	GRAHAM NASH Songs for Beginners	Atlantic SD 7204	24
186	186	JOHN COLTRANE Sun Ship	Impulse AS 9211	3
187	187	JEWISH AMERICAN PRINCESS Various Artists	Bell 6063	4
188	—	EMITT RHODES Mirror, Dunhill DSX5011		1
189	149	BUDDY MILES Them Changes	Mercury SR 61290	73
190	192	MASON PROFFIT Last Night I Had the Strangest Dream	Ampex A 10138	4
191	150	CHARLEY PRIDE I'm Just Me	RCA LSP 4560	19
192	196	COLOSSEUM LIVE	Warner Bros. ZKS 1942	2
193	194	MERRY CLAYTON Ode SP 77012 (A&M)		2
194	—	BLESS THE BEASTS & CHILDREN Soundtrack	Soundtrack, A&M SP 4322	1
195	198	CHUCK MANGIONE Together	Mercury SRM 2-7501	2
196	195	TONY BENNETT Get Happy With the London Philharmonic	Columbia C30953	2
197	193	LITTLE RICHARD King of Rock & Roll	Reprise RS 6462	3
198	—	CACTUS Restrictions	Atco SD 33-377	1
199	—	JOHN HARTFORD Aero-Plain	Warner Bros. WS 1916	1
200	—	GLASS HARP Synergy	Decca DL 75306 (RCA)	1

Allman Brothers Band	82
Burt Bacharach	133
Joan Baez	30
Band	84
Shirley Bassey	189
Beach Boys	44
Jeff Beck Group	50
Bee Gees	77
Tony Bennett	196
Black Sabbath	21, 63
Blood, Sweat & Tears	110
Bluesrock	88
James Brown	71
Victor Buono	90
Jerry Butler	148
Cactus	198
Carpenters	11
Johnny Cash	130
Ray Charles	161
Cheech & Chong	136
Cher	18
Chicago	1, 49, 86, 188
Chi-Lites	192
Merry Clayton	176
Commander Cody	125
Dennis Coffey	125
Colosseum	172
John Coltrane	186
Alice Cooper	137
Crosby, Stills, Nash & Young	62, 165
King Curtis	132
Deep Purple	90
Dells	117
John Denver	83
Neil Diamond	15
John Edwards	37, 118
Jonathan Edwards	183
John Entwistle	126
Fanny	158
Jose Feliciano	175
Fifth Dimension	72, 112
Ironing Theatre	87
Roberta Flack	68
Fleetwood Mac	143, 164
Four Tops	145
Aretha Franklin	26, 76
Funkadelic	156
Marvin Gaye	35
J. Geils Band	67
Glass Harp	200
Grand Funk Railroad	87, 138
Grass Roots	89
Greatful Dead	101
Al Green	93
Grant Green	154
Guess Who	78, 131
John Hammond	173
Diedre Hart	89
Eddie Harris	168
Eddie Harris & Les McCann	187
John Hartford	179
Richie Havens	134
Isaac Hayes	151
Jimi Hendrix	7
Hudson & Landry	87
Humble Pie	24
Engelbert Humperdinck	100
Isley Brothers	72
Jackson 5	23, 94
James Gang	101
Jefferson Airplane	85
Jesus Christ, Superstar	20
Jethro Tull	33
Jewish American Princess	104
Elton John	61
Quincy Jones	6
Tom Jones	46, 81
Carole King	36
Kris Kristofferson	48, 81
Led Zeppelin	34
John Lennon	4, 114
Lettermen	89
Jerry Lee Lewis	142
Lighthouse	128
Little Richard	197
Mamas & Papas	85
Chuck Mangione	195
Herbie Mann	125
Mantovani	160
Mason Proffitt	190
John Mayall	171, 175
Curtis Mayfield	41, 96
Don McLean	19
Paul & Linda McCartney	8
Melanie	78
Lee Michaels	40
Buddy Miles	69, 85
Steve Miller Band	127
Joni Mitchell	111
Mom & Dads	174
Moody Blues	10, 140, 149
Van Morrison	27
Mothers	144
Graham Nash	185
Peter Nero	162
Mickey Newbury	164
New Riders of the Purple Sage	99
Olivia Newton John	167
Donny Osmond	12, 42
Osmonds	192
Partridge Family	16, 88, 103
Pin Floe	70
Poco	121
Elvis Presley	132
Charley Pride	191
Boots Randolph	145
Rare Earth	82
Emmit Rhodes	188
Smokey Robinson & the Miracles	186
Rolling Stones	125
Leon Russell	123
Santana	1, 64
Savoy Brown	81
Seatrain	138
Bobby Sherman	178
Carly Simon	129
Six & the Family Stone	5, 105
O.C. Smith	170
Sonny & Cher	47, 182
Soundtracks:	
Bless the Beasts & Children	194
Fiddler on the Roof	64
Rainbow Bridge	12
Shaff	2
Soul to Soul	184
Summer of '42	53
200 Motels	13
Stampeders	183
Steppenwolf	84
Cat Stevens	3
Rod Stewart	9, 147, 188
Stephen Stills	162
Paul Stookey	105
Barbra Streisand	28
T. Rex	177
James Taylor	29, 92
Temptations	116, 146
Ten Years After	142
Three Dog Night	8, 80, 115
B.J. Thomas	107
Traffic, etc.	31
Ike & Tina Turner	109, 119
TV Cast	
All in the Family	34
Uriah Heep	139
War	163
Dion Warwick	7
Who	13, 22
Bill Withers	124
Howlin' Wolf	106
Stevie Wonder	106
Tammy Wynette & George Jones	169
Neil Young	113
Frank Zappa	140

Brewer and Shipley - Shake Off The Demon



New On Kama Sutra Records



TRUBADOUR, L. A. NOVEMBER 23 TO 28
CARNEGIE HALL, N. Y. DECEMBER 3

Firms Prime Big LP's for Xmas

• *Continued from page 1*

Renata Tebaldi LP, "Christmas Festival."

The Atlantic group's Greatest Recordings Series, which is archive product from the company's biggest names of the Fifties and early Sixties, will be available in time for the Christmas season. Included in the first release of the series are the Coasters, La Vern Baker, Chuck Willis, Clovers, Drifters and Joe Turner.

The company also has the new Led Zeppelin album, a new album from Cactus, "Restrictions" (on Ato) the J. Geils Band's "The Morning After" and a repackaging of the Iron Butterfly, "Best of Iron Butterfly" (on Ato), Jonathan Edwards Embryo artist, Herbie Mann's "Push Push" and Roberta Flack's "Quiet Fire." The Flack album, newly released already has impressive advance orders.

Polydor is in the middle of John Mayall Month and expects his latest album, "Memories" to be strong seasonal sellers, plus the rest of Mayall's Polydor catalog which is featured in the promotion. James Brown will spearhead the company's soul sales with a double album, newly released, "Revolution of the Mind." The James Last single "Music From Across the Way," is being reserved, and the company expects it to act as a lead into the German musician's new album, "Good-times."

Legitimate Christmas product comes from Arthur Fiedler and the Boston Pops orchestra. Fiedler has a new release, "Arthur Fiedler Superstar," which is being promoted heavily.

Warner Bros. brings to the rock market James Taylor's live album and Alice Cooper's "Killer" diller. Also set is a double LP from Jethro Tull, and items by the Faces, Seals & Croft, Sesame Street and the Mystic Moods' "Sensuous Woman." On hand for the seasonal surge will be LP's by Dion, Ry Cooder, Curved Air, Youngbloods, Bonnie Raitt, Mother Earth, Sweetwater and Earth, Wind & Fire, plus debut albums add to the release.

Stax is putting every bit of muscle into Isaac Hayes' double record, "Black Moses." Between now and then, albums will also feature Luther Ingram, Dramatics, Staples Singers and a new gospel group, the Rance Allen Group.

Motown albums by Junior Walker, Gladys Knight and Supremes-Four Tops are due within the next few weeks with a possibility that LP's by the Temptations, Originals and Undisputed Truth will be completed and released by the end of the year.

David Wilkes, head of A&R at Vanguard Records, feels that Christmas is not only a great booster for the Vanguard series, but also for Vanguard's classical line. Everyman Records, Everyman is releasing two Joseph Szigeti LP's, "Ten Violin and Piano Sonatas, Complete," all Beethoven compositions, and "Historic Bartok." There will also be a double record "Tales of Terror," narrations by Nelson Olmsted on Edgar Allan Poe material.

From Vanguard Records: "The Best of Buffy Sainte Marie, Vol. II," and "Bullards from Deep Gap," by Doc and Merle Watson will receive a strong push. Also due out is a soundtrack LP by Joan Baez, "Carry It On," from her documentary film of the same name.

"After Thanksgiving the business explodes," said Stan Hoffman, director of marketing at Chess/Janus Records. "I believe that this is the most crucial period for any record company. Christmas just generates excitement in all areas of business and especially in the record business."

Hoffman mentioned that Janus Records will be promoting several of their name artists, including Don Covay, "Different Strokes for Different Folks," LP; Proliquo's new "Levee Blues," album; and Michael Gately with the "Gately's Cafe," LP.

Cadet and Cadet/Concept will be promoting Colonel Bagshot's "Oh What a Lovely War," and a double record set on Ramsey Lewis "Inside Ramsey Lewis," which is on Cadet Records.

A new Muddy Waters album, "Muddy Waters Live," on Chess Records, will get a big push for the Christmas season, and Chess has decided to re-release Koko Taylor's LP, "Ko Ko Taylor," in time for Christmas.

The Ampex Music Division has slated big pushes on "A Christmas Story" by Anita Kerr and the Singers, released simultaneously on both disk and tapes. This is being complemented by a re-release of the label's best selling Christmas album, "The Littlest Angel," which is being released in conjunction with a special presentation by Hallmark.

Ampex Music is planning an unusual presentation for the Anita Kerr album in conjunction with American Bakeries. Although details of this merchandising package are not yet available, emphasis will be on a special low price for the holidays.

Geared to the kiddie market are five new library starters on the Disney label. These releases include "Great Ballets and their Stories."

These releases will be promoted along with the Disney Children's series. AST is also planning special sales efforts for the cassette and 8-track versions of Bell Records' Christmas biggie, "The Partridge Family Christmas Album."

From the Bell Records family of labels comes seven releases geared to the Christmas market. The biggest among these are "The Partridge Family Christmas Album," and Mountain's "Flowers of Evil," on the Windfall label.

Audio Fidelity Records will release "White Christmas" and "Rudolph the Red-Nosed Reindeer," by Tiny Tim. Audio Fidelity is planning a special promotion which will include posters of Tiny Tim as Santa Claus.

The major push at Buddah Records will be the new Brewer and Shipley album, "Shake Off the Demon." Two comedy LP's David Frye, with "Richard Nixon, Superstar," and Vaughn Meader's "Second Coming," album will also be the subject of a big Christmas promotion. In addition, Steve Goodman's debut LP, "Steve Goodman," is receiving a heavy promotional push.

Famous Music is promoting several albums on their many labels. Among them is "Detroit," by Detroit, which features Mitch Ryder as the lead singer, "Lost in the Ozone," by Commander Cody and His Lost Planet Airmen, is also receiving a heavy promotional campaign. Both are on Paramount Records.

On Famous' Tumbleweed label, a new Albert Collins LP, "There's Gotta be a Change," is being readied for a big Christmas promotion. On Family Records, a new artist, Billy Joel, has released an LP bearing his name, Artie Ripp, head of Family, expects the Christmas season to really be a boost to this new artist.

Melanie's own label, Neighborhood Records, is releasing her "Gather Me" album in time for the Christmas season. On Dot, "Magnificent Sanctuary," by Roy Clark and Hank Thompson's 25th anniversary LP will receive much promotion.

At Elektra, the biggest LP push will be for the new Carly Simon album, "Anticipation."

Mercury Girds

Mercury Records expects its biggest Christmas business on its My Daddy.

ABC/Dunhill has a new Handel's "Messiah" on their Westminster Gold budget classics line.

Warner Bros. will be putting emphasis behind four titles: "Sesame Street 2," Seals and Croft's "Year Of Sunday," Faces' "A Hod Is As Good As A Wish" and Alice Cooper's "Killer."

A&M will put special emphasis on five of its new pop titles. They

include Paul Williams' "An Old Fashioned Love Song," Cat Stevens' "Teaser And The Fire Cat," Humble Pie's two record set, "Per-product that has recently shown good chart actions: Rod Stewart (three albums), Buddy Miles "Live" (two disk set), Chuck Magione (two set) will be another big seller, according to Lou Simon, executive vice president marketing.

Mercury has no Christmas packages per se. However, Simon said the label's three disk set of "Messiah" with Colin Pavis conducting on Philips is a traditional seller at Christmas.

Mercury will in mid-December release new packages by Statler Bros., Roger Miller, Paul Roche, Rich Little, Aura, Melba Moore, Second City and Pathe—but few will be pertinent to Christmas sales.

"People buy Christmas gift records on the basis of what is popular right now," Simon said. He said tag lines on radio spots would be used to plug the gift idea.

West Coast record labels are tending to concentrate on their strongest contemporary product, rather than issuing specific Holiday releases. But generally higher merchandising budgets and unusually strong releases have been scheduled with the Christmas gift market in mind.

United Artists Records has two fast-moving movie soundtrack albums, one sure-fire, "Fiddler on the Roof," and the other a surprise mover, Frank Zappa's "200 Motels." In addition, Don McLean's "American Pie" debut album has taken off and the Traffic revival, "Welcome to the New UA releases," is in the top thirty. New UA releases that have shown indications of major sales are Ike & Tina Turner's "Nuff Said" and War's "All Day Music."

MGM Records will put a large effort behind the forthcoming "Boy Friend" movie soundtrack starring Twiggy and the new Five Man Electrical Band album. Also shipping the Eric Burdon-Jimmy Witherspoon album, Chad Everett's debut Marina LP and a new Wet's Montgomery set, Richie Havens has his current "Great Blind Degree" album and two releases with his Stormy Forest label for Bob Brown and Kathy Smith. The Osmonds will have added promotion for Donny Osmond's "To You With Love" set and nine-year-old Jimmy Osmond gets his own single with the seasonal "If Santa Claus Were Formance." Quincy Jones' "Smackwater Jack," and Bill Medley's "Song For You."

MCA Readies

MCA Records has the Broadway show album of "Jesus Christ, Superstar" joining the original studio LP for major merchandising efforts. There will be a lot of promotion for the Neil Diamond and Elton John lists, based around their newest albums, Diamond's "Stones," and John's "Madman Across the Waters." Bill Cosby and Sonny & Cher each have two strong current albums with gift potential. Four Who albums will be merchandised as a unit promotion, "Meaty Beaty, Big and Bouncy," "Who's Next," "Live at Leeds" and "Tommy." In addition, Decca's Christmas catalog featuring Bing Crosby and the country artists on MCA labels are to be heavily promoted in suitable markets.

S. Africa Bands 'JC Superstar'

• *Continued from page 1*

It had been banned, he said, "following representations."

"The SABC decided last March to broadcast the rock opera once only on the English service. Subsequently representations were received from English and Afrikaans churchmen in the light of which the board reaffirmed its earlier decision," he said.

Pickwick Albums TV Campaign

• *Continued from page 1*

Big Bands," "Rock & Roll Revival," "A Time for Us," and "The Stars and the Hits."

Among the television stations scheduled to air the spots are WGAN-TV, Portland, Me.; WLBZ-TV and WABI-TV, Bangor, Me.; WHO-TV and KRNT-TV, Des Moines, Iowa; WTIC-TV, WTNH-TV and WHNB-TV, Hartford, New Haven, Conn.; WBZ-TV, WHDH-TV, WNAC-TV and WSBK-TV, Boston, Mass.; KMSP-TV, KSTP-TV, WCCO-TV and WTVN-TV, Minneapolis/St. Paul, Minn.; WJAR-TV and WPRI-TV, Providence, R.I.; WDAF-TV and KCMT-TV, Kansas City, Mo.; and KMOX-TV, KPLR-TV, KSD-TV and KTVI-TV, St. Louis, Mo.

TV Programs

Network and syndicated television programs included in the buy feature such top-rated shows as Mike Douglas, Merv Griffin, David Frost, Dick Cavett, Andy Griffith, Lawrence Welk, Perry Mason, Virginia Graham, Bonanza, Today, Secret Storm, Edge of Night, Jeannie, Truth or Consequences, To Tell the Truth, What's My Line, Dating Game, Let's Make a Deal, I Love Lucy, General Hospital, Star Trek, Bracken's World, Wild Kingdom, and prime time newscasts and motion pictures.

Pickwick's decision to make the advertising commitment was prompted by the success that the Pickwick/33 records enjoyed in a test run in cooperation with the Woolworth chain in the Denver area six months ago.

Scripting and production of the campaign was created by Pickwick's Creative Services Division. Directed by Chuck Snyder it uses the Chromakey process, and was videotaped at Reeves laboratories here.

Commenting on the campaign, Pickwick's president, Ira Moss said, "We feel that the television medium which combines sight and sound with such a gigantic coverage, is the ideal medium for the promotion of records."

National to Chain

• *Continued from page 23*

bringing the total of leased music outlets the company is servicing to 39.

"We want to become more aggressive in this area (leased departments) of rack merchandising, too," the executive stated. "It strengthens our program of complete control and customer-consumer service."

As part of its long-range planning and development program, National Tapes has moved its corporate offices to Rosemont, Ill., a suburb of Chicago.

Its new 2,500-square-foot headquarters will house corporate executives, marketing, operations, sales and advertising offices. It will continue to operate in a 10,000-square-foot facility in Brookfield, Wis., a suburb of Milwaukee, and in a 20,000-square-foot warehouse/shipping depot in Milwaukee. Accounting and the company's computer center operates from the Brookfield location.

Cereal's Push Assists Disks

• *Continued from page 1*

Dick Vanderbilt of Big Tree Records said that since the sales campaign on TV has begun, both the single and LP by the Sugar Bears has picked up in sales. "They use the single in the TV commercial as a music bed," said Vanderbilt. "And those five cuts on the back of the cereal box also help, to say nothing of the mention of the group Sugar Bears, on all of those kiddie shows. It seems as if the Sugar Crisp Sugar Bear is as popular as Popeye."

"There has been relatively little radio station airplay for the group. This further points out that the TV ads are doing the trick. Now we as a record company have begun an all-out promotion campaign for the album and single. And it looks as if this record will follow the same path as "Sugar Sugar," by the Archies, which was also once embossed on the back of a General Foods cereal package."

To further help matters, the chain of Sears stores has started running TV commercials to promote the album and single at a special price. These commercials, like those from General Foods, are

aired during kiddie TV shows. Sears hopes to lure the young into their stores in Boston, Washington, New York, Philadelphia, and Pittsburgh where the commercials are being aired.

"This type of ad program, while not new, has rarely been used, is proving that radio, while an important part of selling records, can be bypassed in at least special cases," Vanderbilt said. "And Sugar Crisp will benefit because of the many records which are being sold with the Sugar Crisp product spokesman, Sugar Bear, singing tunes to delight the youngsters."

'Legal' Duplicator

• *Continued from page 1*

The new antipiracy amendment to the copyright law will end all unauthorized copying of recordings on the effective date of Feb. 15, 1972. As of that date, records can be copyrighted, and all duplicators will be illegal unless they get permission from the record companies to make the duplicates.

The new law will apply only to the new copyrighted records. It is not retroactive. Therefore the existing records made before that date, will continue to be available to "legal" duplication when royalty is paid on the copyrighted music on the records.

But the antipiracy bill gave owners of the copyrighted music (on all records, old and new) heavy civil and criminal weapons against tape copies on which no music royalty was paid. Hence the flood of tough suits being brought by music publishers and the Fox office against the non-paying pirates, their distributors and retailers.

In this climate, not only the pirates, but even the "legal" duplicators will find it harder to sell tape copies, as worried distributors and retailers insist on strong proof that music royalties have been paid.

when answering ads . . .
Say You Saw It in Billboard



Elton's new single is
'LEVON'

UNI 55314

Produced by Gus Dudgeon
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Anne Murray & Glen Campbell Got It Together!



Together on Glen's Television Show (December 14)!

Together in Concert all over the Country!

It's the album guaranteed to gather its generous share of Christmas gift buying dollars!

SW-869