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NEWSPAPER

NEWSPAPER

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CARTRIDGE TV PAGE 25

HOT 100 PAGE 56

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EDITORIAL

Telling It Straight

The set of anti-drug radio commercials aired across the nation during Drug Abuse Prevention Week reflects the real attitude of the much knocked and abused recording industry on the subject of drugs and the young.

This positive approach—questions and answers by authorities under the title "Something You Always Wanted to Know About Drug Abuse—But Didn't Know Who to Ask" produced for the government through the RIAA—will counterbalance the vague generalizations and insinuations concerning censorship and so-called "drug lyrics" in a number of rock songs.

This involvement in Drug Abuse Week will assist in correcting the image of the radio-recording business too often distorted by headline-grabbing politicians.

Aussie Invasion on Via Binder-Porter

By NAT FREEDLAND

LOS ANGELES — There is a host of rock performers coming out of Australia who will be competing on the U.S. record market on equal terms with American, British and Canadian

acts. The Australian invasion is being sparked by Binder-Porter Productions, who've already obtained major record company contracts for all three of the Australian artists they tried marketing Stateside.

Writer-singer Rick Springfield has just signed with Capitol and the rock quartet, Spectrum, has a new pact with Atlantic. Binder-Porter's first Aussie signing, Daddy Cool, has its single, "Eagle Rock," being shipped by
(Continued on page 8)

Process Prints Label on Disk

By ROB PARTRIDGE

Staff Member, Record & Tape Retailer

LONDON—Phonodisc is experimenting with a new production technique, painted labels, pioneered by the French company SFP. The new process prints the labels directly onto the records, cutting out the production costs of printing labels on paper.

The new technique at present is limited to selected Polydor and Philips singles and has been used on the New Seekers' "Never"
(Continued on page 4)

BILLBOARD HQ IN EXPANSION

LOS ANGELES — In establishing its international headquarters here, Billboard has moved into enlarged quarters, Suite 415, 9000 Sunset Blvd., Los Angeles, Calif. 90069. The new office phone number is (213) 273-7040.

Output of 2-LP Sets Up; Spurs Multiple Pricing

By PAUL ACKERMAN

NEW YORK — The two-record album set is becoming an increasingly important factor in the pop record industry and is bringing along with it an advanced concept of the old idea of multiple pricing.

Last week's Billboard Top LP chart, for instance, shows such two-disk sets as "Shaft," the Isaac Hayes soundtrack on Enterprise (suggested list \$9.98); Joan Baez' "Blessed Are" on Vanguard (\$9.98); "Jesus Christ, Superstar" on Decca (\$12.98); the Allman Brothers on Capricorn (\$6.98); "Chicago Transit Authority" on Columbia (\$5.98) and many more. In addition, Camden, which originally went

from \$1.98 per single album to \$2.98, is coming out with a new series which will offer two albums at a suggested list of \$3.98.

Particularly glamorous to many traders are such new two-disk packages as Tom Jones recorded live at Caesar's Palace, on Parrot, with suggested list of \$11.96; the upcoming "Fiddler on the Roof," at \$9.98 on UA.
(Continued on page 62)

Mexico Takes Brazilian Fest

By HENRY JOHNSTON

RIO DE JANEIRO — Mexico's entry "Y Despues Del Amor" (After Love) won Brazil's Sixth International Song Festival. Pakistan came second, Brazil third and the Lebanese entry fourth.

The Mexican song, composed by Arturo Castro, was performed by the five Castro Brothers, including the composer. The second place Pakistan song, "Love on My Mind," was composed and performed by Rocky Shan-an, and the cheering audience of 25,000 in the Maracanzinho stadium demanded and received an encore.

Brazil's song, "Kyrie" was composed by Paulinho Seares with lyrics by Marcello Silva. The performers were the Tarmura Trio who are under contract to TV Globo, one of the sponsors of the Festival.
(Continued on page 51)

SPOTLIGHT ON WEST GERMANY

See Page WG-1

Telex Buys Marketing, Sales Rights to Qatron Changer

By BRUCE WEBER

MINNEAPOLIS — Telex has purchased the marketing and sales rights to Qatron Corp.'s 8-track changer.

It will incorporate the changer, now called the Telex changer, in a console model (6217Q) at \$599, and also offer it in a fully amplified version (48H) at \$299 and as a pre-amp deck only (48D) at \$249.

A marketing campaign is being launched this month not only to announce the Telex changer models, but to inaugurate a new image for Telex as a full-line consumer products company, said Floyd Hines, marketing director.

Although the emphasis will be in cartridge models—all of the company's products are domestically built—Telex is looking at some high-end cassette decks, Hines said.

Going into the fall selling season and early 1972, Telex will have in its line three 8-track playback/record models: 811R deck at \$169; 812 at \$259 without speakers, \$299 with
(Continued on page 62)

Matrix Program Offered to Radio

By CLAUDE HALL

NEW YORK — Bonneville Program Services is now offering matrix quadrasonic programming material to its subscribers, according to Loring S. Fisher, director of marketing. The programming service is using Electro-Voice encoded material and "to my knowledge we were the first and continue to be the only program syndication offering a quadrasonic service," Fisher said.

"We do have the complaint being heard from others about lack of material to broadcast. This be-
(Continued on page 8)

FORE Sets Up Scholarships For Children of Minorities

By RADCLIFFE JOE

LOS ANGELES—The Fraternity of Recording Executives (FORE) has developed a scholarship fund to assist children of minority groups in getting college educations.

The three-year-old affiliate of the National Association of Radio and Television Announcers (NARTA) is planning to release a special LP record featuring the nation's top black artists, to raise funds for the project.

According to Aki Aleong, president of FORE, several major recording companies, including Columbia, Atlantic, Buddah, Uni and Chess Records, have pledged support of the venture.

Recordings by such artists as Aretha Franklin, Isaac Hayes, the Isley Bros., Sam Cooke, Otis Redding and others are expected to be released for the project.

Aleong said that the record,
(Continued on page 62)

Emphasis On MOA In This Issue

Nonesuch Bows Pop-Out Cover

By ROBERT SOBEL

NEW YORK—A large consumer request for its covers has spurred Nonesuch Records to develop a novel concept in packaging design. The Elektra Records classical budget line will introduce the concept with the first round of its fall releases due in a few weeks.

The concept, developed by Robert L. Heimall, Elektra art director, is a pop-out replica of
(Continued on page 46)

(Advertisement)



M743L

Jesus Christ's Superstars.

All In One Album

The Jackson 5,
The Supremes,
Marvin Gaye,
Valerie Simpson,

Gladys Knight and
the Pips,
and others in tune
with the Lord!



FROM
JOHNNY CASH FOR CHET

THE HANDS OF THE BAKER AND CANDLESTICK MAKER
ARE THOSE OF A SKILLFUL MAN
THE THREAD OF THE TAILOR, THE ROPE OF THE SAILOR
ARE TIED BY KNOWING HANDS

THE WATCHMAKER'S EYE AND A LIGHT TO SEE BY
AND HANDS THAT ARE CALM AND SURE
MAKE THE TINIEST SPRINGS DO THE TINIEST THINGS
AND LONG HAS THE SKILL ENDURED

IT MATTERS NOT THE JOB YOU'RE GIV'
AS LONG AS YOU DO IT WELL
THE THINGS THAT ARE MADE BY PLANS WELL LAID
THE TEST OF TIME WILL TELL

BUT HOW CAN YOU COUNT, OR KNOW THE AMOUNT
OF THE VALUE OF THE MAN
BY THE MELODIES PLAYED, AND THE BEAUTY MADE
BY THE TOUCH OF CHET ATKINS' HANDS

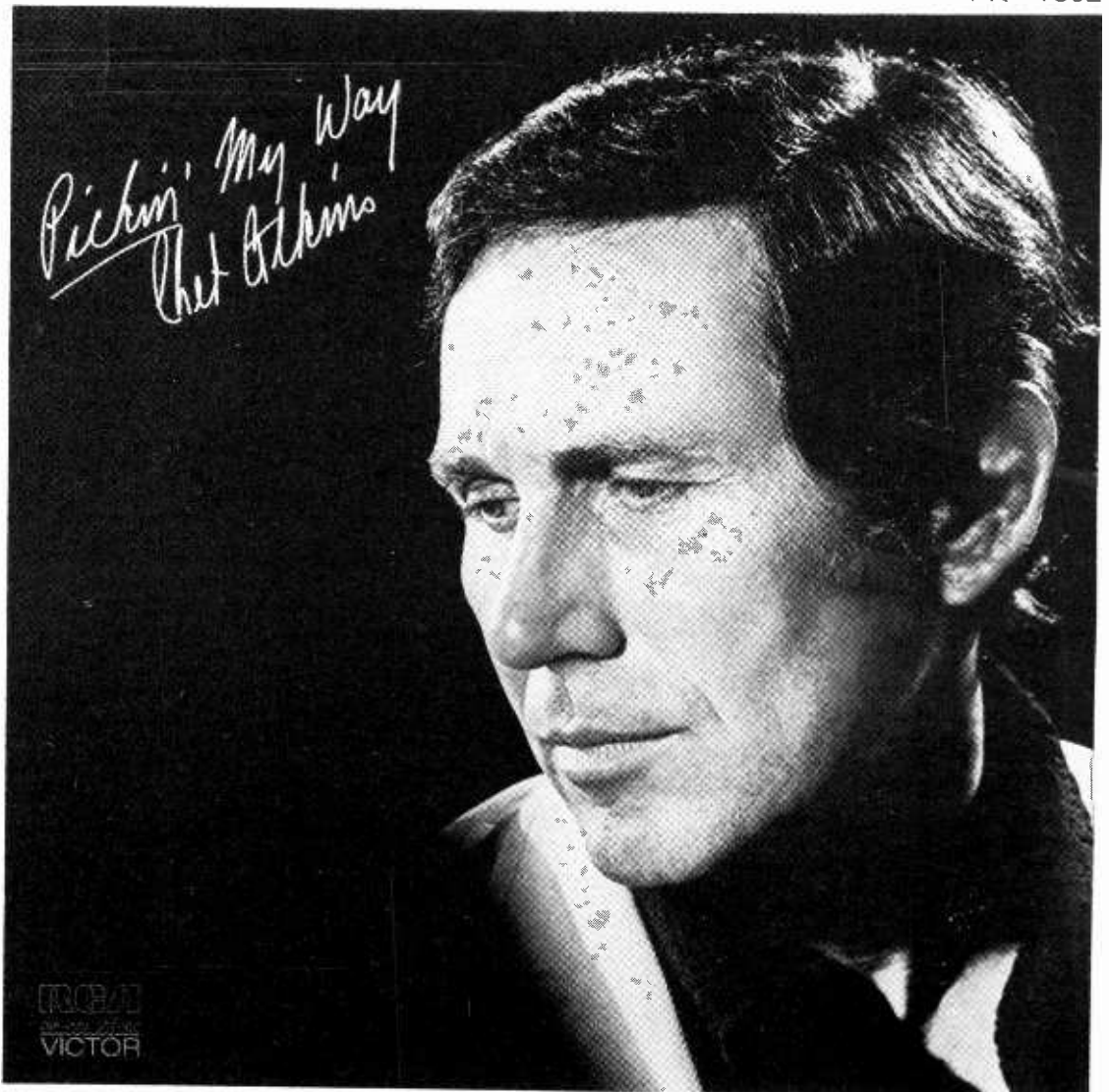
Johnny Cash
4-15-70

The feelings Johnny Cash has put into these notes, Chet Atkins has put into this music.

"Pickin' My Way." Chet performing
great tunes by Jerry Reed, Paul Simon,
Paul McCartney—and Tommy Magness'
"Black Mountain Rag"
(Chet's new single #74-0536).

All fine music... "by the touch of
Chet Atkins' hands."

LSP-4585
P&S-1802
PK -1802



RCA Records
and Tapes.

OCTOBER IS COUNTRY MONTH

dynaflex is the RCA trademark for a new development in record manufacturing that
provides a smoother, quieter surface and improved ability to reproduce musical sound. This
lightweight record also virtually eliminates warpage and turntable slippage

Senate OKs Antipiracy Bill; Goes to President

WASHINGTON — The McClellan antipiracy bill zipped through the House and Senate last week. The hope is that the President will sign the bill in time to enable the U.S. participants to take an active role in the Oct. 18 global antipiracy treaty being worked out in Geneva. (Billboard, Oct. 2, 1971.)

The bill will become effective against unauthorized duplication of recordings four months from the date the President signs it. A section providing full copyright law penalties and damages for mechanical infringement of copyrighted music will become effective immediately on signing.

Retailers with pirated goods on hand may feel the timetable in the

bill gives them four months to unload the illegal goods. But if no notice has been given and no mechanical royalties paid for the copyrighted music recorded on the tapes, they could become liable to author-publisher suits the day the President signs the bill.

The antipiracy bill (S. 646) amends the federal copyright law to give a limited copyright to recordings to protect them from unauthorized duplication, and at the same time, gives publishers recourse to all remedies in the copyright law, freeing them from the 2-cent mechanical royalty base.

The Senate-passed version was amended by the House, which put a three-year limit on the life of the antipiracy bill to maintain the push for the over-all copyright revision bill. The revision bill contains identical protections, but faces another year or two at least of congressional hassling. The revision bill under consideration (S. 644) would also give recordings a performance royalty right when played for profit.

Bearsville, WB Agreement Names Acts

NEW YORK — The Bearsville Records agreement with Warner Bros., as reported exclusively in Billboard, Oct. 2, has gone into effect. First Bearsville release through Warner features debut albums by Jesse Frederick and Lazarus.

The arrangement also calls for the incorporation of three Bearsville catalog albums formerly distributed by Ampex, Todd Rundgren's "Runt" and "Ballad of Todd Rundgren" and Jesse Winchester's first LP. The Bearsville roster includes Paul Butterfield, Full Tilt Boogie Band, r&b singer Libby Titus, French electronic musician Jean Labat, Brandywine, a British splinter group from Savoy Brown, rock band Hungry Chuck, Casse Culver, space-rock group Half Nelson, plus Rundgren and Winchester. Future Bearsville projects involve John Simon, Robbie Robertson, Rick Danko, Michael Friedman and Peter Yarrow.

Bearsville centers around Albert Grossman's studio in Bearsville, N.Y., the company's headquarters. Housing for artists is the latest provision, while a barn behind Grossman's restaurant, the Bear, is being converted into a music and film showcase with live radio and tv broadcast capabilities.

4-Channel in Mendes Deal

By ELIOT TIEGEL

LOS ANGELES—Quadrasonic recording of a concert by Sergio Mendes and Brasil 77 looms as a major factor in a newly formed relationship between Brad Miller's Mobile Fidelity Productions and the Mendes/Graham Association.

In addition, Miller, a pioneer in the development of 4-channel on-location recording, is developing a series of quadrasonic projects for Warner Bros. which now distributes his Mystic Moods orchestra and will distribute other Miller-inspired projects. The Mendes/Graham Association has also associ-

ated itself jointly with Miller on a special project basis to work on merchandising, promotion and sales of Mobile Fidelity projects which WB will market.

Miller will record Mendes and associates during their fall college concert tour. He will utilize the revolutionary, one of its kind, quadrasonic microphone developed by Carl Countryman.

This mike is four heads in a SM-2 recorder is an especially adapted Sony which works on a battery pack.

Portable Equipment

Miller plans using this portable equipment in concert with conventional 16-track recording equipment on the date. The portable equipment will provide an acoustic quadrasonic recording of the show, Miller explains. If the special mike does not pick up any of the band's instruments from wherever it is positioned, Miller will have the option of using any of the tracks from the conventional tape equipment during the studio mixdown.

Miller is planning a six-album series of environmental sounds in

(Continued on page 62)

Farrell Acquires Canadian Records

NEW YORK—The Wes Farrell Organization has turned to Canada for the master purchase of "Out of My Mind," by Rain, produced by Greg Hambleton for release on Belil Records, and for disks by Major Hoople's Boarding House, currently in negotiation for a record deal. The Farrell Organization will also handle U.S. publishing rights for both acts.

RIAA Expands Policing Drive Vs. Pirates

NEW YORK—The Recording Industry Association of America is planning to expand its policing activities in its battle against counterfeiters and pirates.

Henry Brief, the RIAA's executive director, noted that the bill granting copyright protection to sound recording signed into law would provide a powerful weapon in the industry's battle against counterfeiters and pirates. He said, however, that it will still take continuing vigilance and policing on the part of the industry to curb this pernicious practice. He added, "As demonstrated by the past experience of music publishers, pirates and counterfeiters will not automatically cease their operations when this law is enacted. But for the first time, things are beginning to look up and the prospects of bringing this evil under control are now infinitely brighter."

New Drug Lyric Clarification Petition to Appeals Court

WASHINGTON — A Federal Court appeal has been filed here to compel a clear statement by the Federal Communications Commission on how radio stations are to comply with the screening out of drug-oriented records, as required under the FCC's March 5 drug-lyric policy notice. The petition has also accused the commission of violation of law in its refusal to rule on a specific policy for record play proposed by Yale University station WYBC-FM of New Haven.

After a series of fruitless appeals to the FCC itself, a group of individuals and organizations represented by Tracy Westen of the Stern Community Law Firm has asked the Federal Appeals Court here for "such relief as may be necessary and appropriate."

Previous appeals to the Commission itself have asked that the FCC repeal the notice or make the wording clear, preferably in conventional hearing and rule-making on such issues as whether the drug-lyric policy required screening of all recordings, and if so to set

guidelines on procedure (Billboard, Aug. 14, 1971).

The Appeals Court petition claims that the FCC's refusal to rule on the Yale University station proposal to give its radio announcers a liberal and uncensored freedom to program young music was a violation of the FCC's own rules. It was also contrary to the Administrative Procedures Act, and the First Amendment. Said attorney Westen's brief:

"Petitioners submit that where the Commission has encouraged licensee self-censorship of protected speech and musical expression, created widespread confusion over the substantive and procedural guidelines for auditioning, pre-screening and/or monitoring broadcast recordings, imposed new standards for licensee conduct without the rule-making safeguards of the Administrative Procedures Act . . . then the Commission has a statutory and constitutional obligation to rule on the validity of a licensee's attempt to determine the legitimate extent of its authority to operate in this area of programming."

In the long tug of war over the FCC's drug-lyric policy, which required screening out of any records with lyrics that might "promote or glorify the use of illegal drugs," petitioners have included KUOP-FM, Stockton, Calif.; the National Coordinating Council on Drug Abuse, Education and Information, Inc., Washington, D.C.; and individual station personnel who suffered job loss because of the unclear policy.

The FCC, for its part, insisted that it was merely affirming licensee responsibility to act "in the public interest," in the area of

(Continued on page 62)

Inter-Reps in 'Red Moon' Deal

NEW YORK—Inter-Rep has acquired rights exclusive of the U.S. and Canada to "Red Moon (Parts I & II)" by Fugi on the Detroit-based Grand Junction label. The deal was concluded by Inter-Rep director, Richard Gottehrer and Grand Junction president, Marvin Figgins.

The record has been scheduled for release in the United Kingdom by Blue Horizon Records. Blue Horizon also plans to issue the Fugi disk throughout Europe.

EIA Group to Back Tax; Nixes CTV Plan

By MILDRED HALL

WASHINGTON — The EIA's Consumer Electronics Group meeting here last week (Oct. 4-5) affirmed, among other things, that it will support continuance of the President's import tax, will oppose the FCC's plans for type-acceptance in the CTV rulemaking, and is not taking sides in the matrix versus discrete 4 channel quadrasonic sound systems battle.

The Electronic Industries Association's consumer products group (CEG) met here rather than joining the fall conference on the West Coast, because the association was presenting testimony on the TV import-injury hearings being held by the Tariff Commission on Oct. 6.

At a press conference on what went on in the closed CEG committee meetings, staff vice president Jack Wayman said the heaviest attention went to consumer legislation being worked out in Congress, and the trade situation.

In other areas, the CEG Marketing Services Committee announced the compilation and release of retail statistics on consumer electronic product inventories and sales for the first time in its history of manufacturer-distributor statistics. Some new and costly breakouts on market figures for firms with domestic and foreign labels will be released monthly on a confidential basis to members only.

Predictions for the next consumer products show in Chicago in June were that it would be the most massive and spectacular in attendance and new product, with between 30 and 40 new exhibitors requesting space.

In the quadrasonic sound developments, Wayman said the EIA must remain neutral. It is the EIA's job to come into the picture only after the market develops, when the association provides a forum for whatever action is needed on problem arising, whether

in engineering, standards, marketing, consumer or service areas, he said.

Informal comment at the CEG luncheon on the quadrasonic situation indicated a probable stubborn standoff between the matrix and the discrete type champions over the compatibility factor, which could hold up FCC rulemaking for a year at least. Officially, at the FCC, Pacific FM's KIOI has claimed the Darren Quadrasonic system a truly compatible discrete transmitter for single FM stations, and has asked for rule-making to authorize only discrete types. CBS recently asked for and was granted more time to comment on the

(Continued on page 62)

MacDermot Work on RCA

NEW YORK—In a tieup with Revelation Records, RCA Records will release the live recording of the performance of Galt MacDermot's "Mass in F" at the Cathedral of St. John the Divine in New York in which the members of the cast of "Hair" participated. The deal was set by Rocco Laginestra, president of RCA Records, and Red Shepard, head of Revelation Records, the latter firm having been founded by Shepard and Michael Butler, producer of "Hair."

In addition to the "Hair" cast, the performance in the Cathedral also included the Cathedral Choir and the giant church organ. The mass was celebrated by the Rev. Richard R. Kirk. Interspersed were songs from "Hair," including "Aquarius," "What a Piece of Work Is Man" and "The Flesh Failures." One of the highlights of the service and the recording is a rock version of "The Lord's Prayer."

Ringling Bros Label to Be Made and Marketed by RCA

NEW YORK—Wheel, a label created by Ringling Bros. and Barnum & Bailey Records, will be manufactured and marketed by RCA Records. The first group to be released on the newly-formed label will be the Rock Flowers, a female vocal trio produced by Wes Farrell. The first single by the group, which will be released this week, is titled "Number Wonderful."

The Rock Flowers is patterned and named after Mattel's musi-

cally-oriented dolls. The group consists of Rindy Dunn, Ardie Tillman and Debbie Clinger.

Mattel Toys, parent company of Ringling Bros. and Barnum & Bailey Circus, will be using the group's first single as the background for its television commercials promoting the Rock Flowers dolls.

The Ringling Bros. and Barnum & Bailey label is headed by Joe D'Imperio and Lenny Scheer.

Buddah/Kama Sutra to Kick Off Meets in Chicago

NEW YORK — Buddah/Kama Sutra will kick off its 1971 series of regional and local distributor/sales personnel meetings to bow "Stage 11" of its fall LP product in Chicago on Friday (15). Follow-up meetings will take place here on Monday (18), with co-president Neil Bogart planning to go to Los Angeles, San Francisco, Denver and Seattle. Joe Fields, national LP promotion director, will cover all markets not represented at previous meetings.

The Chicago meeting will be held at Mr. Kelly's, with Curtis Mayfield performing. Markets represented will be Cincinnati, St. Louis, Milwaukee, Cleveland, Detroit, Minneapolis, Charlotte and Shreveport. The New York meet,

at Wednesday's Club, will feature performances by Bill Withers and Buzzy Linhart.

Product to be presented at the meetings include new LP's by Curtis Mayfield, Brewer & Shipley, Melanie, Honey Cone, David Frye, Paul Anka, Steve Goodman, Wilbert Harrison, Rodriguez, Raymond LeFevre, Three Man Army, Ruby Jones, Patti Miller and Andy Zwerling.

For More Late News
See Page 62

Studio Track

By BOB GLASSENBERG

A good mix of artists is always a clue to the capabilities of a recording studio. And the Andre Perry Studios or Les Studios Andre Perry, for those of us who prefer snob appeal, must have something going for them. They have recorded **John Lennon** and **Yoko Ono** and the **Plastic Ono Band**, the **Bells**, the **Poppy Family**, **Jess Winchester**, plus **Charles Aznavour**, **Mireille Mathieu**, **Jean-Pierre Ferland** and **Monique Leryac**.

The studio was originally located in a Montreal suburb but has since been moved to a converted church. More snob appeal as well as outrageous acoustics. The major studio, "A" has a 21-foot ceiling with two MM 1000 16-track recorders interlocked to for 32 tracks plus an Olive console with a built-in memory computerized for easier mixing. In Studio "C" they stash an ARP synthesizer as well as a 16-track machine. Soon Studio "B" will be completed and will sport another 16-track.

Automation is the key to the studio, however. And this automation is built into the console. According to **Yael Brandeis**, a fine lady full of details, their automated console contains over 3,000 integrated circuits. "If we had the console built using the conventional circuitry," said Miss Brandeis, "we would have used over 50,000 circuits."

Andre Perry is quite enthusiastic about his renovated church. "I believe our studios have always been first in Canada to adjust to new recording techniques—having been first in Canada with an 8-track recorder, 16-track recorder, a synthesizer and now the first with 32-track recorders and an automated console," said Perry. Bravo, monsieur Perry. Tres bien . . . tres chic."

The Village Recorder in West Los Angeles saw **Little Richard** sit in on **Canned Heart's** most recent sessions for UA Records, Warner Bros. artists including **Joni Mitchell**, **James Taylor** and **Earth Wind & Fire** were in to make use of the studio's recently installed quadraphonic equipment. **Dallas Smith**, producer, finished mix - down chores on **Timber's** latest topper for Elektra Records and **Bloodstone** is finishing up its first single for release in the U.K., a Crystal Jukebox production.

Also in recently were **Dwaine Blackwell** for Sunflower Records, **Maryetta** for Cherry Red Records, and **Mike Rieley** for Paramount Records.

Norbert Putnam is busy at Quadrafonic Sound, Nashville, between his sideman chores behind **Joan Baez**, producing the **Oak Ridge Boys**, who were engineered by **Gene Eichelberger**. **Mother Earth** will soon finish their forthcoming LP for Warner Bros. with **Travis Rivers** producing and **Eichelberger** engineering. And **Danny Davis** produced a session on **Bob Ruzzicka** for TRO productions.

ON LOCATION: The Wally Heider/Record Plant truck was on hand in Austin, Tex., to record **Leon Russell** and **Freddie King** at the Armadillo World Headquarters for Shelter Records. It was engineered by **Tom Flye** from the Record Plant. **David Crosby** and **Graham Nash** were recorded by **Bill Halverson** at their recent Carnegie Hall date for Atlantic Records.

Peter Duchin was recorded by **Aaron Baron** and the boys of Location Recorders at the Hotel Pierre, New York.

Ultra-Sonic Recording, Hempstead, N.Y., recently hosted **Sir Lord Baltimore** for Mercury Records; **Eyrie** for Polydor; **Alliotta Haynes**, **Jeremiah** for Ampex Records; the **Birchwood Band** for Avco Embassy Records; **Flash**, **Gene Cornish's** group, and the first Jacques Records' group **Five Carat Soul**.

At Criteria Studios, Miami, **Stephen Stills** has been in for Atlantic. . . . The **Allman Brothers** in for Capricorn to finish a new LP started over a month ago. . . . **Rare Earth** leased Criteria's remote facilities for the Florida tour. . . . **Opa**, said to be a cross between **Crosby**, **Stills**, **Nash & Young** and **Brasil '77**, was in with **Ron and Howie Albert** and **Arnold Jay Music** acting as co-producers. Also in was a Philadelphia group, **Bang**.

The East Coast Record Plant said that **Nick Holmes** was in for Gnu Music with **Jay Messina** engineering; **Hugo** and **Luigi** producing **Black Sheep** for Avco Embassy; **Johnny Coles** and **Maxine Weldon** were cutting for Mainstream with **Carmine Rubino** engineering.

Bobby Shad, head of Mainstream, flew Rubino out to the West Coast Record Plant to finish up Miss Weldon's second LP. I was told that Rubino would make Shad more comfortable in the West Coast facility, which is the exact duplicate of the East Coast Record Plant. Also in the West Coast Record Plant were **Captain Beefheart** for Warner Bros. with **Gary Kellgren** engineering; **Bill Szymczyk** in with **Sixty Million Buffalo** for Tumbleweed Productions and Records; **Mama Lion** for Family Productions and **Jimmy Haskells** in for ABC/Dunhill, finishing up "California '99," was has to be called a concept album.

George Butler has been busy of late and I finally caught up with him at Rudy Van Gelder's studio in New Jersey. There he was finishing up tracks on two new Blue Note artists, **Bobbi Humphrey**, a 21-year-old flutist, and **Ronnie Foster** a 21-year-old organist who Butler says has a new approach to the jazz organ. He was also finishing up a **Ruben Wilson** LP and **Lou Donaldson's** latest.

Other action for Butler includes the latest **Ferrante & Teicher** LP, "Fiddler on the Roof," at National Recording. . . . A new **Bobby Hutcherson** and **Harold Land** LP at Poppi in Los Angeles.



MGM RECORDS executives set up plans for an album and a single release by Coven, recently signed group who are going on the Warner Bros. label with "One Tin Soldier." Left to right are Ben Scotti, MGM's vice president, promotion; Mike Curb, MGM president; Jinx Dawson, John Hopps, Oz, Chris Nelson, and Steve Ross, of Coven; Stan Mores, vice president of artists relations, and Reuben Bercovitch, vice president, Sunshine Snake Music Corp.

London Sees October as A Sales Record Breaker

NEW YORK—Herb Goldfarb, vice president for sales and marketing at London Records, foresees a record-breaking sales score for October, based on initial orders on at least six of the 18 new LP's presented during London's annual sales meeting last month.

The boom, according to Goldfarb, also comes at a time when the firm is enjoying its biggest album and singles chart surge this year. For instance, the Moody Blues' new album on their own Threshold label recently scored with gold certification for the album, "Every Good Boy Deserves Favour."

Also scoring is Engelbert Humperdinck's "Another Time, Another Place" on Parrot. Other product

that has broken out are "Street Corner Talking" by the Savoy Brown group on Parrot, and Hi Records (distributed by London) album "Al Green Gets Next to You."

Also in the October sales push are Tom Jones' "Live at Caesars Palace" and "Mantovani's "To Lovers Everywhere USA." Other new LP's picking up good sales response are "Poppy Seeds" by the Poppy Family; John Mayall's "Through the Years," and debut albums by Thin Lizzy and Gilbert O'Sullivan.

OSMONDS HIT ON 2 FRONTS

NEW YORK — The Osmonds, MGM's pop family group and Donny Osmond are the first American group and solo artist, respectively, to score two records in the top five positions at the same time on Billboard's best-selling singles chart.

Twelve-year-old Donny Osmond's current hit single "Go Away Little Girl" ranks No. 5, while the Osmonds' recording of "Yo Yo" is starred in the No. 3 position.

Both the Osmonds and Donny have won RIAA gold record awards recently, the Osmonds for their "One Bad Apple" single and "Osmonds" album, and Donny for his single "Sweet and Innocent."

Make Music Group For Stax Release

NEW YORK — A production deal between Stax Records and Make Music under which the Leaders, a Washington group, will be produced by Myrna March and Bert Keyes for release on Stax was wrapped up last week. Arrangements were made by Al Bell, Stax executive vice president, to record and release a single immediately with an album to follow by the first of the year.

Inter-Rep Deal With Craft Cos.

NEW YORK—Inter-Rep, international licensing agency managed by Seymour Stein, will represent worldwide, exclusive of the U.S. and Canada, Morty Craft's reactivated Melba, Lance and Control labels.

Stein will parlay his knowledge of the foreign record business to negotiate with world record companies. Among the first disks to

Process Prints Label on Disk

Ending Song of Love" and St. Cecilia's "Leap Up and Down." A specially adapted injection moulding machine is used in the process. Tony Muxlow, Phonodisc general manager, said "There is a cost saving using this method, but at the moment it is still very much at the development stage. It is confined to Polydor and Philips labels, but we certainly won't be using it throughout our releases at the moment." The painted labels process will be used on the forthcoming Slade single, "Cos I Love You," to be released by Polydor this week.

6 LP's Mark Launching New Vintage Series

NEW YORK—RCA Records is inaugurating its "new" Vintage series with six releases, produced by Don Schlitten.

In the release are two blues albums, three jazz packages and a collection of performances by Lil Green, one of the early soul singers. Each album contains original, untampered-with recordings from RCA Records' vaults. Each is a deluxe, flap-type album, and each record will sport a Vintage label, similar to the RCA Victor label of the 1930's.

Featured in the release are albums by Arthur (Big Boy) Crudup, Lil Green, Lionel Hampton, Hot Lips Page, Washboard Sam with Big Bill Broonzy and Memphis Slim, and an all-star "swing" package.

Roulette Spins Reissue Drive

NEW YORK — Roulette Records is pegging the major portion of its October release on "reissue" LP's. According to Joe Kolsky, Roulette vice president, the label is reissuing five albums because "of all the requests we have had from a great many of our distributors." The albums are being released on the Roulette, Calla, Gee and End labels.

Among the reissues are LP's by the Teenagers, the Chantels, Little Anthony & the Imperials and the Flamingos.

Among the new acts on Roulette's October schedule are Ilmo Smokehouse and the Next Morning.

Sicilia, Buddah Group in Tie

NEW YORK—Sicilia Associates and the Buddah group of labels will combine with Sicilia Association. President Dominic Sicilia named director of Creative services of the Buddah group.

Sicilia will manage the label's reconstituted Siddhartha Company involved in advertising art and placement, cover design, artist publicity and corporate public relations. The Siddhartha staff is expected to be doubled. The new operation goes into operation Nov. 1.

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Vol. 83 No. 42

SENSITIVE ON 'SENSUOUS' AD

NEW YORK—Atlantic Records initial campaign on the "Sensuous Woman" campaign was aborted when three magazines refused to print an ad showing the cover of the album.

"The album is all type plus a design—the same as the cover art on the Lyle Stuart book dust jacket," commented Atlantic's advertising and publicity chief, Bob Rolontz.

Rolontz also pointed out that the same ad was accepted by the New York Times, New York's Village Voice and the Los Angeles Free Press.

Ostrow as Pub, Producer

NEW YORK — Stuart Ostrow will be doubling as producer and music publisher of "Pippin," a Steven Schwartz musical due for its Broadway bow next April. Schwartz is the composer of the current rock musical, "Godspell."

Ostrow, who believes that the interests of a show's score is served better if it is controlled by the man in charge of the production, also published the score to his prizewinning production, "1776."

The score for "Pippin" will be published by Stuart Ostrow Music (ASCAP). The score for "1776" was published by Ostrow's "Music 28" firm.

Marvel Comics to Go Audiovisual; Music Accented

NEW YORK — The Marvel comic book series, which is read by over 150 million people, is to be adapted into audio-visual and live performance media with a strong accent on music. The new arrangement has been completed by Marvel with National Copacetic Productions and its president, Steve Lemberg.

The opening exposure of the new venture will be through radio serialization of the Mighty Thor comic character. It will be a 65-chapter series to be programmed in five-minute units on stations throughout the country. Direction of the series is being handled by Peter Nevard; Peter Wagner is writing the scripts.

The background musical score for the various productions will utilize a variety of composers in both the pop and classical music fields. Chico Hamilton will write and perform most of the scores for the Thor series.

Other Marvel heroes to be used in the series include Spider Man, Daredevil, Iron Man, the Fantastic Four, Silver Surfer and Dr. Doom.

Barbara Gittler Associates will handle all sales and merchandising for the radio, television, theater and recordings. Stan Lee, editor in charge of all Marvel comics, is serving as creative consultant.

Penney Music Almac Link

NASHVILLE—The Ed Penney Music Co. will operate an office here for Almac Productions. Almac is the Los Angeles firm of Al DeLory and Bob McCluskey, which produces and publishes for Glen Campbell, Gary Puckett and Al Martino.

Penney is a former New England disk jockey and promotion man with writing-publishing experience. His office will seek Nashville material for Almac artists and place Almac material with Nashville artists.

Executive Turntable

Mauri Lathower named corporate vice president, a&r, Capitol Records, succeeding Artie Mogull, who resigned last week. Lathower has worked in a&r, sales and promotion with Capitol for the last 15 years and is a former a&r divisional vice president with the company. Herbert A. Belkin named general manager, a&r at Capitol. He was previously director of New York operations, serving as Capitol's senior executive in the East.



GREGORY



LaROSA



BRAMY



SCHLISSSEL

Chuck Gregory appointed national director of sales, Famous Music. He was formerly director of marketing, Polydor, and a&r director, Epic Records. Carmen LaRosa appointed regional marketing director for the South, Famous Music. He was previously regional marketing director for the South, MCA Records. Lou Bramy named director, national underground promotion for the company. He held the same position and that of Western promotion director for Warner Bros. Mel Schlissel named vice president, finance for Famous. He was previously assistant to



RUTTENBERG

the controller, Gulf and Western Industries, Famous' parent company. Bob Ruttenberg named national promotion director, Tumbleweed Records. He was previously in charge of local promotion for Royal Disk Distributors, Chicago. . . . Dominic Sicilia named director, creative services, Buddah group of labels (see separate story). . . . Steve Jack named East Coast regional sales promotion manager, Metro-media Records. He was formerly Eastern marketing, manager, Paramount Records. . . . Gene Block has resigned as director of marketing, Famous Music Corp. . . . Nan Pearlman named president, Theater Maximus Corp., a division of Music Maximus Ltd. She was formerly founder and general manager, Metromedia-On-Stage. . . . Gunter Hauer appointed in charge of college radio promotion for Atlantic Records, in addition to his duties as East Coast album promotion man. . . . James R. Hartzler named to the newly created position of vice president, national director of marketing, Teletape Corp.

Gary Jones named account executive, Show Biz Inc., Nashville. He was formerly sales manager, WSIX, Nashville. Robert A. Wueller, corporate controller, elected as an officer, Cartridge Television Inc. He was formerly with Avco Electronics Division, Cincinnati.

Dennis Morgan named MCA Records Promotion Manager for the company's San Francisco branch. He was previously a salesman for the last two years for MCA in Los Angeles. . . . George Port named legal and corporate vice president for the Record Club of America. . . . Ken Greenberg named publicity director for FM Productions, San Francisco-based firm which handles rock concerts. . . . Radcliffe Joe named Billboard's assistant cartridge television editor in New York. He has been with the magazine three years covering audio and videotape topics.

Shelly Berger has rejoined Multimedia Management, the Motown wing, after a stint with Management III. Dave Pell, West Coast a&r chief for the Motown family of labels, has left that office, as has Bob Ganim of the promotion department.

Ray Hulley has been appointed national sales manager of Car Tapes. Bernie Tackar has been named national advertising director and creative sales coordinator at Car Tapes.

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Dealer, Wholesaler Closer Ties Stressed at ARD Meet

NEW YORK—The goal of the Association of Record Dealers, as outlined by the organization's president, Mickey Gensler, at its first meeting of the season last week, will be to better the cooperation between the retail dealers and the wholesalers.

Gensler said, "We, retail record dealers are in the front line in the battle for the consumer dollar. We are the ones who buy new product and catalog items. It seems asinine to expect us to buy new product the manufacturer wishes to promote, and then have the manufacturer gear 90 percent of his advertising budget to keep the customer from coming into the retail dealer stores. More money was spent on volume users ads in one Sunday New York Times than

was spent all year by all manufacturers on ARD survey or with ARD stores. We, retail record dealers will cooperate with any reasonable plan for bringing the customer into our stores to buy new product and catalog.

"We would like to help to create a more exciting atmosphere for more customers to buy more records. With this in mind we would like to offer the services of a retail record dealers committee to sit down with members of the manufacturing, distributing and creative people in our business to achieve these goals."

Guest speaker Jac Holzman, president of Elektra Records, spoke about cooperation between the ARD member stores and manufacturers.



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ROBERTA FLACK



Finkelstein Named Chairman Of CISAC Executive Board

NEW YORK—Herman Finkelstein, general counsel of the American Society of Composers, Authors & Publishers, was elected chairman of the executive board of CISAC for 1971-72. CISAC (the International Confederation of Societies of Authors and Composers) represents some 89 organizations in the copyright field throughout the world.

Finkelstein will be the first representative of any performing rights society in the Western Hemisphere to serve in this capacity. He succeeds Dr. Antonio Ciampi, president of Italy's performing rights society, SIAE.

At its meeting New York, the

first in the U.S. in 25 years, the executive board of CISAC expressed itself in favor of the ratification of the revisions of the Berne Convention and the Universal Copyright Convention made in Paris last July.

The executive board also recommended that all performing rights societies recognize the right of authors to participate in the distribution of the royalties produced by the utilization of the lyric in any country. It was further recommended that all societies report to the General Secretary of CISAC their practice in applying this principle in all fields to the fullest extent possible.

NARAS Exec Committee to Meet With Rose as Chief

NASHVILLE — The recently formed executive committee of the Record Academy (NARAS) will conduct its first session here Monday (18) under the aegis of its newly elected president Wesley Rose.

The nine-man team will focus on upcoming NARAS activities. These include the creation of new chapters, raising funds to implement expansion programs (includ-

ing the educational work of the NARAS Institute), progress relating both to next March's Grammy Awards television special as well as to a projected premium record, and the creation of a national constitution committee that would investigate any need for changes in the Academy's basic document.

Scheduled to attend the one-day meet are national officers and local chapters, including Rose, Nashville's Frank Jones, Atlanta's Bill Lowery, Chicago's Robin McBride and Paul Roewade, New York's Phil Ramone, Los Angeles' John Scott Trotter and Lee Young Sr., national executive director David Leane and national counsel Dick Jablow.

Spina, Henley Revive Rosina

NEW YORK — Rosina Music Corp. has been reactivated by Jack Spina and Don Henley. Together and separately, Spina and Henley have managed the Hilltoppers, Fontane Sisters, Pat Boone, Red Foley, Leonard Nimoy, Fabian and Johnny Rebb.

Spina will continue as Pat Boone's personal manager; Rosina Music will handle the Boone Girls on the MGM label, pianist Craig Hundley and comedian C.C. Ruku.

Bonneville Is Offering Programs

• Continued from page 1

comes even more critical when selections used must fit into the over-all sound and format of the station. However, all the record companies and promotion men are most cooperative in getting material to us—a result of WRFM-FM here offering the only regularly scheduled quadrasonic broadcasts in the metropolitan area, as well as the additional exposure of the subscribing stations that we serve."

WRFM-FM is the origination station for the syndicated programming of Bonneville. Stations already using the syndicated programming include WCLR-FM, Chicago; WMVM-FM, Milwaukee; KIRO-FM, Seattle; WKSS-FM, Hartford; KEEY-FM, St. Paul; KMEQ-FM, Phoenix; WEZO-FM, Rochester, N.Y.; KBIG-FM, Los Angeles; KRAV-FM, Tulsa; and WGMZ-FM, Flint, Mich. Not all of the syndicated programming is in quadrasonic sound.

Ruff to Release Bible Stories On Own Label

LOS ANGELES—Ray Ruff will release his twin-record album of Bible stories set to rock on his new label, Oak. Ruff said he turned down bids for his "Truth of Truths" package because no major label would guarantee a pre-Christmas release.

So with a \$250,000 manufacturing and promotion budget put up by the same Texas investors who originally bankrolled Ruff's \$110,000 production costs for "Truth of Truths"; Ruff has set up a label exclusively to release the Bible-rock album.

A first pressing of 60,000 will ship Monday (11). Ruff has retained 15 freelance promotion men and will ship to 38 independent distributors and rack-jobbers who have agreed to pay past bills upon reordering.

Meet Sparks A&M Foreign Tour Spurt

LOS ANGELES—A&M's international department is initiating more overseas tours for artists as a result of the company's recent licensees meeting here.

Department director Dave Hubert reports that as a result of the meetings, a number of licensees have indicated their markets are ready for A&M artists who have not yet appeared there.

Lee Michaels will be touring Europe alone and with Humble Pie next month. The Flying Burrito Brothers will be touring Europe in January as will be Billy Preston, a new A&M artist who has established reputation on the Continent as a result of his association with the Beatles' Apple company.

Additionally, Mimi and Tom Farina and Cat Stevens are going to tour Canada, and Sergio Mendes and Brasil 77 will be going to the Olympic Games in Munich in 1972.

Two Sussex Records acts, Bill Withers and Rodriguez, will be sent overseas as a result of in-person comments from A&M licensees who now handle that line—the first such arrangement A&M has entered into.

Many of the 30 persons attending the three days of meetings brought samples of things they have been developing for A&M in their markets. And as a result, the other licensees were able to pick up ideas about packaging and re-packaging, notes Hubert.

Previously licensees merely looked to America for directions, Hubert said, adding: "It is unusual for an American company to let its affiliates repackage things."

A&M has devised a program whereby affiliates can draw upon parts and cover art from their sister licensees. In general, A&M shoots for simultaneous release in Canada (where it has its own company) and within one week to 10 days after the American release in England (where it also has a company-owned operation).

New to A&M's licensee network is RPM of South Africa, replacing Teal.

The affiliates were placed face to face with managers of a number of artists who performed during the conclave. This in itself helped in getting invitations for the

performers to visit overseas locations.

A&M has run an international department headed by Hubert for five years. The company's revenue has tripled from its overseas sources during that period, Hubert said.

The department has two persons involved in promotion, Michel De May and Miss Cay Mohrbacher. "By setting up this promotion department and working with our licensees on a regular basis, we have been able to get more product released and promoted," Hubert said. A&M's worldwide status now allows the company to "insist" that its licensees "release our product," Hubert said.

London on Coast To Bigger Site

NEW YORK — London Records of California, one of the company's factory-owned branches, is moving into expanded quarters five blocks from its present layout in Gardena, Calif. According to Herb Goldfab, the move reflects a sales explosion for the company in the Southern California market. Business volume has tripled there in the 18 months since the branch opened.

The branch there also handles, in addition to the entire London line, London group and export lines, such labels as Avco-Embassy, Buddah, Disneyland, Kent, MGM, Roulette and Vox.

The new offices will open Monday (11).

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Aussie Invasion Swinging, Propelled by Binder-Porter

• Continued from page 1

Warner Bros. this week. "Eagle Rock" was dominated the Australian charts during the past year. A Warner album, "Daddy Who? Daddy Cool," will be ready Nov. 1 as the group arrives in the U.S. for a tour with Deep Purple.

Binder-Porter has signed 12 Australian pop acts to U.S. representation, all of them artists who have consistently had hits in the Australia Top Thirty. Robie Porter is a native Australian who had six consecutive No. 1 records in his country as a vocalist before coming to the U.S. and switching to TV-film production. His partner, Steve Binder, formerly headed TA Records and is an Emmy-winning television producer-director whose credits include the "Hulabaloo" series and the 1969 Elvis Presley special.

"When Robie and I started trying to do something to bring more Australian artists into the world record market," Binder said, "all the U.S. recording executives we talked to said that Australian music was a couple of years behind American and English tastes, so acts from there needed some kind of 'seasoning' either in the States or Britain before they could make it... like the Bee Gees, Helen Reddy, the New Seekers or Olivia Newton-John. But we feel that the

only thing they're lacking in Melbourne, Australia's music center, is studio know-how. And when we supply that you've got the last English-speaking country that doesn't have all its top recording talent being sold worldwide."

SD's Becker on European Trip

NEW YORK — Loren Becker, president of Stereo Dimension Records, is in Europe visiting licensees throughout the Continent. Included in his junket are meetings with the principals of the main office of Philips in Baarn, Holland, as well as visiting with various Philips branches in Amsterdam, Hamburg, Paris and London, and with Wolf Goldschmidt in Belgium.

Philips has just released, on their new Vertigo label, albums and singles by Stereo Dimension's Lighthouse and Steel River.

While in Amsterdam, Becker will also be meeting with booking agencies who work with Philips concerning the planning of a concert tour for Lighthouse scheduled to take place in January 1972. He will also consult with representatives of C.A.M. International in Paris regarding the same tour.

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There's no way to prove that a new release will be a hit. But we've got some pretty substantial evidence.

In England this is what's happening with producer Mickie Most's three latest U.S. single releases:

C.C.S.—"Tap Turns on the Water": ZS7 4507
from No. 16 to No. 2 in the last two weeks.

New World—"Tom Tom Turnaround": ZS7 4505
solidly in the Top 5 throughout the summer (already a Bill Gavin Personal Pick in the States).

Hot Chocolate—"I Believe (In Love)": ZS7 4506
from nowhere to No. 8 in the last three weeks.

**C.C.S.—"Tap Turns on the Water,"
New World—"Tom Tom Turnaround" and
Hot Chocolate—"I Believe (In Love)"** are all from a record company called RAK.



RAK Records

Mercury Plans Step-Up in Pushing Soul Acts in U.K.

CHICAGO — Mercury Records Productions is looking to promote its soul artists in the U.K. more aggressively. To this end, the label's U.K. publicity writer, Mike Gill, has been in the U.S. touring Mercury offices. The Gill tour has another purpose, too.

Mercury's U.K. artists such as Rod Stewart, Uriah Heep, David Bowie and those on the Mercury-distributed Vertigo label (Assegai, Ian Matthews and Guy Fletcher), require exploitation here and Gill is part of this effort.

While visiting here, Gill said "Groovy Situation" by Gene Chandler was bringing \$7 a copy on the U.K. "black market." "Tamlia and Motown enjoy almost a monopoly in U.K. soul and we're hoping Mercury's artists can be promoted

more," he said. Gill also wants to push country acts such as Roger Miller as well as Chandler and Jerry Butler.

Gill, chief of Mike Gill & Associates, Ltd., is an independent publicist but has expanded into producing too. He just completed a three-month research project on how Britain's 20 local stations could be serviced better. One step will be 25-minute "chat sessions" with artists to be serviced to the outlets. These were live studio recordings of interviews covering seven or eight topics. Stations will play 10 minutes of the chat tapes in between LP cuts and singles so as to circumvent the short "needle" time limitations of U.K. stations.

BMI Cited by Gov. Dunn for Arts Support

KNOXVILLE — Broadcast Music, Inc., was awarded the Governor's Certificate of Recognition for activities in support of the arts at the Third State Arts Conference here.

The award was given at the University of Tennessee under the sponsorship of the Tennessee Arts Commission. The certificate, given by Mrs. Winfield Dunn, wife of the governor, was accepted by Mrs. Frances Preston, vice president of BMI.

BMI was cited for the sponsorship of its annual musical theater workshop as well as its student composers competitions which encourage the creation of music for concert and theater performances by young people.

The BMI award to Student Composers project annually gives cash prizes to encourage the creation of concert music by young composers of the Western Hemisphere.

The Musical Theatre Workshops, held in New York and Los Angeles as well as in Nashville, were formed to stimulate professional writers and develop new creative talent for the contemporary theater.

The workshop is under the direction of Lehman Engel.

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Melodia Buys System From Audio Matrix

NEW YORK — Melodia Records, the state-owned record company in Russia, has purchased an eight-position Audiomatic Process record plating system from Audio Matrix, Inc., a Bronx-based firm. The sale is the first such installation provided by an American company to the Soviet record industry.

Under the terms of the contract between Audio Matrix and Techmashimport acting for Melodia, Audio will also serve as a consultant to the Russian producer on the entire record manufacturing process. Milton Gelfand, president of Audio Matrix, will travel to Moscow as a guest of Melodia to supervise the setup of the new plating equipment, as well as other American phonograph record-making equipment to be purchased by the Russians.

The patented Audiomatic Process was originally developed for its own use by Audio Matrix. Since Audio made the system available for purchase by others, installations have been made for industry leaders in the U.S., Europe, Central and South America. RCA uses the Audiomatic Process in its record manufacturing operations in the U.S. and throughout the world.

Magnetic Tape Offers Shares

WASHINGTON — The Magnetic Tape Engineering Corp. of North Hollywood, Calif., has filed an application with the SEC to register 150,000 shares of common stock to be offered for public sale at \$9.50 per share maximum. The company records, re-records and duplicates musical and instructional audio magnetic tape programs produced and owned by others, into various tape configurations.

Of the net proceeds of the sale, \$515,000 would be used by a wholly owned subsidiary for development, production and marketing of tape programs, and construction of recording and editing studios, with balance going for working capital and other purposes.

Pickwick Holders Approve New Plan

NEW YORK — Pickwick International shareholders have approved an increase in authorized common shares to 10 million from 5 million.

They also approved a reduction in the number of directors from 10 "to not less than seven." The company currently has nine directors.

Pickwick's stock recently split three for two, in July.

Craig Reports Loss of 2.8 Mil

LOS ANGELES — Craig Corp. reported a loss of \$2,844,000 for the year ended June 30. Sales decreased to \$56,670,000 from \$58,366,000. Earnings last year were \$630,000, or 21 cents a share.

In an effort to turn the company, management is phasing out of marginal branch operations, consolidating divisions, closing warehouses and reducing overhead.

The company said that the current West Coast dock strike and the 10 percent import surcharge is affecting its first quarter, ended Sept. 30.

Market Quotations

NAME	1971		Week's Vol. in 100's	As of Closing, Thursday, October 7, 1971		Week's Close	Net Change
	High	Low		Week's High	Week's Low		
Admiral	21	8	252	17 3/4	16 1/2	18 3/4	+ 2 1/2
A&E Plastic Pak Co.	12 7/8	4 5/8	126	5 3/8	4 5/8	5 1/8	+ 1/2
Amer. Auto Vending	11 1/2	6 7/8	121	11 1/2	9 3/8	10 3/4	+ 1/2
ABC	48	25	950	47 3/4	45	47 1/4	+ 2 3/8
Ampex	25 3/8	13 1/2	2196	15 1/2	13 3/4	15 3/8	+ 1 5/8
Automatic Radio	14 1/4	6 1/4	75	7 1/4	6 5/8	7 1/8	+ 1 3/8
ARA	147 1/2	117	708	140	136	137 1/2	+ 1/2
Avco Corp.	18 3/4	12 3/8	646	18 1/4	17	17 1/2	- 1/8
Avnet	15 5/8	8 1/4	1138	12 7/8	11	11	- 1 3/8
Bell & Howell	53	32 1/8	433	48	44 3/4	47	+ 2 1/4
Capitol Ind.	21 7/8	8	265	10	8 1/4	9 7/8	+ 1 5/8
Certron	8 3/8	2 3/4	123	3 1/8	2 3/4	2 7/8	- 1/4
CBS	49 7/8	30 1/8	1042	47 5/8	45 3/4	47 1/4	+ 1 1/8
Columbia Pictures	17 3/8	9 1/2	761	11 1/8	9 3/8	10 1/4	+ 1/2
Craig Corp.	9	3 1/2	118	4 3/8	3 7/8	4 1/8	+ 1/8
Creative Management	17 3/4	7 5/8	94	10 1/2	10	10 1/4	- 1/4
Disney, Walt	128 7/8	77	2292	109 1/2	99 1/8	103 1/2	- 4 7/8
EMI	5 1/8	3	415	3 7/8	3 1/8	3 7/8	+ 5/8
General Electric	65 7/8	52 7/8	2905	64 3/4	61	64	+ 2 5/8
Gulf + Western	31	25 3/4	699	27 3/4	26 5/8	27 3/4	+ 3/4
Hammond Corp.	13 7/8	8 5/8	194	9 3/8	9	9 1/4	+ 1/8
Handleman	47	35	120	38 1/2	36 1/2	36 1/2	- 2
Harvey Group	8 7/8	3 3/4	54	5 1/2	4 5/8	5 1/2	+ 5/8
Instruments Sys. Corp.	12 3/8	6	275	7 1/4	6 3/4	6 7/8	+ 1/8
Interstate United	13 1/2	7 5/8	117	9 3/8	8 3/4	9	- 1/8
ITT	67 3/8	49	4137	57 1/2	55 1/2	57	+ 1/2
Kinney Services	39 3/8	28 1/4	1128	34	31 1/8	34	+ 2 1/2
Macke	14 5/8	8 3/8	198	12 1/4	11	12	+ 3/4
Mattel Inc.	52 1/4	23 3/4	1354	29	27	28	+ 1/4
MCA	30	21 3/8	380	28 3/8	27 1/4	27 3/4	- 1/4
Memorex	79 1/2	25 3/4	1573	37 3/8	33 3/8	35 1/4	Unch.
MGM	26 7/8	15 1/2	161	22 1/4	20 3/8	21 7/8	+ 1 1/8
Metromedia	30 7/8	17 3/8	166	25 5/8	23 1/2	24 1/4	- 1/2
3M	126 3/8	95 1/8	553	126 3/8	121 3/4	123 7/8	+ 1 1/2
Motorola	89 3/4	51 1/2	1322	82 1/2	74 7/8	81 3/8	+ 6 5/8
No. Amer. Philips	31 7/8	21 7/8	114	24 1/2	23 1/2	24 1/4	+ 1/4
Pickwick International	37 1/2	32	181	37 1/2	36 1/4	37	+ 1
RCA	40 3/4	26	4759	37 3/8	36 3/8	36 3/4	- 1/8
Servmat	40	25 1/2	529	40	38 7/8	40	+ 1 1/8
Sony Corp.	25 1/8	14 1/4	3557	18 1/8	16 3/4	17 1/4	- 3/4
Superscope	32 5/8	14 1/4	229	15 7/8	14 5/8	14 3/4	- 1/4
Tandy Corp.	38 1/4	30 3/8	1092	34 1/8	32 7/8	33 3/4	+ 7/8
Telex	22 3/8	12 3/8	1948	14	12 1/2	12 7/8	- 3/4
Tenna Corp.	11 1/2	5 1/8	125	5 1/2	5 1/8	5 5/8	+ 1/2
Transamerica	20	15 1/4	2196	19 1/4	18 1/2	18 5/8	+ 3/4
Transcontinental	11	5 5/8	678	6 3/4	5 5/8	6 1/2	+ 1/8
Triangle	22 3/4	14 3/8	68	18	17 1/4	17 3/8	+ 1/4
20th Century-Fox	15 7/8	8 5/8	656	10 1/4	9 1/2	9 5/8	- 1/8
Vendo	17 1/2	11 3/8	68	11 3/4	11 3/8	11 5/8	+ 1/4
Viewlex	10 3/4	6 1/8	198	7	6 1/8	6 7/8	+ 1/4
Wurlitzer	17 1/2	10 1/8	48	16 3/8	15 1/4	16	+ 1 1/8
Zenith	54 7/8	36 3/8	510	49 5/8	47	47 7/8	- 1

OVER THE COUNTER	Week's			OVER THE COUNTER	Week's		
	High	Low	Close		High	Low	Close
ABKCO Ind.	5 1/4	4 1/2	4 1/2	Koss Electronics	8 1/2	7	8 1/2
Alltapes	5 1/8	3 1/4	5 1/8	M. Josephson Assoc.	9	7 3/8	9
Bally Mfg. Corp.	34 1/4	27 1/2	34 1/4	Mills Music	13 1/2	12 1/2	13 1/2
Cartridge TV	23 3/8	20 7/8	22 1/2	NMC	10 3/4	10 1/4	10 3/4
Data Packaging	7 5/8	7 1/2	7 5/8	Perception Ventures	6 1/4	5 1/2	5 1/2
GRT Corp.	3 1/8	2 5/8	2 7/8	Recoton	4	3 3/4	3 3/4
Gates Learjet	8	7 1/2	7 3/4	Schwartz Bros.	7 5/8	6 5/8	7 5/8
Goody, Sam	7 1/8	7	7	Teletronics Int.	4 5/8	4 1/8	4 5/8
Integrity Entertain.	8 1/4	7 5/8	8 1/4	United Record-Tape	4 1/4	3 3/4	4 5/8
Kirshner Entertain.	5 1/2	5 1/4	5 1/4				

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

H&S, Monarch Merge

NEW YORK — H&S Productions, New Jersey's largest rock and folk concert producers over the past several years, has merged with the Monarch Entertainment Bureau of East Orange, N. J.

Monarch, founded 43 years ago by Otto Sternberg, one of the East Coast's largest independent booking agencies, will be headed by Al Hayward and John Scher, principal owners of H&S, while Sternberg remains as associate to head the club date department. Monarch's concert department, headed by Scher for the past four years, services the talent needs of 27 universities and colleges through its concert division, and represents over 200 fraternal organizations, labor unions and clubs.

H&S Productions has presented the Garden State Rock Festival Series and the Garden State Folk Festival this past summer. The firm has also recently produced concert series at the South Moun-

tain Arena (West Orange, N. J.) and Wall Stadium (Bellmar, N. J.). Some of the acts appearing at these shows included Ike & Tina Turner, Jefferson Airplane, Jethro Tull, Ten Years After, Emerson, Lake & Palmer, Richie Havens, Steppenwolf and others.

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Inter-Rep, Craft Deal

Continued from page 4

be licensed under this deal are: "Harrison's Theme," by Moondust on the Control label; "Ridin' on a Rainbow," by Troubled Waters on the Lance label; and "I Kept on Loving You," by Skin on the Melba label. Craft has had more than 15 years in the music industry.

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Mathis Plans Concerts With Symphonies; Cincinnati Set

LAS VEGAS—Johnny Mathis, currently appearing at the Sahara, will perform concerts with symphony orchestras when his engagement here ends, followed by his third annual visit to the Waldorf-Astoria in New York.

Working with the Cincinnati Orchestra will allow Mathis the opportunity to take advantage of the large string section. "You can get as much excitement with strings on a ballad as you can on an up number," he explained.

Mathis feels working with symphonies has a double-barrel result. "We gain a few symphony fans, but we cause the Johnny Mathis fans to listen to a symphony. The symphony audience has dwindled down to nothing."

The first 30 minutes of the shows will be devoted to the symphony. After intermission Mathis will do 55 minutes. He'll work with 115 musicians. There will be no amplification on any instrument except his voice. Because of this, new arrangements on such numbers as "You've Got a Friend" are required. D'Armeil Pershing will handle that chore. Conducting the symphony for Mathis is Roy Rogison, 28, formerly with Universal Pictures.

Currently midway in his Sahara stand, Mathis feels the most important part of his performance is the integrity. "I like to be presented in a dignified way, no matter what I sing. You lose a certain degree

(Continued on page 14)

Wagner-Spurred Project Seen Holding Hope for New Talent

NEW YORK—Talent showcases around the nation, threatened with collapse by the spiraling costs of booking live, top-name acts, may get a shot in the arm from a small group of managers, producers and impresarios who are turning to new talent.

The movement, spearheaded by Chicago-based producer/manager, Gordon Wagner, will stage talent hunts in major cities around the nation. The project, titled Talent Go Forth, will attempt to "discover" artists with growth potential and groom them for entertainment slots in major music showcases.

Wagner, a veteran of more than 20 years in the music industry, endorses current arguments that top-name groups are pricing themselves out of business, and forcing the demise of talent showcases unable to meet their wage demands.

"The public," he said, "has, unfortunately, been indoctrinated into thinking that unless an act is a top-liner it is not good. We know this is not so, and we intend to try to reverse the feeling. It is the only way we can hope to succeed in halting the inevitable destruction of our industry."

The Talent Go Forth bandwagon made its first stop here Sept. 23 and attracted a number of talented hopefuls to the two-hour concert and cocktail party held at the Cattle Baron Restaurant. Performance formats ranged from rock to pop and blues, rock 'n' roll, and comedy. Performers included a reor-

(Continued on page 14)



PAT BOONE and his family recently completed a concert and fair tour billed as "The Boone Family." Boone and his four daughters have been signed to MGM Records and for a shot on NBC-TV's "Flip Wilson Show" Thursday (14). Standing, left to right, are Pat Boone, and daughters Linda and Debbie. Seated, left to right, are his daughter Laurie, his wife Shirley, and his daughter Cheryl.

Signings

Bernie Taupin, lyricist for **Elton John**, to Elektra. His first LP, "Bernie Taupin" will be out late October, produced by **Gus Dudgeon**.

The Rowan Brothers, Chris and Lorin, signed to Columbia Records.

Mickey Dolenz, ex-Monkee, to MGM with a single, "Easy on You." . . . **Keith**, formerly with RCA and Mercury where he hit with "98.6," to Antone Productions in Philadelphia. A single will follow. . . . Capitol Records of Canada inks singer-songwriter **Fergus** via Toronto producer **Greg Hambleton's** September Productions. An album is due in November. . . . **JF Murphy & Salt** to Elektra. . . . Southern Soul singer **Johnny Adams** to Atlantic with "More Than One Way," produced by **Wardell Quezergue**. . . . Blues bandleader **Charlie Musselwhite** to Cherry Red Records. . . . **Femme flautist Bobbi Humphrey** to Blue Note Records. . . . **Singer Kelly**

(Continued on page 14)

Talent In Action

KRIS KRISTOFFERSON, LINK WRAY

Troubadour, Los Angeles

A totally relaxed, totally confident Kris Kristofferson sang his own songs and introduced three new pieces by 22-year-old Chicago writer Jon Prine and both efforts hit the mark.

Kristofferson's resonant voice helped infuse a felling of brooding sadness to several of the works, notably two songs about heroin, one "Sam Stone," a saga about a hooked Vietnam veteran whose life ends with an overdose and "Billy Dee" whose own life ended in tragedy.

The first time I saw Kristofferson, last year when he made his debut, he was nervous and awkward. Experience has given him the assurance of his own ability. He did, however, use too many expressions on stage which were not in good taste. He should have more respect for his own talents, and the sensitivities of the audience.

Kristofferson, with piano, bass and acoustic guitar (supporting his own acoustic guitar), worked through 14 numbers in an hour, inviting Helen Reddy up to sing "Help Me Make It Through the Night." "Okie From Muskogee" opened the set which included such Kristofferson favorites as "The Law Is for Protection of the People" and "Sunday Morning Comin' Down," "Me and Bobby McGee" and "The Good Times."

Wray played 45 minutes with a quartet (which was rather amateurish at times) singing softly and fervently, playing guitar softly and gutsy. He moved from one end of the emotional spectrum to another, singing dark and brooding songs about mankind. When he played amplified guitar, with distorted notes and ringing chords, he showed some sparks of excitement. Otherwise his set lacked lustre.

ELIOT TIEGEL

PETER DUCHIN

La Foret Room, Hotel Pierre, New York

The key to Peter Duchin's success with the society set has been communication—mostly on the dancing level—at proms and high-class charity affairs. Not content with playing to this kind of rich establishment, he is now attempting to build an image with the "average" audience. Consequently, he unveiled a wide range of music during his sets on Sept. 30 which went from jazz, to oldies to rock, all of which scored well.

On the rock end, he was helped immeasurably by Jessie Lord, an extremely able and talented guitarist and rock singer who pounds out a number with dynamic force.

Duchin himself is a personable young man whose keyboard skills are many (he's doing composing, too), whatever the type of music. He mixes tunes with his personality and the effect is altogether quite pleasing. Perhaps this is one reason that Bell Records recorded him live on Sept. 24 during a set here. His backup crew of eight musicians showed top form, both collectively and on solos.

ROBERT SOBEL

SIR DOUGLAS QUINTET AND AUGIE MYERS

Troubadour, Los Angeles

The Sir Douglas Quintet is the ultimate raunchy barroom-rock band. Nobody plays the dumb songs of early rock with more polish and elan than Sir Doug and his merry men. It is not the loving satirization of a Sha-Na-Na or a Flash Cadillac, this is the Quintet's true music and they ap-

proach it with the immediacy of current chart material.

The Sir Douglas bill at the Troubadour was a three-part family affair. The Quintet's keyboard man, Augie Myers, played an opening set on acoustic guitar. He produced an easy country sound with a fluctuating roster of backup musicians, including a female vocal trio consisting of his wife and the Mermaids.

Then the Quintet took over and played some impressive new material in a very contemporary bag. But when Doug Sahn eventually came out to join the group the mood became virtuoso funk. Sir Douglas displayed all his outstanding proficiency on lead guitar and violin plus his exceptionally fluent singing. There were classic renditions of the old Sir Douglas hits like "She's About a Mover" and the new hit "Stoned Faces Don't Lie" as well as surprises like a definitive interpretation of "Woolly Bully."

NAT FREEDLAND

ANN-MARGRET SYLVERS

Hilton-International, Las Vegas

With an overture performed in a totally dark showroom, the Joe Guercio orchestra led off the evening followed by a new MGM recording group, the Sylvers, making their Las Vegas debut. A visual group, constantly moving, the lyrics to their first two numbers were totally unintelligible. When they slowed things down for "It's a Blue World" then turned loose for "Pull My String" they came into their own. They closed their segment with a disappointing funky rock version of "I Don't Know How to Love Him."

Ann-Margret, looking ravishing and vivacious, nevertheless displayed a bad vibrato, consistently off a fourth tone. Opening on stage she goes into the audience with "Trolley Song" and has a gentle rendition, while sitting on a stool, of a Swedish children's song "Violets for Mother" accompanied by wide-screen color film footage.

After changing outfits she offered "Fool on a Hill," "Day Tripper" and "Stand By Your Man." Her outstanding medley of songs brought assistance from singers and dancers Joel Craig, Dennis Denehy, Paul Eichel, David Evans, Ron Godines, Cary LaSpina, Larry Rosenberg and Steve Ward.

LAURA DENI

INFANTINO & IVANS

The Quiet Village, Levittown, N.Y.

In line with its policy to boost Thursday night business, The Quiet Village is bringing in acts which reflect a soft, semi-folk rock sound providing lounge-type music as opposed to the club's rock and discotheque policy on Friday, Saturday and Sunday evenings.

Infantino and Ivans, two young and accomplished musicians who will soon have their first LP released by RCA, appeared on Sept. 23.

Both play guitars well, and Richie Ivans get quite a bit out of his harmonica as well. Their voices complement each other and they project extremely well within the confines of a club this size. All their material is original. The lyrics of each of their songs are profound, profoundly serious, profoundly humorous and profoundly philosophical. Unfortunately, a bit too much for a tired midweek club audience. Special, close attention has to be paid so that none of the shadings or double entendres are missed. The best numbers caught were "I Met Vincent Van Gogh" and "What Would It Be Like If I Were Harry Bradley."

(Continued on page 14)

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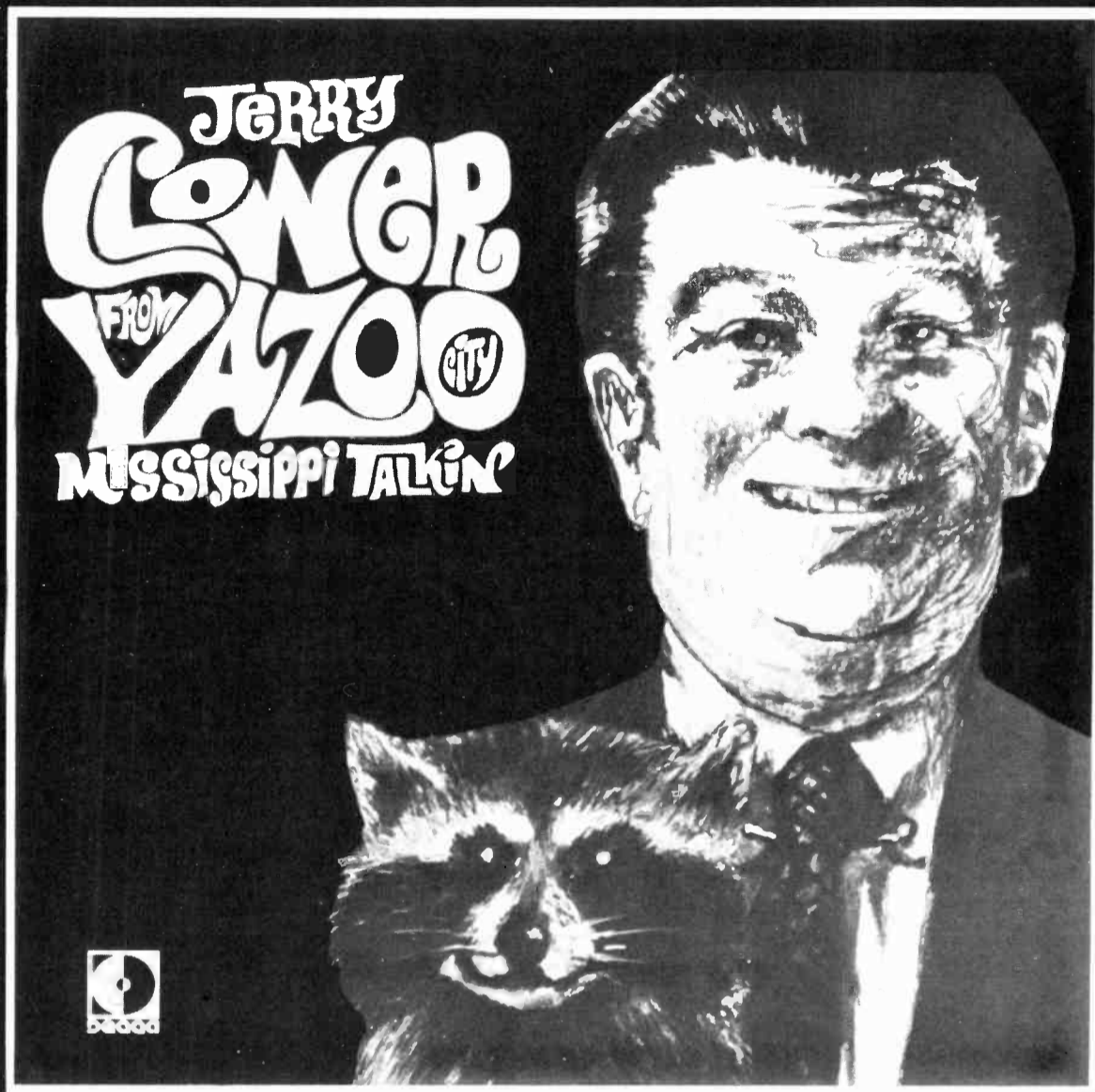
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Jerry Clower is an ex-football player, a lay preacher, an employee of Mississippi Chemical Corp.-and a very funny fellow! He also has a Decca album!



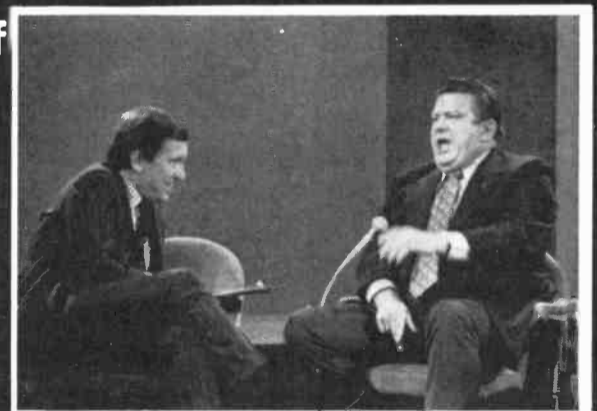
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Cleveland
Columbus, Ohio
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Houston
Lancaster, Pa.
Los Angeles
Miami

Monterey, Calif.
New Haven, Conn.
New York City
Philadelphia
Pittsburgh
Reno
Sacramento
San Francisco
South Bend, Ind.
Springfield, Mass.
Syracuse, N.Y.
Toledo, Ohio
Toronto, Canada
Washington, D.C.
Youngstown, Ohio

October 21 and October 27

Bangor, Maine
Burlington, Va.
Buffalo, N.Y.
Champaign/Urbana, Ill.
Erie, Pa.
Henderson, Nev.
Huntington, W. Va.
Indianapolis
Jacksonville, Fla.
Kansas City
Louisville, Ky.
Milwaukee
Greenville, S.C.
Ottawa, Canada

Phoenix
Portland, Maine
Portland, Oregon
Portsmouth, Va.
Providence, R.I.
Rochester, N.Y.
St. Paul/Minneapolis
San Diego
San Juan, Puerto Rico
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DOMESTIC

NEW YORK

Cat Steven brings "Teaser & the Firecat" to two New York concerts this season, both of them Upstate. The A&M star plays Kleinhans Auditorium in Buffalo, Oct. 31, and the Syracuse War Memorial next night. . . . British rockers Pink Floyd at Carnegie Hall, Nov. 15. They'll also appear at Peace Bridge Center in Buffalo, Nov. 8, and the State campus at Stony Brook, L.I., Nov. 14. . . . Capitol's Blues Project close out a brief tour in Rochester, Saturday (18), where they'll be for three days.

British hard rock trio, Freedom, make their U.S. debut on the Jethro Tull tour, which opens in St. Petersburg, Fla., Friday (15). Madison Square Garden exposure is set for Monday (18). The Cotillion group appear solo at the East-town, Detroit, Nov. 5-6, and the Whisky in Los Angeles, Nov. 10-13. . . . Alice Cooper embarks on an extensive European tour Monday (25), to coincide with the release of their new Warner Bros. LP, "Killer." The tour will hit Denmark, Germany, France, Nether-

lands, Switzerland, Belgium and England. . . . The Beacon Theatre, 74th & Broadway, begins weekend concerts, Friday (15), with the Chamber Bros., Leon Thomas and Bearsville's Jesse Frederick. . . . A&M's Booker T. & Priscilla Jones joins Santana at the Felt Forum for three nights, beginning Thursday (14). . . . Atco's Cactus have been set for a month-long tour with Rod Stewart and the Small Faces. Madison Square Garden highlights on Nov. 26. "Restrictions" is Cactus' third LP, and the group winds up their own tour Oct. 29-30 at the Rock Pile, L.I. On the Tull tour, the Oct. 19 concert at Harper College, Binghamton has been pushed back to Oct. 31. . . . Bell will promote its comedy LP "The Jewish American Princess," with a package featuring an 8x10 photo of Marjorie Morningstar and a complete list of wholesale jewelers in New York.

Anne Murray, Capitol singer, returns to Toronto to tape another TV special for the CBC. Air date is Nov. 18. Her next LP—she will be recording with Glen Campbell—will be co-produced in Los Angeles by Al de Lory and Brian Ahern. . . . Seals & Crofts, on Nov. 12, and Gordon Lightfoot, on Jan. 28 play Philharmonic Hall for Warner Bros. . . . Capitol's Tucky Buzzard joins Grand Funk at the Felt Forum for two nights, opening Wednesday (20). . . . Hot Wax' Honey Cone trio are recording a new LP in Detroit between Southern tour dates. . . . The Main Point, Bryn Mawr, Pa. present: Randy Newman & Ralph McTell through Sunday (17); Johnny Rivers for

two days till Wednesday (20); Don McLean & Lazurus for four nights till Sunday (24); Arlo Guthrie & Ry Cooder four days till Oct. 31, and Jaime Brockett, Nov. 4-7. . . . Top of the Village Gate offers: the Bill Evans Trio to Sunday (17); Ahmad Jamal Trio, Tuesday (19) to Nov. 7; Mose Allison Trio, Nov. 9-21; Bill Evans Trio, Nov. 23-Dec. 19. . . . Scepter's Beverly Bremers left "The Me Nobody Knows" and opens in "Hair" on Friday (15). . . . RCA's Julie Budd headlines the Copa for two weeks starting next May 4. . . . Erroll Garner opens at the Misonette, St. Regis Hotel, Monday (18), for two weeks. . . . The Sherry Sisters will perform their own composition "Got a Whole Lot of Music" at the World Popular Song Festival in Tokyo, Nov. 25-27.

ED OCHS

LOS ANGELES

The first session with United Recordings MCI 24-track recording studios was held Oct. 4 for Revelation Records' rock-opera version of Handel's "Messiah." A 54-piece orchestra was featured in the "Hallelujah Chorus" with solo organ piped in from a Pasadena church. The session was engineered by Michael Shields of Keno Productions, who designed the 24-track facility for the UA studio.

Many music equipment companies have a staff musician to demonstrate the sound. But Optigan's music director Johnny Largo, the 1956 World Accordion Contest Winner, has the unique gig of producing the sessions where they record riffs for Optigan's accompaniment disks. Upcoming disks, played by printed circuitry via Optigan's keyboard and chord buttons, include a vocalese Swingle Singers type of accompaniment and Motown-style backing tracks.

Rolling Stones bassist Bill Wyman at the Beverly Hilton to oversee Whisky a Go Go debut of Tucky Buzzard, the English quintet he produced two albums for.

Poco has moved to Boulder, Colo., because L.A. smog was giving lead singer Richie Furay too many sore throats. . . . Columbia is rushing out its album of the recent Big Sur Folk Festival for November release. The concert was free to the 2,000 who attended and all LP proceeds go to Joan Baez's Institute for the Study of Non-Violence. Performers include Joan Baez, Blood, Sweat & Tears, Mimi Fariña & Tom Jans, Kris Kristofferson, Taj Mahal, Mickey Newbury and Lily Tomlin.

NAT FREEDLAND

Talent In Action

•Continued from page 12

SARAH VAUGHAN

Hilton-International, Las Vegas

Fresh from the Monterey Jazz Festival Miss Vaughan was indeed a sassy, swinging Sarah. Playing with the beat of the songs she opened with "Tonight" continuing on to "Love Story" and "The Lamp Is Low."

Wearing a brightly colored mumu, she sang behind the tempo of the orchestra musically playing around with "Misty."

Her rendition of "What Are You Doing the Rest of Your Life" allowed her full usage of her voice. She closed her segment of the show with "Tonight." Conducting the Joe Guercio Orchestra for Miss Vaughan was Jimmy Mulidore.

LAURA DENI

RANDY NEWMAN

Town Hall, New York

Randy Newman, Reprise Records' composer-performer, filled New York's Town Hall on Sept. 30 and gave the audience exactly what it wanted. The program consisted of all Newman originals, and included the more popularized "Love Story," "So Long, Dad" and "I Think It's Gonna Rain Today," but the lesser known items were equally well received.

Newman has a style and personality that bounces from the stage and staggers the audience. He has the unique ability to make one laugh and cry almost simultaneously with his clever, witty and always poignant lyrics. Newman rocked the hall with his brilliant "Political Science" and brought the crowd to its feet. His own "Suzanne" was another gem.

After two encores, Newman closed with a rousing rendition of Fats Domino's "Blue Monday."

JOE TARAS

JOHNNY MATHIS

Sahara Hotel, Las Vegas

The Johnny Mathis Show from start to finish was perfect. Appealing to all ages and both men and women, Mathis' silky tones were evident in his well-balanced selection of songs.

The audience constantly clapped for "In the Morning of My Life," "Close to You," "We've Only Just Begun," "April in Paris," and "Day In and Day Out."

The high point of the outstanding show was his medley. An interesting segment came when he sings "It's Not for Me to Say," while the orchestra plays "Chances Are." Roy M. Rogosin conducts the Jack Eglish Orchestra.

LAURA DENI

IKE & TINA TURNER, MOMS MABLEY

Greek Theater, Los Angeles

As always, the biggest mystery about Ike & Tina Turner is why they aren't among the superstars of contemporary pop. Tina is such a fine singer and such a superlative performer that any reaction less than adulation seems pointless.

It is true that the white music mass market probably hasn't been ready for a vocalist as overpowering as Tina until a few years ago. However, at the Greek Theater's opening night the audience was an almost exactly even racial mixture. Putting it with a concerned bluntness, the fact seems to be that Ike Turner has not seen fit to move with the times sufficiently to take full advantage of all the new opportunities that are there.

Despite the winning of a new gold single for Tina's version of "Proud Mary" and the great disappointment several years ago when the Turners' masterpiece

with Phil Spector, "Mountain High, River Deep," didn't make it, Ike & Tina should probably try another go at stressing strong new songs rather than concentrating so exclusively on chart covers. And because the spontaneity of the revue is so strictly programmed, it inevitably loses some effectiveness with repeated exposures. It would appear that Ike should set a greater pool of material to work from at any series of appearances.

Moms Mabley split a lot of sides with her opening routines about the difficulties of hiring young boy friends and sang a touching tribute to Louis Armstrong.

NAT FREEDLAND

MICKY NEWBURY

Bitter End, New York

The whistling, happy, strong voice of a country folk balladeer was a pleasant distraction from the Greenwich Village street scenes as Elektra Records artist Mickey Newbury sang his tunes of love and terse yet palatable social comment.

Accompanying himself on a soft string acoustic guitar and with his left foot tapping, Newbury sauntered through "How I Love Them Old Songs" and "Angeline," the former a tune of joy and the latter a soft tune of a sweetly remembered lost love. Newbury also made musical comments with tunes such as "Heaven Help the Child" and "Frisco Mabel Joy," two subtle numbers which hit the emotions through Newbury's delivery before the words really sink into the listener's mind.

The entire set had the air of a soft-spoken country gentleman who had taken the stage to entertain the audience with a flair and style often missed by today's contemporary artists.

BOB GLASSENBERG

Signings

•Continued from page 12

Garrett to International Famous Agency for representation. . . . Folk singer Bonnie Koloc to Ovation Records with an LP, "After All This Time," and single, "Rainy Day Lady." Norm Christian produced. . . . The Reggie Saddler Revue to De-Lite's Red Lite label. . . . The Armstrong Brothers to Audio Records as writers and performers. . . . Dennis Guy to Day-break Records.

Mathis Concerts

•Continued from page 12

of dignity when an artist goes for theatrics. After 15 years in the business I don't use theatrics anymore."

He likes the Sahara because "here you just sing while in other rooms you are in a more concert type of atmosphere with the high-powered sound and technical equipment." He believes that Caesars Palace has the best sound system he has ever heard anywhere, but he feels the more intimate Sahara room allows for just the voice to be heard, and Mathis feels "that aspect can be very exciting."

New Wagner Project

•Continued from page 12

ganized Inkspots, with Joe Boatner, Indian-born singer / actress Asha Puthli, Audio-Fidelity artist Vicki Sunday, and comedienne Hilda Vincent.

The project will be taken to other major cities including Chicago, Las Vegas, Detroit and Los Angeles.

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Radio-TV programming

Phoenix's McMahon Turns

Radio-TV programming

Vox Jox

By CLAUDE HALL
Radio-TV Editor

J. Robert Gaines, P.O. Box 684, Galax, Va. 24333, is writing an expose on hiring and firing and pay practices in radio and needs all of the data you can provide him, such as xerox copies of pay checks, etc. He'll keep all names confidential. He'd also like to know of any oddball deals you've been connected with. While he was on the phone, I told him about a couple I knew personally, such as one station in Oregon hiring a deejay over the phone at a reasonable salary, but when the deejay showed up for work, the station's general manager cut the salary a

couple of hundred bucks a month. Anyway, Gaines is writing a full-blown expose of the whole scene for a magazine. Write him a note if you have any information you think would help him.

Old buddy Gary Stevens called and raised a little hell with me for saying he was programming KRIZ, Phoenix. He's named Larry McKaye, program director, and Bruce Sterner is music director. My apologies, Gary; I'm going to punish myself by locking the icebox door for a full week, and you know how much I love beer. . . . Gary Stevens, incidentally, is general manager of WMCA, New York, when Gary was still just an air personality on WJLA, New York, we used to rap a lot and I learned a lot from Gary. Some of it, of course, I wish I could forget. . . . I was at a party the other day. Site was San Francisco. Host was the Jefferson Airplane and Augie Blume and Grunt Records. Augie told me later that 1,400 people showed up. At least 100 of those were some of the heaviest progressive rock air personalities and program directors in the business. Roy Hennessey, who's doing legwork for a Bob Hamilton bash in Canada; Morgan Tell, Barry Richards—these were just a few of the people I got to meet. To a great extent, the party was too large, too massive. But it was a historic event; over the years to come, the party's reputation will grow and there'll be stories about this and about that and it'll become the progressive rock radio's Woodstock, I guess.

Bob Hudson and Ron Landry, who teamed up for a couple of records, will now be teaming up on KGBS, Los Angeles. Landry has been moved out of the 3-7 p.m. slot to join Hudson on the morning show. Dave Hull will replace Landry in the afternoon show. . . . Peter C. Newell has been named general manager of KPOL, Los Angeles; he'd been general manager of WKBW, Buffalo. Both are owned by Capital Cities Broadcasting. . . . Billy Bass is out at WNCR-FM, Cleveland; he'd been program director and air personality at the progressive rock operation. Report is that he's working on a concept for rock TV in Cleveland. Supposedly, WNCR-FM will not hire another program director but use a programming committee. David Spero is now doing Bass's show and production director Jim Allen takes over Spero's 5-9 a.m. show.

John O'Neal has resigned at KTSA, San Antonio, and says he's "going fishing." But, in case you need a fully-experienced man, his fishing pole number is 817-JE 8-5689. . . . The address of the Electric Weenie is 970 East Dayton Circle, Fort Lauderdale, Fla. 33312. It's a joke sheet plus. Costs \$25 for six months. Example of jokes: "My uncle moved to New York and got a big German shepard for protection. The first night he ran into a mugger with a rhinoceros."

KEX, Portland, Ore., is bringing back the sock hop Oct. 15. KEX personalities Box Swanson and Jim Hollister will co-host the event at the local Masonic Lodge. . . . Lineup at KELI, Tulsa: production director Dick Daniels, operations manager Jon Steele, Les Garland, Dean Kelly, Ken Douglas, and weekend man Steve Warner. . . . Staff at KDEX, Dexter, Mo., a 1,000-watt daytime Top 40 station, includes Jerry Grojean, program director Ron Hall, Mike (Chris Blue) Ballou and Tommy Leonard, with Steve Schneider on weekends. The station needs better

(Continued on page 20)

Judgment Control Rules KILT

• Continued from page 16

into its format. "One of the most successful weekend promotions we ever ran here was a 'Hokey Oldy Weekend,'" said Young. "It was two solid days of pre-1968 records, including the Crew Cuts and old Elvis Presley. The results were phenomenal. We created a new audience . . . the people who are there and dormant. So, oldies are now an integral part of our programming. During the 10 a.m.-3 p.m. show, the ratio of oldies is one-to-three current records. At night, we may only play two oldies during an hour. But our oldies file goes back to the mid-50's."

Air personalities at KILT pick their own music from a master playlist. They're allowed a great deal of freedom. Everything at KILT is well-structured and tight. "But things are warm and friendly. The station doesn't sound as structured as it really is," Young said. "All of the men are professionals . . . who know how to react to a format and interpret it."

Air personalities include Mac Hudson and Irving Harrigan in a team show from 6-10 a.m., Rich Shaw 10-noon, Johnny (Michael) Michael noon-3 p.m., Simon Trane 3-6 p.m., Scott Tripp 6-10 p.m., Ron Foster 10 p.m.-2 a.m., Johnny Shannon 3-6 a.m. and Bo Weaver on weekends. Trane only recently came from WQXI, Atlanta, and Weaver from KAKC, Tulsa. The rest of the staff has been there an average of three years per man.

Young got his start in radio at KTRE, a block-formatted station in Lufkin, Tex., in 1956 while still in high school. He worked at WACO, Waco, Tex., while attending Baylor majoring in journalism. Then he went to KOIL, Omaha,

and admits "I couldn't cut it as a morning man." This three-month experience soured him on ever being a major market personality. He returned to Texas and worked at KDOK, Tyler, for the next five years, becoming program director three months after arriving. He was the only full-time member on the programming staff, but some of the part-timers who worked with him were Jimmy Rabbitt and

Steve Lundy. He later went to WACO for a year and a half and used to get major market offers all the time, but was still disillusioned with major market radio. KILT offered him a job five different times; "The offer was finally so attractive that I couldn't professionally turn it down." He has been there six years now and program director and admits that major markets no longer scare him.

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Looking for a bright young DJ with "A GREAT DEAL OF POTENTIAL" (Mac Allen, PD, WKDA)? I'm most comfortable with Top 40 or Progressive Rock, but I can do (and have done) most others, including telephone-talk, 21, college grad, 3rd endorsed. Contact JEFF MARK, 16 William Ct., Rockaway, N.Y. 11691, or call (212) 471-2267. 10/23

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

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

Are you looking for someone willing and able to do all? Someone with ability and growing talent? Well, I'm your man!!! Will relocate, with money no object. 3rd phone endorsed. I'm looking for a small or medium size MOR or rocker to do news or own show. Available for appointments in Northeast U.S. Phone or write: Jim Robertson, 916 W. Airy St., Norristown, Pa. 19401. (215) 275-2683. Remember I will do all!!!!!! 10/23

Experienced, draft exempt, with 3rd class ticket. (Currently working towards a 1st class.) Spent two years with the best College Commercial Station in America as sports director and assistant program director. Let me put my college management degree and on-the-air experience to work for you. Can take on sports, Top 40 or MOR. Prefer the Chicago-Rand Area but open to relocation. Pete Marchetti, 6024 W. Wellington, Chicago, Ill. 60634. 10/23

1st phone exp. looking for a friendly station with cordial working conditions. Can handle almost any format but prefer up-tempo M.O.R. Good voice and good on the air (would like to stay away from news). But my ace in the hole is production. My novelty spots boosted sales at the station at which I was last employed. I have over 50 standard voices and if one of those doesn't fit a spot, I create one that does. Also good straight production. Looking for a permanent position with a good starting salary. Call DENNIS STAPLES, 714-426-9738—or write 380 Jason Place, Chula Vista, Calif. 92010. 10/16

POSITIONS OPEN

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

Opening in medium/small market for a bright, witty morning drive Top 40 Jock with a First Phone. Has to be tight and humorous in order to replace current Jock (modest me). Station is clean and dependable. No time and temp jocks or novices need apply. We want a dependable man with experience that will work to improve himself and improve what we feel to be one of the finest radio stations of its size. Send air check and resume to: Greg Collins, Program Director, KPUG, P.O. Box 1170, Bellingham, Wash. 98225. (206) 734-1170. \$600 a month. 10/23

Florida Station Back to Country

FORT LAUDERDALE, Fla.—Middle-of-the-road music just didn't work out because its listeners kept asking for more country music, so on Oct 18 WEXY will return to the country music format it used to enjoy a year ago under the call letters of WIXX, said program director Donn Stuartt. The reason the station switched to MOR a year ago was "in the feeling that MOR would be the thing . . . this has not proved to be the case . . . our audience is still calling for country, so here we go."



WRCP air personality Nick Reynolds talks with Mercury Records artist Patti Page backstage after her opening night performance at New Jersey's Latin Casino. WRCP is a Philadelphia country music station.

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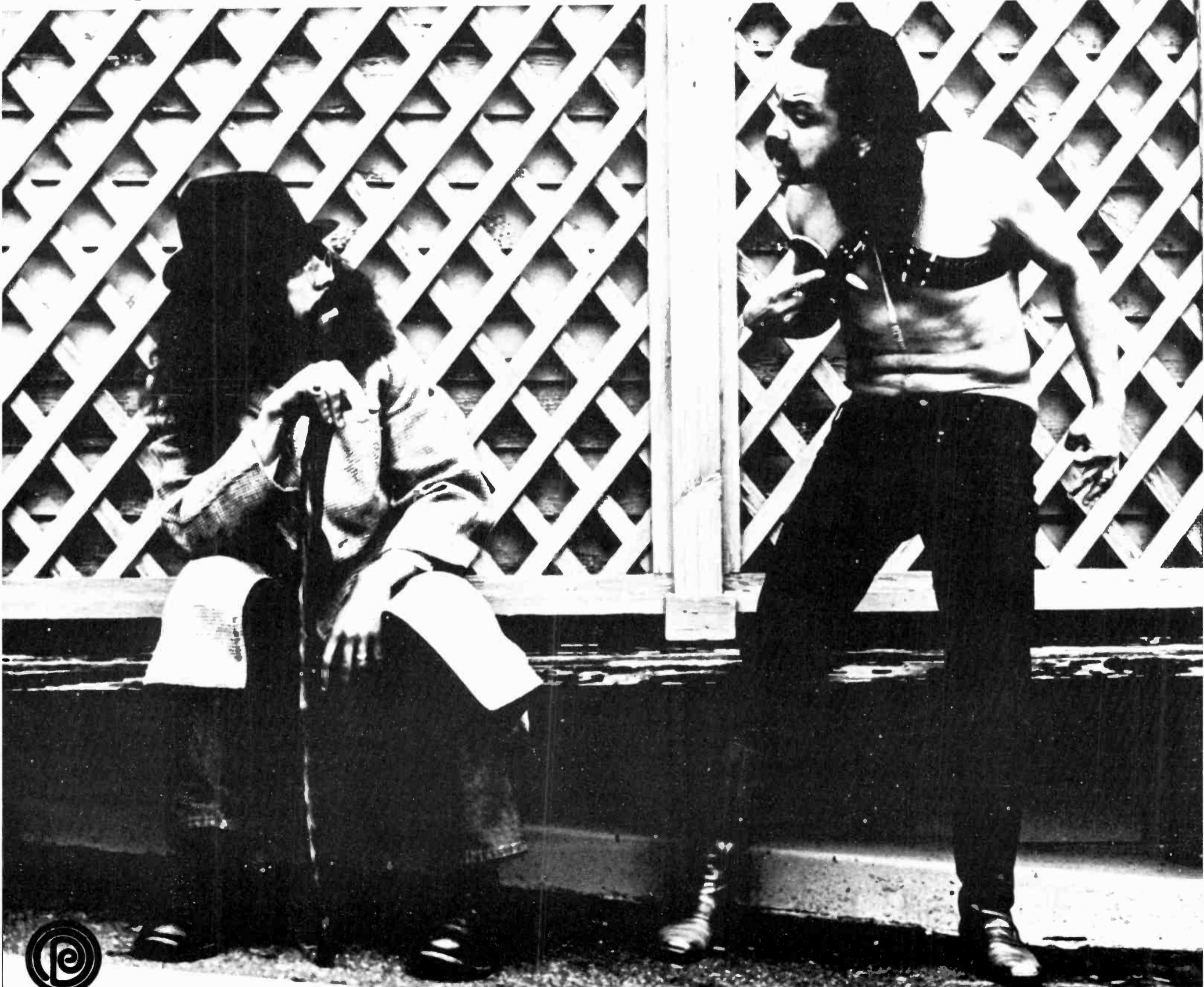
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Phoenix's McMahon Turns 'Roast' Into Mutual 'BBQ'

• Continued from page 16

Stu Young, Don Graham ("who recently had all of his awards re-engraved in Portuguese"), Tony Richland, Lou Fields, Bill Gavin (who's suing Decca for not having cleared the rights to "Jesus Christ Superstar" with him), Bob Hamil-

ton ("it's a common knowledge that he catered his own banquet with fishes and loaves"), and himself ("the original guy who cries at Dristan commercials").

Growing serious, he said he loved promotion men for "your days listening to some heavy weight program director tell you about his latest contest . . . and your nights on the road . . . for maintaining your excitement in the face of indifference across the turntable and knowing that on occasion you're peddling the world's greatest manure but you still keep trying. . . . I love you for accepting in this way tonight a man who's not only not in a top 10 market, but who no longer plays records on the air."

The event, first in a hoped-for series of dinners honoring executives in the radio-record industry, was spearheaded by Fine, Young, Jan Brasher, Roy, and Davis.

WDEE Drops News, Returns to Country

DETROIT — After a long experience with a morning news block, WDEE is going back to a 24-hour country music format. Doug Smith is hosting the morning show and the station is planning a series of morning drive spectaculars. First week, a presentation of the all-time modern country top 100 hits was programmed. The second week will focus on the concept of the history of country music.

• Continued from page 18

record service; Hall guarantees air-play.

★ ★ ★

Jack Reno, whose new Target Records single, "Hitching a Ride," is getting considerable air play in the Midwest, has joined country station WUBE, Cincinnati, to handle the 6-9 a.m. shift. Reno spent several months on WUBE in 1969. For the last two years, Jack has been working niteries out of Peoria, Ill. In his new post, Reno fills in for **Bill Phillips**, who recently moved to WKRC-FM as program director. . . . **Joe Martelle**, WLW Radio's late-night man for the past year, took a powder last week to take his talents elsewhere.

. . . **Ty Williams**, who formerly did his spinning on WNOP and WEBN, Cincinnati, returned to the latter station last week to fill the new midnight to 6-a.m. slot. On its new schedule, WEBN features **Dave Howe**, 6-10 a.m.; **Russ Mims**, 10 a.m.-1 p.m.; **Geoff Nimmo**, 1-5 p.m.; **Chris Gray**, 5-9 p.m., and **Ginger Sutton**, a new arrival, 9 p.m. to midnight.

★ ★ ★

Kent Thurston, program director at WBEC, Pittsfield, Mass., has a philosophy that more small and medium market stations ought to copy where possible: "We're Top 40 full time, with a loose playlist of top 10, plus 40 or more and all hitbound selections which we feel have sales potential. As a result, one week we may be on on 40 current selections, and the next we might be on 70. We do this out of fairness to record companies and distributors, all of whom give us good service." . . .

Vox Jox

Lineup at KJCK, Junction City, Kans., includes **Roy Howard**, program director **Richard Baker**, music director **Bob Murray**, **Keith Stanford**, and weekend men **Chuck Reynolds** and **Bobby Mitchell**. Murray pleads for better Top 40 record service.

★ ★ ★

WMBG, Williamsburg, Va., needs better Top 40 record service, according to music director **Frank George**. . . . **KHJ**, Los Angeles, to support air pollution salvation, Oct. 6 provided free bus service in morning and evening rush hours, paying all fares and encouraging people to take the bus rather than

drive their cars under the guise of "Share a Ride Day" to cut down on car emissions. . . . **Harvey Apatoff** is out of WTHU, Thurmont, Md.; has three years of experience; is seeking progressive MOR or Top 40 job. Call 301-RO 4-1496. . . . **Jim Edwards**, new program director of WMBG, Fort Wayne rocker, says all five buttons on his car radio are set to rock stations. These are: CKLW, WOWO, WLS, WMBG, and WLYV. Of course, at the moment he listens mostly to his own station, but says that CKLW and WLS both come into the market like gangbusters.

Letters To The Editor

Dear Editor,

I was very impressed with WMMR's Jerry Stevens' advice concerning the programming of progressive rock radio in your Oct. 2 issue.

Here is a man advocating just plain common sense. To provide truly relevant communication with an audience, employ human beings and let them function as human beings, not "robots." It also seems to me that if a man is competent enough to be hired at a major market station, then he should be entitled to some say so in the music he plays.

Our FM station has recently turned to a progressive rock format utilizing a "free form" approach. The personalities choose

music which they think will best suit their audience from a library okayed by the music director. Also, they are encouraged to be themselves, to communicate and entertain. At all times they attempt to keep the best interests of their audience in mind.

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I applaud Jerry Stevens' pro-
(Continued on page 61)

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Sample Listing:

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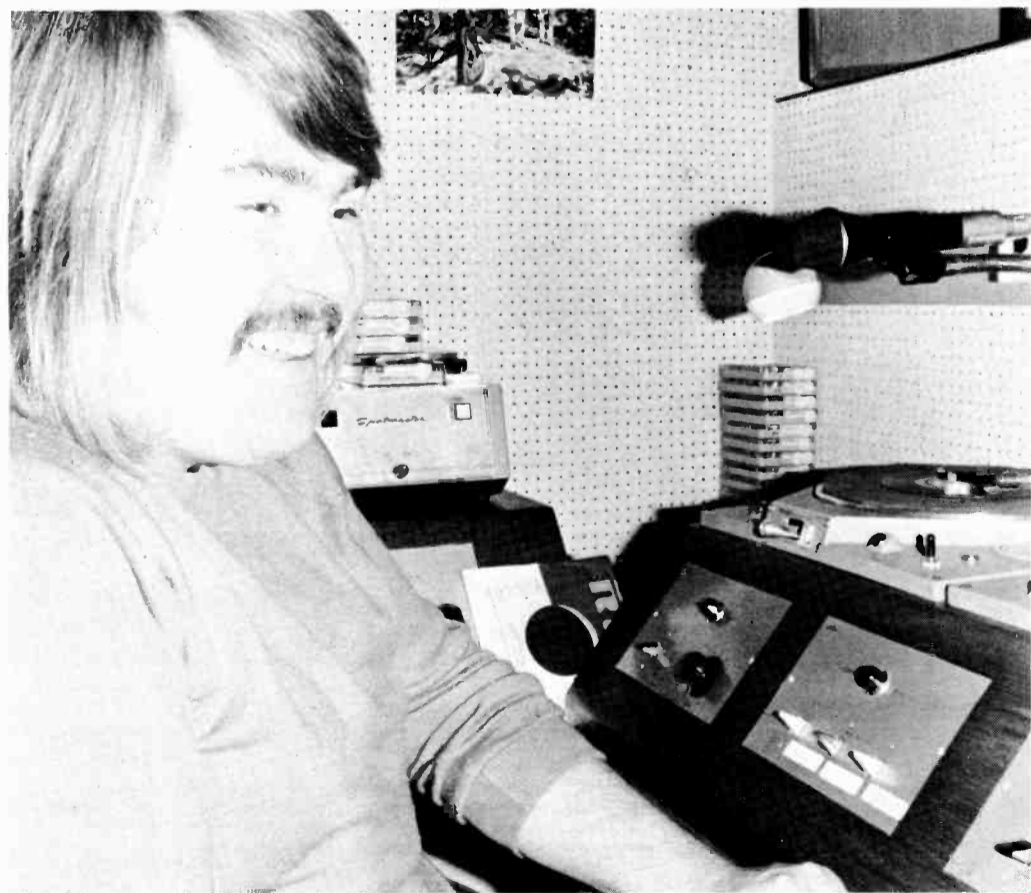
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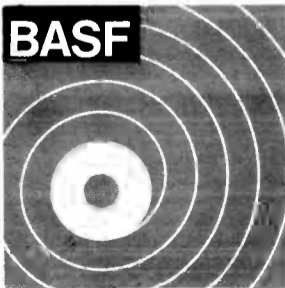
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Tape Cartridge



DON HALL is outspoken, controversial and a leader in the tape business. The industry usually listens to what he has to say and watches with interest the moves of Ampex Stereo Tapes, a Goliath dominating the prerecorded tape business.

Hall Logs Mucho Mileage to Gird Globe With Ampex Tapes

By BRUCE WEBER

LOS ANGELES—He lives in Illinois, works in New York City and Elk Grove Village, Ill., wears both contemporary clothes and Brooks Brothers suits, reads the Wall Street Journal, Playboy and Billboard's music charts.

He frequently can be found at airports in Los Angeles on Monday, New York on Wednesday, Chicago on Thursday and England on Saturday. He talks easily with Big Business and is comfortable rapping with finger-snapping musicians.

Who is he? Without hesitation, most people who toil in the tape-music industry recognize Don Hall, vice president of Ampex, as the "man on the move."

The Ampex Stereo Tapes division is the Goliath dominating the prerecorded tape business. As part of the company's consumer products division it helps contribute about 30 percent of Ampex's total sales (\$291 million in fiscal 1971), or about \$87 million to its coffers.

Hall is controversial, outspoken, usually correct on industry intrigues and has developed in-fighting deftness in meeting the competition. More, he is willing to do his homework on the tape industry in general and in particular has a detailed grasp of Ampex's array of programs.

The controversy over some of his programs isn't likely to dissuade him from trying them. He has set priorities, and, most important, his decision-making has

been fruitful. He admits that many "big tests are yet to come," but his batting average is good.

Threading his way with obvious caution through a myriad of tape topics, Hall discusses the state-of-Ampex this way:

On the state of the tape economy:

"While there are conflicting views about which way the economic situation will shape up next year, the recent display of consumer enthusiasm gives me a bullish view.

"This view is espoused by many companies, too, and allows me to

estimate still another strong sales gain for next year.

"When we finally look back at 1971 we will see an overall industry gain in prerecorded tape product, say about a 15 to 20 percent increase.

"Our sales in the first quarter, ended July 31, was 50 percent ahead of the previous period, and we're predicting a 25 to 30 percent sales gain (fiscal 1972) over last year in prerecorded tape (and excluding Ampex Records and music publishing operations.)

"Industry-wide, in prerecorded

(Continued on page 27)

Ampex Prepares 2 Ideas For Xmas Season Selling

SAN FRANCISCO — Ampex's magnetic tape division has come up with two ideas for the fall holiday season to stimulate sales.

It has introduced a 40-minute low noise extended range blank cassette in the 362 series at \$2.25 list. It is packaged in a Norelco-type plastic box. The 362 series also includes a C-60 at \$2.95 and a C-90 at \$3.95.

(According to the company, the 362 series has a virtually flat frequency response at up to 10,000 cycles and has a new tape formula which features smaller, more

densely packed particles of gamma ferric oxide. It provides more magnetic particles per unit area, exposing more particles to the recording head and resulting in higher output and a broader band of audible frequency.)

The second idea, aimed at the consumer (via the dealer), is a library box (storage container) outfitted with six C-60 blank cassettes (361 series). To achieve a 30 percent savings, consumers receive free two C-60 cassettes and library box when he purchases four more C-60 cassettes.

The dealer can order the promotion in shipper-display cartons which hold 12 library boxes, said Jim Lantz, sales manager of consumer products. The program continues through Dec. 15.

Lantz is also continuing a blank tape promotion in conjunction with Ampex's consumer equipment division, with a dealer receiving six C-60 cassettes with the purchase of three different portable cassette recorders.

It is not the first time the company's magnetic tape division has made use of sister divisions to promote tape. Another time, Lantz tied in with Ampex Stereo Tapes to offer two prerecorded cassettes with four C-60 blanks.

"We're moving more and more into intra-company promotions with both equipment and prerecorded tape divisions," Lantz said. Ampex realizes it has an advantage other companies lack in promotion and merchandising by marrying products in separate departments, Lantz said.

BASF Seeks More Retail Sales Outlets

BEDFORD, Mass. — BASF is expanding its marketing to develop new sales in mass merchandising locations and non-hi fi specialty markets.

Increased expansion will take place in the company's three regional offices: Los Angeles, Chicago and New York. Sales personnel will be added to existing staffs in an effort to broaden BASF's distribution scope, said Tom Dempsey, marketing and sales vice president.

First step in that direction was the hiring of Gary Raasch, sales co-ordinator, in Los Angeles. He will assist Pat Kenny, western regional sales manager, in pursuing new retail avenues for the company's blank cassette and cartridge lines.

"We have established a quality name in the audiophile market," Dempsey said, "and now we're

working in the mass consumer area."

The plan is to establish an image in mass merchandising chains, expand its distribution, broaden retail avenues and build the BASF name in specialty shops and markets, according to Dempsey.

The company will attack the mass dealer area with full blank tape lines in cassette, including chromium dioxide and gamma ferric. 8-track blanks in 32, 64 and 84-minute lengths, video tape and a variety of open reel products.

To support the program, BASF recently introduced a new cassette transport system designed to eliminate the problem of jamming. The innovation made its debut as a technological breakthrough for the chromium line.

Dempsey said the "no-jam" feature is internal and in no way alters the conventional outer design

(Continued on page 23)

audio



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ITA SLATES TREASURY MEETING ON SURCHARGE

NEW YORK—The International Tape Association (ITA) is meeting with officials of the Treasury Department Thursday (14) in Washington in an effort to gain industry exemptions to the 10 percent import surcharge.

Larry Finley, executive director of the ITA, said "exemptions are being sought only on audio and video tape equipment and components used in the manufacture of these products in the U.S."

Finley, Larry Pugh of Ampex's consumer equipment division, Gerald Orbach of JVC, Jim LeVitus of Car Tapes, and Warren Troob, legal counsel of ITA, will meet with Eugene T. Rossides, assistant secretary of the treasury, to outline the organization's program.

The ITA is also holding a meeting in the New York Plaza Hotel Wednesday (13) to discuss methods of combating illegal duplication. Frank McLaughlin, director of industry relations, office of consumer affairs, will speak.

Finley has also announced that three companies have joined the ITA, including Robins Industries, Irish Magnetic Recording Tape and RCA's magnetic products division.

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Audio Devices Expands Sales Force to Broaden Mart Share

GLENBROOK, Conn. — On the theory that the economy is bound to show more zip in 1972, Audio Devices is developing a more aggressive posture in pursuit of business.

One concept that apparently has caught the eye of Bill Goldstein, vice president of marketing and sales, is a deeper penetration in the consumer marketplace.

He has appointed six regional consumer sound managers, stationed in Boston, New York, Rockville, Md., Dallas, Niles, Ill., and Glendale, Calif., and has bolstered the company's sales representative organization from 14 to 23.

Audio Devices is attacking the consumer marketplace with several product lines, including a Capitol

mod line of black cassettes (30, 60, 90 and 120-minute lengths), cartridges (32, 40, 64 and 80) and open reels (5 and 7-inch); five display units, three counter and two floor, for tape products; and packaging the mod line in blister-paks and three-paks. It also plans to introduce a premium line of cassettes, cartridges and open reel products by June 1972.

To expose its consumer products in foreign markets, Audio Devices has established an international division, directed by Tony Cunha, and is making plans to pursue the Canadian market, which Goldstein feels is 7 to 10 percent of the U.S. market in tape volume.

Before beginning its campaign to woo consumers, the company has taken several steps to streamline itself, like:

- Making use of Capitol Records sales force to open new distribution avenues for blank tape in music locations.

- Turning over its physical distribution—warehousing—to Capitol in Boston, Dallas, Atlanta, Chicago, Detroit, Glendale, Calif., and Toronto, Canada.

- Establishing a special sales services department under Bill Dawson, national sales manager, and Dave Chapman, marketing services administrator.

Goldstein has also mapped a marketing campaign to support the sales drive, which in the last fiscal year (July 1970 to June 1971) has "slightly more than doubled our sales in consumer goods from the previous period," he said.

Sees Sales Doubling

The sales volume does not include efforts in video, education and government contracts. Goldstein estimates that sales volume for the current fiscal year "will double again in consumer products" chiefly because "we're paying more attention to the consumer area" and because "we see the economy rebounding on an industry-wide basis."

Among the promotions responsible for the company's improved share-of-market were a radio campaign, talent contests and increased manufacturing capability, Goldstein believes.

The radio-talent drive has been the most important factor, he said, and plans call for expanding the program to cover 40 major markets in two years.

Audio Devices used radio advertising to merchandise its consumer products, beginning at WKNR, an AM station in Detroit. The ad program-talent contest works on a distributor-dealer-consumer level to find new music talent.

Goldstein is buying radio spots—about 300 in each city—in Boston, Pittsburgh; Washington, D.C.; Indianapolis, Dallas and San Diego to plug consumer products, with

(Continued on page 27)

Japanese Govt. OK's Standard/Superscope

LOS ANGELES—The Japanese government has approved the proposed acquisition of Standard Radio Corp., manufacturers of amplifiers and tape recorders, by Superscope, Inc., for an undisclosed sum.

Superscope, exclusive distributor of Sony tape recorders in the U.S., has to comply with "certain conditions" before Oct. 20 to complete the transaction, according to sources in the Japanese government.

A Superscope subsidiary, Marantz Co., wants to acquire a 50 percent interest in Standard Radio, which supplies some products to Marantz.

Sony recently sued Superscope in Federal District Court here seeking clarification of its distribution contract with Superscope (Billboard,

Oct. 9). According to Joe Tushinsky, president of Superscope, there are no plans by his company to market Standard's tape recorders in the U.S.

Standard Radio, which exports about 80 percent of its production, has annual sales of approximately \$33 million. According to an official at Japan's Ministry of International Trade and Industry, business at Standard has been decreasing because of the dollar-yen crisis and Lear Jet canceling an export contract for car stereos.

Officials at Standard Radio said the proposed agreement with Superscope required it to double its capital to \$1.7 million and called for distribution of its stereo amplifiers, under the brand name of Marantz, in the U.S. and Europe by Superscope's sales network.

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TOP Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.)
1	1	EVERY PICTURE TELLS A STORY Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
2	3	IMAGINE John Lennon, Apple (8XT 3379; 4XT 3379)
3	2	TAPESTRY Carole King, Ode '70 (A&M) (8T 77009; CS 77009)
4	4	SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM (EN8-2-5002; ENC 2-5002)
5	7	CARPENTERS A&M (8T 3502; CS 3502)
6	5	EVERY GOOD BOY DESERVES FAVOUR Moody Blues, Threshold (M24805; M24605)
7	6	RAM Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375)
8	8	WHO'S NEXT Who, Decca (6-9182; C73-9182)
9	9	MASTER OF REALITY Black Sabbath, Warner Bros. (Ampex M82562; M52562)
10	—	TEASER & THE FIRECAT Cat Stevens, A&M (8T 4313; CS 4313)
11	11	BARK Jefferson Airplane, Grunt (P8 FT 1001; PKFT 1001)
12	13	BLESSED ARE . . . Joan Baez, Vanguard (J86571; J56571)
13	—	SANTANA Columbia (CA 30595; CT 30595)
14	10	SOUND MAGAZINE Partridge Family, Bell (Ampex M86064; M56064)
15	12	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros. (Ampex M82561; M52561)
16	21	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick (Ampex M 84170; M 54170)
17	18	BARBRA JOAN STREISAND Columbia (CA 30792; CT 30792)
18	16	5th Lee Michaels, A&M (8T 4302; CS 4302)
19	20	JESUS CHRIST SUPERSTAR Various Artists, Decca (6-6000; 13-6000)
20	14	WHAT'S GOING ON Marvin Gaye, Tamla (T81310; M75310)
21	23	ARETHA'S GREATEST HITS Aretha Franklin, Atlantic (Ampex M88295; M58295)
22	17	A SPACE IN TIME Ten Years After, Columbia (not available)
23	—	RAINBOW BRIDGE Jimi Hendrix/Sountrack, Reprise (Ampex M82040; M52040)
24	19	AQUALUNG Jethro Tull, Reprise (M8 2035; M5 2035)
25	15	DONNY OSMOND ALBUM MGM (GRT 84782; 54782)
26	—	CAHOOTS Band, Capitol (8XW 651; 4XW 651)
27	26	POEMS, PRAYERS & PROMISES John Denver, RCA Victor (P85 1711; PK 1711)
28	27	THE SILVER TONGUED DEVIL & I Kris Kristofferson, Monument (GRT 830679/530679)
29	—	GOING BACK TO INDIANA Jackson 5/TV Soundtrack, Motown (M 742 F; M 742 C)
30	29	ONE WORLD Rare Earth, Rare Earth (R-8-1520; R-75520)
31	31	SURF'S UP Beach Boys, Reprise (Ampex M86453; M56453)
32	30	STICKY FINGERS Rolling Stones, Rolling Stones (M859100; M559100)
33	25	ANOTHER TIME, ANOTHER PLACE Engelbert Humperdinck, Parrot (Ampex M 79848; M 79648)
34	35	TRAFALGAR Bee Gees, Atco (Ampex M87003; M57003)
35	33	4-WAY STREET Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
36	24	LIVE IN CONCERT James Gang, Dunhill (GRT & Ampex 8022/733; 5022/733)
37	28	CHICAGO TRANSIT AUTHORITY Columbia (1810 0726; 1610 0854)
38	—	GRATEFUL DEAD Warner Bros. (Ampex M81935; M51935)
39	32	TEA FOR THE TILLERMAN Cat Stevens, A&M (8T 4280; CS 4280)
40	41	WELCOME TO THE CANTEN Traffic, etc., United Artist (U8323; K0323)
41	38	CLOSE TO YOU Carpenters, A&M (BT 4271; CS 4271)
42	22	HOT PANTS James Brown, Polydor (8F 4054; CF 4054)
43	36	ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic (Ampex M87205; M57205)
44	50	NEW RIDERS OF THE PURPLE SAGE Columbia (CA 30888; CT 30888)
45	34	PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887)
46	48	FIREBALL Deep Purple, Warner Bros. (Ampex M82564; M52564)
47	47	ISLE OF WIGHT/ATLANTA POP FESTIVAL Various Artists, Columbia (GA 30911 & GA 30922; GT 30911 & GT 30922)
48	46	BEST OF Guess Who, RCA Victor (P85 1710; PK 1710)
49	45	UP TO DATE Partridge Family, Bell (Ampex 86059; 56059)
50	—	SURVIVAL Grand Funk Railroad, Capitol (4XW 764; 4XW 764)

Billboard SPECIAL SURVEY For Week Ending 10/16/71

Columbia Audio Girds For 4-Channel Future

NEW YORK—As more and more industry talk centers on four-channel, one thing is reasonably clear: Columbia's Masterwork Audio division is well entrenched with its quadrasonic products.

This striking fact has emerged from all the chatter within the tape business.

Leading the four-channel parade are four models in the SQ series:

440 receiver at \$199 with AM-FM radio, four amplifiers and four pre-amplifiers. It has inputs and outputs for a decoder and output for four speakers. It has the capability of playing four-channel tapes (discrete or matrix) and when added to a record changer and decoder can play quadrasonic disks. It has cartridge capability and inputs for open reel.

Model SQ-442 at \$249 is the same unit as the SQ-440 but with two speakers. Model SQ-444 is also the same unit but with four speakers at \$299.

Model SQ-40, at about \$79, is a decoder which will be available in limited quantities this month or early next, with initial production to be manufactured in the U.S., said Milt Selkowitz, director of Masterworks.

(Sony is manufacturing its own SQ decoder but using the CBS circuitry. It will be marketed in both Japan and the U.S., the latter in competition with Columbia. In short, Columbia's SQ concept is compatible with any decoder.)

All of Columbia's quadrasonic equipment is oriented toward both disk (matrix) and tape discrete.

"SQ is truly compatible with existing home, broadcast and studio equipment," Selkowitz said. "An SQ record, for example, will play like a regular two-channel stereo disk on any system equipped for standard stereo.

"Add an SQ decoder (plus the additional two speakers and stereo amplifier) and you get quadrasonic sound," he said. "And since SQ works within the normal frequency range, SQ records can be played over the air with existing equipment and received in the home as four-channel sound by listeners with a decoder."

Columbia will be adding to its quadrasonic line in 1972, including a decoder with a second amplifier (SQ adaptor) and two or three self-contained cartridge units.

Selkowitz is thinking of an 8-track line in the \$200 and up category (with speakers) incorporating input and output jacks for disks.

"The marriage of tape and disk is obviously important," he said, "whether it's a compact system, a four-channel model or whatever." Masterwork will be adding more

compact systems next year combining cartridge player, AM-FM radio, speakers and phonograph.

Columbia Records is releasing a series of SQ quadrasonic records and four-channel cartridges at \$1

more than stereo disks. "The records will play in two-channel stereo, with nothing missing from the sound, until the consumer builds up for four-channel," Selkowitz stated.

"What we have to remember about four-channel," he added, "is not to prematurely kill the market before the consumer and dealer is really aware of the concept.

"Quadrasonic equipment must

be compatible. A flood of hardware at a wide range of prices easily can frighten retailers."

Selkowitz believes that although consumers are not alarmed by a \$400 price tag for a complete quadrasonic system, he doesn't anticipate a mass market for four-channel until "fall of 1972 at the earliest."



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CONCORD "We're making better things for your customers to listen to...because we listened to you!"

BASF Sales Outlets

• Continued from page 21

of the cassette. It is expected to aid in reducing problems of wow and flutter.

He believes there will be a bigger market for chromium-coated tape by June or July of 1972. "At that time just about every manufacturer will have equipment capable of playing chromium dioxide product (by adding bias switches)," he said.

Also adding strength to his argument of increased sales, Dempsey feels the entire tape market is "ready to break loose." He is confident the economy is emerging from the doldrums and the final months of this year could be a springboard for happier times in 1972.

Dempsey is projecting a 15 to 20 percent sales gain for the blank tape industry next year and sees all phases of the industry gaining, including prerecorded tape and equipment. "We're getting sales action for tape from music duplicators, and that gives us a bullish posture."

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Tape Cartridge

Peoria Retailer's Canny Management Accelerating Single Store's Gross

PEORIA, Ill.—William Curtis' formula for dealing with the draggy economy is to expand internally and make one store produce as much volume as two or three did a year ago.

Thus, the past year has found him:

- Doubling the volume of the original Canton, Ill., tape store through purchasing his own building and guiding the operation with the nucleus of veteran personnel.
- Stepping into the management of the Peoria store, where

greater emphasis is being placed on hi fi component equipment.

- Training servicemen to perform double duty as salesmen.

• Hiring counter girls who know the prerecorded tape tastes of the company's predominantly youthful clientele (80 percent of software sales are in rock music).

- Utilizing trade-out promotions.

• Beating bootleggers by being first in the market to promote budget tapes and discouraging consumers from buying stolen players

by making them bring in any player they try to buy parts for.

- Maintaining higher prices on equipment by being the main service warranty station in the market.

• Stocking high-profit accessories, like headphones, and trading up customers to quality speakers.

In short, Curtis has learned many tricks since starting his business five years ago in a Canton garage with 12 Muntz 4-track players.

Profiled in Billboard almost a year ago (Sept. 26, 1970), Curtis at that time had figured on expansion. He had already retrenched from a truck operation calling on stores all over southern Illinois.

But about the only similarity between then and now is the sales success of his top auto 8-track unit at \$79.95, including two speakers. Today, Curtis' staff is far more likely to trade up the customer to \$11.95 Utah speakers, or maybe even a \$39.95 pair of Utah or Truesonic speakers.

More than likely, the customer will be pitched on a home unit, too, where Curtis' best margins exist. He has Pioneer models such as the SX990 selling for as high as \$269.95 (a stereo receiver) and reports his best home model to be Electro-Phonic's AM/FM multiplex phono changer/8-track combination. "We're the only self-servicing dealer in the area and can get \$20 more than the discount stores showing the same brands."

Other major sellers are universal mounts or slide mounts so players can go from auto to home. "We don't even promote car mounts anymore and have it even on our low-end \$49.95 Automatic Radio car unit," he said.

Most car stereo customers today, Curtis said, have had at least one player stolen. He claims that as high as 50 percent of parts requests are for stolen machines. "We make customers bring in players by telling them we need to know what kind of power plug or mounting bracket the player requires. This way, we see the player and can compare it to a 'hot list' we maintain. We've helped police recover many players."

(Continued on page 27)

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Consumer campaign

Second, we're launching a sizeable pre-Christmas consumer campaign in top Metro Markets. A campaign featuring hard-hitting Sunday Supplement advertising incorporating a dealer listing. The first ad breaks

November 28th and will be re-run the next two consecutive Sundays.

Third, we plan to provide plenty of the right kind of in-store materials including window banners, counter cards, consumer ad preprints and tie-in slicks.

Immediate delivery

Fourth, we're not kidding when we say we can give you immediate delivery. In time for Christmas.

Are there different models?

There's a fully amplified Telex 8 Track Changer



with optional matching speakers. There's also a preamp version and a

credenza model in beautiful Spanish hardwood. Think about how the Telex 811 R Cartridge Recorder is a natural sell-along.

But we're not stopping there

Immediate delivery is the key this Christmas and Telex delivers. Immediately. And not just the new changer. But also consoles, portable phonographs, headphones and 8 track changers and recorders.

So turn on our music machines. They'll turn you on to profit.

You'll Hear More From

TELEX®

9600 ALDRICH AVENUE SOUTH, MINNEAPOLIS, MINNESOTA 55420
CALL THE TELEX HOT LINE COLLECT (800) 328-4808

Tape Happenings

Car Tapes, Chatsworth, Calif., has passed along the 10 percent import surcharge to consumers. George Sayles, executive vice president, admits the surcharge has not hurt sales, but the dock strike continues to affect the company. It recently chartered a DC-8 to bring in merchandise from Hawaii. . . . **IntraTour**, a division of **Intra, Ltd.**, Los Angeles, is offering spoken word cassette tapes to tourists visiting Las Vegas. . . . **King Instrument Corp.**, Hudson, Mass., has moved its manufacturing plant and offices to a larger facility. . . . **Car Tapes** is exhibiting at the APAA show in Chicago Nov. 15-17. . . . **Motorola's** consumer prod- (Continued on page 26)

Topp Adds Four Juliette Units

MIAMI—Topp Electronics has introduced four portable cassette recorders in its Juliette line.

The line includes the following models:

CTP-2018 monaural record/playback at \$54.95, CTP-2034 monaural record/playback with AM-FM radio at \$79.95, a handheld micro executive cassette, and a fourth record/playback model.



**THE LAST TIME
CHUCK MANGIONE
LED THE
ROCHESTER PHILHARMONIC,
HE LED THEM
RIGHT UP THE CHARTS.
THIS TIME THEY'RE GOING
EVEN FURTHER.
TOGETHER.**

"Friends & Love," Chuck Mangione's first live concert album with the Rochester Philharmonic, was not only a unique synthesis of jazz, rock, blues and soul, it was also a very moving experience. It moved right up the charts and stayed there for 19 weeks.

Chuck has harnessed the same forces that created that first album to create a second 2-record, live concert set. It's called "Together," and it picks up where "Friends & Love" left off. It's the same group of solid, inventive musicians playing the same brand of startling, innovative music. Together.

Maybe "Friends & Love" proved that people are finally ready for music that doesn't fit any of the conventional labels. Or maybe it just proved that people simply like listening to good music, no matter what it's called.

One thing's for sure, that first album proved that people are ready for Chuck Mangione, his band, and the Rochester Philharmonic. "Together," on Mercury.



SRM-2-7501 8-Track MCT8-2-7501 Musicassette MCT4-2-7501

2-RECORD SET—LIVE



Soul Sauce

BEST NEW RECORD OF THE WEEK:

"Walk Right Up to the Sun"

DELPHONICS (Philly Groove)



By ED OCHS

SOUL SLICES: Remember when "going solo" meant splitting from the group—budding was the word if there was genius that couldn't be kept down—and going at it alone? At Motown **David Ruffin**, **Eddie Kendricks**, **Diana Ross** and **G. C. Cameron** (of the **Spinners**) have all moved into a solo role, subtly expanding the roster while doubling business potential. Now, Like **Donny Osmond**, **Michael Jackson** stays firmly with the **Jackson Five** and goes solo with "Got to Be There." Meanwhile, the **Temptations** have gelled long enough to pose for new publicity glossies, biographies, and the lineup reads: **Melvin Franklin**, **Otis Williams**, **Dennis Edwards**, **Richard Street** and **Damon Harris**. Of Harris, who has replaced the irreplaceable Kendricks at tenor, the word is that the fit is perfect, and the Temps will scrape "Cloud Nine" with their next single, "Superstar, Remember How You Got Where You Are." Other news: The Temps and Jackson Five, all 10 of them, poured on stage together singing "Get Ready" at the Black Expo in Chicago; "Greatest Hits" from **Stevie Wonder** and the **Jackson Five** are in the works, as well as LP's from the **Tops**, **Supremes & Four Tops** and **Temps**, and **Martha Reeves'** "Bless You" and **Popcorn Wylie's** "Funky Rubber Band" are growin' things. . . . **New Stylistics:** "You Are Everything," on Avco. . . . Distributors TDA Allstate in Chicago has reactivated their USA label and **Alonzo King** will handle the enthusiasm for **Jackie Ross'** "Man Is Born" and the **Lost Weekend's** "Trouble." USA's first LP is vintage **Freda Payne**, "In Stockholm." . . . Breakouts: **Denise LaSalle**, **Laura Lee**, **Marvin Gaye**, **Stevie Wonder**, **Freddie North**, **War**, **New Birth**, **Staple Singers**, **Jean Knight**, **Freda Payne**, **Chi-Lites**, **Luther Ingram**, **Lou Rawls**, **8th Day**, **Johnnie Taylor**, **Isleys**, **Z.Z. Hill**. . . . **Album Happenings:** **Jimi Hendrix**, "Rainbow Bridge" (Reprise); **Jackson Five**, "Goin' Back to Indiana" (Motown); **Santana**, (Columbia); **Quincy Jones**, "Smackwater Jack" (A&M); **B.B. King**, "In London" (ABC); **Sam Cooke**, "Soulin' Sam Cooke" (Cherie); **Beginning of the End**, "Funky Nassau" (Alston); **Bobby Womack**, "Communication" (UA); **Jimmy McGriff**, "Black Pearl" (Blue Note); **Chi-Lites**, "More Power to the People" (Brunswick); **Percy Mayfield**, "Blues and Then Some" (RCA); **Bobby Hutcherson**, "Head On" (Blue Note); **Elvin Jones**, "Genesis" (Blue Note); **Buddy Miles**, "Live" (Mercury); "Soul to Soul," (Atlantic); **Miracles**, "One Dozen Roses" (Tamla); **Grant Green**, "Visions" (Blue Note); **Billy Preston**, "I Wrote a Simple Song" (A&M); **Isley Bros.**, "Givin' It Back" (T-Neck).

★ ★ ★

ON THE HOTLINE: There may be a thin line between love and hate, but one hit remains insufficient evidence to warrant an LP yet by the **Persuaders**. To ease the pain of proof for Atlantic's herd of unheards, the label welcomes back the one-two punch of **Sam & Dave** wailing "Don't Pull Your Love" and **Aretha Franklin** begging all to "Rock Steady," new singles for the charts. **Donny Hathaway's** next LP will be "Live at the Troubadour," **Wilson Pickett** and **Roberta Flack** are also due soon with LP's, and **Howard Tate's** first single for the label sounds like "Burglar." Juggling **Jerry Greenberg** will put them all in the air and balance the fare with the expertise that keeps Atlantic's soul blood circulating. . . . **Freddie Scott's** on Vanguard with "Guess God Wants It This Way." . . . Excuse me, the next **Kool & the Gang** single will be "N.T." from their "Live at PJ's" album. . . . The **Fifth Dimension** have the hit, but **Betty LaVette** has unusual class with her reading of "Never My Love." It's on TCA's New Moon label, and a sweet surprise. . . . Soul Sauce Picks & Plays: **Hot Sauce**, "I'll Kill a Brick" (Volt); **Glass House**, "Look What We've Done to Love" (Invictus); **Jean Knight**, "You Think You're Hot Stuff" (Stax); **General Crook**, "What Time It Is" (Down to Earth); **O.C. Smith**, "Help Me Make It Through the Night" (Columbia); **Mary Wells**, "I Found What I Wanted" (Reprise); **Tyrone Davis**, "You Keep Me Holding On" (Dakar); **Donnie Elbert**, "Where Did Our Love Go" (All Platinum); **Sisters Love**, "Bigger You Love" (A&M); **Bobby Bland**, "Shape Up or Ship Out" (Duke); **Chi-Lites**, "Have You Seen Her" (Brunswick); **Eddie Kendricks**, "I Did It All for You" (Tamla); **Rasputin's Stash**, "Mr. Cool" (Cotillion); **Patti & the Lovelites**, "The Way You Treat Me" (Love-Lite); **Reggie Garner**, "Blessed Be the Name" (Capitol); **Intrigues**, "To Make a World" (Yew); **Honey & the Bees**, "Gonna Take a Miracle" (Josie); **Henry Shed**, "Bend Me, Shape Me" (Cream); **Gloria Walker**, "My Precious Love" (People); **Curtis Mayfield**, "Get Down" (Curton); **Ohio Players**, "Pain" (Westbound); **100 Proof**, "90-Day Freeze" (Hot Wax). . . . Strong reaction on the South and Midwest to **Betty Adams'** "Make It Real" on **Allen Orange's** Notes of Gold label. . . . **Jack Hammer** to Motown's Soul label with "Colour Combination." And **Finley Brown's** on Stax's Enterprise label with "Double Dealin' Woman." . . . Following the **Delfonics**, **Intruders**, **8th Day** and **Detroit Emeralds** into the Apollo, starting

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Billboard SPECIAL SURVEY For Week Ending 10/16/71

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	2	THIN LINE BETWEEN LOVE AND HATE 10 Persuaders, Atco 6822 (Cotillion/Win or Lose, BMI)	10	26	19	ALL MY HARD TIMES Joe Simon, Spring 118 (Polydor) (Cape Anne, BMI)	5
2	1	MAKE IT FUNKY, Part 1 James Brown, Polydor 14088 (Dynatone, BMI)	8	27	28	MACARTHUR PARK Four Tops, Motown 1189 (Canopy, ASCAP)	5
3	6	TRAPPED BY A THING CALLED LOVE Denise LaSalle, Westbound 182 (Chess/Janus) (Ordena/Bridgeport, BMI)	9	28	27	GHETTO WOMAN B.B. King, ABC 11310 (Pamco/Sounds of Lucille, BMI)	6
4	4	IF YOU REALLY LOVE ME Stevie Wonder, Tamla 54208 (Motown) (Jobete, BMI)	9	29	30	PIN THE TAIL ON THE DONKEY Newcomers, Stax 0099 (East/Memphis, BMI)	6
5	3	SPANISH HARLEM Aretha Franklin, Atlantic 2817 (Progressive Trio, BMI)	11	30	18	SMILING FACES SOMETIMES Undisputed Truth, Gordy 7180 (Motown) (Jobete, BMI)	17
6	5	STICK UP Honey Cone, Hot Wax 7106 (Buddah) (Gold Forever, BMI)	10	31	31	A PART OF YOU Brenda & the Tabulations, Top & Bottom 408 (Jamie/Guyden) (Dandelion, BMI)	9
7	8	TIRED OF BEING ALONE Al Green, Hi 2194 (London) (Jac, BMI)	15	32	50	RESPECT YOURSELF Staple Singers, Stax 0104 (East/Memphis/Klondike, BMI)	2
8	7	BREAKDOWN, Part 1 Rufus Thomas, Stax 0098 (East/Memphis, BMI)	10	33	33	WALK EASY MY SON Jerry Butler, Mercury 73241 (Butler, ASCAP)	4
9	9	THE LOVE WE HAD (Stays on My Mind) Dells, Cadet 5683 (Chess/Janus) (Chappell/Butler, BMI)	11	34	36	HOT PANTS, I'M COMING, COMING, I'M COMING Bobby Byrd, Brownstone 4203 (Polydor) (Dynatone, BMI)	4
10	11	YOU'VE GOT TO CRAWL (Before You Walk) 8th Day, Invictus 9098 (Capitol) (Gold Forever, BMI)	6	35	35	LOOK WHAT WE'VE DONE TO LOVE Glass House, Invictus 9097 (Capitol) (Gold Forever, BMI)	3
11	12	WOMEN'S LOVE RIGHTS Laura Lee, Hot Wax 7105 (Buddah) (Gold Forever, BMI)	11	36	—	THEME FROM SHAFT Isaac Hayes, Enterprise/MGM 9038 (Stax/Volt)	1
12	13	YOU SEND ME Ponderosa Twins + One, Horoscope 102 (All Platinum) (Higuera, BMI)	7	37	—	WHERE DID OUR LOVE GO Donnie Elbert, All Platinum 2330 (Jobete, BMI)	1
13	44	INNER CITY BLUES (Make Me Wanna Holler) Marvin Gaye, Tamla 54209 (Motown) (Jobete, BMI)	2	38	38	BLOOD IS THICKER THAN WATER Eddie Floyd, Stax 0095 (East/Memphis, BMI)	6
14	10	CALL MY NAME, I'LL BE THERE Wilson Pickett, Atlantic 2824 (Wren, BMI)	8	39	39	I'LL LOVE YOU UNTIL THE END Luther Ingram, KoKo 2103 (Stax/Volt) (Klondike, BMI)	4
15	15	BLACK SEEDS KEEP ON GROWING Main Ingredient, RCA 74-0517 (Ingredient, BMI)	7	40	43	FUNKY RUBBER BAND Popcorn Wylie, Soul 35087 (Motown) (McLaughlin/Ala-King, BMI)	5
16	14	HIJACKIN' LOVE Johnnie Taylor, Stax 0096 (Groovesville, BMI)	8	41	32	I BET HE DON'T LOVE YOU Intruders, Gamble 4016 (Gamble-Huff, BMI)	4
17	21	SHE'S ALL I'VE GOT Freddie North, Mankind 12004 (Nashboro) (Williams/Excellorec, BMI)	9	42	42	I'M SO GLAD Fuzz, Calla 179 (Roulette) (JAMF/Ferricliff/Sharleff, BMI)	3
18	22	ALL DAY MUSIC War, United Artists 50815 (Far-Out, ASCAP)	9	43	45	BREEZIN' Gabor Szabo/Bobby Womack, Blue Thumb 200 (Tracebob/Unart, BMI)	5
19	17	AIN'T NO SUNSHINE Bill Withers, Sussex 219 (Buddah) (Interior, BMI)	15	44	47	GROOVIN' OUT ON LIFE Frederick II, Vulture 5002 (Lizard) (Lizard, ASCAP)	3
20	20	GIVE THE BABY ANYTHING THE BABY WANTS Joe Tex, Dial 1008 (Mercury) (Tree, BMI)	6	45	46	EVERYBODY WANTS TO GO TO HEAVEN Albert King, Stax 0101 (Deerwood, BMI)	3
21	16	FEEL SO BAD Ray Charles, ABC 11308 (Arc/Playmate, BMI)	7	46	—	YOU BROUGHT THE JOY Freda Payne, Invictus 9100 (Gold Forever, BMI)	1
22	29	IT'S IMPOSSIBLE New Birth, RCA 74-0520 (Sunbury, ASCAP)	5	47	—	YOU THINK YOU'RE HOT STUFF Jean Knight, Stax 0105 (Malaco/Caralio, BMI)	1
23	25	SPILL THE WINE Isley Brothers, T-Neck 932 (Buddah) (Far Out, ASCAP)	3	48	49	CHOKIN' KIND Z.Z. Hill, Mankind 12007 (Nashboro) (Wilderness, BMI)	2
24	24	A NATURAL MAN Lou Rawls, MGM 14262 (Berekofsky-Hebb Unltd., BMI)	8	49	—	I WANT TO PAY YOU BACK Chi-Lites, Brunswick 55458 (Julio-Brian, BMI)	1
25	23	A NICKEL & A NAIL O.V. Wright, Back Beat 622 (Don, BMI)	8	50	—	SHOW ME HOW Emotions, Volt 4066 (East/Memphis, BMI)	1

Tape Happenings

• Continued from page 24

ucts division has appointed **Roskin Bros.**, Albany, N.Y., as its distributor. . . . **Boman Astrosonix**, Downey, Calif., is offering four 8-track units to the mobile home/recreational field: BM-910 at \$51.95, BM-1100 in-dash with AM-FM multiplex stereo radio at \$145.95. BM-900UN is a step-up to the BM-1100 but with an AM

radio at \$89.95, and the Sport 90 at \$39.95. . . . **Grolier Educational Corp.**, New York, and CBS News have formed a joint venture for the sale of spoken word cassettes to schools and libraries. Subscriptions for the 36-set educational series is \$239.50. It will be sold and marketed by Grolier Educational Corp., publishers of Encyclopedia Americana.

Wednesday (13); The **Temptations Show**. . . . **George Butler** plans to put together a Sickle Cell Anemia benefit at Carnegie Hall with Blue Note talent. Artists will be recorded live with proceeds from both recordings and concert going to Sickle Cell. Late October, early November is the target for a concert date. . . . **Chairman of the Board** has been flipped to "Working on a Building of Love." . . . USA's **Alonzo King** reads Soul Sauce. Do You?

Shaw: Appoint Black to FCC

CLEVELAND — "Now is the time for the President to demonstrate his political wisdom by appointing a black or minority member to the Federal Communications Commission," said NATRA president Curtis E. Shaw to a group of black businessmen here.

Shaw is forwarding to Mr. Nixon a list of qualified candidates, and their resumes, for the upcoming openings on the Commission.

The term of commissioner Robert Bartley expires June 30, 1972; commissioner Robert Wells is expected to resign soon to run for Governor of Kansas; and the term of commissioner Nicolas Johnson, who Shaw called "the only man" (Continued on page 27)

OCTOBER 16, 1971, BILLBOARD

Hall Logs Mucho Mileage to Gird Globe With Ampex Tapes

• Continued from page 21

tape, we anticipate a strong year, and certainly a big improvement in cassettes, which were a major disappointment in 1971. Sales in that configuration have been at a standstill.

"But until recently the cassette equipment hasn't been for a music medium, but rather spoken word. However, refinements in hardware and technical advances in tape (high-energy, chromium-dioxide) have made it possible for cassettes to become more of a hi fi medium."

On new distribution avenues and channels:

"It isn't a secret that many companies are working to find new avenues of prerecorded tape distribution like direct mail, premiums, representatives in specialty markets, and so on.

"Like other firms, we are experimenting and searching for new routes in reaching consumers. Some will be successful and will become part of our operating procedure; others will fail and we'll discard them.

"Premiums, for example, are just another way of reaching the mass consumer market. It creates product desire and plus sales, especially for catalog product.

"We're always searching for new ways to expose tape, particularly in specialty locations and non-music channels. Our initial effort with Kraft to release prerecorded catalog titles in cartridges and cassettes has been extremely successful, especially in creating exposure for tape as a communications and entertainment medium.

"We are in the process of developing other premium areas with gas and oil companies, consumer electronics firms and others. There are changing tape distribution patterns emerging and we want to take advantage of at least pursuing some."

On tape mail order programs:

"Again, another distribution avenue. We have discovered areas where our normal channels of product release fail to reach, especially in open reel. It also enables us to work our tape catalog in cartridge, cassette and reel.

"This isn't a tape club, but merely a quick response service for customers who find catalog tape selections increasingly hard to purchase. Our open reel sales have noticeably increased since inaugurating the tape-by-mail program."

On a distribution program involving manufacturers representatives:

"We're experimenting with a program of distributing prerecorded tape in non-music locations through a network of representatives.

"We've started a test program in one market with an organization experienced in specialty areas, like drug stores, food (supermarkets)

Peoria Retailer

• Continued from page 24

Curtis' plan for stopping bootlegging is putting together a stock of in-store demo tapes and cut-outs and advertise them at budget prices, sometimes as low as \$1.99.

As for promotions, Curtis has trade-outs with noncompetitive retailers. Curtis has also capitalized on the oldie tape craze by advertising on radio station WWTO.

Stereo Village sells cartridges at \$5.98 and finds that 90 percent of the prerecorded business is in 8-track. He feels that cassettes can still catch on in cars if "units were more moderately priced and more reliable." Compatibility with existing cassette home units is still the key item for any growth in cars.

outlets, and the like. I have no intention of disturbing my normal distribution pattern in music and mass merchandising areas. The representative organization strictly will work in specialty markets."

On tape piracy, counterfeiters and illegal duplicators:

"The dilemma of our business! What more can I say. Sales to illegal sources must be at least 30 to 50 percent of the total prerecorded tape volume, and it will take a Federal law to help eliminate the practice.

"We have a corporate policy on combating illegal tape duplication, tape pirates and counterfeiting. Our position is far-reaching in that it spans several divisions of Ampex.

"We are working with the Federal Bureau of Investigation, various district attorney offices and other law enforcement agencies in the investigation and prosecution of duplicators, distributors, and retailers of illegal copies.

"Unauthorized duplication and distribution of prerecorded tapes has caused a severe economic loss to the music industry. Record and tape companies and their distributors are being unjustly deprived of sales. The artists, unions, music publishers and songwriters are deprived of royalties. The consumer has been misled into buying product of inferior quality and fidelity.

"Ampex will not supply prerecorded tapes to anyone distributing any bootleg, pirated or counterfeit product. The unusual type of distribution, packaging and/or substantially reduced price of this merchandise constitutes, in most instances, sufficient notice that it has been illegally duplicated."

On tape packaging:

"Although little has been done in tape packaging since the long box (4x12) fury of two years ago, we have decided on experimenting with a few new concepts.

"We are eliminating the cartridge slip-case, going to a three-sided cardboard edging, bigger graphics 3 1/2 by 3 1/2, exposing more album artwork and shrink-wrapping. The first product to receive this treatment is prerecorded tape from Motown.

"Our cassette packaging, also in an experimental stage, eliminates the Ampex hard plastic box in favor of a one-piece album sleeve. Graphics are enlarged in the shrink-wrapped package."

On tape formulations:

"This isn't really my area, but we are doing some extensive testing of high-energy tape formulations for our prerecorded duplicating. It won't be too long before we begin using high-energy tape formulations in our duplicating process."

On Dolbyized cassettes:

"We are increasing our participation of Dolbyizing cassettes, and we would do even more if we received more Dolbyized masters. We have equipped our manufacturing plant in Nivelles, Belgium, to encode duplicating masters with the Dolby B-type characteristic."

On quadrasonic:

"The amount of quadrasonic titles released by record and tape manufacturers will depend largely on the acceptance of four-channel equipment by the consumer. We're releasing about 20 discrete quadrasonic cartridge titles this month at \$7.98. I have long supported the discrete theory as it relates to tape."

After several years at the helm of Ampex Stereo Tapes, Hall has developed a winning administrative style. Even his competitors publicly credit his qualities: "The guy is impressive as hell," said one.

So far, Hall has pioneered major changes in policies, inaugurated programs and established standards and priorities. In short, he is on a winning streak.

Billboard SPECIAL SURVEY For Week Ending 10/16/71

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/MGM ENS 2-5002 (Stax/Volt)	10	26	19	TRUTH IS ON ITS WAY Nikki Giovanni & the New York Community Choir, Right On RR 05001	9
2	2	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	18	27	20	'MR. BIG STUFF' Jean Knight, Stax STS 2045	9
3	5	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick BL 754170	11	28	28	NATURAL MAN Lou Rawls, MGM SE 4771	6
4	4	HOT PANTS James Brown, Polydor PC 4054	6	29	29	BLACK IVORY Wanda Robinson, Perception PLP 18	6
5	6	ARETHA'S GREATEST HITS Aretha Franklin, Atlantic SD 8295	3	30	31	RAINBOW FUNK Jr. Walker & the All Stars, Soul S 732L (Motown)	12
6	3	ARETHA LIVE AT THE FILLMORE WEST Aretha Franklin, Atlantic SD 7205	20	31	33	MAYBE TOMORROW Jackson 5, Motown MS 735	25
7	7	JUST AS I AM Bill Withers, Sussex SXBS 7006 (Buddah)	19	32	42	BEST OF KOOL & THE GANG DeLite DE 2009	4
8	8	FREEDOM MEANS Dells, Cadet CA 50004 (Chess/Janus)	10	33	22	OSIBISA Decca DL 75295 (MCA)	15
9	10	UNDISPUTED TRUTH Gordy GS 955L (Motown)	13	34	24	DONNY HATHAWAY Atco SD 33-360	23
10	9	THE SKY'S THE LIMIT Temptations, Gordy GS 957 (Motown)	22	35	37	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014 (Stax/Volt)	45
11	11	CHAPTER TWO Roberta Flack, Atlantic SD 1569	59	36	13	IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul SS 731 (Motown)	22
12	—	GOIN' BACK TO INDIANA Soundtrack/Jackson 5, Motown M 742L	1	37	40	ALL BY MYSELF Eddie Kendricks, Tamla TS 308 (Motown)	23
13	18	ONE WORLD Rare Earth, Rare Earth RS 520 (Motown)	12	38	—	BUDDY MILES LIVE Mercury SRM 2-7500	1
14	16	MAGGOT BRAIN Funkadelic, Westbound WB 2007 (Chess/Janus)	11	39	38	WHERE I'M COMING FROM Stevie Wonder, Tamla TS 308 (Motown)	24
15	23	WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL Ike & Tina Turner, United Artists UAS 9953	14	40	30	HOWLIN' WOLF LONDON SESSIONS Various Artists, Chess CS 60008	6
16	26	SOUL TO SOUL Soundtrack, Atlantic SD 7207	3	41	35	BLACK SEEDS KEEP ON GROWING Main Ingredient, RCA LSP 4493	4
17	14	CURTIS LIVE Curtis Mayfield, Curtom CRS 8008 (Buddah)	20	42	—	RAINBOW BRIDGE Soundtrack/Jimi Henrix, Reprise MS 2040	1
18	12	SURRENDER Diana Ross, Motown MS 723	11	43	44	THE FUZZ Calla SC 3001 (Roulette)	5
19	41	ONE DOZEN ROSES Smokey Robinson & the Miracles, Tamla TS 312 L (Motown)	4	44	27	THEM CHANGES Buddy Miles, Mercury SR 61280	40
20	15	LIVE AT FILLMORE WEST King Curtis, Atco SD 33-359	10	45	46	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325 (CBS)	35
21	17	BREAKOUT Johnny Hammond, Kudu KU-01 (CTI)	12	46	36	MORNING, NOON & THE NITE-LITERS Nite-Liters, RCA LSP 4493	11
22	34	GREATEST HITS, VOL. 2 Four Tops, Motown MS 740L	2	47	47	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	47
23	32	GIVIN' IT BACK Isley Bros., T-Neck TNS 3008 (Buddah)	4	48	50	MACARTHUR PARK Four Tops, Motown AS 675	2
24	21	SWEET SWEETBACK'S BAADAASSSSS SONG Soundtrack, Stax STS 2043	19	49	49	GOIN' EAST Billy Paul, Philadelphia International Z 30550 (CBS)	2
25	25	SAGITTARIUS MOVEMENT Jerry Butler, Mercury SR 61347	5	50	—	VISIONS Grant Green, Blue Note BST 84373 (United Artists)	1

Shaw: Appoint Black to FCC

• Continued from page 26

on the Commission who demonstrates sensitivity to minority problems," will be up on June 30, 1973.

"There is no one on the Commission yet," said Shaw, "with the background to represent black and other ethnic broadcasting with the inner sensitivity required. Mr. Nixon has appointed a woman to the FCC, Mrs. Charlotte Reid. Why not a black? There is a black man on the Supreme Court, but not on the FCC."

"We encourage the President to guard against the mistake of keeping the FCC, like many other institutions, a white-only province, representative only of the interests of dominant majorities."

Audio Devices Expands Sales Force to Broaden Mart Share

• Continued from page 22

participating dealers receiving tags at the end of commercials.

The promotion has also assisted in getting recognition for the company's products in non-hi fi and electronic stores, like mass merchandisers.

Looking at the mass market, one of the company's reasons for utilizing Capitol's sales force is to bring new distribution avenues into focus.

"Frankly," Goldstein admits, "our present representatives do an excellent job of getting our product into hi fi, electronic and other specialty stores. But a bigger thrust is being made in mass merchandising and music outlets."

Audio Devices is experimenting with the same plan in Canada, where Capitol salesmen will handle

the line in music stores while Alex Clarke Ltd., Toronto, and Electro-Tec Markets, Vancouver, will represent the line in hi fi, electronic and allied locations.

As part of its new sales and marketing efforts, Goldstein is planning to introduce a "higher output tape," either high-energy or chromium dioxide, "probably in early 1972."

Audio Devices is drawing up merchandising programs for both, he said, but will leave the final decision of which high output tape to release to the consumer.

In any case, the company is continuing to increase manufacturing, with product assembly in Bolton, N.C., and raw tape production in Glenbrook, Conn.

Allison to Perform in Largest Block Booking Tour on Campus

ADA, Ohio—Luther Allison will be the artist to participate in the largest block booking tour to date for any group of schools in the country. A total of 21 colleges and universities, mainly in Ohio and Southern Michigan, have booked Allison for a tour which ends Oct. 24.

Coordinator for the booking is

Blue Note Exec To Give Talks

NEW YORK — George Butler, director of Blue Note Records, will deliver a series of campus lectures tracing the history of music from classical, through contemporary and illustrating how artists express their emotions through their music. While jazz may be the primary medium for which Butler is known, he will discuss all musical forms and their relationships.

"I want to bring the various segments of music together and show the students that all types of music relate to other music," said Butler. "This will help the students as



BUTLER

listeners relate to forms of the art which they may have not enjoyed previously. For example, the early Charlie Parker pieces and some of the musicianship of Bud Powell draws directly from early 18th Century Baroque music. Generally, people do not know this but if they hear the two musics, they can tell."

Butler will attempt to inform his audience and enlighten them rather than simply teach them. "I do not want to suggest that what I say is the only way to hear the music. But I want to open up their horizons and make them knowledgeable without being pedantic," said Butler.

Butler sees a trend developing towards a wider acceptance of jazz. "I attribute the wider acceptance of jazz on campuses to the various Black Studies programs across the nation which include jazz as a root of American Black culture and white culture as well," Butler said. "Jazz is discussed and played in these programs and this helps the students get a greater insight into the idiom. The student today is looking for music which is qualitative and worthy of his ear. I think that heavy rock has begun to take a fade and now the presence of jazz is being felt quite heavily, considering the arrangements of groups like Chicago and Blood, Sweat and Tears," Butler concluded.

Butler has a BA from Howard University, Washington, D.C. and a Masters in Education and Music Theory as well as a Ph.D in musicology from Columbia University. He will lecture at Pasadena City College, Calif.; Howard University, Washington, D.C.; UCLA; the University of North Carolina at Chapel Hill; Johnson C. Smith University, Charlotte, N.C.; and A&T College, Greensboro, N.C.

College Band Inked

CHICAGO — The Grambling College Marching Band has been signed to an exclusive recording contract by Mercury Records. The 135-man band from Louisiana will get national exposure throughout the fall through their half-time shows at all the Grambling College football games. More than 100 television stations will carry the Grambling football games this season. The marching band will also be featured via TV at several half-time shows for the National Football League.

Jim Stahl, director of the McIntosh Center, Ohio Northern University, Ada, and the Ohio Unit coordinator for the National Entertainment Conference.

"I have heard about block booking for the past six years, but no one has ever really done it on a large scale," explained Stahl. At the NEC Conference in Memphis (1969) I got together with a few other schools in the Ohio area to see if we could block book an artist from the NEC Showcase. We failed that year, but in Philadelphia last year we were able to pick up Luther Allison, using a booking pool fund established by 21 colleges and universities. This effort has greatly united the Ohio Unit of the NEC and hopefully will demonstrate the strength of block booking in the future."

Stahl pointed out some of the drawbacks to the block-booking procedure which he coordinated. "No school involved in the process will necessarily get their first preference in artists. Nor will they get the precise date which they want. But what the school will get is an artist at a lower price than normal. This benefits the small school with the \$700 budget, for example. Where they could only afford one artist before, they can now possibly get two artists. But the school must be willing to give up their preferences in artists and dates," said Stahl.

"The main reason an artist gives for his high cost at a concert is the traveling expenses involved in moving from date to date," Stahl explained. "By block booking in a specific area, we have cut the

artist's travel expenses and time but given him more exposure. The union directors want the best program possible and usually want more programs than their individual budgets can afford. But by pooling money, in this case, \$1,000 each, the individual schools get good entertainment at a fair price and the artist gets the least amount of travel time possible, allowing him to relax more and consequently put on a better show at each of his engagements."

If the experiment works, Stahl believes that the block of 21 schools, possibly more, will be divided into a high and low-budget block. "The trend in Ohio, where there are 40 small colleges and universities and 10 large schools, will be the low-budget concerts, I believe," Stahl commented. "So we will have to group the schools separately in order to make the block-booking proposition really work. Next year we will either book artists in the same manner, or do two separate bookings, or increase the ante for each school to block book a bigger artist or we will divide into the high and low categories I stated before. In any event," concluded Stahl, "we are going to bring this block-booking situation to fruition and hope to establish some type of outline which can be followed by other groups of colleges and universities across the country to help the artists lower their prices and help the schools maintain a high standard of entertainment at minimal costs to the student as well as the school."

R.I. Court Orders Election On IRS Board of Directors

PROVIDENCE — The Superior Court of the State of Rhode Island has found in behalf of the Intercollegiate Broadcast System Regional Directors and ordered for a new election of Board of Directors for the IBS.

The court has ruled for the appointment of a nominating committee and its slate; the ballots of April 25, 1971, and May 15, 1971, be vacated. Furthermore the court has ordered that the present people serving on the Board of Directors hold office together with all the rights attributed to their offices until their successors be elected and qualified.

The election ordered will take place through the Regional Directors of the IBS, including John Roberts, Thomas McCloud Jr., Michael Kohlstrom, Larry Phillips, Larry Jordan and John Wendorf. Larry Phillips, as vice president in charge of regions, has been empowered to appoint a temporary regional director in the event of a vacancy of office of any regional director or the inability or refusal of any of the Regional directors to serve on the court-ordered election.

All members of the IBS have been given the right to vote in this new election. Furthermore, all voting members of the IBS will have the right to object to the new election by writing to the Clerk of the Superior Court, Courthouse, Providence, R.I., 250 Benefit St. 02903, and by mailing a copy of the objection to the election to the Assistant Secretary of the Corporation, Herbert B. Barlow Jr., 2005 Industrial Bank Bldg., Providence, R.I. 02930.

The assistant secretary to the IBS has been ordered to send out the new list of nominees and counter-nominees by Friday (15), after a slate of proposed nominees has been submitted to the office of the director of IBS no later than Monday (11).

On Nov. 12 the assistant secretary will mail out to all voting members a ballot containing in alphabetical order the names of all nominees submitted, together with their biographies. No voting member will be able to cast less than seven or more than 19 votes for the election. The ballot must be postmarked no later than Jan. 7, 1972.

By Jan. 7, the assistant secretary will mail the following information to the regional directors: The total number of ballots cast; the total number of ballots returned; the total number of valid ballots returned; the number of ballots requisite to constitute a quorum specified in the bylaws; the results of the election if the quorum was achieved. If the quorum is not achieved, the assistant secretary will notify the regional directors who will then cast a ballot for each voting member in his region who did not return a ballot, after attempting to contact the voting member and trying to determine the vote which the member wishes to cast through the regional director.

If the regional directors must cast ballots, they are to be returned no later than Feb. 13, 1972, to the assistant secretary.

The results of the election will be announced by the assistant secretary on Feb. 18, 1972, through the mail to all voting members, officers, regional directors, as well as counsels for the plaintiffs and defendants for the case.

The court will retain jurisdiction of this case until such time as the court determines that its jurisdiction shall cease.

In a letter sent to all voting members of the IBS, by the Action Committee of Regional Directors, the plaintiffs in the case, the members were urged not to object to the new balloting. (See Letters to the Editor.)

What's Happening

By BOB GLASSENBERG

Gunter Hauer has taken over as head of the Atlantic Records Campus Department. And he'll make quite a head. He's been on the campus radio scene with Atlantic for the past five years and even though he has not had the title, previously held by Janet Duboff, one might say that Hauer is the man behind the scenes. . . . KZSU-FM, Stanford University, Stanford, Calif., has the West Coast premiere rights to the new Heddrick flick, "Rainbow Bridge." They took it away from all of the commercial radio outlets out there, so my little gnomes tell me. . . . Michael Mullen is no longer the music promotion director at WVBC, Boston College. The position has been taken over by Paul Cuzzi, who held the position last year. Paul Le Blanc is still the program director. . . . WKSB is an educational high school station at Kent School, Kent, Conn. Send all product to W.H. Fenn, the station manager c/o WKSB-FM Kent School, Kent, Conn., 06757. . . . Unofficial rating for the Syracuse area put WAER-FM, Syracuse University, at the top of the heap. They are 24 hours of progressive rock on weekends with 20 hours a day of progressive music weekdays. Soon, WAKR-FM will go 24 hours, seven days a week, according to Tony Yoken, the promotion director and Steve Huntington, the music director. . . . All product for KUSU-FM, Utah State University, Logan, Utah, 84321, should be sent to Jeff Brough, music director at the Radio-TV Center at the above address. . . . WVVS-FM now reviews records for the Valdosta State paper, "The Spectator," send all product to Bill Tullis, Box 142, State College, Valdosta, G. 31601. . . . WBKC and WBKE-FM, Manchester College, North Manchester, Ind., have made David Bowman station manager and Curt Helsepple program manager. Gary Arnold continues as music director. . . . WSRU, Wisconsin State University, Eau Claire, Wisc., 54701, needs soul singles. They are the only soul outlet in the area so send the singles to Rob Lundy c/o WSRU, Fine Arts Center, at the above address. . . . The "Different Sound," at KUCI-FM, University of California at Irvine, features a new experience every evening, according to Dave Wolf, station manager. He says the program predominates in rock but there is a definite trend to jazz and classical. Now for country and soul and singin' da blues. . . . Bluffton College Radio will now be WBUF, Mercy, Mercy, just two more stations to go and the call letters WBCR will be usable again. Many record companies were not supplying Bluffton with product because of the call letter duplication routine. Incidentally, Warren Carter, station manager, said Beloit College holds the legal call letters, WBCR. . . . Clifford Frish is the new program director at WMGB, Momouth College, West Long Branch, N.J., 07764. Send all product to him. . . . Larry Buff, program director at KZAG-FM, Gonzaga University, Spokane, Wash., 99202, is concerned over lack of service from Dell, Buddah and Motown. So are others. Larry, join the club. I must say that Buddah and Andy Schwartz need only a call and letter to send out their product. Try Schwartz for some instant results from Buddah.

If I do not get the artist, title of the record, record company, name of school and location, as well as the name of the LP when applicable, you can forget it. One pick only please.

Picks and Plays: KVCR-FM, San Bernadino Junior College, San Bernadino, Calif., Scot Hunter reporting: "Yo Yo," Osmonds, MGM. . . . KLCC-FM, Lane Community College, Eugene, Oregon, Dave Chance reporting: "Take Heard" (LP), Mimi Farina & Tom Jans, A&M. . . . KCPK, California State Polytechnic College, Pomona; "He's Gonna Step on You Again," John Kongos, Elektra. . . . KUWR, University of Wyoming, Laramie, Bill Barrett reporting: "Gypsy's Tramps and Thieves," Cher, Kapp. . . . KUGR-FM, University of California at Irvine, Dave Wolf reporting: "Gilberto Gil," (LP), Gilberto Gil, Paramount. . . . KZAC-FM, Gonzaga University, Spokane, Wash., Harry Duff reporting: "Saunders Ferry Lane," Clare, A&M. . . . KKUP-FM, De Anza College, Cupertino, Calif., Dana Dagg reporting: "Fire Eater," (LP), Rusty Bryant, Prestige.

KULC-FM, the Lindenwood Colleges, St. Charles, Mo., Chuck Lackner reporting: "Smash Your Head Against the Wall," (LP), John Entulate, Decca. . . . WCRE-FM, Depaw University, Greencastle, Ind., Curt Wilson, "I Think We're All Bozos on the Bus," (LP), Firesign Theater, Columbia. . . . KGCS, University of Missouri, Columbia, Marv Welle reporting: "In the Pines," (LP), the Possum Hunters, Takoma. . . . WNYU, Northern Illinois University, DeKalb, Curt Stalhem reporting: "Inner City Blues," Marvin Gaye, Tamla. . . . WKGU-FM, University of Illinois, Urbana; "Travellin' in the Dark"/"Silver Paper," Mountain, Windfall. . . . WSRU, Wisconsin State University, Eau Claire, Rob Lundy reporting: "Only You Know and I Know," Delaney & Bonnie, Atco. . . . WMMR, University of Minnesota, Minneapolis, Michael Wild reporting: "I'd Love to Change the World," Ten Years After, Columbia. . . . WLUC, Loyola University, Chicago, Judy Mullen reporting: "Santana," (LP), Santana, Columbia. . . . WBKE, WBKE-FM, Manchester College, Manchester, Ind., Gary Arnold reporting: "Two Divided By Love," Grass Roots, Dunhill. . . . KBSB, Bemidji State College, Bemidji, Minn., John Withrow Jr. reporting: "First Great Rock Festivals of the Seventies," (LP), various artists, Columbia. WSRM, University of Wisconsin, Madison, Bruce Ravid reporting: "Dusty and Sweets McGee," (LP), various artists, Warner Bros. . . . WKSU-FM, Kent State University, Kent, Ohio, David Hollis reporting: "As Time Goes By," Baja Marimba Band, A&M. . . . WAYN, Wayne State University, Detroit, Rob Wunderlich reporting: "Third Week in the Chelsea" (LP cut, Bark), Jefferson Airplane, Grunt. . . . WJMD, Kalamazoo College, Kalamazoo, Mich., John Hampel reporting: "The Hills of Indiana," (LP), Lonnie Mack, Elektra. . . . WFAL, Bowling Green State University, Bowling

(Continued on page 29)

OCTOBER 16, 1971, BILLBOARD

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What's Happening

• Continued from page 28

Green, Ohio, **Carl Navarro** reporting: "Can You Get to That," Funkadelic, Westbound. . . **KRC**, Rockhurst College, Kansas City, Mo., **Pete Modica** reporting: "Louisiana Lady," New Riders of the Purple Sage, Columbia. . . **KRNU-FM**, University of Nebraska, Lincoln; "Maggie May," Rod Stewart, Mercury. . . **KVPC-FM**, Parsons College, Fairfield, Iowa, **Nick Gill** reporting: "Closer to the Ground," (LP), Joy of Cooking, Capitol.

KACC, Abeline Christian College, Abeline, Tex., **Louie Tobias** reporting: "Try on My Love for Size," Chairmen of the Board, Invictus. . . **KNTU-FM**, North Texas State University, Denton, "The Four of Us," (LP), John Sebastian, Warner Bros. . . **WRVU**, Vanderbilt University, Nashville, Tenn., **Mike Anzek** reporting: "Here," Gypsy, Metromedia. . . **WLSU**, Louisiana State University, Baton Rouge, **Jim Beyer** reporting: "Bring America Home," Timber, Elektra. . . **KBTM**, Arkansas State University, Jonesboro, **Dennis Rogers** reporting: "Second Coming," (LP), Help, Decca. . . **WMBA-FM**, Madison College, Harrisburg, Va.; "Only You Know and I Know," Delaney and Bonnie, Atco. . . **WRKK-FM**, Georgia Tech, Atlanta, **Greg Diddy** reporting: "The Esoteric Circle," (LP), Esoteric Circle, Flying Dutchman. . . **KSMU**, Southern Methodist, Dallas, **Bill Harwell** reporting: "Cahoots," (LP), Band, Capitol. . . **WBPC**, Florida Presbyterian College, St. Petersburg, Fla., **Billy Kitchings** reporting: "Marblehead Messenger," (LP), Seatrain, Capitol. . . **WCOE**, Davis and Elkins College, Elkins, W. Va., **Jim Ward** reporting: "Questions 67 and 68," Chicago, Columbia. . . **WEKU**, Eastern Kentucky University, Richmond, **Hal Routon** reporting: "Imagine," (LP), John Lennon, Apple. . . **KTRU**, Rice University, Houston, Tex., **Rob Sidea** reporting: "Tomorrow's Another Day," Allotta Haynes Jeremiah, Ampex.

WRCU-FM, Colgate University, Hamilton, N.Y., **Susan Venarde** reporting: "Weather Report," (LP), Columbia. . . **WTSC-FM**, Clarkson College, Potsdam, N.Y., **Mark Smith** reporting: "Imagine," (LP), John Lennon, Apple. . . **WNTC**, State University of New York at Potsdam, **William Thornton** reporting: "Mother Nature's Changes," (LP cut Hookfoot), Hookfoot, A&M. . . **WCSU-FM**, SUNY at Geneseo, **John Davlin** reporting: "A Rainbow Is Curved Air," (LP), Terry Riley, Columbia. . . **WARR-FM**, Syracuse University, Syracuse, N.Y., **Tony Yoken** reporting: "Grateful Dead, Live," (LP), Dead, Warner Bros. . . **WHEM**, University of Delaware, Wilmington, **Gary Andreassen** reporting: "Welcome to the Canteen," (LP), Traffic, UA. . . **WFDU-FM**, Fairleigh Dickinson University, Teaneck, N.Y., **Tony Loving** reporting: "Bang a Gong Get It On," "T. Rex, Warner Bros. . . **WWBC**, Boston College, Boston, Mass., **Paul Cuzzi** reporting: "Shaft," (soundtrack), Isaac Hayes, Enterprise. . . **WLVR-FM**, Lehigh University, Bethlehem, Pa., **Jim Cameron** reporting: "My Goals Beyond," (LP), John McLaughlin, Douglas. . . **WCCR**, Camden County College, Blackwood, N.J., **Dave Bleiler** reporting: "Who's Next," (LP), Who, Decca. . . **WVOC**, Canisius College, Buffalo, N.Y., **Dave Woods** reporting: "From the Inside," (LP), Poco, Columbia.

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Jukebox programming

IN EUROPE

Bow Wurlitzer Tape Jukebox

By WALTER MALLIN

BERLIN — Jukebox programmers wondering when they will be dealing in tapes as well as disks should know the time is fast approaching. Deutsche Wurlitzer of Huelhorst introduced the first European cassette jukebox at the recent International Coin Machine Exhibition here. It was one of two new jukebox concepts shown at the event.

Wurlitzer announced its Cassetten Box 110 as "a new device for a new market."

A carousel magazine accommodates in 10 musicassettes, the music of which is played through a stereo transistor amplifier rated 35 watts per channel. Four alternative pricing possibilities are available. Each side of the tape represents one play.

The machine weighs only 40 lbs., stands 3-ft. 4-in. high and is about 2-ft. wide and 1-ft. 8-in. deep.

Harting, Espelkamp, introduced its M2000 music system, which dif-

fers from the conventional jukebox in that it is composed of six component units involving a new concept design by Prof. K. Dittert, director of the College for Industrial Design at Schaeibisch Gmuend.

The six M2000 units—available in various pop designs of orange,

green and red—are: mechanical unit, selection unit, big loudspeaker, small loudspeaker, big picture box, small picture box (for posters and so forth). The stereo amplifier provides 2 x 50-watts outputs. The credit unit provides 15 steps per coin.

Juke Records Bows Yule 45

CHICAGO — Few labels have made a more concentrated campaign in the jukebox singles field than Juke Records, headed by musician Tommy Wills who claims he has personally visited every U.S. one-stop he can locate. Here for the annual jukebox convention, he said he will again hit the promotion trail soon with a new Christmas release.

Wills explained that some personal problems (he mentioned a

long drawn out lawsuit over an old recording contract) and the move of his label from Richmond, Ind., to Indianapolis this summer cut his activity severely.

He did not sign up as an exhibitor at Music Operators of America (MOA) although he did make a special effort to appear on the MOA banquet show.

Thus, Wills' conviction in promoting product at the one-stop level are as strong as ever, he said. "I did learn one thing. You have to have new material all the time. This is what keeps the cash flow in operation." Wills said he hopes to get rolling again with "Blue Christmas" backed with "What Are You Doing New Year's Eve," a disk he hopes can stay on the boxes throughout the holidays.

All New Rock-Ola: 10-Button Selection

BOCA RATON, Fla. — Rock-Ola has fashioned a new shaped silhouette for its 100- and 160-selection 1972 jukeboxes, switched to a new button selection system, added an amplifier feature for highlighting rock music and has a prototype of a new remote control wall box.

About the only thing that's staying the same in the company's line is the furniture look Model 446 which will have a new stock number next year with the addition of the straight-in-line button selection system.

The profile of the jukebox features a narrow midsection with the title strip area raised high to eye level emphasizing what Rock-Ola calls "Sightline Programming." The color scheme is subdued with much use of blue and metallic framework.

Ed Doris, executive vice-president, told distributors here that despite the design changes, the new models are completely compatible with other recent models.

Price is not changed.

Rock-Ola has followed the trend to more simplified selection. A three-digit series using 10 buttons all in a row does the trick. Added to this is new emphasis on "record now playing." This is called "Computer Play Status Indicator" and fits the new jukebox merchandising theory of involving the patron more. This is going so far that even where the patron presses wrong numbers, an instruction window blinks disapprovingly until the player corrects the mistake.

The two new model 448 and compact 449 jukeboxes incorporate a new sound system called "Rock Power." If the operator so chooses, he can double the volume of the machine by flick of a switch and Rock-Ola claims to have overcome any distortion problem at the loud, loud volume.

Rock-Ola also is developing a new wall box style with a new way to flip over title strips. This unit will be compatible with all phonographs.

Other features presented here by Miss Universe included eye level title strip display, a spill guard system for protecting the selection panel, a more convenient title strip display that lifts out of one unit for table servicing and a compres-

sion dome lift which raises the lid with the touch of a finger.

Les Rieck, phonograph sales manager, with a mod hairdo (not his own) first amused and then lectured his audience on the importance of good distributor practices and the traditional distributor-operator relationship. He also spelled out next year's sales incentive contest, the "Scandinavian Sojourn."

George Hincker, the firm's popular ad manager, still recovering from a recent bout with pneumonia, presented the 1972 promotional and advertising plans. He received what is probably history's only recorded instance of a standing ovation for an ad manager.

The meeting was concluded by Ed Doris who expressed satisfaction and appreciation for the distributing organization for helping to make 1971 the firm's biggest year in history. Later that evening he and the rest of the Rock-Ola executive staff hosted the distributors and their wives at an outdoor reception and dinner at the Boca Raton cabana club on the ocean.

Jukebox Programmers Shop One-Stops

By EARL PAIGE & BENN OLLMAN

MINNEAPOLIS—The 100 percent loyal, "sewed up" one-stop record customer is increasingly rare among jukebox operators, according to Larry Ruegamer, Acme Music Service. Route programmers hunt more widely than ever nowadays to find disks capable of earning top money. This move among operators to seek out new one-stop disk suppliers is based, he says, upon the increasing musical sophistication of jukebox patrons. The public's preferences are zig-zagging across all the old, established musical boundaries. Rare, also is the location that offers only one or two categories of music on its jukebox.

Ruegamer adds that jukebox programmers "no longer trust a single one-stopper to stock all the records they need. Right now, for instance, the demand for country music is experiencing a lull in this market. This is forcing jukebox operators to shop all over for their country disk needs."

The same scramble is being ex-

perienced, Ruegamer says, in the search for Little LPs. "We have been getting a lot of business from operators who normally deal with our competition, because we feature complete lines of Little LPs. Few one-stops stress them as hard as we do. Our reasoning is that the extra work it entails pays off by bringing in customers who may have looked elsewhere in vain. It builds our reputation as a completely-stocked record one-stop."

Alert one-stoppers adds Ruegamer, kept tuned to the most active music routes in their market. These are the bellwether operations whose skilled programmers are sensitive to certain types of music. "When a new release gets cover orders from one of these 'test routes' we know it is a hit, and stock up accordingly."

Ruegamer also notes a slowly growing move among music operators for giving one-stoppers "standing order" privileges. "More and more these routemen realize they lose valuable time hunting down records. So they say to us:

Fla. Label's Dual Push — Stations Plus Jukeboxes

By SARA LANE

MIAMI—CME Records' president George Daye believes simultaneous promotion aimed at radio stations and jukebox programmers helped launch his locally based label and country singer Anne Christine. He now plans even heavier promotion in the jukebox singles field.

A former disk jockey in country radio himself for 15 years, Daye naturally knows the value of air exposure. But as a label chief with product to sell, he's lately realized that a large percentage of country singles—rumors put the figure as high as 80 percent—are bought by jukebox programmers.

Thus, even before the big push this summer on Miss Christine's "Summer Man," CME (originally this stood for Country Music Events) had printed 30,000 title strips supplying both distributors and one-stops so programmers would have strips available.

This was only part of the campaign.

A series of advertisements in business papers such as Billboard gradually progressed from small size to full page. At the same time, all country stations were contacted personally. And although Daye admits that a comprehensive

list of jukebox programmers is "extremely difficult to come up with," he contacted as many as possible.

One aspect of CME's promotion efforts that allows for concentrated efforts is the fact that Miss Christine is the label's only artist. Daye will add more, but since the label is less than six months old, he felt he could not do justice to more than one artist.

"Summer Man," Miss Christine's initial effort in singles, peaked on Billboard's "Hot Country Singles" chart at No. 69 and is still being aired in some areas and is still on boxes. Early feedback from one-stops such as Lieberman's in Omaha, where Evelyn Dalrymple and her staff pushed the disk religiously, allowed Daye to promote both sides.

(Continued on page 32)

Coin Machine World

SECURITY TIPS

Macke Co. corporate director of security Jared Nichelsen prefers to speak of his specialty as "asset protection." He feels this term is less apt to "scare" employees, he told a recent audience of Florida operators at the annual Florida Amusement & Music Association convention in Jacksonville. He said asset protection means "preserving profits," or "maximum protection at minimum expense."

He said security starts at the top level of management. "You can't have a double standard—one with management and one with your employees. The president has no more right to walk home with a box of merchandise than has the routeman.

"Your responsibility is to convey a proper, sound and reasonable attitude, to all levels of your people. Unless you do so, you'll have problems you never knew about. Management must control business."

The best way to insure security in your organization is to screen

(Continued on page 32)



ONE-STOPS and jukebox programmers get many calls from the above pictured headquarters of CME Records in Miami where owner George Daye and Bobbi Jo Smith are shown surrounded by data collecting devices and posted information.

one-stop to another in search of product. In Mrs. Franklin's case, she is having problems finding easy listening records. But she admits that the problem is part of the larger programming headache, the changing tastes of locations plus the criss-crossing of records from one category into another.

One example she mentions is the Free Movement's recording "I've Found Someone of My Own," which she said she might not have programmed for easy listening except that a one-stop clerk called her attention to it.

"I've used all the Enoch Light releases and many of the recent oldie group released on RCA. But it seems that I just can't find enough of this kind of material. I had extreme difficulty getting the Baja Marimba Band's 'As Time Goes By' and finally found a distributor who had it." She said she also had trouble getting Bert Kaempfert's "Proud Mary." Recently, she visited five different one-stops here during a record buying trip.

ST. LOUIS — Harry Schaffner Music Co. jukebox programmer Mrs. Helen Franklin of suburban Alton, Ill., is typical of the programmers who now go from one

Rock-Ola 448

The Magical Musical Mint

A box full of change
for 1972



Experience it at the Sherman House in Chicago during the MOA show. Booth 112.

ROCK-OLA
THE SOUND ONE

Coin Machine World

• Continued

your employees Nichelsen claimed. "This is vital. Internal theft is the most important, single thing that happens within the industry. If you give a man an opportunity to steal from you, eventually he will steal."

He pointed out that no man feels his pay check equals what he feels to be his own worth. Thefts occur when an employee is frustrated, has a low anticipation of getting caught, and has the opportunity to steal. "It's like a triangle . . . the three sides, in this case reasons for stealing, come together at a certain point. We're trying to weaken any one side of that triangle to lessen the causes for robberies."

The interview prior to hiring an applicant is another important aspect for management to consider. "Ask questions!" Nichelsen exclaimed. "Don't be afraid. It's amazing what you'll learn about people merely by asking them questions about themselves." Taping the interview helps the employer by showing him what he didn't pick up in the actual interview. "Play it back and learn. Develop your own expertise."

Management must know its own company. "And the best way to evaluate your own operation is to take two hours a month and walk through your plant, making believe it is your competition. Take a long, hard look at what's occurring. You won't believe how much you'll learn about your own operation by setting aside the two hours a month."

FAMA members joined in from time to time to ask specific questions which Nichelsen encouraged.

In an answer to whether or not Nichelsen felt polygraph tests should be given, he said no. "In the first place, in many areas polygraph is illegal to use as a pre-employment determinant," he explained. "Polygraph is much like security, in that it has given itself a bad name." He went on to say that qualified, well trained polygraph operators are hard to find and results of the test are often disastrous unless a good polygraph operator was reading the test results. He also felt that polygraph tests could be demoralizing to employees.

"When hiring an employee, look at the total picture," he said. "Look at him, listen to him, take his past employment history into consideration, his Armed Service discharge, police record, learn as much as you can about him during the interview; then try to evaluate your own findings."

Nichelsen briefly talked about locks, suggesting individual locks for different routes; if a key was lost, the operator should re-key the entire route.

In other areas of security, he advised not arming drivers with guns or tear gas, but if finances would allow, a second driver should be added. He suggested maintaining a friendly policy toward local police chiefs and other offices. "Get to know your police department," he advised. "Take the chief to lunch one day."

He concluded by saying "If you catch a man stealing, prosecute him." If your other employees know that one can get away with robbing or pilfering, in all probability another one will try."

SARA LANE

Florida Label Jukebox Push

• Continued

The flip, "How Important Can It Be," reminded jukebox programmer Lois Regibald of North Bend, Neb., of Joni James. Lieberman's Woody Johanson pushed the flip for easy listening jukebox locations.

Daye claims that Harvey Campbell of Pittsburgh Mobile One-Stop reported sales of 2,000 in one month.

Referring to other aspects of the campaign, Daye said: "We sent postcards reproduced from the ads, we sent poster-sized pictures of Anne, we followed publicity up with more publicity and we spent hours on end at the telephone."

Daye said he spent four years researching the record market. His living room office in his cottage home on Biscayne Bay resembles a mini-record library and intricate control center. Walls are covered with huge boards filled with information, a mammoth U.S. map and record racks, files, file cabinets, a WATS phone, and other office necessities.

On one wall, a list of 100 major markets with heavy sales of country music are posted, with the radio stations listed. Another wall is denoted to secondary country markets. Under each station's call letters are various pieces of colored paper which allows CME to tell immediately where a record is being played, where it is strong, where it is weak. "Now that we have signed Anne with Joe Taylor Artist Agency in Nashville, this system will make his job easier. When he calls to book Anne in a particular city, we merely look up at a board to see if her record is still getting good airplay."

Helping Daye coordinate all the promotion is Bobbi Jo Smith who keeps a written report on conversations with the various jukebox programmers and air personalities.

Daye said he will make the next record "It's Gonna Take a Little Bit Longer" and "Silver Threads and Golden Needles" available to all jukebox operators who want it. CME's 21 distributors each will receive between 50 and 250 promotional copies. If the record is not available from the distributor, Daye promises to ship up to 10 promotion copies to any jukebox programmer requesting a sample.

"We are concentrating on the jukebox industry for the next single. We constantly add new names to our present jukebox programmer list and are always looking for more names. I've found it extremely difficult to come up with a comprehensive list of jukebox programmers."

Miss Christine, who traveled 6,500 miles on one tour promoting "Summer Man," will be out next month as part of the new campaign.

Coming Events

Oct. 15-17—Music Operators of America Exposition, Sherman House, Chicago,

Oct. 15-18—National Automatic Merchandising Association Show, McCormick Place, Chicago.

Oct. 23—Colorado Automatic Merchandising Council, site to be announced, Denver.

Oct. 29-30—Missouri Automatic Merchandising Association, Lodge of the Four Seasons, Lake of the Ozarks.

Nov. 4-6—West Virginia Music & Vending Association, Charleston.

Nov. 13—Music Operators of New York, New York Hilton, New York.

Nov. 18-20—Music Operators of Virginia, Williamsburg.

What's Playing?

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

Albuquerque, N.M.; Campus/Young Adult Location

Mary Roth,
programmer,
Servomation of
New Mexico



Current releases:

"Gypsies, Tramps & Thieves," Cher, Kapp 2146;
"Maggie May," Rod Stewart, Mercury 73224;
"The Night They Drove Old Dixie Down," Joan Baez, Vanguard 35138;
"Military Madness," Graham Nash, Atlantic 2827;
"One Tin Soldier (The Legend of Billy Jack)," Coven, Warner Bros. 7509.

Albuquerque, N.M.; Latin Location

John Snodgrass,
operator;
Mary Roth,
programmer;
Servomation of
New Mexico



Current releases:

"Una Lagrima," Gloria Pohl, Hurricane 7024;
"Me Cia de Una Nube," Lucha Villa, Musart 4731;
"Anillo de Compromiso," Freddie Brown, Christy 1032.

Alton, Ill.; Country Location

Harry Schaffner,
operator;
Helen Franklin,
programmer;
Schaffner
Music Co.



Current releases:

"Here I Go Again," Bobby Wright, Decca 32839;
"Rollin' in My Sweet Baby's Arms," Buck Owens, Capitol 3164;
"God Bless Yea Brother," Ben Wasson, Dixie 111.

Baltimore; Soul Location

Jerry J. Eanet,
programmer,
Evans Sales &
Service



Current releases:

"Where Did Our Love Go," Donny Elbert, All Platinum 2330;
"MacArthur Park," Four Tops, Motown 1189;
"Have You Seen Her," Frankie & the Spindles, Funny A 13327;
"Shaft," Isaac Hayes, Enterprise 9038.

Boulder, Colo.; Campus/Young Adult Location

Gus
Pantelopoulos,
Front Range
Music Co.



Current releases:

"Hard Rain's Gonna Fall," Leon Russell, Shelter 7305;
"Maggie May," Rod Stewart, Mercury 73224;
"Superstar," Carpenters, A&M 1289.

Oldies:

"Black Magic Woman," Santana;
"Stand by Your Man," Tammy Wynette.

Chattanooga, Tenn.; Country Location

Lloyd Smalley,
programmer,
Chattanooga
Coin Machine
Co.



Current releases:

"Easy Loving," Freddie Hart, Capitol 3115;
"Another Night of Love," Freddie Weller, Columbia 45451;
"Ko-Ko Joe," Jerry Reed, RCA 48-1011.

Oldies:

"Rose Garden," Lynn Anderson;
"15 Years Ago," Conway Twitty.

Galion, Ohio; Easy Listening Location

Larry Faust,
programmer,
Hopkins Music
Co.



Current releases:

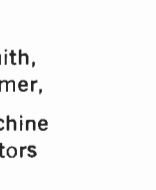
"So Far Away," Carole King, Ode 66019;
"Superstar," Carpenters, A&M 1289;
"Another Time, Another Place," Engelbert Humperdinck, Parrot 40065.

Oldies:

"Go Away Little Girl," Donny Osmond, MGM 14285;
"Where Evil Grows," Poppy Family, London 148.

Kingsport, Tenn.; Campus/Young Adult Location

Ann Smith,
programmer,
Coin Machine
Distributors



Current releases:

"Go Away Little Girl," Donny Osmond, MGM 14285;
"Uncle Albert/Admiral Halsey," Paul & Linda McCartney, Apple 6278;
"Easy Loving," Freddie Hart, Capitol 3115.

Oldies:

"Treat Her Like a Lady," Cornelius Brothers;
"I Heard It Through the Grapevine," Creedence Clearwater Revival.

Milwaukee, Wis.; Easy Listening Location

Jerry Koth,
programmer,
Wisconsin
Novelty Co.



Current releases:

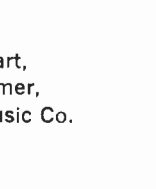
"The Night They Drove Old Dixie Down," Joan Baez, Vanguard 35138;
"Sweet City Woman," Stampeders, Bell 120;
"Go Away Little Girl," Donny Osmond, MGM 14285.

Oldies:

"String of Pearls," Enoch Light;
"Sentimental Over You," Enoch Light.

Yakima, Wash.; Country Location

Bob Hart,
programmer,
Yakima Music Co.



Current releases:

"Easy Loving," Freddie Hart, Capitol 3115;
"He's So Fine," Jody Miller, Epic 10734;
"Good Enough to Be Your Wife," Jeanie C. Riley, Plantation 75.

Oldies:

"For the Good Times," Ray Price;
"Help Me Make It Through the Night," Sammi Smith;
"Knock Three Times," Dawn.

ONE STOP

service for all BULK VENDING MACHINE OPERATORS

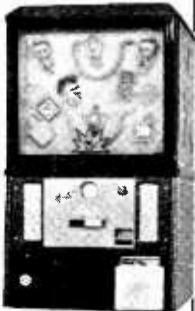
MERCHANDISE—Leaf ball gum, wrapped gum, charms, filled capsules, panned candies, bulk & vacuum packed nuts, ball point pens, combs, 1¢ tab, 5¢ package gum, 5¢ & 10¢ vending pack candy bars.

SUPPLIES—Empty capsules V—VI—V2, coin weighing scales, counters & wrappers, stamp folders, decals, route cards, padlocks, spray paints, machine cleaners & lubricants, paper cups for hot nut vendors & hot beverages.

EQUIPMENT—All Northwestern bulk venders, cast iron stands, wall brackets, sanitary & stamp vendors, new & reconditioned bulk venders of all kinds, parts for all bulk venders.

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Cashew, Butts	.86
Peanuts, Jumbo	.52
Spanish Peanuts	.52
Mixed Nuts	.67
Baby Chicks, 25-Lb. Ctn.	9.65
Rainbow Peanuts	.32
Bridge Mix	.32
Boston Baked Beans	.32
Jelly Beans	.32
Licorice Gems	.32
M & M	.60
Brites	.40
Sun Tarts	.40

Wrapped Gum—Fleers, 2000 pcs.	\$7.40
Rain-Bio Ball Gum, 2400 per ctn.	8.28
Rain-Bio Ball Gum, 2100 printed per carton	7.85
Rain-Bio Ball Gum, 5550 per ctn.	9.40
Rain-Bio Ball Gum, 4350 per ctn.	9.50
Rain-Bio Ball Gum, 3550 per ctn.	9.50
Maltettes, 2400 per carton	8.65

20 Cartons minimum prepaid on all Leaf Brand Rain-Bio Ball Gum.

Adams Gum, all flavors, 100 ct. .55
Beech-Nut, all flavors, 100 ct. .55
Minimum order, 25 boxes, assorted.

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.

Everything for the operator. One-Third Deposit, Balance C.O.D.

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Write for Beautiful Illustrated Circular and Prices.

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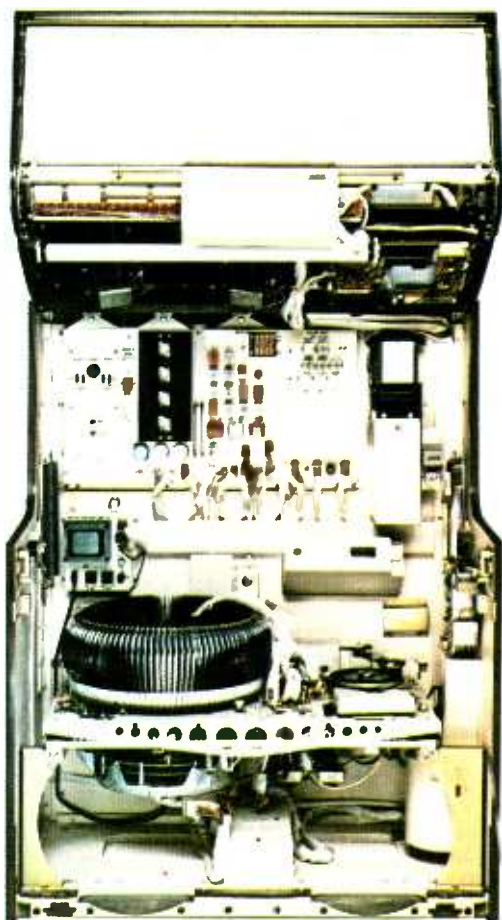
Introducing
the
**WURLITZER
SUPER STAR**
phonograph

A New Sound Sensation
in Show Business



WURLITZER MODEL 3600
200 SELECTION

Why the SUPER STAR is the top entertainers time



Super Star's instrumentation has its own theatrical flair

SUPER STAR'S control panels both have that colorful Broadway look. The Record-Now-Playing indicator brightly identifies the number you're hearing. Each model of the SUPER STAR has its own configuration of play panels. Here, buttons for Pre-Set Programs 1 and 2 are clearly visible. Next to them is the insert for the Dollar Bill Acceptor and the coin plate indicating the various selection combinations available to the patron. The name SUPER STAR gets top billing in the background color.



It all adds up at the box office

This panel is the SUPER STAR'S own box office. Here, the patron may deposit up to \$2.25 in mixed coins and dollar bills, in any sequence. Coin plate above shows number of plays per coin plus choices of single records or LP albums. There is also a read-out of numbers of tunes played for 50¢ when Pre-Select Program buttons 1 or 2 are pressed. Should insufficient credits be deposited, the backlit red advisory reads "Deposit Additional Coins." Green-lighted advisory reads "Select Any LP Side" or "Select Any Single" when sufficient credits are deposited.

"Pick Stage" is easy

Accesses the raised dome held securely by two spring-steel hooks. The raised dome position completely exposes the record mechanism. The record arm and turntable are located in control box. Multiple free play combinations are available. Multiple free play combinations are available. Multiple free play combinations are available.

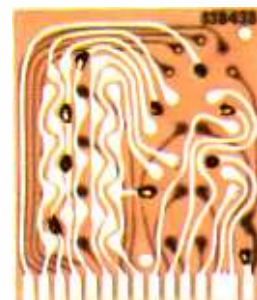
Service door is held open by two hooks, pull two plugs and the service door is held open. The record arm, turntable and chassis shelf may be moved forward and backward. In this configuration control panel is visible. Changer now equipped with new, more durable needle. Sapphire replacement may be ordered.

Wurlitzer BO/AC Coin Accumulator worthy of a standing ovation in itself

Heart of the SUPER STAR credit system is BO/AC, an electronic all coin bonus accumulator capable of providing a wide range of programs with quick change printed circuit cards. By simply inserting the correctly designed printed circuit pricing card, an operator can tailor coin-play combinations to suit the needs of any location. Here, in BO/AC, Wurlitzer introduces on the SUPER STAR Phonograph a new and important development to encourage pre-deposit money prior to program selection.

On SUPER STAR Phonographs with Dollar Bill Validator, the BO/AC Coin Accumulator is installed in the cabinet below the record changer. Under all other conditions it is mounted as shown here, directly in line with the amplifier control box and stepper.

BO/AC Pricing Card



These printed circuit cards are available in a variety of play programming combinations to meet the needs of any operator. Each pricing card has a serial number and combinations shown in the manual will be carried as inventory in our parts stock. For instance, pricing card No. 138442 may be used in a dash 1 phonograph with a pricing structure ranging from 2 plays for 25¢ to 12 plays for \$1.00. On the dash 4 phonograph the card will create in addition 1 to 4 sides from records in the Little L.P. section. Other cards offer 1 to 13 singles, 1 to 15 singles, and 1 to 20 singles with the corresponding number of L.P. selections available on dash 4 models.

WURLITZER Super Star

Book it
into your top locations,
watch it prove
a show stopper set for a
long, top box office run



Here's

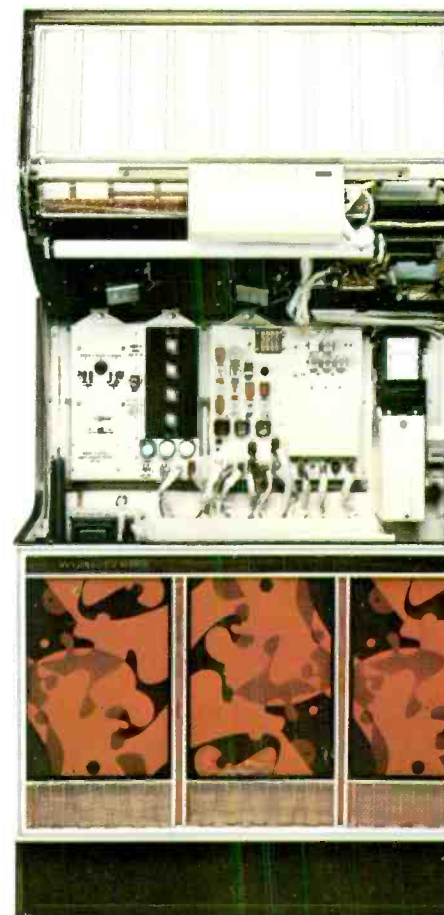
WURLITZER

will prove one of the
of all



The SUPER STAR is available with a tri-panelled glass grille in a choice of tangerine shades shown on the opposite page or styled in aquamarine as pictured above.

Unique see-thru photo of SUPER STAR shows placement of changer mechanism, record handling system and turntable. At top of center panel next to take-out arm is new, simplified, magnetic cancel for play-meter.



Getting "E

(Above Left) Turn of a single key reloaded fall supports. You have comp dollar bill acceptor where installed keyboard switch assembly. Free play credits are now possible to permit c

(Above Right) Raise two latches, re lifts out to be set aside for complete and tone arm. Remove two wingscr upward to 45° angle exposing all und box and income computer are clear rugged cartridge and standard diamc

A packed house will greet the Wurlitzer Super Star at every performance

From the first time the curtain went up on the Wurlitzer Model 3600 Phonograph, it was obvious that the producers had done their homework well. Here, beyond any question, is a show stopper—a scene stealer—a SUPER STAR.

Look at the single piece die-cast upper speaker grille. Concave for better sound dispersion, it houses a strong play-promoting instrument group including the eye-catching, digital Record-Now-Playing indicator (available only on 200 selections) plus selector buttons for Pre-Set Programs.

The beautiful backlit Selector Buttons are now tilted up at a 5-degree angle for improved depressive action.

The unique and exclusive title strip holder features louver controlled light making titles visible only when a patron is standing at the phonograph. You'll find fascinating details below.

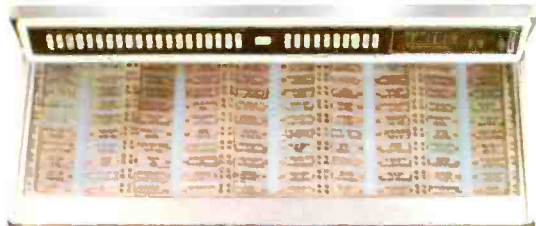
The front service door offers three interchangeable glass panels available in warm tangerine or crisp, cool aquamarine.

Even the gold and black lower speaker grille compartment and kick plate distinguish the SUPER STAR for what it is... a stand-out performer.

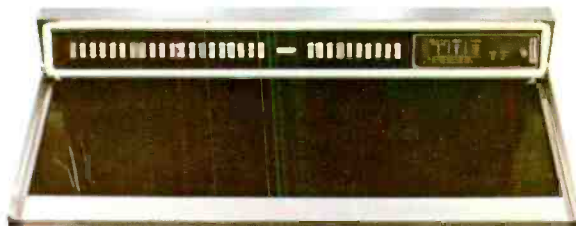
The SUPER STAR plays records in the professional playing position—flat on the turntable. It offers consecutive flip side play enabling patrons to hear two record sides without interruption. The SUPER STAR phonograph is available in 200, 160 and 100 selection models.



The SUPER STAR'S silhouette accentuates the rich grain of its Pecan Parkwood sides. Heavy chrome die-casting at top creates a triumph in trim-out.



Up close

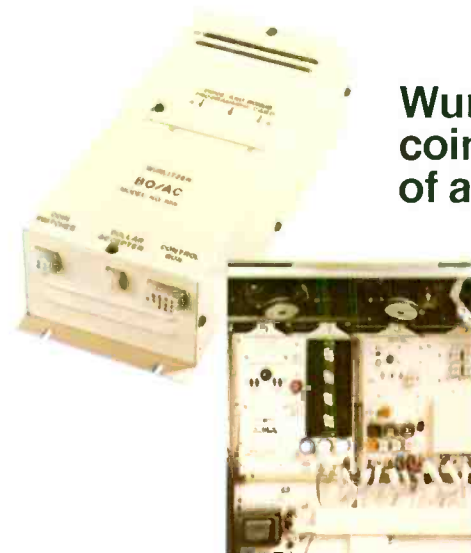


From two feet away

Now you see it... Now you don't

One of the star features of this SUPER STAR phonograph is a title strip section featuring Louver Controlled Light... a 3M development exclusive with Wurlitzer in the coin-operated music field. A plastic sheet mounted

under the program glass cuts off all light in this section when viewed from more than two feet away. As patron moves up to phonograph, the title strips become completely visible.



Wur
coir
of a

Super Star performance is augmented by a great supporting cast of features



BREAK-IN ALARM

Open cash box door with key and horn will not sound. Pry door or frame even an eighth of an inch, horn blasts to scare off intruder, alert police, management and neighbors. Printed stick-on warns system is installed—a theft discourager in itself. Available as an optional feature.



REMOTE VOLUME AND CANCEL CONTROL

New solid state unit in new design. May be used under bar, at hostess desk or waiter station. Volume regulated by briefly holding switch in up or down position. Suitable for all Model 3600 phonographs.



REAR TERMINAL PANEL

Covered by metal plate released from inside cabinet offers access for connecting remote speakers, selectors and income computer.



PAGING SYSTEM

Kit consists of control box in new configuration with On/Off switch, volume control and mic plug-in socket and microphone. Up to three paging systems may be used with each Model 3600 phonograph.



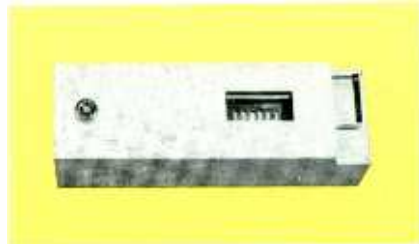
WALL BOX BOOSTER UNIT

The Wall Box Booster Model 222-C furnishes additional power where required for multi-unit installations. It should be used in the music system when each additional group of four Wall Boxes is installed. A Booster receptacle is located on the accessory terminal panel on the Model 3600 phonograph to connect this supplementary power supply.



SCAN/LOAD/RUN SWITCH

Relocated to side of cabinet and interlocked to provide return-to-run position when dome is closed. Phonograph cannot be left in "load" or "scan" position.



INCOME COMPUTER

The Wurlitzer Income Computer furnishes instant confidential reading and print out of all money inserted in the phonograph and remote selectors. The Income Computer will be shipped as an elective accessory (Model 225 Computer—226 Bracket) for installation by the Distributor prior to the delivery of the 3600 phonograph to the purchaser.



NATIONAL REJECTORS BILL VALIDATOR

NOT installed at factory but fitted into coin play system by Distributor. Mounting brackets and cash box are installed at factory. When ordering phonograph to incorporate Dollar Bill Acceptor, specify phonograph model number, dash number, followed by letter "A." Equipped with plug-in attachment to BO/AC Accumulator System. Bill validators installed on Models 3300 3400 and 3500 may be transferred to Super Star phonographs.



WURLITZER WALL BOX

200 or 100 Selection models with or without speakers. Accepts all coinage. No. 1 Pre-selected Program available on 200 Selection model.

WARRANTY

Consistent with The Wurlitzer Company policy of offering their products with full confidence in their performance, all parts of automatic phonographs and accessory equipment are warranted to be free from defects in material and workmanship under normal use as follows:

- (A) Bonus Accumulator (BO/AC), except pricing board, for a period of three years from date of delivery by Distributor to his customer
- (B) All other parts for a period of one year from date of delivery by the Distributor to his customer

The Company's liability under this warranty is limited to replacement, free of charge, F.O.B. North Tonawanda, New York of any part or parts returned to the Company's North Tonawanda plant for examination which prove defective and provided the phonograph has been serviced as recommended in the Service Manual and Lubrication Chart.

This express Warranty excludes all implied warranties, and no promise or representation inconsistent herewith, which may be made by any person, firm or corporation, shall be binding upon The Wurlitzer Company. The Wurlitzer Company shall not be liable for damage of any nature due to delayed shipment.

Specifications for 200 Selection Model 3600, 160 Selection Model 3660 and 100 Selection Model 3610

Height	Width	Depth	Net Weight	Crated Weight	Wattage
52 1/2"	40 1/2"	25 1/2"	3600 374 lbs. Other two models 371 lbs.	3600 417 lbs. Other two models 414 lbs.	360 VA 650 VA 200 VA (230 W) (400 W) (120 W)



THE WURLITZER COMPANY—North Tonawanda, N. Y. 14120
116 Years Of Musical Experience

MOA's Programs Designed to Assist Members and Instill New Public Image



MOA's top threesome from the left: Harlan Wingrove, Les Montooth and John Trucano.



Hirsh de La Viez, the veteran show producer and MOA's executive vice president Fred Granger.

By Earl Paige

Notre Dame university has a new subject in its 1972 curriculum—jukebox operating. But as might be expected, this is no routine course. The students will be long-established businessmen and members of Music Operators of America (MOA), the national organization of jukebox operators. The course, actually a series of seminars run by the school's Center for Continuing Education, is the newest in a steadily expanding group of services developed by MOA.

It also marks MOA's growth in at least one special aspect. MOA is underwriting the seminars for \$5,000. Such a guarantee is no big deal until it's considered that just seven years ago MOA was broke and \$5,000 in debt. But these days, MOA has solved many of its crisis-serious problems and is embarking on a vast program aimed at helping members become better businessmen. Thus, MOA is entering an era of maturity like many other music-record-tape industry associations and will command—MOA's executives are convinced—more respect than ever. Certainly, MOA is building an image of being much more than a lobbying force with the sole purpose of preserving its song copyright exemption, and effects of the new MOA image are already apparent.

One indication of MOA's image as a more progressive organization is the record manufacturers' slowly but perceptively changing view of the jukebox group. Though it's true that labels aren't breaking down the doors of the Sherman House Hotel where MOA is holding its Chicago convention, there is a new outlook. Of the four label ex-

hibitors, one is RCA, which has not exhibited at MOA in a long time. In a year when once again MOA overlaps with the Country Music Assn. (CMA) convention in Nashville, the addition of RCA and other feedback from labels is heartening, believes MOA executive vice president Fred Granger.

MOA has once again—despite the economy or perhaps because of it—wrapped up as many hardware and service exhibitors as in past years—at last count over 50. But one area where MOA has always wanted to expand its exhibitor list is with record manufacturers. Thus, on many occasions, Granger has scheduled MOA seminars on software to make the show more meaningful to labels and one-stops. However, even though programming is again on the agenda this time, the second consecutive date overlap with CMA has hurt.

"I've had quite a few record manufacturer representatives tell me," says Granger, "that this year they just cannot split forces between MOA and CMA. This overlap has caused us a slight problem."

The overlap this year was part of a scheduling dilemma MOA faced. There was pressure by some to hold the jukebox show simultaneously with the vending convention (the National Automatic Merchandising Assn. also convenes this year in Chicago.) Thus, to overlap the vendors meant overlapping CMA too. However, CMA is back at MOA as an exhibitor and a growing rapport with the country music organization is further evidence of how labels view MOA.

MOA's business seminars will

start Friday (15) with a program entitled "The Importance of Country Music on Jukeboxes." A highlight will be CMA's film on country music. But the seminar could develop into a full-blown debate on many jukebox programming problems. Columbia Records' vice-president of planning and diversification Bill Farr will chair the session and hopes to bring in other label representatives. Thus, the controversial problem of overly long singles could spark the session. Another problem is the many LP cuts being played by stations with the result that programmers are being hassled by requests for singles not available—or available too late after stations have gone off particular album cuts. There are plenty of dynamite topics. (The second seminar will be on security.)

One factor undercutting past bitter MOA programming seminars has been the label argument that they do not see enough programmers at the jukebox show. This is because programmers are often responsible for other tasks too and are back home on the routes. However, many MOA management type members are knowledgeable about programming, and after all, sign the checks going weekly to the one-stops. In fact, MOA president Les Montooth, has been speaking on programming at state jukebox operator meetings all year long.

Thus, Farr, who along with Billboard's Bill Williams and others, produced the \$40,000 CMA film, may have his hands full in the debate portion of the seminar. Not the least of the controversial subjects is that of jukebox albums

— and both major producers of mini-LP's will be on hand.

At any rate, MOA officers will be curious about the 18-minute CMA film for another reason. There has been slight discussion of MOA restructuring its public relations "Jukebox Story" brochure and possibly producing a film on it. Money, less a problem today but still serious in view of MOA's expanding services, has held back the film plan. For the moment, MOA will probably rewrite the brochure in script form for easier presentation in speeches and on radio-TV.

Data from the brochure—aimed at public consumption and detailing such facts as the \$52 million annual expenditure for singles on America's 500,000 jukeboxes—have been popping up. Out in Columbia, S. C., Granger and MOA vice president Fred Collins appeared on television and introduced the booklet. In Chicago, popular WGM radio personality Roy Leonard quoted profusely from the "Jukebox Story" in one of his shows. It's all part of MOA's new image building.

Granger says the programs aimed at helping MOA members become better businessmen will not only help members but will benefit MOA's image as well. One other new service is president Montooth's computerized accounting program. It has been almost too successful, forcing MOA to pace its introduction and causing the program's director Herman Wolsky to add four staff members. "Our big surprise is that large jukebox operating companies jumped at the service—we designed it for smaller firms," says Montooth.

Montooth has explained that there exists a shortage of authoritative statistics on jukebox operating. Labels certainly realize this as more and more have gone into direct-to-jukebox programmer promotions coordinated with stronger one-stop pushes. Granger mentions that labels surveying operators are receiving quite enthusiastic re-

sponses and are therefore looking more seriously at the jukebox singles market. Columbia, which will be honored as MOA's "Record Company of the Year," appointed its first jukebox product coordinator in Ron Braswell. Thus, labels and one-stops too, Montooth believes, will be vitally interested as the computerized accounting focuses on the buying and business practices of MOA members. Already, he says, the Internal Revenue Service for the first time has developed guidelines due to Wolsky's early efforts to set up a chart of standard accounts—part of the new service.

Other expanded MOA programs will include further overhaul of its record awards (expanded this year for the first time through utilization of a special awards committee), more efforts at increasing members (a special drive is on to enlist one-stops) and the move next year to a new convention site with little chance for another CMA overlap. MOA, of course, continues its long battle for copyright revision and is now determined to hold the line at the jukebox industry backed \$8 per jukebox per year songwriter royalty proposal.

Again, this year, all five major exhibitors of jukeboxes will show the latest models. This too marks an MOA advance. Montooth remarked recently that in MOA's early years exhibitor apathy forced members to bring in jukeboxes. Now, some exhibitors are using the show as a marketing platform for the initial introduction of a new model. Another MOA advance mentioned by Granger is an all-new approach to the annual awards dinner talent show, a severe problem in recent years.

Pointing to the new Notre Dame seminars, Granger says, he has observed in his seven years with MOA that members have a new attitude. This was noticeable when they first started passing out the "Jukebox Story" brochure. He notes: "one member read it aloud in his kitchen to his wife and remarked:

Continued on page MOA-7

Veteran Producer's Talent Show Bookings Offer Varied Fare

by Mildred Hall



Headliner Buck Owens



Jerri Cox



Boots Randolph



Susan Raye



Ronnie Dove



Buddy Alan

For the 23rd year, Hirsh de la Viez, owner of Show Biz Productions, will produce the entertainment show for the Music Operators of America convention. And for the 23rd time, Hirsh—who has been in show business 50 years this year—is sure that “this will really be the greatest show with the best entertainment we’ve ever put on.”

The line-up of talent is im-

pressive, and Hirsh says he is pacing the show to last no longer than about two and one-half hours, so that neither the talent nor the audience will have time to grow weary.

There will be at least five sets, including Buck Owens and the complete “Hee Haw” show, and for the first time, a female emcee, Jerri Cox, a performer in her own right. Hank York’s 17-piece or-

chestra and a line of eight precision dancers will back up the show.

It is hoped that Columbia Records’ president Clive Davis will be there to accept the operators’ award to Columbia as “Record Company of the Year,” and to Columbia record star Lynn Anderson. Miss Anderson will attend and perform. The operators’ award to Charlie Pride, the pride of RCA, may bring RCA vice president Mort Hoffman to the presentation.

The individual talent line-up includes: Boots Randolph of Monument Records; the young RCA smash Browning Bryant; Decca’s Ronnie Dove and his Revue, and saxophonist Tommy Wills. With Buck Owens and the “Hee Haw” show will be Don Rich and the Buckaroos, Susan

Raye, Buddy Allen, and the Bakersville California Brass. Columbia’s Vickie Carr may be able to make the show too.

Hirsh’s past 10 years in show productions have brought him full circle to his start 50 years ago, when he and a partner founded the famous “Hit Parade Show” on radio. It led directly to 30 years in jukebox operation, when Hirsh found he couldn’t credit the hypes some band leaders gave to songs they had a personnel in-

terest in getting on the “Hit Parade.” To get a true survey of popular hits, Hirsh and his partner put out 400 jukeboxes, 100 in each of four cities: Pittsburgh, Buffalo, Baltimore and Washington.

“I wanted to find out what people wanted so much to hear that they would pay for it.” He found out, and became one of the first and the largest operators, staying in the business from 1930 through 1960.

MOA AWARD WINNERS



Dawn, featuring Tony Orlando



Lynn Anderson

Dawn
Jukebox Artist of the Year

Charley Pride
Jukebox Artist of the Year

“Rose Garden” by Lynn Anderson
Jukebox Record of the Year

Columbia
Record Company of the Year



MOA Artist of
the Year:
Congratulations to
Charley Pride
from
Country's Number One
Company.

RCA Records and Tapes

Little LP's Receive Some Support,

Jukebox albums solve several problems for programmers, according to the two major U. S. producers of the seven-inch diameter mini versions of regular LP's. However, despite the enthusiasm and sales claims of both production firms, the 33 $\frac{1}{3}$ rpm disks are far from being widely acclaimed by jukebox programmers.

Moreover, there is a subtle trend on the part of jukebox manufacturers to move away from the so-called Little LP—again, obviously, because many jukebox businessmen are not that interested. Still, the catalogs of both jukebox LP producers steadily expand and new promotion schemes make it appear that the mini albums will be around for some time to come. They will probably always be controversial.

At the present time, nearly every major label—Columbia, RCA, Capitol, Decca, the Kinney group—are represented in the catalogs of Little LP's Unlimited (Northbrook, Ill.) and Gold Mor Distributors (Englewood, N. J.), the two principal producers. Richard Prutting, who runs Little LP's Unlimited virtually single-handedly, has 57 titles and has expanded from an average of four releases per month to sometimes eight. Bernie Yudkofsky of Gold Mor has over 30 titles and is more conservative in his releases.

Aside from these two producers, Thunderbird Records (Brad Swanson organ product) and Juke Records (saxophonist Tommy Wills' label) have produced jukebox LP's. Oscar (Bucky) Buchman (Redisco of Baltimore) has a jukebox LP label too. Additionally, there is a stock of old jukebox LP's—all of it stereo and much of it still good in view of the nostalgic focus on oldies—being sold out by Ruby Lawrence (Ruby Sales, Chicago). At last count, in fact, Lawrence had 100,000 pieces of product.

Many people involved with jukebox albums shudder at the thought of the product on Lawrence's shelves, because it dates back to the original concept of Little LP's developed by Seeburg Corp. Seeburg officials, quoting various figures, claim the firm invested thousands in the concept. Ultimately, Seeburg bowed out and Robert Garmisa (Garwin Sales, Chicago) launched an aggressive program. But although Garmisa always claimed he was enthusiastic about jukebox albums, he, too, gave up (though primarily because his firm became involved in other areas) and the stock ended up with Lawrence.

In all this time, many jukebox programmers grew disillusioned, found the product generally unavailable or uninteresting, and thus was formed the resistance mentioned today in interview after interview with people who program jukeboxes. Both Prutting and Yudkofsky have repeatedly admitted that their main obstacle is the fear on the part of programmers that jukebox albums may not be here to stay. Programmers are loath to re-introduce something in locations that could dry up again.

However, both vehemently say this fear is groundless.

To back up his confidence, Prutting has just designed new title strips that for the first time show a photo of the LP. He believes this is something that was always lacking—a way to tell jukebox patrons at the point-of-play that they are selecting an album and not a single.

Also, for the first time, both



but not from Hardware Firms

firms will exhibit at (MOA). Yudkofsky exhibited alone in 1970.

While Prutting and Yudkofsky differ in certain fundamental aspects (as competitors well might), Yudkofsky points out the need for the very continuity Prutting talks about: "So many people have LP's at home that it just makes sense to have this same material available when they walk up to a jukebox.

"It's still the best bargain for the operator and the patron and it's stereo, the only real source of stereo on jukeboxes," Yudkofsky says: "You know, a lot of singles today are not stereo, despite all that's been said about stereo singles."

Both men feel the large catalogs they have amassed answer another complaint of programmers—i.e., that a jukebox requires at least 10 albums (this is because one whole tier of the program panel must be albums so that the difference in pricing as opposed to singles can be mechanically accomplished).

Pricing, in fact, appeared to be a big factor in favor of jukebox albums when operators switched from 10 cents to three for 25 cents pricing to two for 25 cents. The theory here was that the three jukebox cuts for a quarter eased the inflationary pain of any patron griping about having to pay a quarter to hear two singles. However, now that the switch to two for 25 cents is almost totally accomplished (at least in metropolitan areas) this theory is less valid, some say.

Complicating the matter further, is the slight trend away from albums by the jukebox hardware people. For the past several years, jukebox manufacturers have ceased featuring windows so jukebox album covers could be displayed. Such a design became redundant, the manufacturers said.

Moreover, there is now a more pronounced trend of offering 33 $\frac{1}{3}$ rpm speed as an option. "I would say over 90 percent of our 1970 models went out without an LP feature," notes Chicago Wurlitzer distributor salesman Mort Levinson. This year, See-

burg is also offering its Firestar model with or without LP feature (a kit quickly converts the machine to dual speed.)

Dick Prutting, whose father works for Seeburg, says he was sorry to see the LP become an option. "I understand manufacturers have to keep costs down," he says. But he believes many distributors will offer a dual speed machine anyway. "This is happening in the East," he notes, referring to areas such as Philadelphia where Prutting claims jukebox albums are "selling fantastically."

Also expressing concern over the hardware situation, Yudkofsky says: "This (option) is not the kind of thing I like to see happening in the future. But the preponderance of jukeboxes on the street today all play albums."

Indeed, no jukebox manufacturer to date has hinted at abandoning album function all together.

Outside the jukebox industry, seven-inch albums have attracted attention for other reasons not mentioned. Robert Cheeseboro tried to interest Montgomery Ward in a retail program (he developed a home player that accommodates seven-inch LP's and believes it can be a middle ground between singles and 12-inch albums.

As another example, a rock group headed by Mike Oberman of Washington, D. C. has released a seven-inch album. "We did it because it was simply cheaper and didn't restrict us as singles do." The Washington, D. C. group's mini LP is selling in several stores and is getting airplay on many stations across the country, Oberman claims.

The heavy trend to more radio exposure of cuts from 12-inch albums focuses again on jukebox LP's. Jukebox programmers are more and more beleaguered by requests as bar owners hear LP cuts, not available as singles. Prutting points out that many of his albums contain these often-aired cuts. For example, he points to an over eight-minute cut of Aretha Franklin and Ray Charles' "Spirit in the Dark," which he said will probably never be a single but will be aired frequently (it's in a new Prutting jukebox album.)

The jukebox album, as indicated by Oberman, is a vehicle for the artists' now pushing further and further beyond the three-minute single. This trend to lengthy singles is another headache for jukebox programmers, many of whom claim it amounts to too much music being offered while prime jukebox playing time is often limited to a few hours a night in many locations.

Thus, where programmers can find long album cuts available on jukebox LP's, it's possible for them to begin pricing one side at 50 cents. Many have just walked away from even using big singles such as "Uncle Albert" because of excessive length. Rather than not have such obviously popular material on the box at all, perhaps they could offer it at what they deem a reasonable price. Besides, play price is creeping up. One Dallas operator is experimenting with singles priced at 25 cents per play.

Meanwhile, Prutting and Yudkofsky say they are determined to push the jukebox album concept. But they both operate at a disadvantage Garmisa often complained about—no returns. It has been the nature of jukebox albums that manufacturers do not offer guar-

Continued on page MOA-7

What Jukeboxes Are Playing Can Aid Station's Play List

By Claude Hall

Jukeboxes are perhaps one of the greatest sources of information that radio stations have . . . and vice versa, if both sides take the trouble to develop a good working relationship. Robin Walker, program director of WIRL in Peoria, and Bill Rush, jukebox programmer at Les Montooth Phonograph Service in Peoria, work closely together, benefiting both operations. Jukebox programmer Mrs. Pat Schwartz, Modern Specialty Co., and WISM program director Chuck Bailey, Madison, Wis., found that swapping record information could be helpful to both firms. Bill Wheatley, program director of WWOK in Miami, a country music station, keeps careful watch on what people are paying to hear at local country music jukebox locations. Bob Hamilton, music director of WIFE in Indianapolis, said that he finds local jukebox operators "reliable" and works closely with them in exchanging information.

Watching what jukeboxes are playing is not new to the radio industry. The leading soul station in Philadelphia several years ago started playing a few records by white artists when the program director discovered that blacks were paying money to hear these artists in various soul jukebox locations. And Kent Burkhardt, vice president of radio for the Pacific and Southern Broadcasting chain, once used jukebox information very heavily in programming WOXI, Atlanta.

Today, program and music directors in market after market have found that one stops can give them a valuable insight into what's happening in music. Harold Lipsius, president of Universal Record Distributing, Philadelphia, said at a recent Billboard Radio Programming Forum that "you can determine the demographic appeal of a record and whether it's a potential hit for jukebox play" and that program directors should make use of this valuable information.

Feeling that local record stores are stocked via the playlist of a Chicago station and that this has no criteria in his market, program director Robin Walker of WIRL, Peoria, no longer bothers to call

record stores in his city. Instead he relies mainly on Bill Bush of Les Montooth Phonograph Service . . . and "fleeting relationships with other jukebox people." This is working out very well for WIRL, Walker says.

"For one thing, Bush has his locations broken down demographically so I can get a good reading on nearly every record so I can tell what kind of listener likes each individual song. I check with him sometimes as often as twice a week on a particular record." Walker says that in other markets where he has worked, he often had difficulty getting information from one-stops. In Peoria, Bush has proven to be a lifesaver. "I found that stores here weren't reflecting the market properly. So, we're using 50 random phone calls to listeners each week and the jukebox information provided by Bush."

Bush recently said his firm is probably programming 90 percent of WIRL's "hitbound" records. This list is provided to him in advance by the station; the station usually has five "hitbounds" and they're played at the rate of about two an hour. Bush says he doesn't buy all WIRL picks, but that in most cases the WIRL picks exert a strong influence on his programming. Because of the information that Bush provides, WIRL is able to lean on certain oldies "with a little more confidence," Walker said. He points out that because of Bush's information, the station went back on "Bridge Over Troubled Water" by Simon & Garfunkel because it was still getting good jukebox play and the record again made the station's playlist. Bush also provides information to other radio stations in the area, including WIVC-FM, Peoria.

Because of information provided by Mrs. Schwartz at Modern Specialty Co., Madison, WISM was able to alter its programming to target its audience a little better demographically, taking a bubble-gum record off during the midday, playing it at night when the kids would be able to hear it. In addition, WISM feeds her information about its new picks, allowing Mrs. Schwartz to stock them faster.

Action on Revised Copyright Law Could Develop in 1973

Chicago is full of reports these days, verbal and printed that jukebox operators could be hit suddenly with a new record-play royalty by way of a copyright bill being "hustled" through Congress this session. Actually, the best estimated date for action on the proposed record royalty is 1973.

Before that date, the record royalty provision in the bill has to be approved by the Senate Judiciary Committee and in a Senate floor vote. If it survives, it will go to the House for hearings at which jukebox operators and broadcasters can argue before the House Copyrights Subcommittee, with further argument inevitable on the House floor if the record royalty remains in the bill.

The overall revision bill now stymied before the Senate Judiciary Committee is the only bill that would give recordings a full copyright, including the right to collect performance royalty on records played publicly for profit. That bill would repeal the jukebox exemption from performance royalties to music copyright owners. It would provide a \$1 per box per year record royalty to be paid to manufac-

turers, in addition to the \$8 per box paid music licensors (ASCAP, BMI, etc.) for copyrighted music provided in the House-passed version of 1967.

Even if the Senate committee amends and approves a final copyright revision bill, and the Senate passes it in 1972, there is virtually no chance that the House can complete action before 1973. Before 1972, House members must all campaign for re-election, further reducing any chance for 1972 action. House Copyright Subcommittee and House members will want to look into the record royalty and CATV provisos which had no House hearings and were not in the House-passed bill of 1967. That bill gave recordings only a limited copyright to protect them from unauthorized duplication.

Overseas Visitors

Representatives from the Japan Industrial Planning Ass. including secretary general Isoa Idota and Kenji Wada of Kokusan Kinsoku Kogy. Co. Ltd. of Japan are among the foreign delegates to MOA. At least 50 to 60 Canadian and overseas delegates traditionally attend.

OCTOBER 16, 1971, BILLBOARD

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UDC—Charlotte Branch
225 West 3rd Street
Charlotte, North Carolina 28222
(704) 334-3046

UDC—Miami Branch
561 N.E. 79th Street/Suite 235
Miami, Florida 33138
(305) 759-1670 or 759-1678

Pittsburgh Sales Territory
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Pittsburgh, Pennsylvania 15221
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Record Sales Corp. of Memphis
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DALLAS REGION

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UDC—Houston Branch
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(713) 528-2915
UDC—New Orleans
Home Address & Phone:
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Metairie, Louisiana 70002
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Lengthy Flip Sides Perplex Operators

By Nat Freedland

One of the most perplexing problems facing the jukebox industry this year is the proliferation of long singles, especially long "B"sides on hits. No unified industry plan to overcome this problem has been arrived at. But the fact that jukebox operators are speaking out more and more against long singles has itself been a major early step in getting the major record companies to recognize that their lucrative jukebox market has its own special product needs.

Billboard played a major role in airing this whole problem in July when it obtained and publicized a letter by Bill Bush, programmer for the Les Montooth Phonograph Service of Peoria, Ill., which complained to ABC/Dunhill sales manager Denis Lavinthal that it was impossible to "cover" the then-current Steppenwolf single "Ride With Me" because of its 8:42 flipside, "For Madmen Only."

Bush's letter stated, "If we were to place 'Ride With Me' on our 400 machines and a customer

played both sides of this record for a quarter as we did 30 years ago. By way of economics, I'm sure you would agree, even ABC could not exist on the selling prices of 30 years ago. Our only recourse is not to buy these records that adversely affect our industry."

When informed of the jukebox operator's stand, Reb Foster Associates, the managers of Steppenwolf, promptly met with the group and won their enthusiastic agreement to promptly release a special jukebox pressing of "Ride With Me" backed with a 3:30 "B"side. This was really a precedent-making move, even though the record involved never really climbed the charts after its promising start.

Because of the time limit on how many plays a jukebox can make per hour, most operators greatly prefer singles that don't go much over three minutes. With the rise of progressive rock in the late '60s, longer records for artistic reasons became far more prevalent. To some extent, the

trend is back towards shorter "A"sides. But most 1972 Hot 100 chart weeks will still include a share of lengthy hits on the roster.

Also, opinion within the industry is divided as to the worth of programming extended play 45's which give bonus songs for each coin. Other occasional experiments with singles format changes keep popping up to give juke operators headaches too. This spring, Warner Bros. put out a T. Rex single, "Hot Love," with a 4:50 "A"side and two songs running just under a total time of five minutes on the "B"side. The Rolling Stones are among the English groups which have tried this with "maxi-singles." The U.K. release of "Brown Sugar" had two songs on the flipside. And in 1970, Ten

Years After put out a single with a 33-1/3 r.p.m. flipside.

The most recent possible threat to standardization of under three-minute 45 r.p.m. singles comes from the experimental "miniature albums" being released by United Artists Records. UA feels there may be a customer market for 33-1/3 r.p.m. disks with an average of nine minutes of music per side, packaged in well-designed jackets with foldout pages that can hold as much liner information as a 12-inch album jacket. UA has prepared two miniature albums, shortened from recent LPs by the English groups, Groundhogs and Cochise, which only sold mildly in standard format. The first pressings are now being sent to radio stations and "head shops" to test reaction.

The solution to jukebox operators' woes over long singles has always been apparent: If the record companies find it good business to make special pressings for radio stations—releasing either one-sided singles or singles carrying the same "A"side in stereo and mono mixes—then it ought to be even better business to make special jukebox pressings with short "B"sides and the "A"sides as short as artistically feasible.

The problem isn't finding the solution, it's in implementing the solution. And the jukebox operators won't be able to get the record labels to issue special jukebox pressings until the industry as a whole decides exactly what it wants and unites in demanding it.

Some One-Stops Cite 'Oldies' As Consistent Business Item

By John Sippel

Oldies singles represent but a top of 10 percent and normally around five percent of the total singles business done by one-stops with operators, a survey of California one-stops discloses. But the one-stops stock the oldies because "it's the most consistent of our business and it's the really big service part of our inventory."

Being able to include a wide range of golden oldies is the equivalent of readily filling the special order in a record retail shop, Buddy Robinson, co-owner of Music Operators' Service, Anaheim, Calif., says Robinson is unique in this area, in that his is the only Southern California one-stop in the hinterlands. Because of his out-of-the-way location, Robinson and his partner, Marion Pesotsky, realized they'd have to depend on mail-order business to bolster the hinterland operator business near their store. Robinson does business with over 900 operators in a 12-state area. He finds that oldies constitute about seven percent of his total business in singles. Like most West Coast one-stops, he

prints his own title strips on blank cards, using an addressograph machine with plates to do the job. Like all one-stops, he charges a similar price for oldies and the current hits.

Breaking down the total oldies business, one-stop owners here feel that pop singles represent 75 percent of the oldies total, while country takes 15 percent and soul the remaining 10 percent. Soul is constantly eroding, because one-stops here report that locations in black neighborhoods are diminishing. Independent record firms, which consistently provide the black hits, are not following up in the main in establishing special oldies series, coupling back-to-back hit singles, they point out.

One-stop operators also lament the demise of the record company financed or printed special mailer, which used to be sent gratis by the hundreds to one-stops, who in turn used them as stuffers in their statement mailings and in record shipping boxes. All said that this promotional ave-

nue has almost dried up and that at less than 10 percent, they cannot amortize doing the oldies mailing and paying for it all by themselves.

Norm Morgan, Star Title Strip, Pittsburgh, confirms the consistency of his lavender edged All-Time Hit title strip cards. Morgan notes he stocks about 1,500 different strips, representing the available oldies inventories of 30 different record companies. He says that some record companies neglect to notify his company and their operator customers of the availability of new or cut out oldies singles. He cites Columbia, RCA and Epic as examples of consistently keeping in touch with operators to promote oldies inventories.

Sterling Title Strip, Newark, N.J., offers a magenta-colored oldies strip for the collective oldies catalogs of 41 different companies. Sterling has a printed breakdown of the individual companies and the numbering system and name of each firm's oldies series.

Jukebox Features Involve Patrons

Dramatic design changes are bringing about more participation by the jukebox patron, who is being lured over, cajoled electronically and even thanked when he presses a button. This trend will be apparent in the 1972 models on display at MOA as will the emphasis on servicing ease and improved stereo sound. There are no fundamental departures for programmers, since the trend to dual speed and predominant 160-selections continues. However, the slight trend away from album feature is apparent in Seeburg's Firestar (album play an option for the first time) and Wurlitzer will again have models with or without LP feature. Rock-Ola's new Model 448 and Rowe's four models under the name Line of Superstars are dual speed. The four domestic manufacturers will along with importer ACA Sales (the NSM brand) will all show the latest models at MOA and from all indications prices are about in line with 1970.

Seeburg, which has tradition-

ally led with many innovations, switched to what it calls new "sun colors" and is utilizing three-dimensional panels front and side to create the illusion of moving color. The combination of rich orange and black predominates with the silver are carrying the design theme from top to bottom. Unseen, but significant to programmer-service personnel, is the elimination of 118 switches and contacts through improvements in Seeburg's earlier innovation of micro component packs.

There is a growing trend away from the traditional letter and number combination patrons punch to activate jukeboxes. Seeburg last year went with digital selection (10 buttons as with push button telephones) and this year Rock-Ola's 160-selection model features digital selection.

Rock-Ola is also changing cabinet design in its 448 (update of the model 444) and may show an advance version of its, 100-selection compact. The 446 furniture

style model, a deluxe console, will be unchanged until possible mid-year.

Rowe's MM6 line features improved sound with the addition of two tweeter speakers—six in all now, with more bass boost added too. The four models are Bourbon Street, Monterey, Lavendar Ladies and Silver Sage (Rowe has six different exterior designs last year in its MM5 line). Again, 100, 160 and 200-selection is available and the amplification is a hybridization of tubes and is circuitry carrying a five-year guarantee.

Wurlitzer's new Super Star Model 3600 is another example of dramatic design change. Through a development between Wurlitzer and the 3M Company, a special light control film covers the area where title strips are displayed. The effect is that from two or more feet away the whole panel is black when the patron moves the selections become visible.

Continued on page MOA-7

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It's Not All Music Machines On Exhibition

Although jukeboxes grab most of the attention at the MOA, the diversity of the equipment at the annual jukebox show surprises even people close to the industry. It's billed "Music and Amusement Machines Exposition," but it's even more than this. Actually, any type of machine you can imagine that works by putting money into it and offers fun, products or a service will be on exhibit. But this is not all.

Industries allied to the automated leisure business include record manufacturers, lock makers, coin and currency counting firms, insurance companies and makers of lift-gate devices for hauling all these leisure machines around.

MOA's executive director Fred Granger calls the show "the only one of its kind anywhere."

Attendance could well surpass last year's record-shattering total of 2,355, because many coin machine industry businessmen attending the huge vending show, also in Chicago, will visit MOA. The vending show, put on by the National Automatic Merchandising Assn. (NAMA), is expected to draw 10,000.

While MOA is at the Sherman House Hotel; NAMA is at both the Conrad Hilton Hotel and McCormick Place.

MOA's schedule opens Friday (15) with exhibits from 9 a.m.-

Little LP's Support

Continued from page MOA-4

antees as with singles or 12-inch product. Thus, jukebox album producers must be highly selective and extremely careful.

This, in part, could explain Yudkofsky's conservative approach to releases. But he has also often said: "I don't want to see a flood of product because this is what hurt the concept before." Yudkofsky also believes in reproducing an actual full-color mini cover for his product while Prutting opts for a less expensive two-color cover and tends to release more product.

While both thus have divergent views, both still sell through one-stops. Some one-stops, still skeptical as a result of the before mentioned history of jukebox LP's, stock minimum quantities and just have them available. Others, such as Acme's Larry Ruegmer (Minneapolis) go all out. "I stock every little LP I can find," he said recently. Scores of one-stops, particularly in the East (as well as Struve Distributors, Seeburg owned branches in the West), are pushing jukebox albums.

Obviously, Prutting and Yudkofsky would be long ago gone if there wasn't some promise in the jukebox LP.

Women's Luncheon

Wives of jukebox businessmen and the many women executives in the industry will be guests at a special complimentary luncheon at noon Friday in the Sherman House Hotel. Additionally, a series of activities for women are scheduled all weekend at the (Conrad Hilton-McCormick Place) vending convention where registration for members' wives is \$5 and for non-members' wives \$10.

Security Seminar

Security specialists Tom Lewin (Automatic Alarm division of 3M), Bob Janesi (Williams Electronics) and S. J. (Bob) Curtis, a nationally known security specialist, will conduct the MOA's security seminar Friday (25) following a seminar on country music programming.

3 p.m., a complimentary ladies luncheon at noon and the business seminar at 3 p.m. Programming of country music and security are the seminar topics. Saturday exhibit hours are 10 a.m. - 6 p.m. A complimentary membership brunch is set for 11:30. Sunday exhibit hours are 10 a.m.-2 p.m. and MOA's gala banquet and awards

show climaxing MOA starts at 8:30 p.m.

Record industry exhibits will include one by the Country Music Ass. (CMA). Oddly enough, CMA's own convention together with other festivities in Nashville during MOA, is blamed for draining off label exhibitors. CMA's film will highlight the country music

Wurlitzer Utilizes Special 3M Light Film for Title Strips

There is increasing emphasis on title strip display and point-of-play merchandising in modern jukeboxes. Wurlitzer this year, is trying something new—a title close-up. As early as 1938, viewed closeup. As early as 1938, Wurlitzer was illuminating the sides of its phonographs, and by 1940, was using an assortment of visual effects ranging from changing colors caused by the revolution of a polarized wheel to bubbler tubes (since outlawed) which sent a stream of air bubbles through a liquid-filled channel on the phonograph front. As recent as two years ago, Wurlitzer model 3400 phonographs were offered with an animated front panel in which lights, cars, and boats moved in a metropolitan skyline setting.

Visuals today mean color, so Wurlitzer's new model 3600 Super Star is available in both warm tangerine and cool aquamarine shades. But it is the lack of color on the Super Star that sets this new phonograph apart.

Using light control film, developed by the 3M Company, Wurlitzer has eliminated glare around the title strips of the Super Star. Patrons must actually move up to within 2 feet of the phonograph or closer to see the selections. Otherwise, the illuminated title strip holder appears to be a solid black glass matching in color and effect a portion of the phonograph's top. From a distance of more than two feet, the brightly backlit title strips are totally invisible.

Not only does the machine clearly reveal selections, but it entertains as well, masking the title strips until a patron self-determines that he wants to see them. The glass panel keeps patrons guessing about what's happening technically and causes

considerable discussion among location patrons in the process.

The thrust of the visual effect, then, is totally reliant upon the patrons' participation. A patron brings to the phonograph as much or as little of the visual effect as he chooses. If he decides that he wishes to see the glass transform itself he must step up to the phonograph.

Previously, although visual effects have proved popular with patrons, some location owners discouraged operators from installing phonographs that were too visually elaborate, fearing that location employees would be distracted by the phonograph's constant exterior activation. The performance of workers, bartenders, waitresses, and related location personnel, seems not to be adversely affected by music, but if the phonograph is continuously flashing, sparkling, or changing colors, employees have become easily annoyed, and quite surprisingly, quickly tired. It is precisely for this reason that phonographs which have used motion pictures or reel-run photos to attract patrons have never been accepted by operators with great success.

The light control film used in the new Wurlitzer machine is a thin piece of plastic incorporating black, closely spaced, miniature louvres. It works like a tiny venetian blind to greatly increase contrast, reduce glare, and establish limited viewing angles horizontally. Light control film is used as a covering for the title strips as a standard feature in all 3600 phonographs. The use of light control film in the manufacture of phonographs is reserved to Wurlitzer because of a two-year exclusive agreement with the 3M Company.

MOA's Programs Assist Members

Continued from page MOA-1

"You know, this isn't such a bad industry at that." Granger is fond of this anecdote, and said members now are less prone to talk down the industry. "They're not as self-conscious about this business." He also notes that more young men are coming into the jukebox operating business too.

The Notre Dame seminars dramatize the new MOA image and member attitude more than anything else. Granger is making a supreme effort to get operator input into the series, to be held at South Bend and three other sites around the country during 1972. Pushed by MOA secretary and Notre Dame graduate John R. Trucano, the seminars will focus on accounting, security, marketing and management. Notre Dame professors are meeting operators and will visit jukebox operating firms around South Bend, Ind. soon. In all the preliminary planning thus far, several members have remarked that not once, not even obliquely, have the professors said anything about the image of the industry. This

doesn't surprise Granger. "I've noticed that the sharper people are the less likely they are to believe labels that become attached to things."

Thus, Notre Dame's professors, who are involved with many different industries, view jukebox operating as just another business, Granger points out. Which is perhaps as significant an indicator of MOA's growing maturation as anything the association has experienced in its nearly 25-year history.



Charley Pride

programming seminar. Other labels exhibiting: RCA, Columbia, MGM/Verve, Shelby Singleton Corp. and jukebox album firms Little LP's Unlimited and Gold Mor Distributors.

Of the several themes, one will be security. In addition to that seminar on security, lock and theft-preventing devices will be shown by Greenwald Industries, I.C.I. Security Systems, Siefert Machinery Corp. and will probably be featured at the more general accessory exhibits of Wico Corp., Sutra Import, Dynaball and D & R Industries.

Nearly every major manufacturer of games will be exhibiting. Experts look for a great number of arcade type pieces, particularly gun games. Units such as Bally's Road Runner and Allied Leisure's Drag Racers are part of a group of car driving games still earning top money. Motorcycle games, big last year, have slackened some say.

Pool tables along with pin games continue to be staple items.

Game exhibitors (pool tables) include: Valley, United Billiards, U. S. Billiards, National, Irving Kaye, Fischer, Brunswick, American Shuffleboard, All-Tech (other types): Williams, Nutting Industries, Nutting Associates, Midway, Leisure-Tron, Global Industries, J. F. Frentz, Empire International (with Sega games), Chicago Coin, Bally, Arizona Automation for Champion Soccer, Allied Leisure and ACA Sales.

Allied industry exhibitors consist of Automatic Products (cigarette vendors), Spindel Insurance, Tape-Athon (background music), Tommy Lift Gate and Yeats Appliance Dolly.

Special exhibits will include one on MOA's computerized accounting service and one from Notre Dame Univ. explaining MOA's new business training seminars.

Jukebox Features Involve Patrons

Continued from page MOA-6

Thus, the dominant characteristics of design in juke boxes is to involve the patron. Seeburg earlier introduced a "now playing" panel that helps patrons identify the number playing from across the room. This has been carried over into other brands too. Now Seeburg is using three-dimensional color as is Wurlitzer with its venetian blind-like changing title strip panel.

There is incredible sophistica-

tion in all brands. Seeburg's Firestar, for example, not only tells patrons when more coins are needed, but has a sign that flashes "Thank You" when the correct amount is deposited.

All brands feature numerous accessories such as paging microphones, dollar bill acceptors, added speakers, sealed income totalizers, remote volume controls for use back of the bar or counter and wall boxes (actually mini-jukeboxes in themselves).

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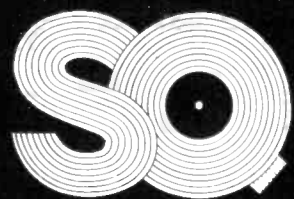
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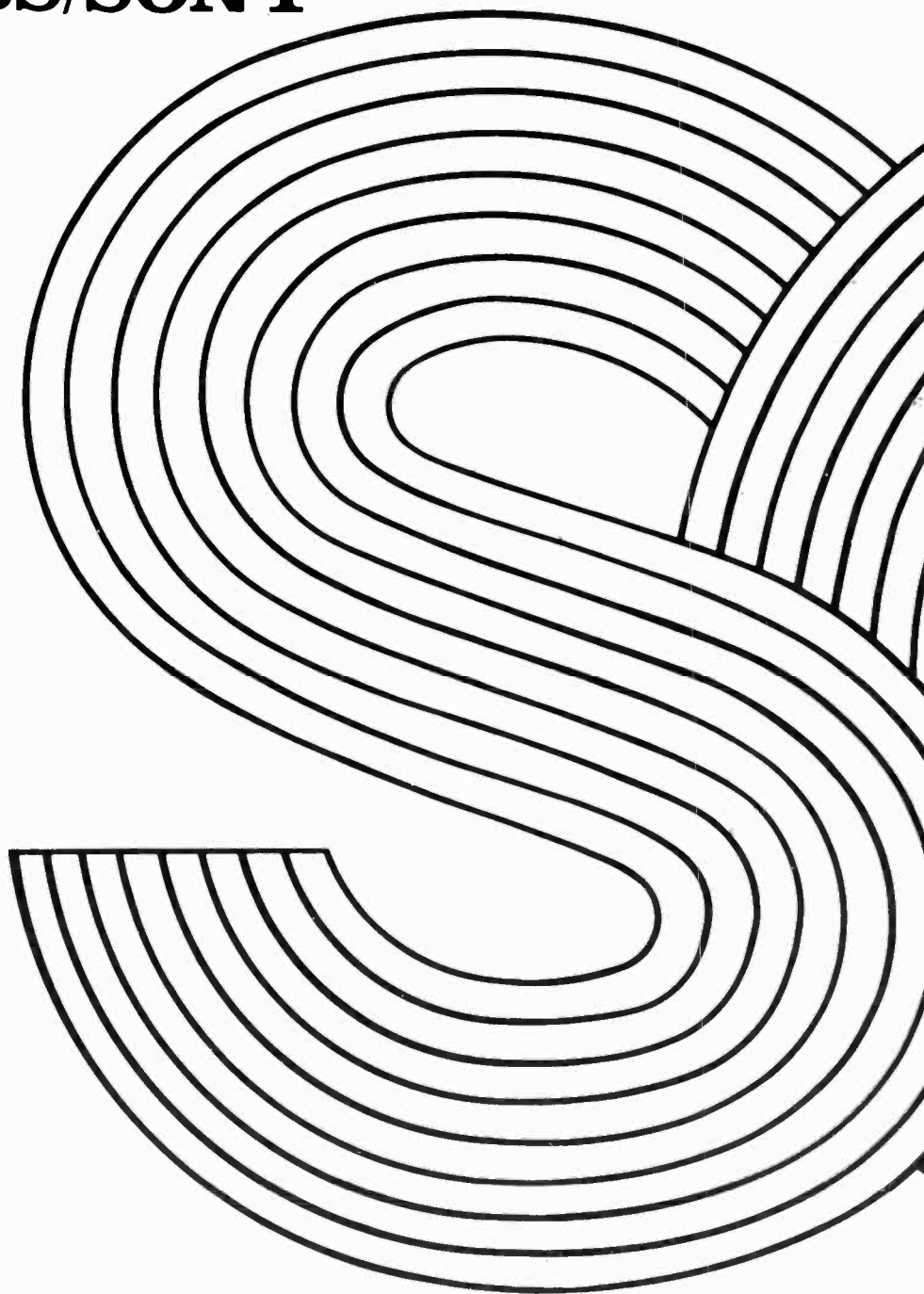


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7. Johnny Cash	At San Quentin
8. Ray Price	For The Good Times
9. Tammy Wynette	We Sure Can Love Each Other
10. Lynn Anderson	Rose Garden
11. Percy Faith	Black Magic Woman
12. Percy Faith	Romeo & Juliet
13. Jonny Mathis	Love Story
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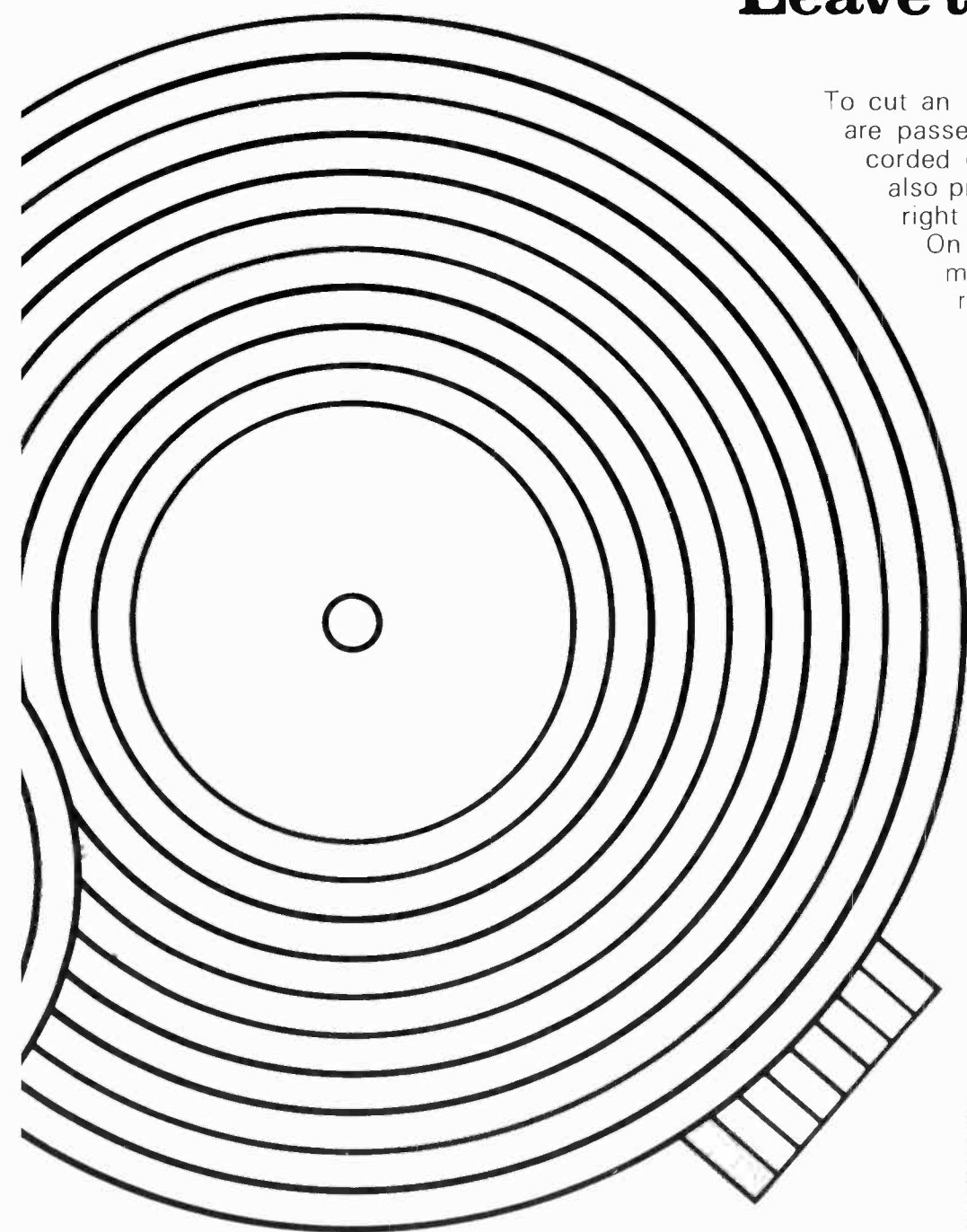
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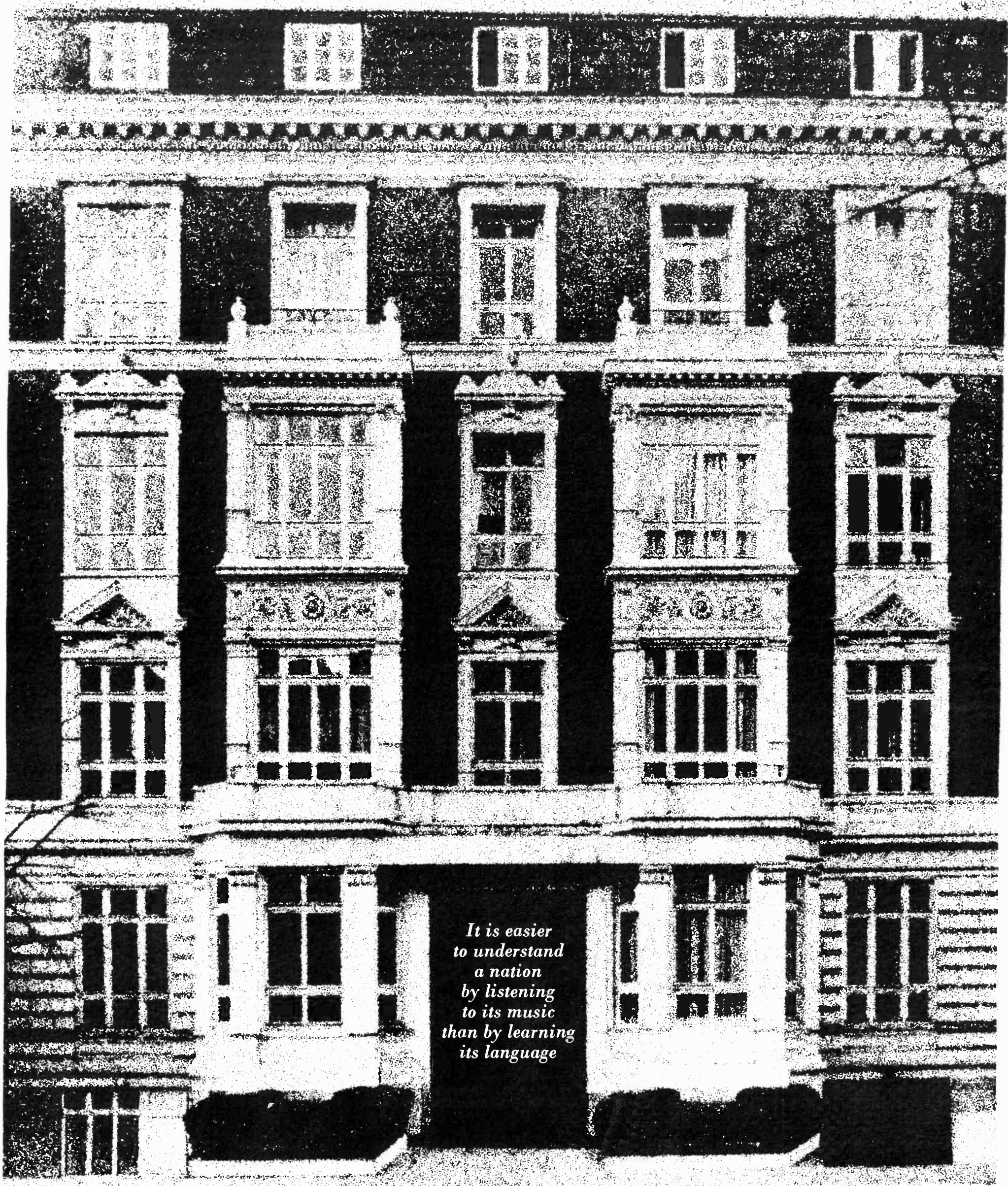


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Spotlight on West Germany

Report on a Booming Market

West Germany, the fourth largest record market in the world, is heading in 1971 for a boom year of business which could see record sales reach 125 million units.

In the first half of this year, total record sales amounted to 55 million—an increase of 20.3 percent over the same period last year.

In 1970 record sales totalled 104.8 million, yielding a global turnover of around 700 million marks. For the last two years the main boost has come from album sales which have outsold singles since 1967.

Pre-recorded cassettes and cartridges doubled their sales in 1970 and, in the first six months of this year 2.4 million units were sold—an increase of 60 percent over the same period last year.

Another important factor of the West German market is the decline in sales of budget product—that selling for under 10 marks. Budget companies' share of the album market in 1969 was 55 percent; for the first half of this year it has been running at 49.4 percent.

The West German industry, by common consent, sees a prosperous future ahead although there is likely to be an all-round increase in the retail price of records because of increases in costs, particularly in the realm of wages.

However, at present the industry is facing up to a price-cutting problem created by major record outlets now that price-fixing has been abolished.

Another cause for concern to the industry is the

added value tax of 11 percent on records and tapes, compared with 5.5 percent for books, magazines, theaters, and cinemas. The record industry has been running a powerful campaign to press for equality in this matter but it is widely felt that the industry has left its lobbying too late.

However, the industry has general cause for optimism and can look forward to a global turnover in excess of 785 million marks (retail value, including tax) for 1971.

West Germany's 62 million people buy more and more records each year. Last year more than 1.5 million record players were sold—most of them high price stereo models—and more than one million music cassette players were purchased.

German Artists Begin to Break Through Internationally

By WOLFGANG SPAHR

German artists have never been so well represented on the international record market as they are today. For the past three years there has been a growing trend in this direction.

Although West Germany cannot match English and American artists in terms of international success, much German talent, especially in the band field, has gained world-wide success.

The most successful German on the international music scene is Hamburg's James Last. The former radio dance orchestra bass-player has conquered over 30 countries with his swinging party sound. In certain parts of the Asia where the import duty is high, dealers use all kinds of tricks to smuggle Last records into the country.

The orchestras of Bert Kaempfert, Werner Müller, Alfred Hause, Kai Warner, Bela Sanders, Klaus Doldinger, Horst Jankowski and Martin Böttcher have also made fans in numerous countries. For example every two years Alfred Hause makes a tango-tour through Japan with his orchestra and Werner Müller, from Cologne does the same.

The progressive bands are enjoying a completely new boom. Metronome's label Ohr has promoted completely unknown, progressive groups, and after only a few months of this operation a considerable number of records are being exported abroad. Groups like Birth Control and Amon Düül are known in Britain and the U.S., and the Rattles' hit "The Witch" has also made a big impression, not to forget Frumpy, Lucifer's Friend and Flo De Cologne.

Singers, both male and female, have had less luck. Only a few have made an impact abroad. Top stars like Peter Alexander, Udo Jürgens, Roy Black, Chris Roberts and Heino have not penetrated the foreign charts. Though successes have been recorded by Heide Brühl, Vicky, Olivia Molina, Wyn and Andrea, Hildegard

Knef and Katja Ebstein. Really, however, Germany can claim only the truly international singing artist in the popular music field—Caterina Valente.

In the Benelux countries singers like Peter Orloff, Martin Mann, Peter Maffay, Ricky Shayne, Michael Hohn and Giorgio Moroder have made the charts. An artist who regularly scores good record sales abroad is the sailor's singer Freddy Quinn. His ability to sing in six languages without a trace accent has helped him to win popularity in numerous countries.

Drafi Deutscher has also made a big impression in Europe by singing the signature-tune to the European TV show "United" which is seen in five European countries. With that this singer from Hamburg made headlines and is suddenly a sought-after artist.

A genuine alternative to the party sound of James Last has been presented in the last few months by the Les Humphries Singers. Swinging music, a mixture of rock 'n' roll, gospel and German and international hits have made the Les Humphries Singers well-known. Their records can be bought all over Europe and in Holland the group received a Golden Disc. Up to now Teldec have issued five LP's of the Les Humphries Singers.

BASF can lay claim to some very good instrumentalists: the pianists Eugen Cicero and Friedrich Gulda, the trombonist Albert Mangelsdorff and the clarinetist Rolf Kuhn. Many of Germany's best-known jazzmen are presented by BASF on the MPS label.

Although there will be an ever-increasing number of German artists who want to try their luck abroad, Phonogram's production chief Wolfgang Kretschmer says: "Success abroad can only be achieved by recording artists whose discs are released abroad. And these

will only be issued if the production, title and interpretation corresponds to the standards and taste of the country concerned.

The German market orientates itself according to
(Continued on page WG-8)

West Germany's Top Ten Best Selling Singles

(Best selling singles in W. Germany over the last year)

1. A SONG OF JOY (Beethoven, arr. Waldo de los Rios)—Miguel Rios (Polydor)—Melodie der Welt.
2. MY SWEET LORD (Harrison)—George Harrison (Apple-Electrola)—Gerig-Cologne/Essex.
3. BUTTERFLY (Gerard)—Danyel Gerard (CBS)—April—CBS.
4. ROSE GARDEN (South)—Lynn Anderson (CBS)—Chappell.
5. IN THE SUMMERTIME (Dorset)—Mungo Jerry (Pye/Ariola)—Francis, Day & Hunter.
6. CO-CO (Chinn, Chapman)—Sweet ((RCA Victor)—Melodie der Welt.
7. PARANOID (Iommi, Ward, Butler)—Black Sabbath (Vertigo-Ariola)—Gerig-Cologne/Essex.
8. HEY TONIGHT (J. Fogerty)—Credence Clearwater Revival (Ballaphon)—Burlington/ Arends.
9. HIER IST EIN MENSCH (Doven, Halvey)—Peter Alexander (Ariola)—Arbos-Gerig (Cologne).
10. CHIRPY CHIRPY, CHEEP CHEEP (Stott)—Middle of the Road (RA Victor-Teldec)—Capriccio, Hamburg.

Best Selling full-price albums in W. Germany in 1970
(Courtesy Musikmarkt)

1. UDO '70—Udo Jürgens (Ariola)
2. MIREILLE, MIREILLE—Mireille Mathieu (Ariola)
3. BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
4. EASY RIDER—Original Soundtrack (Columbia-Electrola)
5. GOLDEN NON-STOP DANCING No. 10—James Last (Polydor)
6. HAIR—Original Soundtrack (RCA Victor-Teldec)
7. LED ZEPPELIN II—Led Zeppelin (Atlantic-Metronome)
8. NON-STOP DANCING No. 9—James Last (Polydor)
9. STUNDE DER STARS (Hour of the Stars)—Various artists (Ariola)
10. IN-A-GADDA-DA-VIDA—Iron Butterfly (Atco-Metronome)
11. DEEP PURPLE IN ROCK—Deep Purple (Electrola)
12. BLACK SABBATH—Black Sabbath (Vertigo/Phonogram/Ariola)



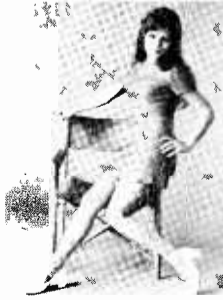
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Manuela



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Katia Ebstein & James Last



Les Humphries Singers



Freddy

OCTOBER 16, 1971, BILLBOARD

Spotlight on West Germany

WG-1

The Sad Outlook For German Copyrights

The West German singles charts in 1970 showed that of the 234 songs which entered the best-selling lists

—143 were written by English or American writers (61.11%)

—22 were by other foreign writers (9.4%)

—and 69 were by German writers (29.49%)

The situation in 1971 will be no better as far as German songs and German writers are concerned. While in September 1970 the West German singles charts showed between eight and 10 German compositions among the top 50, in the same month of this year the situation was as follows: of 50 songs, 14 are sung in the German language, but only 11 of these are by German-born writers.

On the first page of this section we show the West German best-selling singles from September 1970 to September this year. Among those 10 songs there is only one in the German language ("Heir ist ein Mensch). But this was written by foreign writers and is sung by a Viennese living in Switzerland (Peter Alexander).

The sad plight of West German copyrights can be demonstrated in several other ways. Firstly, there is no longer a West German pop song contest. Television and radio stations are not willing to broadcast such a show because of the poor quality of the songs in previous national contests.

Secondly, West Germany has never won the Eurovision song contest. The best result has been the third place obtained this year by Katja Ebstein.

By URSULA SCHUEGRAF

In September this year the chief manager of a West German radio station declared: "Each radio station in West Germany gets about 50 LP's a month from the record companies and of these only two, on average, feature songs by German composers and lyricists."

The result of this neglect of German writing talent was that all the German radio stations in the ARD began to initiate their own production of German songs with new singers in order to give more opportunity to native ability. So far about 50 such productions have been made and are given regular airplay.

However, the sad state of German-produced pop is unlikely to be remedied because it is a situation which has existed for 20 years. In the first place Germany has never been a rich source of light popular music—it is the country of Beethoven, of marches and folk music. Secondly young writers coming up tend to imitate their American and English counterparts and therefore no original style is evolved.

Finally the songs which the best German writers are obliged to write for German stars cannot compete with international hits. Even "Hier ist Ein Mensch" did not sell as much as either "Butterfly" or "Rose Garden."

Thus, in general, German writers have failed to penetrate foreign markets with a few exceptions—James Last, who has written songs recorded by Andy Williams and Tom Jones; Bert Kampfert ("Strangers in the

Night"); Claus Ogerman (who arranges and composes for several top American singers), and Horst Jankowsky ("A Walk in the Black Forest").

Another leading composer identified with West Germany is Austrian Udo Juergens whose talent has benefited from shrewd exploitation by publisher and manager Hans R. Beierlein. In fact Beierlein's Edition Montana is one of the few in Germany to produce copyrights which succeed on the international market.

The major role of publishers in West Germany today is that of exploiting foreign copyrights in Germany. No German publisher can really be successful today without good Anglo-American catalogs and it is the exploitation of these which enables him to do some promotion of German artists and writers.

The major publishing houses in West Germany are Gerig Verlag in Cologne, R.M. Siegel Verlag in Munich, Rolf Budde and Peter Meisel in Berlin, Melodie der Welt in Frankfurt and Aberbach and Sikorski in Hamburg.

These companies handle important foreign copyrights and also produce a certain number of German songs for the top German singers.

But it has to be noted that there is no chance for a really good German song to succeed if it is recorded by an unknown German singer, and with the exception of Sinatra's "Strangers in the Night," no foreign singer has ever earned worldwide success with a German copyright.

The Budget and Subscription Market in West Germany

Of the 18 record companies in the West German phonographic federation, eight are producers of budget albums—Ariola-Eurodisc (Baccarola); CBS; Deutsche Austrophon; Deutsche Grammophon - Polydor (Tip, among others); Electrola (Music for Pleasure and others); Metronome; Philips and Teldec.

Prices of budget LP's range from 5 marks to 12.90 marks for single albums and up to 19 or 20 marks for double albums.

In addition to budget releases, most of the major companies also put out subscription offers twice a year

By URSULA SCHUEGRAF

—in the spring and the fall—which involve selling boxed sets of records at around budget prices.

Two companies outside the federation are also operating in the budget field. These are Tempo Records and Miller International.

Tempo, located near Munich, has been in business since before the second world war and specializes in pop and folk music, selling by direct mail.

Miller has long specialized in low-price records beginning initially with imported product and subsequently starting its own production as well.

WEST GERMAN MARKET SHARE

An estimate of the market share breakdown in West Germany, based on a consensus of industry opinion, gives the following figures:

Deutsche Grammophon/Polydor	24 percent
Ariola	16 percent
Phonogram	12 percent
Teldec	12 percent
Electrola	12 percent
CBS	8 percent
Kinney	8 percent
Metronome	5 percent
Others	3 percent
	<hr/> 100

German Classical

By DOROTHY KOEHLER

Despite gloomy prognostications from certain quarters that in the face of the pop music explosion of the past two years, the classical market in Germany was heading for a recession—there has, in fact, been a steady increase in the volume of sales in this field.

Statistics show that during the second half of 1970 there was an increase of 8 percent in sales—and if this trend continues, an increase of between 8-10 percent can be confidently expected for 1971.

Looking back to 1960, when the classical share of the total market amounted to 30 percent (remembering that the pop market then was below average), the consumer spent some 75,000,000 marks on classical recordings. If by 1975 classical sales account for 15 percent of total sales then turnover from classical records would be 150 million marks. This would represent a doubling of classical sales in the space of 15 years. Thus there is room for optimism in German classical circles!

Who is buying classical music in Germany?

According to market research figures, the number of people buying both pop and classics is steadily increasing—as compared with about five years ago when the "purists" were the main classical buyers. This may,

of course, have something to do with the age structure—about 40 percent of the population are under the age of 40—and this group accounts for 43 percent of the classical turnover.

At the same time, these are the same consumers who make two-thirds of the purchases of progressive pop material. Which might lead one to suppose that at some point progressive pop and classical music combine, an idea which, in the U.S. and in Britain, has led to successful "mixed media" concerts.

And what do most people here buy? Interestingly enough, opera—for so long proclaimed to be "dead"—heads the list (16 percent), followed by symphonic music, concertos and solo performances. Chamber music has a hard time, it is probably the most exclusive domain of the "purist" brigade.

How do German record people see the future for the classical market?

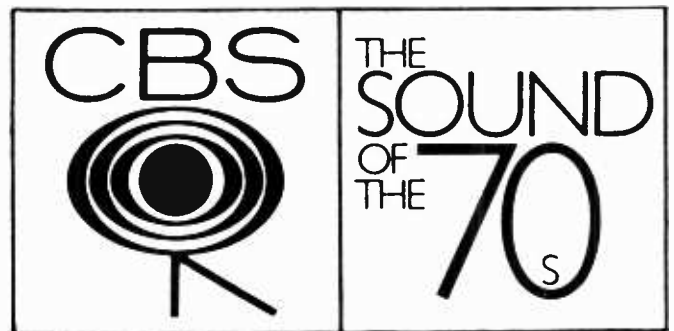
Says Heinrich Johann Weritz, classical marketing manager of Teldec: "The classical business is satisfactory. This, of course, encourages us to plan for a long

way ahead. For instance, this year we have started to issue the complete 104 Haydn symphonies—a total of 46 LP's in three years—and also in 1971, we shall begin recording all the Bach cantatas—one of the most ambitious projects in record history."

Adds Electrola's Herfrid Kier, "The classical record, more than its pop sister, is suffering from increased costs. Also, there is a distinct saturation of certain repertoire on the market. However, EMI's subsidiary is optimistic and sees no reason for any crisis."

Finally, Deutsche Grammophon's Richard Busch declares, "We believe in an up-to-date recording policy—up to date in the sense that we try to record the works of those artists who are the most interesting and the most talked about at the time. Thus, we reach additional consumers and give new impulses to the classical record business."

There seems to exist a slight contradiction (or perhaps a confirmation?) of this prognosis. The classical "hit list" of "Musik Markt," Germany's leading trade paper, listed among 20 top selling items in August, 11 records featuring Herbert von Karajan. Of these, five were performances of works by Beethoven.



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"Tape Sales Should Match Disk Sales by 1975" -

By WALTER MALLIN

In this, the sixth year of musicassette production in West Germany, the message from the tape industry is still the same—"because of its portability and space-saving qualities, the musicassette will triumph."

But although enthusiastic tape men predicted, during the second or third year of tape production in Germany, that pre-recorded tape music would soon be outselling even disks, this has not so far become a reality.

According to statistics supplied by the Bundesverband der Phonographischen Wirtschaft in Hamburg—the organization which records the facts and figures of 95 percent of West Germany's record industry—the musicassette has certainly enjoyed a rapid growth in popularity.

By the summer of 1969, West Germany had produced 1,200 musicassette titles—and by the end of that year another 300 were produced. In 1970, there was a sales turnover of 3.56-million units—an increase of 103.4 percent over the preceding year. Of this total, 40 percent were accounted for by exports.

Heinz Brand manager of DGG's specially-formed tape offshoot, Music 2000, predicts that turnover by the end of 1971 will be double that of last year. He bases his forecast on the rate of growth in previous years.

Individually, the tape companies' predictions vary. Phonogram, for example, is expecting a 60 percent increase in business this year over 1970, according to the company's M. Hensch.

In 1970, 2,800,000 musicassette recorders and players were sold in West Germany. Brand predicts that sales of tape hardware will pass the 4,000,000-mark in West Germany by the end of 1971.

"Looking back to 900,000 sold in 1968 and 2,000,000 in 1970, it's safe to say that there is scarcely another branch of the industry which has made such a rapid progress," says Heinz Brand.

Both Brand his promotion manager Peter Danneberg strongly deny that the advent of video-tape could mean a possible setback for the pre-recorded audio tape market. "The mobility and satisfactory price of our software—and hardware as well—will stand up to quite a lot of severe competition," they say.

In fact, with regard to sales of hardware—portable as well as home—demand is at present exceeding supply. Brand says that his company has been carried along on the crest of a wave, engendered by the growth rates of 100 percent from 1969 to the present. "By the end of May this year," he adds, "our sales were well above the average."

Following the Funkausstellung, held in August, further developments and improvements were expected in the hardware field (such as the introduction of Crolyn) or chrome dioxide tapes, which would allow for a broader volume of frequency). All these developments would tend to favor classical music sales.

The Dolby system has been introduced to West Germany comparatively recently, but so far as EEC and EFTA territories are concerned, it has proved to be too expensive an innovation thus far. One other reason for the Dolby system's not being wholly successful is

probably that Philips is about to offer the less-expensive DLN system. This fulfills an essential condition—that of compatibility.

The excellent results in sales are due in no small measure to the promotion work done by "Music 2000" with its blister cassette packaging. This obviates pilferage, and the blister pack corresponds, in size, to half that of an LP sleeve. Music 2000 has introduced high-priced cassettes, and of these the company selected 42 titles for special rack-jobbing promotion, complete in blister packaging.

Comments Brand: "By the end of this year sales of high-priced cassette will have risen from about 10 percent to 18-20 percent."

These trends, as far as Music 2000 and DGG are concerned, can be taken to be representative of the tape market as a whole, as Music 2000 claims about 40 percent of the pre-recorded tape market in Germany. (This includes ties with Metronome and Kinney in the distribution sector.)

By last year, Danneberg had started heavy promotion in another, hitherto quite new outlet for pre-recorded music. The timing for such a move proved to be just right.

The outlet was with photographic retailers. Brand explains: "About 20 percent of Music 200 musicassettes are now sold through photographic retailers."

Now, mail order outlets account for 17 percent of sales; the traditional record retailer sells about 60 percent of pre-recorded tape and the latest outlet—the automotive trade at repair shops and petrol stations—

(Continued on page WG-8)

Company Reports

ELECTROLA

Electrola—"EMI's 100 percent German daughter," as it calls itself—has grown through the years into one of the three most powerful record production and manufacturing companies in the Federal German Republic.

Of course, the word "record" only tells part of the story today, for apart from the 20,000,000-plus records produced in 1970-71, some 600,000 musicassettes were also produced at Electrola's factory during the same period.

It is worth noting that between July 1, 1970, and June 30, 1971, eight Electrola singles—originating from national or international catalogs, group-owned or third party—sold more than 300,000 copies each, six others passed the 200,000 mark and 14 more sold more than 100,000 each.

And in the field of the LP, four items sold in excess of 250,000 copies each, six albums notched up sales of over 150,000 and six others sold more than 100,000.

Since 1952, Electrola's headquarters has been located in Cologne's Maarweg. The company has its own publishing house—Edition Accord—and there are also four retail shops and nine depots throughout the Federal Republic which carry the name of Electrola.

Since July 1, 1969, the company's affairs have been managed by the present joint managing directors, Wilfried Jung and Dr. Gerhard Hundertmark.

Apart from the classical repertoire which, by tradition, takes precedence at Electrola, much success has been achieved with German pop artists. During the past two years, these artists have helped produce for Electrola the greatest number of single hits from any one German company.

Naturally, too, the company's worldwide link-ups have helped to contribute to a good portion of this success. The strong catalogs of EMI Records (U.K.), Capitol (U.S.A.) and Pathe Marconi (France) have been skillfully used on the German market by a young promotion and advertising team, plus also the repertoire from the following labels:

ABC-Dunhill, Famous Music, Disneyland, Tamla-Motown (all U.S.), Apple (U.K), Preiser Records (Austria) and Erato (France), none of which belongs to the EMI group.

Electrola's distribution setup services all conventional outlets. Dealers' requests to any of the company's nine depots result in delivery of records or musicassettes 24 hours later—no matter from whence in Germany the order might come.

Contracts signed with a few carefully selected wholesalers, plus an interest in a rack-jobbing firm, have ensured that Electrola has been successful in the newer kind of retailing outlets—the kind of outlets which have become more and more important in recent years—such as supermarkets, chain stores and filling stations.

ABERBACH MUSIKVERLAG

Aberbach Musikverlag, and its affiliated companies, are part of Intersong, International Music Publishing NV., Amsterdam, a truly worldwide concern.

Aberbach's affiliates are: Aberbach (Hamburg) GmbH, Capriccio Musikverlag, Eldorado Musikverlag, Fein (Hamburg) GmbH, Hanseatic Musikverlag, Happy Music Verlag, Harmonie Verlagsges GmbH, Liliton Musikverlag, Musikverlag Progressive, Rondor Verlag GmbH, Ronny (Hamburg) Musikverlag, The Shadows Music GmbH, T.M. Musikverlag, and Daliah Musikverlag.

Happy Music Verlag controls the composition of James Last, the successful composer, arranger and bandleader. Many major artists have recorded his work. The latest is Andy Williams with "Music From Across the Way." The list of awards and prizes Last has obtained is a long one and the sale of his albums is quite phenomenal.

Liliton Musikverlag deals mainly with titles performed by Roy Black and Chris Roberts. Their recent hits have been "Fur dich allein" and "Ich bin verliebt in die liebe."

Hanseatic Musikverlag's leading copyrights include "Er steht im tor," by Wencke Myhre and titles by Karel Gott (acquired from Supraphon, Prague) like "Was damals war" and "Einmal um die ganze welt."

(Continued on page WG-10)

The German Music Organisation & the Future

By ALFRED K. SCHACHT

GEMA, the West German joint copyright society and collection agency, is certainly the most important German organization in the music industry, collecting not only all kinds of performance dues but also mechanical rights.

In comparison, other bodies like the DMV (Deutscher Musikverlegerverband), the organization of the German publishers, or Deutschler Komponistenverband, the organization for German composers, or the comparable organization for lyric writers, are of lesser importance. It should be mentioned, however, that officials of these professional bodies are usually members of the board of directors of GEMA. The organizations are, therefore, more or less connected with GEMA.

Apart from GEMA, the only real important organization is the Bundesverband der Phonographischen Wirtschaft. Whereas the headquarters of GEMA are in Munich and Berlin, the Bundesverband is based in Hamburg, where most leading German record companies also have their head offices.

Originally, the record companies were organized as a subdivision of the electrical industry. But the companies felt they were not sufficiently represented as part of the electrical industry and, in 1962, formed the Bundesverband der Phonographischen Wirtschaft (Federal Organization of Phonographic Trade).

Whereas GEMA is represented by one only president (Dr. Erich Schulze), the Bundesverband has a president (Dr. L. Veder, of EMI Europe), and three vice-presidents (R. Busch, DGG, K. Richter, Teldec, and F. Schmidt, Ariola).

The main re-occupation currently of the German industry are the developments in the field of videograms (audio-vision) and the increase in the record sales.

Dr. Schulze, president of GEMA, speaking recently on the videogram, came to the conclusion that there are five different "rights" connected with its use, namely the right to duplicate, the right to use compositions in

films, the right to distribute, the right to perform publicly and the right to broadcast. Except for the right to use any composition in films, all the other "rights" are administered by GEMA.

The opinion of some is that the right to use songs in films should rest with the composers and publishers, as it is now. Others are of the opinion, however, that this right should also be administered by GEMA.

The one group argues that the right to use a song in any film could be taken care of by the composers and publishers, as has been the case in the past. The right to use a song in a film does not need collective bargaining and does not need a collecting agency, they say.

The opinion of others is that the right to use compositions in videogram films should be taken care of by a copyright society which will be able to represent this right collectively. It will be interesting to note the reaction and development in other countries outside Germany.

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Festivals - Are They Viable?

By WALTER MALLIN

John Mayall's short visit to West Germany not long ago proved once again the value of recording artists making in-person appearances and tours. For, invariably, sales of these artists' records show a marked increase after such an appearance.

Where Mayall was concerned, sales improved by 50 percent, according to Polydor's international pop artist promotion executive, Siegfried Wagner. Although Mayall made only two appearances in Germany—in Frankfurt and Hamburg—Substantial sales increases were recorded throughout the country.

And after Neil Diamond toured West Germany for the first time in June, performing at key venues such as Hamburg, Berlin, Stuttgart and Munich—playing to full houses and to a total audience of some 10,000 people—Phonogram noted a significant 30 percent increase in the sales of Diamond's recording of "Sweet Caroline" and "Holly, Holly."

Again, Phonogram's sales manager M. Hensch emphasizes that these sales increases were not confined to the places in which Diamond appeared.

Popular music accounts for more than 80 percent of the annual turnover of recorded music and there is certainly a demand in Germany for in-person appearances by major artists.

At present most tours are being handled by private agencies, but Siegfried Wagner says that he has put a proposal before his board that the company should promote its own concert tour. Festivals are also important in promoting record sales. Last year, about a dozen large open-air pop festivals took place in West Germany. Most were organized by people with more enthusiasm than experience. Some broke even—and one or two actually proved a financial success.

But whatever they achieved financially, there is no question that these pop festivals disclosed new ideas which will undoubtedly help in the whole conception of mass musical performances as a means of recent promotions.

Where classical music is concerned, the promotion of artists and their work by live performance is being concentrated on the great summer festivals like the traditional Salzburg Festival (July 25-August 17), Bayreuth (July 24-August 27), Munich (July 14-August 6), Berlin (Sept. 12-30) and, additionally, Donaueschingen.

The advantage here, according to Dorothee Koehler, who is in charge of DGG's promotion of classical repertoire in West Germany, is that PR as well as advertising can be concentrated solely on the potential record buyer.

With regard to open-air festivals, M. Reher of Hamburg regrets that West Germany's festival organizers have to deal with "too many halls better suited to sporting contests, which don't provide the right atmosphere for musical events."

For the past decade, Reher—in collaboration with the Concert Agency Funke—has organized concert tours. And he believes that such halls "should become genuine meeting places for people attracted by nothing but music."

Reher means this in the broadest sense—musically speaking—too. "This would cover the whole range—from progressive pop or beat to classical symphonies."

In collaboration often with Rau, of Frankfurt, concert agent Funke aims at programming concert tours in the following way, if possible: "One pop concert, then one classical or jazz, alternating the kind of music to be heard, and appealing to as many social classes as possible."

Funke admits, however, that audiences from different regions do not behave in the same way. From his own experience, Reher says that audiences in Dusseldorf usually behave in exemplary fashion; Frankfurt audiences are generally "well informed"; Munich's are "pretty pretentious," Stuttgart's are "much forthcoming with applause," while "we usually prefer to use Hamburg audiences for testing purposes, because of their remarkable objectivity."

Audiences like those in Berlin "transmit to the artists who consequently tend to give better performances," according to Reher's experience.

Concerning open-air festivals, Funke, like the Collien Agency, says that promoters would do well to stick to the traditional ways of organizing such events—"music and sporting halls, which involve the minimum expenses and are covered in the case of bad weather, and calculations based upon the formula of guaranteed sums and profit-sharing."

Rau, like both Collien and Funke, prefers packages such as Ella Fitzgerald and the Count Basie orchestra which, says Reher, "fills an auditorium with scores of people whose ages range from 20-60, unlike, say, the Rolling Stones who attract only young people aged between 14-30."

Hans Werner Funke feels there is a trend at present toward "romantic music and soul—toward the more established kind of entertainer and, little by little, away from the noisier things."

Pop festivals generally take place because there is a demand for a carbon-copy of Woodstock, says H.O. Maertens. He tried to do this himself last year. Maertens—a music enthusiast and a student of pharmacy and in his early twenties—organized his Hamburg Pop Festival with the aid of a small team of helpers who were in a similar age group.

Maertens booked, among others, Colosseum, Family, Uriah Heep and Black Sabbath for Hamburg.

The festival attracted about 7,000 visitors, whose ages ranged between 15-23. Average entrance fee over the three days was 10 marks. Expenses totalled about 125,000 marks plus another 15,000 marks for hotel and travel expenses for the participants. The final bill—which Maertens is still paying off—included a further 15,000 marks for the youngsters he employed as organizers. Together, with site rents and the cost of amplifying equipment, including loudspeakers, the total cost amounted, finally, to 150,000 marks.

Maertens, who interrupted his medical studies to or-
(Continued on page WG-12)

Need For Closer Links

By URSULA SCHUEGRAF

As in all major countries, the most effective means of record promotion in West Germany are those of radio and television broadcasting. Yet the relationship between the record industry and the radio and TV stations is far from ideal since, to a certain extent, each side has the impression that it is doing the other a favor.

The result of this tension is that the pop music fans among West Germany's 60 million population don't always get a fair deal from radio and TV.

There are no private stations in West Germany but nine public radio and TV corporations serving the various regions—Radio Saarbruecken; Radio Bremen; Westdeutscher Rundfunk (Cologne); Suddeutscher Rundfunk (Stuttgart), Sudwestdeutscher Rundfunk (Baden-Baden), Sender Freies Berlin, Bayerischer Rundfunk (Munich), Norddeutscher Rundfunk (Hamburg) and the Hessischer Rundfunk (Frankfurt). In addition there are

The nine radio and TV stations are united in the ARD network. The second TV channel is provided by ZDF in Mainz which is a television-only station.

It is possible to buy time on radio stations, but the cost is high and the time allocated to commercials so limited that few companies use this method of promotion. Thus it is almost always a question of the record companies using their promotion staffs to try to persuade producers to broadcast certain disks and engage certain artists.

With the radio stations operating around the clock and the TV stations operating from late afternoon until midnight, there is a great need for music; but the ARD the pure radion stations such as RIAS in Berlin, and Free Europe and AFN in Munich. rules that there must be as much independence as possible from the record companies.

In fact pop music usually gets a reasonable deal from the radio stations but the programming on TV is far more limited. ZDF has one pop programme a week—"ZDF Hit Parade"—and the ARD stations have "Studio B" which introduces new records by new and established artists.

Strangely enough the bulk of pop programming on radio is taken up by foreign material. Few German stations have programs of German songs such as Radio Munich's weekly show.

The growth of discotheques in Germany and the flourishing jukebox industry have both provided increased opportunities for the promotion of records, particularly international repertoire. However, the discotheques are by far the more effective of the two since the jukeboxes tend to feature already established hits.

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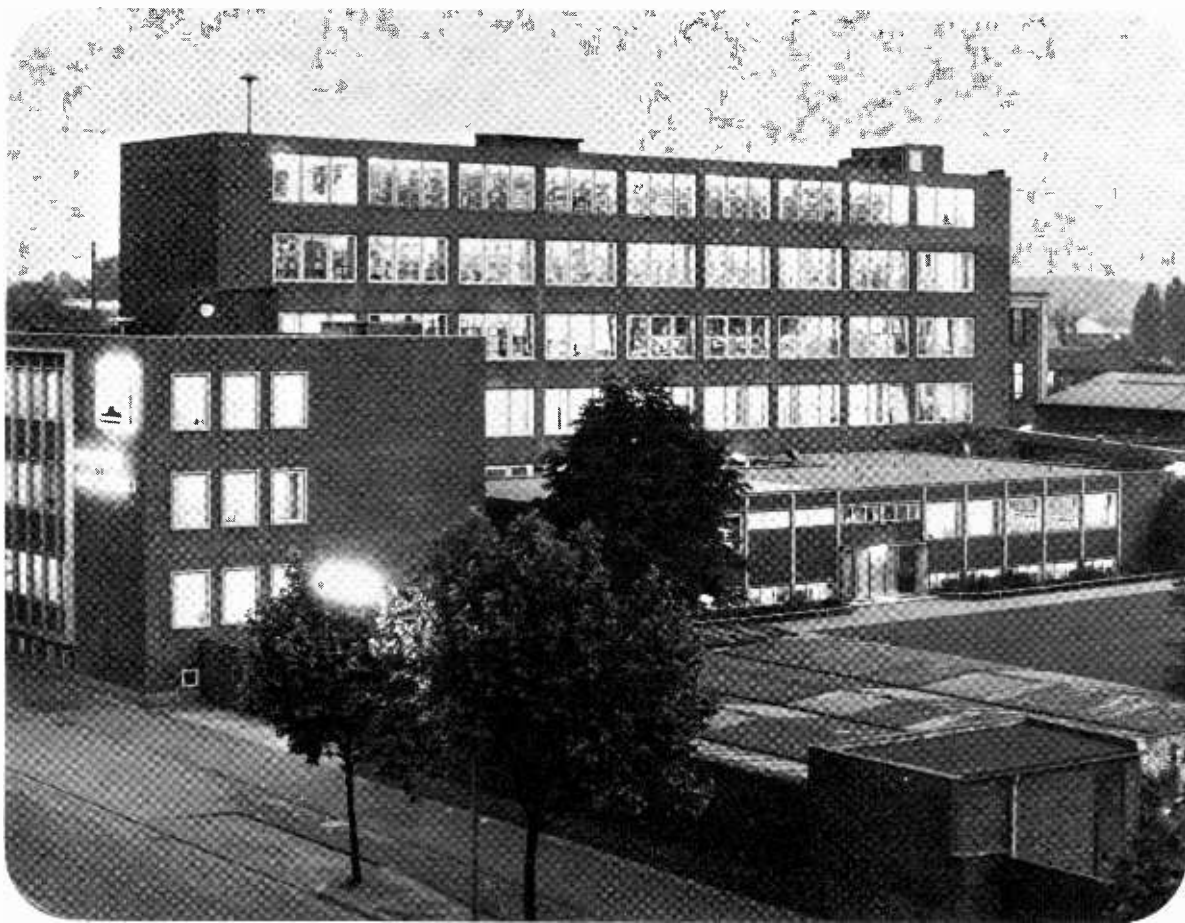
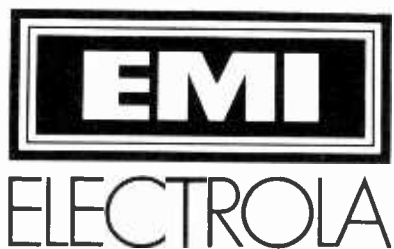


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Tape Sales

• Continued from page WG-4

takes care of 3 percent, according to the statistics of Music 2000.

"The percentage we have gained through this latter outlet does not seem to indicate much success," Danneberg says. "But as musicassettes in cars didn't really begin until 1968, it is only natural that there are still many more radios in cars than cassette players."

Heinz Brand puts the number of cassette-equipped cars—out of a total of 16,000,000 cars on the roads in Germany—at between 80,000-100,000.

With regard to 8-track cartridges, Brand feels that "there is a pretty obvious disregard for them in Germany."

First, no German company is manufacturing hardware. Secondly, not even U.S. Army PX shops were recording much in the way of sales.

"Not interested," is the comment of M. Hensch, of Philips' marketing department.

Leif E. Kraul, managing director and president of Metronome Records GmbH, thinks, however, that "we will have to be awake to the potentialities of the 8-track field." Although the turnover was at present small and below 3 percent of the whole pre-recorded tape business, "the few who are active in this market of undoubted quality are not burdened with too much competition," adds Kraul.

Hensch, Brand and Kraul all agree that there have been no signs that record sales had suffered because of the pre-recorded tape business. In Kraul's opinion: "The disk is unbeatable because of its technical perfection."

Brand and Danneberg are of the opinion that the compact tape system has proved to be based on an "ideal sound carrier which promises further development in the near future on the same scale as the development which has taken place in the past."

A more forecast for 8-track is made by Auto Stereo-Anlagen, a leading cartridge rack-jobber, based in Frankfurt. Auto Stereo, owners of the Berlin custom duplicator ITP, recently acquired the exclusive distribution rights of the audio-tape range of magnetic tape product from Germany, Holland, Denmark and Switzerland.

Commenting on his company's first large-scale promotion in the form of a package deal, joint manager Gottlieb Bauer-Schlichtegroll says Auto Stereo has obtained "excellent results" therefrom. The project was started in the spring of this year via EREF Electronic of Scandinavia, with whom it has signed an exclusive agreement for the distribution of the AMS and ASA labels on 8-track and cassette through EREF's affiliates in Finland, Norway, Sweden and Denmark.

As far as the future development of tape music is concerned, the spokesmen for Music 2000 think that by 1975 musicassettes will constitute 50 percent of the record retailing business.

This will not, however, involve any decrease in the number of records sold, but simply a change in market structure and turnover.

Another reason for thinking that taped music is becoming a more important proposition than ever is the fact that the first musiccassette jukebox is soon to come onto the market.

With the ordinary jukebox market, an average of 10,000,000 singles and LP's are bought annually by coin machine operators.

German Artists

• Continued from page WG-1

the English and American hit-parades, a thing which is naturally very favourable to foreign artists in Germany.

"However, the foreign market doesn't bother to find out anything about the German hit-parade. Therefore as long as this situation continues (and it has been the case for a long time) how can more German artists have success abroad? Quality and originality are very important factors abroad, more decisive in fact, than here at home."

Metronome director Leif E. Kraul declares: "We are trying by means of modern production techniques to conquer the foreign market. Drafi Deutscher's example shows that it can be done. However that is only a beginning."

Teldec promotion boss Gunter Braunlich is more optimistic: "We have such a large number of artists on the international scene that it can only confirm the effectiveness of our production and promotion methods. We no longer think in terms of fixed national borders."

BASF production director Claus Lehfeldt says: "We are satisfied with the number of German artists who score abroad when you think what difficulties these artists have contended with there."

OCTOBER 16, 1971, BILLBOARD

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Slow Progress on the Rack Jobbing Front

West Germany has about 4,000 record outlets of which 1,000 are in department stores (five big chains account for 20 percent of total turnover), 1,000 are full-range conventional retailers and the other 2,000 are made up of supermarkets, electrical stores, and other small shops.

It is essentially a conventional market with very little activity on the mail order, premium offer and rack jobbing fronts. Record clubs, of which that run by Bertelsmann is the biggest, account for between 3 and 5 percent of sales and are unlikely to show any major growth because they have been hit to a certain extent by the arrival of the super budget album, selling for under 10 marks.

Rack jobbing, too, is showing a slow growth rate and currently accounts for less than 5 percent of sales. The three main rack jobbing operations are Warren in Frankfurt—the biggest—which is 80 percent owned by Electrola, CBS, Teldec and Ariola; Record Rack, the DGG company, and Music for Pleasure.

The average German has an ingrained habit of going to the city to buy his record from a record store—usually on a Saturday—and attempts to sell records from racks in petrol stations and cigar stores has not met with much success so far.

As in most countries, 80 percent of the business is done by 20 percent of the dealers and one major problem is that record stores cannot enlist enough qualified personnel. The industry has tried to set up a staff training scheme, but dealers would not support it for fear that once they'd paid to have their staff trained, they would be lured away by another dealer for better wages.

Electrola, Deutsche Grammophon and Ariola have all opened retail stores in an effort to provide examples to record dealers of how to merchandise records, but still only about 10 percent of dealers are really enterprising when it comes to sales.

Nearly all the shops operate on the self-service

By MIKE HENNESSEY

principle, except for one or two specialist shops selling sheet music and musical instruments.

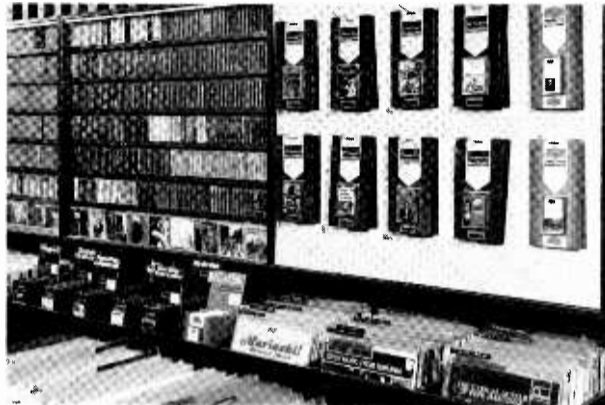
Records outlets receive their records either by mail or by rail; the record companies use vans for delivery only in the major cities. Dealers can usually get records to order within 24 hours.

The sales representatives call on the major stores twice a week, on the medium sized outlets once a week and on other anything from once every two weeks to once a month. Most companies have warehouses in the major centers—Munich, Frankfurt, Cologne, Hamburg and Berlin—in order to speed delivery of orders.

Although racks have made slow progress, it is generally felt that 1972-73 will see a big development in this area, particularly now that price control has been abolished.

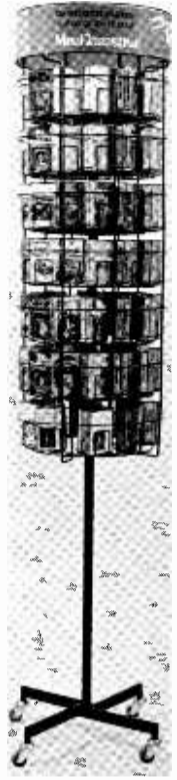
Dealers operate on an average margin of between 32 and 33 percent and are officially allowed to make returns up to 5 percent of turnover, although it is usually more like 8 to 10 percent—and the rate for one-stops is very much higher.

Michael of Duisburg is the biggest wholesaler, with



Blister pack cassettes on display in a German record store.

A music cassette rack as used in Germany by Music 2000, the DGG tape offshoot (right).



Company Reports

• Continued from page WG-4

The main interest of Capriccio Musikverlag is the publishing of progressive music. Major copyrights in this field include compositions recorded by Frumpy, the only German progressive group of international stature.

The latest move by Ronny (Hamburg) is the acquisition of stage rights of the top Broadway show, "No, No, Nanette," which is scheduled for production in Germany by the end of this year. A TV production is also planned.

Twenty-eight American and English catalogs are controlled by Aberbach (Hamburg). The most important of these are those like Pocket Full of Tunes, including smash-hits like "Candida" and "Knock Three Times" by Dawn. The cover versions by Bata Illic and Bernd Spier have turned out to be chart-toppers here. Kama Sutra/Kama Ripa has Melanie's compositions and material recorded by the Edwin Hawkins Singers—Melanie's "What Have They Done to My Song, Ma?" and the German version by singer-actress Dahlia Lavi both hit the Top 10.

The most successful tunes from the Carlin catalog were "Lola" and "Apeman," by the Kinks. Ryan Music's outstanding success was "Eloise," and the Motown Sound of Jobete copyrights are firmly established as part of the German pop scene.

The present summer hit is undoubtedly "Chirpy Chirpy, Cheep Cheep" by Middle of the Road, which at the present time has sold 1,000,000 copies here. This is original Italian copyright which was acquired from Aberbach's affiliate, Esedra/Alfiere.

Future activities of the company will be concentrated mainly on the international exploitation and promotion of original German copyrights as well as on master productions.

WALT DISNEY MUSIKVERLAG

The Disneyland label on records for children is known throughout the world and is represented in Germany by Walt Disney Musikverlag in Frankfurt. The company is responsible for production and marketing and is in charge of music publishing; sales are handled by Electrola.

The secret of selling Disneyland material in Germany is the adaptation of the story to suit German culture and also the marketing of creative ideas through many media simultaneously—movies, books, maga-

zines, TV shows, TV series, as well as records and sheet music.

In many cases the Disneyland records are bought as souvenirs of a movie. Such is the case with "Jungle Book," for example. In the first few months of release the "Jungle Book" album sold 100,000 LP's to earn a Gold Disk.

Walt Disney Musikverlag produces product to suit four age-group categories:

Age 3-6: a book with a small LP record of a fairy tale.

Age 4-10: a book based on popular Disney movies complete with book, poster, mobiles, etc.

Age 6-12: a book of plays based on popular TV series.

Age 7-14: a comic LP with typical Disney comic plays with striking sound effects and effective packaging.

Walt Disney Musikverlag engages in continuous market research to ensure that its future productions are geared to the requirements of its young audience and the company is currently making an intensive study of the new medium of cartridge television which has immense potential for Disney product.

MELODIE DER WELL

This year, the publishing organization MdW—under the dynamic direction of Johann Michel—can look back on twenty years of successful activity; during that time it has protected the interests of German-speaking writers and has exploited the catalog of well-known foreign companies.

The success of the company has resulted from a close relationship with record producers, with radio and television, and bands. It is due to the continuous expansion of the company, plus efficient organization, that more and more publishers abroad (particularly from English speaking territories) have committed their catalogs to the charge of MdW for exploitation.

One of the MdW group's main aims is to place works of German writers and publishers abroad with the record industry, as well as to secure promotion of records through radio and television stations. In order to develop the youth market special attention is given to the original versions where U.S. and British repertoire is concerned. Always looking for new possibilities, MdW has produced artists on behalf of well-known German record companies for several years. By means of a shrewd selection of good songs, first-class productions and intensive promotion, MdW succeeded for instance to make Bata Illic a top star in Germany.

depots in Hamburg and Munich. Most of the major companies, however, do not go through wholesalers—although DGG use Michael. There are 16 wholesalers handling the lines of CBS, Ariola, United Artists, Metronome, Kinney, Bellaphon and Deutsche Vogue.

There are also special wholesalers for the jukebox operators. These are one-stop type operations of which the biggest is Loewen Automaten with 11 depots throughout the country.

Another component part of the existing organization is a record distribution company supplying among other clients a large number of jukeboxes.

The award of several Gold Records for a million sales in Germany (the latest one: "A Song of Joy" by Miguel Rios) is obvious proof that MdW has an effective team. Its experience and knowledge will enable MdW to make its way very successfully in the future.

CBS

With its slogan "The Sound of the Seventies," plus the efforts of a new and youthful management, CBS Germany has already started the present decade with much success.

Since the beginning of 1970, CBS has doubled sales and the company's share of the German market.

1970 was the most successful yet for Ivan Rebroff, one of the superstars in West Germany. Four times he received Gold Disk awards. Other top CBS sellers at present are German artists Mary Roos, Roberto Blanco, Dunja Rajter, Costa Cordalis and Rene Kollo.

Much success, too, has been achieved by CBS Germany with top U.S. acts like Simon & Garfunkel (gold disks for the LP "Bridge Over Troubled Water," and also for the single "El Condor Pasa," which was adjudged to be the German Record of the Year in 1970), Santana, Leonard Cohen, Chicago; Blood, Sweat & Tears; Janis Joplin, Lynn Anderson, Andy Williams, Leonard Bernstein, Ray Stevens and Johnny Mathis.

Equally impressive, though, are sales figures achieved by U.K. artists the Tremeloes, Christie and Georgie Fame/Alan Price, and those from CBS France like Danjé Gerard, Joe Dassin, Titanic and Mike Brant.

Gerard's worldwide hit, "Butterfly," became the biggest single seller in CBS Germany's history, was No. 1 on the German charts for more than three months and brought for composer-producer-singer Gerard a gold disk for sales in excess of 1,000,000.

Says Rudolf Wolpert, managing director of CBS Germany, "Right now, we are the German record company with the highest growth rate and I know it will be very difficult to maintain this level. I have great confidence in our artists and our young, creative team.

"The record business is a superstar business, but still it is our aim to find new talents who will one day be stars and superstars."

But, says Wolpert, the present apparent crisis among German songwriters makes it difficult to build up new

(Continued on page WG-12)

Spotlight on West Germany

OCTOBER 16, 1971, BILLBOARD

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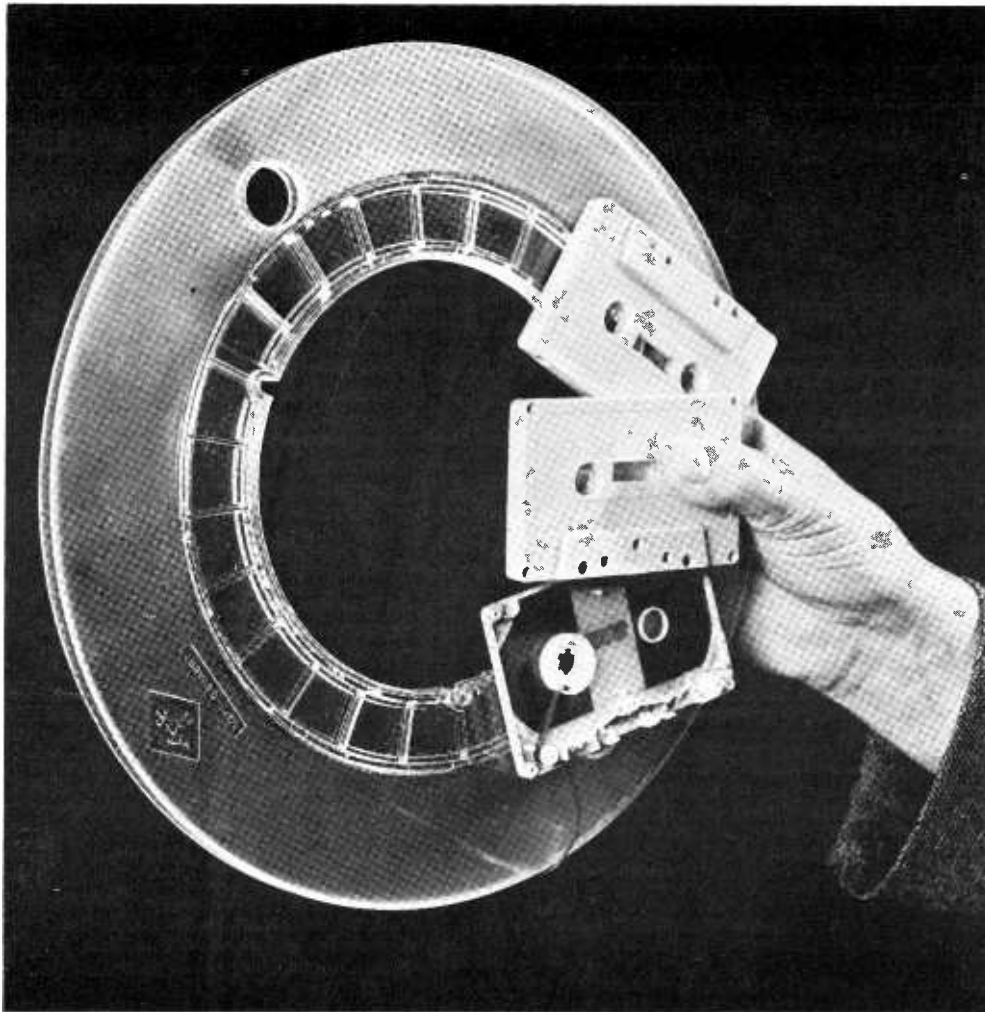
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Company Reports

• Continued from page WG-10

talent as there is not sufficient selection of good songs available. Nevertheless, Wolpert believes there is a good chance for the German record market to maintain past growth rates in the future. The steadily increasing influence of the *international* market, he concludes, will make a considerable contribution.

"We are very proud to be part of the biggest record company in the world, and we are aware of the great responsibility and obligation resulting from this fact."

ASONA

MUNICH—Thanks to 10 years of hard work and no little skill, the Munich firm of Asona has established an impressive reputation of some esteem in the so-called "one-hand tape duplicating" market. Thanks to the efforts of its owner, Herr Kuerzeder, Asona developed a highly-successful endless-loop tape-copying machine which utilizes a normal-size quarter-inch lubricated tape.

Asona's tape-duplicating machine operates on an endless-loop principle. The endless loop is fed onto the machine by a special winding device which, like the endless-loop machine itself, works in a simple-to-operate fashion. Rewinding is done on the same machine. The endless tape is used together with a Revox tape recorder which, for the purpose, is linked to a cassette loader—all in the one single unit.

The equipment has been specially designed for educational purposes and costs less than 9,000 marks. However, the Munich company has been able to offer not only a complete duplicating line, but also various other kinds of cassette loaders.

Kuerzeder first began manufacturing duplicating machines in 1961. During the first four years of perfecting the new system, Kuerzeder concentrated on the educational potentialities of the machines, with particular regard to libraries at blind schools.

In 1966, Asona sold its first complete machine in South America. Machines were then produced for export to Manila (1967) and the Djakarta (1968).

During 1968, Ansona commenced selling product in West Germany then trade with neighboring East Germany was successfully negotiated.

As a result of all the company's efforts today almost every European country uses Asona machines for record production, radio work and for private productions, relating to music publishing or educational programs.

The Ansona company sells 20 complete cassette-duplicating machines a year, all over Europe, as well as in those other countries which are at present involved in starting production in this field (e.g. Manila, Teheran).

For 1972, Kuerzeder has produced a new and very cheap system for manufacturing 8-track cartridges. The system is ready to commence operations.

Some kind of close collaboration is planned between Asona and the newly-opened West German offices of the H.O. Canfield company, situated at Geretsried, near Munich. This firm will be commencing production of 8-track cartridges throughout West Germany and Europe during the next few months.

(Continued on page 52)

Festivals

• Continued from page WG-6

ganize the event, believes that the young people want "shows instead of traditional performances." He believes too, that the whole complex of mass musical events deserves "a more friendly and sympathetic reaction." Maertens obviously thinks that record companies could do more to help out, either financially or by way of public relations.

But Dieter Broer, pop press officer for Phonogram—some of whose artists appeared at the Hamburg Pop Festival—says that although his company usually helps out on the public relations side, "there is no budget for supporting tours or festivals."

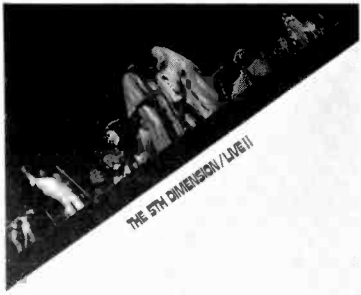
Agency expert Reher doubted the feasibility of putting on progressive pop concerts ("even if there was popular demand"). But Philips' Hensch was more encouraging here—"The growth rate of progressive pop is 60 percent above the average growth rate."

Remarkable sales responses are being achieved thanks to West Germany's 75,000 jukeboxes which annually use about 10,000,000 singles.

"A couple of days after certain star artists have been seen on local TV broadcasts," says Hans Rosenzweig, manager of Seevend, Hamburg, "we notice a significant demand for exactly the numbers they featured. And, in turn, these titles will be given a bigger push to popularity by the jukeboxes—a measure of the influence of the latter."

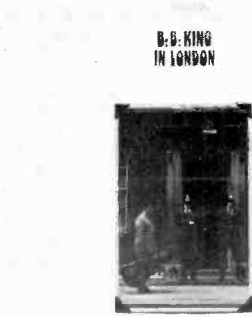
Billboard Album Reviews

OCTOBER 16, 1971



POP
5th DIMENSION—
Live!!
Bell 9000

This de luxe two-record set, recorded in live performance, speaks for itself. It can only mean top sales and heavy chart action. Their hits included here are "Aquarius/Let the Sunshine In," "Wedding Bell Blues," "Stoned Soul Picnic," and the current "Never My Love." Some of their sensational in-person material such as "Shake Your Tambourine" and "Ode to Billy Joe" are here as well.



POP
B.B. KING—
In London.
ABC ABCX-730

Heavy! That's the word that best describes this exciting LP from the king of the blues. B.B. King went to London to record this one and with a host of pop musician friends (including Ringo Starr) has come up with what will be his biggest. Standout cuts are "Ghetto Woman," "Blue Shadow" and "Ain't Nobody Home."



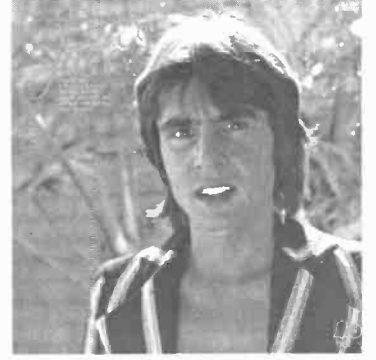
POP
STAMPEDE—
Sweet City Woman.
Bell 6068

The title song went Top 10 in the U.S. and Canada, and most of the songs written by the group are just as enjoyable, with equal hit potential. The three musicians are all expert Top 40 songwriters, and they deliver their material with enthusiasm and good harmony. Best cuts are Rich Dodson songs "Carry Me," "Only a Friend" and "Man From P.E.I."



POP
GRATEFUL DEAD—
Warner Bros. WS 1935

Two LP's of Grateful Dead harmonies, Grateful Dead musicianship and Grateful Dead humor. Mixed in with new Dead originals are great versions of "Mama Tried," "Not Fade Away," "Goin' Down the Road Feelin' Bad," and "Me and Bobby McGee." The group is less elegant and more direct in these live recordings than in their past two chart LP's. And the vast community of Dead fans still grows.



POP
DAVY JONES—
Bell 6067

Jones' recent hit single "Rainy Jane," plus his current release "I Really Love You" are spotlighted here to stark sales. The package is strong in performance and material and loaded with commercial Top 40 appeal. He turns in a top reading of David Gates' "Look at Me," as well as a sensitive treatment of another strong ballad "Take My Love." The infectious rhythm number, "Sitting in the Apple Tree," is also strong.



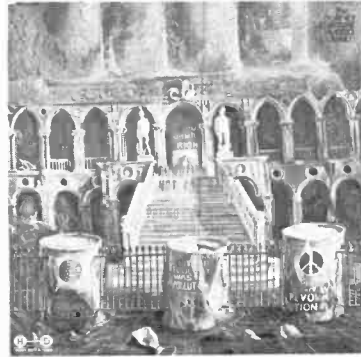
POP
BRIAN AUGER'S OBLIVION EXPRESS—
A Better Land.
RCA LSP 4540 (S)

Beautifully tight vocal harmony textures a generally excellent set of songs in the Oblivion Express' second LP for RCA. The mood is basically a quiet one and the arrangements are intelligent and jazzy with "Dawn of Another Day," "Marai's Wedding," "Women of the Seasons," "Tomorrow City," and the title song emerging as the most playable and listenable cuts.



POP
QUINCY JONES—
Smackwater Jack.
A&M SP 3037

The popular Quincy Jones continues to be one of the greatest pacesetters in today's music. In this package you get a combination of rock, blues, soul, jazz and just plain music. Jones' arrangements are truly overwhelming and to single out any one cut is difficult, although his vocal treatment of "Smackwater Jack" makes it a programming must.



POP
THE HARVEY AVERDE BARRIO BAND—
Heavy Duty.
SLP 101

Averde has organized a band whose coherent Latin rhythms and expert musicianship have created an excellent debut LP. Only six cuts comprise the album but each cut is a sound entity without flamboyance and unnecessary bravado. Two vocals, "Girl From the Mountain" and "In the Wind" and two instrumentals, "Para Ti" and "Cucaraca Macaca," deserve attention of radio programmers and suit virtually all formats.



POP
FRANK SINATRA JR.—
Spice.
Daybreak DR 2003 (S) (RCA)

Sinatra Jr. truly comes into his own in this exceptional program, a natural for MOR programming and commercial enough to establish both the stylist and the new label, handled by RCA. With strong support from top Nelson Riddle arrangements, he delivers fine readings of "We've Only Just Begun," "Love Is Here to Stay" and his own originals, "Spice" and "Black Night."



POP
LARRY GROCE—
The Wheat Lies Low.
Daybreak DR 2000 (S) (RCA)

Larry Groce is a fine, versatile talent, a folk-styled singer and writer who can be powerful ("Look Up From Your Troubles"), clever ("A Woman Indeed"), traditional ("The Wheat Lies Low"), or simply charming ("God and the Body"). Enough variety and personality to appeal to all kinds of radio programmers and record buyers. Should be a big album for the new label.



POP
COUNT BASIE—
Have a Nice Day.
Daybreak DR 2005 (S) (RCA)

Basie moves to the new label, distributed by RCA, with a "must" album for Basie followers! Or for just plain great band lovers. The material is all the original work of Sammy Nestico, and it is "today," done Basie style! "Have a Nice Day" gets the program off to a flying start and leads into such strong cuts as "Scott's Place," "Doin' Basie's Thing" and "The Plunger."



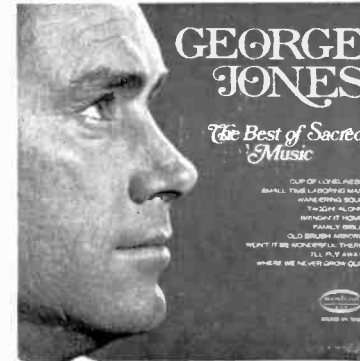
COUNTRY
DOLLY PARTON—
Coat of Many Colors.
RCA LSP 4603

The top stylist's new single, the touching ballad "Coat of Many Colors," kicks off what should prove to be her biggest selling album to date. Most of the material is her own, with a few strong numbers penned by Porter Wagoner. The recent hit single, "My Blue Tears," is spotlighted along with other standouts such as "She Never Met a Man" and "The Way I See You."



COUNTRY
STONEWALL JACKSON—
Me and You and a Dog Named Boo.
Columbia C 30924 (S)

Jackson's hit single, the title tune here, took him right into the top 10, and should do much to make this a top seller on the LP chart. Along with the hit, he is strong with his readings of "Joy to the World," "Half as Much," "Nashville" and "Think I'll Go Somewhere and Cry Myself to Sleep."



COUNTRY
GEORGE JONES—
The Best of Sacred Music.
Musicor MS 3203 (S)

For equal sales potency, country and religious, Jones comes up with an exceptional program of sacred music, beautifully performed. Most of the material is his own and it includes "Cup of Loneliness" and "Wandering Soul." His reading of Dallas Frazier's "Bringin' It Home" is a standout as well.



COUNTRY
HANK SNOW—
Award Winners.
RCA LSP 4601 (S)

In the liner notes of this package, Merle Haggard says about Snow, "To say enough would be too little." That about sums up the powerful performances Snow turns in here of recent hits. Among the best of the cuts included are "Snowbird," "Sunday Mornin' Comin' Down," "For the Good Times" and Haggard's "I Threw Away the Rose."



COUNTRY
BARBARA MANDRELL—
Treat Him Right.
Columbia C 30967 (S)

This has been the year for the sensational newcomer . . . with two Top 20 country singles to her credit, "Do Right Woman, Do Right Man," and "Treat Him Right," both included in this initial package. The LP offers some top treatments of "I've Been Loving You Too Long," "Break My Mind" and "I Almost Lost My Mind," and it should prove a strong chart item.



CLASSICAL
JULIAN BREAM PLAYS VILLA-LOBOS
RCA Red Seal LSC 3231 (S)

Bream, probably the world's most renowned classical guitarist, brings an expert touch to the works of the modern Brazilian composer. Here Bream performs Villa-Lobos' "Concerto for Guitar and Orchestra," with Andre Previn and the London Symphony Orchestra, also the composer's five Guitar Preludes.



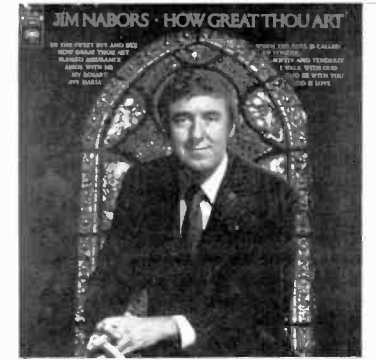
SOUNDTRACK
SOUNDTRACK/JIMI HENDRIX—
Rainbow Bridge.
Reprise MS 2040

This motion picture soundtrack is given the royal treatment by the late Jimi Hendrix. Included in this sales monster is the never to be forgotten Woodstock treat "Star-Spangled Banner." From "Dolly Dagger" to "Hey Baby" it's all here in the greatest form, symbolic of this brilliant performer.



SOUNDTRACK
(Original Soundtrack)
SACCO & VANZETTI—
RCA LSP 4612

Morricone's music carefully musicalizes the tension and drama of the infamous duo's journey to the electric chair and Joan Baez has written lyrics to four songs whose themes raises the dignity of the oppressed poor. These are three parts of "The Ballad of Sacco and Vanzetti and a moving simple song called "Here's To You."



RELIGIOUS
JIM NABORS—
How Great Thou Art.
Columbia C 30671 (S)

With much of the appeal of the successful Tennessee Ernie Ford inspirational albums, Nabors should prove an important chart item with this fine program. His big voice is well suited to such beautiful material as "Ave Maria," "God Is Love," "Abide With Me" and "Blessed Assurance." The timing is right, and the package is beautifully produced.

Country Music

Country Week Undaunted by Higher Cost & 1972 Fan Fest

NASHVILLE—Despite a doubled registration price and the promise of a special spring convention for the fans, nearly 6,000 are expected at this year's Birthday Anniversary of the "Grand Ole Opry."

Disk jockeys, promoters, record company officials, radio and television executives, artists, agents, writers and other allied industry people pre-registered for the celebration and for the annual Country Music Association convention and election. The added supplements of the Music City Pro-Celebrity Golf Tournament, the CMA Awards Show, and the official and unofficial parties now stretch the massive gathering over a period of about eight days.

Officially the convention begins Wednesday (13) and lasts through

the 46th anniversary performance of the "Opry" the following Saturday (16). The first official function is WSM's Early Bird Bluegrass Concert.

Then comes the succession of label-sponsored luncheons, parties, banquets and breakfasts, coupled with extravaganzas. The greatest assemblage of artists will occur at the WSM luncheon Thursday, when more than 50 members of the "Grand Ole Opry" will perform. WSM program director Dave Overton will be the master of ceremonies.

Aside from all of official, ticketed functions, there will be the usual number of hospitality suites, some of which will operate on a limited (and occasionally private) basis this year. Soaring costs in recent years have led to cutbacks.

In the midst of the gathering, Mega Records will have a groundbreaking for its new building located on Music Row. BMI and ASCAP have invitation-only parties planned, and there are some private fests by major labels.

The price of pre-registration this year rose to \$20, double that of previous years, for the primary reason of helping underwrite the costs to the sponsoring labels who, in the past, have allocated many thousands of dollars for cost of meals, drinks and talent. The original \$10 will continue to go to a trust fund set up by the "Opry" to help indigent musicians and their families through the year. None of the money is kept by

WSM, the parent company of the "Opry," which started the birthday celebration nearly 20 years ago as a promotional device. It since has grown into the largest music convention anywhere.

WSM and CMA also got together to try to hold down the number of fans attending this industry conclave by promising a "Fan Fair" in the spring, exclusively devoted to the consumer. It would have many of the benefits of the October convention, and would give the fan his place in the sun. It was felt the combination of the higher cost and the fan cutback might lessen the registration this year, but at this writing it was keeping pace with recent years.

(Continued on page 45)



GOVERNOR WINFIELD DUNN presents his official proclamation declaring October Country Music Month for the state of Tennessee. Accepting on behalf of the Country Music Association are Mrs. Jo Walker, executive director, and Wade Pepper, center, president.

Buryl Red to Conduct 100-Voice Centurymen in Nashville Session

NASHVILLE — Buryl Red, president of Generic Music, New York, will direct The Centurymen, a 100-voice men's choir, in four days of recording sessions this week.

The action is in preparation for an hour-long network special on NBC-TV in spring, 1972.

The choir will gather from 20 states at the Woodland Sound Studios to record. Red, among

his other activities, is music consultant for the Southern Baptist Radio and Television Commission of Fort Worth, Texas. The choir consists of ministers of music in Southern Baptist churches.

Red, described by one official as a "man who has contributed more to the Nashville music industry than anyone from outside the city," was a senior music editor for a New York publisher when he came here in 1965 to record square dance music. That trip was the beginning of a connection with the city that has resulted in volumes of recording.

His first association here was with Harold Bradley, and since that time Bradley has contracted all of Red's Nashville sessions.

During that first trip, Red became impressed with the ability of the Nashville musicians. On the first record, T. Tommy Cutrer did the "calling" and the session included Tommy Jackson, Buddy

Thompson and Jimmy Rydle. Jerry Byrd has been used extensively over the years. His rhythm section normally consists of Buddy Harmon, Bob Moore, Farrell Morris, Pete Wade, Bill Bursell, Charlie McCoy, David Briggs, and Bradley.

Red has been working with Glen Snoddy at Woodland ever since the studio opened. The music he has done here covers almost the entire range of musical possibilities. He just finished five albums for educational material. The LP's are done with 16-track equipment and a contemporary sound.

In the recording with the 100-voice choir, Red and Snoddy will use both Studio A and B simultaneously with a closed circuit TV hookup. Early in 1972, Red will return here for a television series track. Three pilots for the series were done at Woodland and at WLAC earlier this year.



BEAUTIFUL BETTY BLUE, the "official" spokesman of Country Music, chats backstage at the "Opry" with Roy Drusky. Miss Blue will be doing her own radio syndication shortly.

Investment Consulting Company Established

NASHVILLE—Equity Dynamics, Inc., a financial management group specializing in a music industry clientele, has been established here in the RCA building.

The organization, registered with the Securities and Exchange Commission, is "not in competition with managers or bookers, but is merely intended to help artists in their financial problems and investments, and to cement client relations."

Members of the Board of Advisors of the firm are Tex Ritter, producer Bob Ferguson of RCA, publisher representative Early Williams of Tree, Don Sheffield, musician and teacher; Ray Patterson, legal adviser to NARAS, and

William Puryear, an accountant.

Clients of Equity Dynamics include performers, agents, publishers, writers, sidemen and executive personnel.

Don L. Knight, an alumnus of Vanderbilt, serves as the company president. He has directed multi-million-dollar funding efforts. Joe Francis, an experienced investment officer, also has a Vanderbilt background. He is corporate treasurer and portfolio manager.

Tom Ritter, son of Tex Ritter and a graduate of the University of California, is corporate secretary. Edwin Gardner is chief investment officer. He has more than 30 years' experience in all phases of investment.

Nashville Scene

Skeeter Davis heard a new steel guitar player and requested him for her latest session. It developed that the instrumentalist, Jimmy Denzman, worked for a Nashville packing house, and they had to get him in the union before he could pick. He'll be heard on her new LP. Skeeter, along with the Carlises and Junior Samples, drew more than 11,000 at a performance in Huntsville, Ala., and more had to be turned away. . . . Ralph Emery is now a grandfather. . . . Jimmy Dickens, recovered from the flu, is back on the fair circuit. He has cut his appearances down to 20 a month. . . . Johnny Russell's newest release, due out next week, has an old Fats Domino tune on one side, "What A Price" and an Osborne Brothers song on the other, "Listening To The Rain." . . . Roy Drusky has been playing a lot of conventions lately, thereby gathering his audiences from all parts of the country. . . . Stew Carnall of Universal Talent in Hollywood has set Merle Haggard, Don Bowman and the Osborne Brothers into the South Shore Room at Harrah's Tahoe for two weeks beginning Oct. 14. . . . Larry and Lorrie Collins and the Oklahoma Riverbottom Band have been set in the King of the Road in Nashville for a return engagement during the "Opry" celebration week. . . . Ted Harris'

"Here I Go Again" now has been cut by Bobby Wright, Lynn Anderson, Bobby Vinton, Del Reeves and a few others. . . . Prize Records has signed Ronny Shaw to a long-term recording contract. Ronny was the winner of Lorretta Lynn's national talent contest. He is now a featured act with the Barbara Mandrell Show. . . . Danny Davis, Chet Atkins and the Country Music Association will be featured subjects of an illuminated display at the International Convention for Airport Operators at the Doral Hotel Country Club in Miami Beach, Fla. The project was co-ordinated for Nashville's music industry through Noble-Dury Public Relations. . . . RCA's Porter Wagoner has presented two more Honorary Wagonmaster Scrolls at ceremonies honoring Wagoner in his town of West Plains, Mo. The first went to his producer, Bob Ferguson, and the second to Sid Vaughn, owner of a grocery store where Wagoner was employed as a youngster. . . . Brite Star Promotions will have two special radio shows during convention week, broadcast on WENO. Artists are asked to bring their records for air play and interviews. Tex Clark will have a room at the Noel Hotel. . . . Chaw Mank, owner of Blue Ribbon Music in Staunton, Ill., has signed Jack

(Continued on page 41)

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Nashville Scene

• Continued from page 40

Fidler to a writer's contract. Fidler also is a singer and guitarist on the Dalton Fuller Show. . . . The new United Talent Agency, owned by Conway Twitty and Loretta Lynn, will be managed by Jimmy Jay, the former Wisconsin promoter, who has been with the Twitty organization since last January. Already signed are Anthony Armstrong Jones and L.E. White. . . . Contractor for the new "Grand Ole Opry" House is W.F. Holt and Sons of Nashville. Work already has begun on the 4,400-seat, 147,000-square-foot, fully air conditioned building. The cost is \$10 million. . . . Jimmy Wakely has filed an unfair labor practice charge against AFM local

76 in Seattle. . . . Frank Myers, who served as general manager of Wrayco Records Nashville branch, has resigned to devote full time as professional manager of Mydov and Bearpaw Music, both Canadian firms. Myers also is connected to the Interstate Talent Agency as a recording artist. . . . Ronnie Dove can't make this year's convention because he'll be in Chicago performing for the MOA. . . . Bobby Smith Productions of Macon, Ga., is about to release a new single on Jack Ward, who previously recorded on Starday-King. . . . KBBQ in Burbank has made several program changes under the guidance of Dave Sweeney. Deano Day starts things off in the morning, followed by Bob Kingsley, Charlie O'Donnell, Corky Mayberry, Mac Curtis, and then John McAdams. . . . Roy Clark, Archie Campbell and Grandpa Jones, along with Hank Thompson and Curtis Potter performed at the Arkansas Livestock Exposition in Little Rock last year. Clark's fair dates have chalked up many new records. . . . Jack Bebscock and Bill Holden have joined the roster of Buckhorn Music, an affiliate of Moss-Rose, owned by Hubert Long. Holden is a veteran producer at WSM-TV. . . . Johnny Carver is facing heavy bookings for the balance of the year. Just finished in Jacksonville, he has a week in Macon, and keeps on going till he reaches Hawaii at the end of next month. . . . Connie Eaton will be the parade marshal at a big event in Charlotte, N.C. . . . Tiny Harris drew standing room crowds for two weeks at Lebanon, Pa. . . . Marijohn Music

has signed Skip Rodgers as a writer. He records for Trump in Memphis, under the guidance of Tommy Cogbill. . . . Dale Van Horn, who has the hot new release of Kristofferson's "Jody and the Kid," is a disk jockey in Raleigh. . . . Ronnie Dove has cut two of David Wilkins' songs. . . . Dianne Davidson, of Janice Records, has been booked into the Gaslight in New York. . . . Tom T. Hall and Clarence Sellman were inadvertently locked inside Tom's office by

(Continued on page 45)



A PLAQUE presented to Hank Williams Jr., on stage at the Charleston Municipal Auditorium in South Carolina by Ralph Lee of PLS Productions, honors the birth date of Williams' late father. This occurred at the first country music show in the new \$6 million building.

Country Music Library Seeks Help for Audio Tape Section

NASHVILLE — The Country Music Foundation Library and Media Center is soliciting the donation of new, used or obsolete equipment as well as technical advice and services for the expansion of its audio tape duplication facilities.



William Ivey, the new library director, has asked that this help come from Foundation supporters within the country music industry.

The foundation library requires a high-quality laboratory for the duplication of quarter-inch mono-

aural and stereo audio tape, and for the re-recording of disks of all sizes. Hail and dale cylinders and vertical and lateral-cut radio transcriptions also form a portion of the collection to be duplicated.

In addition to equipment, the library is asking for technical advice on the design and installation of any equipment obtainable.

Donations, Ivey points, out, are deductible. Any member of the Library committee may be contacted. They are Bill Denny, Harold Hitt, Frank Jones and Frances Preston.

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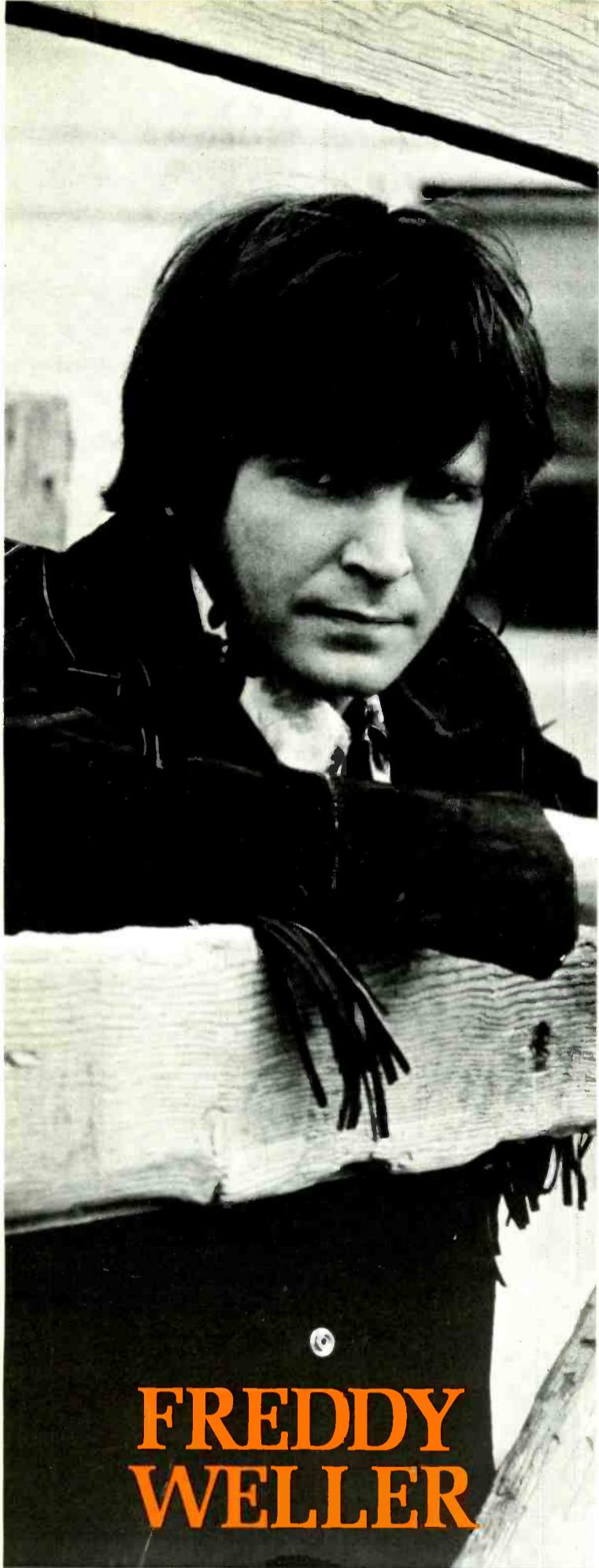
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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 10/16/71

★ 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	3	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia 4-45429 (Lowery, BMI)	9	38	24	WHEN HE WALKS ON YOU (Like You Have Walked on Me) Jerry Lee Lewis, Mercury 73227 (Blue Crest/Hill & Range, BMI)	13
2	4	ROLLIN' IN MY SWEET BABY'S ARMS Buck Owens & the Buckaroos, Capitol 3164 (Blue Book, BMI)	7	39	28	LOVE'S OLD SONG Barbara Fairchild, Columbia 4-45422 (Duchess, BMI)	11
3	1	EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI)	15	40	39	THERE MUST BE MORE TO LIFE (Than Growing Old)/FIRE HYDRANT #79 Jack Blanchard & Misty Morgan, Mega 615-0031 (Hall-Clement/Birdwalk, BMI/Hall-Clement/Birdwalk, BMI)	13
4	2	I'D RATHER BE SORRY Ray Price, Columbia 4-45425 (Buckhorn, BMI)	11	41	48	I'LL FOLLOW YOU (Up to Our Cloud) George Jones, Musicor 1446 (Glad, BMI)	3
5	6	I DON'T KNOW YOU (Anymore) Tommy Overstreet, Dot 17387 (Paramount) (Shenandoah/Terrace, ASCAP)	10	42	43	EARLY MORNING SUNSHINE Marty Robbins, Columbia 4-45442 (Mariposa, BMI)	3
6	5	THE YEAR THAT CLAYTON DELANEY DIED Tom T. Hall, Mercury 73221 (Newkeys, BMI)	15	43	60	HOME SWEET HOME/MAIDEN'S PRAYER David Houston, Epic 5-10778 (CBS) (Algee/Tree, BMI)	4
7	7	QUITS Bill Anderson, Decca 32850 (MCA) (Stallion, BMI)	13	44	46	CHARLOTTE FEVER Kenny Price, RCA 48-1015 (Window, BMI)	5
8	9	FLY AWAY AGAIN Dave Dudley, Mercury 73225 (Addell, BMI)	9	45	45	OPEN UP THE BOOK Ferlin Husky, Capitol 3165 (Lowery, BMI)	6
9	22	RINGS Tompall & the Glaser Brothers, MGM 14291 (Unart, BMI)	8	46	63	DIS-SATISFIED Bill Anderson & Jan Howard, Decca 32877 (MCA) (Stallion, BMI)	2
10	8	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca 32851 (MCA) (Sure-Fire, BMI)	12	47	38	LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) Roger Miller, Mercury 73230 (Combine, BMI)	11
11	30	NEVER ENDING SONG OF LOVE Dickie Lee, RCA 48-1013 (Metric, BMI)	5	48	50	WE'VE GOT EVERYTHING BUT LOVE David Houston & Barbara Mandrell, Epic 5-10779 (CBS) (Algee, BMI)	3
12	13	BE A LITTLE QUIETER Porter Wagoner, RCA 47-9996 (Tree, BMI)	8	49	57	SHE'S ALL I GOT Johnny Paycheck, Epic 5-10783 (CBS) (Jerry Williams/Excellorec, BMI)	2
13	15	PICTURES Statler Brothers, Mercury 73229 (House of Cash, BMI)	9	50	32	WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca 32842 (MCA) (Blue Book, BMI)	14
14	14	BRAND NEW MISTER ME Mel Tillis & the Statesiders, MGM 14275 (Sawgrass, BMI)	12	51	52	HONKY TONK STARDUST COWBOY Bill Rice, Capitol 3156 (Jack & Bill, ASCAP)	6
15	12	CEDARTOWN, GEORGIA Waylon Jennings, RCA Victor 48-1003 (Tree, BMI)	11	52	25	BACK THEN Wanda Jackson, Capitol 3143 (Duchess, BMI)	11
16	17	NO NEED TO WORRY Johnny Cash & June Carter, Columbia 4-45431 (Henson, SESAC)	6	53	51	SIX WEEKS EVERY SUMMER (Christmas Every Other Year) Dottie West, RCA 48-1012 (Con Brio, BMI)	6
17	20	I'M GONNA ACT RIGHT Nat Stuckey, RCA 48-1010 (Cedarwood, BMI)	7	54	59	SNAP YOUR FINGERS Dick Curless, Capitol 3182 (Rose, BMI)	3
18	19	AFTER ALL THEY USED TO BELONG TO ME Hank Williams Jr., MGM 14277 (Williams Jr., BMI)	9	55	—	DADDY FRANK (The Guitar Man) Merle Haggard & the Strangers, Capitol 3198 (Blue Book, BMI)	1
19	29	HERE COMES MY HONEY AGAIN Sonny James, Capitol 3174 (Marson, BMI)	3	56	58	DON'T HANG NO HALOS ON ME Connie Eaton, Chart 5138 (Rose Bridge, BMI)	6
20	11	LEAVIN' AND SAYIN' GOODBYE Faron Young, Mercury 73220 (Tree, BMI)	11	57	—	PAPA WAS A GOOD MAN Johnny Cash & the Evangel Temple Choir, Columbia 4-45460 (Passkey, BMI)	1
21	16	GOOD LOVIN' (Makes It Right) Tammy Wynette, Epic 5-10759 (CBS) (Algee, BMI)	14	58	72	BABY I'M YOURS Jody Miller, Epic 5-10785 (CBS) (Blackwood, BMI)	2
22	23	KO-KO JOE Jerry Reed, RCA 48-1011 (Vector, BMI)	6	59	53	I WANNA BE LOVED COMPLETELY Warner Mack, Decca 32858 (MCA) (Pageboy, SESAC)	8
23	10	PITTY, PITTY, PATTR Susan Raye, Capitol 3129 (Blue Book, BMI)	14	60	62	SHE'S LEAVING (Bonnie, Please Don't Go) Jim Ed Brown, RCA 74-0509 (Tree, BMI)	4
24	21	IT'S A SIN TO TELL A LIE Slim Whitman, United Artists 50806 (Bregman, Vocco, Conn, ASCAP)	10	61	—	I'M SORRY IF MY LOVE GOT IN YOUR WAY Connie Smith, RCA 74-0535 (Blue Crest, BMI)	1
25	26	THE MORNING AFTER Jerry Wallace, Decca 32859 (MCA) (4 Star, BMI)	9	62	70	HITCHIN' A RIDE Jack Reno, Target 00137 (Mega) (Intune, BMI)	2
26	33	HANGING OVER ME Jack Greene, Decca 32863 (MCA) (Tree, BMI)	7	63	65	ALL I EVER NEED IS YOU Ray Sanders, United Artists 50827 (United Artists/Racer, ASCAP)	3
27	42	ANOTHER NIGHT OF LOVE Freddie Weller, Columbia 4-45451 (Young World/Center Star/Equinox, BMI)	4	64	54	THE TWO OF US TOGETHER Don Gibson & Sue Thompson, Hickory 1607 (Acuff-Rose, BMI)	8
28	31	LEAD ME ON Conway Twitty & Loretta Lynn, Decca 32873 (MCA) (Shade Tree, BMI)	3	65	61	COUNTRY GIRL WITH HOT PANTS ON Leona Williams, Hickory 1606 (Milene, ASCAP)	9
29	34	RED DOOR Carl Smith, Columbia 4-45436 (Acuff-Rose, BMI)	6	66	64	MUDDY BOTTOM Osborne Brothers, Decca 32864 (MCA) (Stallion, BMI)	6
30	18	MARK OF A HEEL Hank Thompson, Dot 17385 (Paramount) (Central Songs, BMI)	14	67	67	HOLD ON TO MY UNCHANGING LOVE Jeanne Pruitt, Decca 32857 (MCA) (Moss-Rose, BMI)	5
31	56	FOR THE KIDS Sammi Smith, Mega 615-0039 (Evil Eye, BMI)	5	68	68	I WILL DRINK YOUR WINE Buddy Alan, Capitol 3146 (Blue Book, BMI)	9
32	36	IF THIS IS OUR LAST TIME Brenda Lee, Decca 32484 (MCA) (Blue Crest, BMI)	11	69	71	HELLO LITTLE ROCK Wynn Stewart, Capitol 3157 (Sawgrass, BMI)	5
33	55	WEST TEXAS HIGHWAY George Hamilton IV, RCA 74-0531 (Wren/Heavy, BMI)	5	70	—	NEVER ENDING SONG OF LOVE Maye Nutter, Capitol 3181 (Metric, BMI)	1
34	35	IF YOU THINK IT'S ALRIGHT Johnny Carver, Epic 5-10760 (CBS) (Green Grass, BMI)	10	71	—	ALL I WANT TO DO IS SAY I LOVE YOU Brian Collins, Mega 615-0038 (Jack & Bill, ASCAP)	1
35	40	THE NIGHT MISS NANCY ANN'S HOTEL FOR SINGLE GIRLS BURNED DOWN Tex Williams, Monument 8503 (CBS) (House of Cash, BMI)	8	72	73	WHEN YOU'RE TWENTY-ONE Claude King, Columbia 4-45441 (Dejab, BMI)	5
36	27	HERE I GO AGAIN Bobby Wright, Decca 32839 (MCA) (Contention, SESAC)	15	73	75	SHORT & SWEET Bobby Bare, Mercury 73236 (Return, BMI)	4
37	37	A SONG TO MAMA Carter Family, Columbia 4-45428 (House of Cash/Oak Valley, BMI)	7	74	—	HOW DO YOU MEND A BROKEN HEART Duane Dee, Cartwheel 200 (Casserole/Tamerlane, BMI)	1
				75	—	YOUR KIND OF LOVIN' June Stearns, Decca 32876 (MCA) (Wilderness, BMI)	1



22 RINGS

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Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 10/16/71

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	2	I'M JUST ME Charley Pride, RCA LSP 4560	14
2	3	'WON'T MENTION IT AGAIN Ray Price, Columbia G 30510	19
3	1	YOU'RE MY MAN Lynn Anderson, Columbia C 30793	13
4	4	SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol ST 835	7
5	5	TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette Epic E 30733 (CBS)	7
6	8	EASY LOVING Freddie Hart, Capitol ST 838	4
7	7	KO-KO JOE Jerry Reed, RCA LSP 4596	5
8	9	PITTY, PITTY, PATTY Susan Raye, Capitol ST 807	7
9	43	SILVER-TONGUED DEVIL & I Kris Kristofferson, Monument Z 30679 (CBS)	2
10	14	IN SEARCH OF A SONG Tom T. Hall, Mercury SR 61350	5
11	11	A MAN IN BLACK Johnny Cash, Columbia C 30440	18
12	13	POEMS, PRAYERS & PROMISES John Denver, RCA LSP 4499	16
13	6	I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca DL 75292 (MCA)	7
14	42	ME & BOBBY McGEE Kris Kristofferson, Monument Z 30817 (CBS)	2
15	15	TODAY Marty Robbins, Columbia C 30816	6
16	18	ROSE GARDEN Lynn Anderson, Columbia C 30411	43
17	12	THE LAST TIME I SAW HER Glen Campbell, Capitol SW 733	12
18	10	BEST OF PORTER WAGONER & DOLLY PARTON RCA LSP 4556	12
19	33	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	59
20	20	PICTURES OF MOMENTS TO REMEMBER Statler Brothers, Mercury SR 61349	9
21	21	DAVID HOUSTON'S GREATEST HITS, VOL. 2 Epic E 30602 (CBS)	4
22	22	LIVE AT THE SAM HOUSTON COLISEUM Mel Tillis, MGM SE 4788	5
23	19	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor LSP 4506	25
24	—	YOU'RE LOOKIN' AT COUNTRY Loretta Lynn, Decca DL 75310 (MCA)	1
25	23	RUBY Buck Owens & the Buckaroos, Capitol ST 795	14
26	28	SUPER COUNTRY Danny Davis & the Nashville Brass, RCA LSP 4571	5
27	16	HE'S SO FINE Jody Miller, Epic E 30659 (CBS)	8
28	38	CEDARTOWN, GEORGIA Waylon Jennings, RCA LSP 4567	6
29	26	I'VE GOT A RIGHT TO CRY Hank Williams Jr., MGM SE 4774	9
30	32	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	32
31	24	WELCOME TO MY WORLD Eddy Arnold, RCA LSP 4570	12
32	25	HAG Merle Haggard, Capitol ST 375	27
33	31	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	28
34	29	THE INCREDIBLE ROY CLARK Dot DOS 25990 (Paramount)	14
35	35	I WANNA BE FREE Loretta Lynn, Decca DL 75282 (MCA)	19
36	36	TOUCHING HOME Jerry Lee Lewis, Mercury SR 61343	17
37	17	THE SENSATIONAL SONNY JAMES Capitol ST 804	11
38	27	WILL THE REAL DAVE DUDLEY PLEASE SING Mercury SR 61351	4
39	34	JEANNIE C. RILEY'S GREATEST HITS Plantation PLP 13 (SSS Int'l)	13
40	30	SONGS OF LEON PAYNE George Jones, Musicor MS 3204	5
41	40	DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513	26
42	—	MISSISSIPPI TALKIN' Jerry Clover from Yazoo City, Decca 75286	13
43	44	SINGS "LEAVIN' AND SAYIN' GOODBYE" Faron Young, Mercury ST 61354	10
44	—	WORLD OF LYNN ANDERSON Columbia C 30902	1
45	—	SATURDAY MORNING CONFUSION Bobby Russell, United Artists UAS 5548	1

Nashville Scene

• Continued from page 41

Bobby Bare, with no way to get out, they spent the night playing poker. Tom was the winner. There'll probably be a song about it now. . . . **Nat Stuckey**, **Bud Brewer**, and **Johnny Russell**, all from the Hubert Long Agency, will play two Cornbread Festivals, both fund-raising activities for the Republican party in Tennessee, under the leadership of Governor **Winfield Dunn**. . . . **Archie Campbell** entertained and hosted the dedication of a new federal development project in Marysville, Tenn., near his home town of Bulls Gap. . . . The **David Frost** television show is giving a big boost to Country Music Month by plugging it, and by having many country artists on during October. . . . **Susan Raye** and **Jerry Wiggins**, drummer with **Buck Owens**, were married last week. . . . Hansen Publications has acquired the print rights to the entire Newkeys Music catalog. . . . **Lynn Knight** has been added as a member of the Country Rebellion. The group is part of the **Dick Shuey Show**. . . . **David Rogers'** tenth record, "Ruby, You're Warm" is set for release this week. Right after that comes his second Columbia album, "She Don't Make Me Cry." . . . The Carolina Charlie Show, formerly Country Music Caravan, has signed an exclusive contract for management and booking with guitarist-singer **Gene Bryant**, who has turned manager. The road show has worked over 300 dates per year for the past 12 years in Virginia, Maryland, Delaware and the Carolinas. . . . The new United Talent, Inc., and Shure Brothers, Inc., will host an appreciation dance following the CMA banquet and show in Nashville on Friday, Oct. 15. The event will be at the Sheraton Hotel. . . . **Sam Durrance** has his first recording released by Fifty States Record. It's "She'll Be Back Again," also written by Durrance. Durrance is a former disk jockey at WHOO in Orlando.

Country Convention

• Continued from page 40

The organized fans, those members of fan clubs, are coming to the convention regardless of this spring offering. The International Fan Club Organization (IFCO) will have its 4th Annual Dinner and Show headlined by Loretta Lynn. Others on the show include Jimmy Gateley, Ernest Tubb, LaWanda Lindsey, Jay Lee Webb, the Compton Brothers, Susan Rayke, Shirley Field, Freddie Hart, Skeeter Davis, Buddy Alan, The Four Guys, Mayf Nutter, Kenni Huskey and Glen Barber. Gus Thomas of WWVA Radio will perform and host the evening's festivities.



IOWA GOVERNOR Robert D. Ray, right, presented Bill Anderson a scroll designating him an official "Iowa Kernel." He was the first entertainer to be honored in this manner.

Country Music



BILL IVEY, newly appointed director of the Country Music Foundation Library and Media Center in Nashville, discusses his work with CMF president Brad McCuen, left, and CMF chairman Frank Jones, right.

The Whole World Loves 'THE LIGHT OF LOVE'

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

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

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

Classical Music

New Release and Score Set Marks 2d CBS, B&H Tie-Up

The second CBS-Boosey and Hawkes recording-publishing tie-up comes next month, with the release of another records-plus-score set.

The beginning of the collaboration was last May, when CBS put out Daniel Barenboim's recording of Tchaikovsky's "Symphony No. 4" with the New York Philharmonic. The sleeve had a free copy attached of the B&H miniature score of the music.

Release on Nov. 12 will be of the 1955-recorded Bruno Walter/Columbia Symphony Orchestra rehearsal and performance of Mozart's "Symphony No. 36," the Linz Symphony, previously issued in Britain by Philips and now deleted.

Difference this time is that the two disks, three sides of rehearsal and one side of performance, will come in a box with the free score and the leaflet planned by B&H

promotion executive Bob Cowan packed inside instead of outside attachment to the single sleeve as with the Tchaikovsky.

"The important thing about this issue is that listeners, even if they cannot read music well, will be able to follow Bruno Walter's guidance through the score, since he indicates verbally exactly where he is working," said CBS classical manager Bill Newman. "The set will be marketed at a special price, which we shall announce later this month."

When the 1955 Philips issue was made, special attention was given to it in BBC music programmes, and it is understood that further broadcast attention to the new CBS re-issue will be given.

CBS Takes 2 Montreux Record Awards; Ballet Prize to London

MONTREUX, Switzerland — CBS won two of the three major prizes at the 1971 Montreux International Record Award (Prix Mondial du Disque).

The opera prize went to the CBS recording of "Pelleas et Melisande," performed by the Royal Opera House, Covent Garden, under Pierre Boulez. The CBS recording of Schumann's "Kreisleriana"—by Valdimir Horowitz—won first prize in its category.

In the ballet section, the London recording of Stravinsky's "Firebird," by the New Philharmonic conducted by Ernest Ansermet—the conductor's last recording—won top honors.

Conductor Georg Solti was awarded the 1971 Diplome d'Honneur (an accolade bestowed for special achievements) for his contributions to the recording art. Solti took time off from touring

with the Chicago Symphony Orchestra to fly to Montreux to accept his award. The presentation was made at a special party held in the castle of Chillon.

For the fourth consecutive year, an international jury of specialist critics formed the judging panel. They comprised: Leonard Marcus, High Fidelity editor, and James Lyons (U.S.), Dr. Karl Breh (West Germany), Felix Apprahamian (U.K.), Michel Hofman and Edith Walter (France), Dr. Gerard Verlinden (Netherlands), Laura Padellaro (Italy) and Gabriele de Agostini (Switzerland). The panel convened for three days under the chairmanship of Bengt Pleijel (Sweden) to select the prizewinners.

The jury also made its selection for the artist who will be recipient of next year's Diplome d'Honneur award. He will be violinist Josef Szigeti.

5 New Van Cliburn LP's on RCA This Month; 6th a Special

NEW YORK—Van Cliburn will have an unprecedented five new albums released by RCA Records this month, according to R. Peter Munves, director of Classical Music for RCA. Thus far, Cliburn has sold more than four million albums. The Tchaikovsky "Piano Concerto No. 1" was the only classical album in history ever to sell more than a million copies, RCA claims.

The new albums range from the classic literature to the romantic to the contemporary. Two of them represent concert collaborations with Eugene Ormandy and the Philadelphia Orchestra.

The albums are Rachmaninoff—Rhapsody on a Theme of Paganini

and Liszt—Concerto No. 2 with the Philadelphia Orchestra conducted by Eugene Ormandy; Prokofieff—Sonata No. 6 and Samuel Barber—Sonata, Opus 26; Beethoven—Concerto No. 3, with the Philadelphia Orchestra and Eugene Ormandy; Beethoven—Sonatas: Moonlight/Pathetique/Appassionata; Brahms—"My Favorite Brahms."

A sixth album, "My Favorite Concertos," will be released, featuring Cliburn performing movements from the most popular concert of Greig, Liszt, Rachmaninoff and Schumann.

In a salute to Cliburn and the six albums, RCA has scheduled an extensive advertising-promotion-publicity campaign.



DAVID ROTHFELD, center, divisional merchandising manager of Korvette's, accepts an autographed photograph of pianist Artur Schnabel from RCA Records. From left are Rocco Laginestra, RCA Records president; Mort Hoffman, division vice president, Commercial Operations; John Trifero, field sales representative for New York, and Gene Settler, division vice president, Commercial Sales.

BMI Offers 15G in Young Writer Contest

NEW YORK—A total of \$15,000 is available to young composers in the 20th annual BMI Awards to Student Composers competition sponsored by Broadcast Music Inc. Established in 1951 by BMI with music educators and composers, the BMI Awards project annually gives cash prizes to encourage the creation of concert music by student composers (under the age of 26) of the Western Hemisphere and to aid them in financing their musical education. Prizes ranging from \$250 to \$2,000 will be awarded at the discretion of the judges. To date, 163 students, ranging in age from 8 to 25, have received BMI awards.

The permanent chairman of the judging panel for BMI Awards to Student Composers is William Schuman.

The 1971 competition closes Feb. 15, 1972. Official rules and entry blanks are available from Oliver Daniel, director, BMI Awards to Student Composers, BMI, 589 Fifth Ave., New York 10017.

Merc's Mampe Foreign Trip

NEW YORK—M. Scott Mampe, head of Mercury Records classical division, has embarked for England and Amsterdam. In Amsterdam, she will join international staffers of the Philips Phonographic Industries and members of the PPI a&r staff in setting up plans for new product for 1972 and beyond. (Continued on page 62)

Nonesuch Bows Pop-Out Cover

• Continued from page 1

the album art of the cover. The reproduction is enclosed in a slide-out frame. When the full color replica is removed, it can be used for framing while leaving intact the actual cover with its illustration.

Two of the four LP's in the initial release will utilize the pop-out concept. These are "Four Solo Cantatas of Dietrich Buxtehude" and "Symphony No. 4" by Gustav Mahler. According to Tracy Sterne, Elektra executive, the design was developed in response to continued requests from record buyers for copies of Nonesuch covers. The Explorer and the Contemporary series are not included at present in the new concept.

Billboard TOP 40 Easy Listening

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

Wk. Ago	1	2	3	TITLE—Artist, Label (Dist. Label) (Pub., Lic.)	Wks. On Chart
1	1	2	2	SUPERSTAR 7 Carpenters, A&M 1289 (Skyhill/Delbon, BMI)	7
2	4	4	7	NEVER MY LOVE 5 Fifth Dimension, Bell 45-134 (Warner-Tamerlane, BMI)	5
3	3	3	4	SO FAR AWAY/SMACKWATER JACK 7 Carole King, Ode 66019 (A&M) (Screen Gems-Columbia, BMI/Screen Gems-Columbia, BMI)	7
4	5	7	8	LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) 8 Kris Kristofferson, Monument 8525 (CBS) (Skyhill, BMI)	8
5	2	1	1	THE NIGHT THEY DROVE OLD DIXIE DOWN 11 Joan Baez, Vanguard 35138 (Canaan, ASCAP)	11
6	6	5	5	ANOTHER TIME ANOTHER PLACE 8 Engelbert Humperdinck, Parrot 40065 (London) (MCA, ASCAP)	8
7	7	12	13	TALK IT OVER IN THE MORNING 7 Anne Murray, Capitol 3159 (Almo, ASCAP)	7
8	8	9	10	SWEET CITY WOMAN 10 Stamper, Bell 45-120 (Corral, BMI)	10
9	18	18	36	GYPSIES, TRAMPS & THIEVES 4 Cher, Kapp 2146 (MCA) (Peso, BMI)	4
10	13	16	18	IF YOU REALLY LOVE ME 7 Stevie Wonder, Tamla 54280 (Motown) (Jobete, BMI)	7
11	12	14	31	BIRDS OF A FEATHER 5 Raiders, Columbia 4-45453 (Lowery, BMI)	5
12	17	26	27	I'VE FOUND SOMEONE OF MY OWN 5 Free Movement, Decca 32818 (MCA) (Mango/Run-a-Muck, BMI)	5
13	23	30	—	PEACH TRAIN 3 Cat Stevens, A&M 2138 (Irving, BMI)	3
14	14	22	25	FREEDOM COME, FREEDOM GO 4 Fortunes, Capitol 3179 (Maribus, BMI)	4
15	9	6	3	WEDDING SONG (There Is Love) 12 Paul Stookey, Warner Bros. 7511 (Songbirds of Paradise, ASCAP)	12
16	11	11	11	AIN'T NO SUNSHINE 10 Bill Withers, Sussex 219 (Buddah) (Interior, BMI)	10
17	15	10	9	UNCLE ALBERT/ADMIRAL HALSEY 9 Paul & Linda McCartney, Apple 6279 (MacLenn/McCartney, BMI)	9
18	25	28	—	A NATURAL MAN 3 Lou Rawls, MGM 14262 (Beresofsky-Hebb, Unltd., BMI)	3
19	19	25	26	VALERIE 4 Cymarron, Entrance 7502 (CBS) (Press, BMI)	4
20	27	—	—	LONG AGO & FAR AWAY 2 James Taylor, Warner Bros. 7521 (Blackwood/Country Road, BMI)	2
21	33	35	—	THE DESIDERATA 3 Les Crane, Warner Bros. 7520 (Old St. Paul, ASCAP)	3
22	10	8	6	ALL MY TRIALS 8 Ray Stevens, Barnaby 2039 (CBS) (Ahab, BMI)	8
23	22	15	16	K-JEE 9 Nite-Liters, RCA 74-0461 (Rutfr, BMI)	9
24	16	13	12	CRAZY LOVE 12 Helen Reddy, Capitol 3138 (Warner Bros./Vanguard, ASCAP)	12
25	37	40	—	IT'S A CRYIN' SHAME 3 Gayle McCormick, Dunhill 4288 (Trousdale/Soldier, BMI)	3
26	30	—	—	LOVE 2 Lettermen, Capitol 6316 (MacLenn, BMI)	2
27	28	—	—	EVERYTHING'S ALRIGHT 2 Yvonne Elliman, Decca 32870 (MCA) (Leeds, ASCAP)	2
28	20	17	17	GO AWAY LITTLE GIRL 10 Donny Osmond, MGM 14285 (Screen Gems-Columbia, BMI)	10
29	29	—	—	EASY LOVING 2 Freddie Hart, Capitol 3115 (Blue Book, BMI)	2
30	26	21	21	ANNABELLA 6 Hamilton, Joe Frank & Reynolds, Dunhill 4287 (Sunbury, ASCAP)	6
31	31	33	39	ROLL ON 4 New Colony Six, Sunlight 1001 (Twilight) (New Colony, BMI)	4
32	—	—	—	JENNIFER 1 Bobby Sherman, Metromedia 227 (Sunbeam, BMI)	1
33	35	39	40	DO I LOVE YOU 4 Paul Anka, Buddah 252 (Spanka, BMI)	4
34	34	36	—	BABY, I'M YOURS 4 Jody Miller, Epic 5-10785 (CBS) (Blackwood, BMI)	4
35	—	—	—	TOMORROW 1 Bobbi Martin, Buddah 253 (Kama Rippa/Teeger, ASCAP)	1
36	—	—	—	WHAT ARE YOU DOING SUNDAY 1 Dawn, Bell 45-141 (Pocketful of Tunes, BMI)	1
37	—	—	—	ONE FINE MORNING 1 Lighthouse, Evolution 1048 (Skico Dimension) (Cam, USA, BMI)	1
38	38	—	—	RUB IT IN 2 Laying Martine, Barnaby 2041 (CBS) (Ahab, BMI)	2
39	39	—	—	MAMMY BLUE 2 Pop Tops, ABC 11311 (Maxim, ASCAP)	2
40	40	—	—	HE'D RATHER HAVE THE RAIN 2 Heaven Bound with Tony Scotti, MGM 14284 (Colgems, ASCAP)	2

Billboard SPECIAL SURVEY For Week Ending 10/16/71

Not only is October Country Music Month, it's officially our Heifetz Month. If you move fast, you can make the other eleven your Heifetz Month.



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RCA Records and Tapes

International News Reports

International Line-Up for 14th Polish Jazz Festival

WARSAW—The 14th International Polish Jazz Festival—titled "Jazz Jamboree 71"—will take place this year in the Congress Hall of the Palace of Culture & Science, Warsaw, between Oct. 28-31.

This year's program comprises five concerts—four evening concerts and one afternoon concert.

The Festival is organized by the Polish Jazz Society, in conjunction with the Polish artists agency Pagart, Polish radio and TV, the Polskie Nagrania record company,

the City Council of Warsaw and National Philharmonic Hall.

Head of the organizing committee is Jacek Dobierski, general director of Pagart, and the secretary-general of the committee is Jan Byrzek (president of the Polish Jazz Society). Supervising the work of the organizing office is Stanislaw Cejrowski (head of the festivals division of the PSJ Concert Agency). The organization headquarters is located at the PSJ Concert Agency—ul. Nowogrodzka 49 (Telephone: 25-90-23).

Line-up for the opening day of the festival is Paradox (from Poland), the Dan Mindrilla Quartet (Roumania), the Polish Radio Jazz Studio Orchestra directed by Jan "Ptaszyn" Wroblewski (Poland), Andrzej Dabrowski (Poland), the Quartet of the V. Ludvikovsky Big Band (USSR) and the Mike Westbrook Jazz Band (U.K.).

The next evening has the following bill: Hagaw (a local Polish group), the International Flute Workshop (featuring flautists Jiri Stivin, Czechoslovakia, Bob Downes, U.K., Simeon Sterev, Bulgaria, plus violinist Michael Uroaniak and drummer Czeslaw Bartkowski, Poland), the Gunther Fischer Quintet (GDR), Rudolph Tomsits Quartet (Hungary), Kurt Edelhagen Big Band (West Germany), and the Minton Playhouse Jazz Giants—an all-star group of American jazz

musicians, Dizzy Gillespie, Sonny Stitt, Kai Winding, Thelonious Monk, Al McKibbon and Art Blakey.

The afternoon concert on Oct. 30 stars the "Stodola" Big Band; Ewa Sadowska; Bemibek; Rama 111; a band composed of instrumentalists from Socialist countries, all winners in the International Young Jazz Soloists Contest, and U.S. vibraphonist Gary Burton who plays an unaccompanied set. In the evening, France Fvick et Les Swingers, Poland's Mieczyslaw Kosz Trio and M. Wroblewska and Novi Singers and, from the U.S., the Duke Ellington Orchestra and the Preservation Hall Band.

The final concert features the Michael Urbaniak Group (Poland), Aaltonen Sermanto Quintet (Finland), Tomasz Stanko Group (Poland), the Diane Black Dance Theater (Denmark), Ornette Coleman Quartet (U.S.), and the Miles Davis Quintet (U.S.).

Additional events which traditionally accompany the festival will take place again this year—all-night jam sessions at the Stodola Student Club, and the annual "Golden Washboard" Contest (for the best Polish traditional jazz band), which is organized by the club. There will also be a European Jazz Federation Critics' Conference, to be held during the festival.

Daffodil Sets Maxi Single

TORONTO — The maxi-single trend—a trend in the U.K. disk industry—has spread to Canada.

Daffodil Records is rush-releasing a new Crowbar single which will contain three selections—the first Canadian label to do so.

Top side of the single (which is being promoted to consumers as Canada's first three-sider record) is "Too True Mama," which was pulled from the group's "Bad Manors" album following strong station response. The other two selections are "In the Dancing Hold" and "Train Keep Rolling."

Daffodil's distributor, Capitol, will issue the maxi-single in a special sleeve, and will follow through with extensive promotion at retail level.

The Crowbar single will play at a normal 45 rpm. Total playing time is nine and a half minutes.

French Decca Plant Now in Full Production

PARIS—Decca France, which saw its pressing facility destroyed by fire two years ago and which in the last year went fully independent after its former partnership with RCA, is now in full production, managing director E.W. Pelgrims de Bigard, told the annual congress in Paris.

The Tourouve pressing plant, in Northern France, was now operating at the rate of 80,000 recordings daily, employing a total staff of 340 on 40 Fabeldis presses, Pelgrims said. New techniques were being utilized at the plant, including "metallisation par pistonage des matrices."

The firm was importing the 'peres' directly for the Aristocrate classical series.

Decca had also opened a new commercial center at Choisy-le-Roi, in the Paris suburbs, where the stock, accounts, delivery service and general administration departments were now grouped, Mr. Pelgrims reported. The new Paris recording studio, in operation a

year now and equipped with Studer 16, 8, and 4-tracking recording units, had been increased in size by 50 percent and would shortly see a recording session by Decca International orchestra leader and arranger, Mantovani.

On the international artistic side, Decca had seen major French successes this summer with "She's a Lady," Tom Jones, and the "Jesus Christ Superstar" album.

The congress was attended by all executive personnel and sales representatives in the company.

'Blue' Is First for Hansa

BERLIN—A "sensational breakthrough" was how Hansa described Ricky Shayne's English-language recording of "Mammy Blue" which, within the space of one week on the French market, sold 55,000 copies. The record will be issued in the U.K. by Polydor and in the U.S. on the CBS label. Hansa sales manager Hans



UNI RECORDS artist, Tom Northcott, and Toronto's mayor, William Dennison, in mayor's chambers at City Hall. Tom signed the Golden Book and presented the mayor with a copy of his new album, "Upside, Downside."

From The Music Capitals of the World

HAMBURG

After releasing the Decca album "Latin Voices and Guitars," with her brother Silvio Francesco as a featured instrumentalist, Caterina Valente went to San Francisco for appearances at the Fairmount Hotel as well as to guest on the Dean Martin TV show Oct. 25-28. . . . In a subscription offer containing six LP's, DGG released Vol. IV of "Avant-garde," at DM 85 (\$23), which will be available until the end of next January. The set features Franco Evangelist, Heinz Holliger, Cornelius Cardew, Roman Haufenstock-Ramati, Vinko Globokar, Karlheinz Stockhausen, Nicolaus Huber, Sylvano Bussotti, Leo Kuepper, Exequiel Virasoro and Jean-Claude Frison. . . . "Visodata 71," originally scheduled for this year, has been postponed to January 1973 because of recent financial-political measures. The International Congress for technical systems and elements will focus AV media for educational

purposes. . . . After the group had toured England, Philips released "Frumpy 22"—the second album by the German progressive-pop group. WALTER MALLIN

LONDON

A new label, as yet unnamed, is to be launched by the Gaff Masters Co. in the New Year. A pressing and distribution deal is currently being discussed and the first releases are expected to be issued in February. The label's initial release will be an album by Atomic Rooster and it has been claimed by Robert Masters, the group's personal manager, that the company considers the group's contract with B & C Records to be terminated. The second release on the label will be an album by Andy Bown which is also scheduled for a February release. Bown, formerly with the Herd and Judas Jump, has been signed by Gaff Masters to a deal with Mercury for the American market. . . . The first MCA corporate promotion campaign titled Trophies will be mounted throughout this month with over 70 window displays installed by a local display firm, Kilroy. There will also be 100,000 giveaway newspapers, the bulk of which will be distributed to record dealers. The campaign is built around Wishbone Ash, Mick Greenwood, Osibisa, Stackridge and Budgie. . . . Two record companies are releasing versions of the Jimi Hendrix concert at last year's Isle of Wight Festival—the last major appearance by the artist before his death. The first version, to be issued next week, will be

(Continued on page 50)

Johnston With EMI in U.K.

LONDON—Bob Johnston, who has produced such acts as Simon and Garfunkel, Johnny Cash, Bob Dylan and Leonard Cohen, has signed a three-year production contract with EMI.

Operating on a non-exclusive basis, Johnston will deliver six albums per year of at least three acts of his own choice. Johnston will also record artists already contracted to EMI.

Formerly under an exclusive deal with CBS in the U.S., Johnston has been free lancing for the past 12 months and among his most recent assignments which brought him to England to work were two albums for Charisma by Lindisfarne and Bell and Arc.

Ampex Canada Handles Sunlight

TORONTO—Ampex Music of Canada will distribute Sunlight/Twilight Records of Chicago.

Deal was set up between Joe Pariselli of Ampex and Sunlight's Peter Wright.

First release under the new arrangement is a single by the New Colony Six, "Roll On."

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FRENCH SINGER Danyel Gerard receives a gold disk from Rudy Wolpert, managing director, CBS Germany—one of three awarded to the singer at the CBS Germany convention. The awards were for singing, writing and producing "Butterfly" which sold over one million copies in Germany alone.

Ampex of Canada Hikes Album Prices

TORONTO—Ampex Music of Canada this week announced that it was increasing the suggested retail price of its album catalog due to "present economic problems and rising costs of labor, materials and distribution."

Albums previously carrying a suggested list price of \$5.29 will go up to \$5.98; the \$6.29 series will now sell for \$6.98. Original soundtrack series, however, have been reduced from \$7.29 to \$6.98. Making the announcement, Ampex national marketing manager,

Joe Pariselli, said: "We feel certain that public acceptance of this change will garner continued sales to our mutual satisfaction and enable us to go on providing the necessary service and promotion."

The company is making every effort to process all orders received up to Oct. 8, the day of the price changeover.



CBS DPI Distributes 24 Titles

PARIS — The new CBS France second distribution network DPI, which began operating from its Asnieres, North Paris, base on Sept. 1, has come out with an initial release of eight titles on the Epic label and a further 16 on the recently-acquired Neuilly logo.

A promotion album selling at just over \$2 features Sly & The Family Stone, Chelsea Bridge, Argent and seven other solo artists or groups. Among releases are the Johnny Otis "Live at Monterey" and Little Richard "Cast a Long Shadow" albums.

The Neuilly catalog—formerly with CED, features mainly folklore titles plus an avant-garde collection, Horizon, and a number of children's recordings.

CBS artist Guy Beart is to perform at the Theatre de la Ville, Oct. 26, and will release an album of new titles concurrently.

CBS France and Harmonia Mundi announce eight end-of-year

London Gets Rock Theater

LONDON—London is to have its first permanent rock venue, the Rainbow Theater, which opens on Nov. 5 with a concert by the Who. Rainbow Theater is located in what was formerly the Astoria, Finsbury Park, formerly a 3,000-seater cinema and for many years a regular North London stopoff for touring shows and concerts.

The Rank Organisation has leased the cinema to an organization known as the Sundancer Theater Company, headed by John Morris, a former associate of Bill Graham.

A major shareholder in the venture is EMI Records which has a substantial financial stake and has accountant Alec Littlefair as a director alternating with Roy Featherstone, general manager of the pop marketing division.

Other directors are David Anderson, chartered surveyor and a director of Kemley Thirlby Properties and Kimberley Securities; John Smith, director of John Smith Entertainments; Peter Jenner, director of Blackhill Enterprises; Victor Herbert, director of Better Books and Terrence White, a consulting civil engineer.

Although not participating at board level, AIR London Studios also has a financial interest in Sundancer and it is likely that the theatre will incorporate a recording studio.

classical subscription offers, including works by Corelli, Couperin, Brahms, Stravinsky, the U.K. guitarist John Williams, and a boxed set of musical comedy.

Radio Clinic Speakers Set

TORONTO — Free-lance rock journalist Ritchie Yorke is one of the guest speakers at the fifth Bob Hamilton's Radio Clinic which will be held for the first time in Canada on Oct. 23-24.

The clinic, which is expected to draw broadcasters from more than 100 U.S. and Canadian markets, will be held on Whistler Mountain, near Vancouver.

Other speakers announced include film producer Stanley Kramer, psychiatrist/author Dr. Thomas Harris and actor Peter Fonda.

Changes in Finnish Gold Award System

HELSINKI — 15 gold disk awards—five for singles (all of which have sold in excess of 30,000 copies) and 10 for albums (each selling more than 10,000)

Pepper Tree With Grand Funk

TORONTO—Capitol of Canada this week announced that it had arranged for the Canadian group, Pepper Tree, to appear with Grand Funk at Maple Leaf Gardens Saturday (9), Grand Funk's first in Toronto in more than a year.

Pepper Tree is scoring with a single "You're My People" from the album of the same name.

The booking was set up by Capitol's Bill Bannon, in co-operation with promoter Martin Onrot and Grand Funk manager, Terry Knight.

From The Music Capitals of the World

• Continued from page 48

included on a three-album set on CBS called "First Great Rock Festivals" of the Seventies recorded at both the Atlanta and Isle of Wight festivals. The set includes three Hendrix numbers, "Power to Love," "Midnight Lightnin'," and "Foxy Lady." Polydor is to release "Jimi Hendrix Live at the Isle of Wight Festival" within the month. The LP is appearing on Polydor through a deal concluded in Hamburg by Hendrix manager Mike Jeffries.

Five times in the last fortnight, the EMI complex at Hayes has been brought to a standstill by bomb scares and with the resulting disruption of work, there have been delays in record deliveries. Security has now been tightened up and with wardens deputed to carry out specific searches in the event of further hoax calls, EMI is hopeful that there will be no further disruption of production.

Following EMI's refusal to distribute United Artists' soundtrack album of the Frank Zappa film, "200 Motels" because of the album's controversial sexual content, the album is to be handled by CBS. The double-album set will be available Nov. 5 to coincide with the premiere of the film.

Tony Edwards and John Coletta's Purple label product will be released by Capitol in America and Canada on a split Capitol-Purple logo. First product to go through Capitol will be released Oct. 18 and is the "Gemini Suite," by Jon Lord. . . . The record of the tapes of the Baker Street bank robbers will be released by Decca. Jonathan King secured the rights to the tapes from the radio ham who recorded the robbers conversations during the recent raid on the branch of Barclays Bank in London's Baker Street. King said that an edited version would be issued as a single after the crooks have been caught and sentenced.

Terry King Associates is planning a college and university tour from the end of the month featuring Steamhammer, Gringo and Andy Fernbach. It is understood that 10 percent of the proceeds will be passed to the colleges and universities on the tour schedule and the remainder will be divided among the acts after expenses have been deducted. . . . The Kinney Group is holding a London trade show at the Mayfair Hotel on Oct. 27 to which 500 record dealers from the greater London area will be invited. On display will be the complete back catalog as well as the company's Autumn and Christmas releases. Dealers will also have the opportunity to view all the current Kinney display units available.

Morris Levy, founder and managing director of the Oriole label which was subsequently sold to CBS in 1966, died of a heart attack on Monday night. Levy leaves a wife, Billie, and two sons, Eddie Levy, who is professional manager of ATV-Kirshner Music in London, and John Levy, who is a lawyer.

TORONTO

Neil Young is the songwriter of the moment in Canada. . . . A & M has a national hit with Rita Coolidge's version of "I Believe in You." Winnipeg-based J. J. Gregorash has a strong national hit with his version of Young's "Down by the River." Young, incidentally, was also born in Winnipeg. In addition, CKLW Windsor is playing Matthews Southern Comfort's version of "Tell Me Why" as Canadian content. The irony is that Young left Canada five years ago because of the lack of a "music industry" in this country. Reprise is awaiting

the go-ahead to release Young's fourth album. . . . Capitol's Linda Ronstadt flew in to Toronto last week for an appearance on the Ian Tyson TV show, "Nashville North." . . . Columbia feted Quebec pianist Andre Gagnon at La Grotta wine cellar, hosted by Columbia's Jack Robertson, Bill Eaton and John Williams. Gagnon's current single is a version of the European hit by Danyel Gerard, "Butterfly," taken from his "Let It Be Me" album.

Capitol is putting a strong push on the Anne Murray/Glen Campbell coupling of "I Say a Little Prayer/By the Time I Get to Phoenix." . . . London's classical manager, Jacques Druelle, is assembling a promotion campaign on the release of all the Haydn symphonies.

The annual Maple Leaf System convention will take place in Vancouver on Oct. 22, one day prior to the Bob Hamilton Radio Clinic. Most MLS members are staying over for the Hamilton conference. . . . The Crowbar concert album, recorded recently at Massey Hall, will be released as a two-record set in November. . . . A & M's Liam Mullan returns to Toronto next week for several days of meetings with the A & M head office.

Capitol has released "Run Run Run" from the Flying Circus album, according to Wayne Patton. . . . Kinney Music has launched three Canadian publishing companies — Don Valley Music, Home Cooked Music, and Les Editions Marie Marin. . . . CKEY in Toronto is to purchase CJOE London, pending CRTC approval.

Fatbuckle Records has released a debut single by Derek Markle called "Sheriff Thompson" which is picking up Ontario play. . . . Frank Zappa and the Mothers of Invention return to Massey Hall on Wednesday (13) for promoter Martin Onrot. . . . The Irish Rovers will play Carnegie Hall in New York (21). Gino Empry says the group's TV show achieved a No. 4 rating on the CBC's most-watched programs. . . . Eastern Sound's Murray Shields reports that Springwell's "It's for You" was completely cut at the Toronto studio. . . . Pink Floyd set to play Vancouver Gardens (23), Montreal (Nov. 9) and Quebec (10). . . . Anne Murray has offered public assistance to the Canadian Association for the Mentally Retarded. RITCHIE YORKE

PARIS

In the wake of the Johnny Hallyday (Philips) spectacular at the Palais des Sports, further Paris visitors include Brian Auger (Polydor London), Nana Mouskouri (Philips), at the Olympia, on Oct. 6; classical pianist Claudio Arrau (Philips), Oct. 8—the same day as the Richie Havens Salle Pleyel concert—and the Oscar Peterson Trio Nov. 9. Serge Reggiani (Polydor) opened a B season Sept. 14. . . . Barclay artists Charles Aznavour to Japan, Sept. 27-Oct. 15, and Memphis Slim to Britain, Sept. 28-Oct. 3. Barclay jazz organist, U.S.-born Rhoda Scott, to appear at Olympia Oct. 11, and during the month successful children's group, Poppys, will release its first album. . . . Acknowledged French summer hit, "Pour un Flirt" Michel Delpech — Barclay), recorded in German, Italian and Spanish. . . . MCA album, "Jesus Christ, Superstar," now out in France via CED, while the same firm is promoting the Joan Baez Vanguard album, "Blessed Are," following the artist's mid-September Paris visit. Soft Machine to Paris Oct. 26. . . . United Artists-France planning concert on the basis of the recent five-hour

(Continued on page 51)

Kanata Label Formed, First 3 Albums Released

TORONTO — Canadian-born songwriter, novelist, and critic Gene Lees, who returned to Canada eight months ago after a decade in New York, has formed a new record label Kanata in partnership with ex-CBS staff producer David Bird. Lees is president of the company, Bird is secretary-treasurer and head of production, and is backed by a number of prominent Canadian businessmen.

The company's first three releases were issued the week of Oct. 4. Three more albums will follow within a month. Meantime, the company has begun production on a line of spoken-word albums.

The first releases include a two-disk set by actor Bruno Gerussi and singer Tommy Ambrose, a narrative mixture of poetry and songs; an instrumental album by trumpeter Guido Basso, now featured weekly on CBS-TV's big

band show, "In the Mood"; and an album in which Lees sings a collection of his own songs, including the standards "Quiet Nights of Quiet Stars" and "Someone to Light Up My Life," both collaborations with Antonio Carlos Jobim, and "Yesterday I Heard the Rain," along with several new songs.

Lees said the company was reluctant to release so much material so quickly, but the need of Canadian radio stations for Canadian material had forced the decision. The Canadian Radio and Television Commission this year instituted a regulation that 30 percent of music played on the country's stations must be Canadian.

Soon to be released by Kanata are albums by the Travellers, the Canadian vocal group; Canadian composer Doug Randle; and the Czech-born composer Milan Kymlicka, now doing film score work in Toronto.

Producer Bird said that all six albums are aimed at the good music and middle-of-the-road stations. He said, however, that the label's first jazz album is being planned.

The company will concentrate at first on Canadian distribution. "I think," Lees said, "that for the first time, a label could survive entirely on Canadian sales, thanks to the CRTC ruling which gives Canadian companies a shot at their own stations. But we have no intention of ignoring the American market, and we're discussing several possible means of U.S. distribution."

Lees and Bird decided to establish a label, rather than become a production house for established labels. "We wanted the label to be identifiably Canadian, rather than have it lost on some U.S. or European company's talent roster," Lees said.

Mexico Takes Brazilian Fest

• Continued from page 1

First prize winners received \$6,000, second prize \$3,000 and third \$1,000. The fourth place Lebanese entry, "Song Without Love," was composed by Gabriel Yared, who, through illness was unable to perform it. U.S. singer Gwen Owen was deputized and was chosen as the festival's best interpreter by the judges.

Spain came fifth, Argentine sixth, Greece seventh, Germany eighth, Italy ninth and Belgium tenth. A total of 29 nations competed, somewhat less than in other years. Eighteen were chosen for the finals after two nights of performances.

Canadian Disk Production Is Still Going Up

OTTAWA — Record production in Canada for the month of July was up 15.7 percent over the corresponding month of 1970, according to statistics Canada.

Canadian manufacturers produced 2,606,657 records in July, as compared with 2,252,480 in July, 1970.

Cumulative production figures for 1971 also show an increase over last year. Year-to-date production (up until July 31) figures were 23,938,958, compared with 22,919,044 last year.

Pre-recorded tape figures were also up, despite the current tape slump in Canada. 211,824 tapes were produced in July this year, as compared with 131,762 in July of 1970.

Finnlevy Sets Album Promo

HELSINKI — Finnlevy has started a special promotion campaign—the first of its kind to be undertaken in Finland—in order to boost sales of specially-selected albums. The campaign is backed with considerable advertising in four leading daily newspapers plus some provincial newspapers and domestic record retailers.

LP's selected for the promotional drive—entitled "Album of the Week"—are "New World in the Morning," by Roger Whittaker, currently in Helsinki for nightclub work. "Toivekonsertti 43" (by various artists), "Love story," by Andy Williams (his TV show is now seen on Finnish Television), "Happening," by James Last, and the entire catalog of Ivan Rebroff.

Hambleton to Capitol Canada

TORONTO — Capitol Records (Canada) has signed a production contract with Greg Hambleton which brings the group Fergus to the label.

Deal was set up by Capitol a&r director, Paul White, and Hambleton, whose production credits include Steel River and Madrigal. Capitol will release immediately an album and single by Fergus. White said the label will put a the act.

German Disk Library Moves

BERLIN — During its 10-year existence, the Musikphothek—founded in 1961—has accumulated 47,000 records. Now it has moved to new premises. Full address of the latter is: Deutsche Bibliothek, Abt. Deutsches Musikarchiv, 1 Berlin 33, Ruedesheimer Strasse 54/56 (Telephone: 0311-821-20-51).

Canada for Host Country For Ninth Soviet Congress

TORONTO—Three representatives of the Canadian Music Council are attending the general assembly and seventh Congress of the International Music Council in Moscow.

During the sessions it is expected that Canada will be announced as the host country for the ninth Congress in 1975.

Representing the Canadian Music Council are Francoys Bernier, council president and head of the music department at the University of Ottawa; John Roberts, a director and immediate past president of

the council and head of radio music and variety for the English network of the CBC, and Ronald Napier, a vice president of the council and manager of concert administration for BMI Canada.

R. Murray Schafer, Canadian composer and professor at the Communications Center, Simon Fraser University, Vancouver, will deliver a working paper at the Moscow meetings.

The theme of this year's meeting is "Musical Culture of Different Peoples: Its Tradition and Contemporary Trends."

MGM's Allen For Brazil TV

RIO DE JANEIRO—Following a guest star appearance at the annual Rio International Song Festival, MGM artist Michael Allen has been signed by Brazil's TV Globo, sponsor of the Festival, for development as a Brazilian TV attraction, over a period of five to 10 years.

In addition, MGM president Mike Curb, present at the Festival, will give Allen's album product worldwide release.

Allen will return to Brazil in November for five TV shows—one of which will be his own one-hour spectacular. He will also do radio work and concerts in Rio and San Paulo.

From The Music Capitals of the World

• Continued from page 50

Hollywood Bowl spectacular. . . Musidisc release latest Creedence single, "Sweet Hitch-Hiker." . . . From the Pathe stable, a five-album Latin-American series, plus Canned Heat's "Long Way From L.A.," Deep Purple's "Fireball," Burdon-Witherspoon's "Soledad," George Harrison's "Bangla Desh," Shirley Bassey's "For All We Know," . . . Michel Fugain (U.A.—publishers Minotaur), to represent France at the Rio Song Festival. MICHAEL WAY

BELGRADE

The second pop show took place in Belgrade's Sport Hall on Oct. 2. Main attraction of the concert was U.K. trio Christie. Star of the first pop show held three weeks before was U.K. group Status Quo and next to come are Equals, also from England. . . . A new record company, Sumadija, with its own pressing plant started operations two months ago. The label is based in Batocina, near Kragujevac. First records of local folk music are on the market.

Newport Jazz is coming to Belgrade. There will be four concerts from Oct. 31 to Nov. 3 and main participants are Duke Ellington orchestra, Ornette Coleman and Miles Davis.

There will be no 13th edition of Yugoslavia's most renowned pop festival, regularly held every October in Opatija. Some organizational problems remained unsettled.

Among new releases there are "I'm Leaving" by Elvis Presley, "Bangla Desh" by George Harrison, "Fin de semana" by Los Diables and "Tonight" by the Move.

On the album scene there are "Ram" by Paul and Linda McCartney, and a two-record version of George Harrison's "All Things Must Pass." All these new records are issued by Jugoton.

JOHANNESBURG

U.S. singer Brook Benton is currently undertaking a tour of the Republic. He is playing to non-white audiences only. He is accompanied by soul singer Judy Clay also on the bill. . . . Bernard C. Solomon and Hal M. Judin, presidents of Everest Record Group of Los Angeles and Star Records of Johannesburg, respectively have concluded a long-term agreement in terms of which Ster will have the exclusive rights and distribution of the Everest product in South Africa. Ster will distribute thousands of the Everest product in the country and the product will also form part of Ster's new "Music Go-Round" lower priced series. . . . The 1971 National Folk Festival, arranged by the South African Folk Music Association, opened at the Sandton Civic Theatre, Sept. 23. . . . A dealer-press-radio cocktail party was held by the Intercontinental Record Co. to launch the new Hennie Bekker album "Turn On." The album, containing many party hits, is aimed at the Christmas market.

American classical pianist Agustin Anievas has received good reviews during his 10-day concert tour of South Africa. Anievas, who records for EMI, filled in at the last moment when German pianist Christoph Eschenbach was unable to make the trip. Anievas did recitals and concerts in all the main centers. PETER FELDMAN

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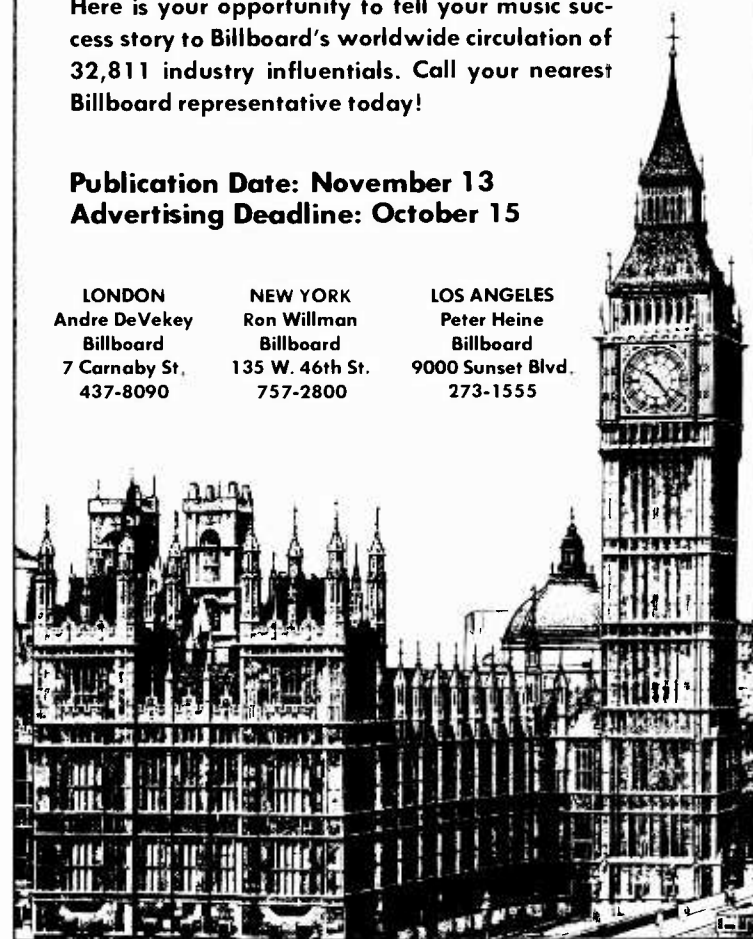
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HITS OF THE WORLD

Billboard

ARGENTINA

(Courtesy Escalera a la Fama)

This Week	Last Week	1	2	3	4	5	6	7	8	9	10
		HELP (Get Me Some Help)—Tony Ronald (M. Hall; Flash (CBS); Romeo (BMI); Kingston Karachi (RCA)									
2	1	ESTOYO HECHO UN DEMONIO—Safari (CBS)—Melograf									
3	7	QUIERO GRITAR QUE TE QUIERO—Quique Villaneuve (RCA)—Relay									
4	6	COFFEE TOFFEE SQUARES—Jade & Pepper (EMI)—Fermata									
5	3	LOVE STORY—Francis Lai (M. Hall); Alain Debray (RCA); Andy Williams (CBS); Johnny Mathis (CBS); Franck Pourcel (Odeon); Henry Mancini (RCA)—Korn									
6	4	SING SING BARBARA—Laurent & Mardi Gras (M. Hall/Fania)									
7	10	UNA NOCHE EXCEPCIONAL—Raul Padovani (RCA)—Relay									
8	—	BUTTERFLY—Daniel Gerard (CBS); Pintura Fresca (RCA)									
9	9	BORRIQUITO—Peret (D. Jockey); Lafuente (Philips)—Melograf									
10	—	TU SEL TU—Enrico Chiari (RCA) Dino Ponte (M. Hall)									

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14
1	2	MAGGIE MAY/REASON TO BELIEVE—Rod Stewart (Mercury)—Koppelman/Rubin (Stewart)													
2	1	HEY GIRL DON'T BOTHER ME—Tams (Lowery)—Probe													
3	3	DID YOU EVER—Nancy & Lee (Reprise)—London Tree													
4	4	TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA) Sunbury (G. Tosti)													
5	8	YOU'VE GOT A FRIEND—James Taylor (Warner Bros.)—Screen Gems-Columbia (Peter Asher)													
6	5	TAP TURNS ON THE WATER—C.C.S. (Rak)—Rak/C.C.S. (Mickie Most)													
7	13	FOR ALL WE KNOW—Shirley Bassey (United Artists)—United Artists													
8	6	COUSIN NORMAN—Marmalade (Decca)—Citrine (Marmalade)													
9	17	FREEDOM COME, FREEDOM GO—Fortunes (Capitol)—Cookaway (Cook & Greenaway)													
10	9	I BELIEVE (In Love)—Hot Chocolate (RAK)—RAK (Mickie Most)													
11	12	LIFE IS A LONG SONG/UP THE POOL—Jethro Tull (Chrysalis)—Chrysalis (Ian Anderson)													
12	7	NATHAN JONES—Supremes (Tamla-Motown)—Jobete/Carlin													
13	21	YOU DON'T HAVE TO BE IN THE ARMY TO FIGHT IN THE WAR—Mungo Jerry (Dawn)—Our Music (Barry Murray)													
14	29	WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)—Novaltene/Blackwood (Pat & Lolly Vegas)													

11	42	32	REMEMBER—Rock Candy (MCA)—KPM (Zack Laurence)
12	43	45	KNOCK THREE TIMES—Dawn (Bell)—Carlin (Tokens, Dave Appell)
13	44	—	BRANDY—Scott English (Horse)—Screen Gems-Columbia/Grathle (Dave Bloxham)
14	45	35	IN MY OWN TIME—Famliy (United Artists)—Reprise (Family)
15	46	34	TOM-TOM TURN AROUND—New World (Rak)—Chinnichap/Rak (Mike Hurst/Mickie Most)
16	47	42	BANGLA DESH—George Harrison (Apple)—Harrisons
17	48	—	MAMMY BLUE—Los Pop Tops (A&M)—Carlin (A. Milhaud)
18	49	—	LADY LOVE BUG—Clodagh Rogers (RCA)—Kangaroo (Kenny Young)
19	50	38	AT THE TOP OF THE STAIRS—Formations (Mojo)—Chappell (Leon Huff)
20	14	NEVER ENDING SONG OF LOVE—New Seekers (United Artists)—Philips (David MacKay)	
21	19	ANOTHER TIME, ANOTHER PLACE—Engelbert Humperdinck (Decca)—Leeds/Melanie (Gordon Mills)	
22	16	SOLDIER BLUE—Buffy Sainte-Marie (Cyril Shane)—RCA (B. Ste. M./Jack Nitzsche)	
23	20	BUTTERFLY—Danyel Gerard (CBS)—April	
24	25	MOON SHADOW—Cat Stevens (Island)—Freshwater (Paul Samwell-Smith)	
25	26	KEEP ON DANCING—Bay City Rollers (Bell)—Jewel (Jonathan King)	
26	33	SPANISH HARLEM—Aretha Franklin (Atlantic)—Carlin (J. Wexler/T. Dowd/A. Mardin)	
27	15	IT'S TOO LATE—Carole King (Screen Gems/Columbia)—A&M (Lou Adler)	
28	31	SUPERSTAR/FOR ALL WE KNOW—Carpenters (A&M)—Rondor (Jack Daugherty)	
29	—	THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Vanguard)—Feldman (Jack Lothrop)	
30	22	WHAT ARE YOU DOING SUNDAY—Dawn (Bell)—Carlin (Tokens & Dave Appel)	
31	35	I'M LEAVIN'—Elvis Presley (RCA)—Carlin	
32	23	LET YOUR YEAH BE YEAH—Pioneers (Island)—Trojan (J. Cliff/S. Crooks)	
33	46	LOOK AROUND—Vince Hill (Columbia)—Famous/Chappell (Norman Newell)	
34	27	WHEN LOVE COMES ROUND AGAIN—Ken Dodd (Melanie)—Columbia (John Burgess)	
35	30	CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Flamingo (G. Tosti/I Greco)	
36	—	MAMY BLUE—Roger Whittaker (Columbia)—Carlin (Denis Preston)	
37	—	TIRED OF BEING ALONE—Al Green (London)—Burlington (W. Mitchell/Al Green)	
38	—	PUT YOURSELF IN MY PLACE—Elgins (Tamla Motown)—Jobete/Carlin	
39	39	MY WAY—Frank Sinatra (Reprise)—Shapiro/Bernstein (Don Costa)	
40	47	AMAZING GRACE—Judy Collins (Elektra)—Harmony (Mark Abramson)	
41	37	LEAP UP & DOWN—St. Cecilia (Polydor)—Jonjo (Jonathan King)	

CANADA

(Courtesy: Maple Leaf System)

This Week	Last Week	1	2	3	4	5	6	7	8	9	10
1	1	MAGGIE MAY—Rod Stewart (London)									
2	2	THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Amp.)									
3	3	SUPERSTAR—Carpenters (A&M)									
4	4	DO YOU KNOW WHAT I MEAN—Lee Michaels (A&M)									
5	5	RAIN DANCE—Guess Who (RCA)									
6	6	ONE FINE MORNING/KIND WORDS—Lighthouse (GRT)									
7	7	GO AWAY LITTLE GIRL—Donny Osmond (Polydor)									
8	8	YO YO—Osmonds (Polydor)									
9	9	THE STORY IN YOUR EYES—Moody Blues (London)									
10	10	WEDDING SONG—Paul Stookey (WB)									

FRANCE

(Courtesy: Centre d'Information et de Documentation da Disque) (NATIONAL)

This Week	Last Week	1	2	3	4	5	6	7	8	9	10
1	1	LE JOUR SE LEVE—E. Gail (Barclay)									
2	2	POUR UN FLIRT—M. Delpech (Barclay)									
3	3	SOLEIL—Marie (Pathe-M/Pathe)									
4	4	FILLE AU VENT—P. Groscolas (CBS/Maxi)									
5	5	IL—G. Lenroman (CBS)									
6	6	MAMY BLUE—Nicoletta (CED)									
7	7	ISABELLE, JE T'AIME—Poppy (Barclay)									
8	8	JE T'AIME, JE T'AIME—M. Sardou (Philips)									
9	9	NON, NON, RIEN N'A CHANGE—Poppy (Barclay)									
10	10	SOUVIENS TOI DE MOI—Marie (Pathe-M./Pathe)									

INTERNATIONAL

(INTERNATIONAL)

This Week	Last Week	1	2	3	4	5	6
1	1	THE FOOL—G. Montagne (CBS)					
2	2	MAMY BLUE—Pop Tops (Carriere)					
3	3	HERE'S TO YOU—J. Baez (RCA)					
4	4	MAMY BLUE—Joel Daye (CED)					
5	5	WE SHALL DANCE—D. Roussos (Philips)					
6	6	HE'S GONNA STEP ON YOU AGAIN—J. Kongos (Pathe-M./Regal)					

7	JESUS—J. Faith (Decca)
8	THERE'S NO MORE CORN ON THE BRASOS—The Walkers (Carriere)
9	HIGH TIME WE WENT—J. Cocker (RCA)
10	GET IT ON—T. Rex (CBS)

ITALY

(Courtesy: Discografia Internazionale)
*Denotes local origin

This Week	Last Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	1	TANTA VOGLIA DI LEI—*I Pohnh (CBS)—Melody																			
2	3	EPPUR MI SON SCORDATO DI TE—*Formula Tre (Numero Uno)—Acqua Azzurra																			
3	4	TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA)—RCA																			
4	2	WE SHALL DANCE—Demis (Philips)—Alfiere																			
5	7	AMORE CARO, AMORE BELLO—*Bruno Lauzi (Numero Uno)—Numero Uno																			
6	12	PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Beechwood, BMI																			
7	5	ERA BELLA—*I Profeti (CBS)—April																			
8	10	PERSIERI E PAROLE—*Lucio Battisti (Ricordi)—Acqua Azzurra																			
9	—	DOMARIE' UN ALTRO GIORRO—*Ornella Vanoni (Ariston)—Palace Italia																			
10	22	I AM... I SAID—Neil Diamond (Uni)—Melody																			
11	—	HOR TI BASTAVO PIU'—*Patty Pravo (Philips)—RCA																			
12	11	VENDO CASA—*I Dik Dik (Ricordi)—Acqua Azzurra																			
13	21	IO E TE—*Massimo Renieri (CGD)—Apollo																			
14	14	DIO HIO RO—Lucio Battisti (Ricordi)—Acqua Azzurra																			
15	13	MOZART SYMPHONY NO. 40—Waldo de los Rios (Carosello)—Curci																			
16	9	DJAMBALLA—*Augusto Martelli (Cinevox)—Cinevox																			
17	6	AMOR MIO—*Mina (JDU)—Acqua Azzurra/PDU																			
18	24	PECCATO—*Wess (Durium)—Durium																			
19	—	WILD WORLD—Jimmy Cliff (Island)—Freshwater																			
20	20	FIRE AND ICE—Demis (Philips)—Alfiere																			
21	—	APRI LE TUE BRACCIA E ABBRACCIA IL MONDO—*Mino Reitano (Durium)—Fiumara																			
22	25	SWEET HITCH HIKER—Creedence Clearwater Revival (America)—Ariston/Palace																			
23	—	MAMMY BLUE—Pop Tops (Rare)—Carre' D'As																			
24	—	THE FOOL—Gilbert Montagne—(CBS)																			
25	16	CASA MIA—*Equipe 84 (Ricordi)—Fonofilm																			

JAPAN

(Courtesy: Music Labo, Ltd.)
*Denotes local origin

This Week	Last Week	1	2	3
1	1	WATASHI NO JYOKAMACHI—*Rumiko Koyanagi (Reprise)—Watanabe		
2	2	AME NO BALLADE—*Masayuke Yuhara (Union)—J.C.M.		
3	3	SAYONARA O MO ICHIDO—*Kiyohiko Ozaki (Philips)—Nichion		

4	MANATSU NO DEKIGOTO—*Miki Hirayama (Columbia)—Takarajima
5	MELODY FAIR—Soundtrack (Polydor)—Intersong
6	JYUNANA SAI—*Saori Minami (CBS/Sony)—Nichion
7	POLYUSHKA-POLYE—Masami Naka (Victor)
8	KINO KYO ASHITA—*Junji Inous (Philips)—P.M.P.
9	AME NO HI NO BLUES—*Yuko Nagisa (Toshiba)—Takarajima
10	SARABA KOIBITO—*Masaaki Sakai (Columbia)—Nichion
11	NAGASAKI KARA RUNE NI NOTTE—*Hiroshi Itsuki (Minoruphone)—Nichion
12	OMOIDE NO NAGASAKI—*Ayumi Ishida (Columbia)—Takarajima
13	DON'T PULL YOUR LOVE—Hamilton, Joe Frank & Reynolds (Stateside)—Toshiba
14	HI NO ONNA—*Shinichi Mori (Victor)—Watanabe/Ai
15	BUTTERFLY—Danyel Gerard (Polydor)—Watanabe
16	MANCHURIAN BEAT—Rumi Koyama (Union)—Victor, Watanabe
17	BLOSSOM LADY—Shocking Blue (Polydor)—Intersong

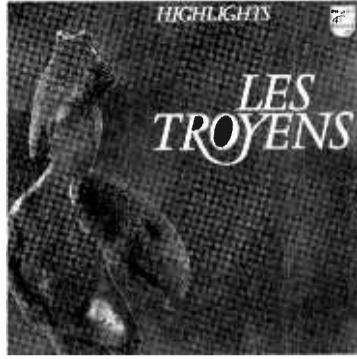
Album Reviews



POP
DON ELLIS—Tears of Joy. Columbia G 30297 (S)
 With the current success of big band concerts across the country this two-record set could prove to be a super sales item. Don Ellis is one of the handful or so of big band leaders to come about in the recent years and surely the most successful, and in this exciting live set recorded at San Francisco's Basin Street West he makes his presence even more noticeable.



POP
SAVAGE ROSE—Refugee. Gregar GG 104
 This, the latest album by the Savage Rose, sounds like their biggest yet. The group combines good, solid rhythm and the incredible range in the voice of Anisette and the result is—watch out. Programming attention in "Revival Day" and "Ballad of Gale."



CLASSICAL
BERLIOZ: LES TROYENS—Colin Davis. Philips 6500 161
 This edited version of the sensational complete set released earlier will find a ready and grateful audience who favors the highlight arias over the complete opera. The soloists, under Colin Davis' expert direction, perform the arias with the same richness and quality noted in the original complete set.



BLUES
BESSIE SMITH—The Empress. Columbia G 30818 (S)
 The 4th in a series of 5 sets features the legendary Miss Smith from 1924 through 1928. The overall technical quality is better than the first 3 recordings and this collection of some of Miss Smith's most familiar songs will find immediate acceptance by collectors of the great lady and traditional blues fans.



POP
IVAN REBHOFF—Somewhere My Love. Columbia C 31023 (S)
 The popular Russian basso has a three-octave range and a powerful vocal impact. Here he sings folk and popular songs from Russia and the U.S., accompanied by orchestra and a chorus of balalaikas. All songs are in English, including "Moscow Nights," "Kalinka" and "Somewhere My Love."



CLASSICAL
TWO GREAT DOUBLE CONCERTOS—Heifetz/Piatigorsky/Primrose. RCA Red Seal LSC 3228 (S)
 Heifetz and cellist Piatigorsky display their typical technical powers in their performance of Brahms' Concerto for Violin and Cello. Violinist Primrose joins Heifetz in Mozart's Sinfonia Concertante and their skill in interpretation will be appreciated by fans of the double concerto.



SOUNDTRACK
MEDICINE BALL CARAVAN—Soundtrack. Warner Bros. BS 2565 (S)
 Stoneground is the house band featured in this filmed trip around the U.S. and familiar music is the theme of the soundtrack LP with guest artists the Youngbloods performing "Act Naturally" and "Hippie From Olema," B. B. King wailing "How Blue Can You Get," Delaney and Bonnie singing "Free the People" and Alice Cooper chanting "Black Juju." The musical trip sounds as entertaining as the visual trip looks.



POP
JUDEE SILL—Asylum. SD 5050 (S) (Atlantic)
 With Jesus-Rock still booming, Judee Sill adds a new and startling dimension. Her songs are hymns, intricate, delicate, and passionate; but they're also good pop music. Even AM stations could catch on to material like "Lady-O" (the Turtles' 1969 hit), "The Lamb Ran Away With the Crown" and "Jesus Was a Cross Maker," though the lyrics and intense sincerity will surprise who listen past the attractive melodies.



DEAR DEALERS:

As we noted in last week's column, FIND service to participating FIND dealers will begin October 15th.

IT IS IMPORTANT THAT YOU PLACE ORDERS ON A DAILY BASIS TO GIVE YOUR CUSTOMERS THE BEST SERVICE.

Another reminder, FIND will only service qualified record or tape dealers.

There will be two shipments of FIND materials to dealers... the first of these will be made October 7th and will include the Counter Service Center (vinyl), Customer Order Forms, Dealer Batch Sheets, Customer Post Cards Notifications (of orders received awaiting pickup), Promotional Materials, etc. Those dealers who have ordered FIND DeLuxe Customer Service Centers will receive them under separate cover from our manufacturer about October 15th.

May we suggest you set up the Service Center Units immediately with an advance notice: "This store is a participating FIND dealer... shortly your special orders on records and tapes can be placed through us... just as soon as our FIND Catalog arrives within the next few days."

The second shipment to you will be the FIND Catalog... due to be shipped to you a few days after the other materials noted above... Place it on your FIND Service Center, along with the Customer ordering forms previously sent you... Meanwhile, instruct your store personnel on FIND, and how to help your customers use the FIND catalog... watch your sales and profits zoom up!

REMEMBER, THE FIND CATALOG CANNOT WORK FOR YOU HIDDEN BEHIND A COUNTER... IT MUST BE EXPOSED AT ALL TIMES TO YOUR CUSTOMERS TO ACHIEVE THE GREATEST SALES AND PROFITS FOR YOU... NOT TO MENTION INCREASED STORE TRAFFIC.

Remember, if it's in the FIND Catalog, it's in the FIND Warehouse, available for immediate shipment to you.

Rice Wardlaw

FIND SERVICE INTERNATIONAL
 9000 SUNSET BOULEVARD
 LOS ANGELES, CALIF. 90069
 A. C. 213-273-1555
 (Advertisement)



4 STAR

- POPULAR** ★★★★★
VIKKI CARR—The Ways to Love a Man. United Artists UAS 6813.
50 GUITARS OF TOMMY GARRETT—Go South of the Border, Vol. 3. United Artists UAS 5528.
SIDEWINDER—Morton Subotnick. Columbia M 30683 (S).
THIN LIZZY—London PS 594.
SURFERS—Alive & Well at Hop Louie's Latitude 20°. Daybreak DR 2001 (S) (RCA).
SADHU BRAND—Whole Earth Rhythm. Uni 73116 (S).
GORDON JENKINS' MALIBU SINGERS—Way Back Now. GWP ST 2035 (S).
IMPACT OF BRASS—Down at The Brass Works. Rare Earth R529L (S) (Motown).
WORLD ACTION SINGERS—Old Gems New Settings. Light LS 5549 LP (S).
CHRIS HILLS EVERYTHING IS EVERYTHING—Comin' Outta the Ghetto. Embryo SD 734 (S) (Atlantic).
CHARLIE MUSSELWHITE—Louisiana Fog. Cherry Red CR 5102 (S).
JAZZ ★★★★★
DAVE BRUBECK—Adventures in Time. Columbia G30625.
CHARLES MINGUS—Better Git It In Your Soul. Columbia G30628.
HUEY SIMMONS—Burning Spirits. Contemporary S7625/6.
CLASSICAL ★★★★★
BRUCKNER: SYMPHONY NO. 6—Concertgebouw Orch., Amsterdam (Haitnick). Philips 6500 164.
BEETHOVEN: SYMPHONY NO. 7—Concertgebouw Orch., Amsterdam (Jochum). Philips 6500 090.
SHOSTAKOVICH: SYMPHONY NO. 4—Moscow Philharmonic Symphony Orch. (Kondrashin). Melodiya/Angel SR 40177 (S).
MOZART—Allegri Quartet, Jack Brymer. Philips 6500 073.
BAROQUE TRUMPET ANTHOLOGY—Don Smithers/The Academy of St. Martin-in-the-Field. Philips 6500 110.
DUFAY: MUSIC FROM THE COURT OF BURGANDY—Musica Reservata. Philips 6500 085.
GERSHWIN—Werner Haas/Edo de Waart. Philips 6500 118.
BEETHOVEN: IRISH SONGS—Frank Patterson. Philips 6500 104.
LOW PRICE CLASSICAL ★★★★★
FANFARES AND FANTASY PIECES OF SCHUMANN—Goldsmith/Imai/Wright. RCA Victorla VICs 1621.
 (Continued on page 61)

New LP/Tape Releases

Weekly product list includes the most recent LP and tape releases. Listings are in alphabetical order by artist in pop, by composer in classical. Prices are manufacturers' suggested list and subject to change.

- Symbols: LP—long-playing record album; CA—cassette; 8T—8-track cartridge; OR—open reel tape.
- | ARTIST, Title | Config., Label, No., List Price | ARTIST, Title | Config., Label, No., List Price | ARTIST, Title | Config., Label, No., List Price | ARTIST, Title | Config., Label, No., List Price |
|---|---|--|---|-------------------------------------|---|---|--|
| POPULAR | | | | | | | |
| AUGER'S, BRIAN, OBLIVION EXPRESS | A Better Land; (LP) RCA Victor LSP 4540 \$5.98 (8T) PBS 1760...\$6.95 | HOLM, DALLAS | For Teens Only; (LP) Teen Zondervan ZLP 810...\$4.98 | NABORS, JIM | How Great Thou Art; (LP) Columbia C 30671...\$4.98 | THIN LIZZY | (LP) London PS 594...\$4.98 |
| BONFA, LUIZ | Sanctuary; (LP) RCA Victor LSP 4591 \$5.98 | HOWLIN' WOLF | London Session; (CA) Chess 5033-60008...\$6.98 | PARTON, DOLLY | Coat of Many Colors; (LP) RCA Victor LSP 4603 \$5.98 (8T) PBS 1826...\$6.95 | WILLIAMS, HARMONICA WITH LITTLE FREDDIE KING | (LP) Ahura Mazda AMS 2003...\$5.98 |
| BRAND, SADDHU | Whole Earth Rhythm; (LP) Uni 73116...\$4.98 | IMPACT OF BRASS | Down at the Brass Works; (LP) Rare Earth R 529L...\$5.98 | REAL | The Sounds of Celebration; (LP) Light LS 5571 LP...\$4.98 | WORLD ACTION SINGERS | Old Gems New Settings; (LP) Light LS 5549 LP...\$4.98 |
| THE CALVARY SINGERS | Chuck Ohman Presents; (LP) Word WST 8550 LP...\$4.98 | JACKSON, STONEWALL | Me and You and a Dog Named Boo; (LP) Columbia C 30924...\$4.98 (8T) CA 30924...\$6.98 | REBRGF, IVAN | Somewhere My Love (LP) Columbia C 31023...\$4.98 | MAHLER: SYMPHONY NO. 1 IN D | Chicago Symphony (Giulini); (CA) Angel 4XS 36048...\$6.98 |
| CARAVAN SINGERS | Caravan A-Caroling; (LP) Zondervan ZLP 748...\$4.98 | JAMES, ELMORE | History of; (LP) Trip TLP 8007...\$4.98 | ROBERTS, RICHARD & PATTI | Amazing Grace; (LP) Light LS 5569 LP...\$4.98 | VILLA-LOBOS | (LP) RCA Red Seal LSC 3231...\$5.98 (8T) RBS 1209...\$6.95 |
| CARMICHAEL, RALPH, ORK AND CHORUS/ROBERT LANSING | The Miracle at Pentecost (LP) Light LS 5552 LP...\$4.98 | JENKINS' GORDON, MALIBU SINGERS | Way Back Now; (LP) GWP ST 2035...\$4.98 | ROGERS, JEANNE | Saved by a Touch; (LP) Zondervan ZLP 819...\$4.98 | FANFARE AND FANTASY PIECES OF SCHUMANN | Goldsmith/Imai/Wright; (LP) RCA Victorla VICs 1621...\$2.98 |
| CODY, PHILIP | Laughing Sandwich; (LP) Kirshner KES 113...\$5.98 | JONES, GEORGE | The Best of Sacred Music; (LP) Musicor MS 3203...\$4.98 | SAVAGE ROSE | Refugee; (LP) Gregar GG 104...\$5.98 (8T) PBGG 1003...\$6.95 | MAHLER: SYMPHONY NO. 4 | Moscow Philharmonic Symphony Orch. (Kondrashin); (LP) Melodiya/Angel SR 40177...\$5.98 |
| COUNT BASIE | Have a Nice Day (LP) Daybreak DR 2005...\$5.98 | KRISTOFFERSON, KRIS | Me and Bobby Magee; (8T) Monument 8044-30817...\$6.98 (CA) 5044-30817...\$6.98 | SHEA, GEORGE BEVERLY | I'd Rather Have Jesus; (LP) RCA Victor LSP 4597 \$5.98 | SHOSTAKOVICH: SYMPHONY NO. 5 | Moscow Philharmonic Symphony Orch. (Kondrashin); (LP) Melodiya/Angel SR 40177...\$5.98 |
| CROSBY, BING | A Time to Be Jolly; (LP) Daybreak DR 2006...\$5.98 | LATIN JAZZ QUINTET | Oh! Pharaoh Speak; (LP) Trip TLP 8008...\$4.98 | SNOW, HANK | Award Winners; (LP) RCA Victor LSP 4601 \$5.98 (8T) PBS 1827...\$6.95 | TWO GREAT DOUBLE CONCERTOS | Heifetz/Piatigorsky/Primrose; (LP) RCA Red Seal LSC 3228...\$5.98 |
| FORD, TENNESSEE ERNIE | C-H-R-I-S-T-M-A-S; (LP) Capitol ST 831...\$5.98 | LINDSEY, LAWANDA | Greatest Hits, Vol. 1; (8T) Chart 8015-1048...\$6.98 | SIDWINDER | Morton Subotnick; (LP) Columbia M 30683...\$5.98 | | |
| FREEDOM | Through the Years; (LP) Cotillion SD 9048...\$4.98 | LENNON, JOHN | Imagine; (8T) Apple 8XT 3379...\$6.98 (CA) 4XT 3379...\$6.98 | SILL, JUDEE | Asylum SD 5050...\$4.98 | | |
| GROCE, LARRY | The Wheat Lies Low; (LP) Daybreak DR 200...\$5.98 | MANDRILL, BARBARA | Treat Him Right; (LP) Columbia C 30967...\$4.98 | SINATRA, FRANK, JR. | Spice; (LP) Daybreak DR 2003...\$5.98 | | |
| HILLS, CHRIS, EVERYTHING IS EVERYTHING | Comin' Outta the Ghetto; (LP) Embryo SD 734...\$4.98 | McKAY, JOHN | Color Him Love; (LP) Zondervan ZLP 818...\$4.98 | SKILLINGS, OTIS | Love; (LP) Tempo TL 7028...\$4.98 | | |
| HOLIDAY, MICKEY | Take the Long Look (LP) Teen ZLP 822...\$4.98 | MEDICINE BALL CARAVAN | Soundtrack; (LP) Warner Bros. BS 2565...\$5.98 | SMITH, BESSIE | The Empress; (LP) Columbia G 30818...\$5.98 | | |

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
115

LAST WEEK
92

*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

JOHN LENNON PLASTIC ONO BAND— IMAGINE (2:59)

(Prod: John & Yoko & Phil Spector) (Writer: Lennon) (Maclen, BMI)—The long awaited album title tune finally released as a single is a ballad beauty with a definite No. 1 sound! Flip: "It's So Hard" (2:22) (Maclen, BMI). Apple 1840

BEE GEES— DON'T WANT TO LIVE INSIDE MYSELF (3:50)

(Prod: Robert Stigwood & the Bee Gees) (Writer: Gibb) (Casserole, BMI)—The Gibbs follow their No. 1 million seller "How Do You Mend a Broken Heart" with another powerful ballad performance loaded with the same sales and chart potency. Flip: (No Information Available). Atco 6867

BEACH BOYS—LONG PROMISED ROAD (3:29)

(Prod: Beach Boys) (Writers: Wilson-Rieley) (Wilojarston, ASCAP)—From their hit LP, "Surf's Up," comes a potent driving rock ballad that will prove the one to put the group back on top once again. Super production work. Flip: (No Information Available). Reprise 1047

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

TOM JONES—TILL (2:20)

(Prod: Gordon Mills) (Writers: Davies-Sigman) (Chappell, ASCAP)—The Roger Williams classic ballad hit of 1965 is updated in a driving production by Jones . . . a hot follow-up to his "Puppet Man." Flip: "One Day Soon" (2:43) (Leeds, ASCAP). Parrot 40067 (London)

JAMES BROWN— MY PART/MAKE IT FUNKY (Part 3) (2:40)

(Prod: James Brown Prod.) (Writers: Brown-Bobbitt) (Dynatone, BMI)—More funky beat blues discotheque winning material from James to follow his latest smash "Make It Funky." Flip: "My Part/Make It Funky (Part 4)" (2:50) (Dynatone, BMI). Polydor 14098

IKE & TINA TURNER— I'M YOUR (Use Me Anyway You Wanna) (2:50)

(Prod: Ike Turner) (Writers: Reese-Lane) (Hub, BMI)—Dynamic duo follow "Ooh Poo Pah Doo" with a funky beat blues swinger with even more play and sales potential than the recent hit. Flip: (No Information Available). United Artists 50837

STYLISTICS—YOU ARE EVERYTHING (2:55)

(Prod: Thom Bell) (Writers: Bell-Creed) (Bellboy/Assorted, BMI)—Group scored heavy, pop and soul, with "Stop, Look and Listen" and follow that with more funky beat blues material with every bit of the potential of the initial hit. Flip: (No Information Available). Avco 4581

RICHIE HAVENS— THINK ABOUT THE CHILDREN (3:00)

(Prod: Richie Havens) (Writers: Scott-Meehan) (Jenny/Meehan, ASCAP)—Havens hit high on the chart with "Here Comes the Sun." This potent ballad with strong lyric line penned by Bobby ("He Ain't Heavy, He's My Brother") Scott and Jenny Meehan offers much of that chart potential. Flip: "Fire and Rain" (4:57) (Blackwood/Country Road, BMI). Stormy Forest 660

CURTIS MAYFIELD—GET DOWN (3:48)

(Prod: Curtis Mayfield) (Writer: Mayfield) (Curtom, BMI)—This driving swinger offers more for the charts than his hit earlier this year, "If There's a Hell Below We're All Gonna Go." Strong item, pop and soul. Flip: (No Information Available). Curtom 1966 (Buddah)

CHEE-CHEE AND PEPPY— NEVER NEVER NEVER (2:50)

(Prod: Jesse James) (Writer: James) (Kama Sutra/James Boy/Tab Tob, BMI)—Follow-up to "I Know I'm in Love" is a solid swinger that has it to hit harder and faster, pop and soul, than their initial hit. Flip: "Loving You Really Comes Easy" (3:20) (James Boy, BMI). Buddah 254

JACKIE WILSON— LOVE IS FUNNY THAT WAY (3:12)

(Prod: Carl Davis & Willie Henderson) (Writers: Smith-Tufano)—Wilson's "This Love Is Real" took him midway into the Hot 100. This strong blues ballad material offers more sales potency for both pop and soul. Flip: "Try It Again" (2:21). Brunswick 55461

CHAD EVERETT—ALL STRUNG OUT (2:45)

(Prod: Nino Tempo) (Writers: Tempo-Riopell) (Daddy Sam, BMI)—The popular TV star of "Medical Center" turns up as a commercial pop singer with this redoing of the past Nino Tempo-April Stevens hit. Loaded with Top 40 appeal. Label handled by MGM: Flip: "Bayou" (4:30) (Milo, BMI). Marina 503 (MGM)

STEVE ALAIMO—NOBODY'S FOOL (2:45)

(Prod: Chips Moman) (Writers: Tenn-Emmons) (Press, BMI)—Alaimo made a Hot 100 dent with "When My Little Girl Is Smiling" and this solid rhythm item, produced by Chips Moman, has it to break him heavy in the charts this time out. Flip: "Thorn in Our Roses" (2:41) (Freas, BMI). Entrance 7503 (CBS)

GRIFFIN—(What Happens) IN THE DARKNESS (2:45)

(Prod: Marzano-Calvert) (Writer: Smith) (Running Bear, BMI)—New discovery on the debut of the Bob Marcucci label, handled by MGM, is a wild swinger loaded with Top 40 potency. Should hit hard and fast. Flip: "Calling You" (3:35) (Running Bear, BMI). Romar 701 (MGM)

100 PROOF AGED IN SOUL— 90 DAY FREEZE (2:47)

(Prod: Staff-Ronald Dunbar-McKinley Jackson) (Writers: Dunbar-Bond) (Gold Forever, BMI)—Clever, timely title set to a swinging rhythm, and a wild vocal workout that will bring them back to the charts with impact. Flip: "Not Enough Love to Satisfy" (3:20) (Gold Forever, BMI). Hot Wax 7108 (Buddah)

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

SAM & DAVE—Don't Pull Your Love (3:13) (Prod: Brad Shapiro & Dave Crawford) (Writers: Lambert-Potter) (Trousdale/Soldier/Cents & Pence, BMI)—The recent pop hit is given a heavy soul reading by the duo, their first together in some time. Loaded with soul chart potential, it offers much for pop as well. Atlantic 2839.

JOHN STEWART—Daydream Believer (2:40) (Prod: Michael Stewart) (Writer: Stewart) (Screen Gems-Columbia, BMI)—Stewart moves to the label with a strong and commercial reading of the super material he wrote for the Monkees a few years back. This one should break Stewart into the charts. Warner Bros. 7525

MICKY DOLENZ—Easy on You (1:57) (Prod: Micky Dolenz) (Writer: Dolenz) (Screen Gems-Columbia, BMI)—Former Monkee member goes solo, his first for the label. Infectious rhythm item, it has it to come through strong via Top 40. MGM 14309

MICKEY NEWBURY—An American Trilogy (3:46) (Prod: Dennis Linda) (Acutt-Rose, BMI)—By far one of the finest of the week's releases, this beautiful material, with a performance and arrangement to match, could easily prove a left smash. Elektra 45750

BEVERLY BREMERS—When Michael Calls (2:25) (Prod: John Walsh) (Writers: Appel-Creticos) (Pocket Full of Tunes/Creative Power, BMI)—From Broadway's "The Me Nobody Knows" the stylist made a chart dent her first time out with "Don't Say You Don't Remember." This driving ballad offers still more play and chart potential . . . Top 40 and Easy Listening. Scepter 12332

SAVOY BROWN—Tell Mama (2:59) (Prod: Neil Slaven) (Writers: Simmonds-Raymond) (Chrysalis/Burgandy Butterfly, ASCAP)—From his current hit

LP comes a funky beat blues item with much FM and Top 40 appeal. Parrot 40066 (London)

LESLEY DUNCAN—Sing Children Sing (3:24) (Prod: Jimmy Horowitz) (Writer: Duncan) (Blackwood, BMI)—Smooth folk-flavored original rock ballad could prove the one to bring her through for a chart item. Columbia 4-45473

DANYEL GERARD—Butterfly (3:27) (Writers: Gerard-Kent) (Charlemagne, ASCAP)—The infectious European rhythm hit offers much for programming and sales here as well. Columbia 4-45468

MARC JONSON—I'm Coming Up to Boston (3:03) (Prod: Marc Jonson) (Writer: Jonson) (Fennario/Napkin the Coat, ASCAP)—Strong debut of a new folkster with an equally strong ballad that should establish him on the charts. Vanguard 35141

CHUCK WOOLERY—Deja Vu (2:55) (Prod: Joe Reisman) (Writers: Woolery-Hoffman) (Algee, BMI)—Woolery, out of Nashville, moves to the label with strong ballad material with much MOR and Top 40 potential. RCA 74-0554

PAUL EVANS—Here We Go Round Again (2:50) (Prod: Charles R. Grean & Stanley Mills) (Writers: Evans-Parnes) (September, ASCAP)—The composer-performer offers a clever piece of rhythm material with an important lyric line that should come through via MOR and move over Top 40. Laurie 3581

GERRY ROBINSON—Never Be Mad for More Than One Day (2:25) (Prod: Jack Keller) (Writers: Duncan-Keller) (Colgems/Pennypacker, ASCAP)—Bubble-gum rocker is loaded with Top 40 appeal and should break the composer-performer into the Hot 100. MGM 14301

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

MEL TILLIS & SHERRY BRYCE— LIVING AND LEARNING (2:35)

(Prod: Jim Vienneau) (Writer: Skinner) (Sawgrass, BMI)—Their duet of "Take My Hand" put them right in the Top 10. This rhythm ballad follow-up offers every bit of that sales potency. Flip: "Tangled Vines" (2:01) (Sawgrass, BMI). MGM 14303

SUSAN RAYE—I've Got a HAPPY HEART (1:48)

(Writers: Lovely-Owens) (Blue Book, BMI)—Fast follow-up to her "Pitty Pity Patter" is this happy rhythm item that will take her into the Top 10 once again. Fine performance. Flip: "How Long Will the Baby Be Gone" (2:08) (Blue Book, BMI). Capitol 3209

BILLY (CRASH) CRADDOCK— YOU BETTER MOVE ON (2:23)

(Prod: Ron Chancey) (Writer: Alexander) (Spartus/Keve, BMI)—The soul ballad gets a potent country reading by Craddock that will prove his third smash in a row for the year. Flip: "Confidence and Common Sense" (2:45) (Wheel, ASCAP). Cartwheel 201

EDDY ARNOLD—I LOVE YOU DEAR (2:50)

(Prod: Jim Malloy) (Writer: Moran) (Alpine, ASCAP)—This moving ballad material should break through big country and move right over for a pop success as well, both MOR and Top 40. Flip: "Long Life, Lots of Happiness" (2:14) (Golden Egg, BMI). RCA 74-0559

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

CHARLIE LOUVIN & MELBA MONTGOMERY—I'm Gonna Leave You (2:20) Melba-Jack/Belle Meade, ASCAP) Capitol 3208

JEANNIE SEELY—Alright I'll Sign the Papers (2:17) (Cedarwood, BMI) Decca 32882 (MCA)

LINDA GAIL LEWIS—Working Girl (2:50) (Blackwood, BMI) Mercury 73245

STAN HITCHCOCK—The Light of Love (2:57) (Cason, ASCAP) Caprice 728

JACK BARLOW—Catch the Wind (2:38) (Terrace, ASCAP) Dot 17396 (Paramount)

JOHNNY WRIGHT—Going to the Country (2:16) (Sailor, ASCAP) Decca 32883 (MCA)

JERRY JAYE—Don't Bring the Rain Back Again (2:47) (Two Rivers, ASCAP) Mega 615-0045

GORDON CASE—Julie Ann's Baby (2:55) (House of Bryant, BMI) Barnaby 2045 (CBS)

ANN BOOTH—You Can't Hang On (Lookin' On) (2:15) (Algee, BMI) Epic 5-10796 (CBS)

RED SIMPSON—I'm a Truck (2:59) (Plaque/Ripcord, BMI) Portland 10002

TOP 20 SOUL

Spotlights Predicted to reach the

TOP 20 of the TOP SELLING SOUL SINGLES Chart

JAMES BROWN— MY PART/MAKE IT FUNKY (Part 3) (See Pop Pick)

IKE & TINA TURNER— I'M YOUR (Use Me Anyway You Wanna) (See Pop Pick)

STYLISTICS—YOU ARE EVERYTHING (See Pop Pick)

CURTIS MAYFIELD—GET DOWN (See Pop Pick)

CHEE CHEE & PEPPY— NEVER NEVER NEVER (See Pop Pick)

JACKIE WILSON—LOVE IS FUNNY THAT WAY (See Pop Pick)

100 PROOF AGED IN SOUL—90 DAY FREEZE (See Pop Pick)

SAM & DAVE—DON'T PULL YOUR LOVE (See Pop Pick)

BOBBY BLAND—SHAPE UP OR SHIP OUT (2:35)

(Prod: Jay Wellington) (Writer: Malone-Morrison) (Don, BMI)—Easy beat swinger has it to put Bland right back at the top in sales a la "I'm Sorry." Strong entry. Flip: "The Love That We Share (Is True)" (2:06) (Don, BMI). Duke 471

GENERAL CROOK— WHAT TIME IS IT (Part 1) (3:29)

(Prod: Walter & Burgess Gardner) (Writer: Crook)—Crook came through the beginning of the year with "Do It for Me." This funky beat blues swinger, with strong lyric line should prove a big one. Flip: "What Time Is It (Part II)" (3:37). Down To Earth 77

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

FREDDIE SCOTT—I Guess God Wants It This Way (3:23) (Ensign/Padren, BMI) Vanguard 35137

N. F. PORTER—Keep on Keeping On (2:50) (Vulture, BMI) Lizard 1010

TOMORROW'S CHILDREN—Sister Big Stuff (2:51) (Malaco, BMI) London 160

CURTIS BLANDON—In the Long Run (2:43) (Cachand/Bun-Bud, BMI) Wand 11241 (Scepter)

LORDS—Since I Fell for You (3:30) (Warner Bros., ASCAP) Mikim 1501 (Stax/Volt)

OCTOBER 16, 1971, BILLBOARD

COVEN

is now on MGM Records

Their new hit is

"One Tin Soldier"

("The Legend Of Billy Jack")

K-14308

A SUNSHINE SNAKE RECORDS PRODUCTION



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Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	MAGGIE MAY/ REASON TO BELIEVE 14	Rod Stewart (Rod Stewart), Mercury 73224
2	3	SUPERSTAR 7	Carpenters (Jack Daugherty), A&M 1289
3	5	YO-YO 6	Osmonds (Rick Hall), MGM 14295
4	4	THE NIGHT THEY DROVE OLD DIXIE DOWN 10	Joan Baez (Norbert Putnam & Jack Lothrop), Vanguard 35138
5	2	GO AWAY LITTLE GIRL 11	Donny Osmond (Rick Hall), MGM 14285
6	6	DO YOU KNOW WHAT I MEAN 12	Lee Michaels (Lee Michaels), A&M 1262
7	7	UNCLE ALBERT/ADMIRAL HALSEY ● 10	Paul & Linda McCartney (Paul & Linda McCartney), Apple 6278
8	9	IF YOU REALLY LOVE ME 10	Stevie Wonder (Stevie Wonder), Tamla 54208 (Motown)
9	10	SWEET CITY WOMAN 10	Stampeders (Mel Shaw), Bell 45-120
10	28	GYPSIES, TRAMPS & THIEVES 5	Cher (Snuff Garrett), Kapp 2146 (MCA)
11	8	AIN'T NO SUNSHINE ● 14	Bill Withers (Booker T. Jones), Sussex 219 (Buddah)
12	11	SMILING FACES SOMETIMES 17	Undisputed Truth (Norman Whitfield), Gordy 7108 (Motown)
13	13	TIRED OF BEING ALONE 13	Al Green (Willie Mitchell & Al Green), Hi 2194 (London)
14	14	SO FAR AWAY/SMACKWATER JACK 8	Carole King (Lou Adler), Ode 66019 (A&M)
15	17	I'VE FOUND SOMEONE OF MY OWN 20	Free Movement (Joe Porter), Decca 32818 (MCA)
16	18	TRAPPED BY A THING CALLED LOVE 9	Denise LaSalle (Crajon Enterprises), Westbound 182 (Chess/Janus)
17	16	I WOKE UP IN LOVE THIS MORNING 10	Partridge Family, Starring Shirley Jones & Featuring David Cassidy (Wes Farrell), Bell 45-130
18	21	THIN LINE BETWEEN LOVE & HATE 8	Persuaders (Poindexter Bros.), Atco 6822
19	15	STICK-UP ● 11	Honey Cone (Greg Perry & General Johnson/Stagecoach Prod.), Hot Wax 7106 (Buddah)
20	34	PEACE TRAIN 4	Cat Stevens (Paul Samwell-Smith), A&M 2191
21	12	SPANISH HARLEM 12	Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2817
22	20	CHIRPY CHIRPY CHEEP CHEEP 13	Mac & Katie Kissoon (Miki Dallan), ABC 11306
23	19	RAIN DANCE 10	Guess Who (Jack Richardson for Nimbus 9), RCA 74-0522
24	25	WEDDING SONG (There Is Love) 12	Paul Stookey (Jim Mason & Ed Mottau), Warner Bros. 7511
25	31	STAGGER LEE 9	Tommy Roe (Steve Barri), ABC 11307
26	30	NEVER MY LOVE 5	Fifth Dimension (Bones Howe), Bell 45-134
27	27	LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) 9	Kris Kristofferson (Fred Foster), Monument 8525 (CBS)
28	29	BIRDS OF A FEATHER 6	Raiders (Mark Lindsay), Columbia 4-45453
29	22	MAKE IT FUNKY (Part 1) 8	James Brown (James Brown), Polydor 14088
30	32	THE LOVE WE HAD (Stays on My Mind) 10	Dells (Chuck Stepney & Chuck Barksdale), Cadet 5683 (Chess/Janus)
31	35	EASY LOVING 9	Freddie Hart (George Richey), Capitol 3115
32	36	ONE FINE MORNING 6	Lighthouse (Jimmy Tenner), Evolution 1048 (Stereo Dimension)
33	23	THE STORY IN YOUR EYES 11	Moody Blues (Tony Clarke), Threshold 67006 (London)

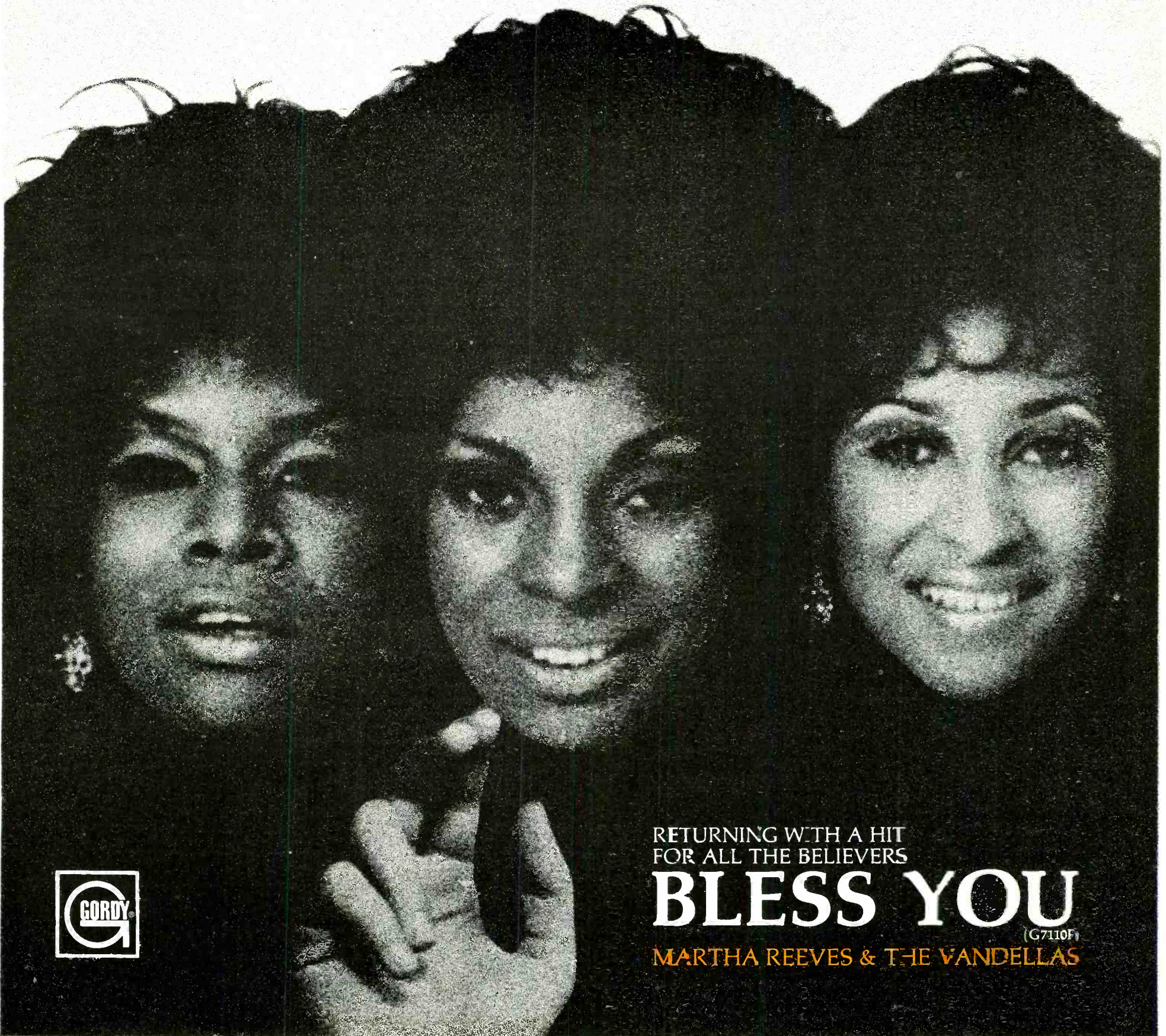
THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	40	ONLY YOU KNOW AND I KNOW 4	Delaney & Bonnie (Delaney & Bonnie), Atco 6838
35	62	INNER CITY BLUES (Make Me Wanna Holler) 2	Marvin Gaye (Marvin Gaye), Tamla 54209 (Motown)
36	54	YOU'VE GOT TO CRAWL (Before You Walk) 5	8th Day (Greg Perry-HDH Prod.), Invictus 9098 (Capitol)
37	41	WOMEN'S LOVE RIGHTS 7	Laura Lee (William Witherspoon/Stagecoach Prod.), Hot Wax 7105 (Buddah)
38	38	MacARTHUR PARK (Part II) 6	Four Tops (Frank Wilson), Motown 1189
39	45	A NATURAL MAN 8	Lou Rawls (Michael Lloyd), MGM 14262
40	58	LONG AGO AND FAR AWAY 3	James Taylor (Peter Asher), Warner Bros. 7521
41	44	I'M COMIN' HOME 4	Tommy James (Tommy James & Bob King), Roulette 7110
42	50	THE YEAR THAT CLAYTON DELANEY DIED 9	Tom T. Hall (Jerry Kennedy), Mercury 73221
43	52	ONE TIN SOLDIER (The Legend of Billy Jack) 5	Coven (Mundell Lowe), Warner Bros. 7509/MGM 14308
44	46	K-JEE 15	Nite-Liters (Fuqua III Prod.), RCA 74-0461
45	51	WHAT ARE YOU DOING SUNDAY? 3	Dawn (Tokens & Dave Appel), Bell 45-141
46	53	CHARITY BALL 5	Fanny (Richard Perry), Reprise 1033
47	42	ALL DAY MUSIC 11	War (Jerry Goldstein), United Artists 50815
48	39	BREAKDOWN (Part I) 10	Rufus Thomas (Tom Nixon), Stax 0098
49	66	I'M A MAN/QUESTIONS 67 & 68 2	Chicago (James William Guercio), Columbia 4-45467
50	—	THEME FROM "SHAFT" 1	Isaac Hayes (Isaac Hayes), Enterprise/MGM 9038 (Stax/Volt)
51	67	SHE'S ALL I GOT 3	Freddie North (Jerry Williams, Jr.), Mankind 12004 (Nashboro)
52	63	I'D LOVE TO CHANGE THE WORLD 4	Ten Years After (Ten Years After), Columbia 4-45457
53	—	EVERYBODY'S EVERYTHING 1	Santana (Santana), Columbia 4-45472
54	87	THE DESIDERATA 2	Les Crane (Fred Werner & Les Crane), Warner Bros. 7520
55	79	TWO DIVIDED BY LOVE 2	Grass Roots (Steve Barri), Dunhill 4289
56	55	WHERE EVIL GROWS 12	Poppy Family (Terry Jacks), London 148
57	57	TALK IT OVER IN THE MORNING 6	Anne Murray (Brian Aherne), Capitol 3159
58	90	IT'S ONLY LOVE 2	Elvis Presley, RCA 48-1017
59	71	SPILL THE WINE 3	Isley Brothers (R. Isley/O. Isley/R. Isley), T-Neck 932 (Buddah)
60	64	IT'S A CRYIN' SHAME 5	Gayle McCormick (Dennis Lambert & Brian Potter), Dunhill 4288
61	65	IT'S FOR YOU 5	Springwell (Pink Unlimited & Vinny Testa), Parrot 359 (London)
62	75	YOU BROUGHT THE JOY 3	Freda Payne (Holland-Dozier-Holland), Invictus 9100 (Capitol)
63	73	LOVE 2	Lettermen (Lettermen Inc.), Capitol 6316
64	72	THAT'S THE WAY A WOMAN IS 6	Messengers (Mass Prod.), Rare Earth 5032 (Motown)
65	70	SOME OF SHELLEY'S BLUES 6	Nitty Gritty Dirt Band (William E. McEuen), United Artists 50817
66	56	ROLL ON 9	New Colony Six (Sanctuary Prod.), Sunlight 1001 (TwiNight)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	81	IT'S IMPOSSIBLE 2	New Birth (Fuqua III Prod.), RCA 74-0520
68	68	FEEL SO BAD 8	Ray Charles (Joe Adams), ABC 11308
69	—	YOU THINK YOU'RE HOT STUFF 1	Jean Knight (Wardell Quezergue), Stax 0105
70	—	ABSOLUTELY RIGHT 1	Five Man Electrical Band (Dallas Smith), Lionel 3220 (MGM)
71	97	TOUCH 2	Supremes (Frank Wilson), Motown 1190
72	—	JENNIFER 1	Bobby Sherman (Ward Sylvester), Metromedia 227
73	74	I DON'T NEED NO DOCTOR 4	Humble Pie (Glyn Johns), A&M 1282
74	—	BLESS YOU 1	Martha Reeves & the Vandellas (Corporation), Gordy 7110 (Motown)
75	76	FREEDOM COME, FREEDOM GO 3	Fortunes (Cook & Greenaway), Capitol 3179
76	80	RUB IT IN 3	Laying Martine (Ray Stevens), Barnaby 2041 (CBS)
77	83	WILD NIGHT 2	Van Morrison (Van Morrison & Ted Templeman), Warner Bros. 7518
78	82	DO I LOVE YOU 3	Paul Anka (David Van De Pitte & Bruce Miller), Buddah 252
79	91	YOUR MOVE 4	Yes (Yes & Eddie Offord), Atlantic 2819
80	—	LIFE IS A CARNIVAL 1	Band (Band), Capitol 3199
81	89	MIDNIGHT MAN 2	James Gang (James Gang & Bill Szymczyk), ABC 11312
82	—	RESPECT YOURSELF 1	Staple Singers (Al Bell), Stax 0104
83	—	I LIKE WHAT YOU GIVE 3	Nolan (Gabriel Mekler), Lizard 1008
84	86	YOU SEND ME 4	Ponderosa Twins + One (B. Massey), Horoscope 102 (All Platinum)
85	88	HOT PANTS—I'M COMING, COMING I'M COMING 4	Bobby Byrd (James Brown Prod.), Brownstone 4203 (Polydor)
86	85	I KNOW I'M IN LOVE 14	Chee Chee & Peppy (J. James), Buddah 225
87	92	MAMMY BLUE 2	Pop Tops (Alain Milhaud), ABC 11311
88	—	ARE YOU OLD ENOUGH 1	Mark Lindsay (Mark Lindsay), Columbia 4-45462
89	—	ALL I EVER NEED IS YOU 1	Sonny & Cher (Snuff Garrett), Kapp 2151 (MCA)
90	—	MOTHER 1	Barbra Streisand (Richard Perry), Columbia 4-45471
91	—	THEME FROM "SUMMER OF '42" 1	Peter Nero (Paul Leka), Columbia 4-45399
92	93	EVERYTHING'S ALRIGHT 4	Yvonne Elliman (Tim Rice & Andrew Lloyd Webber), Decca 32870 (MCA)
93	94	WALK EASY MY SON 2	Jerry Butler (Gerald Sims & Jerry Butler), Mercury 73241
94	100	BABY I'M YOURS 2	Jody Miller (Billy Sherrill), Epic 5-10785
95	95	I'M SO GLAD 2	Fuzz (Carr-Cee Prod.), Calla 179 (Roulette)
96	96	VALERIE 3	Cymarron (Chips Monan), Entrance 7502 (CBS)
97	98	OLENA 2	Don Nix (Don Nix), Elektra 45746
98	—	BANKS OF THE OHIO 1	Olivia Newton-John (Bruce Welch & John Farrar), Uni 55504 (MCA)
99	—	TELL ME WHY 1	Matthews Southern Comfort (Ian Matthews), Decca 32874 (MCA)
100	—	WHERE DID OUR LOVE GO 1	Donnie Elbert (Donnie Elbert), All Platinum 2330

HOT 100 A TO Z—(Publisher-Licensee)

Absolutely Right (4 Star, BMI)	70	Gypsies, Tramps & Thieves (Peco, BMI)	10	Love (Maclen, BMI)	63	Reason to Believe (Kappelman-Rubin, BMI)	23	Thin Line Between Love & Hate (Cotillion/Win or Lose, BMI)	18
Ain't No Sunshine (Interior, BMI)	11	Hot Pants—I'm Coming, Coming, I'm Coming (Dyanote, BMI)	85	Love We Had, The (Stays on My Mind) (Chappell/Buller, ASCAP)	30	Respect Yourself (East/Memphis/Klondike, BMI)	82	Tired of Being Alone (Jec, BMI)	13
All I Ever Need Is You (Unltd Artists, ASCAP)	89	I Don't Need No Doctor (Renleigh/Baby Monica, BMI)	73	Loving Her Was Easier (Than Anything I'll Ever Do Again) (Combine, BMI)	27	Trapped by a Thing Called Love (Ordona/Bridgeport, BMI)	71	Touch (Jobete, BMI)	17
All Day Music (Far Out, ASCAP)	47	I Know I'm in Love (Kama Sutra/James Boy, BMI)	86	MacArthur Park, Part 2 (Canopy, ASCAP)	38	Two Divided by Love (Trousdale/Soldier, BMI)	55	Uncle Albert/Admiral Halsey (Maclen/McCartney, BMI)	7
Are You Old Enough (Vino/Wren, BMI)	88	I Know I'm in Love (Kama Sutra/James Boy, BMI)	83	Maggie May (MRC-GH, BMI)	1	Valerie (Press, BMI)	96	Where Evil Grows (Gone Fishin', BMI)	7
Baby I'm Yours (Blackwood, BMI)	88	I Like What You Give (Lizard, ASCAP)	83	Make It Funky, Part 1 (Dyanote, BMI)	29	Walk Easy My Son (Butler, ASCAP)	93	Wild Night (Coleman Soul, ASCAP)	37
Banks of the Ohio (Blackwood, BMI)	94	I Like What You Give (Lizard, ASCAP)	83	Mama Blue (Maxim, ASCAP)	87	Wedding Song (There Is Love) (Songbirds of Paradise, ASCAP)	24	Women's Love Rights (Gold Forever, BMI)	77
Birds of a Feather (Lowery, BMI)	28	I Woke Up in Love This Morning (Screen Gems-Columbia, BMI)	17	Midnight Man (Pamco/Home Made, BMI)	81	The Year That Clayton Delaney Died (Newkeys, BMI)	42	You Got to Crawl (Before You Walk) (Gold Forever, BMI)	36
Bless You (Jobete, BMI)	74	I'd Love to Change the World (Chrysalis, ASCAP)	52	Mother (Maclen, BMI)	30	Spill the Wine (Far Out, ASCAP)	59	What Are You Doing Sunday? (Pocket Full of Tunes, BMI)	45
Breakdown, Pt. 1 (East/Memphis, BMI)	48	If You Really Love Me (Jobete, BMI)	8	A Natural Man (Beresofsky-Hebb, Unltd., BMI)	39	Stagger Lee (Travis, BMI)	14	Where Did Our Love Go (Jobete, BMI)	100
Charity Ball (Brintree/Tinkle, BMI)	46	I'm a Man (Irving, BMI)	49	Never My Love (Warner-Tamerlane, BMI)	26	Stick Up (Gold Forever, BMI)	25	You Think You're Hot Stuff (Malaco/Corljo, BMI)	69
Chirpy Chirpy Cheep Cheep (Intersongs—U.S.A., ASCAP)	22	I'm Coming Home (Big Seven, BMI)	41	The Night They Drove Old Dixie Down (Canaan, ASCAP)	4	Story in Your Eyes (TRO-Cheshire, BMI)	33	You're Move (Cotillion, BMI)	79
Desiderata, The (Old St. Paul, ASCAP)	54	I'm So Glad (Jam/Ferniff/Sharriff, BMI)	95	Olena (Deerwood, BMI)	97	Superstar (Skyhill/Deltona, BMI)	2	You've Got to Crawl (Before You Walk) (Gold Forever, BMI)	69
Do I Love You (Spanko, BMI)	78	I'm So Glad (Jam/Ferniff/Sharriff, BMI)	95	One Fine Morning (C.A.M./U.S.A., BMI)	32	Sweet City Woman (Corral, BMI)	9		
Do You Know What I Mean (LaBrea/Sattwa, ASCAP)	6	I Like What You Give (Lizard, ASCAP)	83	One Tin Soldier (The Legend of Billy Jack) (Cents & Pence, BMI)	43	Talk It Over in the Morning (Alma, ASCAP)	57		
Easy Loving (Blue Book, BMI)	31	It's a Crying Shame (Trousdale/Soldier, BMI)	60	Only You Know & I Know (Irving, BMI)	34	Tell Me Why (Cotillion/Broken Arrow, BMI)	99		
Everybody's Everything (Dandelion, BMI)	63	It's for You (Maclen, BMI)	61	Peace Train (Irving, BMI)	20	That's the Way a Woman Is (Stein & Van Stock/Positive, ASCAP)	64		
Everything's Alright (Leads, ASCAP)	92	It's Impossible (Sunbury, ASCAP)	67	Questions 67 & 68 (Aurelius, BMI)	49	Theme From "Shaft" (East/Memphis, BMI)	60		
Feel So Bad (Arc/Playmate, BMI)	68	I've Found Someone of My Own (Mango/Run-A-Muck, BMI)	15			Theme From "Summer of '42" (WB, ASCAP)	91		
Freedom Come, Freedom Go (Maribus, BMI)	75	Jennifer (Sunbeam, BMI)	72						
Go Away Little Girl (Screen Gems-Columbia, BMI)	5	K-Jee (Rutri, BMI)	44						

74 Billboard **HOT100**
71 CashBox **TOP100**



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FOR ALL THE BELIEVERS

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(G7110F)

MARTHA REEVES & THE VANDELLAS



STAR PERFORMER — LP's registering greatest 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 POP TOP 100

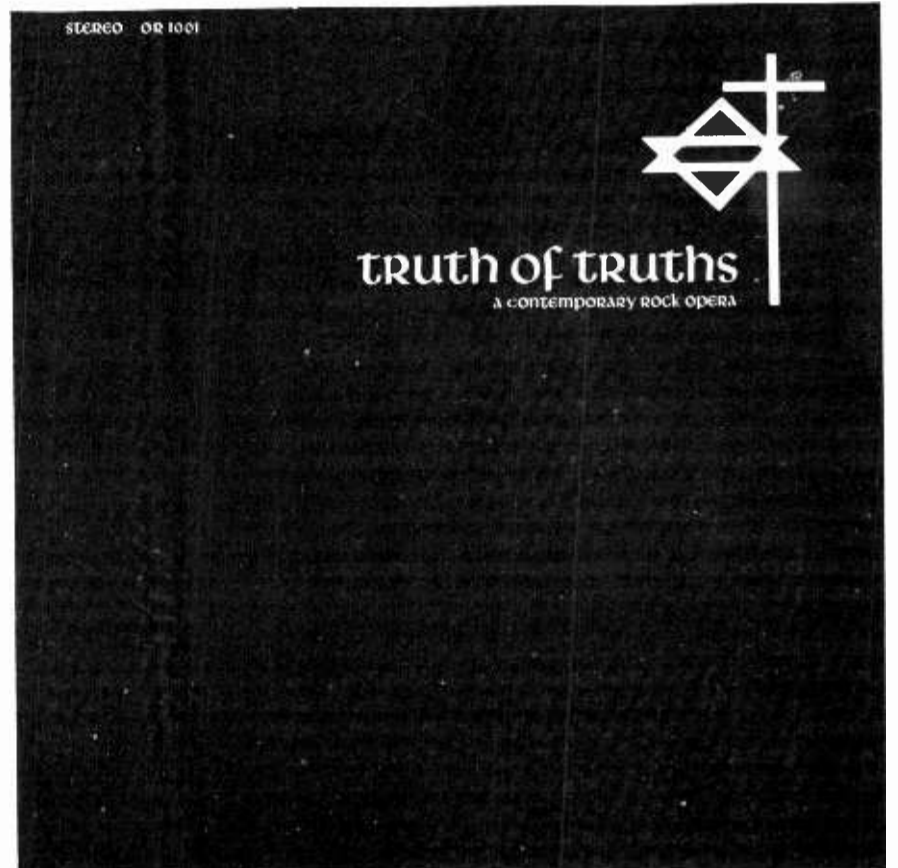
THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	ROD STEWART Every Picture Tells a Story Mercury SRM 1-609	18
2	3	JOHN LENNON Imagine Apple 3379	5
3	2	CAROLE KING Tapestry Ode SP 77009 (A&M)	28
4	4	SHAFT Soundtrack/Isaac Hayes Enterprise/MGM/ENS 2-5002 (Stax/Volt)	9
5	7	CARPENTERS A&M SP 3502	20
6	5	MOOD BLUES Every Good Boy Deserves Favour Threshold THS 5 (London)	9
7	6	PAUL & LINDA McCARTNEY Ram Apple SMAS 3375	20
8	8	WHO Who's Next Decca DL 79182 (MCA)	10
9	9	BLACK SABBATH Master of Reality Warner Bros. ES 2562	7
☆	143	CAT STEVENS Teaser & the Firecat A&M SP 4313	2
11	11	JEFFERSON AIRPLANE Bark Grunt FTR 1001 (RCA)	5
12	13	JOAN BAEZ Blessed Are . . . Vanguard VSD 6570/1	5
☆	—	SANTANA Columbia KC 30595	1
14	10	PARTRIDGE FAMILY Sound Magazine Bell 6064	8
15	12	JAMES TAYLOR Mud Slide Slim & the Blue Horizon Warner Bros. BS 2561	24
☆	21	CHI-LITES (For God's Sake) Give More Power to the People Brunswick BL 754170	9
17	18	BARBRA JOAN STREISAND Columbia KC 30792	5
18	16	LEE MICHAELS 5th A&M SP 4302	20
19	20	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)	48
20	14	MARVIN GAYE What's Going On Tamla TS 310 (Motown)	19
☆	23	ARETHA FRANKLIN Aretha's Greatest Hits Atlantic SD 8295	4
22	17	TEN YEARS AFTER A Space in Time Columbia KC 30801	8
☆	69	JIMI HENDRIX/SOUNDTRACK Rainbow Bridge Reprise MS 2040	2
24	19	JETHRO TULL Aqualung Reprise MS 2035	23
25	15	DONNY OSMOND MGM SE 4782	15
☆	—	BAND Cahoots Capitol CMAS 651	1
27	26	JOHN DENVER Poems, Prayers & Promises RCA Victor LSP 4499	27
28	27	KRIS KRISTOFFERSON The Silver Tongued Devil & I Monument Z 30679 (CBS)	12
☆	76	JACKSON 5/TV SOUNDTRACK Goin' Back to Indiana Motown M 742 L	2
30	29	RARE EARTH One World Rare Earth RS 520 (Motown)	14
31	31	BEACH BOYS Surf's Up Reprise RS 6453	6
32	30	ROLLING STONES Sticky Fingers Rolling Stones COC 59100 (Atco)	22
33	25	ENGELBERT HUMPERDINCK Another Time, Another Place Parrot XPAS 71048 (London)	6
34	35	BEE GEES Trafalgar Atco SD 7003	4
35	33	CROSBY, STILLS, NASH & YOUNG 4 Way Street Atlantic SD 2-902	26

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	24	JAMES GANG Live in Concert ABC ABCX 733	6
37	28	CHICAGO TRANSIT AUTHORITY Columbia GP 8	127
☆	—	GRATEFUL DEAD Warner Bros. WS 1935	1
39	32	CAT STEVENS Tea for the Tillerman A&M SP 4280	37
40	41	TRAFFIC, ETC. Welcome to the Canteen United Artists UAS 5550	3
41	38	CARPENTERS Close to You A&M SP 4271	57
42	22	JAMES BROWN Hot Pants Polydor PD 4054	7
43	36	ARETHA FRANKLIN Aretha Franklin Live at Fillmore West Atlantic SD 7205	20
☆	50	NEW RIDERS OF THE PURPLE SAGE Columbia C 30888	6
45	34	BLACK SABBATH Paranoid Warner Bros. WS 1887	35
46	48	DEEP PURPLE Fireball Warner Bros. RS 2564	9
47	47	ISLE OF WIGHT/ATLANTA POP FESTIVAL Various Artists Columbia G3X 30805	5
48	46	GUESS WHO Best of RCA Victor LSPX 1004	27
49	45	PARTRIDGE FAMILY Up to Date Bell 6059	29
50	53	GRAND FUNK RAILROAD Survival Capitol SW 764	25
51	39	ALLMAN BROTHERS BAND At Fillmore East Capricorn SD 2-802 (Atco)	13
52	49	JONI MITCHELL Blue Reprise MS 2038	16
53	56	FIRESIGN THEATER I Think We're All Bozos on This Bus Columbia C 30737	4
54	44	EMERSON, LAKE & PALMER Tarkus Cotillion SD 9900	16
55	57	POCO From the Inside Epic KE 30753 (CBS)	4
56	43	KRIS KRISTOFFERSON Me & Bobby McGee Monument Z 30817 (CBS)	6
57	42	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	34
58	58	GUESS WHO So Long, Bannatyne RCA LSP 4574	9
59	60	SANTANA Abraxas Columbia KC 30130	54
☆	65	STEPPENWOLF For Ladies Only Dunhill DSX 50110	3
61	37	DOORS L.A. Woman Elektra EKS 75011	24
62	55	ROBERTA FLACK Chapter Two Atlantic SD 1569	60
63	40	IKE & TINA TURNER What You Hear Is What You Get/ Live at Carnegie Hall United Artists UAS 9953	15
☆	103	CHER Kapp KS 3649 (MCA)	4
65	51	BILL WITHERS Just as I Am Sussex SXBS 7006 (Buddah)	16
66	67	UNDISPUTED TRUTH Gordy GS 955 (Motown)	13
67	68	VICTOR BUONO Heavy Dore LP 325	5
☆	88	GRASS ROOTS Their 16 Greatest Hits Dunhill DSX 50107	3
69	72	TEMPTATIONS The Sky's the Limit Gordy GS 957 (Motown)	24
70	70	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	84

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	74	SUMMER OF '42 Soundtrack Warner Bros. WS 1925	6
72	63	THE PARTRIDGE FAMILY ALBUM Bell 6050	51
☆	83	BUDDY MILES LIVE Mercury SRM 2-7500	3
74	62	CHICAGO Columbia KGP 24	88
75	77	JACKSON 5 Maybe Tomorrow Motown MS 735	25
76	59	OSMONDS Homemade MGM SE 4770	17
77	82	LEON RUSSELL & THE SHELTER PEOPLE Shelter SW 8903 (Capitol)	21
78	61	CHICAGO III Columbia C2 30110	38
79	64	BLOOD, SWEAT & TEARS B S & T 4 Columbia KC 30590	15
☆	119	SONNY & CHER LIVE Kapp KS 3654	3
81	73	CURTIS MAYFIELD Curtis Live Curton CRS 8008 (Buddah)	21
82	52	STEPHEN STILLS II Atlantic SD 7206	14
83	75	BURT BACHARACH Close to You/One Less Bell to Answer A&M SP 3501	18
☆	141	BOBBY SHERMAN Gettin' Together Metromedia MD 1045	2
85	87	ALICE COOPER Love It to Death Warner Bros. WS 1883	31
☆	97	SAVOY BROWN Street Corner Talking Parrot OAS 71047 (London)	5
87	79	SLY & THE FAMILY STONE Greatest Hits Epic E 30324 (CBS)	50
88	54	KING CURTIS Live at Fillmore West Atco SD 33-359	9
☆	117	FREDDIE HART Easy Lovin' Capitol ST 838	2
90	80	JOHNNY MATHIS You've Got a Friend Columbia C 30740	7
91	91	DELLS Freedom Means Cadet CA 50004 (Chess/Janus)	8
92	98	LONDON HOWLIN' WOLF SESSIONS Chess CH 60008	9
93	93	JOHN SEBASTIAN Four of Us Reprise MS 2041	5
☆	192	STEVE MILLER BAND Rock Love Capitol SW 748	2
95	71	ANDY WILLIAMS You've Got a Friend Columbia KC 30797	8
96	96	SMOKEY ROBINSON & THE MIRACLES One Dozen Roses Tamla T 312 L (Motown)	4
97	81	GODSPELL Original Cast Bell 1102	11
98	66	PAUL STOOKEY Paul And Warner Bros. WS 1912	9
99	99	URIAH HEEP Look at Yourself Mercury SRM 1-614	4
100	100	LIGHTHOUSE One Fine Morning Evolution 3007 (Stereo Dimension)	13
101	90	JIMI HENDRIX Cry of Love Reprise MS 2034	33
102	105	GRAHAM NASH Songs for Beginners Atlantic SD 7204	18
103	101	BUDDY MILES Them Changes Mercury SR 61280	67
104	92	THREE DOG NIGHT Naturally Dunhill DS 50088	45
105	86	NEIL YOUNG After the Gold Rush Reprise RS 6383	57

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

**BOOK OF BOOKS!
DREAM OF DREAMS!
TRUTH OF TRUTHS!**



**FOUR YEARS IN THE MAKING
PRODUCED BY RAY RUFF**

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Continued from page 58

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	89	THE MOTHERS	Fillmore East—June 1971 Reprise MS 2042	9
107	107	TEMPTATIONS	Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	56
108	108	MERLE HAGGARD & THE STRANGERS	Someday We'll Look Back Capitol ST 835	5
109	95	ELTON JOHN	11-17-70 Uni 93105 (MCA)	20
110	116	FOUR TOPS	Greatest Hits, Vol. 2 Motown M 740 L	4
111	104	GRAND FUNK RAILROAD	Live Album Capitol SWBB 633	46
112	112	CREEDEnce CLEARWATER REVIVAL	Cosmo's Factory Fantasy 8402	65
113	94	JAMES GANG	Thirds ABC/Dunhill ABCX 721	27
114	78	B.B. KING	Live at the Regal ABC ABCS 724	4
115	115	SOUL TO SOUL	Soundtrack Atlantic SD 7207	4
116	84	DIANA ROSS	Surrender Motown MS 723	11
117	118	JANIS JOPLIN	Pearl Columbia KC 30322	38
118	122	ISAAC HAYES	To Be Continued Enterprise ENS 1014 (Stax/Volt)	46
119	124	TAMMY WYNETTE	Greatest Hits, Vol. 2 Epic E 30733 (CBS)	5
120	85	RAIDERS	Indian Reservation Columbia C 30768	18
121	113	LOU RAWLS	A Natural Man MGM SE 4771	7
122	125	STEVIE WONDER	Where I'm Coming From Tamla TS 308 (Motown)	24
123	109	CHARLEY PRIDE	I'm Just Me RCA LSP 4560	13
124	126	EMERSON, LAKE & PALMER	Cotillion SD 9040	37
125	130	RAY PRICE	I Won't Mention It Again Columbia C 30510	19
126	127	EDDIE HARRIS & LES McCANN	Second Movement Atlantic SD 1583	21
127	114	GLADYS KNIGHT & THE PIPS	If I Were Your Woman Soul SS 731 (Motown)	23
★	147	JOHN HAMMOND	Breakout Kudu KU-01 (CTI)	6
129	129	FUNKADELIC	Maggot Brain Westbound WB 2007 (Chess/Janus)	10
130	123	MOODY BLUES	On the Threshold of a Dream Deram DES 18025 (London)	58
131	131	TOMMY JAMES	Christian of the World Roulette SC 30001	3
132	138	LETTERMEN	Love Book Capitol ST 836	2
133	128	ROD STEWART	Gasoline Alley Mercury SR 61264	50
134	136	ISLEY BROTHERS	Givin' It Back T-Neck TNS 3008 (Buddah)	4
135	120	MOODY BLUES	A Question of Balance Threshold THS 3 (London)	58
★	199	SEATRRAIN	Marblehead Messenger Capitol SMAS 829	2
137	121	OSMONDS	Something Else MGM SE 4724	38

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
138	140	JOY OF COOKING	Closer to the Ground Capitol SMAS 828	2
139	133	MARY TRAVERS	Mary Warner Bros. WS 1907	27
140	110	FREE	Live A&M SP 4306	6
141	145	DONNY HATHAWAY	Everything Is Everything Atco SD 33-332	21
142	111	CHASE	Pais Tropical Epic E 30472 (CBS)	24
143	132	JOHN BALDRY	It Ain't Easy Warner Bros. WS 1921	16
144	144	CAROLE KING	Writer Ode SP 77006 (A&M)	25
145	102	JEAN KNIGHT	Mr. Big Stuff Stax STS 2045	9
146	146	AL GREEN	Gets Next to You Hi SHL 32062 (London)	8
★	169	TOM T. HALL	In Search of a Song Mercury SA 61350	2
148	137	STEPPENWOLF	Gold/Their Greatest Hits Dunhill DSX 50099	33
149	155	BILLY JACK	Soundtrack Warner Bros. WS 1926	2
150	148	CROSBY, STILLS, NASH & YOUNG	Deja Vu Atlantic SD 7200	81
151	149	LYNN ANDERSON	You're My Man Columbia C 30793	13
152	152	BOOKER T. & THE MG's	Melting Pot Stax STS 2035	36
153	135	HUMBLE PIE	Rock On A&M SP 4301	20
★	—	B.B. KING	In London ABC ABCX 730	1
155	166	8th DAY	Invictus ST 7306 (Capitol)	11
156	134	OSIBISA	Decca DL 75285 (MCA)	16
157	106	RAY STEVENS	Greatest Hits Barnaby Z 30770 (CBS)	7
158	139	SWEET SWEETBACK'S BAADASSSSS SONG	Soundtrack Stax STS 3001	16
★	181	CHEECH & CHONG	Ode SP 77010 (A&M)	4
160	142	CONWAY TWITTY	I Wonder What She'll Think About Me Leavin' Decca DL 75292 (MCA)	5
161	153	JERRY REED	Ko Ko Joe RCA LSP 4596	5
★	—	QUINCY JONES	Smackwater Jack A&M SP 3037	1
163	159	YES ALBUM	Atlantic SD 8283	16
164	161	BLACK SABBATH	Warner Bros. WS 1871	60
165	168	ROD STEWART ALBUM	Mercury SR 61237	9
★	—	FLEETWOOD MAC	Black Magic Woman Epic EG 30632 (CBS)	1
167	167	NIKKI GIOVANNI & THE NEW YORK COMMUNITY CHOIR	Truth Is on the Way Right On RR 05001	9
168	164	SHIRLEY BASSEY	Something Else United Artists UAS 6797	12

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
169	158	JAMES GANG	Rides Again ABC ABCS 711	61
170	170	NITE-LITERS	Morning, Noon & Nite-Liters RCA LSP 4493	12
171	163	RAY PRICE	For the Good Times Columbia C 30106	58
172	157	KOOL & THE GANG	Best of De-Lite DE 2009	4
★	—	SERGIO MENDES & BRASIL '77	Pais Tropical A&M SP 4315	1
174	174	WISHBONE ASH	Pilgrimage Decca DL 75295 (MCA)	6
175	178	MARTY ROBBINS	Today Columbia C 30816	5
176	184	BLACK OAK ARKANSAS	Atco SD 33-354	8
177	179	MOBY GRAPE	20 Granite Creek Reprise RS 6460	5
178	182	FERRANTE & TEICHER	It's Too Late United Artists UAS 5531	2
179	175	WHO	Tommy Decca DXSW 7205 (MCA)	109
180	180	MARK LINDSAY	You've Got a Friend Columbia C 39735	2
181	—	STATLER BROTHERS	Pictures of Moments to Remember Mercury SR 61349	1
182	191	ANNE MURRAY	Talk It Over in the Morning Capitol ST 821	2
183	188	JR. WALKER & THE ALL STARS	Rainbow Funk Soul SS 732 (Motown)	13
184	—	BOBBY RUSSELL	Saturday Morning Confusion United Artists UAS 5548	1
185	—	DOC SEVERINSON	Brass Roots RCA LSP 4522	1
186	—	"J"	The Way to Become the Sensuous Woman Atlantic SD 7209	1
187	189	MAIN INGREDIENT	Black Seeds RCA LSP 4483	3
188	196	JERRY BUTLER	Sagittarius Movement Mercury SR 61347	3
189	187	CYMARON	Rings Enterance Z 30962 (CBS)	3
190	194	DR. JOHN THE NIGHT TRIPPER	Sun, Moon & Herbs Atco SD 33-362	2
191	193	RANDY NEWMAN LIVE	Reprise BS 6459	3
192	195	EDWIN HAWKINS SINGERS	Children (Get Together) Buddah BDS 5088	3
193	172	JODY MILLER	He's So Fine Epic E 30659 (CBS)	8
194	—	GRANT GREEN	Visions Blue Note BST 84373 (United Artists)	1
195	198	DAN HICKS & HIS HOT LICKS	Where's the Money Blue Thumb BTS 29	3
196	197	FUZZ	Calla SC 2001 (Roulette)	3
197	—	GARY PUCKETT ALBUM	Columbia C 30862	1
198	—	BILLY PAUL	Going East Philadelphia International Z 30550 (CBS)	1
199	—	GAYLE McCORMICK	Dunhill DS 50109	1
200	—	WANDA ROBINSON	Black Ivory Perception PLP 18	1

Allman Brothers Band	51
Lynn Anderson	151
Burt Bacharach	83
Joan Baez	12
John Baldry	143
Band	26
Shirley Bassey	168
Beach Boys	31
Bee Gees	34
Black Oak Arkansas	176
Black Sabbath	9, 45, 164
Blood, Sweat & Tears	79
Booker T. & The MG's	152
James Brown	42
Victor Buono	67
Jerry Butler	188
Carpenters	5, 41
Chase	142
Cheech & Chong	159
Cher	64
Chicago	37, 74, 78
Chi-Lites	16
Alice Cooper	85
Creedence Clearwater Revival	112
Crosby, Stills, Nash & Young	35, 150
King Curtis	88
Cymarron	189
Deep Purple	46
Dells	91
John Denver	27
Doors	61
Dr. John the Night Tripper	190
8th Day	155
Emerson, Lake & Palmer	54, 124
Ferrante & Teicher	178
Firesign Theater	53
Roberta Flack	62
Fleetwood Mac	166
Four Tops	110
Free	140
Funkadelic	129
Fuzz	196
Marvin Gaye	20
Nikki Giovanni	167
Grand Funk Railroad	90, 111
Grass Roots	68
Grateful Dead	38
Al Green	146
Grant Green	174
Guess Who	48, 58
Merle Haggard & the Strangers	108
Tom T. Hall	147
John Hammond	128
Freddie Harf	89
Eddie Harris & Les McCann	126
Donny Hathaway	141
Edwin Hawkins Singers	192
Isaac Hayes	4, 118
Jimi Hendrix	23, 101
Dan Hicks & His Hot Licks	195
Humble Pie	153
Engelbert Humperdinck	33
Isle of Wight/Atlanta Pop Festival	47
Isley Brothers	134
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Tommy James	131
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Jefferson Airplane	11
Jesus Christ, Superstar	19
Jethro Tull	24
Elitch John	109
Quincy Jones	162
Janis Joplin	117
Joy of Cooking	138
B.B. King	114, 154
Carole King	3, 144
Gladys Knight & the Pips	127
Kool & the Gang	172
Kris Kristofferson	28, 56
John Lennon	2
Lettermen	132
Lighthouse	100
Mark Lindsay	180
Main Ingredient	187
Johnny Mathis	90
Curtis Mayfield	81
Paul & Linda McCartney	7
Gayle McCormick	199
Sergio Mendes & Brasil '77	173
Lee Michaels	18
Buddy Miles	73, 103
Jody Miller	193
Steve Miller Band	94
Joni Mitchell	52
Moby Grape	177
Moody Blues	6, 130, 135
Mothers	106
Anne Murray	182
Graham Nash	102
New Riders of the Purple Sage	44
Randy Newman	191
Nite-Liters	170
Original Cast—Godspell	97
Osibisa	156
Donny Osmond	25
Osmonds	76, 137
Partridge Family	14, 49, 72
Billy Paul	198
Poco	55
Ray Price	125, 171
Charley Pride	123
Gary Puckett	197
Raiders	120
Rare Earth	30
Lou Rawls	121
Jerry Reed	161
Marty Robbins	175
Smokey Robinson & the Miracles	96
Wanda Robinson	200
Rolling Stones	32
Diana Ross	116
Bobby Russell	184
Leon Russell & the Shelter People	77
Santana	13, 59
Savoy Brown	86
Seatrain	136
John Sebastian	93
Doc Severinson	185
Bobby Sherman	84
Sly & the Family Stone	87
Sony & Cher	80
Soundtracks:	
Billy Jack	149
Rainbow Bridge	23
Shaft	4
Soul to Soul	115
Summer of '42	71
Sweet Sweetback's Baadasssss Song	158
Statler Brothers	181
Steppenwolf	60, 148
Cat Stevens	10, 39
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Stephen Stills	82
Paul Stookey	98
Barbra Streisand	17
James Taylor	15, 70
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Ten Years After	22
Three Dog Night	57, 104
Traffic, Etc.	40
Mary Travers	139
Ike & Turner	63
Conway Twitty	160
Undisputed Truth	66
Uriah Heep	99
Jr. Walker & the All Stars	183
Who	8, 179
Andy Williams	95
Wishbone Ash	74
Bill Withers	65
Howlin' Wolf	92
Stevie Wonder	122
Tammy Wynette	119
Yes	163
Neil Young	105

BILLBOARD PREDICTS NEXT WEEK'S FASTEST MOVERS

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

- GYPSIES, TRAMPS & THIEVES . . . Cher, Kapp (MCA)
- PEACE TRAIN . . . Cat Stevens, A&M
- INNER CITY BLUES (Make Me Wanna Holler) . . . Marvin Gaye, Tamla (Motown)
- LONG AGO & FAR AWAY . . . James Taylor, Warner Bros.
- WHAT ARE YOU DOING SUNDAY . . . Dawn, Bell
- QUESTIONS 67 & 68/I'M A MAN . . . Chicago, Columbia
- THEME FROM "SHAFT" . . . Isaac Hayes, Enterprise (Stax/Volt)
- I'D LOVE TO CHANGE THE WORLD . . . Ten Years After, Columbia
- EVERYBODY'S EVERYTHING . . . Santana, Columbia
- TWO DIVIDED BY LOVE . . . Grass Roots, Dunhill
- IT'S ONLY LOVE . . . Elvis Presley, RCA
- YOU THINK YOU'RE HOT STUFF . . . Jean Knight, Stax
- ABSOLUTELY RIGHT . . . Five Man Electrical Band, Lionel (MGM)
- JENNIFER . . . Bobby Sherman, Metromedia
- BLESS YOU . . . Martha Reeves & the Vandellas, Gordy (Motown)

ACTION Records

NATIONAL BREAKOUTS

SINGLES

- THEME FROM "SHAFT" . . . Isaac Hayes, Enterprise 9038 (Stax/Volt) (East/Memphis, BMI)
- EVERYBODY'S EVERYTHING . . . Santana, Columbia 4-45472 (Dandelion, BMI)
- YOU THINK YOU'RE HOT STUFF . . . Jean Knight, Stax 0105 (Malaco/Caraljo, BMI)
- ABSOLUTELY RIGHT . . . Five Man Electrical Band, Lionel 3220 (MGM) (4 Star, BMI)

ALBUMS

- SANTANA . . . Columbia KC 30595
- BAND . . . Cahoots, Capitol CMAS 651
- GRATEFUL DEAD . . . Warner Bros. WS 1935

REGIONAL BREAKOUTS

SINGLES

- ONLY THE CHILDREN KNOW . . . Jeanie Greene, Elektra 45742 (Deerwood, BMI) (Dallas)

ALBUMS

THERE ARE NO REGIONAL BREAKOUTS THIS WEEK.

Bubbling Under The HOT 100

- 101. I WANT TO PAY YOU BACK . . . Chi-Lites, Brunswick 55458
- 102. GIVE THE BABY ANYTHING THE BABY WANTS . . . Joe Tex, Dial 1008 (Mercury)
- 103. I BET HE DON'T LOVE YOU . . . Intruders, Gamble 4016
- 104. LOOKIN' BACK . . . Bob Seger, Capitol 3187
- 105. USED TO BE . . . Just Us, Atlantic 2831

Bubbling Under The TOP LPs

- 201. STAMPEDERS . . . Sweet City Woman, Bell 6068
- 202. EXUMA . . . Do Wah Nanny, Kama Sutra KSBS 2040 (Buddah)
- 203. MADURA . . . Columbia G 30794
- 204. RASPUTIN'S STASH . . . Cotillion SD 9046
- 205. HOOKFOOT . . . A&M SP 4316

SPECIAL MERIT PICKS

BLUES

ELMORE JAMES—History of.—Trip TLP 8007(2)
When "the blues" comes up in a conversation, it's difficult to get by without mentioning the name of the late Elmore James. In this 2 record set producer Bobby Robinson has repackaged 20 of the blues great's most notable tunes. A collector item as well as sales and programming potential.

POP

PHILIP CODY—Laughing Sandwich. Kirshner KES 113
Cody debuts as a sensitive performer/writer whose feelings and experiences of his life make fine subject matter for contemporary songs. He is provided with a full orchestra and chorus and the arrangements enhance the songs. Highlights include "Banjo Girl," "Good News," and "Child Again."

FREEDOM—Through the Years. Cotillion SD 9048 (S) (Atlantic)
As long as there are Funk and Zeppelins, there's a chance that groups like Freedom can make it big. They are a heavy and

loud trio who sing roughly and forcefully. "Get Yourself Together" and "The Grabber" could get some underground airplay.

CLASSICAL

BEETHOVEN: TRIPLE CONCERTO—Arrau/Szeryng/Starker/Inbal. Philips 6500 129
Eliahu Inbal conducts the New Philharmonia Orchestra in one of Beethoven's less familiar concertos, a work distinguished historically as well as musically for being the first triple concerto to include piano among the solo instruments. Soloists are pianist Claudio Arrau, violinist Henryk Szeryng, and cellist Janos Starker.

JAZZ

LATIN JAZZ QUINTET—Oh! Pharoah Speak. Trip TLP 8008
This debut LP for the Latin Jazz Quintet could prove to be a real left field winner and possibly one of the most interesting jazz releases in some time. One of the many guest artists featured is Pharoah Sanders. Standout cuts are "Haarlem" and the title track. A unique & refreshing sound.

Letters to the Editor

• Continued from page 20

gramming philosophy. What he is advocating for FM is the same principle which was found in AM years ago. It will work today in any kind of radio. But somewhere along the way some programmers forgot that audiences are human and want to be treated as such. I speak from experience, having begun in "robot" radio. I feel extremely fortunate to be where I am today and out of that maddening experience.

Perhaps, with Jerry Stevens and others like him, radio will cease being a "jukebox" and become a more relevant form of communication.

Bob Benson
Music Director
WMAL AM
Washington

Dear Editor,
I have no earth-shaking news for you, but I just thought I would let you know how overwhelmed I was when I found I had been named one of the certificate winners in your national contest sponsored by Billboard. I had been checking each issue to get the results but the Sept. 11 issue got side-tracked and I found out about it a week later from another winner here in town. I saw Bob Pearson of KITE at a football game and I didn't know what he

was talking about when he congratulated me. I've been walking about two feet off the ground since. I have always tried to do a show that would be good enough to be aired in New York or Los Angeles or any other major market. At times I got a bit discouraged when nobody seemed to be aware of my efforts but your award has made my last 18 years worthwhile.

It might be a point of interest to you that I am 45 years old and I hope to continue working as a jock for a long time. Some men my age have given us a bad image with their inability or unwillingness to update their style. In my opinion a man should continue to improve with age and I'll bet there are a lot of good jocks refused jobs just because of their years. Some day if the right opportunity comes along I might move up into management again but I'll probably be like an old firehorse.

I really dig your telling-it-like-it-is in Vox Jox about some station managers. I've never heard of a manager firing himself because of poor ratings or station failure, but usually that's where the ax should fall first. We at KBUC have the world's greatest manager and an all around fine organization to work for. I believe our station sound reflects the working conditions here.

It probably is out of order to say thanks for the award because of the manner in which the selections were made but I am thrilled and grateful to you and BILLBOARD for giving me the opportunity.

George Lester
KBUC
San Antonio

Dear Editor,
Just want to let you know how proud and happy I am to have received a certificate in the MOR, large market category during Billboard's recent Programming Forum.

I feel I have been blessed through the years by working for and with some fantastic people, but the honesty and understanding shown by my first general manager, W.H. Cole, WHOC, Philadelphia, Miss., and the tremendous programming creativity and depth of knowledge imparted by my present program director, Bill Stewart, would have to be given special mention.

I also must acknowledge the large debt I owe to Willis Conover, whom I have never met but, through his work on and off the air, has always given me a goal at which to shoot.

Don Martin
WNOE
New Orleans

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Telex Buys Marketing, Sales Rights to Qatron's Changer

• Continued from page 1

speakers, and 814 with AM-FM/FM multiplex radio at \$309 without speakers, \$349 with speakers.

Hines said the company "is thinking about a four-channel cartridge console-type model, but that's merely on the drawing board."

He labels the quadrasonic console as "a future," because "it will take at least three years before four-channel becomes a mass merchandised item."

Although Telex has introduced a quadrasonic discrete open reel deck, the 2 plus 2 at \$249.95, it is taking a cautious posture on

four-channel. "We're not introducing any additional quadrasonic units next year," Hines said, "unless we decide on marketing a four-channel headset in 1972."

The executive feels it will take a few years before the consumer is knowledgeable on quadrasonic concepts, and until then "the waters are likely to be muddied by the influx of systems, configurations, concepts, prices, etc."

Admitting that the audiophile may be the only one not confused by four-channel systems, Hines feels that the console approach to quadrasonic "could be the marketing sleeper."

Chappell, Zethus in Tie

NEW YORK—Chappell & Co. has tied with Zethus Music, publishing arm of the Boston-based Intermedia Systems Corporation, to print, promote and administrate Zethus' catalog. Intermedia, with an independent record production company, Amphion Management, Intermedia sound and a 16 track studio, is publicly held multimedia organization headed by president Gerd Stern.

Zethus, run by producer Ray Paret, has a contemporary publishing roster that includes Andy Pratt, Polydor singer-songwriter; Paul Pena, guitarist-writer, winner of this year's National Tea Council Contest; Adam Taylor and Hal Paris of Polydor's Country Funk; Abraham Laboriel, Mexican songwriter, and Styx, Paramount group. Other writers associated with the firm are Charlie Mariano, Paul MacNeil, Heikke Sarmanto Quintet, and Paul Conly, formerly of Lothar and the Hand People.

Intermedia Sound's facilities have

been used by such recording artists as Loudon Wainwright, Livingston Taylor, New York Rock Ensemble, Delaney & Bonnie, Country Funk, Sha NaNa and Timothy Leary. It is also the home of live stereo concerts for Boston underground station WBCN-FM.

Cato, Robinson Form Prod Co.

NEW YORK—Bob Cato and Paul Robinson have formed VSOP Productions, a production organization which will concern itself primarily with special projects related to the music and entertainment industry. Offices will be at 7 Priory Lane, Pelham, N.Y., with a direct Manhattan phone number of PL 5-0388.

Among the recent projects by Cato and Robinson are the logo development and graphic consulting project for United Artists Records, the George Raft book for Random House, the "El Topo" film book for the Douglas Book Co., a market research and development nostalgia program for United Artists films. Their recent packages include the Winwood, Miles Davis, "Fiddler on the Roof" for United Artists Records and the new album by the Band for Capitol.

EIA Group Backs Tax

• Continued from page 3

KIOI petition, presumably to prevent any premature rulemaking procedures at the FCC that would undercut matrix types.

In cartridge TV, the association's special Video Playback Systems committee was to meet Oct. 20 with some 17 company representatives to polish the EIA presentation in the rulemaking on Electronic Video Recorders (EVR) at the Commission.

The association will oppose the FCC's plans to require "type approval" of CTV player/recorders in rulemaking that came out of the EVR petition by Motorola. The manufacturers will urge that the commission limit itself to certification. The FCC is currently permitting marketing of all types that can meet its interim radiation standards and other tests (Billboard, Oct. 2, 1971).

In a related move, CEG's Service Committee started upgrading its CTV servicing instruction on the video player/recorder equipment "over a year ago," said a spokesman. (This seemed to indicate to some that the EIA may have anticipated a faster and wider expansion of CTV than has occurred.)

The FCC has said it fears TV servicemen and installers unfamiliar with CTV hookups could cause interference to regular TV service in the areas, unless the devices are practically foolproof. But the EIA says most companies producing CTV equipment "will have intensive programs" of service instruction.

Output of 2-LP Sets Up; Spurs Multiple Pricing

• Continued from page 1

In addition, there's Columbia's GP two-disk set series selling for \$5.98, Vanguard's repackaging of folk, rock and blues material encompassing such artists as Ian & Sylvia, Eric Anderson and Doc Watson at two for the price of one. Warner's "The Grateful Dead" (at \$9.98) and a new Reprise disk by Jethro Tull will add to the two-disk set inventory. A "Fleetwood Mac" repackaging, a two-disk set on Epic, also hit the chart this week.

Jerry Wexler, executive vice president of Atlantic Records, stated that its undoubtedly true that the two-record development is a current phenomenon in the pop field. Artists are keen for the prestige such packaging entails.

He noted, however, that several factors are of utmost importance in deciding whether to issue an artist via one or two albums. The first is material: Has the producer got enough good material out of the session to justify a two-record set? Too, there is the matter of negotiating royalty deals with the artists and publishers. The Allman Brothers' album, for instance, Wexler remarked, would not have been possible without the cooperation of their manager, Frank Fenter. Sales of the package are very high, Wexler added.

Herb Goldfarb, London Records vice president, stated that initial orders on the Tom Jones set are quite good. He noted that London has had tremendous experience with super packaging, and that the company long ago learned that if you give value, money is no object to the purchaser. The Winston Churchill set is still selling at \$100 and so is the complete Wagnerian "Ring." With regard to two-disk sets, Goldfarb mentioned his firm has since the first of the year handled such product by Ronnie Ald-

rich, Cat Stevens, Benny Goodman (on Phase 4), Willie Mitchell and others. "Our bonus packs have been giving value and getting volume," he added.

Norman Wiesentroer, wholesaler with Musical Isle, St. Louis, stated there is more multiple pricing today than ever, with a lot in the \$7.98 category. Some of this, he feels, will be very hard to sell. Some companies, he added, such as Columbia with their GP series, are picking their spots and will do very well. He also expects packages like "Fiddler," with the film already experiencing a giant advance sale, to do exceptionally well. Some companies, however, "may price themselves out of the business," he concluded.

LOS ANGELES—In addition, MGM plans deluxe albums for the Osmond Brothers, "The Boy Friend" soundtrack, and the Five Man Electrical Band. Other new UA double-LP's are Frank Zappa's "200 Motels" soundtrack and Dick Gregory comedy set on the Poppy label. Both are priced at \$6.98.

UA will also be releasing a "Legendary Masters" double-LP series featuring such early rock heros as Fats Domino, Jan & Dean and Ricky Nelson. This series will also probably sell at \$6.98. In addition, UA is planning a pair of three-record albums in January, featured with the Nitty Gritty Dirt Band and Lenny Bruce. Pricing for these packages is not yet set.

ABC/Dunhill has a \$7.98 "Ray Charles 25th Anniversary Album" ready for release. The package includes material originally recorded on the Atlantic label, under a deal which gives Atlantic all overseas releasing rights. Each record side contains 20 minutes of music, an unusually full amount.

FORE Sets Up Scholarships For Children of Minorities

• Continued from page 1

which would list for \$4, would be marketed through black radio stations across the country. He explained that there were close to 200 of these stations in 50 markets nationwide, and that with full cooperation from each one the project could net an estimated \$75,000.

Stations Plan

FORE has not yet decided on the number of scholarships that would be awarded. However, Aleong disclosed that the radio stations will work out a plan with high schools in their area to select the child best qualified to receive a scholarship. Aleong also hopes to get the support of black-oriented colleges in instituting the program.

The FORE executive said his organization plans to explore other areas of fund-raising potential so that the scholarship plan could be perpetuated. He did not rule out

N.Y. Latin Fest To 'Continent'

NEW YORK—Ecuador's Hugo Henriquez (West Side Records) won first place with "Te Voy a Regular Un Continente" (I will Give You a Continent) at the New York Festival of Latin American Song. The festival was beamed via satellite to Central and South America and the Caribbean.

The winning song was written by Romeo Caicedo and Hector Garrido.

Puerto Rico's Wilkins Velez (Mary Lou Records) was second with "Esperame" (Wait for Me) by Carmen Iraida Colon; third was Polo Marquez (RCA Argentine) with "Copa De Luna" by Pedro Horacio Tusoli and Marquez.

the possibility of a followup record, if the first disk is successful.

Although FORE executives would like winners of the scholarships to pursue careers in the music industry or related fields, Aleong stressed that they would be free to make their own choice.

The idea for the scholarship was sparked by FORE's concern over the limited number of blacks and other minority groups holding key positions in the music business. "We are trying to create a better balance," said Aleong, "and the only way we could successfully achieve this is through higher education for our youth."

According to Aleong, a number of other educational programs are in varying stages of development. He said, "We at FORE are striving towards tangible involvement with the problems of the minority communities."

"We feel we are ideally structured to offer positive solutions to many of these problems, and will work with community groups and leaders in developing our ideas."

COP'S SINGLE OUT ON KEF

NEW YORK—Kef Records and owner-producer Elliot Chiprut have rush-released Patrolman Vic Virzera's single, "He's on Your Side." Virzera's brothers and cousins add backup as the Premiers. Chiprut produced the cop's plea "to cooperate with the man in blue, he's got a job that's pretty hard to do." Virzera is a member of the N.Y.C. Police Department.

ABC's Impulse label also has a \$6.98 "Chico Hamilton's Greatest Hits" twin-record package.

Warner-Reprise also has a Kenny Rogers and the First Edition two LP set (Reprise, \$6.98).

A new company Oak Records, owned by Ray Ruff, is preparing a twin-record set of bible stories, "Truth of Truths" (\$9.98) for Christmas through independent distributors.

4-Channel in Mendes Deal

• Continued from page 3

quadrasonic which Mendes/Graham will help promote. Co-owner Don Graham will work with Warner Bros. executives on the exploitation of all Moods' albums following the December release of a Moods single, "Sensuous Woman" and the January release of three new Moods LP's, "Love the One You're With." WB will receive two Moods albums a year for the next three years.

Don McGinnis, who recently joined Mobile Fidelity Productions as music director-arranger-conductor for the orchestra, wrote "Sensuous Woman." He also conducted the orchestra when it recorded the forthcoming album in London recently.

Graham, who will work with WB's creative services, is developing dealer aids for the Mystic Moods orchestra and will do supportive mailings to expand interest in the orchestra which was previously released on Philips since 1966.

As part of the WB relationship, the Moods' II-LP catalog reverts to WB. Mercury, which handles Philips through independent distributors, has an indefinite selling-off period of any Moods albums in its distributors' warehouses.

For working on Miller's material on a special project basis, the Mendes/Graham/Association's compensation is a percentage of sales royalties. Miller says the affiliation frees him to concentrate on creative endeavors rather than worrying about release schedules, promotional activities and album covers.

All Mobile Fidelity albums are being recorded for quadrasonic discrete tapes on Ampex and hopefully a discrete system album when it becomes available in the United States. Miller refuses to use a matrix (or simulated) 4-channel LP system.

The planned concert project with Mendes and Brasil 77 will be the first remote quad date Miller will do outside of sound effects.

Uni Inks 1st 'Now' Name

NASHVILLE—Uni has signed its first contemporary group of major product status with a Nashville-based production company.

Russ Regan of Uni in Los Angeles and attorney Robert Casper of New York worked the agreement with Buzz Cason of Creative Workshop here. The group signed is White Duck, and Regan has scheduled the LP release date for Oct. 25.

White Duck's members had worked as a back-up band to Jimmy Buffett, formerly with Barnaby. It consists of Lanny and Rick Fiel, Don Kloetzke, Paul Tabet and Mario Friedel. Lanny Fiel was formerly a member of Willie and the Red Rubber Band.

The album was recorded and mixed over a two-month period at Creative Workshop under the direction of Cason.

Petition Filed On Disk Lyrics

• Continued from page 3

drug-oriented records. Although the original notice appeared to require screening of all records by the licensee, before air-play, a somewhat ambiguous follow-up statement said this task might be delegated to programmers and deejays.

However, in any case, the licensee could be in danger of losing his license at renewal time, for his handling of the record-play—with the result that many records were quickly censored off the air as a safety factor. The loss of airplay and the implied censorship brought petitions from RIAA, the Federal Communications Bar Association, the Pacifica Foundation, and the current petitioners, for a reconsideration and withdrawal of the March 5 notice.

Mampe Foreign Trip

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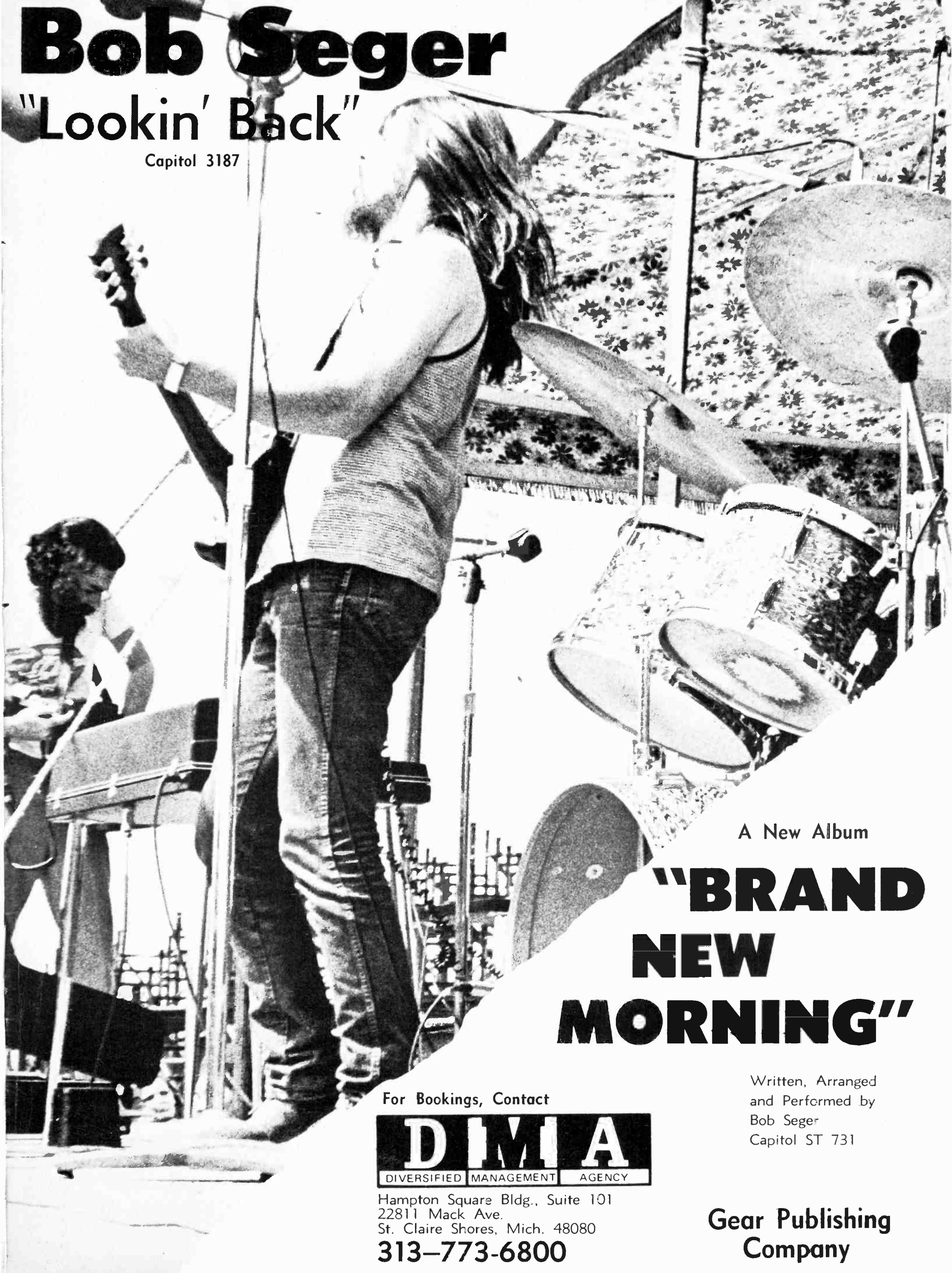
Prior to the Amsterdam meeting, Miss Mampe will confer in London with Erik Smith of Philips London, and with Colin Davis for pre-release planning of his new recording of Mozart's "Marriage of Figaro," scheduled for U.S. release Nov. 1. Plans also will be made for Davis' visit to this country commencing January 1972, when he will conduct a new production of Debussy's "Pelleas et Melisande" at the New York Metropolitan Opera.

Appearances also are scheduled for Davis as guest conductor with the Boston Symphony Orchestra in Boston and New York. Miss Mampe will meet also with pianist Stephen Bishop, who has a U.S. tour scheduled for early 1972, including guest soloist appearances with the Boston Symphony and Davis.

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