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CARTRIDGE TV PAGE 30
HOT 100 PAGE 68
TOP LP'S PAGES 70, 72

Broadway Blueprints Big Musical Season

By MIKE GROSS

NEW YORK — The musical mills are working overtime for theatrical presentations on and off-Broadway for the remaining part of the 1971-72 season.

If all goes well as far as financing, casting and theater housing go, Phase 2 of the '71-72 season should shape up as one of the most musical in years. The only hitch is that the record companies are holding back on commitments for original cast album deals.

Only Two Albums

The original cast album situation was minimal for the first half of the '71-72 season, too. Of the four musicals that opened, only two were given the original cast album treatment. They were "Jesus Christ Superstar" on MCA, and "Two Gentlemen of Verona" on ABC/Dunhill. RCA Records, which had original cast album deals on "On the Town" and "Inner City," has held back on recording either one.

Thiele's Labels Go It Alone

By IAN DOVE

NEW YORK — The Flying Dutchman group of labels will leave Atlantic Records in favor of independent distribution. Flying Dutchman's single product will be shipped immediately and LP product will be available Feb. 1.

Bob Thiele, Flying Dutchman's president, stated that he hoped to have a network of "around 25 distributors" set shortly. Already signed are David Rosen, Philadelphia; Music Merchandisers, Boston; Royal Disc Distributors, Chicago; and Record Merchandising, Los Angeles.

In addition Thiele has set a five album deal with Mega Records and Tapes, Nashville. The Mega label will have a Flying Dutchman LP.

(Continued on page 12)

A list of shows on the planning boards for the next few months follows:

"Three to One," an intimate revue compiled from the best of Nancy Hamilton and Morgan Lewis' three musicals of the 1930's and 1940's.

"Two if by Sea," with book and music by...

(Continued on page 12)

Aural Monitoring Rousing Industry-Wide Speculation

By MILDRED HALL

WASHINGTON — A rising clamor of argument over the Federal Communications Commission's proposals to authorize electronic monitoring of record play and other radio programming is threatening to delay even further the year-and-a-half-old proceeding. The Copyright Office has termed automatic electronic logging "a virtual necessity" for the protection of copyrighted materials, music, recordings and performances involved in thousands of transmissions.

In aural monitoring, the identifying signals are stamped on the record or tape to be aired, and are inaudible to the radio listener. Electronic monitors would pick up and transmit the signals to computer centers, where print-outs could be provided for subscribers—record manufacturers, recording artists, music licensors, etc.—on the number of plays. Identifying copyright numbers of new records could also go into the subliminal coding signals. (Billboard, Nov. 20, 1971.)

The three networks and the National Association of Broadcasters have all told the FCC that they are worried over possible "program degradation" in aural monitoring. (The FCC has already permitted picture-encoding for TV, but has run into technical complaint and is soliciting com-

1971 CHART ACTION SURVEY

Columbia Tops All Labels; Kinney Group Leads Corp.

NEW YORK—Columbia Records finished first in a 12-month survey of Billboard's Hot 100 and Top LP's charts, while the Kinney group of labels (Atlantic, Warner Bros., Reprise and Elektra) was first among corporations on both

charts for 1971. Both firms topped the same categories in 1970. Columbia's 51 singles accounted for 6.70 percent of the chart action.

RCA Records' 32 singles, accounting for 5.01 percent of the chart action putting it in second place on the Hot 100 chart. Bell Records followed with 21 singles for 4.48 percent; Atlantic was in fourth place with 28 singles and a 4.10 percent share; Dunhill was next with 19 singles for 3.58 percent; Capitol followed with 33 singles and a 3.33 percent share; A&M was next with 12 singles and a 3.21 percent share; Warner Bros. was next with 22 singles and a 3.05 percent share; MGM was next with 14 singles and a 3.01 percent share, and Motown was in 10th place with 18 singles for a 3.00 percent share.

Columbia's 100 albums added up to 11.92 percent of the Top LP's action last year, topping RCA's 53 LP's and 5.78 percent. Completing the first 10 in the survey, with the number of LP's in parenthesis, were Warner Bros. (33), 5.50 percent; Atlantic (30), 5.33 percent; Capitol (57), 5.27 percent; A&M (31) 4.87 percent; Reprise (34), 4.75 percent; Dunhill (20), 3.61 percent; Bell (12), 2.93 percent, and Decca (19) 2.69 percent.

Kinney led the Top LP's corporate survey with 156 albums and 22.6 percent, beating the 15.0 percent for 131 CBS sets. Completing the first 10 in the survey, with the number of LP's in parenthesis, were RCA (59), 6.4 percent; Capitol (72), 6.2 percent; A&M (36), 5.9 percent.

(Continued on page 10)

ment on technical standards for the video-encoding systems.)

The broadcasters have all urged the FCC to put off authorizing the video-encoding systems.

(Continued on page 76)



"Thoughts of Movin' On," the new Lighthouse Evolution album (3010). "One Fine Morning"—one of the major success stories of 1971—exploded on radio best-selling charts across the country. The new "Thoughts," already getting heavy Progressive FM play, features the chart single "Take It Slow." Lighthouse, solidly booked for a January-February U.S. college tour, highlights with a Feb. 6th Carnegie Hall starring appearance.

(Advertisement)

Playboy Ships LP's

By NAT FREEDLAND

LOS ANGELES—A fully-staffed Playboy Records and Music division is shipping its first two albums this week only some six months after formation. The recording arm of Hugh M. Hefner's entertainment-communications complex has opted to go with a network of independent distributors. Tape and overseas release arrangements are not yet final.

Bob Cullen, former RCA staff producer who is executive vice president in charge of Playboy Records-Music, made it clear that the new label is set up to compete on equal terms in the contemporary record market rather than being simply an outlet for merchandising music product through Playboy Magazine and the Playboy Clubs.

"We expect Playboy Records and Music to be an independent profit-making organization in its own right," said Cullen in an exclusive interview, the first given by the organization since Playboy's application to sell stock as a public corporation was cleared by the Securities and Exchange Commission.

Mimic A&M

"If we have any model for what we hope to accomplish it's to become a mini A&M," said Cullen. "I don't want to sign more than eight or ten artists. But I use A&M as an example of record company that started from scratch only a few years ago and has reached great success by being run professionally."

(Continued on page 10)

(Advertisement)

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off '72
with
1



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A Very SPECIAL Album

The Original Soundtrack Recording of the Bell Telephone Special on January 17 over NBC-TV. Jack Lemmon and Fred Astaire head an all-star nostalgia salute to Gershwin— and we're backing it all the way with color streamers, local ads and ad mats, plus announcements in TV Guide!

Produced for records by Sonny Burke



DAYBREAK RECORDS INC.
Manufactured & Distributed by RCA Records

Miller's 'March' Through South Gets Producer, Artists, Scribes

By ELIOT TIEGEL

LOS ANGELES—Elektra has made its first production deal with Widdett Sound of Muscle Shoals. The Alabama firm will produce John Wyker and Cortland Pickett, and this deal is the latest in a series initiated by Coast a&r head Russ Miller which he calls turning the local office into "Elektra South."

Miller, who spends much of his time traveling in the Nashville, Muscle Shoals and Memphis re-

gions, calls his signings in these areas "one of those happenstance things."

As a result of his time there he signed Don Rix and Mickey Newbury, helped put together the Alabama State Troopers touring package, found producer Marlin Green and his wife, singer Jeannie Green.

Green will supervise the Widdett Sound project with Ron Bellew of Widdett's staff doing the a&r. Miller feels that the "valley from Cincinnati to New Orleans is rich with talent" and he feels the direction of the music business will come from that part of the country.

He has already taken Carol Hall, an Abilene, Tex., vocalist who lives in New York, to Nashville to record her first LP. "She sang totally different in that relaxed environment," he said.

Miller hears Coast acts reaching
(Continued on page 18)

Regional Meets Bow Poppy LP's

NEW YORK—Poppy Records will introduce its February releases at the forthcoming UA/UDC regional sales meetings. The first UA/UDC sales meetings will take place here Friday (14), followed by meetings in Cleveland on Monday (17), Atlanta on Tuesday (18), Chicago on Wednesday (19), Dallas on Thursday (20), and Los Angeles on Friday (21).

Harold Friedman of Poppy will introduce the product via a presentation designed by Milton Glaser of Push Pin Studios. This is Poppy's largest simultaneous release, and includes first releases by new Poppy artists Linda Cohen, Doc Watson and Don Randi.

Mega Plans Package Label Artist Shows

NASHVILLE — Mega Records and Tapes, diversifying in a new direction, has announced the formation of an independent division to be called Mega Showcase.

Described as a unique effort to promote its artists to retailers, one-stops, distributors and radio stations, the new division will organize package shows featuring artists from the Mega roster. It will be headed by Nickie Dobbins, long-

time personal secretary to president Brad McCuen.

Shows, to be advertised as the Mega Showcase, will be presented to the public in at least two markets each month. Although the initial shows, to begin in February, will be confined to the country talent on the roster, ultimately it will be expanded to include the pop artists. Those to be showcased in the first move will be Sammi Smith, Glen Sherley, Jack Blanchard and Misty Morgan, Henson Cargill, Brian Collins, Linda Gayle, Bobby Harden, Jerry Jaye, Pat McKinney and Ray Pillow.

House Band Planned

The show, which will include four or five of the listed artists, will have its own master of ceremonies, Ralph Paul, and own band.

"We will in no way compete with the authorized booking agencies," Miss Dobbins said. "In fact we will help them. By taking the shows into areas heretofore unreached, we will expose the talent, and thus give their agents a chance to book them in at clubs later."
(Continued on page 10)

Basie Band at Cancer Benefit

LOS ANGELES—Count Basie and his band will play at a Feb. 26 "Tribute to Nat (King) Cole" at the Beverly Wilshire Hotel. Proceeds from the \$75 a plate dinner dance go to cancer research at the newly planned cancer center at the Los Angeles County-University of Southern California Medical Center.

Prior to the dinner, Mrs. Maria Cole Devore will donate a collection of the late singer's memorabilia to USC's Doheny Library. Included are gold records and musical arrangements. These mementoes will join those of other show business personalities who have donated items to USC which plans a center for performing arts to house them.

Federal Suit Filed Challenging Anti-Piracy Constitutionality

By MILDRED HALL

WASHINGTON—An attack has been launched in Federal District Court here on the constitutionality of the anti-piracy law which grants new, copyrighted records protection against unauthorized duplication, as of February 15, 1972. A petition to have the new law (F. 646) declared unconstitutional and void has been brought by Ronald Shaab of Ronco, Inc., Baton Rouge, La., composer, recorder and retailer.

The Shaab petition is part of the "legal" tape duplicator's court battle to obtain the legal right to duplicate original recordings without licensing by the record producers, when the music copyright fees are paid. Under the anti-piracy amendment to the copyright law, new copyrighted recordings made without permission of

the owners would become unequivocally illegal.

The petition, which names the U.S. Attorney General and the Librarian of Congress as defendants, requests an injunction against enforcement of the anti-piracy law. It declares that the law promotes monopoly and fails to protect authors' rights, in violation of constitutional intent. The brief refers heavily to CBS as a "monopoly" injurious to the petitioner.

The brief was filed last week (4) by Washington attorney James L. Fisk, who also represents the "legal" tape duplicators, distributors and retailers in the Broadcast and Music Anti-Monopoly Association (Billboard, Oct. 23, Nov. 20, and Dec. 14, 1971).

Fisk has asked for a special three-judge panel to rule on the constitutionality, so that any further legal action in this case would bypass the Appeals Court and go directly to the Supreme Court for final decision.

Shaab, at the personal level, urges that the anti-piracy law be nullified because it promotes an alleged "unlawful exercise of communications monopoly" by CBS. The network is accused of monopolizing talent through its network and record sales and club distribution, all of which has a detrimental effect on Shaab's right to record and sell his own musical compositions licensed to CBS, he states.

Shaab accuses CBS of having "utilized its monopoly of entertainment media to acquire licenses on the talent of the performers of the musical compositions of the petitioner."

The brief says "CBS has further utilized its communications monopoly to market reproductions of musical compositions directly to the consumer through various devices known as record clubs or music service organizations wherein clubs sell reproductions to the consumer at a price less than they will sell to the petitioner on a
(Continued on page 12)

CAM-USA Nails 3 Foreign Tracks

NEW YORK — CAM-USA has completed negotiations for three foreign motion picture soundtrack catalogs.

In one deal, Jimmy Jenner and Vittorio Benedetto, executives in CAM-USA, completed arrangements with Editions Musicales Cinematographique Internationale of Paris for rights of 100 motion picture scores. This arrangement was completed with EMCI's Raymond Lefevre, principal in the firm and composer of a majority of the film scores.
(Continued on page 18)

Biggest Sales Month in London's 24-Year History

NEW YORK—London Records has just wrapped up the biggest sales month and quarter in its history, as it opens its silver anniversary year in business.

In a year-end appraisal of the company's sales position, Herb Goldfarb, vice president for sales and marketing, attributed the continuing success to several factors. He cited the two million-selling singles during the final quarter of Al Green on Hi records, which London distributes. Green's LP, "Gets Close to You," is also riding the album charts.

Also helping London's sales is the combined impact of several multi-LP sets, including the new Rolling Stones "Hot Rocks" and Tom Jones' "Live at Caesar's Palace."

Goldfarb also noted that the entire Moody Blues family of gold record award winning LP's is selling at record levels as well, keyed by the success of "Every Good Boy Deserves Favour," and Engelbert Humperdinck, whose current first live album, "Live at the Riviera," is also doing well. Humperdinck, whose entire LP catalog on London's Parrot label is in the gold category, is to return to the U.S. soon for another extended personal appearance tour.

Goldfarb also pointed to the high sales plateau occupied by Mantovani, the chart success of the Savoy Brown group from England, a bonus-pak two-LP John Mayall set, a recently released album of earlier, not previously released Cat Stevens tracks.

Classics Assist

Continuing success of the company's classical catalog, which features such names as Joan Sutherland, Renata Tebaldi, Georg Solti, Zubin Mehta, Herbert Von Karajan and the phase 4 stereo classics which includes top sellers by veteran Leopold Stokowski.
(Continued on page 18)

Alshire Signs Canada Firms

LOS ANGELES—Al Sherman, president of Alshire Intl. here, has named new record and tape affiliates for Canada for his family of labels, including Stereo-Fidelity, Audio Spectrum, Peter Rabbit, Grit, A/S and Alshire.

RCA of Canada will handle all Sherman product on record for the Dominion in an agreement made with RCA Canada chief Robert Cooke. Andy Nagy, general manager of RCA of Canada, will act as liaison.

In a separate pact, Stereodyne, Toronto, will handle all tape configurations in a pact made with that firm's president, Ron Newman.

Scepter Ends Year Well

NEW YORK—Scepter Records ended the first 1972 fiscal quarter with "the largest sales volume in the company's 14 year history," according to executive vice president Sam Goff.

Sales vice president Ed Kushins stated that during this period, single sales were "negligible" representing only 5 percent of the
(Continued on page 18)

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More Late News
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Nostalgia Nabob Nader Nails 8 Garden Golden Oldie Sigs

NEW YORK—Richard Nader, rock nostalgia impresario, has signed a contract with Alvin Cooperman of Madison Square Garden Productions to co-produce a minimum of four rock revival concerts yearly over a two-year period.

There have been seven rock revivals produced by Nader at the Garden and three in the Felt Forum, the smaller Garden theater. They have attracted over 115,000 people for a figure in excess of \$500,000, according to Nader.

Projected figures for the upcoming shows show a potential audience of over 160,000 for the

two year period with a potential dollar value of nearly \$1 million. Tickets for the 20,000-seat facility will be scaled at \$5.50-\$7.50 for all dates.

The first show is scheduled for

Feb. 4. Appearing will be Fats Domino, Chubby Checker, Bo Diddley, the Five Satins, the Crystals, the Belmonts, the Capris, Bobby Comstock's All Stars and special guest star, Jerry Butler.

TV REVIEW

Feb. Disk Talent Special Bridges Demographics

"Love! Love! Love!" NBC-TV, 7:30 p.m. EST, Feb. 8. Produced by Bob Banner Associates for Hallmark Cards.

LOS ANGELES — There has been, much too long, a general reluctance overall by the television networks to handle music shows. This is in spite of the success of various music series and music specials. Thus, it's quite encouraging when Hallmark Cards teamed up with Bob Banner Associates and NBC-TV to showcase three artists of the caliber of Helen Reddy, Mac Davis, and Bread. And the result is a refreshing, tasteful, highly-polished hour of entertainment adeptly tied together with themes ranging from spring to winter, young love to married love, and a package of beautiful soft love songs that includes "I Believe in Music" performed by Miss Reddy, "Make It With You" by Bread, and "Something's Burning" by Davis.

MCA 'Family' Hosts 3-Day Artist Show

LOS ANGELES — Approximately 300 radio and press representatives and 100 employees of Decca, Uni and Kapp records from all over the U.S. will attend three artist showcase evenings at the Sheraton Universal hotel here Wednesday (12) through Friday (14).

MCA President Mike Maitland explained the first for his company citing the opportunity to show off new and old artists as well as "bring together a lot of people who have common interests."

"Kapp Night" will include a first-night show featuring Uncle Jim, Tom Ghet, Sonny & Cher, Roger Williams and El Chicano, with next evening's Uni cast to include Rock in Foo, Thomas & Richard Frost, Mike Settle and Neil Diamond. Decca closer will spot Loretta Lynn, Conway Twitty, Rick Nelson, Lindy Stevens and Ratchell. All casts are awaiting other entries.

NARM Repeats Outdoor Meets

NEW YORK—NARM will repeat its person-to-person conferences when the organization meets in Bal Harbour, Fla., March 5-10, at the Americana Hotel, for its 14th annual meeting. The conferences, which will be held March 6-9, will take place in the poolside and oceanside cabanas.

Sixty-four cabanas have been reserved for the use of 64 manufacturers who sell records, tapes, and related products to NARM's regular members. The schedule is prearranged, and each appointment will be 15 minutes in length. Reservations for the cabanas are on a first-come, first-served basis.

A number of cabana bedrooms and lanai suits have been set aside for NARM associate members.

Legal 'One-Two' Shames 'Superstar' Production

PHILADELPHIA — A "Superstar" production by a Canadian group, the Privilege, which called itself the American Rock Opera Co., wound up with a double legal clout at the end of its eight-day run here Jan. 1. The production was hit by a warrant from the district attorney and a legal suit by Electric Factory Concerts, local concert promoters.

The D.A.'s office hit the manager of the Shubert Theater Dec. 30 with a warrant charging the theater ads misled patrons into thinking they would see the original "Jesus Christ Superstar." As a result of the warrant, officials of the production met with state bureau of consumer protection executives, working out a consent agreement that provided full refunds on tickets returned to the box-office for remaining performances.

Electric Factory Concerts, in a common pleas court complaint, charged that controversy surrounding the authenticity of the Ameri-

can Rock Opera Co. production damaged their future presentation of the authorized version. The promoters had used two previous authorized sold-out presentations of the big hit musical and want to run it again in March at the local Spectrum. The suit asks \$100,000 damages from defendants: January Enterprises, concert promoters; Evergreen Ltd., the Canadian firm which controls the American Rock Opera Co.; WIBG, Philadelphia radio station also a promoter of the concert, and Jujancyn Trust, which control the Shubert.

ITA Postal Rate Request

NEW YORK—The International Tape Association has formed a committee to discuss postal rates for cassettes being produced by the publishing industry.

Under postal classification regulations, cassettes now must be sent as first class mail, since taped periodicals are not eligible as second class matter. (Second class postage applies to periodicals of paid circulation.)

The committee will meet Wednesday (12) in the Time-Life Building to discuss plans to make the postal service aware of the inequity of the second class regulations as regarding cassettes.

Cufflinks to Atlantic

NEW YORK—Producers Paul Vance and Lee Pockriss have been signed to Atlantic Records and through the agreement the Cufflinks group joins the label from Decca Records.

A new single by the group, "Sandi" will be released on the Atco label.

Vance and Pockriss have worked as independent producers for all major record companies and also recorded for Columbia. As writers and producers they worked with Wayne Newton, Jerry Vale, Gene Pitney and the Drifters.

Vanguard to Offer 3 More Twofer Sets

NEW YORK—In line with its philosophy of releasing anthology albums which include historic musical performances, Vanguard Records will add three double album sets to their "Twofer Series" specially priced at \$5.98.

"Great Bluesmen" will be a double LP dealing with the music and original performances by artists such as Muddy Waters, John Lee Hooker, Sleepy John Estes, the Rev. Gary Davis, Mississippi John Hurt, Junior Welles, Joe Turner, Son House and Fred McDowell.

Included in Vanguard's "Folk-singers of the 60's," double album are such artists as Bob Dylan, Pete Seeger, Gibson & Camp, Ramblin' Jack Elliot, Phil Ochs, Eric Anderson, Richard & Mimi Farina, Doc Watson, John Hammond, Judy Collins with Theodore Bikel, Tom Paxton, Paul Butterfield, Jose Feliciano, Joan Baez alone and singing with Bob Gibson, and Peggy Seeger with Evan McColl.

A double Woody Guthrie LP which will include original tunes sung by Guthrie.

Vogue Music Into Modern

LOS ANGELES—T. B. Harms/Vogue Music will move into contemporary sounds this year with artist and writer development programs.

The veteran company has just acquired the English speaking rights to the theme from the film "House Under the Trees," with music by Gilbert Beaud and lyrics by Paul Francis Webster.

Harms' catalog material has been tapped for a number of projects, such as Sammy Davis Jr. planning an up-dated version of "A Tree Grows in Brooklyn" to tour the country this summer and Rod McKuen's Stanyon Records releasing the score from the 1920 play "Sunny" featuring the original cast.

During the last three months of 1971 a number of the firm's well-known copyrights received a new recorded treatment, notes Dean Kay, the professional manager. They included the Partridge Family cutting "Blue Christmas," Mantovani recording "The Way You Look Tonight" and "I Will Wait for You," Anne Murray/Glen Campbell cutting "Canadian Sunset," Laura Nyro cutting "Gonna Take a Miracle," the Bells doing "To Know You Is to Love You," Connie Eaton cutting "Take Me Back," Carol Burnett/Julie Andrews cutting "Goin' Out of My Head" and Engelbert Humperdinck recording "You'll Never Walk Alone."

In any case, Bob Banner Associates has created an exceptional show, worthy of the attention and, indeed, the support of the entire music industry. With hopes, TV will do more of the same.

In all, there were 12 tunes per-
(Continued on page 18)

Atl Claims 10% Sales Hike

NEW YORK—Atlantic Records' sales for 1971 were 10 percent up over 1970, the seventh successive year the company has had "a substantial sales increase," announced Ahmet Ertegun, Atlantic president. "1971 was the greatest year in the company's history," he said.

During the year the Atlantic labels earned 11 RIAA gold singles and 13 gold albums, with the combined total of 24 registering as the highest in the company's history for one year.

Atlantic artist Aretha Franklin received three gold singles, bringing her overall total to 12—the highest ever for a female singer, according to Ertegun. She also received a gold album award.

Reviewing 1971, Ertegun commented: "We are especially pleased with the emergence of so many of our newer artists into the ranks of top stars."

Ertegun revealed that the company had released close to 50 jazz albums throughout the year and "more than half of them became strong sellers."

During the year Atlantic acquired distribution rights in the U.S. to recordings by the Rolling Stones on their own Rolling Stones label. A new label, Asylum, headed

'Bangla' Gifts Charity With \$4.5 Million

NEW YORK—Apple Records' "Concert for Bangla Desh" recording has already earned \$4,500,000 for the United Nations Children's Fund for the Refugee Children of Bangladsh, according to Allen Klein, president of ABKCO Industries. The figure is based on total world-wide disk and tape sales of 900,000 units as of Dec. 31, 1971, and on the fact that the charity is receiving a full \$5 royalty fee for each unit sold, according to Klein. Klein expects sales to reach the three million mark by the end of 1972.

Meanwhile, Capitol Records has presented a certified check for \$3,750,000 to Apple Records, as an advance payment on the album's sales (Billboard, Dec. 25, 1971). Regarding the advance, Klein said that all monies accrued, including interest, will be turned over to the charity. He said that certificates of deposit for UNICEF was the first action taken regarding the advance monies.

Klein viewed the marketing row on the album as unfortunate and said that the marketing terms were deliberately designed to "maximize the money for charity and to preserve the artists' integrity."



Executive Turntable

Bruce Somerfeld named coordinator a&r contemporary music, RCA Records. He joined RCA as coordinator of recording quality. . . . Ron Orsini named East Coast regional sales manager, Polydor Inc. He was formerly UDC branch manager, Hartford, Conn. . . . Ed Cavanoz named manager, foreign royalties, Famous Music Corp. He was previously in the royalties department, RCA International.

Norm Gardner named r&b coordinator for Roulette/Calla Records. . . . Hal Buksbaum named vice president, MPI, advertising and graphic arts agency. He was formerly with Decca and MCA Records, most recently as executive art director. . . . Robert E. Garp elected director of Capitol Industries Inc. He continues as vice president, general counsel and secretary. . . . Mort Schneider named account executive, ASCAP. He was formerly with Capitol Records. . . . Ray Ames named national marketing manager, Muntz Stereo Corp. He will handle OEM, premium and recreational vehicle accounts.

(Continued on page 18)

Al Martino
Summer of '42

The Summer Knows (Single #3256)
(from "Summer of '42")

Come Run With Me

It's Impossible

Where Do I Begin

(from "Love Story")

Loving Her Was Easier

A Time For Us

(from "Romeo and Juliet")

More Than Ever Now

(from "The Railway Children")

Gift of Love

Losing My Mind

(from "Follies")

Look Around (You'll Find Me There)

(from "Love Story")

Produced by Pete DeAngelis

Capitol (ST-793)



Capitol

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Vol. 84 No. 3

General News

Newport Jazz—New York 9 Days '72

NEW YORK—Record labels, closed circuit television and TV packaging companies are already making inquiries about participation in the Newport Jazz Festival, New York—nine days of jazz concerts, street fairs, boat rides and seminars taking place, July 1-9 in New York City.

This was revealed by George Wein's Festival Productions who are promoting the events.

Last year's Newport Jazz Festival was closed down by civic authorities following disturbances. This year producer Wein has set up 27 events involving some 600 jazz musicians over a nine-day period. There will be six days of concerts at Carnegie Hall, six days at Philharmonic Hall and two days of outdoor concerts at Yankee Stadium. Said Wein: "In addition we hope to be able to use parks, city streets, theaters and churches, so that a festival atmosphere will be created in the entire city."

The Festival will be sponsored and produced by Wein's Festival Productions and 50 percent of the profits will be donated to the National Urban Leagues. Former Mayor Robert Wagner has been named chairman of the Newport Jazz Festival—New York committee, with present Mayor John Lindsay as honorary chairman.

Festival Productions will work with travel agencies and airplanes to set up package tours to New York for enthusiasts in the U.S. and the rest of the world.

A series ticket covering all the 27 events during the Festival—worth \$134—would be discounted at \$110, said Wein.

A series of seminars throughout the Festival will be directed by the Rutgers Institute of Jazz Studies.

In parks or city blocks, "heritage fairs" will be set up.

Artists already set for the Festival include Duke Ellington, Dizzy Gillespie, Count Basie, Sy Oliver, Louis Jordan, Benny Carter, Miles Davis, Pharoah Sanders, Stan Kenton, Woody Herman, Cecil Taylor, Ornette Coleman, Charles Mingus, Bobby Rosengarden, Billy Taylor and Doc Severinsen orchestras, BB King, Preservation Hall Jazz Band.

Lionel Hampton, Gene Krupa, Bobby Hackett, Lee Wiley, World's Greatest Jazz Band, Pete Fountain, Ray Charles, Roberta Flack, Cannonball Adderley, Les McCann, Dave Brubeck, Herbie Mann, Wilson Pickett, Jimmy Smith and Eddie Harris.

Wein also stated that jazz at Newport was not finished. "We shall be returning to Rhode Island in the future," he said.

Mercury Pulling All Stops for Poetry LP

CHICAGO—Mercury is mounting what may be an unprecedented effort by any label to launch an album of poetry. A distributor contest, a mailing to over 2,000 radio stations and vertical consumer ads in publications such as Psychology Today are just part of the program

Tumbleweed Rec. Chiefs to Europe

DENVER—Larry Ray and Bill Szymczyk, heads of Tumbleweed Records, left for Europe and MIDEM Saturday (8). Their first stop will be in the U.K., where they will negotiate with British producers for Tumbleweed.

After MIDEM, Ray will go to Amsterdam, while Szymczyk will visit Geneva. "We hope to not only negotiate contracts with producers from the U.K., but also to establish relations between our company and the European market," said Ray.

Bergmans, Legrand Unite on Barbra Streisand Project

LAS VEGAS—Oscar award winners Marilyn and Alan Bergman, hoping for their fourth Oscar nomination, are working with Barbra Streisand on an album project they began two years ago.

Miss Streisand, currently appearing at the Hilton, the Bergmans and Michel Legrand collaborated on an original, yet untitled album, which they will record in Europe. Although the songs for the album are composed, the Bergmans and Miss Streisand are polishing the songs "trying to make them even better."

In addition to the new Streisand album, the Bergmans are eyeing the Oscar nominations. The composers of the chart rising "Summer of '42," they are hoping "All His Children" which they wrote with Henry Mancini will earn another statue to join the ones won for "The Windmills of Your Mind." Sung by Charley Pride, who has moved from country to pop, the RCA soundtrack is on the charts with the single released January 3.

The Bergmans who began composing in the 50s are pleased with the current trends in music. "The 50s were the Eisenhower years of music . . . a drought," explained Marilyn who added "Music reflects what the country is going

through. Now the music is restless, vital and revolutionary."

"It's the age of the lyric writer," added Alan. "Rules that a songwriter must live by are breaking down. Both in the construction of songs and in the subject matter. We can write about anything and that's terrific."

In addition to the Streisand album, they are currently occupied with writing the screenplay to a dramatic musical adaptation of the Joyce Cary novel "The Horse's Mouth." They will also write the lyrics to the Michel Legrand score.

WB Distributing Capricorn Records

NEW YORK—Warner Bros. Records has taken over the manufacture, distribution, merchandising and promotion of Capricorn Records. Capricorn had been handled by Atlantic Records.

Capricorn's first release via Warner Bros. will be Alex Taylor's second album, "It's Dinnertime," which will be followed in February with the release of the Allman Brothers' fourth album, a two-record set, "Eat a Peach."

In addition to the Allman Brothers and Alex Taylor, the agreement with Capricorn includes Livingston Taylor; Wet Willie, an Alabama-based rock 'n' roll band that will begin work on its second album in February; Johnny Jenkins, who at one time fronted Johnny Jenkins and the Pinetoppers (a group that featured Otis Redding as lead singer); White Witch, a five-piece theatrical rock band that will be playing several dates with Alice Cooper; Maxayn, a four-piece group from the West Coast that features lead singer Paulette Parker, formerly a member of Bobby Bland's show and a former Ikette; and Les Moore, a 20-year-old singer-composer from New Orleans.

behind the LP of poetry by Paul Roche.

A British-born poet, Roche's long "Death in Fun City" is accompanied by some love poems in very explicit language. He has written two successful books of poetry and is known internationally for translating Greek poets. For several months recently, during which time the album was recorded here, Roche toured U.S. campuses.

Distributors will be judged on a time period basis with three best performing prizes (\$1,000, \$750 and \$500) applicable to orders of any Mercury product. Another contest will offer prizes ranging from \$500 to \$150 to promotion men who turn in the most creative scrap book documenting unusual promotion techniques (articles in local papers, photos of dealer windows and so forth).

The station mailing package will include not only the full-size LP but an edited 7-in. diameter 33½ rpm disk. The mailing will go out to progressive FM's, MOR stations, classical music stations and 200 to 300 college stations.

The consumer advertising campaign will utilize key lines from the ecology and love poems (e.g., "When Fire Burns, Air Dies") and will be placed in Psychology Today, Earth and Rolling Stone with three or four impressions per issue.

Ecology magazines and underground papers will be sought out to publish reprints of Roche poetry. The heads of English departments at 200 top U.S. colleges will be sent the Roche publicity package. Additionally, Library Journal, which reaches 13,000 libraries, will be serviced.

A large list of so-called "head shop" record stores will also be serviced with the promotion package and a sample LP.

SG-Col Music, Davis in Deal

NEW YORK—Screen Gems-Columbia Music and singer-writer Mac Davis have signed a four-year agreement whereby the company will administer worldwide and jointly own with Songpainter Music, Davis-owned firm, all of Davis was represented by Katz. Also, SG-Columbia Music has acquired all of the Davis compositions contained in the B-n-B Music catalog, firm owned by Nancy Sinatra and Billy Strange. Davis was represented by Katz-Gallin-Leffler Enterprises and L. Lee Philips, attorney.

ESP-Disk Up

NEW YORK—The suggested list price of ESP-Disk product went up to \$5.98 effective Jan. 1. The suggested list price on ESP disks had been \$4.98.

JANUARY 15, 1972, BILLBOARD

In June 1971, Atlantic Records was named
“Most Popular Record Company with Campus Radio Stations,”
according to a Billboard survey.

In October Bob Hamilton’s Communications Network named
Atlantic as “The Record Company That Supplies Them
With The Best Service.”

In November Atlantic Records was honored as “Record Company of
The Year” at the annual Bill Gavin Radio Program Conference.

In December Atlantic Records was named as
“The No. 1 Company For Promotion Effectiveness and All Around
Service” by the Reus Record Report Survey.

It's Been a Great Year!



RIAA Clarifies Certification Program; Accents its Veracity

"When RIAA initiated its gold record award certification program in 1958, it did so in response to a chaotic industry situation that prevailed at that time. There was a proliferation of awards with no basis in fact, no method for verification or authentication. As a consequence the veracity of all award claims was held in disrepute

both in and outside the industry. "The establishment of the RIAA certification program with specific sales achievement criteria and an audit of the company's books by a firm of independent certified public accountants to insure that these criteria have been met, has restored prestige gold record award. "In the past 14 years, RIAA has

relied on the voluntary cooperation of companies within the recording industry not only to submit their recordings for certification but to refrain from using gold records to recognize other kinds of achievement.

"We hope this same spirit of cooperation will in the future act to inhibit the bestowal of non-certified sales awards."

NEW YORK—Henry Brief, executive director of the Recording Industry Association of America, has issued the following statement to clarify the gold record award situation:

"To clear up any misunderstandings that may exist, we want to emphasize that the gold record award is the only authorized award issued by the RIAA to recognize sales achievement. RIAA does not certify or issue platinum, silver, diamond or other type awards.

"The establishment of other types of awards has been considered in the past by the RIAA and ultimately rejected because they would tend to dilute and demean the prestige enjoyed by the gold record award.

Polydor-UDC Sales Meet Augurs Strong '72 Start

LOS ANGELES—Orders taken at the Polydor-UDC sales conference held here were "phenomenal," announced Jerry Schoenbaum, president of Polydor Inc.

The conference, built around the concept, "The Product is the Theme," included audio visual presentations of Polydor's new product, plus that of the company's distributed label, Sire Blue Horizon and Spring, and DGG's classical product.

UDC regional managers, sales and promotion heads of UDC branches throughout the U.S., and representatives from Polydor Records, Canada and Polydor International attended the conference, plus Polydor Inc. personnel.

Fred Dumont, director, classical division, DGG, said that, because of increased orders, allocations

had to be raised, "some as much as 50 percent."

The Polydor presentation centered on seven albums including product from Manfred Mann's Earth Band, the Bells, Ram, James Last, Bobby Gosh, Arthur Fiedler and Stone the Crows. Sire product included albums from the Climax Blues Band and Barclay James Harvest. A Joe Simon, Gamble and Huff produced album, was also announced as well as upcoming material from Mandrill, Lily Tomlin, Ellen McIlwaine, Roy Ayers and Randall's Island.

Apart from general advertising and specialized campaigns at specific markets, additional promotion will be directed towards cities included in forthcoming U.S. tours by Manfred Mann and the Climax Blues Band.

(Continued on page 18)

Studio Track

By BOB GLASSENBERG

Getting predictions for 1972 and reactions to the previous year's activities in recording studios during Christmas and New Year's week was indeed an experience.

Wally Heider said that he truthfully could not come up with anything he felt to be that outstanding in 1971. But Heider, of course, is a humble man. I think he could have mentioned many things, especially the success of his mobile recording facilities which he sets up on the West Coast for concerts, as well as the truck he has on the East Coast in association with the Record Plant. Then there was the job he did in Europe on the Creedence Clearwater Revival tour.

Norbert Putnam from Quadrasonic Studios, Nashville, said his personal heights came from working with Joan Baez, Neil Young and Buffy St. Marie. Putnam also really felt that Joni Mitchell's "Blue," LP was a landmark album both productionwise and from the standpoint of artistry.

Sonny Limbo answered the telephone when I called Rick Hall's complex in Muscle Shoals. He liked the movement of the Osmonds through all musical categories in 1971. Limbo also talked about Hall's second straight year of being cited as Producer of the Year by Billboard and the fact that Hall and his people managed 10 singles in the Top 10 on the charts in 1971, including four number one records. But Hall himself was unavailable for comment at the time, since it was a week of celebration all over the industry.

One prediction, in particular, really got to me. It was from producer who saw a link, via satellite, of several major studios around the world. "All the great musicians from each country will assemble in these studios to produce what will be a landmark LP. It will be a giveaway to anyone buying a certain amount of records at one time in a store, in appreciation for the consumer's interest in music and the musicians. For without the consumer, there would be no stars. I think its about time that the people who are up there repay the people who put them there and this will probably happen," said my friend, who wished to remain nameless. "It's something I would really like to see and I think it could happen if the musicians were left to themselves and did not have to deal with any of their business people," he said. He made it clear also that his comments in no way were influenced by any action in the industry, other than his private dealings with musicians who wanted to find a way to thank their audience.

Bill Szymczyk of Tumbleweed Records said that the biggest thing that happened to him in 1971 was the California earthquake. "It moved me, really. Like 1,000 miles from Los Angeles to Denver, Colo., and also made me start a record company." His prediction for the upcoming year was the return of the 78 rpm record because "We've gone too far with all of this technology and will suffer great future shock which will lead us back to the simple ways of the 78. Incidentally, the new 78's will be biodegradable, after extensive play of course, so everyone will also go out and buy a tape deck to get the music on something more permanent. So I predict circles in '72," Szymczyk quipped.

It was a good year for Fedco Audio Labs, which spent New Year's eve and the three days previous recording the Band at the

Academy of Music, New York. On New Year's eve, Bob Dylan showed up to work out with his old sidemen and that, of course, was a high point. But others must be mentioned for Fedco. Like setting up a studio in Marblehead, Mass., to record Seatrain and the Winter Consort away from the urban plight in a relaxed atmosphere with George Martin at the helm. Then there was the recording of Carole King, Randy Newman, Neil Young, Rod McKuen, Humble Pie, The Mothers and uncle Frank Zappa, Curtis Mayfield, Dion, Steve Miller and his band, John Mayall and a live performance of the Broadway show "Lenny."

The last day of 1971 at David Lucas' Warehouse, New York, was ushered out by recording Paul McCartney and his group, Wings with Paul, his wife Linda, Denny Laine on guitar and Denny Seiwell on drums. They spent three days in all at the studio developing their sound for future albums and live performances.

Perhaps one of the biggest things happening at Ultra Sonic Studios, Hempstead, L.I., was the return of Shadow Morton as a producer. The studio is vastly improved since Morton was there last, but he will soon go to work producing GNP for Metromedia Records; Cynara for Scepter Records; Janis Ian; as well as Merrilee Rush for Scepter. Incidentally, Shadow returned to find new quarters for the studio

Jim Webb Folio From Studio P/R

LOS ANGELES—Studio P/R is developing a Jim Webb folio as a result of a pact with Music Maximus Ltd. The latter firm recently purchased material from Johnny Rivers which includes such Webb copyrights as "Up, Up and Away," "By the Time I Get to Phoenix" and "Poor Side of Town."

Studio P/R also plans to release material from Maximus in an educational series for youth bands. Jay Morgenstern and Frank Military own Maximus; Sam Trust and Jim Houston Studio P/R, headquartered in Burbank.

Traffic Month

LOS ANGELES—United Artists Records is making January their Traffic Month, with a full range of consumer and trade advertising, radio spots, window and in-store displays for the six Traffic albums in the UA catalog.

The promotion comes at the same time as a 15-city U.S. tour by the group, which will play all the nation's major markets.

Hectic Start For BGMC 2

LOS ANGELES—Newly opened Bachman-Goldman Music Combine is cutting masters for three of its first artists, Joel Robbins, Rocko and Bill West. Local head Bob Goldman will seek label affiliations for these performers.

Barry Fasman is arranging the Robbins dates and already has four tunes in the can done with a 28-piece orchestra. Robbins is a Chicago singer/writer; West is from Oxnard, Calif., and Rocko, is a local rock band.

Randy Bachman, the other partner in the company, has recorded his first Reprise LP with his new group, Brave Belt. He begins a national promotion tour Saturday (15) and the LP is slated for release Jan. 26. Bachman is the former lead guitarist and songwriter with the Guess Who. He maintains an office in Winnipeg.

Bachman has also produced Noah for Dunhill and a folk duo, Spriggs and Bringle, as yet without a label pact. Both are Canadian acts.

Music by the artists is being placed in four publishing firms: Ranbach Music, Top Soil Music, Eventide Music, and Goldman Music.

Goldman was formerly with RCA's Dunbar Music here. Bachman will work with Goldman in the local office in late February following a series of performances by Brave Belt in the U.S.

Musicor Contract

Continued from page 3

Musicor label in 1964 after leaving United Artists Records.)

The first single to be released under the contract is "A Day in the Life of a Fool," a song which recently won a SESAC award. The first album, containing never-before released material, will be titled "George Jones First in the Hearts of Country Music Lovers," and will be available on RCA Victor later this month.

Daily Supervising

Pappy Daily, who has produced Jones throughout his recording career will continue to select the sides for both RCA singles and album releases. According to Daily, there are enough new and unreleased sides from albums to be used as single records for more than five years.

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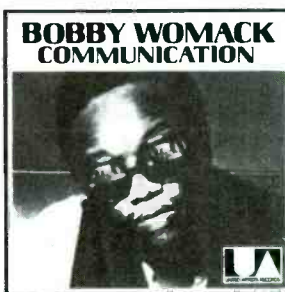
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Bobby Womack's new single 'That's The Way I Feel About Cha' is busting out of the R&B market and onto pop stations nationally.



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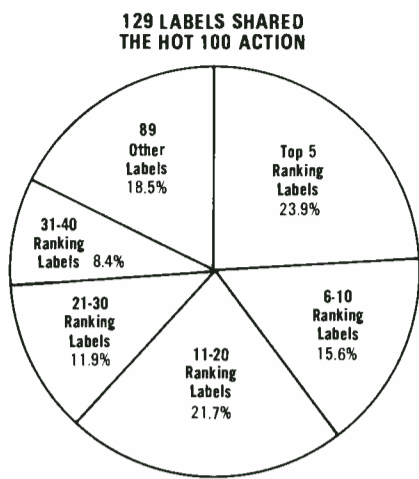


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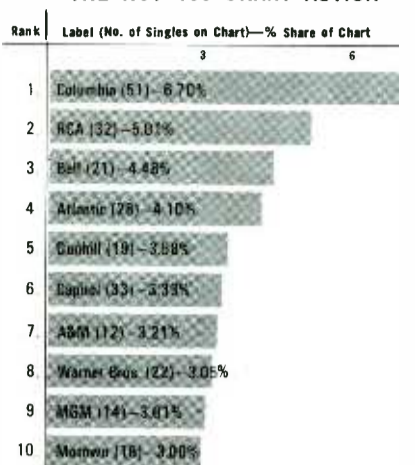


Chart Analysis: 1971 Industry Performance Survey

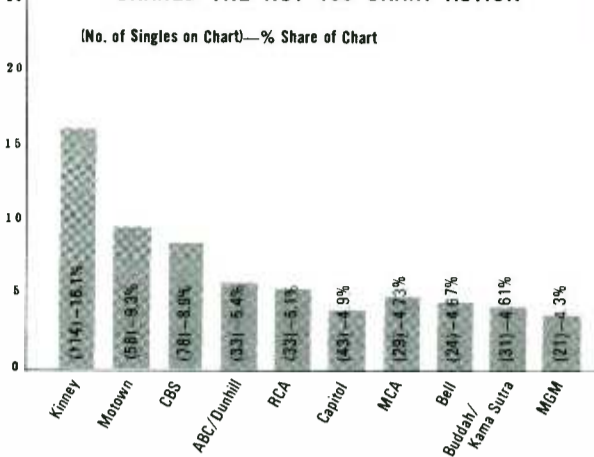
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HOW THE TOP 10 LABELS SHARED THE HOT 100 CHART ACTION



HOW THE TOP 10 RECORD CORPORATIONS SHARED THE HOT 100 CHART ACTION

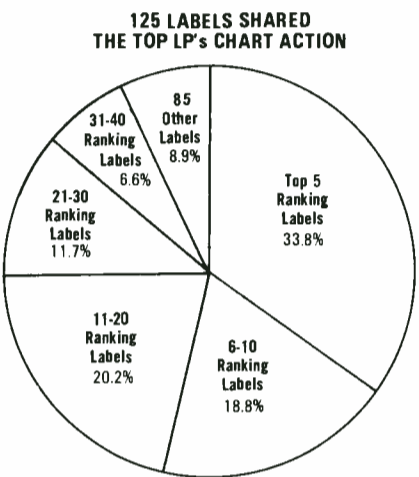


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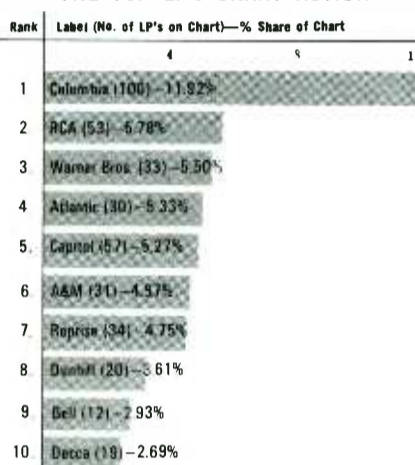
5.9 percent; MCA (37), 5.6 percent; ABC/Dunhill (35), 5.1 percent; Bell (15), 3.3 percent, and London (22), 3.1 percent.

In the Hot 100 corporate survey, Kenney's 114 singles produced a 16.1 percent share topping Motown's 56 disks and 9.3 percent, and the 8.9 percent obtained by 78 CBS titles. Also in the first 10, with number of singles in parenthesis, were ABC/Dunhill (33), 5.4 percent; RCA (33), 5.1 percent; Capitol (43), 4.9 percent; MCA (29), 4.73 percent; Bell (24), 4.67 percent; Buddah/Kama Sutra (31), 4.61 percent, and MGM (21), 4.3 percent.

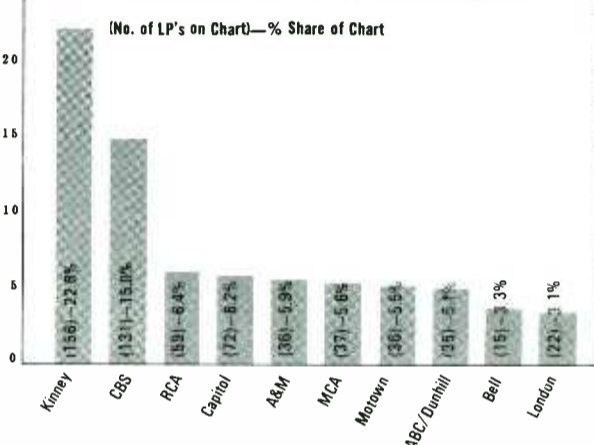
Albums



HOW THE TOP 10 LABELS SHARED THE TOP LP'S CHART ACTION



HOW THE TOP 10 RECORD CORPORATIONS SHARED THE TOP LP'S CHART ACTION



2 Rock Acts To WB Music

NEW YORK — Warner Bros. Music has acquired the sheet music and folio rights of the compositions written by members of the Grateful Dead and the New Riders of the Purple Sage.

Firm is preparing a song folio duplicating the art work and content of "The New Riders of the Purple Sage" album recently released by Columbia Records, and for a single sheet of the group's "Louisiana Lady." A "Grateful Dead" folio will include material from the recently released album of the same title on the Warner Bros. label as well as material from two previous albums, "American Beauty" and "Workingman's Dead," together with exclusive photos of the group and biographical material.

Col's 'Sesame' Over Million As Packages

NEW YORK—Columbia Records original cast album of "Sesame Street" has sold over seven million in all its various packages. The "Sesame Street" LP with illustrated book, listing at \$4.98, has sold more than one million copies. Nine single releases with board books, each listing at 99 cents, have sold over 5,500,000 copies. A "Carry-About" with six 45 rpm records and books, listing at \$4.98, has sold 350,000 copies.

Also, the LP without the book, listing at \$1.89, has sold 325,000 copies. In addition, the commercial release of the single, "Rubie Duckie," as a pop record has resulted in sales over the 800,000 mark.

Atlantic Sales Hike

• Continued from page 4

1971. He cited Aretha Franklin's club and theater dates, Roberta Flack's concerts, the Crosby-Nash and Steven Stills tours and the U.S. appearances by British groups, Emerson Lake and Palmer, Led Zeppelin, Bee Gees, Yes, King Crimson and Tin Tin. Ertegun labelled Roberta Flack, Emerson Lake and Palmer and the Allman Brothers as breaking through as "superstars in 1971."

Mega Package Deal

• Continued from page 3

Mega pointed out that this is being done strictly as a promotional tool for the artist and the label. For the most part, the shows will be arranged through radio stations, but not exclusively.

Miss Dobbins said many radio stations already have called seeking participation in the plan, and officials now are trying to decide which markets to work first.

Playboy Launches Record Label

• Continued from page 1

in every one of their departments." Cullen explained Playboy's entry into the recording and publishing field as something similar to the

acquisition of labels by Kinney or Gulf & Western. Playboy wanted to expand and diversify into another potentially high-profit communications field. "The main difference is that Playboy decided to

set up its own record company rather than purchasing an existing label which would probably have its own built-in problems that needed time to overcome," said Cullen. "And I feel this was a very wise choice."

The decision to distribute through independents follows from this line of thinking. "Playboy doesn't need to take on any partners," said Cullen. "Obviously, we are sufficiently well funded. I don't know of any custom label distributed by a company with its own branches that has made it big."

Cullen also pointed to the success of A&M in dealing with independent distributors. "There's no doubt that the top independents are shaking down and getting hungrier for good product because of the move by major labels to establish their own branches. The distributors are starting to promote again and the business is losing a lot of its flimsier operations," he said.

25 U.S. Distributors

Playboy Records is dealing with some 25 U.S. distributors and Cullen said the label was aggressively courted by all the major independents. "Some of the biggest distributors were phoning us every day to get our decision," he recalled. Pressing will be done at Columbia Records' three plants.

"Naturally there are many factors within the Playboy organization that are very valuable to the record company," Cullen said. "Certainly nobody could deny that Playboy has a great grasp of graphics and merchandising." The artwork for Playboy records is being overseen by the magazine's designers in Chicago. The label logo is the famous Playboy Bunny, but it is being stylized and streaked with surrealistic colors to put it more in line with contemporary recording graphics.

"However, we don't intend to

overdo our use of Playboy's direct-selling facilities," Cullen stated. "For example, Playboy mail-order operations have been very successful because they don't bombard the subscribers with a lot of brochures for merchandise they don't want."

Accordingly, Playboy Records will not be offered to magazine subscribers or club members in special mailings during the immediate future. The albums will be stocked at the gift counters of each Playboy Club, but the label's artists will not be booked into the club chain unless all parties concerned agree it's a date that makes sense. "Some of our artists might do very well in the Playboy Clubs but others will just be too hard rock for the rooms," said Cullen.

As to advertising the company's records in Playboy Magazine, the policy there will also be low-key. "I expect we won't have any problem getting space in the magazine when our releases warrant it," Cullen said. "But we certainly aren't planning to run a house ad every month."

Tie-in Merchandising

But there will regularly be special projects that coordinate Playboy's record releases with product from the organization's other divisions. The first such project is "The Life and Times of Henry Miller," which will be merchandised as a book and record package via the Playboy Book Club.

One of Playboy Records' two opening releases is by Hudson, three youthful brothers from Portland, Ore. who sing in Osmond-like harmony and have a power-rock instrumental technique. The other release is from Gentleman Jim Sullivan, a bear-like, raspy-voiced guitar flash with a strong following in Southern California clubs.

Also signed to Playboy is Tim Rose, now completing an album in London with producer Gary Wright. The label's most recent signing is Pat Upton, who sang lead on the Spiral Staircase hit, (Continued on page 18)

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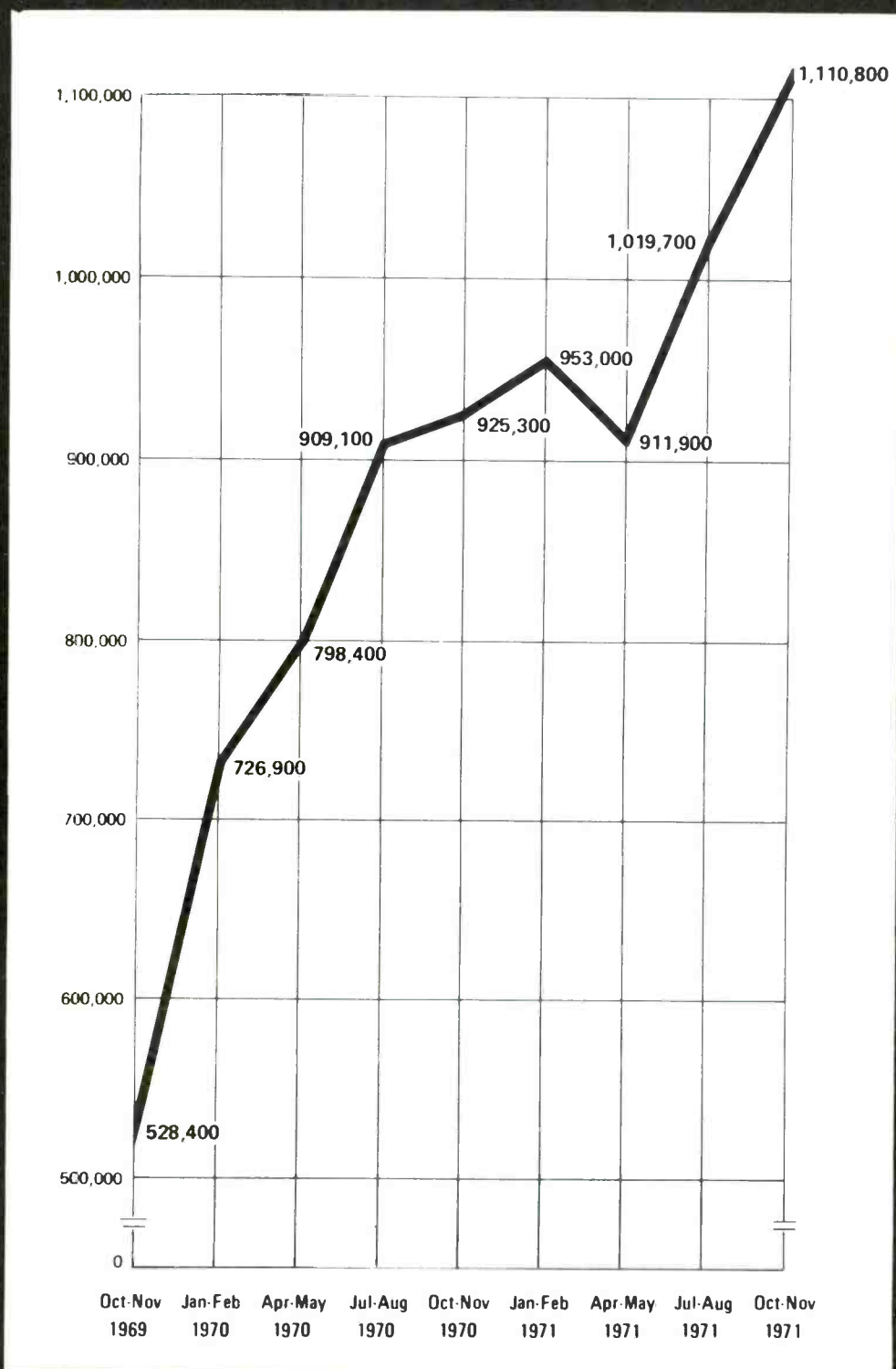
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These data estimates subject to qualifications which WCBS/FM RESEARCH will supply on request

Broadway Blueprints Big Musical Season

• Continued from page 1

lyrics by Priscilla Dewey and music by Tony Hutchins.

"Grease," with book, music and lyrics by Jim Jacobs and Warren Casey.

"Sugar," based on the film "Some Like it Hot," with music by Jule Styne and lyrics by Bob Merrill.

"Full Circle," with book and lyrics by Alfred Uhry and music by Robert Waldman.

"Mr. Smith Goes to Washington," a musical version of Frank Capra's 1939 film with a book by David Shaw; music by Jack Elliott; lyrics by Norman Gimbel.

"The Wonder of His Presence: A Langston Hughes Musical Adventure," a show based on the

works of the late poet with music by Gene Bone and Howard Fenton.

"That's Entertainment," a musical made up largely of highlights from musical comedies of Howard Dietz and Arthur Schwartz, with a book by Arnold Horwitz.

"Both Is Back in Town," with book by Austin Pendleton; lyrics by Greichen Cryer; music by Arthur Rubinstein (not the pianist).

"Gaby," a rock version of "Carmen Jones," book by Sidney Michaels; lyrics by Steve Brown, and music by Donald Pippin.

"Aimee," Jule Styne may do score.

"Ape Over Broadway," book by Andrew Herz; music by Steve Ross; lyrics by William Vitale.

"A Strawberry Grew on an Apple Tree," book and lyrics by Irving Reid. Music by Ben Weisman.

"A Tree Grows in Brooklyn," revival of musical by Dorothy Fields (book and lyrics) and Arthur Schwartz (music). "Different Times," an intimate musical by Michael Brown.

"Do Not Go Gentle." Book, lyrics and music by Howard Da-Silva, Mel Mandel and Norman Sachs.

"How to Get Rid of It." Book and lyrics by Eric Blau; music by Mort Shuman.

"It's a Funny Old World We Live In, But the World's Not Entirely to Blame," by Anthony Newley and Leslie Bricusse.

"Nevertheless They Laugh," book and lyrics by LaRue Watts.

"Pippin," music and lyrics by Stephen Schwartz.

"Sister," book by Paul Zindel; music by Al Carmines, and lyrics by Stephen Schwartz.

"Tango Mogador," book by Abe Burrows; music by John Kander; lyrics by Fred Ebb.

"Tattered Tom," music and lyrics by Hugh Martin and Ralph Blaine.

"The Ambassador," book by Don Ettlinger; music by Don Gohman, and lyrics by Hal Hackaday.

"The Hustler," score by Duke Ellington.

"The Unrest Cure," music and lyrics by Ernest McCarty; book by Marc P. Smith.

"Vicky for President," book by Burt Shevelove and Herb Sargent; music by Arthur Schwartz; lyrics by E. Y. Harburg.

"Welcome to the Club," Dore Scharly's treatment of Jimmy Durante's early nightclub career.

The above list indicates that there is a lot of action going on in the wings, and the theater musical optimists hope that it will be more than a paper boom.

MCA Labels Host 3-Day Act Showcase

LOS ANGELES—More than 300 leading program directors and air personalities and press representatives are flying in Jan. 12 to attend a three-day MCA Records artist showcase, according to Mike Maitland, president of the record company.

In addition, more than 150 local program directors and air personalities and members of the press will be attending the event which includes leisure activities during the day such as trips to Universal Studios and Disneyland, then at night centers on performances by both established and new artists on the Kapp, Uni, and Decca labels of MCA Records.

Wednesday night will be devoted to performances by Kapp artists such as Sonny & Cher, Uncle Jim, Tom Ghent, El Chicano, and Roger Williams. Thursday night performances will be by Decca artists such as Loretta Lynn, Rick Nelson, Conway Twitty, Lindy Stevens and Ratchell. Friday night, Uni artists such as Mike Settle, the Rockin' Foo, Thomas & Richard Frost, J. Henry Burnett will perform. In addition, there was a possibility Neil Diamond will entertain.

Maitland hopes to make the three-day music festival an annual event. Various executives of MCA Records will also be attending. It's estimated that approximately 100 MCA Record employees from all over the U.S. will also be flown in.

ABKCO Net Drop Shown

NEW YORK—ABKCO Industries Inc. (OTC) reports lower profits of \$559,000, or 44 cents a share, on revenues of \$8,936,000 for the fiscal year ended Sept. 30, 1971.

This compares to profits of \$1,506,000, or \$1.19 a share, on revenues of \$12,481,000 for fiscal 1970, when an extraordinary gain added \$400,000, or 32 cents a share, for a 1970 total of \$1,906,000, or \$1.51 a share.

The company also announced a 3 percent stock dividend payable on Feb. 10 to shareholders of record as of Jan. 14.

Arvin Obtains Data Magnetics

COLUMBUS, Ind. — Arvin Industries, Inc., has acquired Data Magnetics Corp., Torrance, Calif., for cash. Terms weren't disclosed.

Data Magnetics manufactures magnetic recording heads used on computers and has developed a ferrite fabrication process used in making magnetic recording heads.

Arvin is a diversified manufacturer which produces radios, stereo components, portable and console phonographs, tape products and televisions.

Insiders Report

By MILDRED HALL

Pickwick Intl. — D. Gittelman sold 144,405 shares, leaving him 424,775 shares held personally, 4,279 as trust, and wife sold 2,666 shares, leaving her 8,218. E. Gittelman sold 5,953 shares, leaving him 17,483. C. H. Morin, trading as Gadsby & Hannah sold 2,334 shares, leaving 7,003. E. Patch sold 6,400 shares, leaving him 13,752.

Market Quotations

As of Closing, Thursday, January 6, 1972

NAME	1971 High	1971 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	21	8	414	19	17 1/4	18 1/4	+ 3/8
A&E Plastik Pak Co.	12 7/8	3 5/8	355	5 7/8	4 3/4	5 5/8	+ 1
American Auto Vending	11 1/2	6 7/8	83	9 3/8	8 1/8	9 1/2	+ 3/4
ABC	53 1/2	25	475	53 1/2	51 1/4	53 3/8	+ 3/8
Ampex	25 5/8	10 5/8	2142	14 7/8	12 3/4	14 3/4	+ 1 3/4
Automatic Radio	14 1/4	5	415	7 1/2	5 3/8	6 5/8	+ 1 1/8
ARA	158	117	393	158	153	156 1/2	+ 4 1/4
Avco Corp.	18 3/4	12 1/8	1186	17 3/4	15 1/4	17 1/2	+ 1 1/2
Avnet	15 5/8	8 1/4	1475	12 7/8	11 1/4	12 3/8	+ 7/8
Bell & Howell	60 1/4	32 1/2	235	59 1/2	57 1/4	59 1/4	- 1/2
Capitol Ind.	21 7/8	8	497	11 3/4	9 3/4	11 1/8	+ 1 1/4
CBS	50 3/8	30 1/8	1368	48	45 1/2	47 7/8	+ 3/8
Columbia Pictures	17 3/8	6 5/8	808	10 1/4	9	10	+ 1 1/4
Craig Corp.	9	2 5/8	228	4 1/8	3	4 1/8	+ 1 1/8
Creative Management	17 3/4	7 5/8	66	10	9 1/4	9 7/8	+ 1/2
Disney, Walt	143	77	924	139 1/4	132 3/8	133	- 2 3/4
EMI	5 5/8	3	882	5 5/8	5	5 3/8	+ 1/2
General Electric	66 1/2	52 7/8	2406	64	61 1/2	63 3/4	+ 1/8
Gulf + Western	31	19	3280	29 3/4	27 7/8	29 3/8	+ 1 1/4
Hammond Corp.	13 7/8	8 1/2	504	11 1/2	9 7/8	11	+ 5/8
Handleman	47	33	1083	39 3/4	34 3/4	39 1/2	+ 4 3/4
Harvey Group	8 7/8	3 1/8	92	4 3/8	4	4	- 1/4
Instruments Systems	12 3/8	4 5/8	3320	6 3/4	5 3/4	6 1/8	+ 7/8
ITT	67 3/8	45 7/8	2628	58 1/2	56 5/8	58 1/4	- 1/2
Interstate United	13 1/2	6	208	9 1/4	8 1/4	9 1/8	+ 3/4
Kinney Services	39 3/8	25 7/8	2337	35 1/4	30 3/8	35	+ 4 5/8
Macke	14 5/8	8 3/8	169	13 5/8	12 1/4	13 1/2	+ 1 1/4
Matsushita Elec. Ind.	18 3/4	16 1/4	3675	18 3/4	18 1/8	18 1/4	Unch.
Mattel Inc.	52 1/4	18 5/8	757	27 5/8	25	25 5/8	- 2
MCA	30	17 3/4	218	26 7/8	26	26	Unch.
Memorex	79 1/2	19 1/4	3101	33 7/8	29 1/4	31 1/2	- 3 1/4
MGM	26 7/8	15 1/2	208	19 3/8	18 5/8	18 5/8	+ 1/8
Metromedia	30 7/8	17 3/4	1937	28 3/8	27 7/8	27 7/8	- 1/8
3M	135 1/2	95 1/8	559	135 1/2	132 1/2	133 1/2	+ 1 1/4
Motorola	89 3/4	51 1/2	670	85 7/8	81 5/8	82 1/2	- 3 1/2
No. American Philips	31 7/8	21 7/8	134	28 1/8	26 3/8	27 7/8	+ 5/8
Pickwick International	43	32	207	43	40 1/2	40 1/2	- 1 5/8
RCA	40 3/4	26	3387	39 1/4	36 3/4	38 3/4	+ 3/4
Servmat	40 1/4	25 1/2	215	34 3/4	34	34	- 1
Sony Corp.	25 1/8	14 1/4	1540	23	21 3/8	21 7/8	- 7/8
Superscope	32 5/8	9 1/8	437	12 3/8	11 1/8	12	+ 1 1/8
Tandy Corp.	42 3/8	30 3/8	810	41 5/8	39 3/4	40 1/2	- 1 7/8
Telex	22 3/8	7 3/4	2079	12 3/8	11 1/2	12	- 1/8
Tenna Corp.	11 1/2	4 1/4	303	6 1/2	5 1/2	6 1/4	+ 5/8
Transamerica	20 1/2	14 3/8	1512	19	18	18 3/4	+ 3/4
Transcontinental	11	3 1/4	1338	4 7/8	4 1/4	4 7/8	+ 1/2
Triangle	22 3/4	14 3/8	55	18	17 1/8	18	+ 3/8
20th Century-Fox	15 7/8	7 5/8	2958	13 7/8	11	12 7/8	+ 1 3/4
Vendo	17 1/2	9 7/8	165	13 1/4	11 5/8	13 1/4	+ 1 3/8
Viewlex	10 3/4	5 3/8	904	8 3/4	6 7/8	8 1/2	+ 1 1/2
Wurlitzer	17 1/2	10 1/8	37	15 1/8	14 3/8	14 7/8	+ 3/8
Zenith	54 7/8	36 3/8	713	44	41 7/8	43 5/8	+ 1 5/8

As of Closing, Thursday, January 6, 1972

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	7 1/2	7	7 1/4	Kirshner Entertain.	4 1/4	3 1/4	3 1/4
Alltapes	3 1/2	3 1/8	3 1/4	Koss Electronics	8 7/8	8 1/4	8 7/8
Bally Mfg. Corp.	53	51 3/4	52 1/2	M. Josephson Assoc.	8 7/8	6 1/4	6 1/4
Cartridge TV	26 1/4	25 3/4	26 1/2	Mills Music	14	13	13 1/2
Data Packaging	6 1/2	6	6 1/8	NMC	10 5/8	10 1/4	10 1/4
GRT Corp.	3 1/2	3 1/4	3 1/4	Perception Venture	5	3	3
Gates Learjet	14	12 1/2	14	Recoton	3 3/4	3 1/4	3 1/4
Goody, Sam	8	7 1/2	7 1/2	Schwartz Bros.	10 1/2	10	10 3/8
Integrity Entertain.	10 1/8	9 7/8	10 1/8	Teletronics Int.	7	6 1/4	6 1/2
				United Record-Tape	4 3/8	4	4

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

The above contributed to Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc. Members of the New York Stock Exchange and all principal stock exchanges.

Suit on Anti-Piracy Constitutionality

• Continued from page 3

wholesale basis." Shaab claims that he was "forced out" of the retail sales of CBS records by this price discrimination.

In the copyright area, the brief points out that Congress originally provided for compulsory licensing of an author's musical composition on payment of 2¢ mechanical royalty per recording, "to prohibit the monopolizing of copyrighted musical compositions." The petitioner says the new law, giving copyrighted records unlimited protection, promotes monopoly for the benefit of a record producer like CBS, which is not a creator but an "investor and promoter."

The brief argues that the "non-availability of the talents monopolized by CBS deny petitioner the rights and privileges granted him by the Constitution to enjoy the fruits of his creative compositions in that he must compulsory license (his copyrighted music) to CBS" but the network can refuse to license recordings of the performance of composer Shaab's own music.

Doubt Charged

The petition holds that Congress clearly has doubts about the constitutionality of the anti-piracy law

when it put a three-year limit on its existence. To the petitioner, the time limit "suggests that Congress was aware of the possibility of their error," and hopes for Court interpretation.

For these reasons, the petition asks that the Court declare unconstitutional the anti-piracy law giving recordings unlimited copyright protection against unauthorized duplication. Also, it asks permanent enjoining of this operation by the defendants (the Attorney General and the Librarian of Congress) and all others charged with its enforcement as a Federal statute.

Wallichs Chain Reports Profit

LOS ANGELES — Wallichs Music & Entertainment Co., Inc. (OTC), reports six-month profits of \$17,442, or 1 cent a share, for the period ended Nov. 30, compared to a loss of \$99,733, or 8 cents a share, a year earlier.

Gross through Nov. 30 slipped slightly to \$3,359,557 from \$3,392,250.

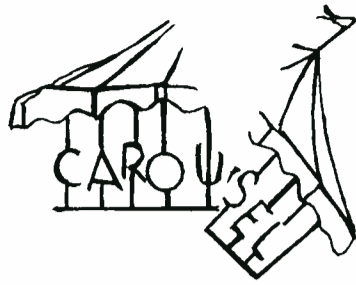
Wallichs operates nine retail stores in Southern California and Arizona.

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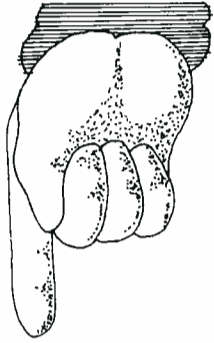
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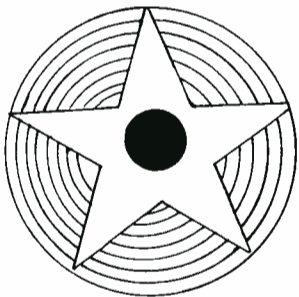


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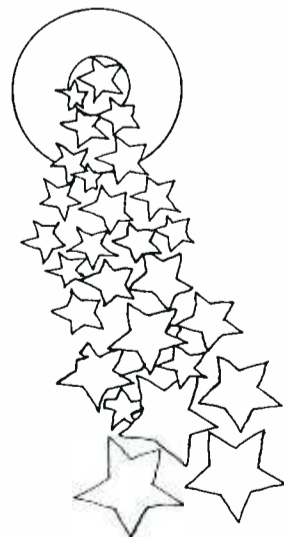


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DOMESTIC

NEW YORK

Elton John will appear with the London Philharmonic at the Royal Festival Hall in London on Feb. 5. . . . Steven Scott Enterprises, Inc., bookers of orchestras for single engagements, has retained the firm of Janet Gosnell Public Relations, of Wantagh, L.I., for general public relations and promotion services. The Steven Scott Organization is based in Great Neck, N.Y. . . . "Three Dog Night and Me," a book detailing the success story of the ABC/Dunhill rock group, has been published by Open Horizons of Los Angeles. It was written by Joel Cohen with Harold Payne. . . . Eddy Arnold will perform in concert with the Denver Symphony in Denver on April 1. . . . Ray Pohlman, who wrote the musical score for "Catch My Soul," has been signed by Gold Star Productions to write the music for a television commercial for Spectra-Lite. . . . Songstress Kelly Garrett will be at the Upstairs at the Downstairs until Jan. 22. . . . Steve Metz of Victrix Productions and Norman Bergen will produce Joey Dee for Specter Records.

"The Carpenter," a musical drama portraying the contemporary and historical Jesus, will have its premiere performance on Jan. 27 at Town Hall. . . . Jerry Garcia and Howard Wales will perform a "Hooteroll" at the Academy of Music on Friday (21). . . . Louis Ragusa, Dick James Music's U.S. professional manager, in Los Angeles to expose the Dick James catalog which includes material by Elton John, Bernie Taupin, Roger Cook, Roger Greenaway, Phillip Goodhand-Tait, Hammond/Hazelwood, Shawn Phillips and the Hollies. . . . Marvin Gaye will return to the stage, after a three-year self-imposed exile, to host the First Annual Martin Luther King Birthday Commemoration Concerts at Atlanta's Municipal Auditorium. . . . Genya Ravan, Columbia artist, will appear with her new band at the Bitter End on Thursday (20).

LOS ANGELES

Wolfman Jack's Christmas guests had to go on the air at the raspy-voice disk jockey's fully equipped home studio where he tapes his four hours daily of airtime.

Rod McKuen's pre-New Year's bash concluded with Johnny Mercer leading a community sing at the piano and a chorus including Joannie Sommers, Jaye P. Morgan, Alan Suas and Buddy Hackett.

The Flaming Groovies are in town, shopping for a new record

label. . . . Cheech & Chong sold out every performance New Year week at the Troubadour, first act to do it since James Taylor, two seasons ago.

Tom Mack, former Dot Records vice president, is now commuting from L.A. to Paris, where his first string of assignments is to produce seven movie soundtracks. Mack's production credits include the "Love Story" and "Paint Your Wagon" albums.

Musicians between the ages of 18 and 21 can now perform in clubs where liquor is sold, due to new California legislation.

Matthew Fisher, Procol Harum's organist and producer, has signed with Columbia as a staff producer. . . . Pink Floyd is writing a ballet on commission from Rudolf Kureyev.

The Doors say they probably won't play L.A. or New York anymore because those cities are the most expensive for promoting concerts. They prefer colleges and halls up to 5,000 seats.

Lou Rawls guest stars on "Man-nix," introducing his new single, "His Song Shall Be Sung." . . . Barnaby recording artist Paul Hampton to play the musician-pusher who turned Billie Holiday on to drugs in "Lady Sings the Blues" with Diana Ross. . . . Aretha Franklin makes a TV acting debut on "Room 222" playing a gospel singer.

Two Muscle Shoals session stars, David Hood and Roger Hawkins, will join Traffic for their current U.S. tour, subbing for Rick Grech and Jim Gordon. . . . Uriah Heep is touring with two new members too, Mark Clarke and Lee Kerslake. . . . The Sylvers are touring with Sammy Davis Jr. . . . Chase

currently on tour in South Africa.

Two February biggies from Concert Associates, Kris Kristofferson at Music Center (2) and Chicago at the Forum (12). . . . Blood, Sweat & Tears to enter the State Fair Circuit this summer. . . . Helen Reddy negotiating for her own TV series, to be filmed entirely with singers performing at their homes.

Bill Withers TV special to be re-released. . . . Music from "Sesame Street" will be used in the new edition of the Vegas revue at Tropicana Hotel, "Folies Bergere." NAT FREEDLAND

LAS VEGAS

The Lettermen make their local debut at the Flamingo in June. . . . Vic Damone will be billed with Totie Fields in his first main-room billing at the Riviera March 15 through April 4. . . . The Royal Irish Showband will do an encore for a month at the Stardust beginning Feb. 8. . . . Tropicana '72 bookings include Jack Carter followed by Pete Fountain Jan. 29, Count Basie-Joe Williams Feb. 11 and Roger Williams Feb. 25.

The Flamingo's Treniers who record on the Mobile label signed for an Americana, San Juan, Puerto Rico, reprise Jan. 23 through Feb. 29. The singers, who closed their Flamingo gig Wednesday (5) will be back for another four week stand opening April 27, immediately after a month at the Sahara-Tahoe.

Phil Ford, Mimi Hines and Johnny Mathis opened at the Sahara Jan. 4. . . . Rovian opened at the Fremont Jan. 7 for two weeks. . . . Mason Williams,

(Continued on page 16)

Thompson Total Service Co. in All Creative Areas

LOS ANGELES—Bill Thompson had formed "bill thompson unlimited," a firm that will be a total service company specializing in artist development in all creative areas. Several divisions will make up the operation; namely, Sunstoned Productions, which will concern itself with record production, television - motion picture - concert production and road management for artists on tour; and the Great Stoned Hiway Music Co., Inc., which will publish original material written by new artists who are signed to the parent company.

Larry McNeely is the first artist to join the new organization.

Thompson's credits include serving as manager and road manager for such artists as the Smothers Brothers, John Hartford, the First Edition and Mason Williams. He has been road manager and producer of Glen Campbell's concert and night club shows around the country during the 1969 summer season, as well as having served as associate producer of Campbell's first TV season shows. In 1970, Thompson was associate producer of "The Smothers Brothers Sum-

mer Show" for ABC-TV. Additionally, he was the announcer for the late night "Joey Bishop Show" and he formerly headed a management firm.

Starts Rock Policy Capitol in Passaic

NEW YORK—The Capitol Theatre, Passaic, N.J., opened for rock business Dec. 16 with producers John Scher and Al Hayward of Monarch Entertainment Bureau presenting Humble Pie, J. Geils Band and David Rea.

Mylon and Mountain played for two days, opening Dec. 29, while Richie Havens will headline with Jonathan Edwards on Friday (14).

The Capitol seats 3,100 with a sell-out gross of \$15,000 per show. The booking policy will remain within the framework of rock and folk, but the promoters hope to present some jazz, country and eventually some theatre. The Capitol was built in 1939 as a music hall.

Theatre policy will be a twice monthly schedule with reserved seat prices at \$3.50, \$4.50 and \$5.50, with almost one-third of the seats on the \$3.50 scale.

Yogi Sets Labels

NEW YORK—Universal Awareness Records has been established by Yogi Ramu Michael Adonaiasis, to spread his teachings of yoga meditation and self-awareness.

A single, "I Don't Know How to Love Him," and an album, "Gettin' it Together," both by Adonaiasis, will be the first releases.

Talent In Action

GOLDDIGGERS

Copacabana, New York

Eight beautiful and talented girls, who call themselves the Goldiggers, began their career on Dean Martin's TV show, and later won their own syndicated show. On Dec. 16, they opened at New York's Copacabana, and triumphed once again.

The show is filled with energy as they rock through each number and add to the audience's enjoyment with their seemingly tireless efforts. Newly signed to RCA, the Goldiggers offered songs from their initial album as well as such standard fare as "Save the Country," "I Got Love" and a resounding "Gimme Dat Ding." The highlight of their performance, however, was their fifties-sixties medley and a delightful treatment of "I'm Looking Over a Four Leaf Clover," complete with the eager participation of males from the floor.

Rick Daniels, who followed the Goldiggers, was a young, handsome and personable young singer with a good vocal range and likeable stage presence and should go far in the recording field.

JOE TARAS

SHA NA NA, CHEECH AND CHONG

Carnegie Hall, New York

Judging by audience members who rushed front and center to the stage to jump and twist and shout Sha Na Na is developing a living rather than sociological audience, able to groove on the group as they recreate the sins of the Fifties, rather than treat them as resurrection men.

The Buddah group, with everyone playing their roles from hoods to teenagers-in-love, were tight and assured, wandering through their collage of greaser rock. Although familiarity dulls the immediate impact, it's still the most intelligently satirical show around. Mr. Keith Moon, musician, sat in for "Caravan" on drums, introduced the show in a gold lame dress for no apparent reason and left the stage with a neat somersault.

Cheech and Chong performed their drug generation comedy with some insight and a lot of repetition. IAN DOVE

ARBORS

Doral Hotel, Miami Beach

A performance by Columbia Records artists the Arbors makes for a happy experience for both the entertainment quartet of vocalists and their audience. Holding forth at the Starlight Roof, the Arbors radiated a mood of infectious happiness and enthusiasm, which left the audience feeling they could go on singing tune after tune all night long. Whether they are doing an a capella version of a song or using an orchestra backing, the Arbors possess four of the finest voices in the industry today and blend them in a perfect harmonious balance in every song they do.

They opened the 35-minute show with a bouncy version of "Feeling Groovy" then segued into "Good Day Starshine" in the same upbeat tempo, immediately capturing the diners attention.

Most of the material used by the group (Ed and Fred Farran, and Scott and Tom Herrick) is contemporary and pleasing to all ages. "The Song of Jimmy Brown," done a capella, is indicative of the strong arrangements. "Bridge Over Troubled Waters" was presented with ease in perfect four-part harmony. A particular crowd-pleaser was "Raindrops Keep Fallin' on My Head."

The versatility of the Arbors is proved over and over as they went from a funky version of an

old rock standard to a barbershop quartet feeling with "Light a Rose Again Rose" to the wrapup of their altogether too short act.

Hal Maklin and his orchestra ably provided the musical background for the Arbors.

SARA LANE

JOHNNY OTIS SHOW

Ash Grove, Los Angeles

The Johnny Otis show is a delightful evening of showmanship and musicianship which transcends its "Museum of Soul" elements and becomes a universal experience in black communication.

Among the soloists are pioneer bluesmen Big Joe Turner and Eddie (Cleanhead) Vinson plus fiery Margie Evans and the fast-moving Otisettes. Strong instrumental breaks were provided by Big Ed Wynn on baritone sax and by a frenetic trombonist introduced as "The Mighty Flea." Joining the show for opening set was Johnny's son, the rising rock guitar flash, Shuggie Otis.

Otis himself, bearded and foreboding behind his shades, it both impresario and emcee as well as the foremost Greek-American soul pianist and vibist. He is a great man, this racial outsider who has thrown himself so completely into the music and culture of black America. NAT FREEDLAND

CHARLIE RICH

King of the Road, Nashville

While it's certainly true that Charlie Rich is still an "entertainer's entertainer," the turn-out at the King of the Road roof over a two-week span emphasizes the fact that the consumers still come to see him.

The other entertainers were there, too, in abundance. But the spotlight was always on the Arkansas singer, who started making it big in Memphis in 1958.

Rich, at the piano and working closely into the microphone, turned it on. Beginning with an up-tempo number, he quickly and quietly moved into his famous ballads, which ranged from his familiar recordings of the past to the Rich style of "Old Man River." His repertoire included everything from "You Don't Know Me" to "Mothair Sam."

Among those in the audience appreciating his talents were Kris Kristofferson, Larry Butler, Jan Howard, Norro Wilson, and many more. The two-week stand at the roof, booked by Vic Ames, was so successful Rich doubtless will be brought back. He filled the club even on the weeknights, and there was a turnaway crowd on the weekends.

Rich retains all of the soul feeling he had over the years, and is at his best in a club atmosphere. Playing three sets nightly, he completely changed his act each time, reaching into his seemingly unending list of tunes suited for his singing. The intimacy of the roof only complemented the effort. It is being enlarged, fortunately, for Rich doubtless will outdraw himself the next time around.

BILL WILLIAMS

STEVE LAWRENCE AND EYDIE GORME

Caesars Palace, Las Vegas

There are certain performers who can add their own distinctive touch to a song. Steve Lawrence and Eydie Gorme fit into that category with aplomb and miraculous agility.

Making their first holiday visit at this hotel, they sang and joked their way through a fast-paced 65 minutes which included seven new songs or swatches thereabouts.

Lawrence appears first, walking down through the 35-piece orchestra to belt his flagwaver, "I've Gotta Be Me." His confident, strong stance comes through clearly on

(Continued on page 16)

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Talent In Action

• Continued from page 14

this tune and on "More" and "Ain't No Sunshine."

This latter tune takes on a harder, driving feeling than we have heard in the past. Lawrence blends in several lines from "You Are My Sunshine" and it works well in a funky setting. His "My Way" and "Everyone's Going to the Moon" are dramatic and swinging respectively, and 15 minutes later Miss Gorme emerges.

Her opening song is the slow, velvety, sad "My Funny Valentine" which is contrasted with a brighter "To Close for Comfort," I'll Take Romance" medley, ending with an especially probing high note. She does her own strong statement tune, "If He Came Into My Life" with conviction, but how many years in a row does she have to do it?

Then the two start to mix it up with comedy lines and vocal interchanges. Once they have shown their own very distinctively strong, beautiful voices, they work perfectly together. "For All We Know," and a lengthy 10 tune medley of "Sweet Caroline," "Something," "We've Only Just Begun," "I Want to Make It With You," "It's Too Late Baby," "Always Something There to Remind Me," "Say a Little Prayer," "Light My Fire," "Everybody's Talkin'" and "Joy to the World" jell together.

ELIOT TIEGEL

BARBRA STREISAND

Hilton, Las Vegas

Christmas eve was a happy time because Barbra Streisand was here for her annual gift giving pageant. Her gifts to an audience of middle-aged whites—who at the outset I knew were not the audience for her current pop sound at Columbia—were 18 songs wrapped in silken hues and golden tones.

And this audience of people accustomed to "Happy Days Are Here Again" rather than "Space Captain," showed their love and respect for her with their own gifts of rich applause and a standing ovation.

Significantly this was not an opening night audience filled with freeloading movie stars or entertainment personalities. These were the people who pay the tabs and react to true artistry.

Miss Streisand gave them true artistry, her marvelously unique voice, gentle and romantic, warmly caressing and extracting the hunger in romance and also earthy and magnificently assertive when she chooses to go off on a swinging romp.

The hotel's 32-piece orchestra plus her own sidemen gave her a rich setting in which to prove that musically, she can be whomever she wants, playing with the emotions of her audience with sure-fire confidence.

Her new year songbag included: "Sing a Song" (her son's favorite song this year from "Sesame Street"), "Starting Now," "Don't Rain on My Parade" (showcasing her eloquently sustained long

notes), "Second Hand Rose," "On a Clear Day," "Where You Lead," "Yesterdays," "More Than You Know," "My Buddy," "It's Over," "Beautiful," and the startling "One Less Bell to Answer/A House Is Not a Home" medley.

On that latter tune she sang with a tape of her second part and watching her out do herself was a treat. She is dramatic, fearless, overpowering and capable of handling every kind of impact tune.

ELIOT TIEGEL

JACK JONES

Flamingo, Las Vegas

With an emphasis on ballads, Jack Jones returned to this hotel Dec. 23 after three years at the Sands. A rather pallid audience underappreciated his artistry and skill in interpreting lyrics in a generally smooth and flowing manner.

The ballad barrage included the opening "I Had a Dream," "Close to You," plus several new works by contemporary writers. This salute to today infused a sharpness to Jones' act, stimulated by the poetry of David Gates' "If" and "Baby I'm A Want You," Carly Simon's "That's the Way It Should Always Be," James Taylor's "You've Got a Friend" and Leon Russell's "This Is Your Life."

Jones came on stage in a tuxedo—a rather nice touch in light of his past workings in an informal mod outfit. His voice once again was perfect in timing, phrasing, clarity of tone and enunciation. There is a gentleness about his style which deceives the listener into thinking he is not working aggressively. But Jones is in constant action and vocal motion (he avoids body movements and this could be worked on to improve his visual impression). He is a major nightclub performer who is an outstanding, top quality vocalist who does justice to his material.

His own quintet fit in nicely with the hotel's new 23-piece band of younger looking players. Together they really swung "Goin' to Kansas City" with Jones digging into the fervor of this blues piece.

ELIOT TIEGEL

SARAH VAUGHAN

Hilton Hotel, Las Vegas

Although plagued by a faulty mike, Sarah Vaughan, backed by a three-man combo, sounded better than most stars do backed by a 30-piece group with lighting and sound effects.

The sassy, swinging singer was with it all the way. She played with the best and words on "All Of Me" and captivated the crowd. Throughout her act, which to everybody's delight ran overtime, she plugged her first album for Mainstream Records. Using a lyric sheet she did album selections "Gingerbread Man" and "Imagine."

"My Funny Valentine" emphasized the lower notes with "What Are You Doing the Rest of Your Life" being one of the high points of the great show.

LAURA DENI

ROGER WILLIAMS

Persian Room, New York

Kapp Records' Roger Williams opened at the elegant Persian Room in New York's Plaza Hotel on Dec. 29 and displayed his piano artistry to full effect. His virtuosity runs the full spectrum of music ranging from pop, rock and country music to the classics. His big hit "Born Free" was an exciting opener and his sensitive treatment of "The Impossible Dream" was a standout, even though the song has been overworked the past few years. Williams, who has been with the label for more than 15 years, is a delight to hear when playing, but his unnecessary and dated little jokes between numbers left an uncomfortable feeling in the audience. His closing selection, a medley of songs suggested by the diners, was brilliant and ended with his initial claim to fame "Autumn Leaves." **JOE TARAS**

Signings

The Meters, a rhythm & blues group, signed with Reprise Records. The Meters are the New Orleans-based instrumental combo, previously on the Josie label. **Allen Toussaint** and **Marshall Sehorn**, the production team responsible for the group's past successes, will continue to direct the Meters' recordings for Reprise. . . . A group called "GNP" (Gross National Productions) signed to Metro-media. . . . **Dan Hicks & his Hot Licks** have signed for exclusive representation with the Leo Leichter Agency. Leichter has also signed **Buckwheat**. . . . **Bob Hatton** has signed for personal management with **Stuart Lantin**. . . .

Country, which records for Atlantic's Clean label, has signed for management with **Peter Asher**. . . . **Mu** has signed with **Marty Gabler** for personal management and will have an album released on Era Records' RTV label. . . . **The Ship's Crew**, a folk act, has signed with the William Morris Agency. Although they have made recordings, they are not signed with any record company at the moment. . . . The Fashions, a self-contained musical-vocal group from Philadelphia, signed with **Jamie Guyden's Phil-LA** of Soul Records. . . . **Ricky Wynn** signed to **Jody Records, Inc.**, a Brooklyn-based firm.

Cal Waymon, former lead singer of the **Incredibles** is the first artist to be signed by the new **Pacific Artists Productions** unit. . . . **Gary Rist** has signed with **Cinjo Records**. The singer starred in "The Young Graduates". . . .

Wade Crookman has been signed by **Erin Records**. "Now I Lay Me Down to Dream" is his debut single for the label. . . . The **Eloquent Elephant** and **Amanda Ambrose** have been signed by **Axioms Records**, a Scientology-associated label headed by **Dale Benson**.

Bennett Sets More TV Dates

NEW YORK—Tony Bennett is parlaying his recent television Special, "The Tony Bennett-Super Special," into more TV activity. Bennett's television plans include two more specials, "Bennett & Basie," with **Count Basie**, and "Bennett & Buddy," with **Buddy Rich**. Both specials will be syndicated by **20th Century-Fox Television**.

Bennett will begin production on Jan. 23 of his new television series "This Is Music," in which he will star and will co-produce, through **Tony Bennett Enterprises**, with **Thames TV**. The series, scheduled to air during the 1972-73 TV season, will be half-hour musical programs featuring such guest stars as **Ella Fitzgerald**, **Sarah Vaughan**, and others. Shows will be filmed at the **Talk of the Town** nightclub in London. Bennett will be accompanied on the show by a 40-piece orchestra conducted by **Robert Farnon**.

Club Dates by Col's Wyman

NEW YORK—Karen Wyman, recently signed to **Columbia Records**, has been set for a number of nightclub dates within the next few months. Beginning **Friday (21)**, Miss Wyman will open at the **Riviera Hotel, Las Vegas**, for an engagement extending through **Feb. 3**. On **Feb. 17**, she opens at **Harrah's** in **Reno** through **March 1**. **March 13** through **26**, she will headline at the **Fletcher Hotel** in **Milwaukee** and from **March 27** through **April 2**, she will be at the **Ramada Inn** in **St. Louis**.

These dates will lead into Miss Wyman's debut at the **Copcabana** in **New York**, **April 6-19**.

From The Music Capitals of the World

DOMESTIC

• Continued from page 14

singer, composer and author, appeared in concert at the University of Nevada-Las Vegas. The Grammy award winner performed twice. . . . Oscar winners **Marilyn** and **Alan Bergman**, headquartered at the **Hilton** working.

Jerry Vale has had his 40th record album released on the Columbia label "Jerry Vale Sings the Greatest Hits of Nat King Cole." . . . **Judy Lynn** and her arranger **Tim Tappan** flew into Hollywood to record her new Amaret album. She recorded two songs "Winterwood" and "You Make the World I Live In."

KOIC-TV in **Reno** will begin showing a half hour full color television series of **The Judy Lynn Show** beginning in **January**.

Abbe Lane's new opening number for her **Landmark** headline debut which continues through **Jan. 25** is from "Hallelujah Baby," the arrangements by **Earl Brown**.

Amos Records' Frankie Laine who makes his **Landmark** debut in **March** is set for a series of radiothons and telethons across the nation to benefit the **7th Step Foundation** which aids ex-convicts getting re-established. . . . **The 5th Dimension, B.B. King** entertained **200** servicemen and underprivileged children in the area at a special show held at the **Riviera**.

LAURA DENI

SAN FRANCISCO

Bell Records Gideon & Power kick off a national tour here on **Friday (14)** at the **On Broadway**. Their first album for the label due this month. . . . **Fantasy's Creedence Clearwater Revival** due to record a new LP this month with a scheduled **March** release date. Also planned is a live recording during the group's next tour of **Europe**. . . . **Tom Fogerty** producing a **Fantasy** session with **Merle Saunders**.

Fantasy's Redwing, just back from a tour of **Europe**, now in the studio cutting a new LP for **February** release. . . . **Bert Anner** retires this month after **25** years as **London Records** regional manager for this territory. The company's local sales branch hosted a party in his honor. . . .

Seals & Crofts at **Berkeley Community Theatre** on **Jan. 29**. . . . **Uni's Neil Diamond** checks in to the **Circle Star Theatre** on **Jan. 21 & 22**. . . . **Bobby Darin** currently at **Harrah's, Reno**, through **19**. . . . **February** and **March** lineup at the **Circle Star Theatre** includes **Liberace** (**Feb. 22** through **27**), **Sandler & Young** (**Feb. 29**

through **March 5**), **Sammy Davis Jr.** (**March 6** through **12**) and **Dionne Warwick** (**March 21** through **26**).

Chicago is the **Bill Graham** attraction at the **Berkeley Community Theater** on **Feb. 9-10**. . . . **Epic's West Coast a&r chief Larry Cohen** off to **Texas** this month on a talent search. Meanwhile, he's finishing up new product with **Brenda Patterson, Spirit** and **Chase** at the local **Columbia** studios. . . . **G.G. Shinn** is the new lead singer with **Chase** and **Gary Smith** is now on drums with the **Epic** group.

PAUL JAULUS

CINCINNATI

Columnist **Earl Wilson** hopped in from **New York** **Tuesday (4)** for a preview of **Kings Island**, new \$30 million amusement resort slated to open here next **May**. While here, **Wilson** held an autograph session at **Shillito's**, a leading department store, to herald his new book, "The Show Business Nobody Knows," and made appearances on "The Nick Clooney Show" on **WCPO-TV** and the **Rosemary Kelly** seg on **WLW-T**. **Wilson** was met at the airport here by his long-time friend, **Harry Carlson**, head of **Fraternity Records**; **Burch Riber**, **Taft Broadcasting** and **Kings Island** exec, and a band from one of the local high schools.

Pianist **Saul Striks**, formerly with **Somethin' Smith and the Redheads** and who in recent years has been appearing with his own group in area niteries, is teaching pop keyboard approach at the local **Research and Development Music Center**. **Striks** has been pianist and piano lecturer at the **University of Cincinnati's College-Conservatory of Music** for some time.

Gladys Knight and the Pips, Tyrone Davis, Little Milton, the Poperettes, the Dells and **Ben Branch and the Operation Breadbasket Band** appeared in a benefit concert at **Music Hall** **Sunday (9)** to conclude the **1972 Black Experience Conference**. The local chapter of the **S.C.L.C.** sponsored the event.

Paul Rauch, former supervisor of **TV programming** for **Proctor & Gamble** here for nine years, has left **CBS-TV**, where he was vice-president for daytime programs since **July**, to join **Young & Rubicam, New York** ad agency, as producer of **NBC-TV's "Another World"**. . . . **Minsky's "Burlesque Follies"**, which opened a month ago at the **Lookout House, Covington, Ky.**, has had its run there extended to **Feb. 5**. **BILL SACHS**

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ETHEL ENNIS shows a copy of her new song, "Does it Hurt to Love," written by Gladys Shelley, to film actor Cliff Robertson.

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Miller's 'March' Through South Gets Producer, Artists, Scribes

• *Continued from page 3*
for the "sound they hear from the South." He points to the growing list of contemporary folksingers who have gone to Nashville to record, like Joan Baez, Bob Dylan, Neil Young and Kris Kristofferson. "They're influencing the young Nashville musicians by their presence and their songs."

Marlin Green is one of the first Muscle Shoals player-songwriters-producers. He is handling his own LP for Elektra. He was responsible along with Quinn Ivy for Percy

Sledge's hit, "When a Man Loves a Woman."

Miller runs into artists in the South who "write records rather than songs. You have to have a working knowledge of the technical side of recording today."

Elektra's new 16-track board with quadrasonic mixing capabilities in its local headquarters, allows the writer/musician/producer a modern tool to pursue his concept for his music.

The Coast office employs seven people in engineering to handle the two recording studios and one mastering room. Overall, there are 25 people on the payroll. Five years ago there were three.

Miller's third local producer is Terry Fletcher who talent scouts new acts.

Mickey Kapp, the West Coast general manager, describes the local operation as involving "intelligent autonomy and sensible self-rule." Local departments have the freedom to make their own decisions, but they do solicit comments from the New York office.

The office is set up to provide complete marketing services for artists, with sales, promotion and publicity staffs ready at hand.

"Jac Holzman and Bill Harvey (the president and executive vice president, respectively) provide enlightened leadership rather than forceful administration," Kapp says.

The studio complex has turned out to be a well appreciated facility. The Kinney group of labels are using the studio. Judy Collins cut her newest Elektra LP there. Carol Hall's LP was mixed here. Holzman just produced his newest find, writer/singer Harry Chapin. Ahmet Ertegun has used the studio. Some Jethro Tull masters and John Sebastian's first WB LP were done here.

On a custom basis, Paul Rothchild (a former staffer) had the Everly Brothers in the studio for an RCA project. Richard Perry mixed Harry Nilsson's new RCA title here.

Paul Siebel will cut here in January. Timber, the Doors and Crabby Appleton have all used the facilities.

The local office with its Spanish motif building is not just a branch operation, Kapp emphasizes. It is locked into good communication with the New York headquarters, but it also is staffed to provide services whenever needed.

Polydor-UDC Meet

• *Continued from page 8*

DGG will promote music used in the Stanley Kubrick film, "A Clockwork Orange." Special stickers using the 'Orange' logo will be attached to Herbert von Karajan's "Beethoven Ninth" and Rossini Overtures"—extracts from both are used in the film.

AdVantage's Studios, Prod To Beanstalk

NEW YORK — The Beanstalk Corp., a holding and management company headed by Richard Postwel, has acquired AdVantage Sound Studios, AdVantage Productions and Location Recorders, all New York-based firms, giving Beanstalk a fully equipped mobile recording studio as well as a general recording and production studio.

AdVantage Sound is the home base of Peter Scheiber, owner of various patents significant to the development of quadrasonic sound recording. With a new group of management executives, including Joe Randall, executive vice-president, Studio Operations; Fred M. Hirsch, corporate counselor; and Robert Schaffner, studio manager.

AdVantage Productions is a commercial production shop serving approximately 300 advertising agencies. It is equipped to handle all recording for commercials from copy to completed tape.

Location Recorders, founded in 1970 by Aaron Baron and Larry Dahlstrom, is equipped with two 3-M 16-track master recorders and a fully outfitted 16-track console as well as a closed circuit television system. Baron and Dahlstrom will continue to operate the unit under the new arrangement.

Playboy Starts Record Label

• *Continued from page 10*

"More Today Than Yesterday." Playboy a&r is headed by Ernie Altschuler, a two-Grammy winner and former RCA vice president, plus Tim O'Brien, a staff producer at Paramount and Columbia.

National Sales Manager Ron Goldstein was formerly Warner Bros. special projects director. And at presstime, Michael J. Papale was hired from Stax-Volt as national director.

Lindy Blaskey moved from Jobete to take charge of Playboy Music publishing. Also in the works will be a Playboy Record-Tape Club and artist management office.

John Mahan is the label's general manager and Dick Ettliger has been named vice president in charge of business affairs. Stuart Rowlands, a Welshman who worked with Tom Jones, Engelbert Humperdinck and Rod Stewart while their careers were being launched, is public relations director.

The first major deal of Playboy's publishing set-up gave it world administration rights to the catalog of Anthony Newley and Leslie Bricusse.

"We really believe at Playboy Records that growth isn't measured by how many artists you've signed," said Bob Cullen, "what counts is how many important artists are on the label."

Record Sales Month

• *Continued from page 3*

In addition to the product itself, there is the added factor of the company's six branches, which has increased sales activity in major market areas, like New York, Boston, Atlanta, Chicago, Los Angeles and San Francisco, where they are located.

Goldfarb counts on five other talents regarded as potential star breakouts. These include the British group, Chicken Shack; the South American singer, Yma Sumac; the new West Coast rock group, Buckwheat; the British duo, Hardin and Yorke; and Gilbert O'Sullivan, another Englishman from the same management firm that controls the careers of Tom Jones and Engelbert Humperdinck.

Executive Turntable

• *Continued from page 4*

Bob O'Brien named to the newly created post of educational manager, Chappell and Co. He will sign new arrangers, acquire material and handle the company's rental library and coordinate with Jonson Dyer, of Chappell, London, the marketing of educational music in the U.S. He will also handle U.S. distribution of the U.K. catalogs, Ascherberg, Hopwood and Crew, and L. C. Cary Ltd. . . . Bernard Kalban named vice president, director of publications, Edward B. Marks Corp. He joined the company in 1966 from Mills Music where he was printed products manager. . . . Irwin Pincus, vice president of Garrett Music Enterprises, has left the company. He was formerly vice president of Gil/Pincus Music.

★ ★ ★

Bob McCluskey has joined Ivy Hill Lithograph Corp., Los Angeles, assisting Jack Sclar in selling and servicing West Coast record accounts. He was formerly general manager, Acuff-Rose Publications, Nashville. . . . Barry Kittleson joins Rogers Cowan and Brenner Inc. as head of the New York music division. He was formerly with the Robert Stigwood organization. . . . Ed Hall named vice president of Seventy-7 Records, Nashville. He is the label's general manager. . . . Norman A. Darer named president of the new CBS Publications division.

★ ★ ★

Harry K. Smith named president of the CBS Electronic Video Recording division, replacing Robert Brockway, who has resigned. Smith was formerly the marketing and manufacturing vice president, respectively.

★ ★ ★

Charles E. Wilson has been named general manager of Ampex's Colorado Springs plant. He succeeds John Beumer, who has resigned.

★ ★ ★

Ron Granger, previously general manager with Tangerine Records, the Ray Charles label, has joined ABC/Dunhill as head of the newly-reactivated Apt label.

★ ★ ★

Herbert Stern, head of the law department at MCA Inc., Los Angeles, has been appointed to the new position of executive-in-charge of MCA Inc.'s activities dealing with CATV, the Federal Communications Commission, copyright, and other fields. Stern originally joined MCA in the New York office in 1950. He moved to the Los Angeles office to head up the law department in 1965. . . . Lee Armstrong has been appointed director of international for MCA Records; he'd been products manager for MCA Records in Canada, headquartered in Toronto. He'll now operate out of a new international department at MCA's headquarters in Los Angeles. During the past six years, Armstrong has not only been responsible for the recording of Canadian artists and the search for new product, but also worked closely with many other labels under license to MCA Records in Canada. . . . Jerry Fischer, executive assistant to MCA Records president J. K. Maitland, has resigned to reactivate his business management firm which he started in Los Angeles in 1949. He had been with MCA Records since 1967 when he joined as controller of Uni Records. He first got into the record business in 1945 with Mercury Records in Chicago and once served as treasurer.

★ ★ ★

Robert E. Carp has been elected a director of Capitol Industries Inc. He continues as vice president, general counsel and secretary.

★ ★ ★

Dr. Peter C. Goldmark, formerly president of CBS Laboratories, has been appointed director of Goldmark Communications Corp., a company formed by Kinney Services. He will concentrate on CATV technology and domestic satellite communications. Joseph L. Stern, formerly vice president of engineering at CBS Labs, has joined Goldmark Communications as a vice president. . . . Bob Flick joins Jerden Industries, Seattle, as executive vice president in charge of the music division. He was formerly with the Brothers Four.

★ ★ ★

Ed Cruea is now sales head of ABKCO Films, the movie company of Beatles manager Allen Klein. Cruea was former general sales manager of Allied Artists Pictures. . . . Steve Levine has been upped by A&M Records to California promotion director. He was formerly Los Angeles promotion man. In another regional promotion by A&M, David Ezzell moves from Memphis promotion man to southern area promotion director. . . . Michael Shapiro, a founder and former general manager of Prophecy Records, has returned to private law practice in Beverly Hills. Shapiro retains a stock interest in Prophecy and is still attorney for the label while representing other music clients.

★ ★ ★

Henrietta Betheil named treasurer, Flying Dutchman Records. Lillian Seyfert elected secretary of the Flying Dutchman Corp. and assistant to president Bob Thiele.

★ ★ ★

Arnold Maxim has resigned from the Edwin H. Morris Co.

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Scepter Ends Year Well

• *Continued from page 3*

gross, while albums accounted for 70 percent. The rest of the sales volume came from tapes.

Goff commented: "Our catalog sales have been far above expectations. In addition Dionne Warwick's 'Decade of Gold' LP far surpassed the million dollar mark during this period."

Goff also said that sales of the company's gospel line, Hob Records, were very strong.

CAM-USA Nails 3 Foreign Tracks

• *Continued from page 3*

CAM-USA also completed negotiations with Hans-Martin Majewski Co., Musikverlag, Germany, involving 200 film soundtracks.

Leitz-Music of Germany has assigned 50 film soundtracks to CAM-USA.

The 350 soundtracks are added to the 5,000 soundtracks which CAM-USA already controls in the U.S. and Canada.

Disk Talent Special

• *Continued from page 4*

formed by the three artists. The locale basically, was the Troubadour in Los Angeles, but producer Dick Foster and director Sterling Johnson ranged far afield to film sequences in Ketchum, Idaho; Snowmass, Colo.; San Francisco; and Ennis, Tex., giving the show a national scope and an avid picture of young love nationwide as well as an in-depth story into what's happening today in music.

What was rare about the hour special, aside from its highly professional production qualities, was the show tied in hit music so well as to appeal to all audience demographics ranging from teens to grandmother. This show proved definitively that television is a medium for music and could be even more so, if given stronger attention from the network level.



HERB BELKIN, seated right, general manager a&r Capitol Records, visits with the label's newest group Raspberries. Shown with Belkin are, seated, Eric Carmen. Standing left to right are, Shelly Yakus from the Record Plant, Wally Bryson, Jimmy Ienner, the group's producer, Jim Bonfanti and Dave Smalley. The group's debut single will be out this month.

Radio-TV programming

Country and 'Almost Country' Key to KCMO Sound Success

By CLAUDE HALL

KANSAS CITY—James Taylor and the Creedence Clearwater Revival are "almost country," said Dick Carr, general manager of a station that is fast becoming less of an experimental project and more and more a determined successful reality. He was trying to explain the KCMO format. When Carr joined KCMO here after years within the Metromedia broadcasting chain, he felt there was no way to develop a general market radio station anymore, much as the gigantic stature of WIP in Philadelphia and WNEW in New York, both of which he made important contributions to in various roles ranging from program director to general manager. Only one thing gave him hope for KCMO—"Kansas City didn't have a general market station . . . a station with terrific music and terrific personality presentations." At least, it didn't in his opinion. And, when you consider the success of WIP and WNEW, his opinion counts heavily.

But, "10 years ago when we were struggling to develop a music sound at WIP, we knew we wanted to deliver adults and we knew we could do it . . . because we were helped about that time by the rebirth of Sinatra and the birth of Herb Alpert, Henry Mancini and others who were creating a lot of music that had fantastic appeal to adults. He spoke of WHK in Cleveland, once a Top 40 station for Metromedia and he spoke of WNEW, already a giant MOR station.

"We took the music by Sinatra, Alpert, Mancini and the others and put the principals of Top 40 with it. And that's how MOR, in its present day sense, got established first in Philadelphia . . .

the new MOR concept for the 60's."

But he faced an unusual problem in Kansas City when he arrived. It was actually a two-fold problem. "Some of the MOR music of today, adults can't relate to," he said, perhaps feeling that MOR music fans had grown older and stations today must appeal to a younger demographic group in order to survive. So, the MOR music of the 60's was not necessarily the music of the 70's.

An even larger problem was that nobody—even his close radio friends of years and years—understood the format. And the format hinges on the fact that Carr feels James Taylor and the Creedence Clearwater Revival are "almost country." At least, a great number of the tunes they released reflected a country feeling.

"And what happens when you throw a Buck Owens or a Johnny Cash between a Taylor and a group like Creedence? You're creating and MOR sound tailored for Kansas City," Carr said.

For the particular sound of KCMO, there are many records that blend well with country music records, including "Teach Your Children" by Crosby, Stills, Nash & Young; "One Toke Over the Line" by Brewer & Shipley; "American Pie," "Brand New Key," "All I Need Is You," "Daddy Frank."

"Can you hear it?" Carr asked. "And don't forget Bob Dylan . . . Christ, he's the guy that brought country and pop together. When you strip Dylan, you find a Jimmie Rogers."

But when he'd try to explain what he was doing to another radio friend like Dick Croninger or Jack Thayer, Carr could almost

see them shaking their head negatively on the other end of the phone.

Personally, however, he felt KCMO's approach differed from a country station "only in the beat" and from an MOR station in the messages of the songs. Now, KCMO "sounds like one music story after another, the way we put it together."

In spite of skepticism, the unique approach KCMO is taking is working. The Oct./Nov. ARB rating just released shows the station now No. 2 in adults in morning drive; a year ago, the station was only fourth in midday, the station climbed during a year from fourth in women to No. 1. And in afternoon drive in total adults, the station climbed in a year from fourth to second place. Carr feels that the future looks great and the station will continue to improve.

Some of the credit for the rise
(Continued on page 20)



SAMMY JACKSON, air personality on KLAC, Los Angeles, shows Don Gibson the record playlist of the country music station. Actually, Jackson is pointing to Gibson best-selling "Country Green" on the list. Jackson, standing, does the 7-midnight show. Gibson was performing in town at a concert sponsored by the station.

Reno's Policy on 'Popified' Country

CINCINNATI—Country station music directors faced with the continuing dilemma of recordings that sound "too pop" should take a hard look at their total format because many such "problem" disks can fit in without hurting the sound. This is the thinking of Jack Reno at WUBE here.

Reno may be even more qualified than most music directors, a post he just assumed here, because he is among those artists now involved in the so-called "Country-fied pops" movement. As a country singer his "Hitchin' a Ride," the old Vanity Fair hit, went to 12 on

Billboard's "Hot Country Singles" chart.

Country charts have been sprinkled with versions of both reasonably old original pop hits as well as cover versions of recent "Hot 100" entries—the latter a dangerous idea, according to Reno. He believes pop originals should be incubated for a period as in the case of his and others that date back even further, such as Hank Williams, Jr.'s "Ain't That a Shame."

"You should wait until you don't see that original pop hit on the jukeboxes, and records stay on

jukeboxes a long time," he said. However, countryfied pops, by their very nature, don't pose the dilemma that a recording such as Sammi Smith's "Kentucky," does. It was passed over here because it seemed too pop.

"Kentucky," however, finally was added to WUBE's very long 75 title play list because of one other technique employed here. The FM side of WUBE is simulcast except for five hours five days a week. The originating PM programming (7 p.m.-midnight) is an all-request show which turned up a lot of calls for "Kentucky."

Thus, requests are a prime source of determining if a doubtful record is alright, Reno said.

The other method of solving the problem is to watch how pop sounding disks are programmed.

Reno, 35, who has been in radio 15 years with time out when he tried to become a full-time artist, said: "You can get by with more pop sounding records than you think if you do it right. You can't come out of a 'Kentucky' and go into Eddy Arnold's 'I Love You Dear.' I would follow 'Kentucky' with something like Freddy Weller's 'Another Night of Love' then maybe a Carl Belew record and then go back back into a modern country song."

WUBE is described by Reno as "modern country." His idea of blending involves, of course, much
(Continued on page 22)

SRP Format Reaping Ratings Rewards

NEW YORK—"You want to hear what I'm playing now?" Frank Ward, general manager of WXYR-FM in Columbia, S.C., said. "You're in Los Angeles . . . listen to KJOI-FM in about three hours at this precise time. If you were in West Palm Beach, Fla., you'd listen to WEAT-FM. In New Orleans, you'd listen to WBYU-FM. In Grand Rapids, it'd be WOOD-FM. Or check out WKBN-FM in Youngstown, Ohio."

Actually, you could hear the same music more or less (the creators claim that the programming service is flexible from market to market to meet competitive fac-

tors) in any of 34 cities in the nation at this moment and if you wait a couple of weeks the format will be on about 40 stations. And Jim Schulke, president, and Phil Stout, vice president and creative director, Stereo Radio Productions here, feel that their programming service will be featured on around 45 different stations by the middle of the year.

SRP happens to be right now the most drastic success story in radio. Not an overnight success story either, although the greatest popularity of the format—both in ratings and in number of stations featuring it—has been only in

about the last year. WOOD-FM in Grand Rapids has been using the format for more than three years. The station is No. 1 in the Grand Rapids total area and second in the metro area only behind WOOD, its AM affiliate. The station also scores high in ratings in Kalamazoo.

WEAT-FM in West Palm Beach, Fla., had a 21.5 share 6 a.m.-midnight to rank No. 1 among the 18 AM and FM stations in the market and is also No. 1 in metro come, according to the ARB report for Apr./May 1971. In morning drive, the station was first with an 18.1 share.

Another success story for the format (nearly every station using it can tell a success story) is KJOI-FM in Los Angeles. KJOI-FM started the service Nov. 1, 1970. Jack Siegal, president and general manager of KJOI-FM, can now claim to be a No. 1 station because the station in the recent ARB report came up No. 1 in total persons in the 10 a.m.-3 p.m. period Monday through Friday with a 7.1 share. Overall, 6 a.m.-midnight, the station is No. 3 with a 5.4 total persons per average quarter hour. The leader in the market is KABC, a talk-format station, with 7.2, followed by KHJ, a Top 40 station, with 6.4.

From 3-7 p.m., KJOI-FM is third close behind KABC in total listeners; KHJ is the leader. In the 10 a.m.-3 p.m. period, KJOI-FM has 9.3 percent of men 25-34 and in women has 10.8 percent of those between 25-34 years of age, 9.8 percent of those 35-49 years of age, and 8.4 percent of those 50-64 years of age. Among the radio industry in Los Angeles, KJOI-FM is the talk of the city. Jim Schulke and Phil Stout like

to believe that the format has not yet reached its peak. It's so flexible that some stations are using it "live" and others via automation. Most SRP stations are automated "because it frees more men at the station to sell time on the street," said Stout.

As for Stout, a great deal of his time is spent listening to albums trying to find new material. A handicap of the format (though it actually appears to have no weakness in reality) "is the lack of music that's unhokey," Stout said. "Music that's not too blaring or too Mickey Mouse." During an ordi-
(Continued on page 22)



CHECKING THE LINER NOTES—and autographing a copy for WGR-FM program director Jack Christensen—is Guy Lombardo. The scene is backstage after a capacity crowd concert in Duluth. Christensen credits music by artists such as Lombardo with the audience success of the good music station.

Ponders Progressive FM In Hinterlands

By BOB GLASSENBERG

CHAMPAIGN, Ill.—Perhaps removing room for creativity and cutting down on the number of records played over major market FM progressive stations works for the big cities, but it doesn't work for the smaller cities throughout the country, according to Chuck Schwartz, one of the three progressive air personalities at WTWC-FM here.

"We are in an area which has 50 percent of the population under the age of 25. Most of these people want freedom and so we just carry this over to our shows," said Schwartz. The station is automated MOR except from 5 p.m.-2 a.m. Mondays through Saturdays when Schwartz and his cohorts, David Johnson and Roy Filson take the air.

"We have no playlist, except for the one in our heads. There is, however, music selection," said Schwartz. "We have what we call a 'fast bin' into which goes all of the new albums and things that should be played according to what we feel and the reaction from our audience. We also put in music, which is older, but which has just been sent to us. But in reality, the 'fast bin' is there so that everyone can see what's new at the station. Sometimes if one of us wants a new idea, he will go to the bin and pick out a new record to start a segment of his show. The bin is used extensively, as is the rest of the growing rock, blues and jazz library at the station," Schwartz explained.

(Continued on page 22)

Sonic Syndicates Free Show

By PAUL JAULUS

SAN FRANCISCO—Sonic Arts Corp., the newly-formed radio production division of Golden State Recorders, has announced the marketing of a new radio show under the title of "Sounding Board 72." The show, which the company believes is an innovation, is being offered at no cost for syndication and will directly concern itself with the pop recording and music industry. It will offer the listener a professional insight to all areas of this industry through guest interviews, the exposure of unreleased product and a general wrap-up of new and hit recordings.

According to John Stone, executive producer for Sonic Arts and the show's moderator and host, "Sound Board 72" was created to permit new songwriters, artists and producers an opportunity to be

heard by those in the record-music industry with the authority to consummate contracts as well as to offer expert critique on their submitted product. And, at the same time "Sounding Board 72" will also afford the record manufacturer, music publisher, talent, established indie producers, agents and managers, among others, a platform to air their particular industry problems and for them to introduce new recordings or talent to the listener.

Negotiations are now in the works for an initial airing date commencing February 1 over XPRS, the 50,000-watt clear-channel station that covers 11 Western states and throws a primary signal into the entire Southern California market. These XPRS pilot shows will run three hours a night, six

nights a week. Using the six nightly pilot shows as a base, Sonic Arts will then produce a condensed three-hour "special" from each week of air time and will offer these at no charge to any radio station in the U.S. or any other English-speaking country that is willing to guarantee airing once a week. Only one "special" will be available in any market. The national three-hour shows will afford the participating stations the option of selling air spots for each hour of air time.

The first week of programming has been completed with such industry greats as Joe Smith and Ron Saul of Warner Brothers, Eddie Ray of MGM, Jerry Moss of A&M, and with artists The Grateful Dead, Carole King and Karin Carpenter, among others. Subsequent shows are now in production.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Several changes are taking place at WNBC in New York as the station under program director **Pat Whitley** and general manager **Perry Bascom** set their sights on a better demographic showing. **Long John Nebel**, a figurehead in the all-night slot, has been moved to 9-midnight and the station will go back to music from midnight until dawn. The all-night personality will be announced soon. . . . I'd like to pay tribute to all of the FM country music stations around the nation. Men like **Bud Sunkel**, general manager of WIAI-FM in Danville, Ill., are doing a lot to show that all formats fit the FM medium. The station plays the top 100 country tunes. . . . **Karen (Ducky) Fielding** who was featured with **Tom East** on the early morning show at KITE, San Antonio, has left the station to work in the public relations department of El Tropicano Motor Hotel in the city and **Dick Marshall**, who'd been doing the 5-midnight stint at the station, has also left to do something else.

Nolan Kaye has left KMCO in Conroe, Tex., to join KIKN in Corpus Christi, Tex., in the morning drive slot. . . . **Mike Larsen**, 35, is leaving WJJD, Chicago country music outlet, and is looking for medium major market work. His phone number is 312-298-5625. . . . **Jackie Ward**, air personality on KENR, Houston, has a new record out called "Big Diamond." It was produced at the Ray Doggett Studios there. . . . **Roy Harrison**, 20, 607-798-4630, is a young black seeking to get into a small or medium market Top 40 operation. . . . And another guy who'd dearly love to get a music director or music librarian job in radio is **Richard (Rich) Richman**, 14 East Cheshire Place, Staten Island, N.Y. 10301. He's a nut on records (who isn't, in this business) and eats, sleeps, drinks, and breathes music, he says. Has a third ticket and is a college graduate and is currently in his fourth year as a teacher in New York City.

A note from **Gary Miles**, somewhere within the city limits of San Francisco: "Gary Miles is alive and well in San Francisco. I know it is proper to write this on station letterhead and to inform you what station I am affiliated with, but this company is so much of a bureaucracy it would take months for this to be approved (in quadruplicate, triplicate, and all other cates) for just simply giving out the call letters. Believe me, this is a much simpler way of doing this."

Dan Timbrook does a 6-10 p.m. Sunday and Wednesday night show on KMOZ-FM, Harrison, Ark., featuring best cuts from new albums and has guest DJs and artists on the show. He's now traveling around taping artist interviews which he uses on the show. If any FM air personalities would like to be a phone guest on his show, drop him a card so he'll know where and when to call you. . . . **Ernie Farrell**, MGM Records promotion executive, wants me to mention **Mike Tomey's** name. Mike Tomey works at WABK, Augusta, Me. . . . **Eric Hauenstein**, general manager of KDKB and KDKB-FM, Mesa, Ariz., writes: "I hate to be petty, but wanted to remind you that KFML and KFML-FM in Denver is not the only simulcasting progressive rock station in a major market, as you stated in Billboard." And Hauenstein sent a copy of a story I'd written about his station just to prove his point. My apology. And Hauenstein sent in the Oct./Nov. ARB to show that the station did quite well in demographics. From 6 a.m.-midnight, for example, the station was third in men 18-24 and tied in first place

for men 28-34. If you like to know how the other stations rate, KRUX is No. 1 with 11.9 percent of the total people 6 a.m.-midnight. KOOL and KPHO both tied for second with 8.3 percent. KOY is third with 7.2. KRIZ has 6.1, which ties with KRFM-FM, good music operation. In demographics, KRUX leads in men and women 18-24. KOY leads in men 25-34 with 15.7, followed closely by KDKB and KDKB-FM with a total of 15.6. KRFM-FM leads in women 25-34 with 14.3.

Mike Micheals is leaving WEAM in Washington. . . . WKYC in Cleveland now has **Clive Thomas** doing a talk and music show 10 p.m.-1 a.m. New jingles on WKYC were written, produced, and recorded in Cleveland. . . . The WHBC, New York, lineup now runs **Don Imus**, **Big Wilson**, **Ted Brown**, **Marv Albert**, **Long John Nebel**, and music all-night with the all-night personality to be announced officially about the time you read this. Would you believe a major market rock jock?

Jerry Nelson, longtime morning air personality at WYDE, Birmingham, Ala., has moved into sales at the country station. **Ken Micheals** has moved into the morning slot from his noon-3 p.m. position, but there may be room for another personality at the station if anyone is looking for a job. . . . **Rich Oimino** is now noon-4 p.m., Saturdays, at KSFO, San Francisco. He'd been on KNEW, same city. . . . **C. Edward Little** is the new president of the Mutual Broadcasting System, replacing **Victor Diehm**. Little was most recently general manager of WGMA, Hollywood, Fla., but I recall him (with some fondness for his battling spirit) from the days when he was manager of KBTR in Denver and probably came the closest of anybody to knocking off KIMN, the giant there managed by **Ken Palmer** in those days. That battle of rockers was probably one of radio's historic moments.

Mike Ambres Andrews has joined WPON, Pontiac, Mich. in a 10 a.m.-2 p.m. slot; he'd been in the army reserves and before that was with WIBM in Jackson, Mich. . . . **Chubby Howard**, air personality at KAYE, Puyallup, Wash., writes that all kinds of records are needed for programming use on the closed-circuit broadcasting system at McNeil Island Federal Penitentiary. Records should be sent to **Eugene F. Glaum**, Recreation Director, P.O. Box 500, Steilacoom, Wash. 98388. . . . A note from a program director I know pretty well: "I've written and talked to some of the New York radio people. They think you're crazy when you mention a country music format for New York. Well, as a Jersey City kid who grew up in the shadow of the George Washington Bridge, I know they're wrong. I've been at XXXX for four years now and I know what country can do. I'd go back home to the Big Apple tomorrow for an opportunity to get it all together at a country station there. I think the only other opportunity that would really intrigue me would be the chance to work at a music-formatted TV station. I take it your article of about a year ago got little positive reaction. I've talked to some UHF stations and got almost as chilling a silence for an answer as I got from the New York radio people. Maybe some new blood will come along to make the necessary changes." I keep hoping that some bright radio man will get the money to buy a dog of a TV station somewhere and switch it to an all-music format. The problem is that even dog-of-a-stations make money. If they were

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Progressive Rock Will Improve In '72

LOS ANGELES—The progressive rock format has broken the boundaries of FM and several major market FM stations are now becoming heavily involved in all of the programming techniques that have habitually set the progressive rock station apart from its brethren.

Blending music with meaning into meaningful sets; cutting back on commercials; letting the personalities be personalities and giving them a voice in the music they play. KRLA and KDAY in Los Angeles are both into progressive rock formats. KDAY seems to be keeping all of the music in the shorter cuts and playing mostly the exciting tunes rather than the slow-paced material.

The whole lineup of radio stations consulted by Bill Drake has gone to a more LP cut policy although the 30-record playlist is still the foundation of their programming. But this is highly indicative of what's happening today in music and of the sales of this type of album product. When you realize that WNEW-FM, New York, was once leery of devoting too much time to progressive rock because George Duncan, then general manager, felt there wasn't enough product available, you realize just how far the format has come.

Slashed Overhead

But progressive rock radio still has a long way to go. Most of the stations, as a rule, are making

money. Overhead is being kept to a bare minimum at most operations. The personalities are working more out of love for the music than money. There are exceptions, of course, the staff of WNEW-FM do quite well.

But the next year should see a vast improvement in salaries as well as the physical plants most stations are operating from. WNCR-FM, Cleveland, has just moved into new facilities and, it is hoped, most stations will upgrade equipment and facilities in the months to come.

Too, there is a lot of indication that the format per se has not jelled yet. The ABC-owned FM stations, all of which have been playing progressive rock music, but floundering as a rule, have decided to try a format approach to progressive rock. The outcome of this, if successful, should prove highly beneficial as a guideline for other FM stations to follow. Many FM progressive rock personalities are allergic to the format type approach since some of them deserted Top 40 radio because of the regimentation.

Some progressive rock stations, even with competition from other FM stations, do quite well in the free-form approach. To wit: WABX-FM, Detroit, which in the ARB for Oct./Nov., 1971 had a 6 a.m.-midnight cume of 330,000 to compare with the cume of WKNR, an AM Top 40 station, of 377,300 in the same period. John Detz is station manager of WABX-FM.

WMMR-FM programmed by Jerry Stevens, does quite well in a free-form approach, as do several other progressive rock stations. So, the format approach has yet to be proved. KSAN-FM, San Francisco.

KCMO Sound Success

• Continued from page 19

in ratings, he attributes to a heavy outdoor advertising campaign.

"But Lynn Higbee, the program director, is the guy who made the KCMO format work. . . . he implemented all of the concepts. But don't play him up too big or somebody will hire him away from me."

The air staff at KCMO includes Dale Ulmer 6-10 a.m., Stu Bowers 10 a.m.-2 p.m., Dick Guthrie 2-7 p.m., Gene Peterson 7-midnight, and Chuck Moore all-night. The air personalities have a key to follow, but they blend their own music. KCMO uses the PAMS "Igniter" jingles series and "we're a fast-paced personality station with a lot of news, sports, farm programs and even Paul Harvey. We've actually built a general market station. . . . at least, for Kansas City."

This type of format calls for a "taste for experimentation," he admitted. "You've got to bring the audience along with you. Some may not like it, but you have that responsibility of trying to educate them to it. It's a very fun thing."

under general manager Willis Duff, is extremely successful.

Progressive rock radio did make some gains as a total format during the year with several new stations going on the air. But there are basically less than 140 FM progressive rock stations at the present time. And a good many of these are so esoteric in programming that they appeal only to a minority and not the total audience potential.

Broader Base

To some extent, progressive rock FM stations are going to have to broaden their audience base in the months to come and really make a stab at getting and satisfying an audience. For one thing, several major markets now have competitive FM progressive rock operations and, in addition, losing AM properties are now giving the progressive rock format a trial. WROL, Knoxville, is one of these, for example. So, the progressive format, for all of its promise and hope, is going to have to work a little harder during the year to come at being, first of all, a damned good radio station. They'll have to pay more attention at selecting viable music, as opposed to just playing music by "in" artists or groups, and pay more attention toward pleasing an audience, as opposed to trying to impress a few of the hip crowd.

Letters To The Editor

Dear Editor:

I hope you won't mind it if I try to defend the selection of salesmen for management positions in broadcasting, while program people are largely ignored.

Serving most of my broadcast career in the programming end. . . . I too have felt "left out," when overlooked in favor of sales-oriented men who were shooting for the same slot.

But why would stockholders, or a board of directors choose a salesman for station or general managership? A truly successful sales-

(Continued on page 22)

'Headshop' Back

LOS ANGELES — "Headshop" has been renewed by KBSC-TV here. Elliot Mintz, air personality of KLOS-FM in Los Angeles, has been named the new host of the hour-long daily show, replacing Dave Diamond. New motif of the show will include remotes from nightclubs such as the Whiskey-A-Go-Go and Gazzarri's. Jim Gates is executive producer. Burce Johansen is producer. Marv Harrison is director. The show airs nightly 6-7 and is repeated at 11 seven nights a week.

HOORADIO!

The Live Wires' first record

"MAYBE THE MUSICASTER"

is No. 1.
(According to the Latest Totem Pole).

In Other Words and Music, a Song That's Full of Fun

"MAYBE THE MUSICASTER"

is First.
(In The Popcorn Category).

Good News From Tin Pun Alley. A Grits and Groovy Sound For The Tune Tables.

HOORADIO! SOUVENIR RECORDS



WHEW!

DEC. 27th: PITTSBURGH CIVIC ARENA

Promoter: PAT DiCAESAR

14,400 PAID ATTENDANCE

\$91,000 Gross

DEC. 31st: MAPLE LEAF GARDENS

Promoter: CYMBA PRODUCTIONS

\$125,600 Gross: THE LARGEST GROSS FOR
AN INDOOR SHOW IN CANADIAN
MUSIC HISTORY!

JAN. 1st: OTTAWA CIVIC ARENA

Promoter: HARVEY GLATT

Attendance: 12,300, BREAKS THE RECORD
FORMERLY HELD BY GRAND FUNK!

\$61,000 Gross

A GREAT ENDING FOR A FANTASTIC YEAR!!!

*We thank our friends in the industry
and look forward to a very Happy New Year*

Alice Cooper

SRP Format Reaping Ratings Rewards

• Continued from page 19

nary day, Stout listens to "cut after cut from more than 30-50 albums."

But he finds that many artists "we feel fit our format best have not been cooperating in product lately." And he pointed to Andre Kostelanetz's LP "Plays Chicago" as an album "I'm afraid we won't be able to use anything from."

A recent tape from SRP contained "Chanson D'Amour" by the Ray Conniff Singers, Columbia Records; "Theme From Borsalino" by Franck Pourcel, Paramount Records; "Standing on the Corner" by Felix Slatkin, Liberty Records; "Cocktails for Two" by the Living Strings, RCA Records; and "Sunshine Superman" by Vic Lewis, Epic Records, just in one music set. Ferrante & Teicher, the Anita Kerr Singers, the Living Strings, Paul Mauriat, Nelson Riddle, Al de Lory, Percy Faith, the Johnny Mann Singers, Frank Chacksfield, and Marty Gold, among others, also seem to be a staple diet for SRP.

Tapes are supplied on 10½-inch reels in 2-track stereo with four segments of 12-14:30 minutes each. The average tape has about 53 minutes of music. A minimum library consists of 120 tapes, but, because tapes are coming and going between a radio station and SRP headquarters, the actual library ranges from 130 to 190 tapes, depending on the season. Stout said the blend of the music varies, depending not only on the time of the year and the individual market, but also the time of day. The SRP system requires at least two tape machines. Two reels of music are alternated by segments of music for control of tempo and instrumentation for male or female appeal by hour of the day. There are divergent male-female and tempo curves for 6-8 a.m., 8-10 a.m., 10-noon, noon-2 p.m., 2-4 p.m., 4-6 p. m., 6-10 p.m., and 10 p.m.-6 a.m. The spring-summer sound is tailored to be happier and more up tempo than the fall-winter period, which is more romantic. SRP provides a recommended schedule for 24 hours of tape play every day of the year

which insures a no-repeat factor for standard tapes within a four-hour period. When it comes to modern tunes, SRP maintains a one-and-a-half hour separation on repeating any tune. Stout said that, via alterations in the format suggested from headquarters, a station can target a slightly older age group; recommendations on music "is related to competitive factors in each market."

Playlist is important for a good music format, Stout said. "Playlist and repeat structure are just as important as they are for a Top 40 radio station, but since the good music playlist is longer, the relationship is less obvious."

Stout and Schulke's firm of SRP is an outgrowth of the taped program division of Quality Media Inc. Schulke was president and majority stockholder in QMI. He bought the music assets of QMI to form SRP. Stout joined SRP as a stockholder and vice president about that time.

Tapes for SRP are mastered and duplicated by Alto Fonic in Los Angeles and masters are sometimes air expressed across the nation several times until all corrections are completed. In one case, after hearing a completed master, Stout and Schulke felt one tune was too frantic and it had to be replaced. Radio station equipment ranges from Gates to Schaffer to IGM/systems. Two playback machines are required. A third is recommended for fill music. To completely automate, Schulke suggests a motor-driven clock fader as well as a 25 Hz sensor on each playback unit.

Solo vocals are programmed 6 a.m.-noon and 2-6 p.m. All vocals are eliminated from 6-10 p.m. Group vocals are brought back after 10 p.m. Stout said that particular attention is devoted to the blending of older standards with more current material, both in terms of arrangement and contrast.

About 20 percent of all albums lack "reasonable fidelity," Stout said, so attention is all devoted to getting enough copies of each release in order to pin down the best-sounding version of an individual tune. Each tape takes about two days to produce.

The advantage of tape is format "discipline," Stout said. "This means discipline against excessive talk as well as control over personal preferences in music by any staff member." Tape also allows each segment of music to be perfectly polished and produced before air time, he said. "All music mistakes are eliminated and never get on the air."

Letters To The Editor

• Continued from page 20

man has aggressive drive, buoyant spirit, economic common-sense, personal discipline, and quite a bit of administrative savvy, as well as a powerful motivation skill . . . and very importantly, he has the

Reno's Policy on 'Popified' Country

• Continued from page 19

more. A deejay here once before with a stint at WINN (Louisville) in between, where he got the idea to do "Hitchin' a Ride," he said: "I believe there are no country artists who can't be played on a country station." He said, however, that a Kitty Wells or Webb Pierce must have a record that fits his sound and should not be played arbitrarily just because they are great artists. "Everybody, though, should get on the air in some shape or form."

Reno, who lists KLLL (Lubbock, Tex.) as one of his first important jobs, was once at KDRO (Sedalia, Mo.) and a performer on the Ozark Jubilee out of Springfield, Mo. Subsequent stints were at KWNT (Davenport, Iowa) and WXCL (Peoria, Ill.), where as always in recent years, he was active as a performer. Not surprisingly, then, he believes new artists should be exposed. He is currently playing records by Jim Candy and Leon Joy, two comers, he believes.

As for reviving pops, he agrees wholeheartedly that even Alice Creech, his label contemporary with "The Night They Drove Old Dixie Down" was too quick to cover the giant original by Joan Baez. "The story in Billboard recently (Dec. 4) in the jukebox programming section was just so true, there were too many of the Baez records out there on those jukeboxes." He believes Alice Creech's version did serve the purpose of giving country stations an alternative, but personally feels more time should pass by before countryified versions should be attempted.

Progressive FM

• Continued from page 19

"What must be stressed is the fact that this area does have a sophisticated musical taste which we are cultivating through creative radio. This to me means good, progressive music and a good choice of words by the air personality if needed. The words 'alternative radio' have become somewhat worn, but at least in this area, we are the only station of this type."

"I think that if one looks around the country, there are very few major cities which have radio stations of this type. This excludes parts of California, but even that is going sour, so I am told. I think the future of creative radio will belong to the small stations such as ours, stations which prefer to be the exception rather than the rule," Schwartz concluded.

statistics in dollars-and-cents to prove it. The value of programming can be figured only indirectly.

With regard to program people, both directors and "on-air" men, they sometimes appear to lack the over-all picture, occasionally they lean toward uneven temperament (a creative tendency to clash with others in authority), and sometimes appear to lack interest in other facets of the broadcast business. I'm reasonably certain the decision-makers in this trade take the above view . . . and I'm not certain they're wrong.

If—or until—they change the system, economics will dictate management selection, I'm afraid. When it takes dollars to run stations, and to make payrolls . . . and in most cases a dogged sales effort toward that end, the deciders will choose the track record over the question mark every time. And, most who've tried selling an intangible like air time, will tell you

(Continued on page 58)

Reno, who had even bigger hits with "I Want One" on Dot and "Repeat After Me" on Jab, said he waited two years before doing "Hitchin' a Ride" after being introduced to it by Johnny Randolph at WAKY, Louisville, "I knew the time was right."

The special problems of being an artist dovetail fairly well with being on radio and Reno said he "loves radio." He works as a singer Friday, Saturday and Sunday, most often at night.

Long Records' Problem

As for other ideas about music, now that he is director, he said long records in country are becoming a problem. Especially in heavily commercial-choked drive-time segments. "We'd love to play all the hits, but you just can't throw in too many 4:04 minute long records in certain segments."

WUBE usually repeats a hit record four to six times a day. It tries to play on or two LP cuts an hour, plays two oldies per hour, and 10 to 12 current records. Commercial load is right out at 18 per hour as some evidence of the station's success (there is another country outlet here, WCLU).

One final aspect of Reno's philosophy—does he play his own record? Never, he said: "If my record is good, the other deejays will play it and if it's not good it wouldn't be any use for me to hype it. Besides, I'm here, I can't be everywhere at once playing my record." Fans do call in and ask him to play his own record but he patiently explains this same philosophy.

"I don't want them to think I'm too important or anything like that."

RADIO-TV Job Mart

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

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Falling behind in your rating? If you need help and your audience is 18-35 on an AM or FM dial, I have a new type of format that no other radio station in the world has. I predict it will dominate the market in 5 years. New ideas, 3rd Phone, College. Former jock for I.B.A. program on WJFM-50,000 watt Station in Chicago. 21, single and Draft exempt. Looking for a job as a music director or deejay. Write or Phone: All replies will be answered. Jim DeLude, 247 Tanglewood Court, Elk Grove Village, Ill. 60007. 439-2735. 1/15

How about some bright new talent for your station? I am a young, broadcast-school trained announcer looking for my first job. I have college journalism experience and my first phone (no maintenance). I'm creative, co-operative, witty, dependable and most of all, willing. Would prefer Top 40, progressive rock, or contemporary formats. Will relocate anywhere. You'll never be sorry for hiring me! Give me a call at (206) SK 2-5683 or request my audition tape by writing: Scott C. Williams, 1816 No. Orchard, Tacoma, Washington 98406. 1/22

Send immediately for the Chubby Barnett bad radio audition tape. Including mistakes about one years experience, so act accordingly. I don't expect WABC or KERC, but if you are a small rock station in the continental U.S. and you need a personality, not a fake drake deejay, please contact me Chubby Barnett, Box 1022, Fresno, California 93714. 1/22

ATTENTION FLORIDA! Young beginner seeks tv or radio position in or near Miami area. College grad and hard worker. Experience at college radio station and television center. I have third endorsed ticket. Draft deferred. Can do top forty or M.O.R. deejay, news, production and copywriting. Tape and resume upon request. Thank you. Box 457, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 1/15

POSITIONS OPEN

Experienced NYC radio personality available for intelligent, straight-ahead, jazz format. Professional musician for 10 years, hold a B.A. in English and also have thorough knowledge of serious music. Salary negotiable. Contact: Larry Davis, 265 Second Ave. W. Newark, N.J. 07107, Tel: (201) 485-0047. 1/22

MISCELLANEOUS

ALLEN FREED RADIO RETURN: Los Angeles—Programming Devices, located in Beverly Hills here, intends to introduce a syndicated radio show called "The Authentic History of Rock and Roll" featuring the late Alan Freed. Peter Kaufman, head of Programming Devices, said last week that he had obtained about 50 hours of tape from the Freed estate. These were being edited last week and already 13-hour-long shows were available. A demonstration tape was also in the works last week for radio stations who might want to hear how the show will sound. Kaufman said the show will be sold to radio stations on a sliding scale based on the size of the market. A portion of the proceeds is slated for Alcoholics Anonymous. Included among the tapes is a personal tape by Freed discussing his life and success; this information is being blended into the individual shows which will have slots for local commercials and local radio station announcements. The show will be ready for airing in January. FOR FURTHER INFORMATION DIAL DIRECT 213-274-6707. 1/29

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Classical Music

Complete Toscanini Discography Is Bowed by Nippon Victor

TOKYO—Nippon/RCA Victor Records is releasing what it considers to be a complete discography of Arturo Toscanini. The release, "Toscanini 100 Collection," contains 300 songs on 100 LP's and includes everything recorded by the performer from 1920 to 1954.

A booklet on Toscanini is attached to the set along with a specially designed case to hold the set.

The price of one set, 100 LP records, is 100,000 yen. (After June 1972, price of the individual record will be 1,500 yen. The price of a complete set will then

be 150,000 yen.) The number of sets will be limited to 2,000.

The content is: Haydn—two records; Mozart, Gluck—five records; Beethoven—14 records; German Romantic music—seven records; Italian Classic and Romantic music—four records; Berlioz—four records; Brahms—seven records; Wagner—four records; Verdi—four records; Tchaikovsky—four records; Strauss—two records; Impressionism—three records; Nationalism—three records.

Also French & Russian music—four records; American music of 20th century—one record; Graceful music—two records; New York Philharmonic Orchestra—three records; Philadelphia Philharmonic Orchestra—one record; Philharmonic Orchestra of Teatro alla Scala—one record; Reissues of SPs—six records, and Opera—18 records.

DGG's Mahler Symphonies To Be Broadcast on WNCN

NEW YORK—WNCN, local classical music outlet, will begin broadcasting the 10 symphonies of Gustav Mahler in sequence, as performed on Deutsche Grammophon

by the Bavarian Radio Symphony under Rafael Kubelik. The series, which will begin Feb. 2, marks the first time the works of Mahler have been presented in such depth on a regular basis.

The series will run every Wednesday at 9 p.m. from Feb. 2 to March 29. On Feb. 2 Mahler's "Songs of a Wayfarer," featuring baritone Dietrich Fischer-Dieskau, will be presented in addition to the Symphony No. 1. The new recording of the Mahler song-cycle featuring Fischer-Dieskau will be released by Deutsche Grammophon this month. On Feb. 23 the adagio to the Symphony No. 10 will be heard in addition to the regular performance of the Symphony No. 4.

Due to the extended length of some of the Mahler works, it had been thought that the works would be hard to program, but WNCN has provided the necessary time due to the revival of interest in romantic music and in the new interest in Mahler works.

Music 2000's Cassette Sales

HAMBURG—Between 5 and 6 percent of total Polydor International cassette sales in West Germany are represented by classical music, according to Polydor International's tape company, Music 2000.

Marketing manager Peter Danneberg expects to see this proportion increase to 10 percent in 1972 "because of the availability of higher quality stereo hardware."

Danneberg says that photographic dealers have proved to be a valuable new outlet for cassettes and are accounting for 10 percent of Music 2000's total sales.



PIANIST Artur Rubinstein, left, and Conductor Eugene Ormandy, right, go over the score of Rachmaninoff's "Second Piano Concerto" with RCA Red Seal producer Max Wilcox. Rubinstein and the Philadelphia Orchestra under Ormandy recorded recently in one session. Two more sessions also resulted in a new recording of the Brahms Number 2. Rubinstein turns 85 next month.

WHEN IN TAMPA
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300-Yr-Old Work Getting Pop Treatment

LONDON — Classical music written 300 years ago is the latest to achieve pop status and sales. Original music was the "Canon in D" by 17th-century German composer Johann Pachelbel.

It first appeared in Britain on an LP from French-based Erato, issued here by Continental Record Distributors. Then the tune was picked up as theme music for an ITV play, the Silver Collection, broadcast earlier in the year.

Public response was so great that CRD decided to make it its own first single, extracted from the maxi-single by the Jean-Francois Paillard Chamber Orchestra, issued last May.

Now it has come out in a new form. Producer Jonathan King heard the original broadcast, and has now directed the Sakkarin group in an Arthur Greenslade arrangement, titled "Silver Canon" for RCA.

CRD's Roy Carter told Billboard that not only has its 45 single achieved encouraging sales so far, but the resulting popularity has given a boost to sales of the original Erato maxi.

Copyright Is Upheld

HAMBURG—The West German Supreme Constitutional Court has upheld an appeal by Anneliese Rothenberger, widow of conductor Wilhelm Furtwaengler, against a reduction in the duration of copyright attaching to performances recorded before Jan. 1, 1966.

Until this date, copyright subsisted in a recorded performance for 50 years after the death of the artist concerned; but the new law introduced in 1966 laid down a maximum copyright period of 25 years from the date of the performance. This meant that records released more than 25 years ago automatically came into public domain and could be recopied.

However, the new court ruling means that all performances made before Jan. 1, 1966 will be protected until Jan. 1, 1991. Performances after that date will continue to enjoy protection for only 25 years.

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.

THIS WEEK	Wks. Ago			TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	3	6	12	AMERICAN PIE Don McLean, United Artists 50856 (Yahweh/Mayday, ASCAP)	6
2	1	2	2	CHERISH David Cassidy, Bell 45-150 (Beechwood, BMI)	13
3	8	16	—	IT'S ONE OF THOSE NIGHTS (Yes Love) Partridge Family starring Shirley Jones and featuring David Cassidy, Bell 45-160 (Screen Gems- Columbia, BMI)	3
4	10	10	16	ANTICIPATION Carly Simon, Elektra 45759 (Quackenbush, ASCAP)	5
5	6	8	8	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) Hillside Singers, Metromedia 231 (Shada, BMI)	8
6	16	17	34	WITHOUT YOU Nilsson, RCA 74-00604 (Apple, ASCAP)	4
7	17	18	33	HARDER I TRY (Bluer I Get) Free Movement, Columbia 4-45512 (Chaotic, BMI)	4
8	11	11	14	SUNSHINE Jonathan Edwards, Capricorn 8021 (Atco) (Castle Hill, ASCAP)	5
9	2	1	3	AN OLD FASHIONED LOVE SONG Three Dog Night, Dunhill 4294 (Almo, ASCAP)	9
10	7	3	1	ALL I EVER NEED IS YOU Sonny & Cher, Kapp 2151 (MCA) (U.A., ASCAP)	13
11	18	19	22	JOY Apollo 100, Mega 615-0050 (Youngblood, BMI)	7
12	12	13	13	FIVE HUNDRED MILES Heaven Bound with Tony Scotti, MGM 14314 (Atel, BMI)	8
13	13	14	20	MY BOY Richard Harris, Dunhill 4289 (Colgems, ASCAP)	10
14	4	4	4	FRIENDS WITH YOU John Denver, RCA 74-0567 (Cherry Lane, ASCAP)	9
15	5	5	9	BRAND NEW KEY Melanie, Neighborhood 4201 (Paramount) (Neighborhood, ASCAP)	9
16	14	7	7	STONES Neil Diamond, Uni 55310 (MCA) (Prophet, ASCAP)	10
17	38	—	—	TOGETHER LET'S FIND LOVE Fifth Dimension, Bell 45-170 (Fifth Star, BMI)	2
18	15	12	11	THEME FROM "SUMMER OF '42" Peter Nero, Columbia 4-45339 (WB, ASCAP)	12
19	25	30	31	DAY AFTER DAY Badfinger, Apple 1841 (Apple, ASCAP)	5
20	19	15	5	LET IT BE Joan Baez, Vanguard 35145 (Maclen, BMI)	8
21	21	22	23	HEY GIRL Donny Osmond, MGM 14322 (Screen Gems-Columbia, BMI)	9
22	20	20	24	MUSIC FROM ACROSS THE WAY James Last, Polydor 15028 (Chappell/Intersong/U.S.A., ASCAP)	7
23	23	28	38	OPEN THE DOOR (Song for Judith) Judy Collins, Elektra 45755 (Rocky Mountain National Park, ASCAP)	5
24	34	37	—	DON'T SAY YOU DON'T REMEMBER Beverly Bremers, Scepter 1230 (Sunbeam, BMI)	11
25	24	25	26	YOU ARE EVERYTHING Stylistics, Avco 4581 (Bellboy/Assorted, BMI)	6
26	26	27	27	BLESS THE BEASTS AND THE CHILDREN Carpenters, A&M 1289 (Screen Gems-Columbia, BMI)	6
27	9	9	10	AMERICAN TRILOGY Mickey-Newbury, Elektra 45757 (Quackenbush, ASCAP)	11
28	29	—	—	LION SLEEPS TONIGHT Robert John, Atlantic 2846 (Folkways, BMI)	2
29	30	34	—	KISS AN ANGEL GOOD MORNING Charley Pride, RCA 74-0550 (Playback, BMI)	3
30	31	31	35	THOSE WERE THE DAYS Carroll O'Connor & Jean Stapleton as The Bunkers, Atlantic 2847 (New Tanden, ASCAP)	4
31	—	—	—	HURTING EACH OTHER Carpenters, A&M 1322 (Andalusian, ASCAP)	1
32	32	35	36	NO SAD SONGS Helen Reddy, Capitol 6363 (Screen Gems-Columbia, BMI)	4
33	27	29	30	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) New Seekers, Elektra 45762 (Shada, BMI)	7
34	28	24	25	SCORPIO Dennis Coffey & the Detroit Guitar Band, Sussex 226 (Buddah) (Interior, BMI)	7
35	35	39	—	CAROLYN Merle Haggard & the Strangers, Capitol 3222 (Shade Tree, BMI)	3
36	—	—	—	OKLAHOMA SUNDAY MORNING Glen Campbell, Capitol 3254 (Kenwood/Campbell, BMI)	1
37	37	38	—	DIAMONDS ARE FOREVER Shirley Bassey, United Artists 50845 (Unart, BMI)	3
38	—	—	—	LONELINESS REMEMBERS (What Happiness Forgets) Liz Damon's, Orient Express, Anthem 51105 (United Artists) (Blue Seas/SAC, ASCAP)	1
39	40	—	—	LET'S STAY TOGETHER Al Green, Hi 202 (London) (Jec, BMI)	2
40	—	—	—	WHAT AM I LIVING FOR Ray Charles, ABC 11317 (Tideland/Progressive, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 1/15/72

Boston U.'s Concert Program Shaved; Other Priorities Cited

BOSTON—The number of concerts given at Boston University's gymnasium has been cut drastically from almost two a month in 1970 to approximately eight for the entire 1971-72 academic year.

"The student government here seems to be more concerned with school related problems and places academics before cultural and social activity," said Ralph Brooks, business manager for student activities. "Because the concert facilities seem to be limited in the city, there has been much pressure from agents and other entertainment areas for us to put on more concerts. But the students control this activity and the students have said that there are other priorities first."

Brooks mentioned that 1971 was a good year for well-ordered concerts. "Before this year we used to open some of the concerts to the community at large. But this created quite a problem with security and vandalism in some instances. After the concert given by the Grateful Dead in October 1970, we changed the policies a bit and things have worked out quite well

for us since," Brooks commented.

Our priority is academics and then social commitment, in that order. In 1970, less than 50 percent of the people attending the concerts were students. Now, we often open our concerts to the community, as long as they have a student identification card which they can present to us when they buy tickets. This method has alleviated the problem security and those students who wanted the concerts opened to the community seem to be satisfied with the arrangement as well.

"It boils down to the fact that the student government which is in power this year does not feel it necessary to put on big name groups. They are more interested in school related problems."

Boston University now holds about 1,800 people in its gym. They also have a newly constructed gym which Brooks said seats at least twice as many people but has not yet been used for concerts. Ticket prices never go above \$3.50 and Brooks voiced his hopes that they would remain stable.

Kentucky U. Shifting to Variety; Smaller Concerts

LEXINGTON — The University of Kentucky is switching its priorities from large to smaller concerts. "The students feel that they do not get satisfaction from seeing a live performance in our 12,000-seat auditorium," said Mary Jo Mertens, program director for the school.

"We have found that we cannot possibly please 12,000 people with one act anymore and, while we have not lost any money with our large concerts, we want to try to please a wider amount of people.

The university will try to program a wider variety of music for its last semester this year. "We

want to have one or two small concerts a month in the student center ballroom which has a capacity of about 1,200 people.

Miss Mertens said further that she felt the students wanted a wider variety of music to perform on campus. This included the little known or totally unknown groups. "I think our students are getting tired of big names and want to hear new people and new music. This is not a drastic policy change in any sense of the word. But we feel that it is a necessary change in order to meet the constantly changing tastes of the students," Miss Mertens concluded.

Bridgeport U. Center Delayed

BRIDGEPORT—The opening of the Arnold Bernhard Arts-Humanities Center at the University of Bridgeport has been postponed from January to April, due to construction delays. At the center's dedication in April, a month-long series of music, theater and art events will be presented.

Meanwhile, the week-long Virgil Thompson Festival, honoring the 75-year-old composer, critic and author, will be held Sunday through Saturday (9-15). During the festival, originally scheduled to correspond with the opening of the center, a comprehensive selection of 27 works, including Thompson's "Sonata for Violin and Piano," and his major opera "Four Saints in Three Acts," will be presented. Eight programs which will involve 350 musicians are the

basis of the festival. With the exception of the opera, all programs are opened to the public.

The Bernhard Center will open with a 900-seat theater and a 200-seat recital hall.

Texas U. Bands March on Tour

AUSTIN—Two University of Texas Bands are on tour. The University's Longhorn Band is on an eight-day excursion to Peru Monday through Tuesday (3-11) for a good-will tour, which includes a series of benefits.

The trip is being sponsored by the Texas-Peru Partners of the Americas, a nonprofit organization. All the money raised on the tour will be used for projects established by the Texas-Peru Partners, including the rebuilding of two cities destroyed by the earthquake and the purchasing of equipment and machinery to be used for training at a boys' orphan home in Lima.

The University of Texas Percussion Ensemble begins a four day tour Friday (7) which will hit seven cities in Texas, Louisiana and Arkansas.

The group of 11 musicians directed by assistant professor George Frock will perform a wide variety of music, ranging from early jazz oriented music to contemporary avant-garde music.

What's Happening

By BOB GLASSENBERG

As an addition to the list last week of women in campus radio, allow a salute to a new radio station, WHCR, Huntington College, Montgomery, Ala., which has 15 females of 33 people on its air staff. The station itself was the project of the student body of the school, which raised all of the money and probably begged all of the equipment. Naturally, plans include an FM outlet as soon as possible. The station manager is Richard L. Ahlgren and all records should be sent to him.

★ ★ ★

The University Broadcast Laboratory of New York University is launching its third season with a series of a "day in the life of" shows. The all student produced and directed workshop utilizes color equipment and is taken for credit at the School of the Arts of NYU. It was the first workshop of its type in the New York area when it began three years ago, but this is the first season that the students have been responsible for all aspects of production, from direction to lighting. The series is 26 weeks long and is seen over UHF channel 31 in New York.

★ ★ ★

Rusty Walker, general manager of KMPS, University of Alaska, College, has sent me a very interesting album which was recorded and written by John Angaiak through the university's Eskimo Language Workshop. This guy is a full blooded Eskimo and has recorded one side in his native tongue while the other side is in English. "I'm Lost in the City," is quite an interesting LP from the standpoint of an individual from another culture expressing his emotions through words and music of his native culture. It was produced by Stephen Halbern and is well worth looking into. Write Halbern at the Department of Linguistics and Foreign Languages, University of Alaska, College, Alaska, 99701. I would add that the album will probably cost some money but it will be well worth it.

★ ★ ★

Roulette/Calls Records has reorganized their FM and Campus promotion department. Norm Gardner is now the man to talk to about receiving all Roulette releases. He also would like to see campus radio playlists, programming schedules, and a copy of the campus bulletin. Write to Gardner at Roulette Records, 17 W. 60th Street, New York, N.Y., 10023. Call (212) PL-7-9880.

★ ★ ★

Have you ever read the Alternative Radio Exchange paper from Los Gatos, Calif.? They claim to have a national forum for all people to offer up ideas for radio. Seems to be something like what this column wants to do for campus radio. They also have station want ads like the Billboard Job Mart but a little more towards the progressive radio side. Write for a subscription (\$10 for 26 issues) to KTAO, Alternative Radio Exchange, 5 University Ave., Los Gatos, Calif., 95030.

★ ★ ★

One suggestion for graduating seniors and all those who wish to find summer or permanent jobs in radio. Start now.

PICKS AND PLAYS; SOUTH—WREK-FM, Georgia Tech, Atlanta, Gregg Diddy reporting: "Taking Care of Business," (LP), James Cotton Blues Band, Capitol. . . . WUSC, Univ. of South Carolina, Columbia, Alan Reames reporting: "First Taste," "Levee Blues," (LP's), Potliquor, Janus. . . . WMOT-FM, Middle Tennessee Univ., Murfreesboro, Robert Mather reporting: "Concert for Bangla Desh," various artists, Apple.

EAST — Massachusetts — WAIC-FM, American International Colleges, Springfield, Robert Ruhf, reporting: "Oh My Surprise," Batdorf and Rodney, Atlantic. . . . WTCC, Springfield Technical Community College, Springfield; "Respect Yourself," Staple Singers, Stax. . . . WGSU-FM, SUNY at Geneseo, New York, John Davlin reporting: "New Orleans Ragtime Orchestra," (LP), New Orleans Ragtime Orchestra, Arhoolie. . . . WMUC, Univ. of Maryland, College Park, Sheldon Michelson reporting: "Oh My Surprise," Batdorf and Rodney, Atlantic.

MIDWEST—WMMR, Univ. of Minnesota, Minneapolis, Michael Wild reporting: "Stone Cross/I Will Return," (LP), Springerwater, Cotillion.

WEST—KLCC, Lane Community College, Eugene, Oregon, Dave Chance reporting: "Concert for Bangla Desh," (LP), various artists, Apple. . . . KMPS, Univ. of Alaska, College, Rusty Walker reporting "I'm Lost in the City," (LP), John Angaiak, UA Eskimo College workshop. . . . KUOI, Univ. of Idaho, Moscow, William Bauer reporting: "The Great Blind Degree," (LP), Richie Havens, Stormy Forest.

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Tape Cartridge

'Q' Prospects Spark Major Retail Outlets

LOS ANGELES—Four-channel is likely to be the hot item this year, and many believe it will spark sales of tape decks, prerecorded tape, decoders, encoders, speakers and amplifiers.

With quadrasonic available in tape and phonograph configurations, and in discrete and matrix formats, retailers feel "there is something for everybody."

Two major hurdles for 4-channel, standardization and software availability, are expected to be solved as universal decoders become available, companies agree on standardization and more tape libraries are marketed.

For consumers who want quadrasonic but are not ready to purchase complete systems, retailers plan to make strong pitches for decoders. Along with those sales, of course, dealers can count on volume sales in speakers, amplifiers and tape decks. Many dealers have made strong inroads in marketing 4-channel adaptors, too.

Jay Schwab of Sam Goody's, New York, expects 50 percent of his sales to be in 4-channel by the end of 1972, and, he added, additional sales in component parts will be forthcoming because of quadrasonic.

Dealers are also spending time setting up display space for 4-channel and are planning major advertising campaigns for the configuration.

Macy's has taken out full page

newspaper ads boasting of 4-channel systems and has set up display areas where customers can listen to "surround sound." In addition, Macy's ads explain what 4-channel is and its advantages.

Pennys is strengthening itself in the tape field by offering a 4-channel discrete 8-track unit. It will introduce a second model—a matrix unit—in early 1972.

Penneys Views Import

According to Bob Reynolds, components and console buyer, "If 4-channel catches on like we think it will, it is likely that many of our (Penneys) outlets will be establishing separate demonstration areas. The idea will be a sound boutique within a store."

Retailers are encouraged at signs that a flurry of quadrasonic software is on the way.

Columbia Records is now offering more SQ disks, and advertising and explaining the concept on the inside of stereo album jackets, while RCA has done a lot of advertising of its 4-channel 8-track tapes.

Price is another plus factor for quadrasonic this year. While first generation 4-channel units were high-end, complete systems now can be purchased for under \$250, with a decoder plus speaker combination available at a lower price.

With optimism running high for 4-channel, retailers warn of some consumer confusion. But even that is expected to be at a minimum.

Retailers Told Discounters Following Letter of the Law

CHICAGO — Music retailers here are receiving mail solicitations from tape duplicators pointing out contingencies in the new federal law affecting bootleg tapes.

J.B. Enterprises, Los Angeles, mails its tape selection list with an accompanying letter from the law firm of Gottlieb, Locke & Leeds, Los Angeles, which outlines, in part, the following:

"... we have filed notices of intent to copy on approximately 3,000 separate songs..." Further, the letter informs J.B. Enterprises, "... you have now compiled with all the necessary requirements under federal law to copy said songs..."

It continues:

"... of course, it will be necessary for you to make the required two cents per song payments by the 20th of every month on all songs copied by you in the previous month and for you to inform me of any additional songs you wish to copy. However, as you know, I have set up a computer program to handle both tasks and you have informed me that you will make such payments and provide me with such information..."

The letter points out that he (Arthur Leeds) does not express opinions as to "local laws, i.e.,

city or county ordinances or state laws..." As for the new federal law, the letter states, "Of course, after February 15, 1972, under federal law, neither you nor anyone else may copy sound recordings that bear a 'P.' However, this is easily checked by simply examining the original recording or its packaging..."

J.B. Enterprises is offering prerecorded tapes to dealers at \$1.85, and another supplier, Magnetic Tape Division, of Gale Credit Corp., Chicago, offers free window posters advertising tapes at \$2.99. Bulldog Distributing Inc., Lynn, Mass., is offering specialty product at \$2.15 from Caedmon, Unesco, Eurotone, among others.

6 Mfrs Already Bow '72 Audio Equipment

LOS ANGELES—Panasonic led a group of equipment manufacturers into the marketplace with an early introduction of new tape products.

Joining Panasonic in the 1972 parade are Toshiba, Pioneer, Super-scope, BSR McDonald, Harman-Kardon and Radio Shack.

The breakdown:

Panasonic—Model RS-806US 8-track player, RS-818S 8-track recorder with AM-FM stereo radio, RS-804US 8-track deck, RS-281S three-piece unit with a stereo cassette recorder and AM-FM/FM stereo radio, RS-262US cassette deck with noise suppression system, RQ-430S portable cassette recorder with AM radio, RQ-420S portable cassette recorder with built-in microphone, RQ-409S cassette recorder with built-in-microphone, RQ-435S portable cassette recorder with AM-FM radio, RQ-212S mini-cassette recorder, RQ-437S portable cassette recorder with AM-FM radio and built-in microphone, SE-1051 entertainment center with stereo cassette recorder, AM-FM/FM stereo radio and three-speed phonograph, and

BASF Bolsters Chromdioxid's Status With Dual Innovations

LOS ANGELES — To some, chromium dioxide tape is no improvement over other high energy cassettes.

To most retailers, chromium means additional inventory, limited consumer appeal and product gathering dust on their shelves.

And to one company, 3M, the breakthrough in cassette sound is in fact, a high energy tape developed in St. Paul.

All of which is just so much sour grapes to the folks who run BASF Systems, Bedford, Mass., and Badische Anilin & Soda Fabrik AG, Ludwigshafen, West Germany, the parent company.

The controversy over the value of chromium dioxide cassettes isn't likely to persuade BASF from altering its marketing plans for CrO₂. While a handful of other companies are casting their marketing hopes on chromium, like Memorex, Norelco, Sony and Advent, only BASF has taken the lead in two fronts:

It is now producing a chromium C-120, although Advent is marketing a limited quantity under its Advocate brand, and is using a new cassette transport system designed to eliminate jamming in the Chromdioxid line. (Chromdioxid is BASF's trade name for the coating.)

Admittedly, BASF, and others, are marketing chromium to service the relatively few recorders equipped to achieve the extra frequency response and lower noise that the chromium dioxide magnetic coating promises, said Tom Dempsey, marketing and sales vice president. "But that's changing—and fast, too," he said.

"Manufacturers are bringing more equipment into the market with Chromdioxid bias switches," Dempsey stated. "By midyear, many players will be outfitted with sensing devices for automatic bias switching."

And the Race Goes On

Whether or not the equipment is available in 1972 makes little difference to BASF and the others. The race to chromium is on. While most tape producers offer CrO₂ in C-60 and C-90, only BASF, among the majors, has ventured into a C-120.

The jam-proof feature, labeled "Special Mechanism" on chromdioxid cassettes, corrects certain deficiencies in conventional trans-

port systems. "They prevent the tape from sticking and preclude wow and flutter that comes from variable tape tension," Dempsey outlined.

Among the refinements of the SM-outfitted cassettes are a pair of hinged arms within the cassettes to guide the tape and keep the "pancake" of tape on the hubs even and snag-free. At the far side of the C-120 cassettes—away from the head openings—is a plastic spring that presses gently against the outer edge of each pancake and acts as a holdback device to prevent the tape from slackening and skewing on the feed side.

Still another major feature, according to BASF, is next to the "knockout" used to prevent accidental erasure, where there is an

extra recess in the shell. This will be used to trigger automatic switching for Chromdioxid bias and equalization in recorders that are yet to appear on the market.

"Insert a standard ferric oxide cassette, without the recess, and the machine will behave normally," Dempsey said. "But drop in Chromdioxid and a microswitch similar to that for erasure prevention will trip and the unit automatically will adjust to the new tape."

The mechanism may also be adopted in regular ironoxide cassettes in the BASF line.

To support its chromium efforts, BASF recently staged a "Now is the Time" dealer promotion, with plans to introduce additional retailer-consumer offers in 1972, Dempsey said.

Elektra 'Control' Plan Boosts Catalog Sales

NEW YORK—Prerecorded tape business continues to gain strength and will gradually gain momentum as 1972 unfolds.

That's the consensus of several executives at Elektra Records, which markets its own cassettes and cartridges. Columbia is the label's custom duplicator.

Both Mel Posner, marketing director, and Keith Holtzman, production director, are convinced still that tape is an "untapped market" and "record tape sales can be achieved, particularly when a company controls its own tape marketing right."

"There is no reason to appear sanguine about economic prospects as they relate to prerecorded tape this year," Holtzman said. "I see no disturbing elements emerging in the economic picture to derail a very profitable business outlook in prerecorded tape."

Posner agrees. "Tape accounts for about 32 percent of our business (in units), and 'hit' product goes even higher on established artists."

By marketing tape through its own branch distribution and via rack merchandisers, Elektra is able to achieve "excellent catalog sales on tape as compared to records," Posner said. "In fact, long after an album peaks we are still able to generate substantial sales for its tape counterpart."

Except for unknown artists, the label automatically releases tape and disk product simultaneously on established acts. "We always prepare a tape on new acts, but hold off issuing it until we get some reaction at retail," Posner stated.

Among artists who are proven tape-sellers are the Doors, Judy Collins and Bread. One album by the Doors, "The Best of the Doors," had a 40 percent tape sales figure, while the Bread runs at about 41.2 percent, according to Posner.

Consistent Promotion

Since it controls its own tape rights, Elektra has inaugurated tape promotions, twin-paks, samplers and mail order campaigns.

It plans to issue more twin-paks, additional point-of-purchase material and "generally become more conscious of tape," the executive explained.

One mail order offer introduced "Garden of Delights," a three-album and twin-pak package. The cassette and cartridge twin-pak listed at \$6.98 and the disk set at \$3. "As time goes on," Posner said, "we'll be doing more tape promotions."

Elektra is maintaining a cautious posture in two areas, with no

product forthcoming in either quadrasonic or Dolbyized cassettes.

Holtzman outlined the company's attitude on both points.

On 4-channel:

"We are not pleased with any compatible disk system we have seen, and, in effect, we are holding out for a discrete concept. In the meantime, we are building up a library of discrete 4-channel masters and are waiting for further technical developments and equipment suited to our desires."

"It's possible we might release a few quadrasonic titles sometime in 1972, but frankly we see 4-channel as an audiophile item rather than a mass marketing sale."

On Dolby:

"Again, there is insufficient equipment on the market, particularly in the mass consumer area. It is also an audiophile item and I'm not sure it yet warrants the attention of a major marketing effort by prerecorded tape producers."

"We are continuing to Dolbyize all our masters at the recording studio level with a Dolby A-type unit, but we have no immediate plans to Dolbyize consumer product. For the record, Elektra first used a Dolby A-type professional unit in 1967, becoming a pioneer user of the Dolby system."

WB Cautious On Dolbyizing

LOS ANGELES—Warner Bros. Records is taking a cautious posture on releasing prerecorded Dolbyized cassettes, said Lee Hershberg, director of engineering.

The "wait-and-see" attitude is based on two reasons:

—There is not enough cassette equipment in the market with either built-in or add-on Dolby units to warrant prerecorded repertoire.

—A new generation of technological advances, like quiet tape, is forthcoming.

The label is doing some Dolbyizing at the studio level, particularly in the mixdown stage, but only on selective titles. However, it isn't releasing Dolbyized masters to Ampex Stereo Tapes, which duplicates the label's prerecorded cassettes.

Hershberg said that some experimenting was done by Ampex on "about 10 or 15 Warner Bros. titles," but that was on a singular basis "and no additional cassettes will be Dolbyized, at least in the immediate future."

BOOTLEGGERS IN FADEOUT

AMHERST, Mass.—At least one tape bootlegger is calling it quits.

The new federal law curbing illegal tape duplication and distribution has frightened one vendor out of business a full month before the law goes into effect—Feb. 15.

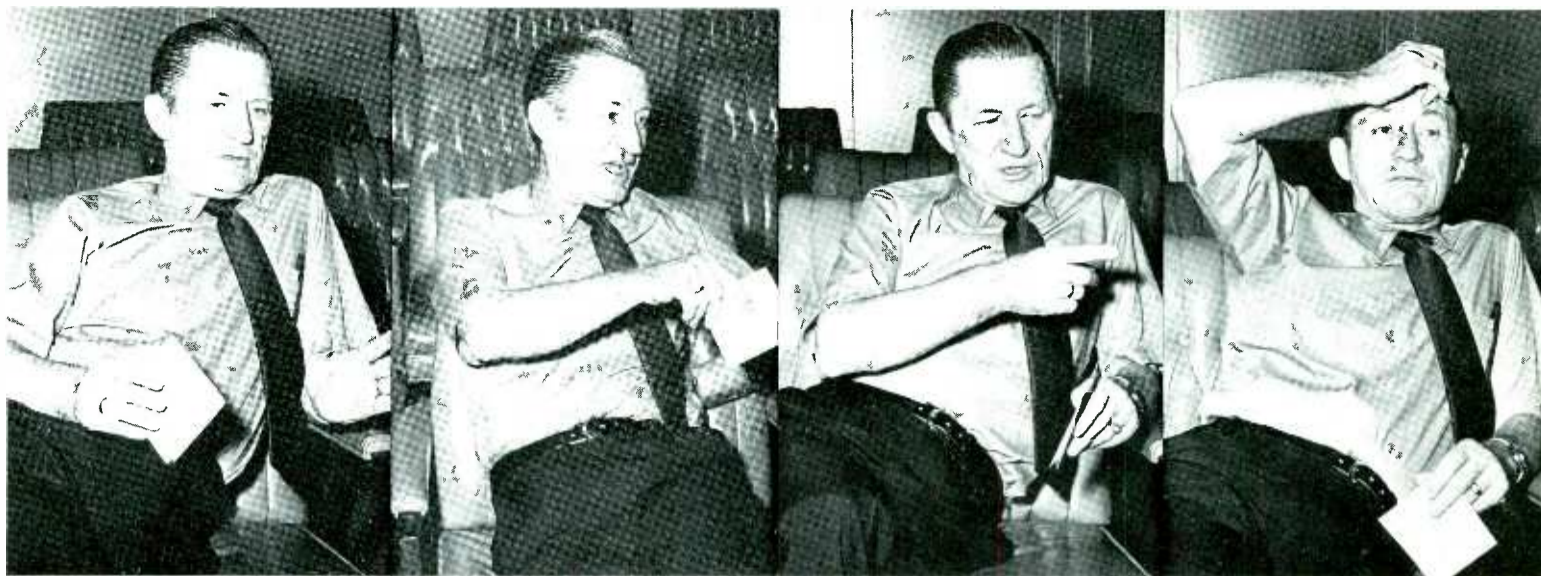
The illegal tape dealer had sold product at the University of Massachusetts. He blamed a frightened supplier for his premature exit from the business.

VIDEOTAPERS AT ITA SHOWS

NEW YORK—Motorola, Sony Corp. of America and Akai America will display their videotape equipment at three seminars sponsored by the International Tape Association.

Seminars are scheduled for the Plaza Hotel, New York, Feb. 6-7; Sheraton O'Hare, Chicago, Feb. 8-9; and Sheraton Universal, Los Angeles, Feb. 13-14.

The three manufacturers produce three different systems: Motorola markets Electronic Video Recording, Sony produces 3/4-inch videotape and Akai manufactures 1/4-inch videotape.



OSCAR KUSISTO has doggedly pursued the case for stereo 8 and quadrasonic 8 around the world, first by breaking down resistance to the configuration and then convincing manufacturing giants of its staying power. In the process, he created a billion-buck business and is known throughout the industry as "Mr. Stereo 8."

'MR. STEREO 8'

Kusisto Envisions Rainbows Ahead

By BRUCE WEBER

LOS ANGELES—At this point in his career, hard-driving Oscar P. Kusisto, vice president and general manager of Motorola's Automotive Products Division, is an executive who should be pleased with his accomplishments.

Many in the tape industry will attest to the following:

In the first place, everyone agrees that his pioneering techniques in selling stereo 8 to a doubting automotive industry cre-

ated a billion-buck business. In the second place, everyone agrees that his innovative concepts on quadrasonic 8-track will invigorate the industry. In the third place, few people, if any, are willing to dispute his prophecies. He's right too often.

There are, to be sure, ample differences between Kusisto, long a vehement advocate of stereo 8, and followers of the rival cassette configuration. But even among his

antagonists, it's agreed: In all respects, Kusisto fits the "giant" image and is known throughout the industry as "Mr. Stereo 8."

He has doggedly pursued the case for stereo 8, and later 4-channel 8, long after his pioneering colleagues have either retired to other fields or have been corporately sidelined.

Today, Kusisto is the world's leading authority on 8-track, and as such he has a well-known image: quick, perceptive, zesty, tough, shrewd. Most important, though, he's a decision maker.

His judgments often shape the tape business and frequently mold industry opinion. Here are a few:

On the tape industry:

"The tape industry has experienced an exciting evolution and growth during the last 15 years. In the U.S. alone, for example, sales of stereo 8 equipment and prerecorded tapes combined exceeded \$400 million last year. In the U.S., during 1971, we estimated factory or dealer-installed units at about 375,000 units. Aftermarket sales were about 2,800,000 units.

"By the end of 1970, 10 million units were installed in cars in the U.S. in only five years. The progression of 8-track sales has been phenomenal.

"It's true, 1971 was a soft year due to the price freeze, import surcharge and other economic difficulties. But 1972 will bring stereo 8 (in the auto) back to its successful posture. In fact, we see at least 450,000 factory installed units being sold in this country. And that's without 4-channel figures, which is still another story. The aftermarket should hit, conservatively speaking, about 3.5 million units.

"The stereo 8 segment of the industry has reached a magical plateau. Sales of equipment for home and automobiles and prerecorded tape combined are over the \$1 billion mark."

Stereo 8 in the home market:

"Many feel that the strength 8-track has demonstrated in the automotive market coupled with the new strength derived from 4-channel sound in discrete form will prove to be a very difficult combination to beat.

"I agree. The home market for stereo 8 equipment could easily experience the greatest growth rate during 1972. The major key to the home market is home/auto compatibility. For most people, the only justification for a sizeable library of prerecorded cartridges is compatible use in the home, car or on the beach. The momentum of 8-track in the auto market should logically establish 8-track as the standard in the home.

"During 1972, about 30 to 35 percent of 8-track sales are expected to be for home or portable units as the home market begins to mature. Recognizing this trend, we will introduce home units during this year in the U.K. and other countries.

"Again, conservatively speaking, we see about three million stereo 8 home units being sold in the U.S. this year, or a 50 percent gain from 1971. In the stereo 8 playback/record market, we see a gain of between 750,000 to one million units in 1972, from between 600,000 to 700,000 last year."

Motorola on the international front:

"Although levels of affluence and national interest in Europe vary considerably in many respects, we envisage a growth pattern of stereo 8 market in Europe which will resemble the U.S. experience. Now that hardware and software are locally manufactured and more readily available, the challenge of market development in the United Kingdom, for example, is presented to distributors and retailers of tape products.

"Our approach to Europe will be the same as it was in Japan. We want to transfer our knowledge and skills to local nationals so that our international manufacturing parallels the same rigid standards as in the U.S.

"Motorola's UK plant serves seven other European countries; a factory in Barcelona and sales headquarters in Madrid service Spain, Portugal and Africa. As you know, we recently acquired Autovox to manufacture and distribute Motorola (and Autovox) branded equipment in the Common Market nations. We have also a facility, Motorola of South Africa, to serve the African nations. All our plants, including one in Italy, manufacture and distribute Motorola sound products."

What roots exist in Japan?

"Our partner, Alps Electric Co., produces more 8-track and quadrasonic 8-track decks than any other manufacturer in the world. Some 80 percent of the plant's output is sold to the Japanese market directly as OEM equipment, with only 20 percent shipped to the U.S.

"In the U.S., home players and automotive units are now available from Motorola in 4-channel concept. We will make domestic unit decks available to the entire industry around the world, so that the new technology (4-channel) will be available with minimum cost in engineering and tools. We are currently selling domestic unit
(Continued on page 29)

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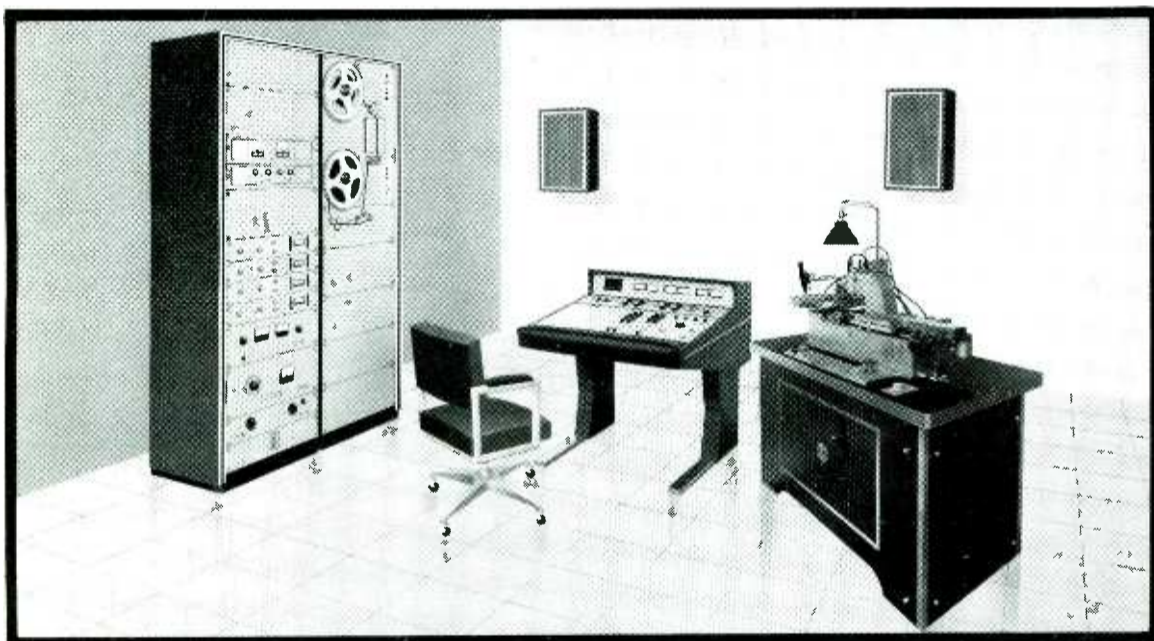
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This two-day International Tape Association Seminar will be held in New York, February 6 & 7; Chicago, February 8 & 9; Los Angeles, February 13 & 14. Besides the informative speeches, there will be at least four hours of questions and answers and two evenings to visit ITA member Hospitality Suites to discuss audio and video products and services.

This could very well be the most important conference you will attend in 1972. **Every topic is directly or indirectly related to your own interest in tape.** Conference begins first evening in each city with cocktail party and visits to Hospitality Suites.

KEYNOTE LUNCHEON SPEAKER:

Oscar P. Kusisto, Pres., Motorola Auto. Prods.

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MORNING PROGRAM:

- **"Changing Distribution Patterns for Tape"**
James Levy, Mgr., Time Life Audio
- **"Using Tape to Promote Products and Services"**
James Truelsen, Dir., Ind. Sales, Bell & Howell
- **"How to Avoid Problems by Using Reliable Blank Cassettes"**
(N.Y.) Jack Bondus, Sales Mgr., 3M Co., Indust. & Educ. Mkts.
(Chic.) Eugene Barker, Dir. Quality Control, Audio Magnetics
(L.A.) James Loser, Dir. Adv. & Sales Prom., Memorex Corp.
- **"Mass Marketing of Spoken Word Tapes to the Consumer"**
Richard Stover, Gen. Mgr., Superscope Recorded Tapes
- **"A New Approach to Religious Communication"**
(N.Y., Herbert Lowe, Dir. Film Oper. National Council of Churches, Film & Broadcast Commission
(Chic.) Norman Steffenson, Producer, Comm. on Educ.; Church Federation of Greater Chicago
- **"Learning from the Experience of the Medical Field"**
Charles S. Lauer, Gen. Sales Mgr., Medical Comm., Amer. Med. Association
- **"The Important Contribution of the Professional Tape Duplicator"**
(N.Y.) Harold Lustig, Pres., Nat. Recording Studios
(Chic.) Frank Day, Pres., Amer. Sound Corp.
(L.A.) Dann Hussey, Oper. Mgr., GRT Corp.
- **"Student Learning Improvement in Schools and Colleges"**
(N.Y., Dr. Howard Hitchins, Jr., Exec. Dir., Assoc. for Educ. Comm. & Tech., Wash., D.C.
(L.A.) Dr. Robert Gerletti, Dir. Educ. Media, L.A. County
- **"Avoiding Legal Pitfalls in Producing or Acquiring Tape"**
M. Warren Troob, Legal Counsel, ITA

• "Expansion Opportunities for the Publishing Industry"

(N.Y.) Dave Mayer, V.P. Cassette Dev. Corp.
(Chic.) Paul Saxton, Dir. Mktg. & Prods. Dev., Bell & Howell
(L.A.) Wes Doak, Audio/Visual Dept., L.A. City Library

• "The Effective Utilization of Tape in Training"

Sheldon Fisher, Educ. Program Specialist Div., Manpower Dev. & Training, HEW, Wash., D.C.

AFTERNOON PROGRAM:

- **"How Quality Playback Equipment Can Help Your Program"**
Jeffrey Berkowitz, Asst. Gen. Mgr., Nat. Sales Mgr., Panasonic.
- **"How the Airlines Use Tape for Training — Can this Program be Utilized by You?"**
Joy Anderson, Mgr. Training Systems, Western Airlines
- **"New Applications for Sight & Sound Systems in All Areas"**
Herbert Moss, Pres., Telegeneral Studios, Inc.
- **"How Training & Other Spoken Word Tapes Can Be Made Entertaining As Well As Informative"**
Jack Woodman, Creative Mktg. Mgr., Ampex Corp., Music Div.
- **"Technological Advances in Tape Equipment"**
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(L.A.) Brad Miller, Pres., Mobile Fidelity Prod., Inc.
- **"Expanding Opportunities for Increased Sale of Equipment"**
C. J. "Red" Gentry, Dir. Sales & Mktg., Motorola Auto. Prods.
- **"The Utilization of Video in Business, Education and Training"**
Jack Harris, Gen. Mgr., Motorola Systems, Inc.
- **"Taking Advantage of New Improvements in Tape"**
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(L.A.) Warren K. Simmons, Prod. Mgr. Audio Prod., Ampex Corp., Mag. Tape Div.
- **"Economic Advantages of the Video Cassette"**
Richard F. O'Brien, V.P. Video Prods., Sony Corp. of America
- **"An Overall Look at the World of Tape"**
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Be sure to check which city or cities you plan to attend:

- New York — February 6, 7, 1972** (Plaza Hotel) **Chicago — February 8, 9, 1972** (Sheraton-O'Hare Motor Hotel) **Los Angeles — February 13, 14, 1972** (Sheraton-Universal Hotel)



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Speakers Subject to Change



This full page ad will appear in the New York, Chicago and L.A. Editions of TIME MAGAZINE, Jan. 24, 1972 Issue. (On sale at newsstands Jan. 17, 1972. Total circulation: 986,000.)

We expect a tremendous response — our attendance is limited — so it is strongly advised that you register as soon as possible.

Tape Cartridge

Four New Blank Tape Series Deepen Mallory Involvement

INDIANAPOLIS — More than two years ago P.R. Mallory & Co. Inc. took a long look at the blank tape industry and liked what it saw.

Since then, Mallory has become one of the rare companies in the tape industry; it offers a complete consumer electronics package: blank tape, players, accessories and batteries.

In the past, the company has built an impressive business with little fanfare and even less razz-

matuzz (Billboard, Sept. 25, 1971). All that is changing.

It announced the market introduction of four new types of blank cassettes, including:

- Professional Duratape, a cobalt energized tape for studio-quality recording.

- Executape, designed for business dictation or in small recorder units.

- Fliptape, a moderately-priced product for the youth market.

- Duratape, aimed at the mass market, with a built-in head cleaner.

Frank P. Vendely, general sales manager of Mallory Distributor Products Co., said that "each of the new cassette (lines) is designed for specific segments of the market: audiophile, business, youth and mass consumer."

Vendely said the Mallory division will sell cassettes through its nationwide network of electronic wholesalers. As a plus, "the new cassettes will make the Mallory franchise even more valuable as about 80 percent of the tape recorders now available are battery-powered, and Mallory offers a complete package of tape products, including Duracell batteries."

Panasonic Adds Auto Equipment

NEW YORK—Panasonic has introduced a 4-channel auto cartridge player and a stereo auto cassette player to its line of automotive products.

The quadrasonic unit, model CX-601, plays standard 2-channel cartridges and is for car or home use. The cassette playback unit, model RS-248, attaches to the dashboard hump, is removable, and is aimed at the compact-foreign car market.



INTRODUCING Mallory's new blank cassette line is Frank P. Vendely, general sales manager. The four-product line is aimed at audiophile, business, youth and mass consumer areas.

Court Orders Tandy to Drop 36 Retail Stores

FORT WORTH—Tandy Corp. has agreed with the Justice Department to divest itself of 36 retail stores acquired as part of the purchase of Allied Radio Corp. in 1970.

A consent judgment calls for Tandy to divest the trademarks, fixtures and leases on the stores within two years. The order also bars Tandy from acquiring any other electronic-products retailer for five years without prior approval of the Justice Department.

The civil antitrust suit, filed in a Chicago Federal District Court, settles a suit brought earlier this year charging Tandy-Allied Radio acquisition violated the antimerger section of the Clayton Antitrust Act.

Tandy's Radio Shack division is the nation's largest retailer of specialty electronic products (including tape recorders and stereo equipment) with 740 outlets operating in 46 states. In fiscal 1969, the Radio Shack division had sales of about \$67 million, including mail-order business. Prior to the acquisition, Allied operated 41 retail stores in 11 states and had sales of about \$55.8 million.

Sony Introduces 8-Track R/P Deck

LOS ANGELES — Superscope, exclusive U.S. distributor of Sony tape recorders, has introduced Sony model TC-228 8-track recorder/playback deck at \$169.95.

Playback features include a three-way eject system which has the capability of automatically ejecting the tape after its complete run, which in turn shuts off the recorder automatically. The unit can be programmed to eject the tape after each program or after the total run.

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TOP

Billboard Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.)
1	1	MUSIC Carole King, Ode (A&M) (8T 77013; CS 77013)
2	3	AMERICAN PIE Don McLean, United Artists (U8299; K0299)
3	4	AT CARNEGIE HALL Chicago, Columbia (CA30865; CT30865)
4	14	CONCERT FOR BANGLA DESH George Harrison & Friends Apple (Columbia) (2AX 31230; CTX 31230)
5	2	LED ZEPPELIN Atlantic (Ampex M87208; MS57208)
6	7	TEASER & THE FIRECAT Cat Stevens, A&M (8T 4313; CS 4313)
7	8	TAPESTRY Carole King, Ode '70 (A&M) (8T 77009; CS 77009)
8	9	ALL IN THE FAMILY TV Cast, Atlantic (Ampex M87210; MS72107)
9	6	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic (EA 30986; ET 30986)
10	10	BLACK MOSES Isaac Hayes, Enterprise (Stax) (EN 8-2-5003; ENC 2-5003)
11	11	WILD LIFE Wings, Apple (8XT 3386; 4XT 3386)
12	5	E PLURIBUS FUNK Grand Funk Railroad, Grand Funk Railroad (Capitol) (8XW853; 4XW853)
13	13	MADMAN ACROSS THE WATER Elton John, Uni (8-93120; 2-93120)
14	12	SANTANA Columbia (CA 30595; CT 30595)
15	15	BOY DYLAN'S GREATEST HITS, VOL. 2 Columbia (CA 31120; CT 31120)
16	16	GATHER ME Melanie, Neighborhood (Buddah/Ampex M85003; M55003)
17	17	EVERY PICTURE TELLS A STORY Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
18	18	QUIET FIRE Roberta Flack, Atlantic (Ampex M81594; M51594)
19	31	GREATEST HITS Jackson 5, Motown (M8 1741; M5741)
20	23	LOW SPARK OF HIGH-HEELED BOYS Traffic, Island (Capitol) (8XW 9305; 4XW 9305)
21	21	A NOD IS AS GOOD AS A WINK TO A BLIND HORSE Faces, Warner Bros. (Ampex M82574; M52574)
22	22	KILLER Alice Cooper, Warner Bros. (Ampex M82567; M52567)
23	26	SUMMER OF '42 Peter Nero, Columbia (CA 31105; CT 31105)
24	19	SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM (EN8-2-5002; ENC 2-5002)
25	35	HOT ROCKS Rolling Stones, London (Not Available)
26	28	SOUND MAGAZINE Partridge Family, Bell (Ampex M86064; M56064)
27	24	TO YOU WITH LOVE Donny Osmond, MGM (GRT84797; 54797)
28	25	CARPENTERS A&M (8T 3502; CS 3502)
29	20	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-6000; 13-6000)
30	30	FIDDLER ON THE ROOF Soundtrack, United Artists (U8326; K0326)
31	33	JESUS CHRIST SUPERSTAR Original Broadway Cast, Decca (MCA) (C-1503; C7-1503)
32	32	DESIDERATA Les Crane, Warner Bros. (Ampex M82570; MS 2570)
33	36	HARMONY Three Dog Night (GRT & Ampex 8023-50108; 5023-50108)
34	34	LOSING THEIR HEADS Hudson & Landry, Dore (GRT 8-326; S-326)
35	29	IMAGINE John Lennon, Apple (8XT 3379; 4XT 3379)
36	27	STONES Neil Diamond, Uni (8-93106; 2-93106)
37	39	EVOLUTION Dennis Coffey & the Detroit Guitar Band, Sussex (Ampex M87004; M57004)
38	41	STYLISTICS Avco (Ampex M833023; M533023)
39	42	SINGS HEART SONGS Charley Pride, RCA (P8S 1848; PK 1848)
40	43	FLOWERS OF EVIL Mountain, Windfall (Bell) (GRT & Ampex 8-5501; 5-5501)
41	44	YES ALBUM Atlantic (Ampex M88283; M58283)
42	—	REVOLUTION OF THE MIND/RECORDED LIVE AT THE APOLLO James Brown, Polydor (8F2 3003; CF 2300)
43	37	CHER Kapp (Ampex M83649; M53649)
44	45	PERFORMANCE: ROCKIN' THE FILLMORE Humble Pie, A&M (8T-3506; CS-3506)
45	49	JONATHAN EDWARDS Capricorn (Atco) (Ampex M8862; M5862)
46	48	MASTER OF REALITY Black Sabbath, Warner Bros. (Ampex M82562; M52562)
47	46	BARBRA JOAN STREISAND Columbia (CA 30792; CT 30792)
48	50	CHEECH & CHONG Ode (A&M) (ST 77010; CS 77010)
49	40	EVERY GOOD BOY DESERVES FAVOUR Moody Blues, Threshold (M24805; M24605)
50	—	SONNY & CHER LIVE Kapp (MCA) (Ampex M83654; MS 3658)

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Kusisto Envisions Rainbows Ahead

• Continued from page 26

decks to many domestic equipment manufacturers. In the U.S., RCA, Ampex, Fisher, Zenith, among others, are companies which have introduced 4-channel units which incorporate the Motorola deck."

The 4-channel view:

"In April 1970, during Billboard magazine's International Music Industry Conference in Spain, Motorola and RCA Records announced plans to introduce a 4-channel system which approaches the ultimate goal—the re-creation of live artistry.

"Four-channel opens a new era in sound. And, we are completely convinced of the superiority of the discrete quadrasonic system as contrasted with quasi-4-channel systems which use synthesizers or matrix techniques. Our commitment and confidence in the discrete concept is total. Only a discrete system will give the maximum separation and balanced listening area that is so essential for optimum stereo impact.

"Four-channel sound is a step-up market that will complement stereo 8. FM stereo did not destroy but rather enhanced the AM-FM radio market. Color TV did the same for black-and-white television. Stereo 8 and 4-channel will grow rapidly side-by-side. The natural technological evolution toward excellence continues. Artists, arrangers and composers are now challenged in a major way to fully utilize the almost infinite recording dimensions available to them.

"Quadrasonic has been demon-

strated to major U.S. car manufacturers and there is a high probability that 4-channel sound will be offered as a factory or dealer installed option in 1973 models. Home players and hang-on automotive units are now available from Motorola and several other manufacturers.

"This concept—4 channel—will be a household word and a mass consumer item in 1973.

"The matrix concept, however, has a short-term future, with the advancement of technology soon finishing the quasi-quadrasonic concept. Frankly, it's tragic that matrix is even an interim step, since all it adds is consumer confusion.

"Giving weight to the quadrasonic's marketing importance is the FCC. I'm sure that within a year's time, the FCC will approve a discrete FM transmission standard."

The 4-channel disk:

"Within two years, or perhaps sooner, we will have a marketable discrete disk system. I have enough input now to know a discrete disk system will exist."

What about the cassette system:

"Without disturbing many colleagues—and rivals—the cassette system was developed in the early '60s and has been very well accepted, primarily as a portable voice tape recorder. Cassette is well entrenched in that market. Stereo cassette equipment generally was not available until 1967.

"Although cassette equipment sales have soared, most units sold are monaural. Most of the monaural units are battery-operated, voice recorder-player machines. The stereo units are divided be-

Tape Happenings

Motorola is reducing prices on several tape/audio products this month to coincide with the company's Silver Jubilee celebration. Among the models reduced are the FR200 stereo tuner/amplifier with CA12 turntable at \$119.95 (down from \$139.95), model FH210 8-track tuner/amplifier with the CA12 changer at \$199.95 (from \$219.95), and model FH220 AM-FM stereo tuner with changer plus the KH104 cabinet and a headphone set at \$329.95 (from \$379.95). . . . Agreement was reached for Eastern Air Devices to have the right to acquire over 95 percent of the stock in H.H. Scott Inc. . . . Cetron, Anaheim, Calif., has introduced an 8-track blank cartridge with improved formulation called Quadralube. . . . Sparta Electronic Corp., Sacramento, Calif., has developed a new 1Kw AM transmitter.

tween home and auto models and account for only a small percentage of the cassette players."

The future of tape:

"During 1972 and 1973 we envision further innovations for a viable system with great potential. The tape industry must continuously innovate and seek better sound systems while maintaining compatibility and safeguarding the buyer's previous investment in recorded music."

New Line for Belair Plus Pricing Breakthroughs

LOS ANGELES—Belair Enterprises is going into 1972 with a new line and several pricing breakthroughs.

It is introducing six models, all portables, with additional 8-track decks and three-piece 8-track home systems to debut by mid-year, said Ed Mason, president.

In the stereo cassette market, the company has model 521 record/playback at \$79.95 and model 531 record/playback with AM-FM multiplex radio at \$99.95. The 8-track line includes model 321R playback/stereo record at \$94.95 and model 331R playback/stereo record with AM-FM radio at \$114.95. Both units have microphone inputs, phonograph inputs and auxiliary inputs/outputs. In addition, there are model 321

8-track at \$64.95 and model 331 8-track with AM-FM radio at \$84.95.

"We feel these are major price breakthroughs in 8-track equipment aimed at the mass consumer market," said Rod Pierce, marketing and sales vice president.

Belair Automotive, a division of the parent firm, is marketing three 8-tracks in 1972, including model 261 mini, model 277 with AM-FM radio and model 284 with stereo multiplex radio. The automotive line also includes a hang-on speaker, model 500, and an in-door speaker, model 525.

Belair has established a premium sales division to work with catalog houses, stamp firms, oil com-

(Continued on page 73)

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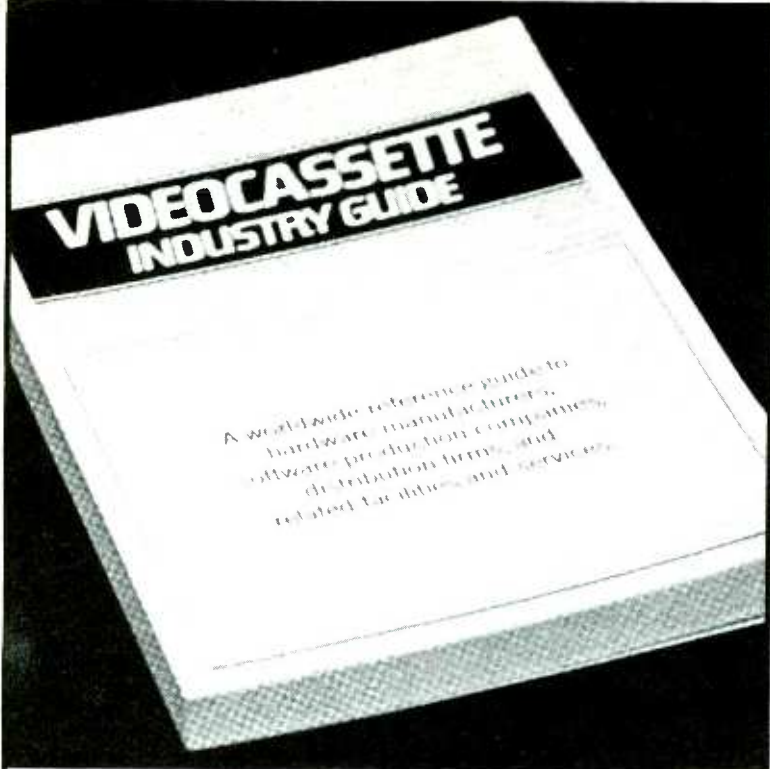
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KODAK's new videoplayer is demonstrated by company official Marvin Hodges, left, in Los Angeles. The unit plays Super 8mm color film and hooks to a standard TV set by attaching clips to the antenna terminals. At right is Dr. Richard Goldberg, a film industry expert who lauds the ability to play home movies through the 272 million TV sets in the world.

2.5 Million British Homes With Video Players by '80

LONDON — Over 2.5 million homes in the U.K. could have some form of cartridge video playing equipment by 1980, according to Tony Hemmings, managing director of Videomarketing, a software organization. At a recent cartridge TV conference here, Hemmings told delegates that penetration of video hardware would be geared to sales of color TV sets "so we cannot expect a substantial

market for the home before 1976." Hemmings said that approximately 17 million homes in this country now have TV sets although only 1 million of them are color receivers. By 1980, however, the color TV population is expected to grow to around 12 million and assuming that 25 percent of these homes also have a video player, "I would view 2.5 million players as a realistic forecast."

Videorecord Points To Tape Over EVR

NEW YORK—The Videorecord Corp. has made a pitch for an open reel videotape system to those companies which were planning to get involved with CBS' EVR film process.

CBS three weeks ago announced its phasing out of the duplicating end of the EVR business, prompting Videorecord, a Westport, Conn. programmer, to suggest that companies rent a Philips Broadcast open reel LDL-1000 player/recorder, which it distributes through licensed dealers in 16 states.

Videorecord also claims to have around 2,000 programs for viewing on videotape.

On the assumption that videocassette player owners will purchase at least one tape a year—priced at around \$48—or rent cassettes to the equivalent value and that videodisk owners will buy two hours worth of disks a year, cartridge TV software sales should be worth a total of \$8.4 million by 1976, rising to \$120 million in 1980.

"For the next five years, the home market will be slow to develop but the following five years are likely to have a rapid growth rate," maintained Hemmings.

He said that the videotape formats will make some initial penetration by reason of their off the air recording facility, but the format will not really expand until there is available a supply of pre-

(Continued on page 73)

NTA Forms Program Wing

LOS ANGELES—National Telefilm Associates, the major film distributor, has formed its own cartridge TV wing.

The goal of the new wing will be to offer NTA's films to worldwide users, rather than just converting them for the American home entertainment market.

Peter Rodgers is the executive vice president. He has been with NTA 17 years and will oversee the licensing of the film library, the acquisition of new titles plus the merchandising and marketing of said properties.

NTA thus joins Columbia Pictures as a motion picture firm moving into cartridge TV programming.

Meanwhile in London, the Crown Television Group and New York-based East End Productions are planning two half-hour bridge and chess programs.

East End will handle U.S. and Canadian distribution. Both shows are based on technique books published in England by Longman-Penguin, which has a piece of Crown Cassettes.

Associated Television, another London firm, has signed the Royal Shakespeare Co. and the D'Oyly Carte Opera for future CTV pro-

grams of a cultural nature. These projects will be in addition to already announced shows featuring the National Theatre starring Sir Laurence Olivier, a series based on the Father Brown series by G.K. Chesterton and a series based on Edward Magnus' book on King Edward VII.

Hershey Video Co. Plans Expansion

CHICAGO—Hershey Video Systems has filed a registration statement with the Securities and Exchange Commission. The three-year-old firm plans to offer 20,000 shares of common stock to raise money for expansion plans. The company prepares and produces instructional programs on videotape for business and industrial clients.

One of its projected courses for 1972 will be study of the New York Stock Exchange.

The public offering is designed to raise over \$1 million for increased production activities and to increase its coverage of the programming fields.

Surgeons Laud Field

LOS ANGELES—Two medical figures have lauded cartridge television as a new medium for international communication of information.

Dr. Michael DeBakey, the famed heart specialist, and Dr. James Lieberman, a former assistant surgeon general with the U.S. Public Health Service, are the two figures who feel that videocassettes offer "new dimensions to the learning process."

Dr. DeBakey calls the cartridge TV medium a valuable adjunct in the training of young physicians.

Dr. DeBakey's Baylor College of Medicine recently signed a production pact with the Videorecord Corp. which will give that duplicator/marketer 63 of its present films and all future medical films shot by the school's film division. Dr. Lieberman is presently vice president of Videorecord's medical division.

"I know of no one who can appreciate more the need for disseminating knowledge on a global basis than Dr. DeBakey," Dr. Lieberman said. "He shares with us the conviction that the videocassette has the greatest potential for achieving this goal."

CTV Wires

Consolidated Film Industries of Hollywood has a videotape transfer system, the CMX, which is used in film post production work. The CMX system is a joint venture of CBS and Memorex. It is supposed to cut by two-thirds the time required to put together a finished film in the post production state.

The videotape companies in Hollywood are making major efforts to get the film people interested in that medium. Transamerica Video, for example, boasts \$5 million in production and taping equipment. In its first year the company did a lot of remote work in the TV field. A key to its sales push is "the ease and flexibility of videotape in savings in time and production moneys."

Documentary producer David L. Wolper and TriMedia are developing an educational package titled "The Encyclopedia of the 20th Century in Sight and Sound." There will be 70 hour-long cassettes in a film format. Each show will touch on a different year from 1900 to 1971. The package will be made available on a lease program to the educational community. A film cartridge player will be part of the package.

Time-Life Ties Groups

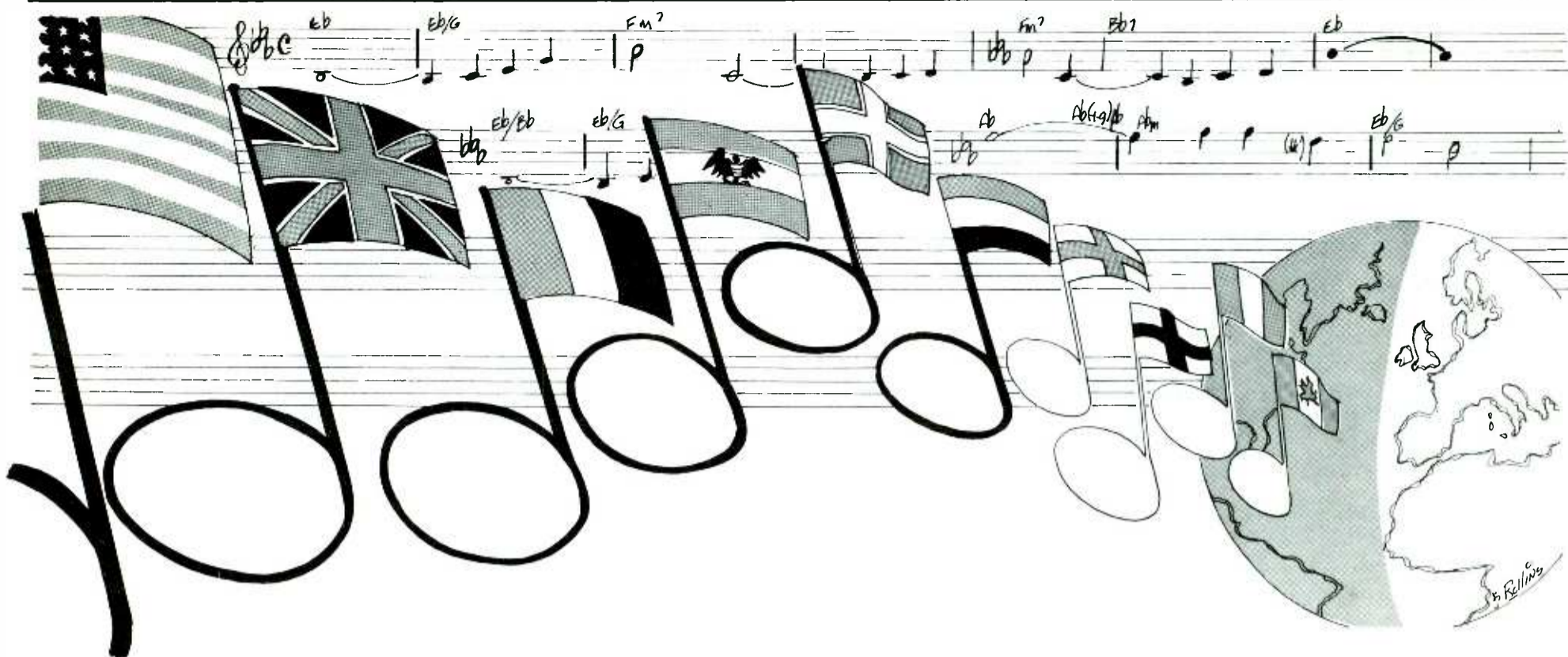
NEW YORK—Time-Life is closing the ranks in its broadcasting division to align its videocassette and cable TV operations.

The company's software activities are tied to developing programs for the Sony 3/4-inch videotape system.

Bruce Paisner, who has headed the videocassette division, has now been given the responsibility for programming and marketing for all of the company's broadcasting activities.

And a former Time entertainment writer, Richard Burghaim, has left the magazine and gone into the newly created post of director for CATV program projects. A special projects office for cable TV, run by Howard Dunn, has also been established. Dunn was formerly a corporate vice president.

(Continued on page 73)



More Musicmen and More Music Activities Scheduled for MIDEM

By Michael Way

CANNES—Bernard Chevry's sixth MIDEM at the local Palais des Festivals, Jan. 15-21, apart from breaking all participation records, will lean toward two sectors—expansion of the yearly gathering of world industry leaders and further attempts to open the doors to the general public.

An estimated 4,500 participants—more than 250 in excess of last year's figure—from 600 companies in 42 countries are expected to occupy 285 stands. This year American and German participation is stronger than last year and Chevry feels there is now a greater awareness in the U.S. of the importance of MIDEM as an international market place. More than 30 U.S. companies and organizations will be represented.

Unlike Britain and Italy, whose governments subsidize their industry's participation, Canada is expected to give financial aid only on a once-every-two-years basis. However, a number of Canadian firms are pooling resources to visit this year.

French participation remains strong—with all major record companies in attendance along with many music publishers for whom MIDEM can provide much new business.

Because of this year's expansion, many offices in the Palais previously used for administrative staff will be converted into exhibition stands. If the event's growth rate is maintained, Chevry plans to use the entrance hall and foyer of the Palais for exhibition space in 1973, giving room for 40 more stands.

For the first time MIDEM will offer free admission to the public for a gala night featuring international pop groups. The night-long concert, sponsored by Radio Luxembourg and the French pop papers Best and Pop Music Super Hebdo, will be held in a 6,000-capacity facility to be erected on the grounds of the Palm Beach Hotel. During the evening the Jimi Hendrix film, "Jimi Hendrix Plays at Berkeley" will have its European premiere.

Among the dozen groups listed to appear are Zoo, Triangle, Martin Circus and Cat Mother, and Birth Control. The event will be broadcast live by Radio Luxembourg's five European channels and covered by Jose Artur of the ORTF and Christian Barbier of Europe No. 1 from two podiums.

Chevry also announces that activities by visiting artists would be broadened this

year, both at record shops and in the gardens of the Casino. French record dealers are, for the first time, to be offered free access to the Palais des Festivals.

The three main galas, however, will still be restricted to MIDEM participants.

Another new development will be the presentation of the two popular music awards of the French Record Academy on Jan. 21. The main prize, covering mostly classical music, will be held in the Paris Town Hall simultaneously and linked with Cannes by radio and television. The two Cannes awards will be presented by Georges Auric, a distinguished composer and a leading official in the French Record Academy.

Apart from full coverage by the state-owned French ORTF network and independent stations Europe No. 1, Radio Luxembourg, Radio Monte Carlo and Sud Radio, MIDEM will be featured in a special three-hour program by the Belgian RTB television network. A German company is also making a one-hour film of the gala highlights.

Brazilian TV-Globo, in collaboration with MIDEM's Jean Beranger, is organizing a special Brazilian night on Jan. 15.

Chevry notes that, as in previous years, audio and video tapes of MIDEM galas will be offered to all European radio and TV stations.

The three galas, backed by an orchestra conducted by Raymond Lefevre, will be held on Jan. 17, 19 and 21 at 8:30 p.m., with a repeat at 11 p.m. and will feature artists drawn from a larger number of countries than before. The aim of the galas is still to present top line international artists along with lesser-known artists who are nevertheless major record sellers in their own countries.

This is the schedule of events:

Sat. Jan. 15: Brazilian Night sponsored by MIDEM and TV-Globo.

Sun. Jan. 16: Official opening ceremony.

Mon. Jan. 17: 1st gala in Palais des Festivals at 8:30 p.m. and 11 p.m.

Tues. Jan. 18: 6:30 p.m. Music Publishers Assn. and British Phonographic Industry reception.

Wed. Jan. 19: 3:30 p.m. meeting of International Light Music Commission at Majestic Hotel; Philips group convention; 2nd gala in Palais des Festivals at 8:30 p.m. and 11 p.m.

Thur. Jan. 20: 10 a.m. FIDOF general

assembly, La Malmaison; 7 p.m.: pop gala, Palm Beach Hotel.

Fri. Jan. 21: 12:30 p.m. Presentation of French Record Academy popular awards; 3rd. gala in Palais des Festivals at 8:30 p.m. and 11 p.m.

Sat. Jan. 22: Kinney group convention; United Artists convention.

Following are attitudes and projections about the event from European music centers:

Dutch Participation Shows Marked Rise

AMSTERDAM—The Dutch music industry shows an ever-growing interest in MIDEM.

Almost all the music publishers in Holland—including Basart and various new companies like Dirty River Productions and Associated Artists and Blue Tullip—will be sharing a stand at MIDEM, along with Conamus, the Dutch Committee for Amusement Music of Dutch Origin, which is subsidized by BUMA, the National Dutch Copyright Office.

Conamus has produced a special album, containing 15 Dutch songs and entitled "Music From Holland With Love, Vol. III." Conamus will be the contact name for BUMA/STEMRA at this year's event.

Philips Phonographic Industries is sharing the same stand this year as its French affiliate's marketing organization. Philips will be represented at MIDEM at about the same level as in 1971.

Bovema/EMI has also produced something special—a full-color film about its group, The Cats. The film will be shown at various times. Bovema will represent itself during the conference as "the musical gateway to the Continent of Europe."

CBS-Artone hopes to draw attention to its home product—particularly Louis Van Dyke, Rita Reys and Chris Hinz.

Barclay/Holland's Rein Maassen hopes to meet business colleagues and other Barclay representatives. His firm has had good success with the single "Non, Non, Rien N'a Change," by the French boys' choir Poppys, which to date has sold more than 180,000 copies in Holland.

Apart from PPI, Polydor and Bovema/EMI, other companies participating at

MIDEM will be Negram/Delta, CNR Records, CBS, Dureco and Bosheck.

The six-man delegation from the Dutch Basart group will include, apart from its junior president Guus Jansen, producer John del Mol, who is also managing director of the pirate radio station Radio Nordsee International.

—Bas Hageman

Swedes Have Many Things to License

STOCKHOLM—Representatives of Sweden's music industry are going to MIDEM for a variety of reasons.

Stig Anderson, Sweden Music and Polar Records notes: "Our companies will be represented by four people—probably the biggest Swedish delegation. MIDEM enables us to meet many of the people we do business with at the same time and place."

"My one criticism is that the offices are too expensive to rent. A week in Cannes for four people will cost between \$2,000 and \$3,000—and to rent an office costs a further \$2,000 which is really too much."

Bertil Joffe, Barclay Records & Selective Music AB: "As publishers we are working with specialized music—mainly French copyrights—and I want to speak with the French publishers I already work with like Editions Musicales Bretagne, Claude Francois de Isabella Musique, Editions Marouani, Meridian, Match France and Grenadine. These publishers already have other contacts in Sweden but Selective Music hopes to work in a more active way for local versions of their copyrights. So I'm going to buy rather than to sell."

Guy Robinson, EMI: "I shall be going to Cannes with UA label manager Ake Pettersson and I would like to come back to Stockholm with a couple of new American labels in my baggage."

Sture Borgedahl, Air Music: "I shall be promoting copyrights by Lasse Berghagen."

Borje Ekberg, Metronome Records and Multitone Publishing: "We are going to have a Kinney meeting at Cannes and I shall be going with my partner Anders Burman and our publishing manager, Sven-Olof Bagge. Also attending will be

Continued on page 34

U.S. Publishing Formula: Find Ancillary 'Specialization' Route

By Nat Freedland

LOS ANGELES—West Coast publishers feel there's still plenty of scope for profit in a fast-changing record industry and they have the evidence of success to prove it. Their secret today seems to be specialization and picking the right spots for well-directed effort.

A&M Records' publishing division, Rondor Music, has always been a moneymaker, working in close coordination with the strengths of the parent record label but also able to move independently. Traditionally, privately held A&M does not release earnings figures, but Chuck Kaye, A&M's vice president for record product and publishing, says: "Rondor's grosses have always moved in an upward direction and they're a lot more up in the past couple of years."

Kaye began Rondor Music as a one-man operation within A&M in 1967, without even a secretary for the first few weeks. "We've tried to keep the publishing at A&M an energetic unit in its own right," says Kaye. "Rondor Music is diversified with outstanding staff writers, the publishing of major rock stars, an aggressive catalog acquisition program and now an international scope."

The most successful of Rondor's staff writers has been the team of Paul Williams and Roger Nichols, who composed "We've Only Just Begun" and much of the Carpenters' other hits. Rondor has also been active in getting the catalogs of artists who don't record for A&M. For example, they recently acquired the basic repertoires of Rod McKuen, the Beach Boys and Mason Williams. This, of course, supplements the strong Almo and Irving catalogs featuring the works of A&M's own hitmakers such as Herb Alpert and Billy Preston.

In an important move, Rondor stopped subcontracting its English rights and opened a London office 18 months ago. Among the gains shown by this overseas expansion is Rondor's winning of English publishing rights of stars who record for labels competing with A&M, such as Leon Russell, Hoyt Axton, the Doors and Buddy Miles. Rondor's London office, headed by Derek Green with a staff of eight, also nabbed publishing for one of England's hottest new groups, Yes.

Rondor's ties to England began when it obtained U.S. rights to the Chrysalis catalog several years ago, including the songs of Steve Winwood, Dave Mason, Ian Anderson, Alvin Lee and Savoy Brown. "A&M feels that England is one of the world's great creative centers of popular music and if we could get strong lines of communication going it would generate a great deal of worthwhile activity."

In recent months, Chuck Kaye has been

seeking new outlets for all Rondor material on syndicated television commercial soundtracks. "We learned how important this market could be with 'We've Only Just Begun,'" says Kaye. This Williams-Nichols hit was actually done as a bank commercial before the Carpenters released their record.

"We'll promote airplay and pay advertising costs for our songs without depending on any outside record label to do it," Kaye notes. Rondor is also strongly involved with sheet music and folios for its artists.

Another major Los Angeles-based label's publishing arm, Warner Bros. Music, has made a strong upward jump under new leadership. Ed Silvers, 36, became president eight months ago after a 14-year music industry background which included helping start April Blackwood Music for Columbia in 1964 and co-founding Viva Music with Snuff Garrett in 1966.

Silvers claims that Warner Music's net profits have risen 20 percent during the past 12 months, with grosses up \$1 million for the period. And this gain is based solely on mechanical royalties and print music sales, not on performance royalties for the year which are still to be paid.

A particularly impressive Warner's upswing is their 50 percent jump in printed music sales. Silvers has mounted a heavy effort behind contemporary-format deluxe songbooks of superstars such as Elton John and Crosby, Stills, Nash & Young. In the works are the first Laura Nyro songbook and a definitive Lennon-McCartney edition. Warner Bros. Music does not by any means publish all the superstars it has sought out print rights for.

Warners-Elektra-Atlantic Distributing, the new branch system of the Kinney record companies, will rack these folio displays in high-traffic retail outlets. Silvers is also negotiating with a major record club to offer its customers a monthly selection of folios. "The main problem in increasing sheet music and folio sales is the distribution bottleneck, which compares to the backwardness of record distribution in the '50s," says Silvers.

In addition, Silvers helped start Words and Music Magazine which prints the lead sheets of 10 current hits each month. Put out by National Periodicals Publications, one of the largest magazine houses in the U.S., the first issue of Words and Music had a printing of 600,000 copies. Most of the songs it contained were from publishers other than Warner Bros. "We expect to put our strongest songs in the magazine," Silvers says. "But the concept won't work unless each issue has what are really the biggest hits around. We've put our time into developing this new outlet because it's good for the industry as a whole."

When Kinney acquired Silvers' Viva publishing and recording operation and gave him Warner Bros. Music to run, the first thing the moustachioed young publisher did was to cut down staff overhead and concentrate on more contemporary personnel. "I'm proud to say that our profit gain is the first major rise in publishing income since Kinney acquired Warner Bros. three years ago."

Silvers feels that it is almost impossible for new independent publishers to start in business today because of record company policies of deducting royalty payments for a fairly standard 30 percent free goods and withholding usually 50 percent of royalties due as "reasonable reserve."

On the brighter side, however, he is convinced that the move of major labels towards establishing their own branch distribution systems will guarantee 30 to 50 percent more sales on a hit. "The

record market has grown consistently bigger while performances from the societies has either stayed the same or dwindled," he notes. He believes that within 20 years, every record play on every radio station will be recorded on a master national computer via code sounds that can't be heard by the human ear.

Silvers is convinced that publishing is overdue for sweeping changes to catch it up to the rest of the record industry. "Publishing executives have got to adjust their life styles to things like hanging out at the clubs and developing personal relationships with today's artists. Even when artists are basically recording their own material, you can still get on their album with the right song and a personal relationship that gets them to listen to it for you. We've demonstrated how this works time and time again. For example, my Viva song, 'After Midnight,' was the only outside material on Eric Clapton's Atlantic album."

A. Schroeder Music has just launched a new record label, Dove, to take advantage of founder Aaron Schroeder's concept that songwriters and publishers must have their own production outlet to take full advantage of today's market.

The New York-based firm has also changed its corporate name to Aaron Schroeder International (ASI) to better fit its worldwide activities. Schroeder is one of the major younger publishers not affiliated with a major record label. According to ASI's West Coast vice president, David Mook, the strong point of a large independent like Schroeder is that it is able to offer a writer the advantage of a second check on record company royalty figures plus the benefits of a powerful international network of publishing affiliates.

"Schroeder can point to many outstanding international successes with U.S. hits translated to European languages," says Mook. "And our overseas affiliates keep an eye on the local sales of our writers' records."

ASI in Los Angeles brought Randy Newman along as a staff writer through the mid-'60s and holds publishing on all of Newman's recorded output to date. Schroeder has Al Kooper as a writer and was instrumental in forming Blood, Sweat & Tears. The firm also holds the Jimi Hendrix catalog, John Stewart's recent work and the hot English team of McCauley and McCloud.

ASI is also heavily specialized into copyrights of major television themes, from "Family Affair" and "Gunsmoke" to "Lassie" and "The Dating Game." These TV properties are being developed for merchandising in premiums, educational outlets and direct mail record clubs.

"Despite what the publishers owned by a record label say, it's a handicap when they go to another label with songs by their writers," claims Mook. "They keep getting asked, 'If that's such a great song, why don't your own artists record it?' So there will always be a place for the large, active independent."

Is bigness essential to a successful publishing operation? Veteran writer-producer Jerry Fuller is convinced he can compete with the giants with his Moonchild Productions firm. Moonchild is a custom-tailored operation that combines songwriting and production on a selective-output but quality basis.

As a producer or writer, Fuller has his name on 13 gold records, most of them on Columbia with artists like the Union Gap and O.C. Smith. He wrote hits like "Young Girl" and "Over You."

"In eight years I put 400 songs with Four Star and Viva and wrote some big hits," says Fuller. "Then I became an

independent producer and when I started looking at songs for my artists I found myself literally deluged with terrible material. Not one in 4,000 songs was usable. So since I had a record of knowing songs, I felt it made sense to work a publishing operation into my production company."

Fuller's Moonchild recordings are distributed via Bell. And with a required amount of product he must turn in annually, Fuller has a built-in outlet for his published material.

However, he insists that the in-house outlet isn't essential to make his publishing set-up work. "More of our songs have been recorded outside than by our own production company. We have three staff writers and Nick Smerigan, who's our publishing professional manager, placed 18 songs in Nashville during a four-day trip there."

During six months in 1971, Wes Farrell was involved in the sale of 17 million records as producer, writer or publisher. Though the Wes Farrell Organization is headquartered in New York, Farrell is truly a national musical creator, because much of his currently most successful work is done in Los Angeles—where he supervises the music for the "Partridge Family" TV series.

Farrell, who entered the music business in 1960, produced 1970's biggest-selling single, the Partridges' "I Think I Love You." As a writer, he was responsible for hits like "Hang On, Sloopy" and "Come a Little Bit Closer."

His eight publishing companies have 22 top writers and 11 artist-writers signed. There's Tony Wine and Irwin Levine, who wrote "Black Pearl" and Tony Romeo, who wrote "I Think I Love You."

In addition, Farrell has one of the nation's biggest radio commercial music companies within his organization. He stays on top of things by dispensing with all but a few hours of sleep, awakening each morning at 6:30 for business calls and paperwork after a late night at the recording studios.

Aside from plans to enter Broadway production and launch his own cartoon TV series, one of Farrell's biggest new interests is opening the Southern U.S. for more pop record sales. He has an active promotion staff in the region and feels it's the least exploited American record market.

Screen Gems-Columbia Music, however, publishes "The Partridge Family" songs from the TV series of its parent company, Columbia Pictures Industries. Screen Gems was deeply into the musical conception of the earlier TV smash, "The Monkees." And now a new series following on the success of these two is in the works with

Continued on page 46



Severine, a Philips/France vocalist, is scheduled to perform at one of the galas.



Esther Galil of Israel is a gala performer.

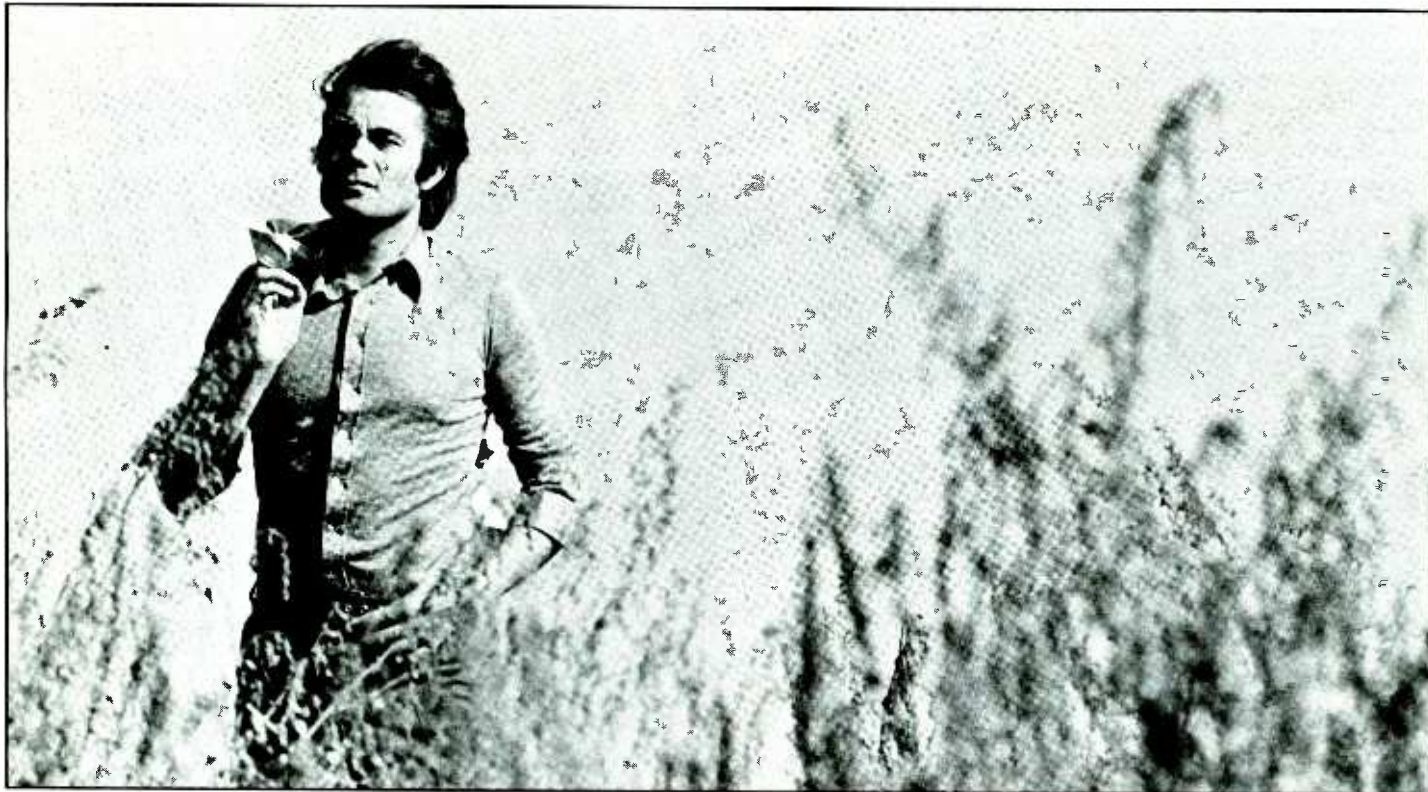
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European Firms Eye Meetings

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Meta Jonsson and Rolf Lundstrom who work for the Kinney labels here. We shall be trying to place songs by Bernt Staf — a young Swedish songwriter who has already had his song "Family Happiness" released in the U.S.A. There will be much to discuss at MIDEM since Multitone has acquired all Scandinavia representation of the Kinney publishing companies as of Jan. 1, including the Warner Bros. catalog."

Mats Olsson, CBS-Cupol and Edition Starton: "I shall be trying to sell Swedish copyrights by Lennart Clerwall and some of my own. CBS-Cupol is trying to build up its publishing company, Edition Starton, so I shall be looking for new contacts and cultivating the old ones."

Rolf Lonnberg, Edition Liberty: "I hope to meet Mervyn Conn as we have acquired representation in Sweden for Mervyn Music, MC Music and Lillian Music. On the

sales side I shall be trying to stimulate interest in songs by a new writer, Thomas Ledin."

Bo-Goran Edling, Ehrling-Forlagen: "I shall be traveling with Staffan and Bjorn Ehrling mostly to follow up some deals we made with British publishers. I will have with me a number of Peter Himmelstrand copyrights for sale."

Kristian Sylwan, Reuter & Reuter: "I shall also be looking for outlets for music by Olle Adolpson and Carl-Anton. I also have a tune by Ulrik Neuman called 'Love Waltz.'"

Dag Haeggqvist, Sonet: "Gunnar Bergstrom and Owe Hansson will be joining me to represent Sonet Records and music publishing. We hope to meet the people from Island Records, which we now represent again and we shall be trying to sell some Bill Haley records and a series of albums called "The Legacy of the Blues" produced in New Orleans and London by our own producer, Sam Charters.

—Kjell Genberg

Austrians Look For Disk Buyers

VIENNA—"The most important feature of MIDEM," says Gottfried Indra, general manager of WM-Produktion, "is the opportunity to make contacts. Last year I was able to conclude 14 contracts. This year, however, I hope to make about 50 deals, covering master rights of recordings and sub-publishing."

Indra will be looking for buyers for the songs of Mogi D. (who participated in the Tokyo Song Festival last year), the Golem (winners of the Austrian Show Chance), the Milestones, the Ernst Kugler Orchestra, Wolfgang (whose single "Abraham" sold more than 500,000) and the Fred Forster Orchestra.

Josef Hochmuth, head of Weltmusik, says: "Information is my main reason for attending. I will also be taking part in the annual meeting of worldwide Peer Southern representatives.

"I also hope to interest people in some Viennese dialect songs by the Worried Men Skiffle Group and Horst Chmela."

—Manfred Schreiber

Germany's Small Firms Seek Deals

HAMBURG—Although big West Germany companies like DGG and Teldec do not intend to send representatives, a keen interest has been shown by the medium-sized record companies as well as music publishing concerns.

The Phonogram company is, however, going to MIDEM. Phonogram will be represented by its managing director Oskar Drechsler, marketing director Georg Baum, a&r manager for West Germany Wolfgang Kretzschmar and Heinz Martin (pop international).

Phonogram's Severine will be appearing at one of the galas.

Phonogram will also attend the international meeting of PPI of Baarn, Holland, which has also been arranged to take place at the same time.

Leif E. Kraul, managing director of Metronome, will take along with him colleagues Wendel (promotion), Lorenzen (a&r) and Boegh (export).

The Dr. Sikorsky Publishing House heads for MIDEM with Drs. Sikorsky, senior and junior, together with Mrs. Hanna Sikorsky—all presidents of the firm—and a&r director Guenther Geier.

Apart from looking for new contacts, the company's main business will revolve around the export of copyrights—considerably more so than in previous years, including those by the Les Humphries Singers, Souful Dynamics and Hildegard Knief.

Peer will be represented by joint managers Gertraud Seeger and Michael Karnstadt. They will be attending the Peer International meeting, which coincides with MIDEM. One of Peer's prime plans for MIDEM is to draw attention, internationally, to the new product of its Spark label.

Kinney Music will be represented by its manager Sigfried Loch and PR manager Juergen Otterstein.

Representing Aberbach will be its professional manager Otto Demler.

Either general manager Harald H. Kirsten or sales manager Hans Martin Neumann will be at MIDEM on behalf of Miller International.

The purpose of the visit by Francis, Day & Hunter will be "general contacts." Lilo Bornemann will be there on behalf of the German Affiliations management.

Company presidents Irmtrud and Peter Meisel will be going to the South of France for the Meisel Group.

—Walter Mallin

Finland Sends 1

HELSINKI—Only one Finnish company will be represented this year—Musiikki Fazer. Fazer's representative is Osmo Ruuskanen, marketing manager of Fazer's sister company, Finnlevy.

Ruuskanen is looking for sub-publishing rights to international song hits and also hopes to do deals for Fazer's own catalog, the most comprehensive in Finland.

General industry opinion of MIDEM is that for a small country like Finland there are not sufficient possibilities of doing any worthwhile business to justify the expense.

—Kari Helopaltio

Eurovox 3 Acts

BRUSSELS—The Eurovox Music Group will introduce three of its groups—Modus Vivendi (a classically-oriented soft-rock outfit), The Jokers (a guitar group) and Dry Sack—as well as girl vocalist Cindy Crissha.

Eurovox feels MIDEM is an important international showcase for launching new artists.

—Alde Boeck

4 Greek Firms Meeting Affiliates

ATHENS—At least four Greek record and publishing companies will be represented although none will have a stand.

In a country where there are just a few companies in the music field in operation, this year there has been an increased interest in the international record and music publishing scene.

Representing the Greek music industry will be:

Nikos Antypas, managing director of Helladisc and Intersong Hellas; Kostas Fasolas, Intersong Hellas manager; Martin Gessar, Music Box's managing director; Maria Gessar, manager of the

Continued on page 38



Poland's Zdzistawa Sosnicka represents her country in the live talent area at MIDEM.



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Shifting Where The Action Is Means Staying Contemporary

NEW YORK—East Coast publishers are shifting with the times or the artists or new marketing avenues for songs.

For example:

Norman Weiser, vice president and general manager of Chappell and Co., points to his firm's moving heavily into the folio field with contemporary acts. He cites material by Bob Dylan, Kris Kristofferson, Paul McCartney, Blood, Sweat and Tears and Rod Stewart. "They are all very important to us.

"We are moving very strongly in the print division in addition to our standard and educational material," he continues. "There is a tremendous market currently for the right folio although you have to be very selective. You

can't just mix a folio of hit songs and leave it at that."

Chappell is also very involved in the contemporary musical theater with such productions as "Two Gentlemen of Verona" and "Salvation."

"Chappell has always been involved very heavily in the theater world with material from Lerner and Loewe, Richard Rodgers, etc. But we feel now that the contemporary rock theater is also very important. Many big writers for the theater will be coming from the off-Broadway scene and it's our job to give them an outlet."

Weiser admits that there has been a shift to the West Coast in the recording and publishing fields for contemporary acts, but

points out that Nashville is also a very important center of activity.

At Columbia Screen Gems, the shift of contemporary acts to the Coast has not affected his firm at all, explains Irwin Schuster, vice president, director of professional activities.

"We have an office on the Coast as well as offices in other major cities," Schuster says, "so that we are able to cover our publishing wherever it is being used."

Does the company go in for electronic data processing for its accounting procedures? "We rely on the publishing rights societies to give us an accurate statement of the use of our

Continued on page 46



Welcome gesture: Philippe Boutet, president of ASDEP, the French independent publisher's assn., greets Government minister Jacques Baumel, right, and MIDEM organizer Bernard Chevry. The scene was last year.

Italy's Contingent Small But Eager

By Germano Ruscitto

MILAN—The Italian record industry looks upon MIDEM as an important meeting place, but its representation this year will be smaller than in the past. The reason: an economic recession and a critical phase through which the music industry has passed over the past two years and from which it is only just recovering.

Several major companies have decided not to attend, considering that their already existing international facilities satisfy their exchange requirements.

The majority of the companies attending consider the registration and booth costs while expensive are still equitable.

Ariston, Bixio, Campi, Rifi and Rumero Uno will all have their own booth. Fonit cetra and Curci Carosello will have a joint booth, as well as CBS/Sugar and Sugar-music. EMI Italian will rely on the EMI International booth.

Also attending without a booth will be Beat, PDU, Ricordi, La Voce Del Padron. Major absences will be RCA, Decca, Phonogram, Durium, Saar and Sif.

Italy will be represented in the galas by conductor Ennio Moricone, well known for his film soundtracks and several worldwide hits, and by a singer and group, not known at press time.

CBS/Sugar general manager Giannini, notes that as a result of last year's gala appearance by artist Massimo Ranieri, the singer became a major European hit, resulting in sales in France, Spain and Germany.

Mariano Rapetti, Numero Uno's managing director, notes that this is the first time his firm has a booth. "I won't measure MIDEM on a profit and loss basis, but rather consider it as an investment. We'll know better in one year."

Continued on page 46

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Accounting Systems Need Modernizing

By Eliot Tiegel

LOS ANGELES—The American publishing industry has to modernize its accounting systems. "They're antiquated," states Steve Tenenbaum, whose New York-based certified public accountancy firm is one of about a dozen specializing in scrutinizing the music industry. Tenenbaum has been conducting audits for publishers and artists within the music field for 15 years. Consequently, he's walked the "hallowed halls" of publishing and record companies in major cities around the country.

And he notes that for the most part, the publishing firms are still using the same procedures for recording statements as they did 10 years ago.

"Ten years ago the average publisher's back office was a bunch of bookkeepers and clerks who recorded all royalty income and posted it to a big ledger according to song title. Every six months they added it up to figure out the statements which went out to the authors and composers.

"These people handled a tremendous amount of detail work by hand. It was slow, tedious work. Consequently they had very little statistics about their business."

It was only when Wall Street discovered Tin Pan Alley and began buying into the mainline old films that computerized systems began to make their appearance. At the same time, many of the top record companies began using electronic data processing to ensure speedy recovery of sales information.

Because many publishing firms still use old-line accounting systems, Tenenbaum's firm, Eichler, Tenenbaum & Co., acts as consultants in setting up accounting systems.

One of Tenenbaum's main sources of revenue is derived from doing audits—that unbecoming word which indicates that someone suspects someone of not being totally accurate.

The Harry Fox office which represents publishers, is the main auditing firm looking out for the interests of its clients. The CPA firms, which comprise the music industry's auditing specialists, serve a different function. "When an artist is also his own songwriter and publisher, it makes sense for him to have the same person handle an audit which delves into his record and publishing royalties at the record company with whom he is signed," Tenenbaum says. The Fox office can handle the audit at the other record companies which might have used his material.

Auditing procedures have changed. As a result of record companies own systems becoming more sophisticated and more computerized, the auditor has to gain knowledge of computers and computer systems. A good por-

tion of his time is thus devoted to reviewing computer systems.

"In spending a great deal of time with computer systems, we have to see that they are fed the proper information." Tenenbaum buys time from a computer service bureau and does portions of his audits via EDP.

Record companies provide a "reluctant" amount of cooperation to the outside auditor. They really don't want him digging around, but the artist has it in his contract, so the auditor is tolerated.

Tenenbaum claims he has never been involved in an audit which didn't result in a recovery for the client. The record companies computerized accounting systems help the auditor.

"It's good business to audit," the auditor asserts. "When you're a publisher or an artist, the record company controls your income; it's calculating your share of the sale. And it's just sound, good business judgment to check on him."

Most of the people seeking audits are accountants or business managers representing an artist or his estate.

Since the volume of business can be great with a top act, the chances of error in reporting royalties are great "because the volume is so big."

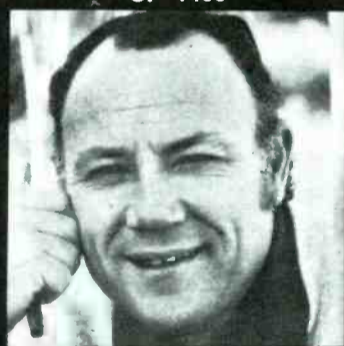
There is also the matter of "gray areas" in a contract between an artist and his record label which leaves the door open to varying interpretations which may affect how much the artist is paid.

Accountants receive either a
Continued on page 46

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European Firms Eye Meetings

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Grecophone publishing company; Lakis Kleopas, LK Productions general manager.

The Greek representatives are hoping to meet foreign affiliates and parent company associates and to participate in special conventions held during the run of MIDEM.

—Lefty Kongalides

Big Czech Group In Pops, Classics

PRAGUE — Three publishing houses and record companies (Supraphon, Panton and Opus), Czech and Slovak concert agencies (Pragokonzert and Slovkoncert) and export companies (ARTIA and Slovart) will take part.

ARTIA is sending its deputy general director Panek, director of its record department Dr. Pavel Smola, and Miss Ostatnicka, an executive in the same department. ARTIA will probably continue negotiations with the Kinney Group and Vanguard concerning U.S. representation.

Dr. Jaroslav Seda, general director of Supraphon, says: "During 1971, we have had negotiations with some of our partners, especially those from the North

American Continent, and we should like to finalize them at MIDEM." Dr. Seda will be accompanied in Cannes by Jiri Vinaricky, Supraphon's copyright and license manager.

Panton will be represented by its pop artistic director, Jiri Malasek and by its new singer, Zdenka Lorencova, winner of the Inter-talent Festival.

The Slovak republic (an independent part of Czechoslovakia) which founded its own publishing house and a record company called Opus last year will be participating for the first time.

Opus' artistic director Dr. Jan Sivacek notes that "Together with the Slovak export company, Slovart, and the concert agency Slovkoncert, we should like to introduce a number of interesting Czech artists whom we have under exclusive contract, as well as some new pop songs we have published."

—Lubomir Doruzka

Poland: Value In Act Exposure

WARSAW—This year the sole Polish artist at MIDEM is girl singer Zdzislawa Sosnicka, a double winner, at the Rostock and Sopot song festivals.

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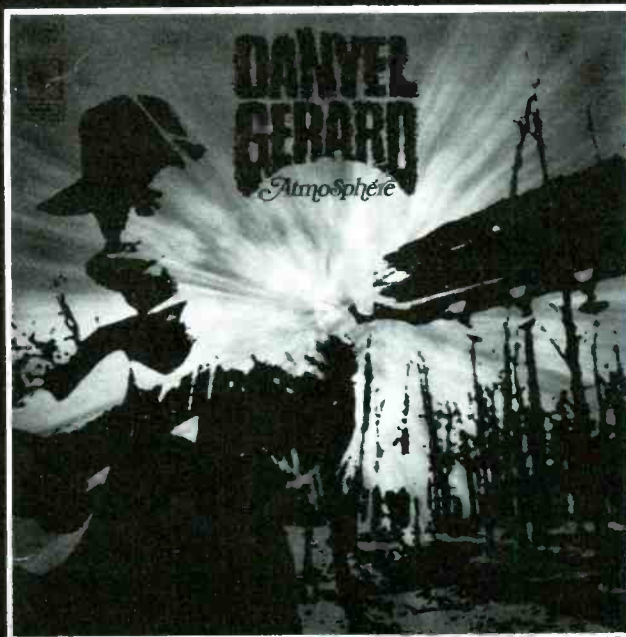
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'Mamy Blue' Is The Continent's Happy Song

By Mike Hennessey

CANNES — A song conceived some months back in the clamour and chaos of a Paris traffic jam has become one of the most recorded copyrights of the decade and currently exists in more than 270 versions.

The song, "Mamy Blue," is based on a simple four-bar theme; but it is a theme with a "hook" which has proved equally irresistible to Greeks, Germans, Finns, Frenchmen, Swedes and Spaniards.

For 45-year-old French songwriter Hubert Giraud, the song is the crowning achievement of a musical career which has included playing harmonica with Django Reinhardt and writing a number of hit songs including "Sous le Ciel de Paris" and "Il Est Mort La Soleil."

And for independent publisher Claude Pascal, it represents a second worldwide "blue" success—the first being the "failed" Eurovision song "Love Is Blue" which went on to achieve global success as an instrumental.

Some days after having the inspiration, Giraud made a demo record, but it stayed on Pascal's shelf for four months. Then an Italian impresario picked it up as the debut recording for 16-year-old singer Ivana Spagna, and this recording, in Italian on Ricordi, became the first commercial version of the song.

But it was not until the end of May 1971, when Alain Milhaud, a French producer based in Spain picked up the song for his group, Los Pop Tops, that Pascal began to realize the international potential of the song.

Los Pop Tops recorded it in London, with an English lyric by their lead singer, West Indian Phil Tris. Giraud was invited over for the recording and as soon as Pascal heard the version, he decided to restrict dissemination of the song so that he could set versions by other major artists in various territories. However, he agreed to give Milhaud a few days priority in each country before local versions were released.

Meanwhile, Barclay in France picked up the song for Joel Dayde (in English) and Nicoletta (in French) and Milhaud licensed the Los Pop Tops version to Claude Carrere. France became "Mamy Blue" crazy. At one time, one of the national singles charts showed all three versions tying for first place . . . an unprecedented event. And orchestral versions by Paul Mauriat, Franck Pourcel, Raymond LeFevre, Georges Jouvin and Caravelli flowed thick and fast.

What happened around the globe? In Belgium the song reached the charts in both the

Flemish area (the Pop Tops version on CBS) and French speaking region by Joel Dayde on Barclay.

Denmark had versions by Caravelli and Paul Mauriat, plus local versions by Nicoletta and Ricky Shayne on Sonet.

In Erie, singles by Roger Whittaker on Columbia and Los Pop Tops have been released. Finland has versions by the Pop Tops and Whittaker with a local version recorded for Scandia by the Kirks.

In Greece, the first version released was by James Darren on RCA. One week later, Philips released the Pop Tops, followed by three more versions—local disks by Vicky, the Olympians and Roger Whittaker. Since Philips distributes the RCA catalog in Greece, this meant that one company released five singles of the same song—the first time this has happened in Greece.

In Holland, the Pop Tops version made the top 10 and the Joel Dayde version on Riviera, distributed by Dureco, also made the survey.

There were at least 25 versions available in Italy in addition to the original debut recording by Ivana Spagna for Ricordi. The song became the hottest Italian copyright.

In Norway, two versions made the top 10—Dayde's and the Pop Tops, with the Roger Whittaker version making the top 20. Local versions are by Inger Lise Anderson (RCA), Kirsti Sparbos (Nor-Disc) and the Finn Eriksen Orchestra (Tricla).

In Portugal, seven versions are available; in Spain, the Pop

Tops recorded the song in English, Italian and Spanish, with German and Japanese versions planned. Other versions are by Dayde, Darren, Whittaker and the Bob Crewe Generation.

Four local versions came out in Sweden—by Carl-Erik Thorn (Gacell), Kjerstin Dallert (Epic), Svenne & Lotta (Romance) and Ola Hakenseon (Gagell).

The Pop Tops version was number one in Switzerland and there are several local cover versions.

The Whittaker and Pop Tops versions made the top 50 in England. Other versions include Davy Clinton's on Decca and Ricky Shayne's on Polydor.

The Pop Tops version came out in West Germany as did Ricky Shayne's and James Darren's. Sandra released a local version for BASF.

In Japan, there have been 10 versions with Shayne's version on Toho Geion selling over 100,000 copies.

In the U.S., there were too many covers, believes Ettore Stratta, Croma's executive vice president. "Although the version by the Pop Tops and a James Darren version both made the Hot 100, I don't think the song has really had a chance in this country," he says. There were 13 singles released and four LP's used the song as the album title. Records in addition to Pop Tops and Darren were by Bob Crewe, Genya Revan, Watchpocket, Hugo Montenegro, Raymond LeFevre, Ricky Shayne, Billy Vaughn and the Badgers.

In Brazil, Shayne's version made number one.

On The Scene At Cannes

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Continued on page 42

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President Michael H. Goldsen is accompanied by Paris Manager Jack Robinson, professional manager Bo Goldsen (soon to set up a London office) and publishing associates Tom Mack (Plaza Drive Music), Georges Chatelain (Mandy Music), French writer Martine Habib who scored five chart tunes in the past year, and a promotion team.

Criterion broke into the top rank of French publishing in 1971 with eight songs in the top ten and hit productions. Criterion worked closely with France's top male star Johnny Hallyday in Paris and Los Angeles. Hallyday recorded eight Criterion published and subpublished tunes including the double "A" side single currently on the charts. Criterion writers Don Preston (Amazing Music), Joey Cooper and John Gallie wrote special material for Hallyday.

In France Criterion also represents top catalogues such as Creedence Clearwater Revival, Third Story Music (Frank Zappa, Fred Neil, Alice Cooper), Lee Hazlewood, Dion, Lobo.

Tapes of new acts from the Hollywood production staff, HONK and MANDI MARTIN, both getting heavy airplay in the U.S., will be shown for international licensing.

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On The Scene at Cannes

Continued from page 40

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Continued on page 46

5 Groups Hold Meets

The third general assembly of the International Federation of Festival Organizations (FIDOF) will be held on Jan. 20.

FIDOF has a stand in the Palais des Festivals and will be represented by its general secretary, Armando Moreno.

Other meetings scheduled for MIDEM week are those of the International Light Music Commission and conventions of Kinney, Philips and United Artists worldwide representatives.



Italy's Herbert Pagani: a gala performer.

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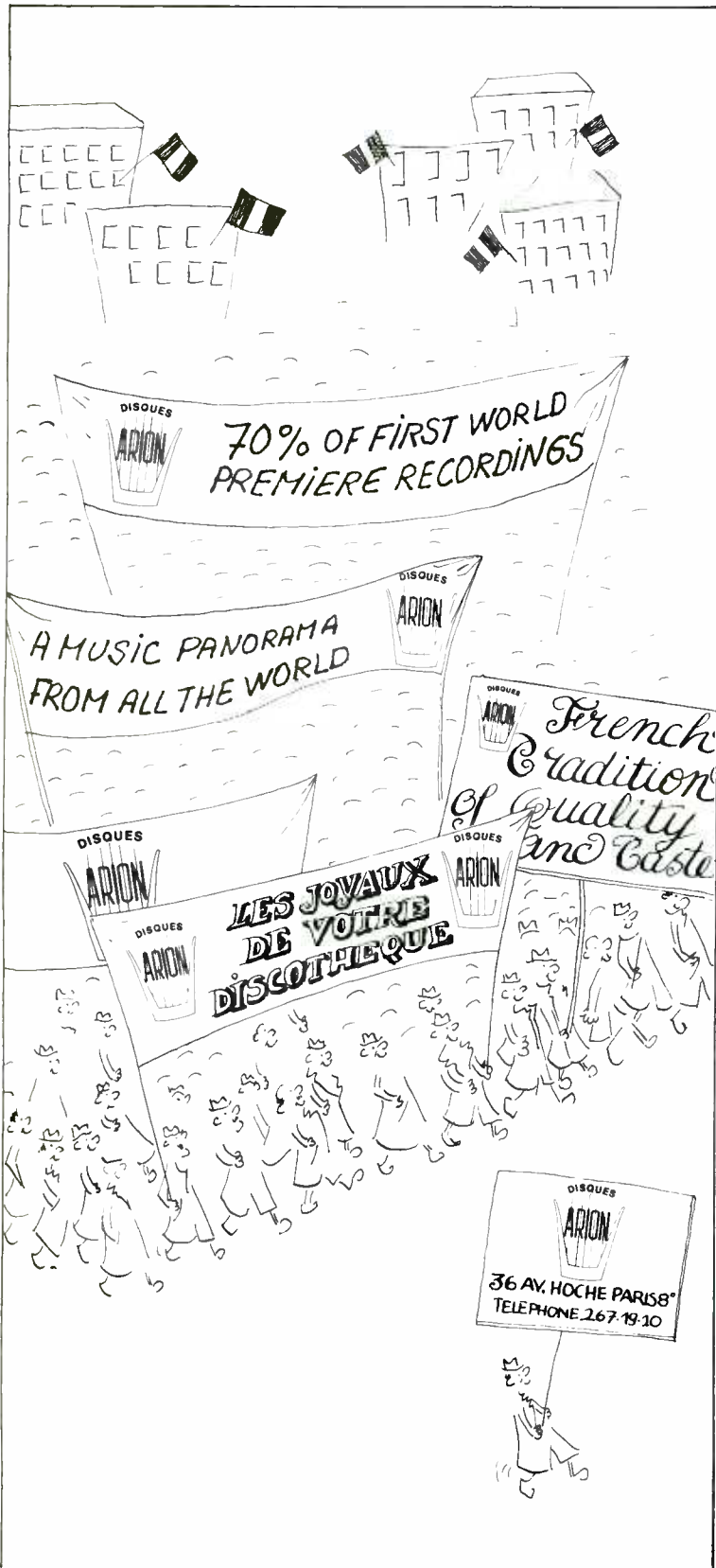
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European Firms Eye Meetings

Continued from page 38

Of Polish participation at MIDEM, Wladyslaw Jakubowski, director of Pagart's theater and stage artists, says: "For us, it is a kind of contact base for our impresario activities.

"It is especially helpful for the International Sopot Song Festival. We invite many artists who participate at MIDEM to appear at Sopot, and we get good publicity for our annual Jazz Jamboree which, last year, was the most successful ever."

Apart from Pagart, the following Polish companies will be in Cannes: the Polish Jazz Assn., the Polish Authors Agency, the Polish record company Polskie Nagrania, and records/tapes exporters/importers, Ars Polona.

Polish participants—and especially Pagart—would like to see more time given to the exposure of individual artists at MIDEM. The presentation of a single artist gives little or no idea of the potential talent emanating from a particular country, they say.

—Roman Waschko

Hungary Sends Many Music Men

BUDAPEST—The Kultura Foreign Trading Co., which is responsible for the export of records from the country, will have a booth in the Palais des Festivals.

The firm will be represented by Josef Meszaros, chief of the record department, who will be in Cannes for the fourth time.

Interconcert, the Hungarian concert agency, will be represented by its vice-president Peter Gorog, another who is no newcomer to the Cannes scene. Interconcert is hopeful of increasing the number of Hungarian concert artists appearing in the West and elsewhere abroad, and the firm is keen that in the future it will be able to present some outstanding artists live at MIDEM.

An old hand at MIDEM is director Jenő Bors of the Hungarian Record Company (responsible for the Qualiton and Hungaroton labels).

Hungarian TV light entertainment department executive Laszlo Banki will be at MIDEM for the fifth consecutive year. Banki is very interested in seeking new talent.

A comparative newcomer is

Lajos Bolba, head of the dance-music section of Hungarian Radio, who will be attending Cannes for the second time. Last year, he was completely overwhelmed by the opportunities for contact with innumerable publishers, producers and record companies.

Foreign record companies would be well advised to send more of their new recordings to Radio Budapest because those which are considered to be "good" and "useable" go automatically into record programs.

—Paul Gyongy



George Zamfir of Rumania will instrumentalize at a gala.



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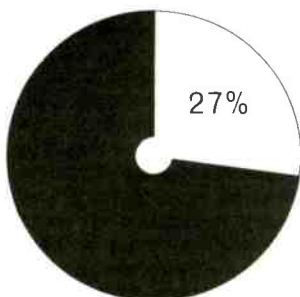


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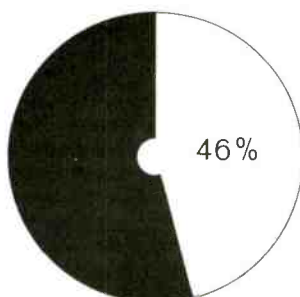


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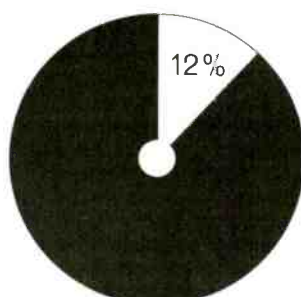
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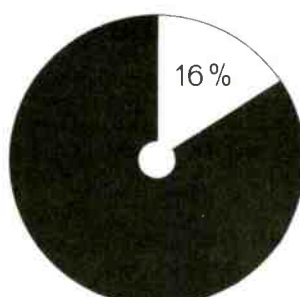
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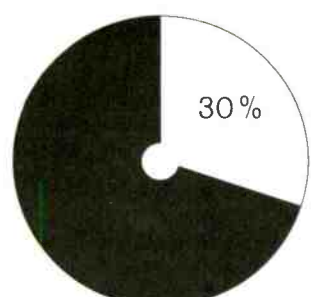
share in the Dutch charts
of „Radio Veronica“
of September 25th, 1971

Netherlands
ARIOLA-EURODISC-Benelux N. V.
Baan 15
Haarlem/Holland



share in the Spanish charts
of „Radio Prensa“
of November 29th, 1971

Spain
ARIOLA-EURODISC S. A.
Calle Aragon 204,
Barcelona 11/Spain



share in the Swiss charts
of „Radio Beromünster“
of November 1st, 1971.

Switzerland
Musik-Vertrieb AG
CH-8040 Zürich
Badener Straße 555

Billboard Album Reviews



POP
DANNY DAVIS & THE NASHVILLE BRASS—
Nashville Brass Turns to Gold.
RCA LSP 4627

Danny Davis and his great Nashville sound turn in a new exciting LP that will prove a big seller for the Brass. Produced by Bob Ferguson this package includes many big hits from the past 15 years; "Java," "Sixteen Tons," and "January Eighth." Especially well done is "Riders in the Sky." Will receive much airplay and sales will come through to put this dynamite LP high on the charts.



POP
LIGHTHOUSE—
Thoughts of Movin' On.
Evolution 3010 (Stereo Dimension)

Lighthouse has followed their very successful single and album of the same title, "One Fine Morning," with another fine album. The superb Jimmy Lerner production features their current single, "Take It Slow (Out in the Country)." The potential for both Top 40 and FM play is inherent. Initial sales response should be quick, enhanced by Brad Johanssen's cover art.



POP
NANCY SINATRA & LEE HAZLEWOOD—
Nancy & Lee Again.
RCA LSP 4645

Team moves over to the RCA label with a potent, commercial package that features their current debut single, "Down From Dover," and their British chart hit, "Did You Ever." Also strong programming cuts are "Arkansas Coal," "Friendship Train," and "Big Red Balloon," all Hazlewood originals. Package has it to put them right back up the chart once again.



POP
SARAH VAUGHAN—
A Time in My Life.
Mainstream MRL 340

Producer Bobby Shad brings the hard to beat stylist back to the disk scene, her first session in five years, and a super, artistic-commercial package it is. With strong charts by Ernie Wilkins, and some of the best sidemen around, Miss Vaughan excels with today's music such as "Imagine," "Inner City Blues," and "Magical Connection." Should break the charts with sales impact.



POP
FEARLESS FAMILY—
United Artists UAS 5562

Family, a group remarkable in its cohesiveness and fluency, has come up with an album that should finally bring them the star status here that they already hold in their native England. Five musicians eloquently complementing each other, simmer, slither and slide through ten diverse and enjoyable tracks. "Sat'd'y Barfly," "Larf and Sing" (with its spooky chorus) and "Take Your Partners" fare well on first listen.



ORIGINAL TV CAST
ORIGINAL TV CAST—
'S Wonderful, 'S Marvelous, 'S Gershwin.
Daybreak DR 2009 (RCA)

From the TV special to be aired January 17, comes the original TV cast on record, and what a cast! Headlining Jack Lemmon, Fred Astaire, Peter Nero, Leslie Uggams, Larry Kert, Linda Bennett, the Elliot Lawrence band, performing such classics as "'S Wonderful," "Rhapsody in Blue," and "I've Got a Crush on You," the LP should put the label on the chart.



COUNTRY
PORTER WAGONER & DOLLY PARTON—
The Right Combination/Burning the Midnight Oil.
RCA LSP 4628

Porter and Dolly have here an LP that will be a big hit for them in the first few months of 1972. Each of the stars has written a few cuts and their performance of their own material is beautiful. Highlights include "The Right Combination," "More Than Words Can Tell," "The Fog Has Lifted" and "Her and the Car and the Mobile Home" (a comedy spotlight).



RELIGIOUS
VESTEL GOODMAN—
Hallalujah!
Canaan CAS 9696

Followers of Vestal Goodman have waited a long time for a solo LP. Well, it's been worth the wait as evidenced in this well-produced package of gospel hymns. Miss Goodman sings "Teach Me Thy Way," "Searching" and "In the Sweet By & By." Great entry.

SPECIAL MERIT PICKS

LOW PRICE POPULAR

RUSTY DRAPER'S GREATEST HITS—Harmony H 31061

With equal potential for both country and pop markets, some of Draper's past hits, originally heard on the Monument label, should prove successful in this repackaging. Among the standouts are "Shifting Whispering Sands," "Gambler's Guitar," "In the Middle of the House," and "Goober Peas."

LOW PRICE COUNTRY

DAVID HOUSTON — Gentle On My Mind. Harmony H 31027

Houston, a hot chart performer, is heard on this low price album of material recorded earlier and heard on Epic Records. Houston fans will want this one that features his top treatment of "Gentle On My Mind," as well as "Faded Love," "Livin' in a House Full of Love," and "Where Could I Go."

RELIGIOUS

NEW CALIFORNIANS—Tempo TL 7032

Here is a sensational sound in religious music from the New Californians. They are a young exciting group with great style and feel for contemporary songs based on love, God and Jesus. Highlights include "I," "Closer Than a Brother" and "Is It Any Wonder." Deserving of much attention, this group will fast spread its message of love and brotherhood.

4 STAR

POPULAR ★★★★★

JUKKA—Little Boy. Murbo MCS 5025
AL CAIOLA'S FRIENDS—The Loving Guitars. Murbo MCS 6023

LOW PRICE POPULAR ★★★★★

KEN GRIFFIN—Great Organ Favorites. Harmony H 31028

COUNTRY ★★★★★

JEANNIE SEELY—Make the World Go Away. Harmony H 31029

GOSPEL ★★★★★

DOUG OLDHAM—Through It All. Impact R 3156

SPOKEN WORD ★★★★★

"THE MADAM"—The Sensuous Black Woman. Kent KST 012

ALBUM REVIEWS

BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★ ★ ★ ★ Albums with sales potential within their category of music and possible chart items.

The Cannes Scene

Continued from page 42

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PETER KIRSTEN—GLOBAL
MUSIC GROUP
PHONOGRAM
TONGESSELLSCHAFT
RING MUSIK
B. SCHOTT'S SOHNE—
WERGO RECORDS GROUP
YOUNG MUSIKVERLAG

U. S. Publishing Formula

Continued from page 32

Screen Gems Music putting together the music.

Lester Sill, president of Screen Gems for some eight years, is a former partner of Phil Spector and the Lieber and Stoller team. Under Don Kirshner during the late '50s and early '60s, Screen Gems Music was known as the publisher that pioneered the "manufacture" of rock hits with teams of staff writers like King and Goffin or Mann and Weil.

In response to more artistic free-form market conditions existing today, Screen Gems loosened up to the extent of allowing Carole King to record for a label not owned by Columbia Pictures Industries because the superstar writer-artist felt more comfortable there.

But Sill says that the pendulum is now swinging back towards more staff writers with the company because of all their film and TV commitments: "We spend at least 25 percent of our time working on music tie-ins with Columbia Films and Screen Gems TV projects," Sill estimates.

A recent drive at Screen Gems Music has been their campaign for Oscar consideration of the Carpenters' "Bless the Beasts and Children." Screen Gems was among the first major publishers to utilize their own national promotion staff to supplement the promotion of record companies.

Last year with some 15 road men working on the project under promotion director Danny Davis,

Screen Gems succeeded in getting the Carpenters' A&M hit, "Superstar," turned over to the B-side movie theme after the A-side had run its course. This effort actually succeeded in generating enough airplay and sales to hold the Screen Gems song on the Billboard Hot 100 chart for its own run.

In 1971, Screen Gems established its own print division. The operation is housed in a Miami Beach warehouse. So far, the publisher has been jobbing out its print orders to various presses. But according to Lester Sill, the publisher is making an active search towards acquiring or setting up its own printing facility.

"I've felt the time was right for Screen Gems to develop its own print music production and sales operation for nearly three years," said Sill. "But we were prevented from doing it until now by contractual obligations." But even during the last few months Screen Gems was under contract to Hansen Publications—the folio and sheet music specialists—Sill obtained print rights to songs of other publishers and began turning out sheet music to test the new Screen Gems distribution network.

"Screen Gems may have been second this year in number of titles on the Billboard charts," notes Sill, "but I'm convinced we are still way out in front with performance credits."

As with the other West Coast publishers interviewed for this wrap-up, Screen Gems-Columbia

Music has maintained or even expanded its profit position by seeking out ways to change with the rest of the music industry.

Accounting

Continued from page 38

flat fee or a per diem rate. They are out to discover monies which are due their clients but haven't been paid for any number of reasons.

In a sense, the auditor is a detective of sorts. How he is treated very much depends on which side of the contract you are seated on.

Contemporary

Continued from page 36

songs, and we check their statements against our own activities as an added measure," he says.

Columbia Screen Gems uses its ties with its own print operation and its strong overseas licensees as its "hook" for gaining strong sales.

Italy's Contingent

Continued from page 36

Maurizio Golla, Fonit Cetra's international manager, also considers the event an investment. "Attending MIDEM is also a matter of prestige," he says.

Giusta Spotti, Ariston's music manager, speaks of the success he has had in acquiring songs which became hits in Italy.

MARKETPLACE

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ACTION Records

NATIONAL BREAKOUTS

SINGLES

There are no National Breakouts this week.

ALBUMS

There are no National Breakouts this week.

REGIONAL BREAKOUTS

SINGLES

GET OUT OF BED . . . Livingston Taylor, Capricorn 8025 (Atco) (Rear Exit/LT, ASCAP) (BOSTON)

THANK GOD FOR YOU BABY . . . PG&E, Columbia 4-45519 (Screen Gems-Columbia, BMI) (PITTSBURGH)

I GOTCHA . . . Joe Tex, Dial 1010 (Mercury) (Tree, BMI) (DETROIT)

Z.Z. HILL . . . Brand New, Mankind 201 (DETROIT)

ALBUMS

There are no Regional Breakouts this week.

Bubbling Under The HOT 100

101. WE'VE GOT TO GET IT ON AGAIN . . . Addrissi Brothers, Columbia 4-45521
102. RANGERS WALTZ . . . Mom & Dads, GNP Crescendo 439
103. SOFTLY WHISPERING I LOVE YOU . . . English Congregation, Atco 6865
104. MOVE 'EM OUT . . . Delaney & Bonnie, Atco 6866
105. SLIPPIN' IN DARKNESS . . . War, United Artists 50867
106. I CAN'T DO IT FOR YOU . . . Trade Martin, Buddah 266
107. STANDING IN FOR JODY . . . Johnny Taylor, Stax 114
108. BOUND . . . Ponderosa Twins & One, Horoscope 102 (All Platinum)
109. OKLAHOMA SUNDAY MORNING . . . Glen Campbell, Capitol 3254
110. ROCK 'N ROLL . . . Detroit, Featuring Mitch Ryder, Paramount 133
111. YOU REALLY GOT A HOLD ON ME . . . Gayle McCormick, Dunhill 4298
112. I WROTE A SIMPLE SONG . . . Billy Preston, A&M 1320
113. WILL YOU LOVE ME TOMORROW . . . Roberta Flack, Atlantic 2851
114. BRANDY . . . Scott English, Janus 171
115. THANK GOD FOR YOU BABY . . . P & E, Columbia 4-45519
116. WHEN YOU GET RIGHT DOWN TO IT . . . Barry Mann, New Design 1005 (CBS)

Bubbling Under The TOP LP'S

201. BILLY PRESTON . . . I Wrote a Simple Song, A&M SP3507
202. DORY PREVIN . . . Reflections in a Mud Puddle/Taps, Tremors & Timestops, United Artists UAS 5536
203. GRIN . . . 1 + 1, Spindizzy 231038
204. CAROL BURNETT . . . If I Could Write a Simple Song, Columbia C31048
205. ALBERT COLLINS . . . There's Got to Be a Change, Tumbleweed TW5 103 (Paramount)
206. FREDDIE NORTH . . . Friend, Mankind 204
207. JOHN McLAUGHLIN & THE MABAVISHNU ORCHESTRA . . . Inner Mounting Flame, Columbia KC 31067
208. LIGHTHOUSE . . . Thoughts of Movin' On, Evolution 3010
209. BEDKNOBS & BROOMSTICKS . . . Original Soundtrack, Buena Vista Ster 5003

Country Music

Opry Weekend Show Drew Almost \$1 Million In '71

By BILL WILLIAMS

NASHVILLE — Attendance at the regular Saturday night "Grand Ole Opry" was up 6% from 1970, and the Friday night counterpart was up 10%, according to E.W. "Bud" Wendell, the "Opry" manager.

This brought the gross gate to nearly \$1 million for the 52 weeks of performances in 1971, with a \$3.00 price for reserved seats and \$2.00 for general admission on Saturday, and a \$2.00 price for all tickets on Friday night.

"There is simply no way we can add more shows under the current structure," Wendell said. "We are now doing two shows every Saturday night on 10 months of the year (all but December and January), and we are selling reserved seats on Friday nights between Easter and Labor Day. We are

doing Saturday matinees on the weeks when school is out."

Despite this, there still are many avid "Opry" fans who can't get tickets, particularly in the summer months. Reserved seats for these shows are sold out weeks, sometimes months, in advance.

Wendell hints that the situation may be alleviated with the opening of Opryland. He said that might even increase the number of nights on which the show is broadcast. One of the new buildings at the Opryland complex will seat 1,000 people, and Wendell figures that, with crowds at the new site every day of the week, live shows could run all week-long, whether broadcast or not.

The new "Grand Ole Opry" house, which is not due for completion until 1973, will be able

to accommodate almost 1,500 more people at each performance, and probably in itself will bring the attendance up over the half-million mark the first year of operation.

The "Opry" in 1975 will celebrate its 50th consecutive year of operation. There currently are nearly 60 acts who are members of the cast, and they include some of the greatest names in country music. All of the broadcast shows, on both Friday and Saturday night, are sold out to sponsors.

Country Music Outlook Never Looked Rosier

NASHVILLE—A unanimously bullish outlook toward 1972 was voiced by the entire music industry here, with some facts and figures to back up the optimism.

There were these facts to consider: bookings of country artists for the early months of 1972 already are running about 40% higher than a year ago. Virtually every artist is working in January, some with dates totaling 25 or even more. Most of the dates are in large auditoriums or arenas, and some are extended well beyond the traditional one-night stand.

Reservations at recording stu-

dios are appreciably higher than in the first few months of 1971, which was a record year for sessions here. The completion of two new studios and the addition of multiple-track equipment will spur things even more, studio managers say.

Publishers say their songwriter stables are bigger than ever. They are receiving fresh material. More young people have become involved, and the lyrics are becoming stronger. To a man, the publishers questioned said they see nothing but strength in the year ahead. The fact that many great songs already are in the can presages success.

The emergence of independent producers who are bringing in new artists is an encouraging sign. More and more of the labels have leaned toward the independents, and there is a stronger move toward the purchase or lease of masters from small labels.

The distribution pattern is improving. Most of the independents have realigned their distributors, worked out more favorable arrangements for sales and collections, and feel they are on the right track in this regard. In addition, more one-stops are turning to country music, which means larger purchases.

Finally, the growth of non-country product in Nashville is becoming a bigger factor. While country will not diminish in any way, much of the new growth will come from the step-up in production of pop, soul, gospel and other areas. There are moves, too, toward larger sessions.

Finally, construction. Mega's new massive home is expected to be completed during the year. Other building projects are underway. New construction, which supposedly reached a plateau a year or so ago, suddenly is upward bound again.

Nashville, normally a conservative-thinking town, has tossed aside this traditional view in the case of music, and everyone is talking growth and expansion. The industry has never been so healthy.

Music City Developing Important Legal Corps

NASHVILLE—Attorneys, once sideline observers in the music industry here, are now deeply involved in all of its facets, and some have moved offices to Music Row.

Never before in the history of the city have so many lawyers been so directly connected with the record companies, the artists and the business in general. Once confined almost to the litigation aspect of country music, they now are operating in all areas.

Doubtless the best known of the attorneys here for many years has been Richard Frank, who has been legal counsel for the Country Music Association almost since its inception, and has represented both artists and companies in all problems and contracts. An expert in copyright law, he is on the Vanderbilt faculty and has been instrumental in drawing other lawyers into the fold. His entire law firm, including John Whalley, now spends much of its time in music matters.

Harold Streibich, the Memphis lawyer who is equally expert, still retains his base of operations

there, but has picked up scores of clients here, and divides his time between the cities. He, too, is knowledgeable in areas of music law, and is a sought-after lecturer in the field of copyright.

Ray Patterson, also part of the Vanderbilt law school, is legal counsel for NARAS, and was selected by the federal administration to attend the international copyright meeting in Geneva. He now has numerous music clients.

Attorney John Lentz has gone a step beyond normal involvement by becoming business manager for Tom T. Hall. He also represents several artists.

Former entertainer Jack Irwin, now an attorney, represents several clients in the industry. Jack Norman Jr. also is deeply involved in the music scene. Others who have taken this move include Larry Cole, Frank Ratner, Harlan Dodson and Tyree Harris. Some attorneys have made big investments in music companies and studios, and others act in advisory capacities.

Virtually every performer, whether artist or side-man, now has an attorney, either on a retainer basis or on call. The fact that lawyers now are used to draw contracts, to make arrangements, and even to check bookings has resulted in less litigation, more out-of-court settlement, and less legal entanglement.



THE NASHVILLE EDITION group has signed a recording contract with Dial, and their first release is out. Shown at the signing are Dolores Edgin, Dial's Buddy Killen, Hurshel Wiginton, Ricky Page and Joe Babcock. The group is regularly on "Hee Haw."

New Writers Boost BMP

NASHVILLE — Writer-singer Marijohn Wilkins, who heads Hubert Long's Buckhorn Music Publishers, Inc., has built the publishing firm into a strong enterprise in a short period of time.

Three of her writers have turned out songs on million-selling records, and others have scored heavily. Her principal writer has been Kris Kristofferson, whose "For the Good Times" was a million seller for Columbia's Ray Price, and has been done by such artists as Johnny Mathis, Dean Martin and Isaac Hayes. Buckhorn signed Kristofferson long before he became a Combine property and an acknowledged stellar writer.

Her other top writers include Bucky Wilkins (her son), who is also an artist; Chris Gantry, Zack Vanarsdale and Ed Bruce. Young Wilkins recorded for United Artists as Ronnie and the Daytonas.

When she began the publishing arm, all of her writers were untested. Yet she has had the knack to spot the talent and exploit it. Buckhorn music is heard throughout two new films, "The Last Movie" and "Cisco Pike."

Instead of resting on her laurels, Miss Wilkins now is developing more new young writers. Among those she has signed are Jack Lebsock, a student at Middle Tennessee State University; Skip Rogers, a youngster from St. Louis, and Bill Holden, a television producer for WSM-TV.

Nashville Scene

Mr. and Mrs. Bobby Lewis, he the U.A. artist, are expecting their first "little lute player" in March, after nine years of marriage. Bobby, who accompanies himself on the lute, says he has put in an order for a boy. . . . Holiday wedding bells rang in the Nashville area. Jimmy Dickens married the former Mona Turner of Parkersburg, Ind. She had been active in his fan club. Johnny Darrell also was married. His new bride is a native of Honolulu. Bobby Bare, dressed in white, was best man. Johnny Cash sang at the wedding of a friend, also during the holidays. The friend is not in the music business. . . . Dave Dudley, who broke a rib while helping a friend on a snowmobile in Wisconsin, has set up a new publishing company, Six Days Music. Pretty Pat Floyd will administer the firm. . . . Pam and Allen Ross, this city's finest man-and-wife singing duo, have signed a management contract with Music Marketing International in Los Angeles, headed by former Nashvillian Buz Wilburn. MMI will handle promotion and publicity for the couple, who are about to sign a major recording contract. . . . The walk-way of the stars

slot given to Dolly Parton for Christmas by Owepar publications will be located directly adjoining that of Porter Wagoner in front of the Hall of Fame building. . . . Mike Hoyer, who for the past six years has been Mr. Big at WHO in Des Moines, resigned to take over the job of program director at KWMT in Fort Dodge, Iowa. He was Billboard's Country Music disk jockey of the year in 1970. . . . Danny Harrison, one of the genuinely fine people of the profession, is about to get back in action after caring for his ailing mother for the past four months. She is much improved, and Danny will be back working regularly on the Wheeling "Jamboree" among other places. . . . Drummer Jerry Owens has moved to the Wagonband. . . . Nancy Sinatra and Lee Hazlewood have cut another of Dolly Parton's tunes, this one "Down from Dover." . . . Dick Shuey's appearance schedule has been affected by his recent auto accident in Columbia, Mo., but he is back filling open dates in the Northeast. He has a new release on Fifer Records. . . . At least three country groups in the

(Continued on page 54)

JANUARY 15, 1972, BILLBOARD

— MEET —
RED
SIMPSON
of Capitol Country



Capitol's Newest
Top 10 Artist
is in high gear
and rolling!

Already **14** and moving fast..

HANK, JR. IS RED HOT WITH



**“ain't THAT
a SHAME”**

MGM #14317

Hank Williams, jr.

Exclusively on
MGM RECORDS



806 16th Ave. S.
Nashville, Tenn. 37203
(615) 244-4336

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 1/15/72

★ 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
1	3	CAROLYN Merle Haggard, Capitol 3222 (Shade Tree, BMI)	7
2	2	KISS AN ANGEL GOOD MORNIN' Charley Pride, RCA 74-0550 (Playback, BMI)	13
3	4	(I've Got a) HAPPY HEART Susan Rave, Capitol 3209 (Blue Book, BMI)	10
4	6	ONE'S ON THE WAY Loretta Lynn, Decca 32900 (MCA) (Evil Eye, BMI)	6
5	5	I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca 32895 (MCA) (Twitty Bird, BMI)	7
6	1	WOULD YOU TAKE ANOTHER CHANCE ON ME/ME & BOBBY MCGEE Jerry Lee Lewis, Mercury 73248 (Jack & Bill, ASCAP/Combine, BMI)	11
7	9	IT'S FOUR IN THE MORNING Faron Young, Mercury 73250 (Chestnut, BMI)	7
8	7	SHE'S ALL I GOT Johnny Paycheck, Epic 5-10783 (CBS) (Williams/Excellorec, BMI)	15
9	8	COUNTRY GREEN Don Gibson, Hickory 1614 (Acuff-Rose, BMI)	13
10	13	I'M A TRUCK Red Simpson, Capitol 3236 (Plaque/Ripcord/Central Songs, BMI)	7
11	11	BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton, RCA 74-0565 (Owepar, BMI)	10
12	14	BABY'S SMILE, WOMAN'S KISS Johnny Duncan, Columbia 4-45479 (United Artists, ASCAP)	8
13	15	I'VE COME AWFUL CLOSE Hank Thompson, Dot 17399 (Paramount) (Chess, ASCAP)	7
14	25	AIN'T THAT A SHAME Hank Williams Jr., MGM 14317 (Travis, BMI)	5
15	16	SOMEWHERE IN VIRGINIA IN THE RAIN Jack Blanchard & Misty Morgan, Mega 615-0046 (100 Oaks/Birdwalk, BMI)	11
16	19	MUCH OBLIGE Jack Greene & Jeannie Seely, Decca 32898 (MCA) (Belardo, BMI)	6
17	20	MORNIN' AFTER BABY LET ME DOWN Ray Griff, Royal American 46 (Blue Echo, BMI)	9
18	21	TURN YOUR RADIO ON Ray Stevens, Barnaby 2048 (CBS) (Affiliated Ent., BMI)	7
19	24	TONIGHT MY BABY'S COMING HOME Barbara Mandrell, Columbia 4-45505 (Julep, BMI)	6
20	23	FORGIVE ME FOR NOT CALLING YOU DARLING Nat Stuckey, RCA 74-0590 (Blue Crest/Hill & Range, BMI)	6
21	22	RUBY, YOU'RE WARM David Rogers, Columbia 4-45478 (Tree, BMI)	10
22	18	BRING HIM SAFELY HOME (To Me) Sandy Posey, Columbia 4-45458 (Tree, BMI)	12
23	10	COAT OF MANY COLORS Dolly Parton, RCA 74-0538 (Owepar, BMI)	12
24	12	YOU BETTER MOVE ON Billy (Crash) Craddock, Cartwheel 201 (Spartus/Keava, BMI)	11
25	17	LEAD ME ON Conway Twitty & Loretta Lynn, Decca 32873 (MCA) (Shade Tree, BMI)	16
26	29	CATCH THE WIND Jack Barlow, Dot 17396 (Paramount) (Terrace, ASCAP)	11
27	30	RED, RED WINE Roy Drusky, Mercury 73252 (Tallyrand, BMI)	6
28	39	BEDTIME STORY Tammy Wynette, Epic 5-10818 (CBS) (Algee/Flagship, BMI)	3
29	34	TOO OLD TO CUT THE MUSTARD Buck & Buddy, Capitol 3218 (Tree, BMI)	7
30	40	TAKE ME Tammy Wynette & George Jones, Epic 5-10815 (CBS) (Glad, BMI)	4
31	36	YOU CAN'T GO HOME Stallor Brothers, Mercury 73253 (House of Cash, BMI)	6
32	26	LIVING AND LEARNING Mel Tillis & Sherry Bryce, MGM 14303 (Sawgrass, BMI)	12
33	28	DIS-SATISFIED Bill Anderson & Jan Howard, Decca 32877 (MCA) (Stallion, BMI)	15
34	27	DADDY FRANK (The Guitar Man) Merle Haggard & the Strangers, Capitol 3198 (Blue Book, BMI)	14
35	41	I ALREADY KNOW (What I'm Getting for My Birthday) Wanda Jackson, Capitol 3218 (Tree, BMI)	8
36	42	A PART OF YOUR LIFE Charlie Rich, Epic 5-10809 (CBS) (Makamillion, BMI)	8
37	46	THE BEST PART OF LIVING Marty Robbins, Columbia 4-45520 (Mariposa, BMI)	3

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
38	50	I START THINKING ABOUT YOU Johnny Carver, Epic 5-10813 (CBS) (Green Grass, BMI)	4
39	31	I'M SORRY IF MY LOVE GOT IN YOUR WAY Connie Smith, RCA 74-0535 (Blue Crest, BMI)	14
40	32	ROSES & THORNS Jeannie C. Riley, Plantation 79 (SSS Intl.) (Singleton, BMI)	13
41	48	ANN (Don't Go Runnin') Tommy Overstreet, Dot 17402 (Paramount) (Cason, ASCAP)	3
42	33	TRACES OF A WOMAN Billy Walker, MGM 14305 (Forrest Hills, BMI)	10
43	54	DON'T SAY YOU'RE MINE Carl Smith, Columbia 4-45497 (Seaview, BMI)	6
44	35	ALL I EVER NEED IS YOU Ray Sanders, United Artists 50827 (United Artists/Racer, ASCAP)	16
45	52	CINDERELLA Tony Booth, Capitol 3214 (Blue Book, BMI)	7
46	45	ALRIGHT I'LL SIGN THE PAPERS Jeannie Seely, Decca 32882 (MCA) (Cedarwood, BMI)	9
47	75	GOOD HEARTED WOMAN Waylon Jennings, RCA 74-0615 (Baron/Nelson, BMI)	2
48	61	SUSPICION Bobby G. Rice, Royal American 48 (Presley, BMI)	3
49	67	OKLAHOMA SUNDAY MORNING Glen Campbell, Capitol 3254 (Kenwood/Campbell, BMI)	2
50	64	UNTOUCHED Mel Tillis, MGM 14329 (Sawgrass, BMI)	3
51	44	HITCHIN' A RIDE Jack Reno, Target 00317 (Mega) (Intune, BMI)	15
52	43	THE NIGHT THEY DROVE OLD DIXIE DOWN Alice Creech, Target 00138 (Mega) (Canaan, ASCAP)	10
53	57	COTTON TOP Carl Perkins, Columbia 4-45466 (Cedarwood, BMI)	6
54	51	RECONSIDER ME John Wesley Ryles I, Plantation 81 (SSS Intl.) (Singleton, BMI)	10
55	58	LOVE IS LIKE A SPINNING WHEEL Jan Howard, Decca 32905 (MCA) (Duchess, BMI)	4
56	63	LOVELIEST NIGHT OF THE YEAR Slim Whitman, United Artists 50852 (Robbins, ASCAP)	6
57	62	KENTUCKY Sammi Smith, Mega 615-0056 (100 Oaks, BMI)	3
58	55	THINK AGAIN Patti Page, Mercury 73249 (Jack & Bill, ASCAP)	9
59	59	TODAY'S TEARDROPS Bobby Lewis, United Artists 50850 (Sea-Lark, BMI)	8
60	—	ONLY LOVE CAN BREAK A HEART Sonny James, Capitol 3232 (Arch, ASCAP)	1
61	66	ONE TIN SOLDIER Skeeter Davis, RCA 74-0608 (Trousdale, BMI)	2
62	73	ANOTHER DAY OF LOVING Penny DeHaven, United Artists 50854 (Unart, BMI)	4
63	70	ANOTHER PUFF Jerry Reed, RCA 74-0613 (Vector, BMI)	3
64	60	RUBY GENTRY'S DAUGHTER Arlene Harden, Columbia 4-45489 (Green Grass, BMI)	5
65	69	SEARCH YOUR HEART Bobby Wright, Decca 32903 (MCA) (Contention, SESAC)	4
66	68	NEVER HAD A DOUBT Mayf Nutter, Capitol 3226 (Blue Book, BMI)	5
67	72	THE ONE YOU SAY GOOD MORNING TO Jimmy Dean, RCA 74-0600 (Contention, SESAC)	3
68	74	TO GET TO YOU Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	3
69	71	SAFE IN THESE LOVIN' ARMS OF MINE Jean Shepard, Capitol 3238 (Algee, BMI)	2
70	65	WHAT A PRICE Johnny Russell, RCA 74-0570 (Travis, BMI)	6
71	—	SUPER SIDEMEN Kenny Price, RCA 74-0617 (Acuff-Rose, BMI)	1
72	—	COLOR MY WORLD/TELL ME AGAIN Barbara Fairchild, Columbia 4-45532 (Northern, ASCAP/Champion, BMI)	1
73	—	SWEET, LOVE ME GOOD WOMAN Tompall & the Glaser Brothers, MGM 14339 (Glaser, BMI)	1
74	—	GIVE MYSELF A PARTY Jeannie C. Riley, MGM 14341 (Acuff-Rose, BMI)	1
75	—	PARTY DOLLS & WINE Red Stegall, Capitol 3244 (United Artists/Songmill, ASCAP)	1

Following in her Number One tradition.

"CRY."
4-45529
Lynn Anderson's new single. On Columbia Records





Sonny James

The Southern Gentleman

Begins '72 ^{#1}
with a sure **1**

**'ONLY LOVE
CAN BREAK
A HEART'**

Capitol 3232

exclusively on Capitol Records



CAPITOL'S FREDDY HART, whose "Easy Loving" has surpassed the million mark, performed at a NARAS membership social in Atlanta. With him on the occasion were Freddy Weller, chapter president Bill Lowery and Wade Pepper.

New Studio & Booking Office Established in Youngstown

YOUNGSTOWN, O. — Peppermint Productions, a new local recording studio, has added production and publishing arms.

The firm, located in the downtown area, centers around the 1,320-square-foot studio. Working now with 12-track Scully equipment, plans call for a quick move to 16-track. The studio even includes mood lighting.

President of Peppermint is Norm Taylor, whose background is in the brokerage and investment business. Studio and control installation is handled by Gary Rhany, a veteran in the field. The studio does custom work, and has its own staff of musicians and a musical director experienced in produc-

tions and in radio and television jingle work.

The publishing wing of Peppermint is Elgon Music, BMI, headed by veteran Quentin "Reed" Welty, who also will be one of the firm's producers. Welty was formerly president of B-W Music, Inc., a publishing-recording-management complex, and most recently general manager of "Jamboree USA, Inc.," the publishing-recording division of WWVA, Wheeling, W. Va.

Adding to the total music involvement of the area is another firm which has established offices in the city. Allegro Attractions is a new booking and management company doing business here under the direction of John Grazier.



MISS SCOTTIE CARSON, who will be co-produced by Chet Atkins, left, and Ronnie Light of RCA in Nashville, signs for her first release at RCA.



Del Reeves has been a country star for a long while now. He's had a bunch of hits and sold a carload of records. But we think the title of his fast breaking new single sums up his future in a nutshell...

"THE BEST IS YET TO COME"

UA-50877 b/w "Truth Can Hurt A Woman"
Produced by Scott Turner
from the LP "The Del Reeves Album"
UAS-6820



UNITED ARTISTS RECORDS

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

"SOUVENIRS & CALIFORNIA MEMORIES"
Billie Jo Spears—Capitol

- "A STEP IN THE RIGHT DIRECTION"—Eric Saxon (Chalice)
- "BREAK IT TO ME GENTLY"—Toni Lee (Vic-Tim)
- "THERE'S BEEN MORE SUN THAN RAIN"—Bonnie Lou (Wrayco)
- "YOU'RE THE OTHER HALF"—Dottie West (RCA)
- "ONE MORE"—Gene Tyndall (Twilight)
- "HE CAN'T FILL MY SHOES"—Steve Bledsoe (Stop Records)
- "ANOTHER DAY OF LOVING"—Penny DeHaven (U.A.)
- "YOU SURE DO WASH A LOT"—T. Tommy (Oak Ridge)
- "TRY IT AGAIN"—Jackie Wilson (Brunswick)
- "DO YOU DARE"—Tim Boone (Stop Records)
- "YOU NEED ME"—O. C. Smith (Soul West)
- "DON'T LET ME GO"—Earl Connelly (Maycon)

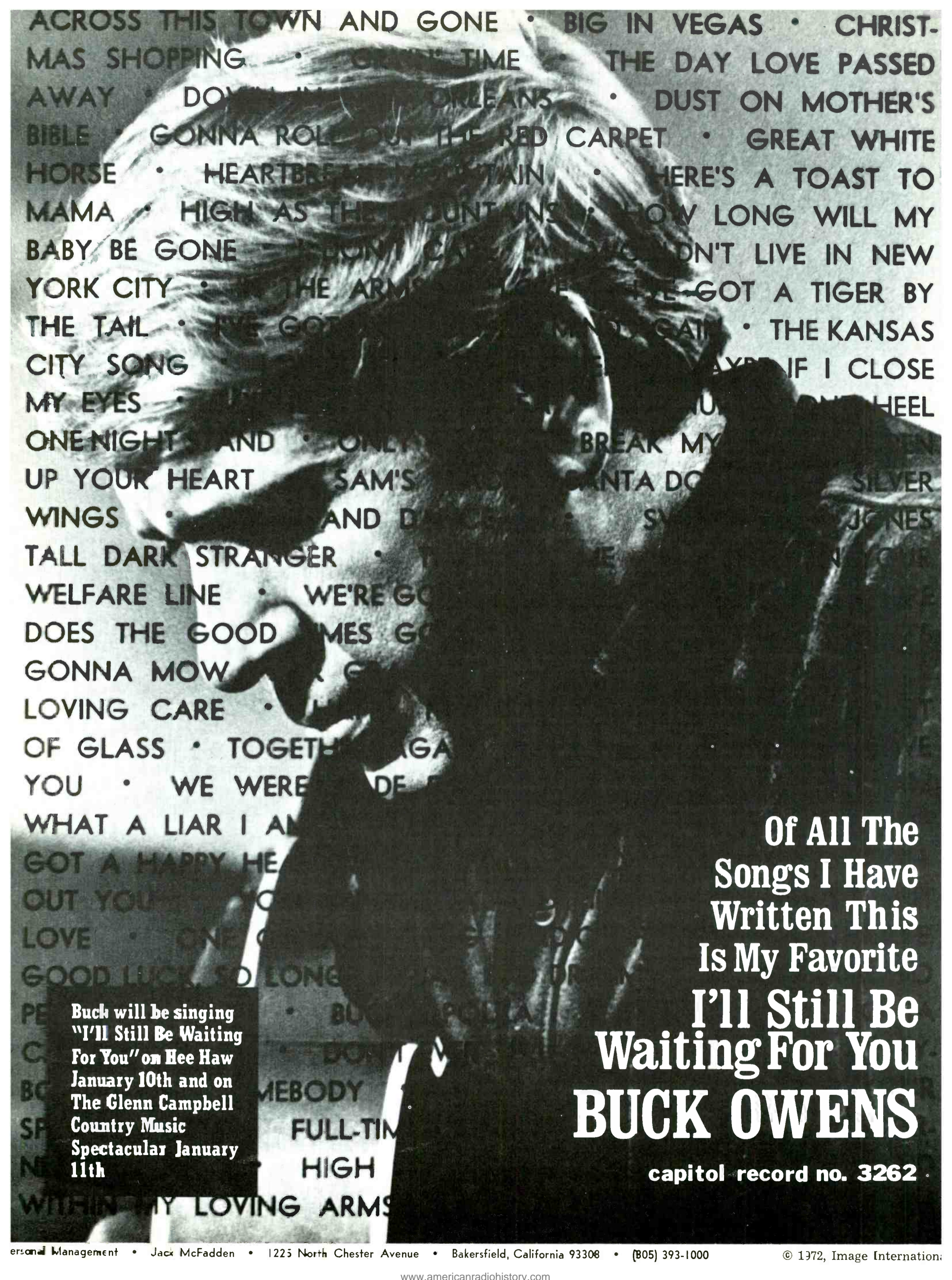
ALBUM OF THE WEEK
"VIKKI CARR SUPER STAR"—(Columbia)

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.

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

when answering ads . . . Say You Saw It in the Billboard

JANUARY 15, 1972, BILLBOARD



ACROSS THIS TOWN AND GONE • BIG IN VEGAS • CHRIST-
MAS SHOPPING • GRAND TIME • THE DAY LOVE PASSED
AWAY • DOWN IN NEW ORLEANS • DUST ON MOTHER'S
BIBLE • GONNA ROLL OUT THE RED CARPET • GREAT WHITE
HORSE • HEARTBREAK MOUNTAIN • HERE'S A TOAST TO
MAMA • HIGH AS THE MOUNTAINS • HOW LONG WILL MY
BABY BE GONE • DON'T CARE • DON'T LIVE IN NEW
YORK CITY • IN THE ARMS • I'VE GOT A TIGER BY
THE TAIL • I'VE GOT A WINDY GAIN • THE KANSAS
CITY SONG • MAYBE IF I CLOSE
MY EYES • YOU'RE ON MY HEEL
ONE NIGHT STAND • ONLY YOU • BREAK MY
UP YOUR HEART • SAM'S SANTA DOLL • SILVER
WINGS • AND DANCE • SWING JONES
TALL DARK STRANGER • THE NEW YORK
WELFARE LINE • WE'RE GOING
DOES THE GOOD TIMES GO
GONNA MOW • GRASS
LOVING CARE • I'M
OF GLASS • TOGETHER
YOU • WE WERE MADE
WHAT A LIAR I AM
GOT A HAPPY HEART
OUT YOUR LOVE
LOVE • ONE
GOOD LUCK SO LONG
PEOPLE • BUCK
COUNTRY • DON'T
BC • MEBODY
SP • FULL-TIME
NE • HIGH
WITHIN MY LOVING ARMS

Buck will be singing
"I'll Still Be Waiting
For You" on Hee Haw
January 10th and on
The Glenn Campbell
Country Music
Spectacular January
11th

Of All The
Songs I Have
Written This
Is My Favorite
I'll Still Be
Waiting For You
BUCK OWENS

capitol record no. 3262



JAN HOWARD



"Love Is Like A Spinning Wheel"

DECCA 32905

Country Music

Red Barn Chain To Experiment Via Promo Disk

FT. LAUDERDALE, Fla.—The Red Barn System, Inc., a Servomation Corporation affiliate here, is undergoing an initial pressing of 30,000 records to be given away at its 300 restaurants in the United States, Canada and Australia.

Loren M. Seager, vice president-marketing for the firm, said the record will feature The Hungries, a group of three voices done by Jack Barlowe and Buzz Cason (who does two of them), produced by Kelso Herston in Nashville.

In connection with the record giveaway, the Red Barn chain has started The Hungries Club, and other premiums will include rings, badges and a card.

The initial premium record features six cuts, three of them utilizing The Hungries, and three other instrumentals. The music track to the voices is being added on the West Coast.

The Barlowe-Cason voices have been heard on radio and television commercials nationwide for a long period of time. Barlowe is the voice of the hamburger, while Cason doubles as the fish and chicken. Animation for the films is done in Hollywood, utilizing puppets.

Seager said the initial pressing is a test. If the record proves popular, as he anticipates, there will be additional pressings.

Barlowe is a Dot recording artist, while Cason is owner of Creative Workshop, a successful recording studio in Nashville. Herston is president of Jangle Jingles, Inc.

Nashville Scene

• Continued from page 48

U.S. now bill themselves as the **Sundowners**. One is in Des Moines, one in Denver, one in Tacoma. Each group has a different leader.

A group from the Hawkeye Jamboree in Des Moines (including Doyle Clark and the **Sundowners**), visited the Women's Penal Reformatory at Rockwell City, Iowa, and did a benefit.

On the subject of penal institutions, both singles and LP's are needed for play on the closed-circuit broadcasting system of the McNeil Island Federal Penitentiary. That's at Steilacoom, Washington. Los Angeles pitcher **Don Sutton** has joined KBBQ, Burbank, as a disk jockey. In addition to music each afternoon, he'll do sports segments. During the baseball season, he'll phone in live reports and interviews.

O.B. McClinton of Enterprise Records has been dubbed "The Black Irishman of country music" and he's using the tag. He's not only a fine singer, but a very funny man.

Al Dean of Kik-R Records in Freer, Texas, credits Billboard's **Earl Paige** with helping break a regional record in the jukebox field with an article he wrote. It's called "Cotton Eyed Joe." The son of **Lefty Frizzell** and daughter of **Merle Kilgore**, injured in an auto wreck after their marriage, are now both mended and out of the hospital and back in school. They are fine youngsters.

Buz Cason and **Bobby Russell** are back together, cutting some productions, and trading horses. This has been, in the past, one of the most successful combinations in the business.

Billboard Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 1/15/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	SINGS HEART SONGS Charley Pride, RCA LSP 4617	8
2	2	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia C 30925	7
3	4	EASY LOVING Freddie Hart, Capitol ST 838	17
4	3	WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis, Mercury SR 61346	10
5	6	ANNE MURRAY & GLEN CAMPBELL Capitol SW 869	6
6	7	THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. II Columbia KC 30887	13
7	5	WE GO TOGETHER Tammy Wynette & George Jones, Epic E 30733 (CBS)	11
8	8	COAT OF MANY COLORS Dolly Parton, RCA LSP 4603	12
9	13	RANGER'S WALTZ Mom and Dads, GNP Crescendo GNPS 2061	10
10	10	I'M JUST ME Charley Pride, RCA LSP 4560	27
11	9	I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510	32
12	11	SILVER TONGUED DEVIL & I Kris Kristofferson, Monument Z 30679 (CBS)	15
13	24	NEVER ENDING SONG OF LOVE Dickie Lee, RCA LSP 4637	2
14	36	SHE'S ALL I GOT Johnny Paycheck, Epic E 31131 (CBS)	4
15	16	WORLD OF LYNN ANDERSON Columbia C 30925	14
16	14	IN SEARCH OF A SONG Tom T. Hall, Mercury ST 61350	18
17	18	YOU'RE MY MAN Lynn Anderson, Columbia C 30793	26
18	19	HIS GREATEST HITS, VOL. 2 Bill Anderson, Decca DL 75315 (MCA)	9
19	12	SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol ST 835	20
20	15	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca DL 75310 (MCA)	14
21	23	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	72
22	20	HERE COMES HONEY AGAIN Sonny James, Capitol ST 849	7
23	17	PITTY PITTY PATTER Susan Raye, Capitol ST 807	20
24	22	WELCOME TO MY WORLD Ray Price, Columbia KC 30878	7
25	25	HANK THOMPSON'S 25th ANNIVERSARY ALBUM Dot DOS 2-2000 (Paramount)	6
26	26	ME AND BOBBY MCGEE Kris Kristofferson, Monument Z 30817 (CBS)	15
27	28	BEST OF CHARLEY PRIDE RCA Victor LSP 4223	22
28	30	TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS)	20
29	27	ROSE GARDEN Lynn Anderson, Columbia C 30411	56
30	32	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	45
31	31	LOVE'S OLD SONG Barbara Fairchild, Columbia C 31092	2
32	—	COUNTRY GREEN Don Gibson, Hickory LCS 160	1
33	33	LAND OF MANY CHURCHES Merle Haggard, Capitol SWBO 803	3
34	21	GREENE COUNTRY Jack Greene, Decca DL 75308 (MCA)	4
35	29	LIVING AND LEARNING/TAKE MY HAND Mel Tillis & Sherry Bryce, MGM SE 4800	7
36	37	THE DEL REEVES ALBUM United Artists UAS 6820	3
37	34	JEANNIE Jeannie C. Riley, Plantation PLP 16 (SSS Int'l)	3
38	35	BEST OF BUCK OWENS, VOL. 4 Capitol ST 830	11
39	39	MAGNIFICENT SANCTUARY BAND Roy Clark, Dot DOS 25993 (Paramount)	7
40	38	WORLD OF MARTY ROBBINS Columbia G 30881	10
41	42	KO-KO JOE Jerry Reed, RCA LSP 4596	18
42	44	IT'S A SIN TO TELL A LIE Slim Whitman, United Artists UAS 6819	8
43	40	AERIE John Denver, RCA LSP 4607	5
44	41	SHE'S LEAVIN' Jim Ed Brown, RCA LSP 4614	3
45	45	COUNTRY ROADS Osborne Brothers, Decca DL 75321 (RCA)	2

Watch Out For Connie,
Because This Looks Like The One!

**"LET ME
BE THE
ONE"**

CH-5148

**Connie
Eaton**

Exclusively On Chart



HUBERT LONG
INTERNATIONAL
1513 Hawkins St.
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CHART RECORDS

Soul Sauce



**BEST NEW RECORD
OF THE WEEK:**
**"IN AND OUT
OF MY LIFE"**
**MARTHA REEVES
& THE VANDELLAS**
 (Gordy)

By ED OCHS

SOUL SLICES: You face a fresh calendar and the New Year calls like a clean slate, but **Curtis Mayfield** still pleases "We Gotta Have Peace," and **Buddah**, **Cecil Holmes** agree as they ready special promotion to back the single. Shortening is in store for **Laura Lee's** "Since I Fell for You"—from her "Women's Love Rights" Hot Wax LP—and a new **Bill Withers** single is on deck. . . . While Atlantic girds for the big release of LP's from **Aretha**, **Persuaders**, **King Curtis**, **Betty Wright** and **Donny Hathway**, Motown has singled out the **Four Tops'** "Simple Game," **Jimmy Ruffin's** "Our Favorite Melody" and the **Marvellettes'** "Breathtaking Guy" from the past albums. (The Tops' disk is top 10 in England. Meanwhile, the **Supremes** are flying high, **Jr. Walker** is gathering strength, and LPs from **Gladys Knight & the Pips**, **Junior Walker**, **Supremes-Four Tops** and **Chartbuster's Vol. 5** are breaking. . . . Next **Kool & the Gang**, "Love the Life You Live," should be their biggest if the excitement at De-Lite measures up. The Gang's "Ike's Mood" has been shaved for deejays. . . . **Jerry Williams, Jr.**, **Swamp Dogg** when he sings, will do it for **Jamie/Guyden** with "Straight From My Heart" on his own **Swamp Dogg Presents** label, while the parent label has signed aboard the **Fashions** with "What Goes Up Must Come Down," and **Sister**, "Stanga" (Stone Flower); **Holland-Dozier**, "Don't Leave Me" (Invictus); **Carl Carlton**, "Where Have You Been" (Back Beat); **Bobby Bland**, "Do What You Set Out to Do" (Duke); **Glass House**, "Playing Games" (Invictus); **Chi-Lites**, "I Want to Pay You Back" (Brunswick); **Syl Johnson**, "That's Why" (Twilight); **Donnie Elbert**, "Sweet Baby" (All Platinum); **Clarence Reid**, "Good Old Days" (Alston); **Woman**, "That's How it Is" (Shock); **Ted Taylor**, "Only the Lonely Know" (Ronn).

Vox Jox

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hurting financially, as do some radio stations, you'd see some innovations in television. Right now, the only hope in my opinion for some freshness in TV is via CATV. Maybe. As for a country music station in New York, I keep fighting. I've driven a couple of friends bats, trying to get them to go country on their FM stations in New York. No soap. Three or four of them have stated outright that they'd rather lose money.

★ ★ ★

Micheal Hunter has departed **KMET-FM**, Los Angeles, to join **KRLA**, same city. **Greg Shannon**, previously with **KDAY** in Los Angeles, is now also at **KRLA** working the midnight-dawn slot. Hunter is 9-midnight. Gone from **KRLA** are **Dave Diamond** and **Gene Thayer**. A pretty girl told me that **Diamond** is now on **KDAY**. Gets sort of dizzy, this Los Angeles scene. . . . San Antonio, needs a news director and a newsman. Talk to program director **Sonny Helendrez**, 512-655-5500. Station has my recommendation. . . . Had a note from **Scott Segraves**. He now has his first ticket and is working at **KERN**, Bakersfield, Calif., doing the 10 a.m.-3 p.m. shift, plus production. . . . **Dick Gorton**, music director at **WOBM-FM**, Toms River, N.J., says the station is now updating its music to make it more contemporary "to pick up the 18-35 audience without alienating our older listeners. We are blending **Billboard's** Easy Listening Chart with **Sinatra**, **Bennett**, **Bacharach**, **Coniff**, etc." Lineup at the station now includes **Gorton** 5-9 a.m., **Gary Cubberley**

until 2 p.m., **Rick McDonough** 2-6 p.m., **Greg Koziar** 7-midnight, and **Fred Simmonds** all-night.

★ ★ ★

WGLO-FM in Chicago featured a debate Jan. 3 on Top 40 music vs. progressive rock music. **Larry O'Brien**, **WCFL**, Chicago, was a guest on the show. . . . **Hudson** and **Landry** appeared on the **Don Imus** show on **WNBC**, New York, last week. . . . Latest special done by **Wink Martindale** on **KMPC**, Los Angeles, was three hours with **Isaac Hayes**.

★ ★ ★

Joe (Tom Terrific) Kodba has joined **WJET**, Erie, Pa., under the name of **Joey Stephens** and is doing the 9-midnight show. He'd been at **WWYN** in Erie. Rest of **WJET** staff now includes **Frank Martin** 6-10 a.m., **Jack Star** until 1 p.m., **Randy Michaels** 1-5 p.m., **Ronnie Gee** 5-9 p.m., **Stephens** and **Al Knight**, via tape, midnight-6 a.m. . . . **Jim Carter**, now with **KNIT**, Abilene, Tex., writes: "The reason for this note is because of **Don McLean's** smash "American Pie." I don't know how many **Buddy Holly** freaks are in this old world, but, last spring I did a two-hour documentary tribute to the guy with interviews with his mother, **Jerry Allison**, **Norman Petty**, **Sonny Curtis**, and a guy that used to back him vocally as one of the **Crickets**—**David Bigham**. I still have the tapes of the program, which include all of his biggies and then some. I was wondering if there is enough interest nationally to think about getting it in the hands of other stations. I rapped with **Don McLean** yesterday about it and he seemed to think so, but that could be a biased opinion."

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	LET'S STAY TOGETHER 7 Al Green, Hi 2022 (London) (Jec, BMI)		25	21	SUPERSTAR (Remember How You Got Where You Are) 10 Temptations, Gordy 7111 (Motown) (Jobete, BMI)	
2	2	CLEAN UP WOMAN 9 Betty Wright, Alston 4601 (Atlantic) (Sherilyn, BMI)		26	20	I'M A GREEDY MAN (Part 1) 10 James Brown, Polydor 2-14100 (Dynatone/Belinda, BMI)	
3	3	DROWNING IN THE SEA OF LOVE 9 Joe Simon, Spring 120 (Polydor) (Assorted, BMI)		27	28	(We've Got to) PULL TOGETHER 3 Nite-Lites, RCA 74-0591 (Rutri, BMI)	
4	6	SUGAR DADDY 5 Jackson 5, Motown 1194 (Jobete, BMI)		28	30	AIN'T NOBODY HOME 8 B.B. King, ABC 11316 (Rittenhouse, BMI)	
5	5	ONE MONKEY DON'T STOP NO SHOW 8 Honey Cone, Hot Wax 7110 (Buddah) (Gold Forever, BMI)		29	31	AT LAST 7 Jesse James, Zay 30,002 (Feist, ASCAP)	
6	10	THAT'S THE WAY I FEEL ABOUT 'CHA 7 Bobby Womack, United Artists 50847 (Unart/Tracebob, BMI)		30	38	IF I COULD SEE THE LIGHT 3 8th Day, Invictus 9107 (Capitol) (Gold Forever, BMI)	
7	4	FAMILY AFFAIR 10 Sly & the Family Stone, Epic 5-10808 (CBS) (Stone Flower, BMI)		31	32	SEE WHAT YOU DONE DONE 4 Delia Gartrell, Right On 109 (Captain/Chaca, BMI)	
8	7	ROCK STEADY/OH ME OH MY 11 Aretha Franklin, Atlantic 2838 (Pundit, BMI)		32	33	WAY BACK HOME 7 Jr. Walker & the All Stars, Soul 35090 (Motown) (Four Knights, BMI)	
9	9	EVERYBODY KNOWS ABOUT MY GOOD THING (Part 1) 9 Little Johnny Taylor, Ronn 55 (Jewel) (Respect, BMI)		33	34	LAY LADY LAY 7 Isley Brothers, T-Neck 933 (Buddah) (Big Sky, ASCAP)	
10	8	RESPECT YOURSELF 15 Staple Singers, Stax 0104 (East/Memphis/Klondike, BMI)		34	35	WHY DIDN'T I THINK OF THAT? 4 Brenda & the Tabulations, Top & Bottom 411 (Jamie/Guyden) (McCoy/One Eye Soul, BMI)	
11	11	YOU ARE EVERYTHING 12 Stylistics, Avco 4581 (Beilboy/Assorted, BMI)		35	40	JUNGLE FEVER 2 Chakackas, Polydor 15030 (Sabam, BMI)	
12	13	SON OF SHAFT 4 Bar-Kays, Volt 4073 (East/Memphis, BMI)		36	41	PAIR 7 Ohio Players, Westbound 188 (Chess/Janus) (Bridgeport, BMI)	
13	16	SHOW ME HOW 14 Emotions, Volt 4066 (East/Memphis, BMI)		37	—	SWEET BABY 1 Donnie Elbert, All Platinum 220 (Multimood, BMI)	
14	15	AIN'T UNDERSTANDING MELLOW 6 Jerry Butler & Brenda Lee Eager, Mercury 73255 (Butler, ASCAP)		38	—	STANDING IN FOR JODY 1 Johnnie Taylor, Stax 0114 (Groovesville, BMI)	
15	18	MAKE ME THE WOMAN THAT YOU COME HOME TO 5 Gladys Knight & the Pips, Soul 35091 (Motown) (Jobete, BMI)		39	42	KEEP ON KEEPIN' ON 6 N.F. Porter, Lizard 1010 (Vulture, ASCAP)	
16	17	GET UP & GET DOWN 5 Dramatics, Volt 4071 (Groovesville, BMI)		40	45	HEY BIG BROTHER 5 Rare Earth, Rare Earth 5038 (Motown) (Jobete, BMI)	
17	19	LOVE GONNA PACK UP 5 Persuaders, Win or Lose 220 (Atco) (Cotillion/Win or Lose, BMI)		41	—	TOGETHER LET'S FIND LOVE 1 Fifth Dimension, Bell 45-170 (Fifth Star, BMI)	
18	14	SCORPIO 12 Dennis Coffey and the Detroit Guitar Band, Sussex 226 (Buddah) (Interior, BMI)		42	43	AFTER ALL THIS TIME 4 Merry Clayton, Ode 66018 (A&M) (Screen Gems-Columbia, BMI)	
19	24	FIRE AND WATER 3 Wilson Pickett, Atlantic 2850 (Irving, BMI)		43	49	THE LOVE YOU LEFT BEHIND 2 Syl Johnson, Hi 2208 (London) (Jec, BMI)	
20	12	GOT TO BE THERE 11 Michael Jackson, Motown 1191 (Stein & Van Stock/Glenwood, ASCAP)		44	47	BOUND 3 Ponderosa Twins + One, Horoscope 102 (All Platinum) (Higuera, BMI)	
21	22	DO THE FUNKY PENGUIN (Part 1) 4 Rufus Thomas, Stax 0112 (Stripe/East/Memphis, BMI)		45	—	I LOVE YOU—STOP 1 Stairsteps, Buddah 277 (Kama Sutra, BMI)	
22	23	YOU WANT IT YOU GOT IT 3 Detroit Emeralds, Westbound 192 (Chess/Janus) (Bridgeport, BMI)		46	48	CAN'T HELP BUT LOVE YOU 2 Whispers, Janus 174 (Ensign, BMI)	
23	26	LOVE AND LIBERTY 4 Laura Lee, Hot Wax 7111 (Buddah) (Gold Forever, BMI)		47	50	YES I'M READY (If I Don't Get to Go) 2 Gene Chandler, Mercury 73258 (Julio/Brian, BMI)	
24	36	YOU MAKE YOUR OWN HEAVEN AND HELL RIGHT HERE ON EARTH 5 Undisputed Truth, Gordy 7112 (Motown) (Jobete, BMI)		48	—	FLOY JOY 1 Supremes, Motown 1195 (Jobete, BMI)	
				49	—	CRY IF YOU WANNA CRY/ A MILLION TO ONE 1 Manhattans, De-Luxe 8459 (Starday/King) (Arnel/Make Music, ASCAP/Razzle Dazzle, BMI)	
				50	—	SLIPPIN' IN DARKNESS 1 War, United Artists 50867 (Far Out, ASCAP)	

Jon Wim Holiday, program director of **KIRO**, Seattle, writes: "That mention of **Jim Gearhart** in **Vox Jox** and I'm on the phone to **Jim**. He'll be the new morning man at **KIRO** starting just as soon as possible and not later than Jan. 3. Talk about coincidences; **Jim** worked for me at the **WHYE** in **Roanoke, Va.**, 11 years ago. Went from there to **KQV**, Pittsburgh. You put him in some pretty fast company when you class him with **Imus**, **Owen**, etc., but knowing **Jim** as I do, he's right in there. The 'guy in the midwest' who belongs in the same class, but that you couldn't remember is probably another alumnus of mine—**Mike Murphy** at **KMPZ** in **Kansas City**, close to being the best morning guy in the country. Anyhow, making **Jim Gearhart** the new morning man at **KIRO** shows we're going first class in Seattle. Just in case you don't remember all of **Jim's** background, he'd been

at **WNEW** since 1969. Prior to that, he was at **WCBS** and **WNBC** after coming up to **New York** via **WFIL** in **Philadelphia**."

★ ★ ★

Mike Hoyer, a man who'd grown in about six years at **WHO** in **Des Moines** to become a legend country music air personality, has resigned the all-night position to become program director of **KWMT**, **Fort Dodge, Iowa**. **Hoyer** dropped me a note: "To be mentioned in the same breath (sentence) with **Eddie Hill** (your review of the DJ book in **Billboard** Dec. 18) is indeed a great honor. I certainly thank you. **Charlie Brown** of **WBAP** in **Fort Worth** called my attention to it. I had missed it. **Charlie** is much younger than you and I had to ask me who **Eddie Hill** is! I did a personal appearance in **Fort Worth** at the **Stagecoach**, **Ray Chaney's** club, last weekend. Spent a couple of fantastic, wild hours with buddy

and competitor **Bill Mack** (**WBAP**, too) Saturday morning Dec. 18. I fully intend to hire away his telephone girl—**Darla**."

★ ★ ★

Big thingamabob at **KCBQ**, **San Diego**, and out walks program director **Buzz Bennett**, **Harry Scarborough**, **Chuck Browning**, **Rich Brother Robin**, **Tom Kelly**, and **Ted Taylor**. Understand the station flew in a couple of air personalities out of their **Milwaukee** station. Don't know what the fuss was all about. **Bennett** was about the only person to soundly beat a **Bill Drake** station. So, just in a sort of funning way, I was sitting here thinking: "So **Drake** finally got **Bennett** out of the market."

★ ★ ★

Paul Revere was just up in the office; this time he's using wine as a promotion gimmick. His motorcycle tour built "Indian Reserva-

(Continued on page 58)

IT ALL SOUNDS ALIKE...



TO THEM.

COLOR THEM TOGETHER.

To heighten this togetherness, Billboard is publishing a special issue on the black experience in today's entertainment industry. We call it "The Soul Emergence." The concept of this issue is to bring an insight into the thinking behind the black artist's, writer's and producer's special kind of music. Music that is universal.

What is the "Soul Emergence" issue?

It's an issue for everyone who works, lives, breathes, and loves the music industry.

It's an education of the "soul culture."

It's Billboard's testimonial on the black music scene.

What will "Soul Emergence" cover?

- the dominant positions of black music on pop charts; how they get there; where the sales are.
- the black influence on Broadway and in motion pictures.
- black radio and its music.
- jukebox programming of black music.
- black publishing.
- black country acts.
- blacks in Las Vegas.
- how black acts fare on black campuses.
- the blacks in television.

The sole object of this issue is to promote the "Soul Sound" and to promote an understanding of music.

Soul Emergence is an important Billboard special.

It will be read.

Why not promote a little understanding of your own?

Contact a "brother" at any one of these Billboard Sales offices:

NEW YORK Ron Willman 165 West 46th St. (212) 757-2800	CHICAGO Steve Lappin 150 N. Wacker Dr. (312) 236-9818	NASHVILLE John McCartney 1719 West End Ave. (615) 329-3925	LOS ANGELES Marty Feely 9000 Sunset Blvd. (213) 273-7040
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Ad Deadline: January 19 Issue Date: January 29

IF UNDERSTANDING IS TO BEGIN, LET IT BEGIN IN MUSIC.

Billboard SPECIAL SURVEY For Week Ending 1/15/72

BEST SELLING
Billboard **Soul LP's**

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	2	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	5	26	27	FIRST LIGHT Freddie Hubbard, CTI 6013	2
2	3	SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax/Volt)	23	27	28	BUDDY MILES Mercury SRM 2-7500	14
3	1	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic KS 30986 (CBS)	9	28	30	PUSH PUSH Herbie Mann, Embryo SD 532 (Atlantic)	8
4	4	QUIET FIRE Roberta Flack, Atlantic SD 1594	6	29	26	ARETHA LIVE AT THE FILLMORE WEST Atlantic SD 7205	33
5	5	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	31	30	21	AL GREEN GETS NEXT TO YOU Hi SHL 32062 (London)	17
6	7	STYLISTICS Avco AV 33023	7	31	20	HOT PANTS James Brown, Polydor PD 4054	19
7	8	COMMUNICATION Bobby Womack, United Artists UAS 5539	9	32	—	WHATCHA SEE IS WHATCHA GET Dramatics, Volt 6018	1
8	6	SANTANA Columbia KS 30595	15	33	34	LIVE AT NEWPORT Eddie Harris, Atlantic SD 1595	3
9	29	JACKSON 5'S GREATEST HITS Motown M 741 L	2	34	35	WHAT'S GOING ON Johnny Hammond, Prestige 10015 (Fantasy)	2
10	11	REVOLUTION OF THE MIND/RECORDED LIVE AT THE APOLLO James Brown, Polydor PD 3003	4	35	36	I'VE BEEN HERE ALL THE TIME Luther Ingram, Koko KOS 2201 (Stax/Volt)	2
11	10	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick BL 754710	24	36	38	SAGITTARIUS MOVEMENT Jerry Butler, Mercury SR 61347	18
12	14	INNER CITY BLUES Grover Washington Jr., Kudu KU 03 (CTI)	5	37	31	B. B. KING IN LONDON ABC ABCS 730	13
13	13	EVOLUTION Dennis Coffey & the Detroit Guitar Band, Sussex SXBS 7004 (Buddah)	11	38	33	DIONNE WARWICKE STORY Scepter SPS 2-596	10
14	12	SMACKWATER JACK Quincy Jones, A&M SP 3037	12	39	37	GIVIN' IT BACK Isley Brothers, T-Neck TRS 3008 (Buddah)	17
15	15	FIFTH DIMENSION LIVE Bell 9000	11	40	44	CHAPTER TWO Roberta Flack, Atlantic SD 1569	72
16	16	ROOTS Curtis Mayfield, Curtom CRS 8009 (Buddah)	9	41	—	GONNA TAKE A MIRACLE Laura Nyro, Columbia KC 30987	1
17	18	ARETHA'S GREATEST HITS Aretha Franklin, Atlantic SD 8295	16	42	39	BLACK IVORY Wanda Robinson, Perception PLP 18	18
18	17	SOULFUL TAPESTRY Honey Cone, Hot Wax HA 707 (Buddah)	7	43	47	GOIN' EAST Billy Paul, Philadelphia International Z 30550 (CBS)	6
19	19	ALL DAY MUSIC War, United Artists UAS 5539	8	44	43	MAYBE TOMORROW Jackson 5, Motown MS 735	38
20	9	GOIN' BACK TO INDIANA Soundtrack/Jackson 5, Motown M 742L	14	45	46	WHERE DID OUR LOVE GO Donnie Elbert, All Platinum SP 3007	5
21	23	'NUFF SAID Ike & Tina Turner, United Artists UAS 5530	8	46	42	ALL BY MYSELF Eddie Kendricks, Tamla TS 308 (Motown)	36
22	24	JUST AS I AM Bill Withers, Sussex SXBS 7006 (Buddah)	32	47	49	25th ANNIVERSARY IN SHOW BUSINESS Ray Charles, ABC ABCH 731	6
23	22	RAINBOW BRIDGE Soundtrack/Jimi Hendrix, Reprise MS 2040	14	48	48	MERRY CLAYTON Ode SP 77012 (A&M)	9
24	25	KOOL & THE GANG LIVE AT PJ'S De-Lite DES 15004	4	49	40	STEVIE WONDER'S GREATEST HITS VOL. 2 Tamla T 313L (Motown)	8
25	32	DON'T KNOCK MY LOVE Wilson Pickett, Atlantic SD 8300	3	50	41	A NATURAL MAN Lou Rawls, MGM SE 4771	19



COLUMBIA'S R&B staff, anchored by Logan Westbrooks, sitting center, newly named director of special markets, in New York to plan a push behind the Free Movement's label debut, "The Harder I Try," to be included along with the group's "I've Found Someone of My Own" on a forthcoming album. Left to right are Fred Ware, Southern r&b promotion manager, Atlanta; Lou Wills, West Coast promotion manager, Los Angeles; Sam Beasley, East Coast promotion manager, Maryland; and Granville White, Midwest promotion manager, Chicago.

Vox Jox

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tion" into one of the biggest selling singles ever at Columbia Records. His newest single is "Country Wine," so Revere is handing out bottles of apple wine. If he comes your way, drink a toast in honor of the Purple Toadstool Award, which I haven't bestowed on anyone in a long time, but I'd like to now honor a certain general manager of a major market Top 40 station, who shall go unnamed, who taps the personal phone calls of his air personalities and has been known to quote things back to them. Right, **Bob Raleigh?**

WRMF, currently a 500-watt daytimer in Titusville, Fla., has permission to go to 10,000 watts days, and 5,000 watts nights. Construction should be starting any second now. . . . **Bob Helmick** has been called to duty in the National Guard, so **Rich Mitchell** is filling that slot at WIPC, Lake Wales, Fla. . . . Talk about a Christmas bonus, **Jack Ambrozic**, general manager of WNCR-FM, Cleveland, put his staff on a 707 to Las Vegas on Dec. 16. Forty people in all. The three-day party was held in the International Hotel. WNCR-FM either had one hell of a duebill at the International or there's more money in progressive rock radio than most people realize. In case I forgot to mention it, **Bill Garcia** is program director now of WNCR-FM. . . . **Warren Duffy**, who used to program KMET-FM, Los Angeles, now has a production firm called Fat Kids Inc. First project by the firm is a three-hour weekly blues show which they'll syndicate; musician **Jimmy Witherspoon** hosts the show, slated to be available in January. Fat Kids will also be in management of artists. It's a Los Angeles firm.

Many stations subscribe to **Bob Orben's** comedy material. Another such comedy timesheet is The Electric Weenie, 970 E. Dayton Circle, Fort Lauderdale, Fla. 33312. The big hot dog himself is trying to locate **Barry St. John**, who used to be at WLVA, Lynchburg, Va. St. John's Weenie is being returned marked "unclaimed." Any of you other guys would like to have a sample copy of the Weenie, why don't you write the Weenie maker? . . . There's another comedy service I can suggest to you: The Funny. Funny World. It's a bi-weekly report on wit and humor around the world, a digest of about 46,147 and a half publications. **Martin A. Ragaway**, who edits the thing, says: "I'm trying to do for comedy and wit what Kiplinger has done for the economic and political scene. We'd be pleased to send a free sample copy to any of your readers who

might like to see it. If they address their requests to Funny Funny World, P.O. Box 69824, Los Angeles, Calif., 90069, we'll know that they read about it in your column." Okay, bomb him out with requests; after all, never turn down anything free.

Staff at WMFC, Monroeville, Ala., now includes **Don Miller**, program director **John Langlois**, and **Judson Skinner**, with **Johnny Sales** and **David Larrimore** on weekends. **Harold Harris** is station manager of the Top 40 station. And Langlois pleads for better record service. . . . **Chris Martin** is now doing noon-4 p.m. at KAKC, Tulsa. He'd been the all-night man at KUDL, Kansas City.

All radio stations who'd like to broadcast either a few comments from **Gary Puckett** or his record producer **Al De Lory**, can telephone **Al De Lory** at 312-465-1161. Al will make arrangements for Gary or both himself and Gary to call you back on your beeper-phone connection for the interview. The reason, of course, is to plug Gary's new Columbia Records single "I Can't Hold On," which has been getting action at WBAM, Montgomery, Ala., according to Al. Al and Gary are willing to even help radio stations do a whole special program, if you wish. . . . Two new books out of interest to air personalities: "How to Become a Radio Disc Jockey" by **Hal Fisher**, \$7.95, Tab Books, Blue Ridge Summit, Pa. 17214, and "Commercial FCC License Handbook" by **Harvey F. Swearer**, \$8.95, also Tab Books. I'll print a review of the DJ book in a couple of weeks. As for the FCC License handbook, I don't really know enough to comment about it. It's highly technical, but written in easy-to-understand language. I think it would prove invaluable around a radio station.

Dennis O. Rogers, music director of KBTM, Jonesboro, Ark., writes: "Here's a letter from another station in Arkansas that plays rock 'n' roll at least part of each day. KBTM and KBTM-FM has just celebrated its 40th year on the air. I've been program and music director and personality here for the last five years. I run a five-hour free form rock show five nights a week on our AM. We serve the over 8,000 students on the Arkansas State University Campus here. Response has been great. Record stores report album sales are up a great deal since we started the show. I guarantee airplay on almost any product." General manager of the station is **Alan Patterson Jr.** . . . Staff at WEDO in McKeesport, Pa. (suburb of Pittsburgh), includes music direc-

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DOUG EASON, first black vice-president and general manager of St. Louis' KATZ-AM, centers the attention of well-wishers at a testimonial dinner of broadcasters last month in St. Louis. Honoring Eason are, left to right, Red Forbes, All-Platinum Records; Buzz Willis, RCA Records; George Morris, RCA Records; Doug Eason, KATZ; Larry Maxwell, United Artists Records; Ronnie Moseley, Sussex Records; Otis Smith, Hot Wax Records; and, sitting, Buddah's Cecil Holmes.

Letters To The Editor

• Continued from page 22

it is among the most demanding jobs around. It is certainly not easy . . . and often not very enjoyable. It isn't a "necessary evil" either. Every member of the sales force should get plenty of respect. And more-than-a-little conversation between departments will often lead to a mutual understanding, increased knowledge for both, and increased management potential for both.

I've just discussed this subject with WJOL program director Wally Nelson . . . who disputes quite a bit of what I've written. He may be right . . . but meanwhile, I'll take my sales list in the afternoon.

Bill Drilling
Joliet, Ill.
WJOL

Jukebox programming

IS IT CONTROVERSIAL?

Dylan Disk Stirs Jukebox Comment

By EARL PAIGE

CHICAGO—"George Jackson," the hit single by Bob Dylan, is developing into a much-discussed and sometimes controversial record for jukebox programmers, according to a spot check in several markets. Generally, programmers and one-stop managers report a steady build-up on the disk even though most say there is little supporting airplay due to a potentially controversial lyric line.

The single has the same title on each side, one being the "Big Band" version and the other the "Acoustic" version. The lyric line that is objectionable to some people, does not stand out as much in the big band side. But, of course, jukebox programmers must go with both sides, unlike radio station programmers.

Reports of the disk's controversial nature vary widely and are

often linked with airplay activity.

"We have had no repercussions and have sold an awful lot of the single," said Harvey Campbell, buyer at Pittsburgh Mobil one-stop which has vans in many states. "I suppose the small amount of airplay has curtailed it somewhat."

A-1 One-Stop manager Otto Wilkinson in New York City said: "They're (jukebox programmers) buying it right along here."

However, Harold Hassler, Davidson's One-Stop, Kansas City, with outlets in Omaha and Wichita, said: "The lyric line has kept some operators from putting it on in restaurants and certain locations. They have to be careful in teenage spots too. Of course, in taverns it's a big record and it's selling very well retail."

Radio Doctors buyer Mike Mowers in Milwaukee said he felt the acoustic side with the lyric line more pronounced was the best side musically. "It's very melodic and there's a beautiful, predominantly harmonica sound coming out of each verse. I have been serviced four times on the record and I suppose the label feels on-stops can do a job with it. It's really one of Dylan's best records and even though there is little airplay here, jukebox programmers are aware of it. It is selling."

Mowers said the record offers a good opportunity to those jukebox

programmers who take the time to program for individual locations. "Where we have jukebox programmers with hard rock stops and young adult locations, they are asking for the record."

Programmer Barb Walther, C&H Sales, Mankato, Minn., said the record is one of the best playing disks in campus locations. "We have been asked to take it off in some eating places. One restaurant owner said he was running a restaurant, not a toilet."

However, another campus programmer, Janelle Wingrave, Emporia Music Service, Emporia, (Continued on page 60)

Md. Programmer Lauds Values of Jukebox LP's

BALTIMORE—Jukebox albums have a place in the scheme of programming at Evans Sales & Service here, which like



many jukebox operating firms, is steadily switching over from three for a quarter to two for a quarter play pricing. However, LP's don't figure in the transition from a pricing standpoint as much as from the way they fill in much needed programming, according to Jerry Eanet.

Evans is about one-third switched over to the new price and

is proceeding with the transition mainly by using new jukeboxes. Eanet said, "I think the new pricing has to be based on new equipment. We have not found that little LP's are important during the change unless it is accompanied by a new phonograph."

A valid theory has it that jukebox albums, which furnish most often three cuts for a quarter, represent a bargain for the patron who suddenly finds singles priced at two for a quarter.

Eanet, however, while not discounting the theory entirely, believes that the big value of jukebox albums is the added programming versatility they represent, plus the fact that some of his locations, particularly, soul stops, definitely prefer albums.

"Just last week, I was putting in a new jukebox with 160 selections where I had one offering 100 selections. Where can I come up with 30 good, new records, not repeats of what was already on the old box? I can't use samples because I would be kidding myself. I have to come up with solid material because naturally it's a top location or I wouldn't be putting in a brand new machine."

His answer: Jukebox albums. He said he was able to find ten good albums, mostly in the big band category but some jazz packages too.

He found albums by Louis Armstrong, Count Basie, Erroll Garner, Earl Grant, Jimmy McGriff, James Moody, Duke Ellington and these kinds of artists. (Continued on page 60)

Jukebox-Station Ties Help Programmers Save Time

MADISON, Wis.—Jukebox programmers and operators can work up a profitable exchange of information with radio station music directors and program directors, according to Mrs. Pat Schwartz of Modern Specialty here. At the very least, the jukebox programmer can save time in gathering information; the radio station programmer can gain information not obtainable elsewhere, she pointed out.

Developing a rapport with WISM, WMAD and just recently, WTSO here is part of Mrs. Schwartz's regular routine. Since articles about her relationship with stations have appeared in Billboard, other station music directors have called her, she said.

The latest was Cal Casey of WTSO who hopes that Mrs. Schwartz can furnish him with backup information, particularly on MOR records. Since Mrs. Schwartz, and head of the firm Lou Glass, as well as the other people at Modern Specialty, are interested primarily in one thing—meter readings, or the direct effects of a hit record—Casey wants this information too. (Continued on page 60)

This isn't always pertinent to older records either. Mrs. Schwartz is ahead of the stations consistently. She said she was on "Lookin' for a Love" by the J. Geils Band before any station here played it. Thus, meter readings on early releases is vital information for stations.

On the other hand, Mrs. Schwartz needs information from a great number of sources. She said she would like to tap retail store sales but her job just doesn't allow for that expenditure of time. Casey is tapping retail sales and can supply her with that kind of specific information. (Continued on page 60)

NEW AIRPLAY

NEW YORK — Reached at press time, Columbia Records jukebox product coordinator Ron Braswell said that while the Dylan disk was receiving spotty airplay, he "does not think the controversial lyric line presents any serious problem on jukeboxes." He mentioned also that Columbia has prepared a special airplay single.

TOO MANY 'DIAMONDS'

1-Stops Rip Multiple Versions

CHICAGO — One-stop buyers are wondering if the several cover versions of "Diamonds Are Forever" will hurt the song's chances of breaking through as a big U.S. jukebox hit much as happened with "Mammy Blue," a song with at least 10 cover versions, according to spot checks in several markets of the U.S. Many object to multiple versions of songs.

Unlike with "Mammy Blue," which sparked wild offers of free merchandise (Billboard, Dec. 25), one-stops report no undue promotion push on "Diamonds Are Forever."

Many reported that "Mammy Blue" could have gone on to be a big hit in the U.S. had there been some kind of concentration on one version. "Mammy Blue" continues to dominate international charts, in almost all cases by the Pop Tops, the original.

The Pop Tops' version topped the chart for Austria, Norway, Spain, Sweden and West Germany, for example. A version by Charisma on CBS hit the top in South Africa and a Ricky Shayne version topped the chart in Brazil (Billboard, Jan. 8). The Argentina chart, however, listed versions by Roger Whitaker, James Darren, Pop Tops, Ricky Shayne and Punch. A version by Joel Daye was No. 3 in Australia.

U.S. releases of "Mammy Blue" were by the Pop Tops, Daye, Bob Crew Generation, Watchpocket, Genya Ravan, Darren, Shayne, Raymond LeFevre, Whit-

aker, and just recently, Hugo Montenegro.

Versions of "Diamonds" so far include the soundtrack song by Shirley Bassey as well as these by Ferrante & Teicher, Enoch Light, Bachelors, Mel Taylor and Percy Faith, according to jukebox title strip lists from the Star and Sterling firms.

The Shirley Bassey version (Continued on page 60)

ROCK-OLA'S DORIS

Need for Jukebox Features

CHICAGO — Rock-Ola Corp. executive vice president Ed Doris believes jukebox manufacturers must concentrate on features the public and in turn the location owners will demand if there is to be accelerated sales of new jukeboxes. As for Rock-Ola's 1972 projection, Doris said: "We couldn't be more optimistic. We have worked a long time for the product acceptance we're now enjoying. We're hiring people, building 11 new shipping docks and adding storage facilities for finished goods."

Prospects for sales overseas are also buoyed, he said by new monetary changes. "We've been enjoying excellent sales in Europe, Asia and even countries where the currency has been allowed to float. These new policies are going to help us because it will require less of their dollars to buy our product."

Rock-Ola's emergence as a leading jukebox producer may stem from its philosophy of not introducing new models until distributors have disposed of preceding models, he said. "We believe we have an obligation to see our distributors make a profit, and not be loaded with tremendous inventories at the end of a model year and therefore forced to liquidate goods." Rock-Ola is unique among U.S. jukebox manufacturers in that it has no factory owned wholesale firms.

Doris believes design changes in this year's model 448 (among them a raised to eye level program panel and push button selection involving only 10 keys) is responsible for boosted sales. He said he is aware that many jukebox operators wait and buy year-old models. It is for this reason that he believes manufacturers must come up with innovations that will stimulate purchases of new equipment.



ROCK-OLA's Ed Doris photographed at a recent distributors meeting where he was enthusiastically telling wholesalers about the new features of his firm's jukeboxes.

Coin Machine World

MOA DEADLINE

The deadline date for room reservations on campus for the Music Operators of America (MOA) initial seminar at Notre Dame Univ. is Jan. 20. The room rates are \$12 (single) \$17 (double) payable on checking out. Reservations should be made directly with the Morris Inn, Notre Dame, Ind. 46556. The deadline for the seminar itself, being held in conjunction with the school's center for continuing education, is Jan. 26. The registration fee for the seminar, limited to 100 delegates, is \$45. The registration check must be sent directly to (and made payable to) the University of Notre Dame, CCE, and addressed to the First Annual MOA Regional Seminar,

Center for Continuing Education, University of Notre Dame, Notre Dame, Ind. 46556. The seminar will be Feb. 4-5.

NAMA WESTERN

An experiment with free registration to non-member operators will be conducted during the National Automatic Merchandising Association (NAMA) western convention and exhibit in San Francisco Mar. 17-19. Normally, non-members have been charged \$50. Non-member manufacturer-supplier personnel will still be charged a registration fee. It is NAMA's first western meeting in Northern California. (Continued on page 60)

Executive Turntable



GILBERT



ECHAVARRIA



SHOCKEY



O'MALLEY

George L. H. Gilbert retired recently as president of the Seeburg International Division after being associated with the Seeburg company for 34 years serving in Europe, New York and for the past dozen years at the corporate headquarters in Chicago. Juan Tomas Echavarría is being trained in the position of field service engineer and will serve in Latin American countries representing Wurlitzer Co. Clint Shockey, veteran distributor executive, has been named general manager of the Cincinnati and Columbus, Ohio, Royal Dist. Corp., a Wurlitzer outlet. Wurlitzer only recently beefed up its midwest representation with the appointment of Dick Gilger as regional sales manager. Patrick L. O'Malley, veteran leader in the vending industry and new chairman, National Automatic Merchandising Association (NAMA), set for its first western convention to be held in San Francisco.

Programmer's Potpourri

Polka, Impalas, "New Polonia Medley/Merry Go Round Polka." Usana 901 and "Drink Boys, Drink/The Drinks Are On Me." Usana 902; Dynatonas, "You're the One Polka/Broken Hearted Waltz." Wam 2010; Michigan Polka Tells, "Moonlight Waltz/Cheek to Cheek Polka." Sound 285; Jazz, Earl Bostic, "Harlem Nocturne/I Hear a Rhapsody." King 4978.

JANUARY 15, 1972, BILLBOARD

Dylan Record Stirs Jukebox Comment

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Kan., said the record was less popular on campus there because of the small amount of airplay in the area.

While several people said the record got off to a good start, it has not penetrated in other markets. Larry Ruegamer, Acme One-Stop, Minneapolis, said: "It did quite well here but then tapered off."

A spokesman at Sterling Title Strip Co., said: "Initial sales of strips were very good. But it was tapered off some. It's not one of Dylan's best selling singles for us."

In New Orleans, TAC Amusement programmer Henry Holzenthal said he has had no requests for it and the airplay has been negligible. "We have just not decided how much of it to use." Holzenthal was one of the few to mention another controversial single, the Byrd's "Great American Pastime," which also has a potentially objectionable lyric line.

In Oklahoma City, Phil Burlingame and Pat Dixon of Phil's One-Stop, said there have been no complaints about "George Jackson" but that sales were only "fair."

They said there was little airplay but that WKY is listing the disk as an extra.

Madison, Wis., jukebox programmer Pat Schwartz said she is going very slowly on the record. "I would rather wait and maybe lose some play rather than have the location owners call and ask for our men to come out and take the record off."

Mrs. Schwartz, who also reported little local airplay, said she does not like to act like a harsh censor. "But jukebox programmers do have a responsibility. We have to be careful and judge each location separately." She said there had been no complaints on "Sunshine," one of the firm's biggest players, which contains the lyric line "I'll be damned if he'll run mine."

Mowers said generally programmers of jukeboxes are not too concerned about controversial lyrics if they know their locations. As an example, he mentioned "I Remember," a recent single found to be so controversial Radio Doctors refused to stock it, "Yet we had hundreds of calls for it. We could have sold 5,000 copies I believe."

Tells Values of Jukebox Album

• Continued from page 59

Happy over the fact that Gold-Mor Dist. and Little LP's Unlimited are continuing to produce jukebox albums, he said, "I have at least 20 locations that are dying for good album product. These are locations where the patrons tend toward progressive music, both rock and jazz."

Eanet, who believes in mixing the programming fare on the phonograph, said he does compromise in the case of albums. "Our men will place albums in one tier of the programming panel. If we do any other categorizing, it will be with a tier or two of oldies. But basically, I want the patron to look around the panel because he may find other titles that will give him more enjoyment."

Eanet's point was in reference to operators and programmers using color coded title strips for various music categories. "I don't go for that. Our men do, however, use a plastic, yellow strip over all new releases. You should call attention to those," he said.

As for going all the way into color title strip programming, he said: "I believe you can over program. You may end up with records so stringently categorized that people miss seeing records they might otherwise want."

Eanet is also unconcerned that jukebox manufacturers have to some degree de-emphasized the album feature. A strong Seeburg booster, he said, "We are buying our new Seeburgs with the album feature. The option is a nominal price. Our theory is that in two or three years when we rotate a new Starfire down the route we may want to use it in a location where we've been using albums—then we have it."

Evans Sales & Service buys its jukeboxes with many other options, such as the income totalizer. But one option he said the firm is not too sold on is the dollar bill validator. "We find that the novelty of this wears off in time. I am not sure the patron is always willing or able to punch off 14 or whatever number of selections that are offered for a dollar."

He believes there may be a fatigue factor involved. However, he did agree that where albums are available, they offer an excellent chance for the patron, weary after searching for five or six singles, to punch off some fast credits on the album tiers.

Thus, Eanet sees several benefits of albums.

Multiple Versions

• Continued from page 59

charted on Billboard's "Top 40 Easy Listening" list Jan. 1. Several one-stop buyers mentioned this version when asked about the song. "I'm going with the soundtrack version," said Otto Wilkinson, A-1 one-stop, New York City, "I'm not looking for trouble." Acme One-Stop buyer Larry Ruegamer in Minneapolis was another of several mentioning the Bassey version and one being first considered.

"I don't know if it will be a hit. There are actually no image artists recording it," said Harvey Campbell, Pittsburgh Mobil One-Stop, "we have to almost show it to jukebox operators as an easy listening record. Maybe after people see the movie, they will start asking for it on the boxes."

"There is so much product now. For example, the Osmonds, Donny Osmond, the Jackson 5 and Michael Jackson, all very great artists, still take up four spots on charts and radio lists. How does a 'Diamonds' fit into this pattern of so much singles product?"

"I think it's a shame that a great song like 'Mammy Blue' just got lost in the U.S. Too many good records are being passed over."

(Continued on page 73)

What's Playing?

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

Baltimore; Soul Location:

Jerry J. Eanet, programmer, Evans Sales & Service



Current releases:

"Greatest Performance of My Life," Nancy Wilson, Capitol 3212; "Proud Woman," Greg Havrilak, UA 50818; "Let's Stay Together," Al Green, Hi 2022; "Make Me the Woman That You Go Home To," Gladys Knight & the Pips, Soul 35091.

Buchanan, Mich.; Easy Listening Location:

Frank Fabiano, programmer, Fabiano Amusement Co.



Current releases:

"Brand New Key," Melanie, Neighborhood 4201; "An Old Fashioned Love Song," Three Dog Night, Dunhill 4294; "Cherish," David Cassidy, Bell 150.

Oldies:

"When You're Hot, You're Hot," Jerry Reed, RCA 9976; "Rainy Days & Mondays," Carpenters, A&M 1260.

Emporia, Kan.; Campus/Young Adult Location:

Janelle Wingrave, programmer, Emporia Music Service



Current releases:

"Brand New Key," Melanie, Neighborhood 4201; "I'd Like to Teach the World to Sing (In Perfect Harmony)," New Seekers, Elektra 45762; "All I Ever Need Is You," Sonny & Cher, Kapp 2151.

Christmas:

"Merry Christmas Darling," Carpenters, A&M 1236.

Galion, O.; Country Location:

Larry Faust, programmer, Hopkins Music



Christmas:

"Merry Christmas Baby," Elvis Presley, RCA 0572; "Christmas in My Home Town," Charley Pride, RCA 9933; "Santa's Gonna Come on a Stagecoach," Buck Owens & Susan Raye, Capitol 3225.

Oldies:

"Blue Christmas," Elvis Presley, RCA 0647; "Santa Looks a Lot Like Daddy," Buck Owens, Capitol 5539.

Madison, Wis.; Campus/Young Adult Location:

Lou Glass, operator; Pat Schwartz, programmer; Modern Specialty



Current releases:

"American Pie," Don McLean, UA 50856; "Brand New Key," Melanie, Neighborhood 4201; "I'd Like to Teach the World to Sing (In Perfect Harmony)," New Seekers, Elektra 45762.

Pick:

"Footstompin' Music," Grand Funk Railroad, Grand Funk 1841.

Manhattan, Kan.; Campus/Young Adult Location:

Judy Weidner, programmer, Bird Music Co.



Christmas:

"Happy Christmas," Plastic Ono Band, Apple 1842; "Merry Christmas Darling," Carpenters, A&M 1236.

Oldies:

"Jingle Bell Rock," Bobby Helms; "Little Drummer Boy" (Various Artists).

New Orleans; Campus/Young Adult Location:

John Elms, Jr., operator; Henry Holzenthal, programmer; TAC Amusement



Current releases:

"Brand New Key," Melanie, Neighborhood 40201; "Nights in White Satin," Moody Blues, Deram 85023.

Jazz:

"Inner City Blues," Grover Washington, Kudu 902; "Mama Wailer," Grover Washington, Kudu 901; "Mercy, Mercy," Grover Washington, Kudu 903.

Omaha; Adult Location:

Steve Chelin, programmer, K. D. Enterprises

Current releases:

"Bruiser LaRue," Hudson & Landry, Dore 868; "Black Dog," Led Zeppelin, Atlantic 2849; "Never Been to Spain," Three Dog Night, Dunhill 4299.

Seattle, Wash.; Country Location:

Odell Lovre, programmer, Hit Paqrade Music



Christmas:

"Blue Christmas," Elvis Presley, RCA 0647; "Jingle Bell Rock," Bobby Helms, Decca 30513; "Christmas Goose," Stan & Doug, Golden Crest 550.

Oldies:

"Silver Bells," Jimmy Wakely & Margaret Whiting, Capitol 3905; "White Christmas," Bing Crosby, Decca 23778.

Sussex, Wis.; Campus/Young Adult Location:

Larry Von Rueden, programmer, Suburban Vending



Christmas:

"The Christmas Song," Nat King Cole, Capitol 3651; "Jingle Bell Rock," Bobby Helms, Little Darling 0038.

Coin Machine World

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MASS. VENDORS

Elected chairman of the Massachusetts Automatic Merchandising Council: Ashton G. Little, Jr., Canteen, West Springfield. Named to three-year terms on the nine-man executive committee: Glen Eichenseer, Servomation, Stoneham; Russell Mawdsley, Russell-Hall, Holyoke; Max Wolfson, Winthrop Vending, Tauton.

WURLITZER AWARD

San Juan, Puerto Rico distributor Rodolfo Criscuolo has won Wurlitzer's first Pan American Honor Roll award, designed to recognize top efforts in promoting the firm's products in Latin America.

WURLITZER SCHOOL

Ohio schools under the auspices of Cleveland Coin Machine Exchange and conducted by field engineer Bob Harding attracted: (at Toledo) Sam Smoot, Paul Wilson and Yondee Chambers, Star Vending; Glen Jones, Bar Del; Jim Bomie, Ken Dycus and Domingo Mercedz, Monroe Amusement; L.J. and Lou Decker, Sr.,

AAA Sales; William Brade and Bill Reyna; Charles Leyger, Jackson Automatic Music; Norman Fetzer, Eagle Service (at Cleveland); J. Gapeluok M. Brewer, A. Nagy and Robert Marien, A.A.V.; Bill Franck, Frank Koenyocsy, D. Ward, Bill Miller and Ed Lipinski, J.B.G.; Tom Marabito, Tim Speth and Don Marabito, Cadillac Music; M. Glasse, Lorain Music; Buddy Crew, Kenny Music; Perry Harchbur, Avery Music; Ted Stalard and R. Abdos, Castle Music, Akron; Dick Thompson and Bill Lewis, General Music; E. Darnell, F&N Vending; Robert Meckelej, George Haydor, Don Tunstal, V. Valencheck, R. Kanya, R. Klynorh and Chuch Hebuar, L&N Music of Parma Heights; Hy Silverstein, Excel Phonograph (at ACME Music, Niles, O.) Ronald Lutzi, William Taylor, Sr., Jim Jarvis, Mike Urchod, David Lockley, Ray Lonsway, Tony Saadeh, S.L. Hill.

LA. VENDORS

The Louisiana Automatic Merchandising Council, inactive for nine years but one of the oldest such organizations, has reactivated to protect vendors from unfair and discriminatory legislation and regulation, according to a news release from the National Automatic Merchandising Association. Louisiana has been the recent scene of investigation into games and coin machine operations, even on the federal level. New La. officers: Louis Guidry, Vend-a-Drink, Inc., New Orleans, president; Bob Rhoden, Automatique, New Orleans, vice president; Omar Holmes, Allvend, Inc., New Orleans, treasurer; Karl Klien, Louisiana Vending Service, New Orleans, secretary; directors William E. Davis, A.A. Vending Service, Baton Rouge; Joe Evans, Evans Cigarette Service, Covington; T. R. Gambrell, the Candy Man, Lake Charles; Richard Hoose, New Orleans Cigarette Service and Foy McMath, McMath Sales Co., both of New Orleans.

TEX. LAW HIT

Harry Thompson of Dallas, operator there of the Desert Inn, has appealed to the Texas Supreme Court to let him and other tavern operators buy their own jukeboxes and coin-operated amusement machines. The high Texas court was asked by Thompson to throw out portions of a controversial 1969

(Continued on page 73)

Jukebox-Station

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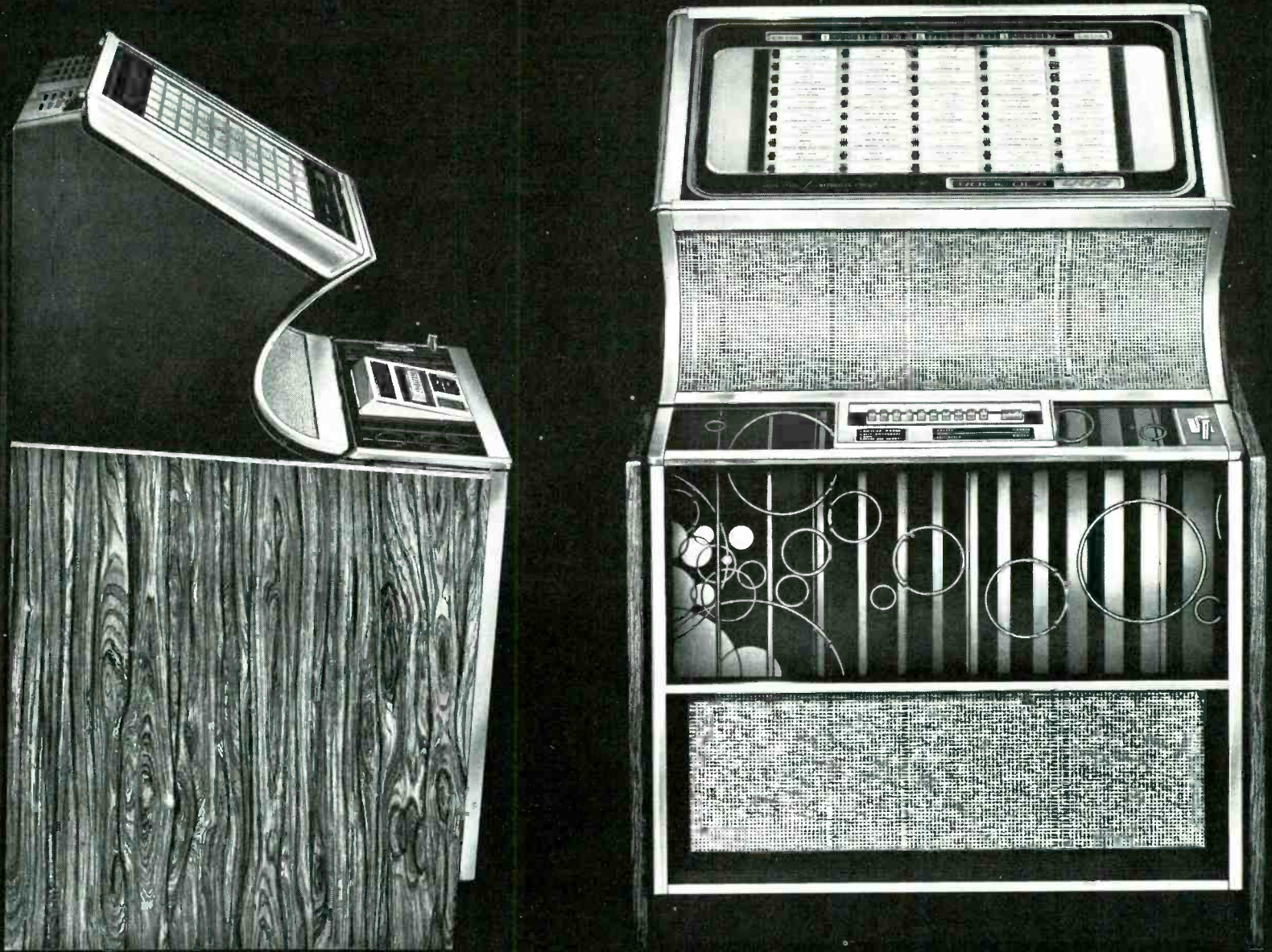
Other benefits she derives include the promise by WISM and WMAD that they will announce an album cut as such. This saves Mrs. Schwartz and the location routemen aggravation because where cuts are not announced on the air, people in bars assume they are singles.

Still another benefit is obtaining advance play lists. Mrs. Schwartz said John Little of WISM sends her his list on Wednesday, a list that will not hit the retail stores here until the following Monday. This gives Mrs. Schwartz a chance to get on the phone and order a new record WISM is playing from the one-stop.

"When the phone starts ringing on Monday," she said. "I already have the record going out on the route."

WISM and WMAD music directors, of course, depend upon her for information as to how records are going on the jukeboxes as well as for her own views of certain records.

THE 449 IS ROCK-OLA'S NEW LUXURY COMPACT.



You might think a 100-selection phonograph would be a stripped down version of a 160-selection machine. Not the 100-selection Rock-Ola 449.

The 449 has every feature our 160-selection model has. The features that made last year's Rock-Olas the industry standard. Plus a group of brand new features for 1972.

Features like our all new 10-Key Numbers-In-Line Selection System and Computer Play Status Indicator. They make the 449 easier, faster, and more fun to play than any previous phonograph. On top of that, in the new

system 10 ultra-reliable switches do the work that used to require 20 switches for easier selections, customer satisfaction and reduced service.

The 449 also has Rock-Ola's exclusive Rock Power Amplification Switch. A flick of the Rock Power Switch turns on double power to both auxiliary and machine speakers for clear, distortion-free sound at maximum volume.

And styling? Just look at the 449. The sloping angles and graceful rounded contours are based on a very practical concept

we call Sightline Programming. It involves slanting the program deck at the optimum reading angle and locating it up top, close to the line of sight, where it attracts the eye and invites play.

Almost all 449 parts are completely interchangeable with the 160-selection model 443. And they're all tucked inside a slim 31 $\frac{7}{8}$ -inch wide cabinet that can shoehorn easily into previously unusable corners and proceed to mint money for you.

That's why we call the 449 our Miniature Musical Mint.

ROCK-OLA
THE SOUND ONE

449

THE MINIATURE MUSICAL MINT

International News Reports

Canadian Collection Bill Officially Passed

OTTAWA — The controversial Bill S9, launched to remove the right of record producers to collect a public performance fee as rendered under the Canadian copyright laws, has been passed by the House of Commons.

The passage of the bill prevents SRL members from collecting a pay-for-play fee from broadcasters, a right which has been on the books for decades and which was finally brought to the surface before the Copyright Appeal Board earlier this year.

The amendment to the copyright act (which therefore blocks the SRI decision) was supported by members of all parties, the only dissenter being Warren Allmand (Liberal, Notre Dame de Grace) who said that the amendment was

actually taking away additional rights from record producers, including the right to produce, the right to publish and the right to perform, the only right remaining being the right to reproduce.

The passage of the amendment brings a conclusion to an intense lobbying campaign by members of the Canadian Association of Broadcasters.

T. Rex to EMI Britain

LONDON—EMI has signed T Rex on a three-year licensing deal for the U.K. and will give the group its own label.

Although artwork is yet to be approved, it is expected that Marc Bolan will join John Lennon, Paul McCartney and Grand Funk Railroad in the EMI stable by having his picture on the label, which will have a T Rex prefix.

First release in a few weeks' time will be a three-track single recorded in Denmark.

Future outlets for T Rex in the rest of the world, including America where material has been released on Warner Bros., is under discussion. So far, the only other deal made is with Ariola for Germany, Switzerland, Austria and Holland.

In-Depth USSR Disk 'House'

SVERDLOVSK, USSR—A Record House, the first ever Melodiya's outlet aimed at combining record sales with extensive advertising and promotion activities was opened here, with about 10,000 selections offered to customers. Catalog boards with short resumé on almost each record available at the moment have been installed. The store's floors can be easily transformed into two 250-seat concert halls equipped with high class audio systems.

Three musicologists on staff are in charge of holding regular evening record sessions for customers, as well as supervising activities of three record fans' clubs (classical, jazz/rock and drama/literature) under the auspices of the Record House.

Melodiya current releases and new imported records are displayed every Wednesday. Also included is a distribution department, supplying records to libraries, schools, colleges and cultural establishments.

Capitol Promo On Rios Disk

TORONTO—Capitol Records is to put a heavy promotion campaign behind the Waldo de los Rios single of "Eine Kleine Nachtmusik." Originally released some two months ago, the single hit the No. 1 spot at CHED Edmonton this week.

Capitol says that although the single is receiving widespread MOR exposure, very few rock stations have been willing to program a non-format classical single.

CHUM Into Montreal Mkt -On Conditions

MONTREAL—Canadian Radio Television Commission announced that CHUM Ltd. would be allowed to purchase CFCF Ltd., a Montreal broadcasting conglomerate owned by the Canadian Marconi Company.

However, the approval hinges on two conditions — That CHUM, which already owns radio stations in Toronto, Ottawa, Peterboro and Halifax, would have to divest itself of both Montreal AM and FM stations owned by CFCF, and the Barrie television station, CKVR.

The CRTC is allowing CHUM Ltd. "approximately one year" to sell CFCF AM and CFQR FM, with the additional condition that the licensee will "not make important changes in the operation or programming of these stations." This means that CHUM Ltd., which programs all of its AM stations on a tight, Randal-styled Top 30 format, will not be allowed to change CFCF's current MOR policy.

The CFCF purchase was CHUM Ltd.'s third attempt to gain a foothold in the Montreal AM radio market. Earlier, the station had bought CKGM and CFOX, but the CRTC had denied the share transfers.

Charity Album to Aid Seal Campaign

TORONTO—Love Productions is involved in the charity album "Save the Seals (And Save Your Souls)." The album is to be released worldwide in March. Love's Daffodil label will distribute the album in Canada and Australia, and other rights are now being assigned. EMI is reported interested in the album.

All royalties from the album will go to the World Wildlife Fund.

The album will consist of personal contributions from entertainers. Contributions already received include a poem from Rolf Harris, a one minute play from Spike Milligan, and a plea from David Clayton Thomas.

Other artists who Frank Davies, Love Production's president, says are in the process of supplying help to the album include: Stephen Stills, Shawn Phillips, Donovan, Cat Stevens, Keith Reid of Procol

Harum, Alvin Lee, Rod Stewart, Stevie Nicks, Harry Saltzman (the James Bond film producer), songwriter Sammy Cahn, Arlo Guthrie and John Kay of Steppenwolf. Although the accent is on the annual Canadian baby seal kill, Davies said that royalties from the album will go to the preservation of all animal life.

Japan Assn Turns Down IFPI Request

TOKYO—Chairman of the Japan Record Association, Y. Ando, refused to pay the 0.04 percent of annual record sales requested as a membership fee from each member nation of IFPI. The meeting took place in London.

Ando stated that Japan would have to contribute 40 million yen a year—too large an amount for the country.

Ando also expressed the necessity of having some kind of organization in Asia to deal with copyrights in this area.

Canada's Somers Made Companion

OTTAWA—BMI Canada composer, Harry Somers, was one of 12 Canadians to receive Canada's highest honor, an appointment as Companion of the Order of Canada. The only other Canadian composers to be so honored previously include the late Dr. Healey William and Gordon Lightfoot.

Somers has composed numerous works for orchestra, opera, ballet, solo voice, chorus, piano and chamber groups, but he is probably best-known for his two-act drama, "Louis Riel" and "Five Songs for Dark Voice."

From The Music Capitals of the World

DUBLIN

Once again this year, Polydor-Ireland didn't send out Christmas cards. Instead, the company treated a group of underprivileged children to an evening out, including a visit to a film. . . . **The Plattermen**, whose latest single is "Message to the People," plan to present "Jesus Christ—Superstar" at the Royal Dublin Society's concert hall in January. The Omagh, County Tyrone, band recently began incorporating a 30-minute segment of songs from the rock opera into their stage act. . . . **Pat Egan's** Sound Cellar in Dublin's Nassau Street, right in the heart of the city, is no longer stocking singles. The store specializes in contemporary sounds. . . . **Angela Farrell**, who sang "One Day Love" for Ireland in the 1971 Eurovision Song Contest, is doing a four-week pantomime season at Cork's Opera House as "Cinderella." Her new Rex single is "I Am" which was arranged and produced by **Ivor Raymonde**. . . . Irish Record Factors is re-promoting the **Memories'** latest single, with "Wish & Want & Wonder" becoming the new "A" side, instead of "She." Both songs were written by **Derry Lindsay & Jackie Smith**. . . . **The Freshmen** guested on TV's "Late, Late Show" and previewed their up-dated revival of "Swanee River." . . . **The Newmen** will shortly leave for South Africa and Australia. . . . **Nana Mouskouri** will visit Ireland for the first time to give a concert at Dublin's National Stadium, on April 27. . . . **Brian Coll, Gene Stuart, Bill Quinn** and the **California Brake-men** were in the final edition of Ulster Television's "Country-sounds." **KEN STEWART**

MADRID

Argentinian singer **Sandro** (CBS) arrived and attended the premiere of his film "Muchacho." He promoted his latest records, the LP of the soundtrack of his film, and the single which includes a song he wrote. "Porque yo Te Amo" (Because I Love You). . . . **Tony Ronald** (Movieplay) appeared at the Long Play Discotheque. . . . **J. P. Mochi** (RCA) appeared on the TVE Show "A Lodo Ritmo" singing his latest single "Los Que se Van" (Those Who Go), composed by **Danny Daniel** who co-produced the record along with **Mochi**. . . . **Zafiro** is releasing a new LP by **Juan Pardo** titled "Solitudes" (Lonelinesses). The LP was recorded in London and is produced by **David Pardo**. The arrangements are by **Bill Shepherd, Reg Guest, Zack Lawrence** and **Frank Ferrar**. All songs are composed by **Juan Pardo**. . . . Singer-disk jockey **Micky** (RCA) has recorded in English the song written by **Fernando Arbex**, "El Chico de La Armonica," under the title "The Mouth-Organ Boy." The record was produced for RCA by **Arbex**. . . . New record by Argentinian singer **Luis Aguile** (Movieplay), "Vuelvo a Vivir, Vuelvo a Canter" (Again, I Live, Again I Sing), Spanish version of the French song "Avec les Filles Je Ne Sais Pas." . . . **Andres Do Barro** (RCA) has recorded in Italian his LP "Pam" which will be released in Italy. The lyrics are by **Paolo Ormi, De Angelis** and **Pedro Oltra**.

The Symphonic Orchestra and Choir of the Spanish Radio and TVE, has started the 1971-72 concert season. Eighteen concerts will be given, all performed at the Auditorium of the Exhibitions and Congresses Palace. . . . RCA is releasing a 7-LP set titled "Gran Antologia Flamenca." It is a collection of over 100 different types of songs, 50 singers and 25 guitarists. . . . **Georges Houstaki** (Poly-

dor) has recorded in Spanish the **Ennio Horricone** theme "The March of Sacco & Vanzetti." . . . Classical guitarist **Barciso Yrpes** gave three concerts at the Royal Theater of Madrid. He was accompanied by the National Orchestra conducted by **Frubeck de Burgos**, in his performance of works by **Arriaga** and **Berlioz**.

DOLORES ARACIL

TORONTO

GRT of Canada has signed a Canadian distribution deal for all product by the Ontario blues group, **Mainline**. An album "Canada—Our Home and Native Land" is to be released immediately. **Mainline** had one previous album on the Liberty label, "Stink." The deal was negotiated by GRT president, **Ross Reynolds**. . . . Quality has obtained distribution rights to the original soundtrack recording from the movie, "Face Off." A single "The Hub" is being rushed out.

The National Film Board filmed the **Faces** appearance in Montreal for their forthcoming rock movie. . . . **Atlantic's John Prine** at the Riverboat (Jan. 4-9). . . . **Kinney** is reserving the **Aretha Franklin** single with a new plug side, "Oh Me Oh My." . . . Two new singles on Boot Include "Name the Capital" by **Stompin' Tom Connors** and **Sean Dunphy's** "Christmas Angel."

Allan Matthews, MCA's national promotion director, has left for a similar position with Liberty/UA. . . . **Denis Menard** is leaving CKBC (Bathurst, N.B.) to work for the CRTC and he will be replaced by **Don Mabee**. . . . London is also putting a strong push on the re-issued sleeper single by **Rain**, "Out of My Mind." . . . The hardcover edition of "Axes, Chops & Hot Licks (The Canadian Rock Music Scene)" was delayed by a printing holdup until after Christmas.

RITCHIE YORKE

STOCKHOLM

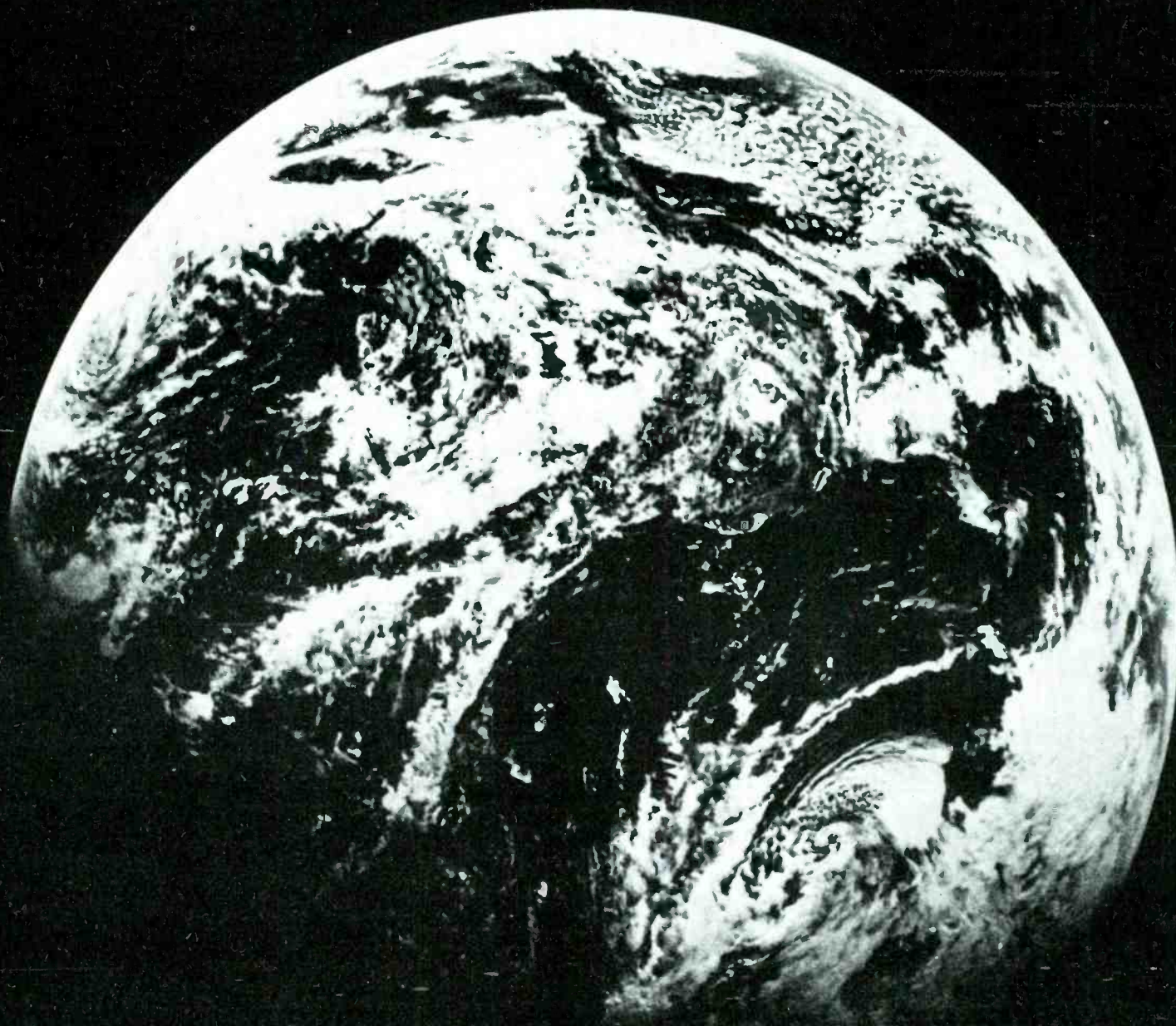
The Philips children's LP, "Emil i Lonneberga" (taken from the soundtrack of the motion picture of the same name) received excellent reviews in the Swedish press. . . . Channel 2 of Swedish TV showed a Finnish program starring American singer **Esther Marrow**, Dec. 15. Philips is hoping that her album, "Newport News, Virginia," will take off, sales-wise, as a result of the TV spot. . . . **Leon Russell** (Philips) televised a 45-minute program for Channel 1 when he was in Sweden during November. The program, on which he was backed by the **Shelter People**, was aired Dec. 28. . . . **Hep Sisters** (Philips) will be touring Holland at the beginning of the New Year and later on in the year the group is booked for an Indonesian tour. . . . EMI has released the album "Words & Music," by **Benny Hill** (Columbia).

(Continued on page 64)

William B. Kearns as general manager, Kanata Records. Kanata is the MOR label formed by songwriter **Gene Lees**. Kanata is distributed in Canada through **Pindoff Record Sales**.

RCA RECORDS AND MUSIC PUBLISHING THE SOUNDS HEARD ROUND THE WORLD

Argentina | RCA S.A.I.C. Australia | RCA Ltd. Austria | Musica Schallplatten Vertrieb GmbH
Belgium | Inco Belgium, S.A. Bolivia | Prodisco, LTDA. Brazil | RCA S.A. Electronica Canada | RCA Ltd.
Chile | RCA S.A. Electronica Colombia | Sonolux Denmark | Hede Nielsen A/S Dominican
Republic | Distribuciones Musicales del Caribe CXA Ecuador | Fadisca El Salvador | Dicesa
England | RCA Ltd. Finland | AB Discophon OY France | RCA S.A. Germany | Teldec GmbH
Greece | Helladic S.A. Holland | Inelco-Holland, N.V. India | The Gramophone Company of India Ltd.
Israel | Eastronics, Ltd. Italy | RCA S.p.A. Jamaica | Federal Record Mfg. Co. Ltd. Japan | Victor
Company of Japan Ltd. Kenya | A.I.T. (Kenya) Ltd. Mexico | RCA S.A. de C.V. New Zealand | Radio
Corporation of New Zealand Ltd. Norway | A/S Nera Pakistan | The Gramophone Co. of Pakistan, Ltd.
Panama | Padisco Peru | FTA S.A. Philippines | Filipinas Record Corporation Portugal | Telectra
Puerto Rico | Kelvinator Sales of Puerto Rico, Inc. South East Asia | Cosdel (Far East) Ltd. Cosdel
(Hong Kong) Ltd. Cosdel (Singapore) Ltd. South Africa | Teal Record Company, Ltd. Spain | RCA S.A.
Sweden | Gramofon AB Electra Switzerland | Musikvertrieb AG Trinidad | International Recording
Co., Ltd. Turkey | Melodi Records Uruguay | APSA Venezuela | Cordica Yugoslavia | Jugoton Records



CBS-U.K. Releasing Harrison 'Bangla' LP

LONDON—Having resolved all problems with regard to distribution and manufacture, Apple Records set a Jan. 10 release date for the George Harrison Bangla Desh album. Under the agreement concluded by Allen Klein, the record will be distributed in the U.K. by CBS and not by EMI.

Retail price is \$13.20 for the disk version and \$14.40 in both tape configurations. Tony King, Apple a&r manager, said that there had been attempts to reduce the price even further but that this would have minimized the amount by which the Bangla Desh refugee fund would have benefited.

In order to expedite release of the album in Britain the packaging, consisting of a cardboard box containing the three albums and a 64-page full-color booklet featuring pictures of the concert, was manufactured in America and shipped over to the U.K. where only the record has been pressed.

For this reason the American catalog number has been used to avoid confusion in the U.S. factory. This has presented some problems with CBS's computer.

However deputy managing director Maurice Oberstein told Billboard that the problem had been overcome and also that the company was experiencing no problems with regard to orders for a record which would, under normal circumstances, have been distributed by EMI.

"It's the same situation that we have with Zappa's '200 Motels' which we are distributing on the United Artists label," he commented. "The situation is not unique and there has been enough publicity in the consumer and trade press that dealers will know where to come for the album."

An initial order for 100,000 copies of the set has meant that the CBS pressing plant has had to continue, in what is normally a slack period, at the pre-Christmas

Group Gives to Anti Drug Fund

HAMBURG—Hanover group Dull Knife is planning to put proceeds from the sale of their Philips album, "Electric Indian" towards the foundation of an anti-drug center.

The group has already made an anti-drug movie, "The Cold Paradise" and is currently preparing a sequel, "The Return Trip."

Polydor Canada Gets Sunflower

MONTREAL—Polydor Records of Canada will distribute the Los Angeles-based Sunflower label.

Owned by Mack David (brother of composer Hal) Sunflower had a million-seller earlier this year with "Chick-a-boom."

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King of Japan Sets Release

TOKYO—King Records of Japan is preparing a release of six albums taken from the U.S. Contact label, which is owned by Bob Thiele's Flying Dutchman group.

The initial release includes product from Duke Ellington ("My People"), Coleman Hawkins and Lester Young, Shelley Manne, Steve Kuhn and two albums by Earl Hines.

Said Thiele: "King Records became interested in the jazz product on this defunct label and decided to release all the product at the same time and mount a strong promotion around it."

level in order to meet schedules for "Bangla Desh"—with 300,000 LP's to press—and the new Paul Simon album which has an initial order of 250,000 albums. "Greatest Hits" albums by Bob Dylan and Fleetwood Mac are also adding to the burden.

Apple is now looking into the economics of producing the whole package in Britain. Peter Howard, the company's business affairs manager, London, commented: "If local manufacturing facilities exist that are as good as those in America then we'll switch the operation to Britain."

A&R Marketing Changes in CBS U.K.

LONDON—In order to increase the strength of its a&r and marketing departments CBS U.K. has announced major changes in these sections of the company's operation.

Glyn Evans, formerly marketing manager, popular product, is to head a newly-created department to handle overseas product. He will be responsible for selecting overseas material for U.K. release, liaison on artists' tours and co-ordination with overseas CBS product.

His new position as international labels manager has immediate effect and he will report direct to CBS managing director Richard Robinson.

A new position, manager, popular product has been created to fill the gap left by Evans' promotion. Tony Wolcott will continue as U.K. product manager and an international product manager will be appointed later.

On the a&r side Dave Margerson becomes contemporary repertoire manager and Grundy is popular repertoire co-ordinator.

Both will continue to report to a&r manager Mike Smith as will Tony Rivers and Martin Clarke the two staff producers.

A third producer is to be added to handle U.K. Epic product and Smith plans to add another man to the repertoire division.

Polydor International Official, Vogelsang Chief

HAMBURG—Polydor International, the new company which will control the worldwide activities of DGG affiliates and subsidiaries, officially was launched on Jan. 1.

Polydor International, based in Hamburg, will control all those subsidiary and part-owned companies of DGG which are concerned with the acquisition of rights for production, reproduction and distribution of music and the production, manufacture and marketing of sound carriers, mainly records and tape product.

Polydor International has 19 subsidiaries, of which 16 are called Polydor, and an additional affiliate of this name in Tokyo. The subsidiaries in their turn own or part-own many firms engaged in the distribution of special products, such as cassettes, or with rack jobbing, record clubs and mail-order selling.

President of the new company is Dr. Werner Vogelsang, 46, a former professional musician who was managing director of Ariola from 1964 to 1968 and then managing director of the German Philips company, Phonogram, from 1968 until the end of last year.

Senior vice president is J. Dieter Bliersbach, 43, and vice president is Jan Christoffel van Houten, 46.

The name Deutsche Grammophon GmbH will be perpetuated through the new West German subsidiary of Polydor International headed by Richard Busch, 46, who is already responsible for DGG operations in Germany. The name Deutsche Grammophon will also continue to be featured on the yellow label records and musicassettes as the major trade mark of Polydor International's classical production.

Meanwhile, under the umbrella of the two Polygram holding companies—one in Baarn, Holland and one in Hamburg, each jointly owned by Siemens and M. V. Philips—Philips Phonographic Industry in Baarn has undertaken a

similar reorganization and is now known as Phonogram International N.V., with many of its foreign subsidiaries called Phonogram.

President of Polygram is Coen Solleveld, with Johannes van der Volden, Kurt Kinkele and Diederik van Amstel as executive vice presidents.

The music division of Polygram constitutes the largest record and tape manufacturing concern in continental Europe and the third largest in the world.

Kinney in Print Deal

LONDON—Kinney Music has signed a deal with Music Sales Ltd., under which all printed music will be distributed in the U.K. by Music Sales Ltd. The company now has sole rights to distribute the sheet music of 35 major music companies in Britain.

The Kinney catalog includes songs by Bob Dylan, Peter, Paul and Mary, Crosby, Stills, Nash and Young, Gordon Lightfoot, and Led Zeppelin among others.

Rock Show Now In 30 Markets

KINGSTON—Greg Stewart's "Up Tight" TV show is now seen on cable TV in more than 30 markets in South Eastern Ontario.

The show is now into its third season with Stewart—who is also a jock and music director of CKWS Kingston—as its host. He hosted a similar T show in Wingham, Ont. for two years.

The program has given considerable boost to a number of prominent artists, including the Stampeders, Lighthouse, The Cycle, Everyday People, the Bells and Paul Clinch.

From The Music Capitals of the World

• Continued from page 62

Hill has been well known in Sweden since his half-hour British TV shows were aired here. EMI has signed new group Landslaget and will release an album on the Columbia label. . . . CBS-Cupol is promoting strongly for the double-LP, "More Bob Dylan's Greatest Hits." **KJELL E. GENBERG**

LONDON

The first action by a music publisher against the sale of bootleg albums has been taken by Feldmans, acting for Hec Enterprises and the Mechanical Rights Society against Richard Branson and Virgin Records. An application was granted in the High Court before Christmas refraining Virgin Records from selling an album, "H Bomb" by Deep Purple. The application also claims an infringement of copyright. The application will be heard on Jan. 14 in the High Court in a summary judgment. . . . A general expansion of RCA's classical music activities in the U.K. will be started next month when Ralph Mace takes up the post as classical manager with special responsibilities for international classical music affairs. Mace joins RCA from Famous Music. Joining Famous as a replacement for Mace is Ray Mills, previously professional manager of Ambassador Music. . . . Tim Rice and Andrew Lloyd Webber have formed a new record production company, Qwertuiop, to handle their future recording projects. The company's product will be released by MCA in the U.S. and by Polydor throughout the rest of the world. First product from Qwertuiop will be by comedian Frankie Howerd followed by albums by Yvonne Elliman and the Scaffold. Rice and Lloyd Webber will also produce material by Michael De Barres, and a new band called Huddersfield Transit Authority.

A new pop label, Seven Sun, has been formed by Don Lawson, manager of Black Velvet. The label's first single is "If I Linger A Little Longer" by Sarah Gordon. Future releases will include singles by Black Velvet and Bryn Clarke. The label will be distributed by CBS through the deal with Milton Samuel's Beacon label. . . . Deacon Records, Industrial Commercial Plastics and Audio Management (Sales) have announced that creditors of the three companies are required on or before Jan. 28 to send their names and addresses and particulars of their claim and debts. . . . Transatlantic has installed a Burroughs 1400 computer to handle the company's stock control and accounts. The company has also introduced a new roller storage system for the company's warehouse. . . . This month Kinney launches a consumer campaign which offers a free color poster with every album bought with record tokens. The offer is only applicable in shops which display a special Kinney window sticker available through the company's sales department.

CBS in the UK has pressed an initial 250,000 copies of the new Paul Simon album. Simon and Garfunkel's album "Bridge over Troubled Waters," released almost two years ago, has now sold in excess of eight million copies worldwide, including a million U.K. sales. . . . Derek White—formerly a promotion man at MAM and originally with Pye—has joined Larry Page's Page International company. White will be responsible for overall promotions for the Penny Farthing label and the Page Full of Hits music publishing company. . . . Lawrence Myers of the Gem Group of companies has been appointed financial advisor to David Joseph's Toby or-

ganization. Myers will be involved in all aspects of Toby's affairs including the music publishing and agency side of the organization.

Jack Boyce, former director of product for Classics For Pleasure has joined Precision Tapes as marketing executive with special sales projects. Boyce started in the record industry in 1955 as a representative for EMI, before moving to Decca in 1959 as classical promotion manager and then to Philips nine years later as classical division manager.

PHILIP PALMER

HAMBURG

Marianne Rosenberg has sold more than 200,000 copies of her Philips single, "Fremder Mann." . . . Metronome is planning a promotion campaign in West Germany for Italian artist, Loretta Goggi. . . . To tie in with the premiere of the religious rock musical, "Godspel" in the St. Petri Church on Feb. 10, Metronome will release the two main songs, "Prepare Ye the Way of the Lord" and "Day By Day" on a single. The musical will star the New Testament Gospel Singers. . . . Teldec has sold 100,000 copies of "Gala Show Der Stars 2." . . . Kinney reports more than 100,000 sales of the Led Zeppelin album in West Germany. . . . Diederik van Amstel, 53, has replaced the retiring Dr. Hans-Werner Steinhäusen as technical executive vice president of Polygram.

WALTER MALLIN

SAN JUAN

Dakota Staton (MGM-Capitol) appeared at Flamboyant Hotel. . . . Milton Berle in his first engagement at El San Juan Hotel. . . . Nydia Caro (Hit Parade) in her third appearance at Sheraton Hotel's Salon Carnaval as a solo act. . . . Los Angeles Negros (Parnaso) booked for a long engagement at El Josco Nightclub and many one-night shows at Ponce, Mayaguez and other locations.

Perdido Rico (Marfer-Belter of Spain) in an extended six-week stint at Bambola Nightclub. . . . El Indio Aracucano (Vinton) at La Fuente. . . . Las Caribelles (Hit

(Continued on page 65)

Love Prod To Distribute Immediate

TORONTO—Love Productions will distribute all product on the U.K.'s defunct Immediate label, which includes titles by the (Small) Faces, John Mayall, Eric Clapton and Jimmy Page, Humble Pie, Fleetwood Mac, The Nice, P.P. Arnold, Chris Farlowe and Rod Stewart. The signing is part of Love's current moves to take on foreign product of a special nature.

Love has Canadian rights to all Immediate titles for a period of three years. They will be released on either the Daffodil or Strawberry labels. The first release will be a Rod Stewart single "Little Misunderstood" which was produced by Mick Jagger. It will be released on the Strawberry label in the next two weeks. A total of some 20 albums and 50 singles are involved in the deal.

Davies also announced this week that Daffodil product will carry a complete new label design featuring a full color picture of a daffodil in bloom. It will go into production immediately.

Berlin Jazz Festival Sparks Disk Activity

VILLINGEN, West Germany—U.S. trumpet player/violinist Ray Nance was flown to West Germany by MPS Records to record an album in the MPS series of great jazz violinists.

MPS has already recorded albums in this series by Jean-Luc Ponty, Stuff Smith, Joe Venuti, Sugar Cane Harris, Stephane Grappelli, Svend Asmassen, Austria's Nipso Brantner and Poland's Michal Urbaniak.

Immediately after the Nance date, producer Jo Berendt produced an album by the Dutch-German jazz/rock group Association P.C. (which scored a triumph at the Berlin Jazz Festival), a new Jean-Luc Ponty LP and a trio album by pianist Joachim Kuhn.

For the Japanese Uehara Productions of Tokyo, Berendt in

Paris recorded an LP featuring soprano saxist Steve Lacy and pianist Mal Waldron. Berendt has also produced Brazilian guitarist Baden Powell's first two albums for CBS.

There was considerable recording activity, too, during the Berlin Jazz Festival. MPS recorded Sugar Cane Harris, Bosco Petrovic's Non-convertible All Stars (featuring leading jazzmen from Poland, Hungary, Rumania, Bulgaria and Yugoslavia) and a double album, "Rev Violin Summit."

Canyon Records of Japan recorded Termasa Hino's Quintet and Toshiba cut albums by Masahiko Saio's trio and by Attila Zoller.

Gil Evans plans to issue his performance with the Berlin Dream Band on Capitol.



DAVID FRANCO, international manager, Columbia Records (Music Publishing Department) and CBS—Israel recording artist Yaffa Yarkoni, examine the award given at the 1971 International Film and TV Festival of New York awards-presentation banquet held at the Americana Hotel. Miss Yarkoni performed the song "Bashana Habba" (Next Year), featured in the winning commercial (60-second category), sponsored by the Israel Ministry of Tourism and El Al Airlines.

CBS' Gaon Six Time Winner

TEL AVIV — Israel's Kinor David Award for the most popular male singer of 1971 has been won by CBS artist Yehoram Gaon. It is the sixth time Gaon has received the Award, presented annually by Israel's leading daily newspaper Yedioth Anaroth following a nationwide popularity poll.

During the past year Gaon has recorded a best-selling album, "Yehoram Gaon" which has sold in excess of 10,000 copies. He has also given three concerts at New York's Carnegie Hall as well as starring in a film called "I Was Born in Jerusalem," which he also directed and produced. Gaon has just recorded a Hebrew version of the international hit "Mamy Blue" and he is currently planning a major European tour for the Spring.

The top female singer was another CBS artist Chava Alberstein, who has now won the Kinor David Award three times. During 1971 Chava Alberstein had her own television show and a hit album.

The other Kinor David Award winners included: group—Illan and Illanit (Hataklit label), songwriter—Boss Shar'ahi (Hataklit); Army group—Southern Command Variety Ensemble.

U.K.'s Nisbet Sets Pub. Label, Films

LONDON—Feldmans Music director Ben Nisbet has left the company to launch his own music publishing company, Big Ben Music and his own record label, Sovereign. EMI will launch the label in the U.K. under its own logo and Capitol will handle the label's product in the U.S. and Canada.

Nisbet has also formed an artists management company, Two Worlds.

A series of pop films featuring some of the labels acts plus Gallagher and Lyle will be produced by the De Lane Lea Studios and shooting on the first six films will start on Jan. 17. The films are 10 minutes in duration and are to be made for screening in cinemas.

Big Ben Music has secured U.K. representation to a new music firm formed by Bob Dylan called Rams Horn Music. Additionally Nisbet will control several copyrights written by Dylan and originally published by Feldmans.

The Sovereign label will be launched Feb. 1 with albums by Flash, featuring Pete Banks previously with Yes and Morin and Wilson. Following the departure of Nisbet, Ronnie Beck has been made general manager and an executive director. Harold Franz has been made professional manager of the company.

From The Music Capitals of the World

• Continued from page 64

Parade) played the San Jeronimo Hotel. . . . Felipe Pirela, Venezuelan singer (Velvet), at Los Violines Nightclub.

Caytronics-CBS promoting a memorial album with the first 14 songs ever recorded by singer Carlos Gardel. Gardel, who died many years ago, remains as a steady record-seller throughout Latin America. Caytronics has also released a single by Argentinean Sandro backed by Trio Los Panchos with his theme song "Voy abrazarme a tus Pies" (At Your Feet). This company is represented in Puerto Rico by Ballesteros Distributors in San Jorge St., Santurce. . . . Vaya Records, NY, have a new album by La Diferente Orchestra, who will also tour Aruba, Panama, Santo Domingo, Curazao and Puerto Rico early in 1972. . . . Lynn Anderson (CBS) recorded in English the recent hit from Argentina "Estoy Hecho un Demonio" (I Am a Devil). . . . Chucho Avellanet (United Artists) sang at University of Puerto Rico in an educational concert sponsored by the Program Against Drug Addiction.

Discos Columbia of Spain (no connection with CBS) recently appointed representatives with local offices for the pressing, distribution and promotion of their records in this market. . . . Stateside based Latin labels released an unprecedented number of Puerto Rican music Christmas albums this season. Labels include Amor, Alba, Boreal, Canomar, Cotique, Dial, Fania, Flor-Mex, Gema, Guayames, Inca, Kubaney, Neliz, Rada, Remo, Sonorama, Teca, Vaya and Westside. There is no question that the Puerto Rico market plus New York, Connecticut, Pennsylvania, Ohio, Illinois, California and Florida, where another two million lovers of Puerto Rican music reside, can absorb this record production. . . . Federico Cordero, one of Puerto Rico's leading classic-guitar exponents and composer of music for guitar, played a number of concerts in his recent tour of Germany and Switzerland. Cordero featured folk music of Puerto Rican composer Rafael Hernandez, Pedro Flores and Guillermo Vengas besides his own compositions. ANTONIO CONTRERAS

TOKYO

Teichiku will release a ten album set beginning in January, titled, "The Best of Latin Music. . . . Victor World group will release two albums devoted to the music of the International Popular Song Festival, 1971, containing 29 acts and including the 10 prize winners. Apart from "Song of Departure" by Switzerland's Peter, Sue, and Marc, all songs are performed by the original artists. . . . Salguro Eitajima, Crown Records, will have a one man show, Jan. 15-23, at the Kokusai Theater. Another Crown artist, Terohiko Saigo, has a one man show at the Usuda Kora theater, Osaka, Jan. 2-28. . . . Kenji Sawada, former singer, with rock group, the Tigers, made his solo debut at the Missei Theater. . . . Country Gentlemen will visit Japan during January for four concerts. . . . Nini Rosso donated profits from Japanese concerts to the governor of Tokyo for charity purposes. . . . CBS/Sony is mounting a major promotion on "Hajimate Re Sekei De," a single recorded by the Four Leaves for MGM in the U.S. . . . Asaki Sonorama is releasing an album based on the European visit of the Emperor and Empress of Japan. . . . RCA releasing a new single, "Koyto Kara Hakata Hade" by onka singer, Keiko Fuji, backed by full scale promotion.

U.S. group, the Lettermen will visit Japan for five concerts in Tokyo and Osaka in February. . . .

Hinoruphon Onka have signed contracts with two individual members of the Ventures group, Mel Taylor and John Durrill. The Ventures, as a group, are signed to Liberty-Toshiba. . . . Sony is exporting color televisions to Norway, Sweden, Finland, Denmark, Holland and Switzerland in an attempt to circumvent current difficulties over the current monetary policy in Japan. . . . Bjorn Andresson paid his second visit to Japan to promote his record, "Bien Po Futari" which has songs in Japanese. He also recorded a new single, "Aisuro Tameni," lyrics by Hichio Yanagani, music by Dakoto Kawaguchi for release in March. . . . CBS will release their fourth Mountain album, Feb. 21. . . . Polydor is launching a "Fresh and Frosh Jacket" promotion, to increase the sales of already released cartridges by changing their sleeves. . . . Castle and Gates, folk group, have their first RCA single "Chin Kon Ke" released Jan. 25. . . . Grand Prix winners in the international Popular Song Festival, Rokumonsen will release their new single, "Circus Gaen" on Jan. 25. It is considered their official debut single. . . . Polydor will release "Supporo March" to tie in with the Sapporo winter Olympic Games. . . . To coincide with their Japanese tour, Toshiba Onko will release two albums, "Discover Lettermen" and "World of Love."

Polydor is releasing "Hituro Hujou" by film artist Tomisaburo Wakayasa. . . . King is releasing "Tom Jones at Caesar's Palace." . . . CBS/Sony has released "Hood Pack 20 Flower Series" on Jan. 21. The cartridge tapes will be divided according to given themes. . . . Toshiba Onko is releasing a further four matrix four channel records bringing the company's total up to 18. . . . Pilo artist Keguni Tana is making her debut with "Nemurenainoyo" on Toshiba Onko.

Toho Ovation Records has acquired a new label, Black Jazz Records and will release six albums in the spring. . . . Polydor is releasing "Cahn Biga Ongaku Dai Zenshu," an album containing 28 European film themes. . . . Teichiku is establishing a new label, Black Records, with Taku Izumi as producer. . . . Nippon Victor is releasing an album featuring Kohosuka Matsushita, president of Panasonic which deals with his personal history. . . . Yakio Hashi, a 30 piece group, appeared in Hawaii, Jan. 7-15, appearing at the HIC hall. . . . Akihiro Haruyama devoted proceeds of his Toyoko theater concerts to fund for handicapped children. . . . Kyu Sakamoto (Toshiba) who had a world hit with "Sukiyaki" married film actress, Yukiko Kashiwagi. . . . Maki Asakawa was recorded live for an album, "Maki Soho 3" during her concerts in Tokyo.

Japan Record Retailers' League gave an award to singer and actress Hibari Hira on her 25 show business anniversary. . . . Rippon Columbia signed a contract with Pinpin Records. . . . U.S. group Chicago arrive in Japan, March 6 for concerts at Nippon Badakan, Osaka and Bagoya. CBS/Sony released the group four album, "Live at Carnegie Hall" set.

ALEX ABRAHOFF

Gold Disk for Moms, Dads Group

TORONTO — The Moms and Dads made their first visit to Toronto last week, and were presented with a Canadian gold disk by national CBS TV personality, Tommy Hunter, for their most recent album. The award marked the sale of more than 100,000 units of "The Moms and Dads Again," on MCA. The group also visited radio stations and dealers during their brief stay.

Dick James Org Forms New Label

LONDON—In a move primarily designed to separate the firm's pop and progressive catalogs and give greater individual emphasis to the two areas of music the Dick James Organisation is launching a new label at the beginning of March.

Known as Jam Records, the new outlet will handle all DJM's pop acts including Vanity Fare, Deep Feeling, Edward Woodward, Birds of a Feather, Vaughan Thomas and newly-signed singer/songwriter Hayden Wood. The more contemporary artists in the firm's roster, such as Elton John, Hookfoot, Phillip Goodhand-Tait, Nigel Olsson and Marian Segal, will continue to release product under the DJM banner and in future, any new acts signed by the company will go to whichever label best suits their musical direction.

However, negotiations are already in progress for a number of new artists to join JAM.

The label will be distributed by Pye, which already handles DJM, and the first release on JAM is scheduled for March 3.

Because of the introduction of the new label, there will be some reorganization of DJM staff. As from this month, Steve Brown takes charge of DJM Records while Dennis Berger will be responsible for JAM while Stephen James will become head of combined operations in the U.K. and overseas for both labels.

Clive Banks will continue with the exploitation of the DJM while Berger and Kaplan Kaye will work on production and exploitation of JAM. Helen Walters will handle press and publicity and Eddie Foster will be sales and marketing manager for both labels.

Co-inciding with the launch of the new outlet, DJM will be opening its own export department which is to be managed by James' assistant, Philip Cokell. Pye currently handles all DJM's export business.

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HITS OF THE WORLD

AUSTRALIA

(Courtesy Go-Set)

- This Week**
- 1 MAGGIE MAY—Rod Stewart (Mercury)
 - 2 BANKS OF THE OHIO—Olivia Newton-John (Interfusion)
 - 3 PEACE TRAIN—Cat Stevens (Island)
 - 4 MAMMY BLUE—Joel Daye (Riviera)
 - 5 GYPSIES, TRAMPS AND THIEVES—Cher (MCA)
 - 6 IMAGINE—John Lennon (Apple)
 - 7 LOVE IS A BEAUTIFUL SONG—Dave Mills (Albert)
 - 8 SPEAK TO THE SKY—Ricky Springfield (Sparmac)
 - 9 UNCLE ALBERT/ADMIRAL HALSEY—Paul and Linda McCartney (Apple)
 - 10 FREEDOM COME FREEDOM GO—Fortunes (Capitol)

BRITAIN

(Courtesy Record & Tape Retailer)

- This Last Week**
- 1 32 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Polydor)—Cookaway (Leon Henry)
 - 2 1 ERNIE (THE FASTEST MILKMAN IN THE WEST)—Benny Hill (Columbia) (Walter J. Ridley)
 - 3 2 JEEPSTER—T. Rex (Fly)—Campbell-Connelly (Tony Visconti)
 - 4 12 SOFTLY WHISPERING I LOVE YOU—Congregation (Columbia) Cookaway (John Burgess)
 - 5 18 SOLEY SOLEY—Middle of Road (RCA)—Sunbury Giacomo Tosti
 - 6 4 THEME FROM SHAFT—Isaac Hayes (Stax) Carlin (Isaac Hayes)
 - 7 7 SOMETHING TELLS ME (SOMETHING'S GONNA HAPPEN TONIGHT)—Cilla Black (Parlophone) Cookaway (George Martin)
 - 8 26 SLEEPY SHORES—Johnny Pearson Orchestra (Penny Farthing)—KPM (KPM Prod.)
 - 9 5 NO MATTER HOW I TRY—Gilbert O'Sullivan (MAM) April/MAM (Gordon Mills)

- 10 22 I JUST CAN'T HELP BELIEVING—Elvis Presley (RCA) (Screen-Gems/Columbia)
- 11 6 TOKOLOSHE MAN—John Kongos (Fly)—Essex (Gus Dudgeon)
- 12 — MOTHER OF MINE—Neil Reid (Decca)—Dick Rowe/Ivor Raymonde (Chappell)
- 13 19 MORNING—Val Doonican (Philips)—Melanie (Johnnie Franz)
- 14 16 IT MUST BE LOVE—Labi Siffre (Pye)—Groovy (Labi Siffre)
- 15 15 FIREBALL—Deep Purple (Harvest)—Hec (Deep Purple)
- 16 3 COZ I LUV YOU—Slade (Polydor)—Barn/Schroeder (Chas. Chandler)
- 17 28 KARA KARA—New World RAK (Chinnich/RAK) Mickie Most
- 18 20 IS THIS THE WAY TO AMARILLO—Tony Christie (MCA)—ATV Kirshner (M. Murray/P. Callander)
- 19 8 GYPSIES, TRAMPS AND THIEVES—Cher (MCA)—Campbell-Connelly (Snuff Garrett)
- 20 13 SING A SONG OF FREEDOM—Cliff Richard (Columbia) Big Secret/Rondor (Norrie Paramor)
- 21 49 HORSE WITH NO NAME—America (Warner Brothers)—Kinney (Ian Samwell)
- 22 9 BANKS OF THE OHIO—Olivia Newton-John (Pye)—Blue Gum (Welch/Farrar)
- 23 44 STAY WITH ME—Faces (Warner Brothers)—Kinney (Glyn Johns)
- 24 — BRAND NEW KEY—Melanie (Buddah)—Peter Schekeryk (Neighbour)
- 25 36 THEME FROM THE ONEDIN LINE—Vienna Philharmonic Orchestra (Decca)—Copyright Control
- 26 25 YOU GOTTA HAVE LOVE IN YOUR HEART—Supremes/Four Tops (Tamla Motown) Jobete/Carlin (Clay McMurray)
- 27 33 THE PERSUADERS—John Barry Orchestra (CBS)—ATV Kirshner (John Barry)
- 28 14 JOHNNY REGGAE—Piglets (Bell) Jonjo (Jonathan King)
- 29 11 RUN BABY RUN—Newbeats (London)—Acuff-Rose

- 30 — MORNING HAS BROKEN—Cat Stevens (Island)—Paul Samwell-Smith (Freshwater)
- 31 23 HOOKED ON A FEELING—Jonathan King (Decca) London Tree (Jonathan King)
- 32 31 BURUNDI BLACK—Burundi Steiphenson Black (Barclay) (Burlington)
- 33 17 SURRENDER—Diana Ross (Tamla Motown)—Jobete/Carlin—(Ashford/V. Simpson)
- 34 34 WHEN YOU GET RIGHT DOWN TO IT—Ronnie Dyson—CBS (Screen-Gems/Columbia) Stan Vincent
- 35 38 BACK ON THE ROAD—Marmalade (Decca) Catrine (Marmalade)
- 36 21 I WILL RETURN—Springwater (Polydor)—Jig-Saw (P. Cordell/D. Williams) Chappell (Gordon Mills)
- 37 10 TILL—Tom Jones (Decca)
- 38 29 MAGGIE MAY—Rod Stewart (Mercury)—Chappell—GH Music (Rod Stewart)
- 39 — FAMILY AFFAIR—Sly & the Family Stone (Epic)—Sly Stone (Kinney)
- 40 27 FOR ALL WE KNOW—Shirley Bassey (United Artists)—Amper (Johnny Harris)
- 41 — LET'S STAY TOGETHER—Al Green (London, Burlington)
- 42 39 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Flamingo (G. Tosti/I. Greco)
- 43 42 JAILHOUSE ROCK—Elvis Presley (Maximillion)—Carlin
- 44 41 SAVE THE CHILDREN—Marvin Gaye (Tamla Motown)—Jobete/Carlin Marvin Gaye
- 45 30 LET'S SEE ACTION—Who (Who) (Track)—Fabulous (Who/Glyn Johns)
- 46 40 FESTIVAL TIME—San Remo Strings (Tamla-Motown)—Jobete/Carlin
- 47 — BLESS YOU—Martha Reeves & the Vandellas (Tamla-Motown)—(Jobete/Carlin)
- 48 24 LOOK AROUND—Vince Hill (Columbia)—Famous/Chappell (Norman Newell)
- 49 — WHERE DID OUR LOVE GO—Donnie Elbert (London)—Donnie Elbert (Jobete/Carlin)
- 50 — MOON RIVER—Greyhound (Famous Chappell)—Dave Bloxham (Trojan)

HOLLAND

(Courtesy Radio Veronica and Bas Mul)

- This Week**
- 1 HOW DO YOU DO—Mouth & MacNeal (Decca)—Basart
 - 2 NON NON RIEN N'A CHANGE—Poppys (Barclay)—Anagon
 - 3 PAPPIE LOOP TOCH NIET ZO SHEL—Herman van Keeken (Polydor)—Dayglow
 - 4 COZ I LUV YOU—Slade (Polydor)—Dayglow
 - 5 I WILL RETURN—Springwater (Polydor)—Dayglow
 - 6 OUT OF SIGHTS OUT OF MIND—Shocking Blue (Pink Elephant)—Dayglow
 - 7 DES CHANSONS POP—Poppys (Barclay)
 - 8 SCHON IST ES AUF DER WELT ZU SEIN—Roy Black & Anita (Polydor)—Dayglow
 - 9 AMARILLO—Tony Christie (MCA)
 - 10 HOOG DAAR AAN DE HEMEL—Corry & De Rekels (11 Provincien)—Bospel

MALAYSIA

(Courtesy Rediffusion Malaysia)

- This Week**
- 1 ABSOLUTELY RIGHT—Five Man Electrical Band (Lionel)
 - 2 TOO LATE—Tremeloes (CBS)
 - 3 TILL—Tom Jones (Parrot)
 - 4 BABY I'M-A WANT YOU—Bread (Elektra)
 - 5 THE DESIDERATA—Les Crane (Warner Bros.)
 - 6 GYPSIES, TRAMPS AND THIEVES—Cher (Kapp)
 - 7 TIME TO GET IT TOGETHER—Xperiments (Orange)
 - 8 EVERYBODY'S EVERYTHING—Santana (CBS)
 - 9 IMAGINE—John Lennon (Apple)
 - 10 TWO DIVIDED BY LOVE—Grass Roots (Dunhill)

SINGAPORE

(Courtesy Rediffusion Singapore)

- This Week**
- 1 GOT TO BE THERE—Michael Jackson (Motown)
 - 2 GYPSIES, TRAMPS AND THIEVES—Cher (Kapp)
 - 3 LET'S SEE ACTION—Who (Track)
 - 4 SUPERSTAR—Carpenters (A&M)
 - 5 FAMILY AFFAIR—Sly & the Family Stone (CBS)
 - 6 MAGGIE MAY—Rod Stewart (Mercury)

- 7 IMAGINE—John Lennon (Apple)
- 8 BABY I'M-A WANT YOU—Bread (Elektra)
- 9 WITCH QUEEN OF NEW ORLEAN—Redbone (Epic)
- 10 AN OLD-FASHIONED LOVE SONG—Three Dog Night (Dunhill)

SOUTH AFRICA

(Courtesy Southern African Record Manufacturers and Distributors' Assn.)

- This Week**
- 1 MAMMY BLUE—Charisma (CBS)—Intersong, GRC
 - 2 GET ME SOME HELP—Neville Whitmill (Gallo)—Continental, Gallo
 - 3 AMEN—Peanut Butter Conspiracy (CBS)—Laetrec, GRC
 - 4 BUTTERFLY—Danyel Gerard (CBS)—MPA, GRC
 - 5 COUSIN NORMAN—Marmalade (Decca)—Catrine, Gallo
 - 6 YOU—Peter Maffay (Gallo)—Ardmore & Beechwood, Gallo
 - 7 DESIDERATA—Les Crane (Warner Bros.)—Laetrec, Teal
 - 8 NEVER ENDING SONG OF LOVE—New Seekers (Philips)—Laetrec, Trutone
 - 9 SOLEY SOLEY—Middle of the Road (RCA)—Gema, Teal
 - 10 DADDY DON'T YOU WALK SO FAST—Daniel Boone (Penny Farthing)—Francis Day, Teal

SWEDEN

(Courtesy Radio Sweden)

- This Last Week**
- 1 1 MAMMY BLUE—Pop Tops (Metronome)—Sonet
 - 2 2 SOLEY, SOLEY—Middle of the Road (RCA)—Sweden
 - 3 3 JESUS CHRIST SUPERSTAR (LP)—Various Artists (MCS)—Universal-Film
 - 4 9 EMIL I LONNEBERGA (LP)—Various Artists (Philips)
 - 5 4 LED ZEPPELIN IV (LP)—Led Zeppelin (Atlantic)—Multitone
 - 6 8 GO'BITAR (LP)—Cool Candys (Anette)—Various Artists
 - 7 7 SANTANA (LP)—Santana (CBS)
 - 8 10 VAD HANDE SEDAN (LP)—Various Artists (Disneyland)—Imudico
 - 9 6 WILD LIFE (LP)—Wings (Apple)—Air
 - 10 — HARSCH PA ER ALLA PANNKAKOR (LP)—Stefan Demert (Sonet)—Sonet

Stax Steps Up Sheet Music Pace Via its Licensees

NEW YORK — The Stax Organization is expanding its interest in the production of sheet music. "In the past two months, Stax's publishing divisions have dramatically stepped up the production of printed music through its licensees, Hansen Publications (East/Memphis Music Corp. and Birdees Music Corp.) and Screen Gems Publications (Deerwood Music Corp.)," noted Tim Whitsett, Stax's publishing administrator.

Already sheet music from the

Song Spinner Sues 4 Star

LOS ANGELES — Canadian songwriter Robert Leslie Emmerson filed suit for \$1.6 million against publisher Sandy Gardiner, Four Star Music and BMI in Superior Court here.

Emmerson's suit charged that Gardiner formed Arelee Music with him in 1969 and then turned over Emmerson's songs to Four Star and BMI without proper accounting of the fees received.

London's Al Green Ballyhoo

NEW YORK—London Records is preparing a four-part blast-off for Al Green's new album on the Hi label, "Let's Stay Together." Meantime, Green's single of the title song riding high on the best-seller charts.

First in London's promotional drive is a mailing of several thousand "birth" announcements which will be made to traders and press and promo people throughout the world, heralding the "birth" of a new hit album. One week later, the same extensive mailing list will receive a special package with a mini-cassette containing four selected tracks from the new album. The cover of this will be the same

Isaac Hayes "Theme From Shaft" has been available free to major college and university bands. As a result, it has been played at half-time at many football games with national television exposure.

Also, the Stax publishing division recently released a folio of the music from the motion picture "Shaft."

Sheet music to Hayes' double-album "Black Moses" will soon be available along with "Show Me How" (The Emotions); "Jamaica This Morning" (the MG's); "Only the Children Know" (Jeanie Greene); "Son of Shaft" (the Barkays); and "Do the Funky Penguin" (Rufus Thomas) which will also be in both marching and stage band arrangements.

Already on the market are piano copies for: "Theme From Shaft," "Respect Yourself," "Pin the Tail on the Donkey," "Olena," "Everybody Wants to Go to Heaven," and sketch scores for "Theme From Shaft" and "No-Name Bar."

Folios on the Elektra LP, "Living by the Days" (Don Nix) and the Stax LP "Lovejoy" (Albert King) will soon be released.

as that of the album itself (to come later), which in turn, duplicates a recent giant Al Green poster prepared and distributed by the company.

The third week will bring a mailing of the new album itself, which contains inside the package a slick of the cover and on the cover itself, a special message to the recipient from D.H. Toller-Bond, president of London Records, who takes note of the high regard in which the company holds Al Green and outlines some of its plans for the artist. The final phase of the promotion incorporates a heavy supporting ad campaign on radio and in a host of publications.

CBS Acquires 2 Publishers

NEW YORK — CBS has acquired Bond Publishing Co. and Parkhurst Publishing Co., publishers, respectively, of Road & Track and Cycle World, motoring enthusiast magazines. In addition, Ross D. Sackett, president of the CBS/Education & Publishing Group, announced the formation of the CBS Publications Division which encompasses the newly-acquired magazines; Popular Library, publisher of paperback books; and Field & Stream magazine and special interest annuals published by Holt, Rinehart and Winston, Inc., a CBS subsidiary.

Stark, Browne Set Prod Co.

NEW YORK — A new record production company, Prism Productions, has been organized by singer/songwriter Fred Stark and attorney Doug Browne, who is also a guitarist and writer. The new firm, which will be based in Indianapolis will concentrate initially upon the Stark's country-rock material. Browne will be handling legal matters and a&r coordination, while Stark will be heading Prism Productions and a&r'ing.

Prism Productions will be producing material and jingles at Gilfooy Sound Studio's 8-track facility in Bloomington, Ind.

Uttal Pacts Big 3

NEW YORK — Bell Records president Larry Uttal has signed a major long-term distributing agreement for the U.S. and Canada with Big Tree Enterprises. Big Tree Records, headed by Doug Morris and Dick Vanderbilt, will release singles by Bullet and Lobo this month as the first releases under the new agreement.

Studio Track

• Continued from page 8

with a 16-track recorder hooked into a 26-channel input board and 18 Dolby 361-A noise reduction systems installed.

★ ★ ★

I saw what I saw in the industry in 1971 and what I see in 1972 is still running through my head. From the past, recording the Harrison Bangla Desh Concert was overwhelming from the standpoint of miking and technical problems. Then there was meeting Ed Michel

who produces most of the Impulse Records and many of the ABC/Dunhill artists as well. Talking to him face to face was really a delight. There were more highlights for me and I guess really the biggest highlight happened every time I walked into any studio wherever it was and saw such enthusiasm for what the people there were doing. Perhaps the hardest 1971 task was that Digilog thing with Nick Balsamo at Echo Sound. Talk about enthusiasm, he was going a mile a minute talking about a machine which was completely new to me.



NICK BALSAMO is at the control board explaining the operation of Echo Sound's "Digilog," to Ampex executives. Left to right, around Balsamo are, Alastair Heaslett, senior engineer; Don Smith, national sales manager; Bob Harshberger, senior engineer; and Roger Sieger, engineer; all from Ampex's California office.

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
90

LAST WEEK
46

*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

OSMONDS—DOWN BY THE LAZY RIVER (2:53)

(Prod: Michael Lloyd & Alan Osmond) (Writers: Osmond-Osmond) (Kolob, BMI)—Group kicks off '72 with a super rhythm number, an Osmond original that will put them at #1. Flip is also a heavy rhythm item with potential from the rock opera "Truth of Truths." Flip: "He's the Light of the World" (2:20) (Checkmate, BMI) **MGM 13324**

BEE GEES—MY WORLD (4:20)

(Prod: Bee Gees & Robert Stigwood) (Writers: Gibb-Gibb) (Casserole/Warner Tamerlane, BMI)—The Gibbs have penned a poignant driving rock ballad that offers the potent sales appeal of another "How Can You Mend a Broken Heart." Flip: (No Information Available). **Atco 6871**

BREAD—EVERYTHING I OWN (3:06)

(Prod: David Gates) (Writer: Gates) (Screen Gems-Columbia, BMI)—Group follows "Baby I'm-A Want You" with more blockbuster David Gates ballad material with all the sales power of the recent smash. Flip: "I Don't Love You" (2:50) (Olde Grog, BMI). **Elektra 45765**

DELLS—IT'S ALL UP TO YOU (3:08)

(Prod: Charley Stepney) (Writers: Callier-Wade) (Chappell/Butler, ASCAP/Les Go Round, BMI)—By far the group's most commercial pop/soul release lately, this soulful rock ballad will fast top their "The Love We Had" on both the pop and soul charts. Exceptional vocal workout and arrangement. Flip: "Oh, My Dear" (3:18) (Butler, ASCAP/Las Go Round, BMI). **Cadet 5689 (Chess/Janus)**

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

ELVIS PRESLEY—WE CAN MAKE THE MORNING/ UNTIL IT'S TIME FOR YOU TO GO (3:54/3:56)

(Writers: Ramsey/Sainte-Marie) (Presley/Surety Songs, BMI/Gypsy Boy, ASCAP)—Presley will continue his two sided hit record success with this strong coupling. First is a driving rock ballad penned by Jay Ramsey while flip with equal potential is the Buffy Sainte-Marie ballad classic. **RCA 74-0619**

FOUR TOPS—A SIMPLE GAME (2:49)

(Prod: Tony Clarke) (Writer: Pinder) (Kenwood, BMI)—Powerhouse rhythm number with a potent lyric line has it to put the group way up the Hot 100 and soul charts topping their "MacArthur Park" in short order. Could go all the way. Flip: (No Information Available). **Motown 1196**

DAWN featuring Tony Orlando— RUNAWAY/HAPPY TOGETHER (3:58)

(Prod: O. Henry Medress, Dave Appell & the Tokens) (Writers: Shannon-Crook/Gordon-Bonner) (Vicki/Homa/Koppelman & Rubin, BMI)—Orlando combines Del Shannon's past smash with the Turtles hit and the result is a potent rocker loaded with top 40 and chart potential. Flip: (No Information Available). **Bell 45-175**

DENISE LaSALLE—NOW RUN AND TELL THAT (3:19)

(Prod: Grajon Ents.) (Writer: LaSalle) (Ordena/Bridgeport, BMI)—The dynamic stylist's "Trapped By a Thing Called Love" put her high on the Hot 100 and soul charts. Funky beat rhythm followup offers much the same pop and soul sales potency. Flip: "The Deeper I Go (The Better It Gets)" (2:23) (Ordena/Bridgeport, BMI). **Westbound 201 (Chess/Janus)**

RAIDERS—COUNTRY WINE (2:30)

(Prod: M. Lindsay) (Writer: Villareal-Watkins) (Darla, ASCAP)—Infectious swinger perfectly timed with the renewed interest in wine should prove a heavy chart start for '72. More top original material. Flip: (No Information Available). **Columbia 4-45335**

BREWER AND SHIPLEY— SHAKE OFF THE DEMON (3:08)

(Prod: Michael Brewer & Tom Shipley) (Writers: Brewer-Shipley) (Talking Beaver, BMI)—Easy beat folk rock ballad should get the duo off to a heavy chart start for '72. More top original material. Flip: (No Information Available). **Kama Sutra 539 (Buddah)**

MELANIE—THE NICKEL SONG (3:04)

(Prod: Peter Schekeryk) (Writer: Saffka) (Kama Rippa/Amelanie, ASCAP)—Melanie hit the #1 spot via "Brand New Key" on her own label, Neighborhood. This earlier session on Buddah, a hit for the New Seekers, will also make a hefty Hot 100 chart dent. Flip: "What Have They Done To My Song" (4:02) (Kama Rippa/Amelanie, ASCAP). **Buddah 268**

*LYNN ANDERSON—CRY (3:08)

(Prod: Glenn Sutton) (Writer: Kohlman) (Shapiro, Bernstein & Co., BMI)—The country stylist takes the Johnnie Ray classic into the country market with this top reading that will do well, pop and country. Flip: (No Information Available). **Columbia 4-45529**

JOHNNY CASH and the Evangel Choir— A THING CALLED LOVE (2:31)

(Prod: Larry Butler) (Writer: Hubbard) (Vector, BMI)—Jerry Reed's infectious rhythm number serves as potent pop-country material for Cash. Will hit heavy in both areas. Flip: "Daddy" (2:49) (House of Cash, BMI). **Columbia 4-45534**

FREDDIE NORTH— YOU AND ME TOGETHER FOREVER (3:10)

(Prod: Jerry William, Jr.) (Writer: Roach) (Williams/Jibaro, BMI)—North hit with impact both soul and pop via "She's All I Got." Followup, more powerful blues ballad material offers all the potential of the initial smash. Flip: "Did Come Back Too Soon (Or Stay Away Too Long)" (3:05) (Williams/Cadeno/Venco, BMI). **Mankind 12009 (Nashboro)**

*CAT STEVENS—WHERE ARE YOU (3:00)

(Prod: Mike Hurst) (Writer: Stevens) (MAM, ASCAP)—While Stevens is riding high on A&M, Deram reissues a poignant ballad performance from the current chart LP "Very Young and Early Songs." Flip: "Kitty" (2:20) (MAM, ASCAP). **Deram 85079 (London)**

GRIN—WHITE LIES (3:27)

(Prod: David Briggs) (Writer: Lofgren) (Hilmer, ASCAP)—From the Grin LP comes a driving rocker loaded with top 40 potential for a heavy Hot 100 chart winner. Flip: "Just To Have You" (2:14) (Hilmer, ASCAP). **Spindizzy 4005 (CBS)**

POTLIQUOR—CHEER (3:23)

(Prod: Jim Brown) (Writer: Ratzlaff) (Flypaper, BMI)—This pulsating rhythm cut from their new LP "Levee Blues" is picking up radio play. Now a single, the swinger has it to make a heavy dent on the Hot 100. **Janus 179**

PERCY SLEDGE—RAINBOW ROAD (2:45)

(Prod: Quin Ivy) (Writers: Fritts-Penn) (Fame, BMI)—This is the type of soulful blues ballad material that could bring Sledge back to the soul and pop charts with sales impact. Powerful performance. Flip: (No Information Available). **Atlantic 2848**

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the
HOT COUNTRY SINGLES Chart

LYNN ANDERSON—CRY (See Pop Pick)

JOHNNY CASH and the Evangel Choir— A THING CALLED LOVE (See Pop Pick)

FREDDIE HART—MY HANG-UP IS YOU (See Pop Pick)

BRENDA LEE—MISTY MEMORIES (See Pop Pick)

RONNIE DOVE—KISS THE HURT AWAY (See Pop Pick)

JIM REEVES—THE WRITING'S ON THE WALL (2:41)

(Prod: Jerry Bradley) (Writer: Zanetis) (Tuckahoe, BMI)—From the "My Friend" LP comes a moving ballad performance, certain to climb high on the chart. Flip: "You're Free To Go" (1:59). (Ross Jungnickel, ASCAP). **RCA 74-0626**

DEL REEVES—THE BEST IS YET TO COME (3:56)

(Prod: Scott Turner) (Writer: Martin) (Tree, BMI)—Change of pace for Reeves is this poignant ballad delivered in a top performance that will prove a chart giant. Flip: (No Information Available). **United Artists 50877**

GEORGE HAMILTON IV— 10 DEGREES & GETTING COLDER (2:40)

(Prod: Bob Ferguson) (Writer: Lightfoot) (Early Morning, CAPAC)—The Gordon Lightfoot ballad serves as powerful material for Hamilton and should prove a top chart winner. Flip: "Tumbleweed" (3:16) (Denny, ASCAP). **RCA 74-0622**

CHART

Spotlights Predicted to reach the
HOT COUNTRY SINGLES Chart

BILLIE JO SPEARS—Souvenirs and California Mem'rys (2:12) (Window/Captive Music, BMI). **Capitol 3258**

ERNIE ASHWORTH—Wanted Man (2:42) (Acuff-Rose, BMI). **Hickory 1620**

EARL RICHARDS—Down Along the Cove (2:24) (Dwarf, ASCAP). **United Artists 50873**

LARAIN LOTT—Ring Around Rosie's Finger (2:10) (Steeplechase, SESAC). **RCA 74-0630**

TOP 20 SOUL

Spotlights Predicted to reach the
TOP 20 of the TOP SELLING SOUL SINGLES Chart

DELLS—IT'S ALL UP TO YOU (See Pop Pick)

FOUR TOPS—A SIMPLE GAME (See Pop Pick)

DENISE LaSALLE—NOW RUN AND TELL THAT (See Pop Pick)

FREDDIE NORTH— YOU AND ME TOGETHER FOREVER (See Pop Pick)

PERCY SLEDGE—RAINBOW ROAD (See Pop Pick)

LITTLE MILTON— THAT'S WHAT LOVE WILL MAKE YOU DO (3:53)

(Prod: Don Davis) (Writer: Campbell) (Trice, BMI)—Blockbuster swinger that has it to spiral Milton up the soul chart and swing over pop as well. **Stax 0111**

BOBBY BLAND— DO WHAT YOU SET OUT TO DO (3:30)

(Prod: Jay Wellington) (Writer: Malone) (Don, BMI)—Powerful blues ballad performance that should top the heavy success he had with "I'm Sorry." Flip: "Ain't Nothing You Can Do" (2:20) (Don, BMI). **Duke 472**

CHART

Spotlights Predicted to reach the
SOUL SINGLES Chart

HOLLAND-DOZIER—Don't Leave Me (3:13) (Gold Forever, BMI). **Invictus 9110 (Capitol)**

SYL JOHNSON—That's Why (2:31) (Twilight 155)

CHARGERS—You Gotta Be A Lady (2:58) (Double Diamond, BMI). **Vanguard 35146**

FONTELLA BASS—Who You Gonna Blame (2:30) (Saico/Pollyday, BMI). **Paula 360**

IKETTES—Got What It Takes (To Get What I Want) (3:45) (Unart/Huh, BMI). **United Artists 50866**

DOBYNE & JONES—Shotgun Wedding (3:00) (Dotina/Cotillion, BMI). **Atco 6848**

HODGES, JAMES, SMITH & CRAWFORD—Nobody (3:31) (Mikim/Helchell, BMI). **Mpingo 1400 (King)**

CORRECTION:

Our apologies to the Epic recording group, Blue Rose whose name was misspelled in the Top 60 Spotlights for the December 4 issue.

SPECIAL AMERICAN SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

ARCHIES—Love Is Living In You (2:56) (Prod: Ritchie Adams) (Writers: Cody-Levine) (Unichappell, BMI)—New sound for the Archies is this folk rock ballad material that has it to bring the group back to the Hot 100 with a wider audience. **Kirshner 63-5018 (RCA)**

***MIKE CURB CONGREGATION—Softly Whispering I Love You (2:58)** (Prod: Perry Botkin, Jr.) (Writers: Cook-Greenaway) (Maribus, BMI)—The British rhythm ballad, a smash hit by the English Congregation (now making noise here) gets another strong treatment by the Curb group. **MGM 14338**

***FREDDIE HART—My Hang-Up Is You (2:06)** (Prod: Earl Ball) (Writer: Hart) (Blue Book, BMI)—Hart broke big pop as well as going #1 country with "Easy Loving." The ballad followup offers all the same potential country with much of the pop potency as well. **Capitol 3261**

HOLLAND-DOZIER—Don't Leave Me (3:13) (Prod: Holland-Dozier-Holland) (Writers: Holland-Dozier-Holland) (Gold Forever, BMI)—The hit composers producers team up with a winning rhythm vocal workout that has it to make a heavy chart dent, pop and soul. **Invictus 9110 (Capitol)**

***BRENDA LEE—Misty Memories (2:46)** (Writer: Peters) (Playback, BMI)—The stylist goes back to her country roots with this pop/country ballad beauty penned by Ben Peters. Should prove a big one in both markets as la the Patti Page successes. **Decca 32918 (MCA)**

WALDOS DE LOS RIOS—Mozart's 13th—Serenade #13 in G Major; Night of Music (Eine Kleine Nachtmusik KV 525) Allegro (2:00) (Writer: Mozart-adapted De Los Rios) (Barnegat, BMI)—From his successful adaptation of Mozart's Symphony #40 which made a healthy chart dent, Rios comes up with another winner in this adaptation. Top programmer. **United Artists 50871**

LOU CHRISTIE—Sing Me Sing Me (2:39) (Prod: Biddu) (Writers: Sedaka-Greenfield) (Kirshner, BMI)—Christie offers an infectious swinger in this Neil Sedaka, Howie Greenfield material that could bring him through via top 40 play. **Buddah 285**

GILBERT O'SULLIVAN—No Matter How I Try (2:58) (Prod: Gordon Mills) (Writer: O'Sullivan) (Blackwood, BMI)—The British star should break through the U.S. charts with this clever rhythm novelty. Top material and performance. **MAM 3617 (London)**

PAUL JONES—Mighty Ship (3:09) (Prod: Coral Rock Prod.) (Writers: Resnick-Poor) (Hill & Range Songs, BMI)—Former member of Manfred Mann, film and Broadway star, Jones could break into the Hot 100 via top 40 play on this rock item. **London 168**

***RONNIE DOVE—Kiss the Hurt Away (2:42)** (Writers: Reed-Duncan) (Mydov/Chu-Fin, BMI)—The pop/country stylist should hit both markets with this strong ballad material. **Decca 32919 (MCA)**

***JUDY LYNN—Winterwood (3:26)** (Prod: Kerry Styrer) (Writer: McLean) (Unart, BMI)—The Don McLean ballad beauty serves as potent material for the fine stylist. Should come through MOR and top 40. **Amaref 139**

MOVE—Chinatown (2:44) (Prod: Roy Wood & Jeff Lynne) (Writer: Wood) (Anne-Rachel/Tiflis Tunes, ASCAP)—The group moves to the label with solid rock material with much top 40 and FM potential. **United Artists 50876**

J.J. CALE—Crazy Mama (2:30) (Prod: Audie Ashworth) (Writer: Cale) (Moss Rose, BMI)—Pop country blues material and performance with much FM, top 40 appeal. **Shelter 7314 (Capitol)**

SAVAGE AND SHARP—Where Would You Be (2:10) (Prod: Inspiration Prod.) (Writers: Savage-Sharp) (Mother Anne, ASCAP)—Folk rock ballad is well performed by smooth group with top 40 potential. **Snak 71139**

JAMES AND THE GOOD BROTHERS—The Rain Maker (3:15) (Prod: James & the Good Brothers) (Writers: Nilsson-Martin) (Dunbar/Tickson, BMI)—Nilsson rhythm material is given a strong reading by the Canadian group. Fine pop/country sound. **Columbia 4-45508**

★ LEADER PERFORMER — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association Of America seal of certification as "million seller." (As indicated by bullet.)

For Week Ending
Jan. 15, 1972

Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	2	AMERICAN PIE • 8	Don McLean (Ed Freeman), United Artists 50856
2	1	BRAND NEW KEY • 12	Melanie (Peter Schekeyrk), Neighborhood 4201 (Paramount)
3	4	LET'S STAY TOGETHER • 7	Al Green (Willie Mitchell), Hi 2202 (London)
4	7	SUNSHINE • 10	Jonathan Edwards (Peter Casperson), Capricorn 8021 (Atco)
5	3	FAMILY AFFAIR • 11	Sly & the Family Stone (Sly Stone), Epic 5-10805 (CBS)
6	6	SCORPIO • 12	Dennis Coffey & the Detroit Guitar Band (Theodore & Coffey), Sussex 226 (Buddah)
7	8	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) • 7	New Seekers (David Mackay), Elektra 45762
8	5	GOT TO BE THERE • 12	Michael Jackson (Hal Davis), Motown 1191
9	10	HEY GIRL/I KNEW YOU WHEN • 8	Donny Osmond (Rick Hall), MGM 14322
10	13	CLEAN UP WOMAN • 8	Betty Wright (Willie Clarke & Clarence Reid), Alston 4601 (Atlantic)
11	11	YOU ARE EVERYTHING • 11	Stylistics (Thom Bell), Avco 4581
12	12	SUGAR DADDY • 6	Jackson 5 (The Corporation), Motown 1194
13	14	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) • 8	Hillside Singers (Al Ham), Metromedia 231
14	16	DAY AFTER DAY • 7	Badfinger (George Harrison), Apple 1841
15	15	ONE MONKEY DON'T STOP NO SHOW • 9	Honey Cone (Greg Perry & General Johnson/Stagecoach Prod.), Hot Wax 7110 (Buddah)
16	17	DROWNING IN THE SEA OF LOVE • 8	Joe Simon (Staff), Spring 120 (Polydor)
17	9	CHERISH • 11	David Cassidy (Wes Farrell), Bell 45-150
18	24	NEVER BEEN TO SPAIN • 4	Three Dog Night (Richard Podolor), Dunhill 4299
19	18	AN OLD FASHIONED LOVE SONG • 10	Three Dog Night (Richard Podolor), Dunhill 4294
20	22	HEY BIG BROTHER • 8	Rare Earth (Rare Earth), Rare Earth 5038 (Motown)
21	25	IT'S ONE OF THOSE NIGHTS (Yes Love) • 5	Partridge Family starring Shirley Jones and Featuring David Cassidy (Wes Farrell) Bell 45-160
22	23	ANTICIPATION • 6	Carly Simon (Paul Samwell-Smith), Elektra 45759
23	26	ONCE YOU UNDERSTAND • 7	Think (Lou Stallman & Bobby Susser), Laurie 3583
24	20	ALL I EVER NEED IS YOU • 15	Sonny & Cher (Snuff Garrett), Kapp 2151 (MCA)
25	27	KISS AN ANGEL GOOD MORNING • 9	Charley Pride (Jack Clement), RCA 74-0550
26	19	HAVE YOU SEEN HER • 13	Chi-Lites (Eugene Record), Brunswick 55462
27	29	THE WITCH QUEEN OF NEW ORLEANS • 9	Redbone (Pat Vegas & Lolly Vegas), Epic 5-10749 (CBS)
28	30	WHITE LIES BLUE EYES • 11	Bullet (Bobby Flax & Lanny Lambert), Big Tree 123 (Ampex)
29	21	RESPECT YOURSELF • 14	Staple Singers (Al Bell), Stax 0104
30	35	LEVON • 5	Elton John (Gus Dudgeon), Uni 55314 (MCA)
31	37	THAT'S THE WAY I FEEL ABOUT 'CHA • 6	Bobby Womack (Free Productions & Muscle Shoals Sound), United Artists 50847
32	38	MAKE ME THE WOMAN THAT YOU GO HOME TO • 5	Gladys Knight & the Pips (Clay McMurray), Soul 35091 (Motown)
33	42	BLACK DOG • 4	Led Zeppelin (Jimmy Page), Atlantic 2849
34	28	AN AMERICAN TRILOGY • 11	Mickey Newbury (Dennis Linde), Elektra 45750

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
35	46	STAY WITH ME • 3	Faces (Glyn Johns/Faces), Warner Bros. 7545 Atlantic 2852
36	54	WITHOUT YOU • 5	Nilsson (Richard Perry), RCA 74-0604
37	51	FIRE AND WATER • 4	Wilson Pickett (Brad Shapiro & Dave Crawford),
38	33	GEORGE JACKSON • 7	Bob Dylan (Bob Dylan), Columbia 4-45516
39	48	LOOKIN' FOR A LOVE • 7	J. Geils Band (Bill Szymczyk), Atlantic 2844
40	43	ME AND BOBBY MCGEE • 8	Jerry Lee Lewis (Jerry Kennedy), Mercury 73248
41	47	MY BOY • 9	Richard Harris (Phil Gaultier & Bill Martin), Dunhill 4293
42	41	(I Know) I'M LOSING YOU • 9	Rod Stewart (Rod Stewart), Mercury 73244
43	67	PRECIOUS AND FEW • 3	Climax (Larry Cox), Rocky Road 30,000 (Bell)
44	57	THOSE WERE THE DAYS • 6	Carroll O'Connor & Jean Stapleton as the Bunkers (Shel Kegan), Atlantic 2847
45	44	BEHIND BLUE EYES • 10	Who (Who), Decca 32888 (MCA)
46	56	DON'T SAY YOU DON'T REMEMBER • 5	Beverly Bremers (Victrix Prod.), Scepter 12315
47	45	HALLELUJAH • 10	Sweathog (Joel Sill & Bill Schnee), Columbia 4-45492
48	53	AIN'T NOBODY HOME • 10	B.B. King (Zagarino & Michel), ABC 11316
49	90	JOY • 3	Apollo 100 (Miki Dallon), Mega 615-0050
50	52	SOUR SUITE • 8	Guess Who (Jack Richardson), RCA 74-0578
51	59	DAISY MAE • 7	Hamilton, Joe Frank & Reynolds (Steve Barri), Dunhill 4296
52	49	CAN I GET A WITNESS • 9	Lee Michaels (Lee Michaels), A&M 1303
53	50	NOTHING TO HIDE • 8	Tommy James (Tommy James & Bob King), Roulette 7114
54	82	BANG A GONG (Get It On) • 3	T. Rex (Tony Visconti), Reprise 1032
55	85	FEELIN' ALRIGHT • 8	Joe Cocker (Denny Cordell for Tarantula Prod.), A&M 1063
56	55	FRIENDS WITH YOU • 11	John Denver (Milton Okun), RCA 74-0567
57	80	TOGETHER LET'S FIND LOVE • 3	5th Dimension (Bones Howe), Bell 45-170
58	58	CAROLYN • 7	Merle Haggard and the Strangers (Earl Bell), Capitol 3222
59	66	SHOW ME HOW • 8	Emotions (Isaac Hayes & David Porter), Volt 4066
60	63	EVERYBODY KNOWS ABOUT MY GOOD THING (Part 1) • 6	Little Johnny Taylor (Miles Grayson), Ronn 55 (Jewel)
61	73	THE HARDER I TRY (The Bluer I Get) • 6	Free Movement (Toxey French, Michael O'Martian, Bill Straw), Columbia 4-45512
62	62	NO SAD SONGS • 7	Helen Reddy (Larry Marks), Capitol 6363
63	61	DEVIL YOU • 7	Stampeders (Mel Shaw), Bell 45-154
64	64	TAKE IT SLOW (Out in the Country) • 6	Lighthouse (Jimmy Ienner), Evolution 1052 (Stereo Dimension)
65	65	SATISFACTION • 9	Smokey Robinson & the Miracles ("Smokey" & Terry Johnson), Tamla 54211 (Motown)
66	72	WHAT AM I LIVING FOR • 4	Ray Charles (Tom Nixon), ABC 11317
67	68	BLESS THE BEAST AND CHILDREN • 11	Carpenters (Jack Daugherty), A&M 1289
68	70	WAY BACK HOME • 6	Jr. Walker & the All Stars (Johnny Bristol), Soul 35090 (Motown)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
69	60	PRETTY AS YOU FEEL • 9	Jefferson Airplane (Jefferson Airplane Inc.), Grunt 0300 (RCA)
70	89	TUPELO HONEY • 3	Van Morrison (Van Morrison and Ted Templeman), Warner Bros. 7543
71	79	UNDER MY WHEELS • 4	Alice Cooper (Bob Ezrin), Warner Bros. 7529
72	74	YOU MAKE YOUR OWN HEAVEN AND HELL RIGHT HERE ON EARTH • 5	Undisputed Truth (Norman Whitfield), Gordy 7112 (Motown)
73	84	LION SLEEPS TONIGHT • 3	Robert John (Hank Medress & Dave Appell), Atlantic 2846
74	—	BABY WON'T YOU LET ME ROCK 'N ROLL YOU • 1	Ten Years After (Chris Wright), Columbia 4-45530
75	98	FLOY JOY • 2	Supremes ("Smokey"), Motown 1195
76	—	HURTING EACH OTHER • 1	Carpenters (Andrew Scott), A&M 1322
77	77	KEEP ON KEEPIN' ON • 5	N.F. Porter (Gabriel Mekler), Lizard 1010
78	69	TRUCKIN' • 8	Grateful Dead (Grateful Dead), Warner Bros. 7464
79	71	AFTER ALL THIS TIME • 6	Merry Clayton (Lou Adler), Ode 66018 (A&M)
80	83	ANOTHER PUFF • 2	Jerry Reed (Chet Atkins), RCA 74-0613
81	86	AIN'T UNDERSTANDING MELLOW • 6	Jerry Butler & Brenda Lee Eager (Gerald Sime & Jerry Butler), Mercury 73255
82	88	DO THE FUNKY PENGUIN • 4	Rufus Thomas (Tom Nixon), Stax 0112
83	—	OH ME OH MY • 1	Aretha Franklin (Jerry Wexler) Atlantic 2838
84	92	YOU WANT IT, YOU GOT IT • 2	Detroit Emeralds (Katouzzion Prod.), Westbound 192 (Janus)
85	91	SON OF SHAFT • 4	Bar-Kays (Allen Jones), Volt 4073
86	95	LOVE GONNA PACK UP • 4	Persuaders (Poindexter Brothers), Win Or Lose 220 (Atlantic)
87	87	FIVE HUNDRED MILES • 6	Heaven Bound With Tony Scotti (Tony Scotti-Tommy Oliver-Michael Lloyd), MGM 14214
88	93	PAIN • 4	Ohio Players (Herb James & Billy Pittman), Westbound 188 (Chess/Janus)
89	96	IF I COULD SEE THE LIGHT • 2	8th Day (General Johnson/Greg Perry), Invictus 9107 (Capitol)
90	99	FOOTSTOMPIN' MUSIC • 2	Grand Funk Railroad (Terry Knight), Grand Funk 1841 (Capitol)
91	—	JUNGLE FEVER • 1	Chakachas (Roland Kluger), Polydor 15030
92	81	SO MANY PEOPLE • 5	Chase (Frank Rand & Bob Bestocki), Epic 5-10806 (CBS)
93	94	OPEN THE DOOR (Song for Judith) • 5	Judy Collins (Mark Abramson), Elektra 45755
94	97	KEEP PLAYIN' THAT ROCK 'N ROLL • 5	Edgar Winter's White Trash (Rick Derringer), Epic 5-10788 (CBS)
95	—	MUSIC FROM ACROSS THE WAY • 1	James Last (James Last) Polydor 15028
96	—	ROCK & ROLL STEW • 1	Traffic (Steve Winwood), Island 1201 (Capitol)
97	78	GET UP AND GET DOWN • 6	Dramatics (Tony Hesler), Volt 4071
98	76	LOVE POTION NO. 9 • 6	Coasters (Leiber & Stoller), King 6385
99	—	AJAX AIRLINES • 1	Hudson & Landry (Lew Bedell) Dore 868
100	100	THE ROAD WE DIDN'T TAKE • 2	Freda Payne (Holland-Dozier-Holland), Invictus 9109 (Capitol)

HOT 100 A TO Z—(Publisher-Licensor)

After All This Time (Screen Gems-Columbia, BMI) 79	Day After Day (Apple, ASCAP) 14	Hey Big Brother (Jobete, BMI) 20	Make Me the Woman That You Go Home To (Jobete, BMI) 32	Show Me How (East/Memphis, BMI) 59
Ain't Nobody Home (Rittenhouse, BMI) 48	Devil You (Corral, BMI) 63	Hey Girl (Screen Gems-Columbia, BMI) 9	Me & Bobby McGee (Combine, BMI) 40	So Many People (Irving, BMI) 92
Ain't Understanding Mellow (Burlar, ASCAP) 91	Do the Funky Penguin (Stripe/East/Memphis, BMI) 82	Music From Across the Way (Chappell/Intersong, USA, ASCAP) 76	Music From Across the Way (Chappell/Intersong, USA, ASCAP) 76	Son of Shaft (East/Memphis, BMI) 85
Ajax Airlines (Meadowmark, ASCAP) 99	Don't Say You Don't Remember (Sunbeam, BMI) 46	My Boy (Colgems, ASCAP) 41	My Boy (Colgems, ASCAP) 41	Sour Suite (Cirrus/Dunbar, BMI) 50
All I Ever Need Is You (United Artists, ASCAP) 24	Drowning in the Sea of Love (Asorted, BMI) 16	Never Been to Spain (Lady Jane, BMI) 18	Stay With Me (Warner Bros., ASCAP) 35	Sugar Daddy (Jobete, BMI) 12
American Pie (Yahveh/Mayday, ASCAP) 1	Everybody Knows About My Good Thing (Part 1) (Respect, BMI) 60	Nothing to Hide (Mandan, BMI) 52	Sugar Daddy (Jobete, BMI) 12	Sunshine (Castle Hill, ASCAP) 4
An American Trilogy (Acuff-Rose, BMI) 34	Family Affair (Stone Flower, BMI) 5	Oh Me, Oh My (Roctra, ASCAP) 83	Take It Slow (Out in the Country) (C.A.M.-U.S.A., ASCAP) 64	That's the Way I Feel About 'Cha (Unart/Tracebob, BMI) 31
Another Puff (Vector, BMI) 80	Feelin' Alright (Almo, ASCAP) 55	Old Fashioned Love Song, An (Alma, ASCAP) 19	Those Were the Days (New Tandem, ASCAP) 44	Together Let's Find Love (Fifth Star, BMI) 57
Anticipation (Quackenbush, ASCAP) 22	Fire and Water (Irving, BMI) 37	Once You Understand (Songs for Everybody, BMI) 23	Truckin' (Ice Nine, ASCAP) 78	Tupelo Honey (Caledonia Soul/WB, ASCAP) 70
Baby Won't You Let Me Rock & Roll You (Chrysalis, ASCAP) 74	Five Hundred Miles (Atzel, BMI) 87	Open the Door (Song for Judith) (Rocky Mountain National Park, ASCAP) 69	Under My Wheels (Bizzare/Alive Ent., BMI) 71	Way Back Home (Four Knights, BMI) 68
Bang a Gong (Get It On) (Tro-Essex, ASCAP) 54	Floy Joy (Jobete, BMI) 75	Pain (Bridgeport, BMI) 88	What Am I Living For (Tideland/Progressive, BMI) 66	White Lies Blue Eyes (Kama Sutra, BMI) 28
Behind Blue Eyes (Track, BMI) 54	Footstompin' Music (Storybook, BMI) 90	Precious and Few (Caesar's Music Library/Emerald City, ASCAP) 43	Witch Queen of New Orleans, The (Novallene/Blackwood, BMI) 27	Without You (Apple, ASCAP) 36
Black Dog (Supertype, ASCAP) 63	Friends With You (Cherry Lane, ASCAP) 56	Pretty as You Feel (Hot Buns, BMI) 69	You Are Everything (Ballboy/Asorted, BMI) 11	You Make Your Own Heaven and Hell Right Here on Earth (Jobete, BMI) 72
Bless the Beasts & Children (Screen Gems-Columbia, BMI) 67	George Jackson (Ram's Horn, ASCAP) 38	Respect Yourself (East/Memphis/Klendike, BMI) 29	You Make Your Own Heaven and Hell Right Here on Earth (Jobete, BMI) 72	You Want It, You Got It (Bridgeport, BMI) 84
Brand New Key (Neighborhood, ASCAP) 2	Get Up and Get Down (Groovesville, BMI) 97	The Road We Didn't Take (Gold Forever, BMI) 100		
Can I Get a Witness (Jobete, BMI) 52	Get Up and Get Down (Groovesville, BMI) 97	Rock & Roll Stew (RSO/Tiffs, BMI) 96		
Caroleyn (Shade Tree, BMI) 58	Have You Seen Her (Julio-Brain, BMI) 26	Satisfaction (Jobete, BMI) 65		
Cherish (Beachwood, BMI) 17	Hallelujah (Colgems/Twirl, ASCAP) 47	Scorpio (Interior, BMI) 6		
Clean Up Woman (Sheryn, BMI) 10	Let's Stay Together (Jec, BMI) 3			
Daisy Mae (Trousdale/Soldier, BMI) 51	Levan (James, BMI) 30			
	Lion Sleeps Tonight (Folkways, BMI) 73			
	Lookin' for a Love (Kags, BMI) 39			
	Love Gonna Pack Up (Cotillion/Win or Lose, BMI) 86			
	Love Potion No. 9 (Quinter, BMI) 98			

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

JONATHAN KING
"Hooked On A Feeling"

3029



THE RATTLES
"Devil's On The Loose"

1037

LONDON
RECORDS

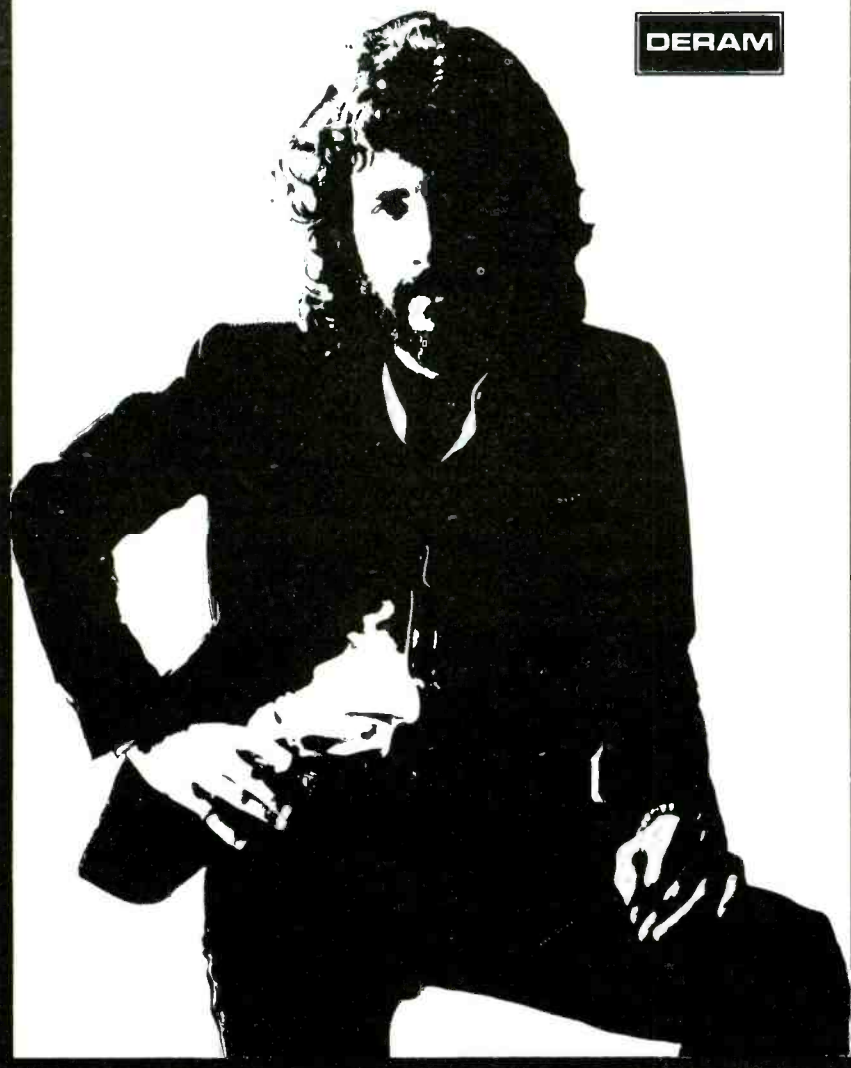


CAT STEVENS
"Where Are You"

from his new LP "Very Young And Early Songs"

85079

DERAM



PAUL JONES
"Mighty Ship"

from his forthcoming LP "Crucifix In A Horseshoe"

168

LONDON
RECORDS



**Singles, singles,
singles, singles,
singles, singles,
singles, singles**
...from LONDON
RECORDS

Aural Monitoring Rousing Industry-Wide Speculation

• Continued from page 1

aural monitoring until there has been time for more thorough testing of the two competitive systems—Audicom Corp. and International Digisonics Corp. (IDC). Comments from broadcast engineers and others have recommended dropping the picture-coding because aural monitoring would provide sufficient identification for both TV and radio commercials and programming.

The two competing systems are also locked in battle. Audicom, which first petitioned for aural monitoring of radio broadcasts over a year and a half ago, says its "submerged signaling" system is the most reliable and should be authorized promptly. Audicom comment criticized the lack of sufficient testing by its competitor, IDC, of its aural identification and monitoring system. Audicom also pointed to troubles IDC has had with its video picture encoding for TV commercials, which has required easing of original standards by the FCC.

IDC Answer

International Digisonics retorted that it still believes in its TV code system, and claimed that its aural monitoring apparatus is "more likely to prove reliable under working conditions" than Audicom's. IDC has again reminded the FCC of the urgent need for the computerized monitoring of broadcasts in an era when old methods can no longer keep track of the data needed in millions of transmissions.

The CBS comment to the commission said both systems had failed to prove conclusively that they will operate reliably and will not produce any degradation of aural program content. CBS felt a broader inquiry was needed. (The network recently notified its advertisers and affiliates that as of Feb. 1 this year, it will refuse to air any encoded commercials.) IDC, the video encoder, has entered a counter plea at the FCC to end the CBS "arbitrary" ban of electronic monitoring when the commission has declared it "in the public interest."

NBC also felt more study was needed and some analysis of the proper scope of any FCC rulemaking in this field. The ABC network also scolded both competitive aural encoders for lack of thorough testing. ABC suggests a special committee to study, on an industry-wide basis, just what percent of the spectrum should be used by encoders, at what signal level, and the number of seconds it should take to air the coded signals.

NAB Asks More Study

The National Association of Broadcasters also called for more time to study aural monitoring. It criticized the IDC tests for not including either the aural part of TV programming, or FM stations. Audicom was criticized for not using enough radio stations in its field test—in fact, only one AM was used, when a multiplicity of station tests was needed, said NAB.

In other broadcast comment, the AMST (Association of Maximum Service Telecasters) recommended a two-year testing period for the systems on the air. Compliance with the final encoding standards should rest with the programmer, not with the licensee, said AMST.

Storer Broadcasting said it preferred the Audicom system (although it needed more testing) because Audicom required less

than one second for its coded identifications, while the IDC system took up to 14 seconds. Storer would require encoders to be licensed, and to get permission from licensees to air encoded programming.

Broadcast engineers said they would prefer type acceptance for encoding and monitor-decoding apparatus. They felt the coded signal should be as near to the middle of the recording or commercial or short program segment as possible, and would set limits on its duration.

In answer to all this, both of the monitoring systems have agreed that more testing would be helpful, urged the FCC to suspend technical standard requirements in the interim, and then proceed with all due haste to authorize the aural monitoring. Both opposed the idea of requiring licensee consent, or the licensing of monitoring systems.

Each submitted further criticisms of the other's system, extent of testing and probable reliability. Audicom, once described by the FCC as "a d a p t a b l e—relatively simple and inexpensive," said the rival IDC had provided the commission with insufficient information.

IDC countered that Audicom's "listener annoyance" tests were not a valid basis, having only three broad categories of judgment to be checked by listeners. IDC suggested that all further testing include audio studios, laboratories and more broadcast stations, and also use of discs, tape and film-track.

WB/Reprise Meetings Set

NEW YORK—"It's Better in Burbank" is this year's theme of the regional meetings Warner/Reprise will conduct to bow LP products.

In addition to holding meetings on board the Queen Mary in Long Beach, Calif., on Blake Island near Seattle, and in a ski lodge outside Denver, company personnel will meet face-to-face with regional dealers and distributor personnel in the following cities starting Monday (10):

St. Louis, Chicago, Dallas, New York, Minneapolis, Houston, Hartford, Boston, New Orleans (aboard the River boat Commodore Steamship), Philadelphia, the town of Porta Costa (outside San Francisco), Washington, D.C., Detroit, Atlanta, Miami, Cincinnati and Cleveland on the final day, Friday (21).

Each meeting will feature an audio/visual presentation of LP's by Jerry Garcia, Dionne Warwick, Neil Young, Peter Yarrow, Dean Martin, Crazy Horse, Ry Cooder, Todd Rundgren and Alex Taylor.

Filmmaker Sues Three Dog Night

LOS ANGELES—Moviemaker Jerry Hasson and his Jason's Third Eye production company filed suit against Three Dog Night and their managers, Reb Foster Associates, for \$350,000 in Superior Court here.

Hasson's suit claims the signing group violates a written agreement for Jason's Third Eye to produce a 60-minute TV special on Three Dog Night. Hasson filmed enough footage for half the show during Three Dog Night's Dallas concert last July, according to the lawsuit. The filmmaker's suit charges that after his crew photographed the Dallas show, Three Dog Night refused to approve the footage or to make themselves available for more filming.

Kinney Music Intl. Meet in Cannes

NEW YORK — Kinney Music International will hold its European convention at the Martinez Hotel in Cannes, France, Saturday (22). Nesuhi Ertegun and Phil Rose, president and executive vice president, respectively, of Kinney Music International, will host.

The three U.S. Kinney record companies will be represented by Mo Ostin, president of Warner/Reprise; Bill Harvey and Sue Roberts, general manager and business affairs manager, respectively, of Elektra Records; and Nesuhi Ertegun for Atlantic Records.

Product presentations will be made by the three European companies, Kinney Record Group of London, Kinney Filippacci of Paris, and Kinney Music G.M.B.H. of Hamburg. Also attending will be personnel from the Kinney subsidiary companies as well as representatives from Kinney's European licensees.

Attendees at the European con-

vention will view the same U.S. product presentation seen by their American counterparts during the Warner/Reprise dealer meetings, Atlantic sales meetings and Elektra's Palm Springs convention Jan. 6-9.

The purpose of the Cannes con-

vention, according to Phil Rose, is to further advance the Kinney philosophy of closing in on release dates so that the records previewed in the U.S. will be previewed in Europe at the same time. The eventual Kinney goal is simultaneous release for all albums.

Heider Jets Two 16-Track Machines to Record CCR LP

LOS ANGELES — A "live" Creedence Clearwater Revival album, taken from their performances throughout Europe, will be the next LP release from the group. The mobile equipment used was supplied by Wally Heider Recording, Los Angeles and San Francisco, marking the first time such equipment has been shipped from the U.S. for a tour.

Heider used two 16-track machines as well as a master console and other equipment. "We leased a truck and driver in London and just followed the group," said Russ Gary, who supervised the operation.

Heider said that most studios had a hard time moving 16-track equipment from floor to floor let

alone to Europe. "But we have specially built cases to keep the equipment in shape and are ready to go at any time."

Recording was done in London at Royal Albert Hall, Germany, Belgium, Holland, Sweden and Denmark. "I think this will be better than simply putting out a greatest hits album," said Gary. "Live material is always more real and in this case more together than simply a hits album. The band was really fresh and the crowd were very live. This made the LP easy to do."

Gary worked with Ken Chillat, Tom Scott and from Barclay Studios, Paris, Gerhard Lehner. A special transformer was also used to convert the electrical current.

Chevalier Dies at 83

NEW YORK — Maurice Chevalier, who died last week at 83, had a recording career that started in the early 1930's (mainly songs made popular in such films as "Love Me Tonight") and carried through to the 1960's (again such material as "I Remember it Well" and "Thank Heaven for Little Girls" came from the film world).

Chevalier was also probably France's most celebrated entertainer, a position he held for about 50 years, working on the stage, in cabaret, films, radio and television.

The straw hat was his visual trademark and material such as "Louise," "Valentine," and the later "Thank Heaven For . . ." and "I'm Glad I'm Not Young Any More" became his musical trademarks.

Chevalier was born in Paris and at 12 years was singing in the local bistros. At 20 he was a Folies Bergere headliner and went from there into films and the world stage. His labels include RCA and Columbia Records.

Gold Awards

Bob Dylan's newest Columbia LP, "Bob Dylan's Greatest Hits Volume Two" has been certified by the RIAA. It's the artist's 10th gold LP.

★ ★ ★

RCA's John Denver has been given a gold award for his newest album "Aerie." The certificate is the artist's third in six months.

★ ★ ★

The Stylistics' record of "You Are Everything" on Avco Records has been certified a million single seller, their first.

★ ★ ★

Three Dog Night's single of "Old Fashioned Love Song" makes the group's fifth 45 to be certified gold by RIAA.

★ ★ ★

"Clean Up Woman" by Betty Wright (Alston Records) has been RIAA-certified as a gold single. The label is distributed by Atlantic Records.

Monarch Suit

LOS ANGELES—Monarch Record Manufacturing Corp. has filed suit in Superior Court here for \$9,759 claimed owing from Round Records and its principal, William J. Matthews.

FM Music

WEBN-FM, Cincinnati
Denton Marr reporting
Ian Matthews, "Tigers Will Survive," Vertigo Records
cuts: a. Da Doo Ron Ron
b. Please Be My Friend
c. Close the Door Lightly
Badfinger, "StraightUp," Apple
cuts: a. Day After Day
b. Baby Blue
c. Sometimes
Roberta Flack, "Quiet Fire," Atlantic
cuts: a. Go Up Moses
b. Will You Still Love Me Tomorrow
McLaughlin and the Mahavishru Orchestra—Same Title—Columbia all cuts

WCBS-FM, New York
Dick Bozzi reporting
Ian Matthews, "Tigers Will Survive," Vertigo
cuts: a. Right Before My Eyes
b. Please Be My Friend
c. Morning Song
Linda Rondstadt—same title—Capitol
cuts: a. Birds
b. Faithful
Family, "Fearless," UA
cuts: a. Between Blue and Me
b. Spanish Tide

WDAS-FM, Philadelphia
Harvey Holiday reporting
"Muddy Waters Live," Chess all cuts
Detroit Emeralds,
"You Want It You Got It," Westbound
cuts: a. You Want It You Got It
b. Take My Love
c. I'll Bet You Get the One You Love
Mado, Mado, Warner Bros.
cuts: a. Pana
b. Just Say Goodby
c. Cafe
d. Suavecito
Jimmy Reid, "Let the Boss Man Speak," Blues on Blues Record
cuts: a. Down in the Ghetto
b. I Had a Dream
c. Bright Lights Big City
d. Cold Chills

WMMR-FM, Philadelphia
Ed Sciaky reporting
Family, "Fearless," UA
cuts: a. Larf and Sing
b. Spanish Tide
c. Take Your Partners
d. Children
Mickey Newbury, "Frisco Mabel Joy," Elektra
cuts: a. An American Trilogy
b. Mobile Blue
c. Frisco Depot
Burton & Cunico, "Strive Seek Find," Atlantic
cuts: a. Gypsy Lady
b. Strive Seek Find
c. Dream for a Love
Jim Post, "Jim Post," Fantasy
cuts: a. Look Over Yonder
b. Colorado Exile
c. One More Day
Cat Stevens,
"Very Young and Early Songs," Deram
cuts: a. Here Comes My Wife
b. Lovely City
c. The Tramp
d. Come on Baby

KSAN-FM, San Francisco
Bonie Simmons reporting
Paul & Linda McCartney, Apple
cuts: Love Is Strange
Harlem River Drive, Roulette
George Harrison and Friends, "Concert for Bangla Desh," Apple
cuts: All
Mark Benno, A&M
cuts: All You Gotta Do Is Speak Your Mind
Stone Ground, Warner Bros.
cuts: Passion Flower
Persuasions, Capitol
cuts: Temptation's Jam
Rover Washington, Kudu
cuts: Ain't No Sunshine
J. J. Cale, Shelter
cuts: a. Magnolia
b. Woman in Love
c. Don't Go to Strangers
Wilson Pickett, Atlantic
cuts: Don't Knock My Love Part I and Part II
Mark-Almond, Blue Thumb
cuts: Sausalito Suite
Ry Cooder, Warner Bros.
cuts: Billy the Kid
Jerry Garcia, Warner Bros.
cuts: Dealer
Mala, Warner Bros.
cuts: Nena

KMET-FM, Los Angeles
Richard Kimmel reporting
Policy of station is to let the air personalities pick their own cuts from records added to library. Albums added this week included the "Bangla Desh" album, the series of four Blues on Blues albums out of Chicago featuring Jimmy Reed, Earl Hooker, Homesick Jones, and Big Joe Williams; the Mark-Almond album on Blue Thumb; Freddie King on Shelter; J. J. Cale on Shelter; Seemon Marijike on A&M; Boz Skaggs on Columbia; Ken Rordine on Blue Thumb.

Film Credits for Each Musician

LOS ANGELES — Musicians playing Quincy Jones' score for film "The Hot Rock" opening later this month, will be given screen credits by director Peter Yates.

This unusual development will see 16 players credited for their studio work. Yates indicates he wanted to credit them publicly as a "means of encouraging other major music names to participate more in film soundtracks."

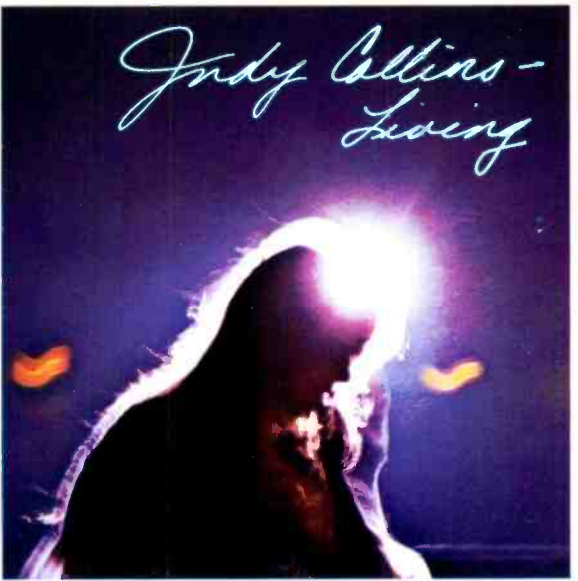
The players include: Jerry Mulligan, Jerome Richardson, Clark Terry, Frank Rosolino, Ray Brown, Victor Feldman, Milt Holland, Grady Tate, Emil Richards, Bobbie Jean Hall, Tommy Tedesco, Dennis Dudimer, Chuck Rainey, Carol Kaye, Mike Melvoin and Claire Fischer.

These players comprise jazz and rock specialists from both New York and the local area recording fraternity.

ABC-TV Grid Single

NEW YORK—Atco Records is rush releasing the music theme, "Score" from the ABC-TV's National Football League Monday night football series.

Written by Charles Fox, the theme is performed by Bob's Band. The single was produced by Bob Israel, president of Score Productions.



Judy Collins' Latest Album, "Living", on Elektra, EKS-75014
Includes Judy's new hit single, "Open the Door (Song for Judith)" EKM-45755



Elektra Records, 15 Columbus Circle, NYC.

I'm not a magic lady
But I'm gonna sing to help the light
Descend on the earth today
Because it's gonna get dark tonight

Love
Melanie
Dove

