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CARTRIDGE TV PAGE 59

HOT 100 PAGE 72

TOP LP'S PAGES 74, 76

Billboard

Special Flight Fare for IMIC Registrants

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

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

While the GIT fares offer a considerable savings, in order to make this savings available to the membership from the aforementioned

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GROSSMAN: AVOID MALICE

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

"The Klein-Capitol Records hassle points up the logic and meaningfulness of the NARM statement (Billboard, Jan. 1), drawn up by executive director Jules Malamud and myself, relative to the need for better communication and cooperation among all segments of the industry. What has been evident in the entire sequence of events is a lack of sensitivity to the problems of each segment. The industry must seek to avoid ill-will among its members and strive to achieve proper business concepts and philosophies." See [Capitol Statement, page 3.](#)

Copyright Office Clarifies 'Fix' Date on Recordings

By MILDRED HALL

WASHINGTON—The red-letter day of Feb. 15th, when records can be copyrighted, is a scant three weeks away, and there are some big questions: What recorded material being put together in the interim will be eligible for copyright? What about LP tracks made

partly before and partly after Feb. 15? Are new records released on Feb. 15 eligible if recorded shortly before? What about recording sessions?

In answer to Billboard's query, Copyright Office Counsel Abraham A. Goldman said the date the re-

ording is "fixed" in final form is the testing point. Only records or tapes fixed in final form on or after Feb. 15th, the day S. 646 becomes effective, can be copyrighted.

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

The Copyright Office definition of fixation is: "A series of sounds constituting a sound recording is 'fixed' when that complete series

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Progressive Rock FM Airing 'Live' Concerts

By CLAUDE HALL

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

club." KINK-FM in Portland is currently looking into the possibilities of broadcasting from local clubs, said general manager John

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Courts Enjoin Firms At IHHEE Booths

By EARL PAIGE

CHICAGO—Five tape marketing firms were enjoined here from handling Capitol and Columbia product in what is believed a rare legal action against firms on the floor of major industry exhibits. One exhibitor was additionally enjoined from circulating a memo referring to the U.S. District Court action in Utah.

Enjoined by Cook County Circuit Judge Francis T. Delaney in action brought by Capitol Industries were International Tape, Inc., Parlin, N. J., Telecor Industries, Inc., Fairfield, N. J., and Matthew Productions, Inc., Columbus, O., the latter a firm marketing cassette versions of the New Testament. All three exhibited at the Independent Housewares & Home Entertainment Exhibit (IHHEE) at the Conrad Hilton and were enjoined as well by Cook County Circuit

Judge Nathan M. Cohen in action brought by Columbia.

Similar action was brought by the two labels at press time against Eastern Tape and Super Hits, Inc., both of Charlotte, N. C. and the Goldman Co., Skokie, Ill., three exhibitors at the Transworld Navy Pier Housewares & Variety Exhibit. The action adds Chicago to the centers of current tape litigation.

Local retailers are being bombarded with flyers, the latest a firm on W. Peterson called Tabu Enterprises. The Goldman flyer distributed here invites retailers to its showrooms in Skokie.

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

Also here was Jules Yarnel, counsel for the Record Industry

(Continued on page 12)

NMC to Rack White Front Singles From Local Top 40

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

the record industry—and local radio, too—is that, because of the rack situation, local playlists in many medium and small markets meant virtually nothing since stores in those areas were racked according to the playlist of a larger market. Fresno stores, for example, have been largely racked off the playlist of KFRC, San Francisco, in the past.

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

KYNO in Fresno, for example, will be the key list for that market on singles. And NMC will stock in local White Front operations in that area the top 30 of the KYNO playlist, its hitbounds, and the albums from the cuts that the station is playing. "We'll tailor our stocking there to that playlist and keep making additions and deletions," Staley said.

One of the key complaints in

NMC racks the 9 Music City stores (for albums and tapes only); 13 Zody's outlets, plus the Leonard's and Sage's chains and

(Continued on page 12)

(Advertisement)



A Certain Hill



(E. Pluribus Torilla)

On Warner Bros. Records and Ampex-Distributed Warner Bros. Tapes

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

**"HOT DOG BOOGIE"
THE SINGING DOGS** 48-1021



RCA Records and Tapes

EDITORIAL

The Right to Know

At this hour in the music-record industry's history, there is a furious outcry against the use of non-copyrighted recordings by tape duplicators who claim legality under the federal copyright law, because they pay royalty on the copyrighted music.

Manufacturing and distributors of original recordings, hit by an army of sub-rosa pirates who flouted the federal law in sale of millions of cheap bootleg tapes, were even more outraged by the duplicator who claimed to operate as a bonafide business within the federal copyright law.

It seemed to add insult to injury when these unlicensed duplicators went to court to demand recognition for their legal status under the federal statute, which preempts state laws in matters of copyright.

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

But a positive approach is needed in this situation—not a burying of heads in the sand. In any battle, the best safeguard lies in knowing what the other side is doing. When millions in property rights are threatened in legal actions, it is essential above all to be informed.

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

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

Much more needs to be done. The antipiracy bill expires in three years. Unless the upcoming copyright revision bill is passed, making record copyright permanent, the protection could again be lost.

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

Billboard will continue to give its readers all available information on the situation, because this is our job. To ignore or suppress any aspect of what is happening in the crucial area of unlicensed duplication would be to do harm, not good, to the industry's common cause.

Sour Writing Again—Body & Soul

NEW YORK — In 1931 torch singer Libby Holman, appearing in the Broadway musical "Three's a Crowd," had a big song with "Body and Soul." The show's sheet music featured her on the cover, together with Fred Allen and Clifton Webb.

Since then, a lot of water has gone under the dam, as Manie Sacks was wont to say; and Bob Sour, who penned the tune with collaborators Edward Heyman, Johnny Green and Frank Eyton, is writing again. "I am having a ball," Sour remarked, noting that he had placed four new tunes with publishers. In addition, the Aberbach Group has just put out a handsome

promotional package of Sour copyrights, titled "A Bunch of Sour's Grapes" and including a folio and an LP of his tunes.

Sour, currently a consultant in charge of membership relations for the American Guild of Authors and Composers, remarked that he is writing again because he still loves it and now no conflict exists. He is retired from his BMI duties, which organization he joined in 1940. At BMI he served, in sequence, as head of writer relations, publisher relations, and ultimately achieved a vice presidency and the presidency. He was succeeded in the latter post by Ed Cramer.

Sour reminisced: "Johnny Green, Eddie Heyman and I had a little office in Carnegie Hall in the late 1920's. We would arrive in the morning and work hard at our songwriting chores. As for 'Body and Soul,' it was first published in London in 1930 by Chappell & Co. Ltd. Gertrude Lawrence liked the song and took it to London on one of her trips . . . and the tune became a hit in London and Paris before it appeared in Max Gordon's 'Three's a Crowd,' most of which was writ-

Stones Records Bows at \$3.98

NEW YORK — Rolling Stones Records has released "Jamming With Edward" a live performance album at a special price of \$3.98.

Marshall Chess, executive coordinator for the label said that the price was lowered because recording the album took place in only one night. "There were very few expenses incurred with the record—the kind that make most records so expensive—like studio time, mixing sessions, etc.," he said.

The album was recorded at the Edward nightclub in London last year and features Ricky Hopkins, Ry Cooder, Mick Jagger, Charlie Watts and Bill Wyman.

Cap Disclaims Klein Charges on 'Desh'; Launches Some of its Own

NEW YORK — Brown Meggs, Capitol Records vice president, has disclaimed charges leveled at the company last week by Allen Klein regarding marketing terms of the "Concert for Bengla Desh." In a reply by letter to Klein, Meggs answered the principal points raised in a letter addressed to Capitol Records President Bhaskar Menon.

Meggs said that there was enormous interest in the album from dealers and subdistributors prior to its release and that it was the most highly publicized album in the trade's history even before it was released. But, he said, because of extended negotiations among the three parties (Apple, CBS and Capitol), the album did not "reach the marketplace until long after co-op advertising with major Capitol accounts had been planned and scheduled for the Christmas season. . . . However, since Jan. 11, Capitol has actively solicited co-op advertising."

Meggs' letter also stated that

Capitol does not have absolute control over content of co-op advertising and that items like "Bangla Desh" which offer little operating margin are not favored for promotion. Meggs also said that there was no agreement between Capitol and CBS "for the undertaking of a cooperative advertising and pro-

motion campaign, to be funded 25 percent by CBS."

Meggs also discounted Klein's claim that Capitol was not giving the "Bangla Desh" album its best efforts on distribution and advertising. Meggs stated in the letter that "Capitol has sold and pro-

(Continued on page 78)

Isaac Hayes Produces New S. Davis Jr. Image

By ELIOT TIEGEL

LOS ANGELES—Isaac Hayes has written a full-length vocal for his "Shaft" instrumental success as the "vehicle" for introducing a contemporary Sammy Davis Jr. image on MGM Records.

Hayes and his Memphis-based musicians have already recorded

the music and the composer will produce Davis' debut MGM single here at the company's recording studio shortly.

The single will be a rush release, explains Mike Curb, MGM's president, who signed Davis and came up with the idea for the "Shaft" project in concert with the performer.

Davis' recording career has centered around a middle of the road musical sound which exemplified his disks on Decca and Reprise.

MGM is cognizant of past problems in selling Davis on records, but Curb cites placing Davis with the right material and the right producer as the keys to contemporaryizing his image.

Curb points to the Osmond Brothers as a prime example of an act which was given a new, updated image with resultant massive sales acceptance. He also notes that the signing of Lou Rawls and Steve Lawrence and Eydie Gorme, were also steps taken in the same direction: taking established artists and "experimenting" in new musical settings.

MGM, Hayes and the Stax/Volt/Enterprise organization which distributes Hayes' LP's, have already established a working relationship. MGM obtained Hayes to score its "Shaft" film, with the record company distributing the double pocket LP and Enterprise receiving label credit and a share of the sales.

If an LP ensues as a result of the single, MGM and Enterprise would undoubtedly share in the marketing efforts and sales.

"Once Sammy is recorded properly, he'll appeal to the college and teen markets, then he'll pick up his adult following," Curb believes.

Hayes is being used on this first project, Curb explains, because of

(Continued on page 16)

Polygram Buys Merc, Interest in Chappell

CHICAGO — Mercury Records has been sold by North American Philips Corp. to the European-owned Polygram Group, the parent organization through which Philips (Holland) and Siemens (Germany)

maintain their entertainment business interests.

North American Philips has also sold its 50 percent interest in Chappell and Co. (New York) and its 49 percent interest in Chappell and Co. (London) to Polygram.

No purchase prices were revealed.

Irwin Steinberg remains as president of Mercury Records. He told Billboard: "It cannot be stressed too firmly that our distribution will not be changed. The Mercury and Philips logos will continue to be used, although possibly the Phonogram name will be carried somewhere."

Mercury will eventually continue its activities under the Phonogram Inc. banner. The company has been a licensee of Phonogram since 1961.

Said Steinberg: "There will be a Phonogram organization in the U.S. but as yet there are no details as to people or to purpose."

The sale means that Phonogram International (formerly Philips Phonographic Industries) has its own base in the U.S. and will be, with Chappell and Co. and Polygram Inc. under the Polygram organization eventually.

Steinberg commented: "The

(Continued on page 13)

ten by Arthur Schwartz and Howard Dietz. Max and Libby wanted the tune for the show. By now, I estimate there are probably close to 2,000 recorded versions of "Body and Soul." The sheet music is used in the Aberbach folio with the permission of Warner Bros. Music.

Some new Sour tunes, written with music by Mark Barkan, and placed with publishers, are: "What's Gonna Happen on the Eighth Day?," "The Main Event," "The Rules of the Game" and "Instant Love."

The Aberbach promotional package includes 13 songs, including "Body and Soul," and such tunes as "We Could Make Such Beautiful Music," written by Henry Manners, "Walkin' By the River," in collaboration with Una Mae Carlisle, and many others.

Tapes Are Seized in Florida

MIAMI — Miami police, with the cooperation of the Florida state attorney's office, seized 109 tapes of Atlantic artists in a raid on the Feelin' Ceilin' head shop in the Hialeah suburb of Miami.

The clerk of the store, Denise Cann, was cited under a Florida statute stating it is "illegal to sell tape recordings that are duplicated without the permission of the owner of the master," said lawyer

William Dunaj, who accompanied police on the raid.

Dunaj is representing the Harry Fox Agency in a civil lawsuit in federal court in Miami. He commented: "The Hialeah raid was the first arrest under Florida legislation. The brand names we found were Alpine-8 and Omega."

Also accompanying police on the raid was Atlantic vice president Jerry Wexler—there to identify his label's artists.

Police officials, after seizing the Atlantic artists' tapes, sealed the store's counter. Tapes of artists on other labels were found there.

Wexler said he is seeking "wires of authorization" from executives of other major record companies to enable him to pick up tapes of other artists on these labels and turn them over to the authorities.

Wexler already has secured an authorization from Warner Bros.-Reprise and, according to Dunaj, these tapes would be confiscated today (Friday).

Miss Cann was served with a metro court citation for a court appearance. She is charged with

three separate counts insofar as it was alleged that she sold three tapes, each tape being considered a separate offense.

Rubinson Bows S.F. Complex

SAN FRANCISCO—Dave Rubinson, who partnered with Bill Graham in the varied Fillmore record, production and management corporations, has resigned his active participation in these enterprises to form his own independent operation.

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

(Continued on page 78)

Novel Dallas Racking Plan

DALLAS — A novel approach to rack jobbing, utilizing self-merchandising modules to sell current hit records and tapes in traffic centers, has been announced by Trans World Marketing here.

The new firm, headed by local business executives, also includes Pat Morgan, president of Pompeii Records and affiliated publishing firms. Under its proposed plan, TWM would sell the 100-different-titles modules to its distributors, who would place the module in specific accounts. Distributor would be responsible for completely servicing and collecting on each module, with all merchandise ordered from TWM.

The patented module is described as futuristically-styled point-of-purchase unit with built-in stereo system, in addition to the container area. It was stressed that hit product from all labels would be used.

More Late News

See Page 78

Dave Clark Sparks Stax Gospel

By IAN DOVE

NEW YORK—Via their Gospel Truth label, the Stax company is launching a black gospel campaign aimed at the youth market, said Dave Clark, director of the label.

The label will promote it as "gospel rock," which Clark, a veteran in the black gospel production and promotion field, said

is a merging of the gospel "truth lyrics" to contemporary back-up sounds.

Clark's initial promotion has been on the label's Rance Allen Singers. The group's first album, said Clark, "has got more across the board radio play than any other album I've worked on. It has received major play in the

New York, Baltimore/Washington and Chicago markets, going to No. 1 in Detroit, which is really a Top 40-r&b market."

Clark will also be working on Gospel Truth artist, Reverend Lee Jackson, producing the Maceo Woods Choir for Enterprise—another Stax subsidiary—and several other groups. All will be in the gospel-rock format.

Clark considers that youth interest in black gospel music has "never been higher." He pointed out that the "Jesus movement" has helped, that there is interest in black gospel in underground outlets. "We have also seen that more kids are attending gospel concerts—it's no longer a strictly middle-aged audience," he said.

Executive Turntable



ALTSHULER



TELLER



WYNSHAW

Robert Altshuler named to the newly expanded position of director, press and information services, responsible for planning and development of press and field communications for Columbia, Epic, and the Columbia custom labels. Included in Altshuler's responsibilities is the literary service department, which is in charge of liner notes, the field communication department and the continued direction of the press and public information department. Altshuler joined Columbia from Atlantic Records where he was director, publicity and advertising. AJ Teller appointed to the newly created position of director, merchandising, Columbia Records responsible for planning and placement of national print and radio advertising, direct retail advertising and point of sale merchandising. He also serves as project coordinator for new artist exploitation and continues supervising the college rep program. Teller was recently director marketing development, Columbia, joining from Playboy Enterprises. David Wynshaw appointed to CBS director, artist relations and special events, directing artist relations, concert and TV booking coordination, artist tour activities and planning company functions and company live shows. He was formerly director, artist relations.

Charles Nuccio named vice president, general manager, Abkco Records. Nuccio formerly with Capitol as vice president in charge of independent operations and promotion, joined Abkco Industries a year ago and served as liaison with Apple Records.

Stan Stanley, with Chappell and Co. for 32 years and their general manager since 1950, retires from the company Tuesday (1). Stanley was closely associated with the late Chappell head, Max Dreyfus for many years.

Bill Rudolph appointed regional manager of the Dallas branch of Warner/Elektra/Atlantic Distributing Corp. He was formerly with Columbia Records, Pittsburgh. . . . Peter J. Redgrove appointed to the newly created position of vice president, marketing and sales, Spoken Arts Inc. He joined Spoken Arts in 1966 as sales representative and most recently was sales manager. . . . Larry Weiss has joined the West professional staff of Famous Music publishing companies. He will be responsible for acquisition development of the company's contemporary catalog. He was previously with Bob Crewe, Claus Ogerman and Kapp Records.



WEISS

Terry Lee named vice president, Segue Records responsible for pop a&r and national promotion and distribution for the Pittsburgh-based company. . . . Marvin Katz has been made a partner of Mayer and Nussbaum, legal firm which represents Atlantic Elektra Records. He was previously an associate with the firm.

Leo J. Murray named vice president, corporate affairs, Goldmark Communications. He was formerly director of information services for CBS Laboratories. . . . S. Carl Huber named director of parts and service for the Cartrivision color video tape cartridge system at Cartridge Television. He was previously general manager, parts and service operations, General Leisure Products Corp. . . . E. Peter Larmer has resigned as head of the consumer electronics division, Ampex Corp., to join SCM Corp. as vice president, general manager Appliance and Floor Care Division. . . . Will Roth named vice president, operations, Teltronics International. He was previously general manager of Recording Studio Inc. in New York.

Barbara Skydel named vice president, Premier Talent Associates. Before joining Premier four years ago, Miss Skydel was associated with GAC, ITA and Peter Nero. . . . Martin Mazner named account executive with the Los Angeles office of Levinson and Ross public relations. He was formerly marketing associated with GAC, ITA and Peter Nero. . . . Southern California entertainment complex. . . . Bob Caviano joins the rock concert division at Agency for the Performing Arts, New York. He was formerly an agent for American Talent International.



SKYDEL

Bart Siegelson named general publishing manager of Our (Continued on page 15)

Col & Epic Execs Set for Sales Meets

NEW YORK — Columbia and Epic Records executives hit the road last week to attend regional sales meetings in four cities. Clive Davis, president of Columbia, addressed the meeting in New York, which was held Jan. 17, and the meeting in Los Angeles, which was held Jan. 22. The other meetings took place in Chicago on Jan. 18; and Dallas on Jan. 20. The meetings were attended by Columbia and Epic's entire field sales force in each region, and the meetings were patterned after Columbia's convention and maintained the label's theme of "The Music People."

The meetings, which were co-chaired by vice president, marketing, Bruce Lundvall and the regional directors; newly appointed Northeast regional directors Paul Smith, Southwest Regional Director Don Van Gorp, and West Coast regional director Del Costello, featured presentations by a number of executives from the New York office, including Steve Popovich, director, National Promotion for singles; Ron Alexenburg, vice president, Epic/Columbia Custom Labels, and Mike Kagan, Epic/Columbia Custom Labels director of National Promotion reporting on Epic product; Jim Tyrell speaking about the market created

by the invention of SQ disk and tape; and Logan Westbrook reviewing r&b product on Columbia.

The meetings were highlighted by several films especially prepared for the presentation and showcasing new product by both established stars and new artists that will be released in the first quarter of 1972. One film featured extensive classical offerings and focuses on the catalog of composer-conductor Leonard Bernstein, with special attention centered on Bernstein's "Mass" and new Bernstein albums.

WB Hosts Dealer Shows

LOS ANGELES—Some 1,000 dealers, Warner Bros. sales-promotion personnel and representatives of radio and the press went aboard the Queen Mary for the WB January sales meeting Monday (17). The "It's Better in Burbank" presentation has been shown in 20 cities this month, set whenever possible in offbeat meeting halls such as ships (Los Angeles and New Orleans), an island (Seattle) or a nearby village (San Francisco).

The presentation was done via a slide-and-tape show featuring famed Warner Bros. cartoon characters, such as Bugs Bunny and the voice of "Laugh-In's" Gary Owens with a series of Burbank jokes interludes. Other graphic aids included a kit containing posters, brochures, singles excerpted from forthcoming albums and Warner Bros. latest double-record sampler album, "The Whole Burbank Catalog."

The evening includes tours of the Queen Mary, dinner, the slide show and a set by John Stewart and his group. Upcoming product showcased in the presentation featured Malo, a big latino-rock band led by Carlos Santana's guitarist brother, Jorge; Jerry Garcia of the Grateful Dead with a solo album, "Garcia"; Jackie Lomax's "Lomax

Three"; and Captain Beefheart's blues album, "The Spotlight Kid."

Other Warner's albums in the show were the Walter Carlos soundtrack album from "A Clockwork Orange," Ry Cooder's "Into the Purple Valley," the label's first Dionne Warwick LP, "Dionne," and producer-writer Allen Toussaint's "Life, Love and Faith."

Meetings Bow ABC Products

LOS ANGELES—Key local and regional promotion men and all distributors and key distributor personnel are being introduced to new ABC/Dunhill album product through March at three separate meetings through Sunday (30).

Select promotion representatives gathered here Thursday (20), followed by a western states distributor meeting in Las Vegas Friday (21) through Sunday (23) while eastern distributors will meet at a Bahamas conference starting Friday (28).

Slated for January is product from Hamilton, Joe Frank and Reynolds; Richard Landis, a new composer-singer; Alice Coltrane; tenor saxist John Klemmer and keyboardist Clifford Coulter, latter three artists being on Impulse.

Set for February and March are Bobby Whitlock, once of Derek and the Dominoes and Delaney & Bonnie; John Kay of Steppenwolf in a solo outing; and B.B. King. There will also be new product by Three Dog Night; the Grass Roots, the James Gang; John Lee Hooker, plus newcomers like Gladstone, a Texas duo; Noah, a Canadian trio; Gordon Waller and Cashman & West. Beverly Sills will also have a new album.

Oldies Boost For Jukeboxes

MANHATTAN, Kan.—A Kansas State Univ. student here has completed what is believed the first scientific study of how oldies perform on jukeboxes. The study reveals many valuable programming factors, among them, that oldies do increase jukebox play and result in more significant increased play when promoted on the jukebox.

When promoted, oldies resulted in 51.9 more average number of plays; when programmed but not promoted the figure was 35.2, as compared with pre- and post-experiment machines. However, average (Continued on page 52)

Stewart Holds Licensee Meet

CANNES, France—United Artists Records held its fourth annual licensee meeting Saturday (22) at the Majestic Hotel here. Among the 30 licensees meeting with UA president Michael Stewart were representatives from Belgium, France, Switzerland, Italy, Portugal, Spain, Scandinavia, Mexico, Japan, Holland, Great Britain and Germany.

Audio-visual presentations of product from the U.S., England, France and Germany were held, followed by free-form forum discussions and a banquet.

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



Genya Ravan's debut album as a solo artist is on Columbia. It's ten well-chosen, hard-hitting songs, powerfully produced and arranged.

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On Columbia Records and Tapes

GENYA RAVAN

including:
What Kind Of Man Are You
Sit Yourself Down
Flying
Every Little Bit Hurts
Turn On Your Love Lights



Columbia Records is happy to announce that, this time, she came to us.

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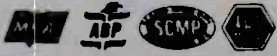
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Vol. 84 No. 3

General News

ASCAP Opens New Category

NEW YORK—ASCAP is offering Associate Membership without any dues to writers of music and lyrics even if their works have not been published. To encourage young writers in their professional aspirations and growth, the Society has established a special category of Associate Member and hundreds of campus creators have already joined. Many of these have succeeded in getting their works published, and have moved on to full membership.

All that is required for Associate Membership is simply having a work copyrighted, and information on how this can be done, as well as applications for Associate Membership are available from ASCAP membership representatives in New York, Nashville or Los Angeles.

Lester's Label Off And Running—Fast

NEW YORK—Sonny Lester's new label, Groove Merchant International Corp., which specializes in jazz, blues and soul, has gotten off to a fast start. According to Lester, the label has pulled in \$148,000 in billings since its inception Nov. 1 and he's projecting a take of about \$500,000 by the time the label is a year old next November.

In getting deeper into his Groove Merchant operation, Lester is severing his relationship with United Artists Records as a producer, and he recently bought back product he produced for Capitol which had never before released.

Lester launched the label in November with the release of three LP's and followed a short

time after with four more. He's got five more LP's scheduled for release in March, then will limit his release schedule to one a month until September. He expects that there will be about 19 albums on the market by the time the label is a year old.

After that, Lester plans to have a release schedule of about 15 jazz LP's a year. Lester also expects to make a stab at the Hot 100 pop market in about six months.

Artists already released on Groove Merchant are Jimmy McGriff, Junior Parker, Count Basie, Jeremy Steig, Chick Corea, O'Donel Levy and Joe Thomas. The five LP's in March, said Lester, will contain all different artists.

On the distribution end, Groove Merchant is handled by London in New York, Los Angeles, San Francisco, Boston and Atlanta; Ami in Detroit; Nick Conci in Cleveland-Pittsburgh; All-Disc in Chicago; Universal in Philadelphia, among others. RCA distributes the label internationally.

Lester is keeping his operation on a small scale. Ery Bagley is his vice president in charge of sales. Bagley had been with Blue Note and Riverside. For promotion, Phil Colbert covers the East and Eddie Thomas covers the Midwest.

Fantasy Releasing First 11 Double Deluxe Prestige Paks

BERKELEY—With the belief that the contemporary market is now turned on to jazz, Fantasy Records is dipping into their Prestige Records vaults for the release this month of 11 deluxe double record jazz sets at \$6.98 suggested price.

The artists represented in the release are Miles Davis, The Modern Jazz Quartet, John Coltrane, Mose Allison, Sonny Rollins, Yusuf Lateef, Charlie Parker, Charles Mingus, Eric Dolphy, Thelonious Monk and Oscar Peterson.

Prestige has created all new packaging, covers and liner notes for the entire release. But spokesmen for the record company stress the fact that all the recordings are as originally cut—stereo will be released in stereo and mono will be released in mono. There has been no re-channeling of the latter as has been the case frequently in recent years.

In announcing the release, Ralph Kaffel, Fantasy's executive vice president, noted that "The contemporary market now provides a broader case for product of the type which has helped foster an increased interest in jazz and those artists. Besides satisfying the collector, as many of these original recordings have been out of print, we will be able to open new markets through our expanded merchandising programs for jazz product."

Working directly with Kaffel on the project was Fantasy vice president, the late Ralph Gleason, who took charge of the new liners for the packages. Besides Gleason, such noted jazz authorities as Nat Mentoff, Phil Elwood, Grover Sales, Michael Harper, Ken McIntyre and Pete Townsend, among others, supplied essay notes placing each artist in their prospective in jazz history.

Kaffel also gave much credit for the jazz project to Rudy Van Gelder, owner of Van Gelder Recording Studios in New Jersey, and Oz Cadenia, east coast a&r director of Fantasy/Prestige Records.

Gospel Return For Specialty

LOS ANGELES—Specialty Records, a onetime leader in the gospel market, has re-entered the field. The label named Dillard Crume as manager of gospel product development and Crume's first signing was the Soul Stirrers, who recorded their biggest hits for Specialty with Sam Cooke as lead singer during an earlier contract.

A new Soul Stirrer release is being recorded now. In the past, the label had such gospel stars as the Pilgrim Travelers, Brother Joe May, Dorothy Love Coates, the Original Gospel Harmonettes, the Blind Boys, the Swan Silvertones and Professor Alex Bradford.

Chappell Seen Doubling Its Output for the yr.

NEW YORK—From the indications of a heavy production schedule for the first quarter of 1972, Chappell & Co. plans to more than double its total output in the U.S. The first quarter release will be the largest release of product ever printed by Chappell.

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

Tony Lenz, merchandising director for Chappell, New York said, "currently we have a number of chart records by such artists as Jerry Butler, James Brown, Rod Stewart, Chakachas, the Dells, James Last and Andy Williams. Also, although we have always been strong with show scores, we are experiencing a particularly good year with "Two Gentlemen of Verona," "Iphigenia," "Love Me, Love My Children," "Wanted," and the upcoming "Sugar," "Booth Is Back in Town," and "Tricks." Lenz also mentioned the potency Chappell has with Bob Dylan's

publishing companies, Combine Music Corp. and Hansen Publications, Inc. for Canada.

"This type of arrangement allows us a really wide choice of material in addition to our own catalog," said Lenz.

Lenz also pointed out the initiation of a new music series, a chord organ series, a set of the world's 75 greatest hits, and a number of special market projects as prime factors in the print increase.

Morgan's Reservice

LOS ANGELES—"A Song for You" is being reserviced to distributors and radio stations. Beverly Hills Records president Morris Diamond said last week. The record was released late last year when the label was distributed by United Artists Records. Diamond now has his own lineup of independent distributors "and 10 out of 26 are insisting that I put the record out again because they feel it's a hit and they can do quite a bit more with it now."

Dakar's New Distributors & Art

NEW YORK — Pete Garris, Brunswick Records' executive vice president of sales and promotion, has completed lining up distributors across the country to handle the Dakar label, which is now being distributed by Brunswick. For the past three years the Dakar line had been handled by Atlantic Records.

In addition, new Dakar art work has been designed to highlight the change. The first releases to carry the newly designed label will be singles by Jean Sby, Tyrone Davis, Johnny Sayles and Otis Leavill, plus a new album by Davis.

Meantime, Brunswick is moving into the new year with the Ch-Lites "Have You Seen Her," which is nearing the three million mark in sales, and Jackie Wilson's "Love Is Funny That Way," the top-selling album by the Ch-Lites ("For God's Sake) Give More Power to the People," which has reportedly topped the 350,000 sales mark and Wilson's album called "You Got

Me Walking," which is selling at a fast clip.

Set for release are new singles by the Lost Generation, the Ch-Lites, and Jackie Wilson. Additionally, a new album by Barbara Acklin will also be issued. Brunswick will also be releasing a young new vocalist from South America called Herman. His initial release will be an album that Garris advises will receive an intensive promotion and publicity campaign.

In addition, Carl Davis, executive vice president of recording for Brunswick, revealed that the company is utilizing a new system of recording that was developed by Davis and Bruce Sweden, chief engineer for the label's recording studios in Chicago. Called "Ultra Range Process," the new method, said Davis, has established a definitive sound by which all recent Brunswick product can be readily identified. Davis said that the "Ultra Range Process" will be used on all future recording dates for both the Brunswick and Dakar labels.

A&M Records warmly and proudly welcomes Joan Baez.



Conniff Refurbishing; Seeks Today's Sounds

By ELIOT TIEGEL

LOS ANGELES—Ray Conniff has "freshened his sound" by using younger male voices, reducing the number of singers in his chorus, going to harder rhythmic patterns and using tracks for the first time.

The result is his just released Columbia LP, "I'd Like to Teach the World to Sing," which marks a turn for the veteran arranger.

"The record industry moves so fast that if you stay with the same style you get left by the wayside," Conniff admits. In the past, Conniff used as many as 25 singers, a large brass section, one drummer and recorded everything simultaneously.

"This is the first time that we put the rhythm tracks down first and the singers on the next day. On the third day we added sweetening."

The irony of all this carefully planned work to create a contemporary sounding LP to reach new ears, is that when Conniff plays at a White House concert Friday (28) to celebrate the 50th anniversary of DeWitt Wallace's founding Reader's Digest, he'll be on a nostalgic trip. The White House wants a night of nostalgia.

So for 30 minutes Conniff will play songs which reflect the 50-year span of the Digest, using 16 singers from Los Angeles and members of the Marine Corps Band.

President and Mrs. Nixon selected Conniff for the performance in the East Room, and the concert marks his first show for a head of state.

He will use a small ensemble as the backup for the singers, playing such numbers as "It's the Talk of the Town," "Deep in the Heart of Texas," "April in Portugal" (Mrs. Nixon's favorite song), "Somewhere My Love," "Que Sera Sera/True Love" and "Imagine."

This last song is in the LP and has been released as a single at Columbia's request.

More Youth

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

The LP also marks the first time Conniff and Snuff Garrett have worked together. Three drummers, another first, were also used: Hal Blaine, John Guerin and Ronnie Tutt.

Conniff wrote differently for this LP because of his new objective: young people. "I wrote a lot of unison figures for the brass and a lot of sustained notes."

Conniff notes that young songwriters are often guitar players who tune their instruments to a

(Continued on page 13)

Stigwood Wins Suit In Illinois

NEW YORK—In still another court action involving the staging of "Jesus Christ Superstar," U.S. District Judge Robert D. Morgan, Peoria, Ill., has ruled on behalf of the Robert Stigwood Group, granting a permanent injunction against defendants Mid-America Rock Organization, Hank Skinner, individually and doing business as Peoria Musical Enterprises and Peoria Musical Instrument Co.

The injunction "permanently enjoined and restrained (the defendants) from infringing in any manner whatsoever, whether directly or indirectly, the said copyrights of Leeds Music Limited Corporation and The Robert Stigwood Group Limited thereunder in any manner."

A temporary restraining order had been previously entered after a hearing before the court, whereby the show scheduled for presentation Dec. 12 at Exposition Gardens had been canceled. On Dec. 22, Hal Zeiger presented two performances of the authorized concert version of "Jesus Christ Superstar" at the Gardens.

Kinney Group Branches In 30% Increase

LOS ANGELES—The mood at Warner/Elektra/Atlantic Distributing Corp. is bigness. Business covering the quarter from October through December was up by 30 percent WEA reports. And if the same ratio of increase continues for products from the three labels and any lines distributed by them, WEA projects a 40 percent rise in business for 1972.

Joel Friedman, WEA's president, cites two reasons for the sales surge: first, hot product, and, secondly, the manpower to expose this merchandise to the marketplace in an effective manner.

A combined sales-promotion-executive cadre for the eight branches totals 120 persons. WEA officially got going on Jan. 1, 1971 when the Warner Bros., Glendale, Calif., branch began servicing all three labels. The other seven branches were formed within nine months. Fifty percent of the country was being serviced by WEA within the first six months of its existence.

Rocky Road Exec on Tour

NEW YORK — Marc Gordon, president of Rocky Road Records, which was formerly Carousel Records, has scheduled a four-week European tour to complete negotiations for excluding worldwide recording rights for the Easy Beats, an English rock group, and Colin Arcey, a black vocalist from Liverpool.

Gordon, who also manages the Fifth Dimension, will also be supervising their tour as well as meeting with record distributors for Rocky Road. He will visit London, Frankfurt, Wiesbaden, Amsterdam, Hamburg, Birmingham, Manchester and Paris.

Gordon will also be looking for new artists while abroad. The label currently holds contracts on Climax, Sugar, Sweetgrass, Viva, Holly Sherwood, Boonie White and Al Wilson.

Bagdasarian Dead

LOS ANGELES—Ross Bagdasarian, 52, creator of the Chipmunks in 1958, died of unknown causes Jan. 16. He was one of Liberty Records top selling acts through the special sounding records he created for the Chipmunks. He was with Monarch Music at the time of his death.

IN OLDIES PROMO, UA 'SOCKS' IT TO WHISKY

LOS ANGELES—United Artists Records is taking over the Whisky a-Go-Go Monday (31) to toss a Legendary Sock Hop & Malt Party honoring its new Legendary Masters Series. Theme of the party is West Coast early 1960's rock, the period covered by the first four Legendary Masters releases, double-record sets of Fats Domino, Ricky Nelson, Jan & Dean and Eddie Cochran.

Appearing at the Sock Hop will be the Fleetwoods, Del Shannon, the Ventures, Bobby Vee, Freddy Cannon, and other surprise stars from a decade past. The party will be filmed and taped. Pioneer rock movies from the period will be shown.

UA claims that early reaction to the Legendary Masters product makes these among the fastest-moving oldies packages in history. Each twin-record set lists for \$6.98 and includes an in-depth illustrated biography booklet bound into the album. Further Legendary Masters releases in the works include Ike & Tina Turner, Johnny Rivers, Gordon Lightfoot, Steve Winwood, Miles Davis, Smiley Lewis and Shirley & Lee.

NARM Parley Slates 'Super Rap' Session

NEW YORK—The 14th annual NARM convention, which convenes March 5 at the Americana Hotel, Bal Harbour, Fla., will hold a "Super Rap" session on March 8. Purpose of the session is to give members an opportunity to speak on four subjects of industry importance. These are: "The retailing Explosion"; "The Role of the Smaller Rack Jobber"; "Data Processing: A Tool for Improving Merchandising and Diminishing Returns"; and "Today's Challenges in Radio Promotion."

Joe Smith, Warner Bros. Records vice president, will moderate the discussion. Each of the topics will have a panel, or firing line of experts on the subject.

Panel members on "The Retail Explosion" include John Cohen,

Lee Hartstone, Amos Heilicher and Jim Schwartz.

Joining them on the firing line will be Jack Holzman, Jerry Schoerbaum and Irwin Steinberg. "Small Rack Jobber" panelists include Jay Jacobs, David Press and Philip Slavin. Manufacturers include Herb Goldfarb, Mort Hoffman, Mary Schalchter and Otis Smith.

The "Data Processing" panel will draw, among others, Jack Grossman and Marvin Saines. Manufacturers include Joel Friedman and Gene Settler. The "Radio Promotion" discussion will include William Hall and Joe Martin. Manufacturers will be Al Bell, Neil Bogart, Jerry Wexler. Radio representatives will be Bob Hamilton, Bill Lowery and Curtis Shaw.

ADL Division Names Goody

NEW YORK—Sam Goody has been named chairman of the Anti-Defamation League Appeal's Music and Performing Arts Division, which will hold its annual luncheon meeting Feb. 16 at the Hotel Pierre. Named to serve as co-chairman are George Gabriel of BMI, Ira Moss of Pickwick International, and Sam Stolen of Sam Goody, Inc. Honorary chairmen for the event are Clive Davis, president of Columbia Records, Stanley M. Gortikov, and Jack Grossman of Jack Grossman Enterprises.

The luncheon is being held in conjunction with the Music and Performing Arts Lodge of B'nai B'rith. Floyd Glinert of Shorewood Packaging Co. is president of the Lodge. David Rothfeld of Korvette's is Lodge ADL chairman.

Flying Dutchman To Cut LP on A Dial Book

NEW YORK—Flying Dutchman Records will be tying in with Dial Press' upcoming publication of Gil Scott-Heron's novel, "The Nigger Factory." Scott-Heron, who records for Flying Dutchman, will record an album of poetry and songs based on the book and carrying to same title.

Hansen Publications is also publishing 12 songs from Heron's current Flying Dutchman album, "Pieces of a Man." The label is sending copies of the Hansen book and the album to record artists and producers, in an effort to promote the work.

Esther Philips has recorded Scott-Heron's "Home Is Where the Hatred Is" for CTI Records. Scott-Heron is also negotiating with NPP to release a black comic book monthly.

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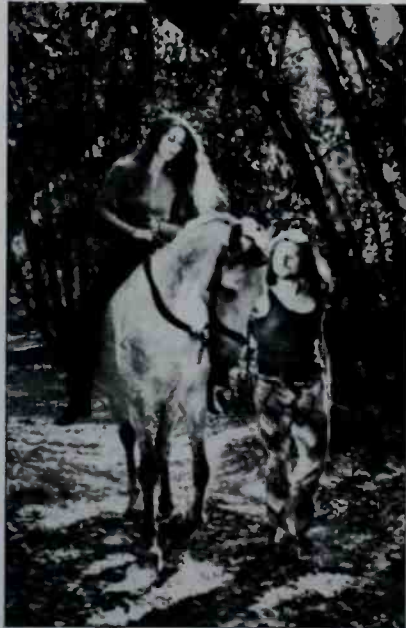
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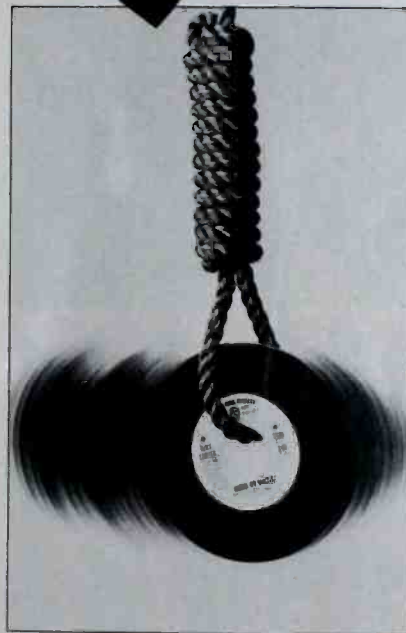
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Ampex Unfolds New Division Strategies

See related story in Tape Cartridge section

CHICAGO—Ampex Corp. moved quickly into Phase II of its program to discontinue the consumer equipment division.

Following its announcement to phase out of cassette, cartridge and open reel tape recorders and allied accessories, Ampex took these steps:

—Will continue to market an open reel deck, model AX 300 at \$649.95, through the company's Audio/Video Systems division based in Redwood City, Calif.

—Will continue to market a cassette cleaner/demagnetizer, model 220 at \$4.95, through the company's Magnetic Tape division based in Redwood City, Calif.

Will continue to sell products (inventory) through dealers and distributors at Fair Trade prices.

—Will continue to negotiate with other companies, like Magnavox Co., to sell portions of existing lines.

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

TIC Registers 2nd Qtr. Loss

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

The six-month loss is \$1,478,000, or 17 cents a share, on sales of \$49,100,000, compared with a loss of \$4,067,000, or 48 cents a share, on sales of \$55,700,000 a year ago.

In the second quarter, gross was \$26,400,000 and net loss was \$115,000, or 1 cent a share, compared with a gross of \$32,800,000 and a net loss of \$1,403,000, or 16 cents a share, a year ago. Average number of shares is 8,500,000 compared with 8,540,000.

2nd Qtr. to Nov. 30	1971	1970
Gross income	\$26,400,000	\$32,800,000
Oper. loss	215,000	2,303,000
Net loss	115,000	1,403,000
6 months		
Gross income	\$49,100,000	\$55,700,000
Net loss	1,478,000	4,067,000

Market Quotations

As of Closing, Thursday, January 20, 1972

NAME	1971 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	21	8	625	20 1/2	17 3/4	19 3/4	+ 2 1/4
A&E Plastik Pak Co.	12 1/2	3 1/2	160	6 1/2	5 1/2	5 1/2	—
American Auto Vending	11 1/2	6 1/2	128	10 1/2	9	10 1/2	+ 1 1/2
ABC	5 1/2	2 1/2	913	5 1/2	5 1/2	5 1/2	+ 1/4
Ampex	2 1/2	10	5956	11 1/2	10	11 1/2	+ 1 1/2
Automatic Radior	1 1/4	5	91	6 1/2	6 1/2	6 1/2	Unch.
ARA	161	117	176	161	151 1/4	161	+ 3 1/4
Avco Corp.	191	12 1/2	1484	19 1/4	16 1/2	18 1/2	+ 2 1/2
Bell & Howell	15 1/2	8 1/4	935	13 1/2	12 1/2	12 1/2	—
Capitol Ind.	6 1/4	3 1/2	463	5 1/2	5 1/2	5 1/2	—
CBS	5 1/2	3 1/2	207	11 1/4	10 1/2	10 1/2	+ 1/4
Columbia Pictures	17 1/2	6 1/2	1149	17 1/2	16 1/2	16 1/2	+ 1 1/2
Craig Corp.	9	2 1/2	140	4 1/2	3 1/2	4 1/2	+ 1 1/2
Creative Management	17 1/2	7 1/2	289	12 1/2	11 1/2	11 1/2	+ 1 1/2
Disney, Walt	150 1/2	77	1424	150 1/2	137 1/4	146 1/4	+ 9 1/4
Interstate United	1 1/2	6	690	1 1/2	9 1/2	10 1/2	+ 1 1/2
Kinney Services	39 1/2	25 1/2	1868	37 1/2	35 1/4	36 1/4	+ 1 1/4
Macke	1 1/4	8 1/2	197	1 1/4	13 1/4	14 1/4	+ 3 1/4
Matsushita Electric Ind.	19	16 1/4	1054	19	18 1/4	19	+ 1/4
Mattel Inc.	52 1/4	18 1/2	693	26 1/2	24 1/2	25 1/2	Unch.
MCA	30	17 1/2	88	26 1/2	25 1/2	26 1/2	+ 1/2
Memorex	79 1/2	19 1/4	2894	33 1/2	29 1/4	31 1/4	+ 1 1/4
MGM	26 1/2	15 1/2	347	21	18 1/4	20	+ 1 1/4
EMI	5 1/2	3	390	5 1/2	5 1/4	5 1/2	Unch.
General Electric	66 1/2	52 1/2	4442	65	62 1/2	63 1/2	+ 1 1/2
Gulf + Western	34 1/4	19	3304	34 1/4	31 1/4	33 1/2	+ 2
Hammond Corp.	13 1/2	8 1/2	457	11 1/2	10 1/2	11 1/2	+ 1 1/2
Handyman	47	33	359	40 1/2	38	40 1/2	+ 2 1/2
Harvey Group	8 1/2	3 1/2	85	4 1/2	4 1/2	4 1/2	+ 1/4
Instruments Systems	12 1/2	4 1/2	1865	6 1/2	5 1/2	6 1/2	+ 1 1/2
ITT	67 1/2	45 1/2	3648	62 1/2	58 1/2	62	+ 3 1/2
Superscope	32 1/2	9 1/2	699	14 1/2	12 1/2	13 1/2	+ 1 1/2
Tandy Corp.	42 1/2	30 1/2	1765	41 1/2	39	41 1/2	+ 1 1/2
Texel	22 1/2	7 1/2	5638	14 1/2	11 1/2	12 1/2	+ 1 1/2
Tenna Corp.	11 1/2	4 1/2	137	6 1/2	5 1/2	6 1/2	+ 1 1/2
Transamerica	20 1/2	14 1/2	4097	20 1/2	19 1/2	19 1/2	+ 1 1/2
Transcontinental	11	3 1/2	1240	5 1/2	5 1/2	5 1/2	+ 1/4
Triangle	22 1/2	14 1/2	83	19 1/2	19	19	+ 1/2
20th Century Fox	15 1/2	7 1/2	2921	14 1/2	13 1/2	14 1/2	+ 1
Metromedia	31 1/2	17 1/2	1578	31 1/2	28 1/2	30 1/2	+ 2 1/2
3M	135 1/2	95 1/2	485	132 1/2	129 1/4	131 1/4	+ 2 1/4
Motorola	89 1/2	51 1/2	1216	89	82 1/2	87 1/2	+ 5 1/2
No. American Phillips	31 1/2	21 1/2	136	28 1/2	27 1/2	28 1/2	+ 1 1/2
Pickwick International	43	32	535	42 1/2	40 1/2	41 1/2	+ 1 1/2
RCA	40 1/2	26	2475	38 1/2	37 1/2	38 1/2	+ 1 1/2
Servmat	40 1/2	25 1/2	101	33 1/2	32 1/2	32 1/2	+ 1 1/2
Sony Corp.	25 1/2	14 1/2	2017	23 1/2	21 1/2	23 1/2	+ 1 1/2
Vendo	17 1/2	9 1/2	129	14 1/2	13 1/2	14 1/2	+ 1 1/2
Viewlex	10 1/2	5 1/2	369	8 1/2	7 1/2	7 1/2	+ 1 1/2
Wurlitzer	18 1/2	10 1/2	250	18 1/2	15 1/2	18	+ 2 1/2
Zenith	54 1/2	36 1/2	1100	46 1/2	44	45 1/2	+ 1 1/2

CTI & Kudu Will Stage 'Winter Jazz' Concerts

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

Appearing at all the concerts will be Freddie Hubbard, trumpet; Hubert Laws, flute; George Benson, guitar; Stanley Turrentine, tenor saxophone; Hank Crawford, tenor saxophone; Johnny Hammond, organ; Ron Carter, bass; Airtio Moriera, percussion; Grover Washington Jr., alto saxophone; Bernard Purdie, drums; and singer Esther Phillips. Frankie Crocker, air personality at WLIR, New York, will host all three shows.

The package was put together by Creed Taylor, president of CTI

and Kudu Records, after the success of his "Summer Jazz," package which played the Hollywood Paladium to a capacity crowd of 5,000 in July, 1971. A live LP, "California Concert," has just been released by CTI and will be heavily promoted in the three cities where "Winter Jazz," will appear.

Tickets for "Winter Jazz," range from \$4.50-\$6.50.

"We want to showcase these artists in the three Midwest markets because a strong record buying interest has been shown in all three places," said Taylor.

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

CBS Acquires 11 W.C. Audio Stores

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

The retail chain, with stores in Los Angeles and San Francisco, will be operated as a wholly-owned subsidiary of CBS Records. Terms of the cash acquisition were not announced.

Gold Awards

Melanie has received gold certification from the R.I.A.A. for her first single on her own Neighborhood Records label, "Brand New Key."

Jonathan Edwards, Capricorn single, "Sunshine" has been certified as a gold single by the RIAA.

'City' Into RCA Groove

NEW YORK—RCA Records has put the original cast album of the Broadway musical "Inner City," into the groove. The cast album session was held Jan. 23 at RCA's New York studios.

The score for "Inner City" was written by Eve Merriam (words) and Helen Miller (music). The cast includes Linda Hopkins and DeLores Hall, both of whom have been signed to exclusive long-term contracts by RCA. Each has recorded a single record of songs from the show. Miss Hopkins recorded "Deep in the Night" and "My Belief," and Miss Hall has recorded "Shadow of the Sun" and "Law and Order."

"Inner City" is being presented on Broadway by Joseph Kipnes, Lawrence Kasha and Tom O'Horgan in association with RCA Records.

2 Mil Mark for The Sly Single

NEW YORK—Sly and the Family Stone's single "Family Affair," on Epic Records has sold over the two million mark and continues to sell about 100,000 copies a week, after having been on the charts for 12 weeks. The single was culled from the Family's LP, "There's a Riot Goin' on," which was certified gold on the day of its release.

Mega Contracts Carol Channing

NASHVILLE—Mega Records, as part of its expanding program, has signed Carol Channing and will record her here in February.

Miss Channing already is a multiple gold record winner, and will seek to incorporate the Nashville sound into her new releases, to be produced by Jim Stewart.

Stewart and Doug Ashdown, both of whom produce independently for Mega, went to Dallas to work with the artist, who incorporated some of the material she will record into her one-woman show.

As of Closing, Thursday, January 20, 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
ABKO Ind.	8 1/2	6 1/2	6 1/2	Kirshner Entertain.	4 1/2	3 1/2	3 1/2
Allstate	3 1/2	3 1/2	3 1/2	Koss Electronics	10 1/2	9 1/2	10 1/2
Audio Phonics	6	4 1/2	4 1/2	M. Josephson Assoc.	6 1/2	5 1/2	6 1/2
Bally Mfg. Corp.	58	48 1/2	58	Mills Music	14 1/4	13 1/4	14
Cartridge TV	39 1/2	30 1/4	39 1/2	NMC	11	10 1/2	10 1/2
Data Packaging	6 1/2	6 1/2	6 1/2	Perception Ventures	4 1/2	2 1/2	2 1/2
GRT Corp.	3 1/2	3 1/4	3 1/4	Reconon	4 1/2	3 1/2	4 1/2
Gates Learjet	14 1/2	13 1/2	13 1/2	Schwartz Bros.	11 1/2	11 1/2	11 1/2
Goody, Sam	9 1/2	8 1/2	9	Teletronics Int.	8 1/2	7 1/2	7 1/2
Integrity Entertain.	13 1/4	11 1/4	11 1/4	United Record & Tape	4 1/2	3 1/2	3 1/2

*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.

Viewlex Reports 2nd Quarter Gains

NEW YORK—Viewlex Inc. reported increases in sales and earnings for the second quarter, ended Nov. 30.

Net sales were \$12,334,000 and net income \$354,000, or 9 cents a share, compared with \$9,780,000 and \$277,000, or 6 cents a share, a year ago.

In an earlier report, David H. Peirez, president, said he is hoping for fiscal 1972 operating profit of more than 40 cents a share, compared with fiscal 1971, income before a special credit of 13 cents a share. Fiscal 1972 volume, he said, will be about \$50 million, up from \$42.3 million.

In the first quarter, Viewlex had net income of \$205,000, or 5 cents a share, on sales of \$10,024,000.

Peirez said Viewlex's most profitable operation is in the audio visual division, where he expects profit to be about double fiscal 1971's \$300,000.

Viewlex makes and markets leisure time and educational equipment, including records (Bud-dah Records) and professional tape duplicating products (Electro Sound).

The company recently announced

a trade agreement to supply Melodiya Music of Russia with cassette manufacturing equipment (Billboard, Dec. 18, 1971).

2nd Qtr. to Nov. 30	1971	1970
Net sales	\$12,334,000	\$9,780,000
Net income	354,000	277,000
Per share	09	06
6 mo.		
per share	84	10
Sales	22,358,000	18,016,000
Net income	559,000	385,000
—1970 restated.		

Earphone Firm Indicates Gain

MILWAUKEE—Koss Corp. reported second quarter gains in sales and earnings for the period ended Dec. 31.

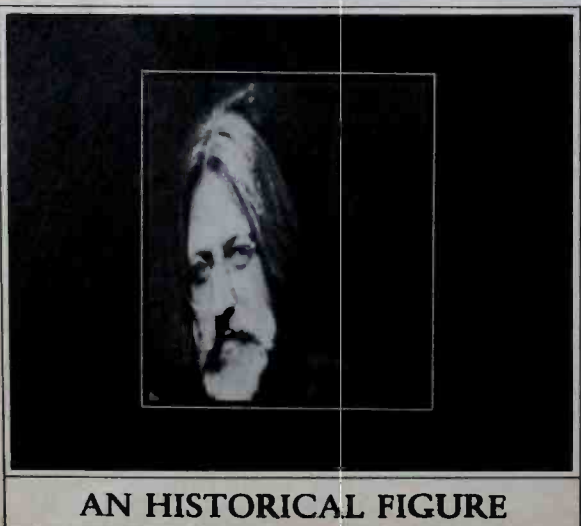
Net income was \$214,431 on sales of \$2,021,316, or 13 cents a share, compared with \$114,677 on sales of \$1,529,369, or 7 cents a share, a year ago.

2nd Qtr. to Dec. 31	1971	1970
Net sales	\$2,021,316	\$1,529,369
Net income	214,431	114,677
Per share	13	07
6 mo. per share.		
Net sales	3,576,405	2,654,637
Net income	332,230	194,791

ASK THE MAN WHO KNOWS . . .

International Manager skilled in developing profitable foreign sales is seeking to join dynamic growing record co. Currently with one of top 10 record companies. If you are looking for bright experienced young exec to handle foreign sales, foreign publicity, and foreign services to licensees, write to:

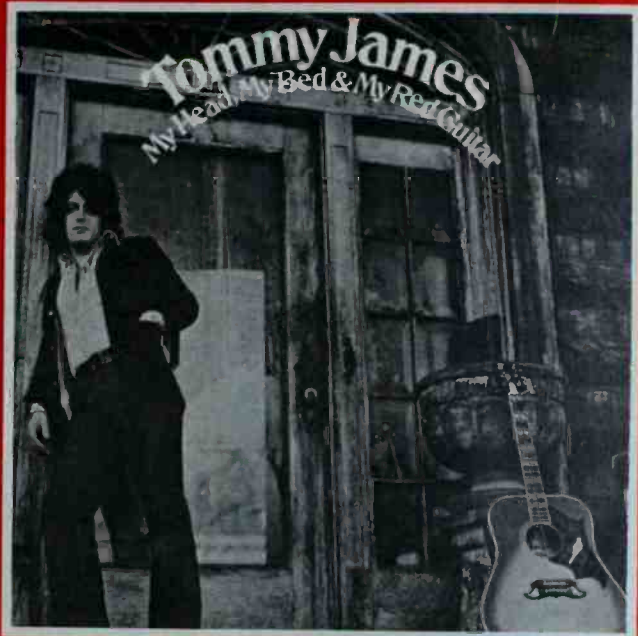
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Los Angeles, Ca. 90069



AN HISTORICAL FIGURE

**FROM
THE NEW ALBUM**

**NEW
NEW
NEW
NEW**



**THE NEW SINGLE FROM
TOMMY JAMES**

**TELL 'EM WILLIE
BOY 'S A 'COMIN'**

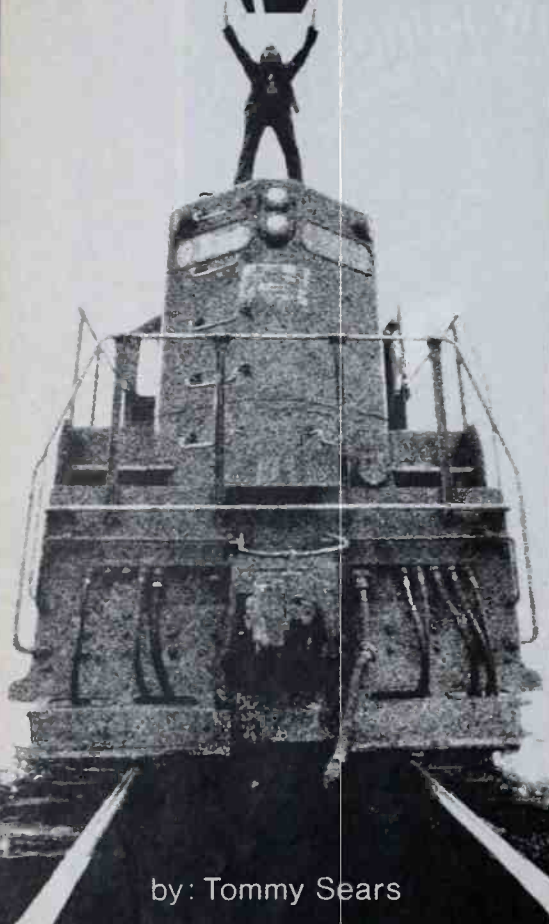
Produced by Tommy James, My Head & My Bed & My Red Guitar for Tommy James Records, Inc.
www.tommyjames.com



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SALVATION TRAIN

GAR 312



by: Tommy Sears



general american records, inc.

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SOME OF OUR DISTRIBUTORS

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 • ARK-JAY-KAY/DALLAS • BETA RECORD/
 NEW YORK • BIB/CHARLOTTE • CALIFOR-
 NIA RECORD/LOS ANGELES • CAMPUS
 RECORDS/MIAMI • CHIPS/PHILADELPHIA
 • CHOICE RECORDS/KANSAS CITY • COM-
 MERCIAL MUSIC/ST. LOUIS • DAVIS SALES/
 DENVER • H.W. DAILY/HOUSTON • G/9
 DISTRIBUTION/SEATTLE • HEILICHER
 BROS./MINNEAPOLIS • HOT LINE RECORD/
 MEMPHIS • INDEPENDENT MUSIC SALES/
 SAN FRANCISCO • MUSIC CRAFT/HONO-
 LULU • MUSIC SUPPLIERS/BOSTON •
 SOUTHLAND RECORDS/ATLANTA • SUM-
 MIT/SKOKIE • UNITED ARTISTS/DETROIT-
 CLEVELAND-PITTSBURGH-BUFFALO •
 WENDY/NEWARK • JOSEPH M. ZAMOISKI/
 BALTIMORE.

Col & Capitol File 2 Court Tape Actions

• Continued from page 1

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

Since ITI and Telecor exhibited
 product from other labels not in
 the action, both remained open
 throughout IHE but Matthew Pro-
 ductions immediately removed its
 sign advertising tapes. The two
 Navy Pier exhibitors were enjoined
 the day prior to that event's closing.

Bob Marcus of ITI, the firm cir-
 culating the memo referring to the
 Utah case brought by Tape Head
 against RCA, Columbia, ABC and
 Ampex, called the action "more
 harassment." Asked about his po-
 sition in regard to payments to ar-
 tists under contract to labels ITI
 offers, he said: "We have no con-
 tracts with artists. We have tried
 to contact labels and would be
 willing to make payments, say a
 quarter per tape, or whatever price
 was agreed on, but they will not
 respond."

Matthew Productions' Robert
 Levy said: "I quit offering the
 tapes. I don't need the hassle." He
 said he saw no contradiction in
 offering the Bible and tapes by
 artists not receiving payments from
 his suppliers. He said: "It comes
 down to one thing—money."

Personnel at Eastern on the pier,
 said prior to the court action, that
 they were diversifying into display
 cases in lieu of the possible con-
 tingencies when new federal re-
 strictions apply to tape duplicating
 Feb. 15. "He will have to offer
 many 'best of' series but, at least,
 that kind of product will have a
 longer life than chart titles."

Labels' Ad Cost

In Capitol's eight-page com-
 plaint explaining the financial in-
 volvement in promoting product, it
 states the label has spent \$35 mil-
 lion in advertising within the last
 five years. The Columbia com-
 plaint states its expenditure over
 the same period at \$20 million.

Capitol said also: "Among the
 performances owned by Capitol
 which defendants ITI and Tele-
 cor have thus dubbed on to tapes,
 pirated and appropriated and sold
 for their profit, are the perform-
 ances of . . . the Beatles, Grand
 Funk Railroad and Bloodrock." It
 charged Matthew had "dubbed on
 to tapes, pirated and appropriated
 . . . performances of Grand Funk
 Railroad, Glen Campbell, Merle
 Haggard, John Lennon and Sonny
 James."

Columbia's complaint mentions
 performances of Lynn Anderson,
 Ray Price, Janis Joplin, Santana,
 Chicago, Blood, Sweat & Tears,
 Simon & Garfunkel, Sly & Family
 Stone, Andy Williams, David
 Houston and Marty Robbins.

Goldman's letter said: ". . . The
 record companies are not ashamed
 of underselling you the dealer, in
 national tape club ads." However,
 in another letter available at the
 pier, this reference to tape clubs
 was absent. Goldman also said in
 both letters: "There are many de-
 visive merchandisers of tape around
 today. We caution you to be care-
 ful in doing business with many of
 these sources particularly since
 some may not be around to take
 back badly produced product."

Goldman's price in 200-500 lots
 is \$2 per cartridge. ITI listed
 prices at \$1.75 in quantities 2,500-
 4,999 up to \$3.10 in 10-49 quan-
 tities. A Super Hits catalog with the
 additional logo, "etc.," which also
 identifies Eastern Tape Corp.,
 made an appeal to consumers: "In
 order to prevent a substantial in-
 crease in the price of these tapes
 . . . write or call your U.S. Con-
 gressman asking him to oppose
 Senate Bill 46 unless it is amended
 to permit legal tape duplicators to
 continue in business."

General News

Studio Track

By BOB GLASSENBERG

Still cleaning up from the old
 year: Sigma Sound Studios, Phila-
 delphia, ended the year with two
 million sellers to their credit. The
 Stylistics, "You are Everything,"
 on Avco Records and "Drowning
 in a Sea of Love," by Joe Simon
 for Spring Records both received
 gold certification.

They are also very proud of
 their work on Laura Nyro's
 "Gonna Take a Miracle," as well
 as the live concerts they did in
 conjunction with WMMR-FM.

Then there was Wilson Pickett
 and "Don't Let the Green Grass
 Fool You," and Brenda and the
 Tabulations with "Tip of My
 Tongue," as well as Chee Chee &
 Peppy's "I Know I'm in Love."
 The Ebony's also used the studio
 extensively in 1971 as did the
 Fuzz.

Harry Chipetz, from whom I
 received all this information, also
 wanted to express his thanks to
 the many producers who helped
 Sigma have a "super heavy year,"
 in his words. So thanks to Kenny
 Gamble, Leon Huff, Thom Bell,
 Bobby Martin, Stan Watson, Jesse
 James, Jimmy Bishop, Gilda
 Woods, Van McCoy, John Madara,
 Tom Sellers, Jerry Ross, Clyde
 Otis, John Hill, Norman Harris,
 Richard Barrett and Harvey Fuqua.
 And thanks to the artists who
 helped as well. The Stylistics, Joe
 Simon, Laura Nyro, The Chambers
 Brothers, the Delfonics, the Four
 Tops, Mike Douglas, Rod McKuen,
 the Three Degrees, O.C. Smith,
 and Brenda and the Tabulations.

A&M Studios, Los Angeles,
 started off the new year with a
 bang, hosting Cheech and Chong,
 for Ode Records with Lou Adler
 producing; Joni Mitchell for work
 on her new Reprise album with
 Henry Lewy producing; Roger
 Kelayaw for A&M with Steve
 Goldman producing; Goldman pro-
 ducing also a new Gerry Mulligan
 LP for A&M; England Dan and
 John Ford Coley with Louis
 Shelton producing; Bobby Hutcher-
 son with Harold Land for Blue
 Note Records with George Butler
 producing; Joan Baez in for over-
 dubs on her A&M album; Bobby
 Sherman from MetroMedia Records
 with Warren Sylvester producing;
 and Bill Medley for A&M with
 Herb Alpert producing.

From Memphis and James Cor-
 tese comes the report that Ardent
 Recordings Inc., has moved into
 what John Fry, president and own-
 er of the facility calls a "conserva-
 tive or traditional studio."

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

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

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

At the Village Recorder, Los
 Angeles, producer Ed Michel is
 finishing B.B. King's "Midnight
 L.A.," and "London No. 2," for
 ABC/Dunhill, as well as John Lee
 Hooker's latest ABC LP. Also in
 were Harvey Mandel and Chad
 Stewart with sessions for Skip
 Taylor Productions, Warner Bros.
 Bobby Hatfield and Fanny started
 on individual projects and Alice
 Coltrane has begun a new LP for
 ABC/Impulse. Jim Pulte has com-
 pleted his next album for UA and
 ABC/Impulse has Mel Brown
 scheduled for a date. Howard Rob-
 erts and producer Michel will be in
 soon to begin a new project for
 Roberts' next album as well. They
 will use the quad facilities at
 Villages Recorder, which means
 hooking up studios A and B simultane-
 ously.

At the East Coast Record Plant,
 Tony Middleton is in for Peter
 Schrekeryk with Tony Devillio pro-
 ducing and Tom Flye and Shelly
 Yakus engineering; Mike Longo is
 in for Mainstream with Bob Shad
 producing and Carmine Rubino
 engineering; and Producer Johnny
 Sandler is mixing an album for
 Capricorn Records.

At the West Coast Record Plant,
 Spencer Davis is in for UA with
 Bob Hughes engineering; Two
 Friends in for Motown with Tom
 Wilson producing and Hughes en-
 gineering; Buddy Miles in for Mer-
 cury; and Peter Anders is in for
 Family Productions.

On the location front, the Wally
 Heider/Record Plant remote truck
 has been busy with Mountain for
 Windfall Records with Bob
 D'Orleans engineering at the New
 York Academy of Music; The
 International Choir for Right On
 Records at the choir's church in
 Brooklyn with Flye engineering;
 and Paul of Peter, Paul and Mary
 at Carnegie Hall with Tom Flye
 engineering and Yakus on P.A.

At RCA, New York are RCA
 artists Doc Severinson and Van
 Cliburn working on individual
 projects, as well as Kirshner Re-
 cords artist Phil Cody.

On the West Coast at RCA
 Studios, Hollywood are RCA ar-
 tists Swampwater and Mother Hen.

At Ultra-Sonic Studios, Hempt-
 stead, L.I. is Billy Joel with John
 Bradley engineer. . . . Steve Metz

of Victrix Productions is recording
 David Cochrane at Sound Exchange.
 Also in are McKendree Spring and
 Orville Stoerber for Uni, as well as
 Geri Granger recording her first
 session for UA.

White Front

• Continued from page 1

Hearle's stores in San Diego. In
 the White Front stores, NMC will
 rack 300 oldies titles, the local
 playlist and all hitbounds. It will
 comprise an estimated 3,500 single
 inventory per store.

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

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

Wouldn't You?



8456 WEST 3rd STREET, LOS ANGELES, CALIF. 90036 (213) 653-0240

Executive Turntable

• Continued from page 4

Children's Music/Goff-Green Publishing, Scepter Records' music publishing companies. He is a former director, professional activities, Burlington Music. **George Hocutt** rejoins California Record Distributors in Torrance, Calif., as general manager, replacing **Bob Ursery**. Hocutt had been with the company 10 years before leaving in 1969 to enter music publishing. **Bill Metz** named sales manager, California Records, owned by National Tape and Records. **Jack Bernstein**, general manager of Alltapes, Dallas, named corporate vice president.

★ ★ ★

Dennis Lavinthal named vice president, sales, ABC-Dunhill.

★ ★ ★

Dr. Peter C. Goldmark, president and director of research at Goldmark Communications Corp., has been named consultant and technical advisor to the London-based EVR Partnership.

★ ★ ★

Milt Feldman, advertising director of Audio Magnetics Corp., has left to start his own agency.

★ ★ ★

Jules Sack, formerly executive vice president and general manager of Stereodyne, which went out of the tape business, has been appointed national sales manager of Gabriel Manufacturing Co., Stony Point, N.Y., which acquired Cassette Corp. of America.

★ ★ ★

J. Allen Fisher has been appointed manager of Ampex's advertising/sales promotion department in Redwood City, Calif.

Conniff Refurbishing; Seeks Today's Sounds

• Continued from page 8

regular G chord, rather than the old method of playing different major chords and moving their fingers around on the frets.

He finds all the new technical aspects of composition refreshing and because there are enough good melodic tunes available, he has the wherewithal to create his three LP's a year. It usually takes six weeks to prepare an LP from song selection to studio work.

When he used to record all the ingredients at one time, he worked three sessions; now it takes nine—three each for the rhythm, singers and sweetening.

"So more of my time is involved,

but I get a better sound on the rhythm because I don't have any mike leakage."

Since he gave up using brushes on the snares several LP's ago, Conniff's LP's have been moving toward a closer tie with rock rhythms. The new LP uses some standard riffs only they are done with less freneticism.

Conniff represents in many ways the plight of the successful middle of the road artist. He does not have top 40 airplay, yet his music is a steady seller. "I probably sell as many records a year as many of the artists played on top 40," he says. His LP's sell an average of 300,000 to 350,000 copies, he estimates.

Kinney's Retail Rapport

LOS ANGELES—The Warner/Elektra Atlantic Distributing Corp. initiates a series of dialog meetings with Sears officials Thursday (27) in Chicago. The goal: to "improve each other's business position in a positive manner."

The informal gathering follows by several months breakfast meetings with the local 23-store Warehouse chain in which suggestions for improved service were discussed.

Joel Friedman, WEA president, will conduct the meeting with Sears' three main record buyers: Norm Schultz of Philadelphia, Ed Kavanaugh of Los Angeles and Dick Mabbatt, the Chicago-based chief, to whom they report.

Attending with Friedman will be Skid Weiss, WLA's director of branch merchandising, Marv Slaver, WLA's Philadelphia branch manager; Ted Rosenberg, Glendale branch manager and Vic Faraci, the Chicago branch manager.

Sears, with its 1,300 outlets, is a major mover of goods, and the meeting will hopefully lead to several sales and promotion programs, plus analysis of where, when and how Sears advertises its records, for example.

Friedman speaks of a change occurring within the massive merchandiser. "Dick Mabbatt got his management to sponsor the 'Soul Train' syndicated TV show, and the company has been redesigning its record departments to fit a youth culture mood." Around 15

stores have redesigned their record departments, and according to Friedman, "sales have skyrocketed."

In some instances, records have been moved away from books and TV sets and placed near slacks or items which teens buy more readily.

Following the dialog sessions with Sears' three principal field buying sources, WEA intends to set up mini-meetings in select markets with select store managers to ascertain needs in their areas.

"There's a new breed of record store owner and buyer who understands the music and he wants to talk to you about the music. They are aggressive and they want to promote and sell," Friedman says. "I maintain it's absolutely necessary that a dialog exist between them and us. You can't restrict it to the local salesman calling on accounts."

As a result of the breakfast meetings with Warehouse personnel, WEA obtained suggestions for merchandising aids and posters. And this chain sold between 50,000 to 70,000 Nonesuch LP's alone during a 60-day period. Friedman points out.

The executive finds an excitement coming from the young record store owners and buyers who call enthusiastically to suggest hot LP tracks. "They really are into their music," Friedman says, adding it's a different feeling and a different individual who has come into the retail ranks.

Copyright Office Clarifies 'Fix' Date on Recordings

• Continued from page 1

is first produced on a final master recording that is later reproduced on published copies."

This would indicate that even if a record were released on Feb. 15th, but fixed at an earlier date, it could not be registered for copyright.

The same test holds for multiple tracks recorded for an LP. Counsel Goldman said only those segments fixed in final form on or after Feb. 15th can be copyrighted. If other tracks on the LP were recorded in final form prior to the Feb. 15 date on which copyrighting of recordings officially starts, they cannot claim copyright.

The Copyright Office counsel said these facts must be noted in registering such an LP for copyright. Only those segments of the LP recorded on or after the Feb. 15 date can carry the copyright symbol (an encircled P) on the label.

The counsel said the law does not apply to "recording sessions" but only to the final master-

fixation as it will be released. Also, counsel Goldman said that exhaustive and detailed analysis of individual cases with hair-splitting legal aspects could not be gone into on the basis of hypothetical questions.

The copyright application forms for registration of new records and tapes were not ready as of Jan. 17th, the date of Billboard's query. However, the U.S. printing office has promised the Copyright Office to have them ready "in time" for the Feb. 15th deadline. A draft of the application form was circulated among industry people and copyright attorneys for comment, with the final form evolved from meetings held in New York. The meetings were held Dec. 8 and 9, and were sponsored by the RIAA and the Music Publishers' Association.

Requests for the Copyright Office publication, "Copyright for Sound Recordings" (Circular 56), explaining compliance with the new law, have been coming in steadily, said counsel Goldman. For those who may have missed the information (Billboard Dec.

18, 1971), copies of the publication can be obtained by writing to the Copyright Office, Library of Congress, Washington, D.C. 20540.

FROM ATLANTA WITH LOVE
The Lowery Group

No, it's not all in your mind.

"THE ATLANTA RHYTHM SECTION'S"
Decca single,
"IT'S ALL IN YOUR MIND,"
is a gettin' it on hit!!

First Edition Wants TRO Deal Voided

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

According to the suit, in March 1968 the First Edition—which then also included Mike Settle and Thelma Lou Camacho—drew up an exclusive publishing agreement with TRO Inc. This company set up a new organization, First Edition Productions, which issued stock shares and a \$2,500 advance to each member of the First Edition.

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

Polygram Buys Merc

• Continued from page 3

move is very positive for Mercury because Phonogram is solely devoted to entertainment in all its aspects. It's a much larger entertainment environment."


The deal was signed between Pieter C. Vink, president of North American Philips and Coen Sol-leveld president of Polygram. The purchase price was paid in cash and notes. The transaction does not involve Philips Recording Co. Inc., a record-pressing facility in Richmond, Ind., which is owned by North American Philips.

RCA Acquires Bowie 'Words'

NEW YORK—RCA Records has purchased "A Man of Words from Mercury Records. It is reported that the master will be released as part of a double album which Bowie is working on. Bowie's other LP for RCA, "Hunky Dory," was released in December by RCA.

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MIKE HARRISON

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

When Spooky Tooth broke up, Mike spent some time in Spain writing songs. Returning to England, he came across Frank Kenyon and Peter Batey, two members of the VIPs. They had a stack of songs Mike liked, and fitted in with his plans for a solo album, so they got to work and have emerged with an album, Mike Harrison.



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Luther and me walking through Evesham late at night with an acoustic guitar laughing "this is my boy" "no interviews please," me playing the part of a manager talking about his boy.

Luther was about sixteen I was about 18, we laughed and played our way through lots of different situations, and changes.

We still go back to Evesham from time to time and we still laugh. And this album is gonna surprise you as much as it surprised me.

Jim Capaldi

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LUTHER GROSVENOR



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MCA Artist Showcase Captures Disk Appeal



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



Uni Records artist Neil Diamond, back to camera, performs with one of the highest-paid "temporary" background harmony trios in the recording field—Uni general manager Russ Regan, center of trio, MCA Records promotion director Pat Pipolo, left, MCA Records sales director Rick Frio, right. Diamond was presented with a plaque for his single "Stones."



Decca Records night featured two of the label's leading acts—Conway Twitty and Loretta Lynn. From left, Twitty, Miss Lynn, MCA president Mike Maitland, and Mooney Lynn, husband and manager of Miss Lynn. A Twitty-Lynn duet brought the house down.



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



Rick Nelson, Decca Records, shows his new musical image to distributors and radio men.



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



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



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



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



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



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



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

Arena Package Offers Cast LP

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

The production marks the first time such an LP has been created for an arena show. The show will begin dates after a break-in period in Burbank from mid-February through April 1.

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

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

Isaac Hayes Produces New S. Davis Jr. Image

• Continued from page 3

Hayes' "belief in Sammy and his feeling that he can find the quality to broaden Sammy's record audience."

Hayes and Davis have recently been appearing together on nightclub stages. Hayes made a surprise guest appearance New Year's Eve at the Sands where Davis was the headliner. And the two did individual turns a few days later at Harrah's in Tahoe during an MGM party to introduce a new act, the Sylvers, who were working with Davis.

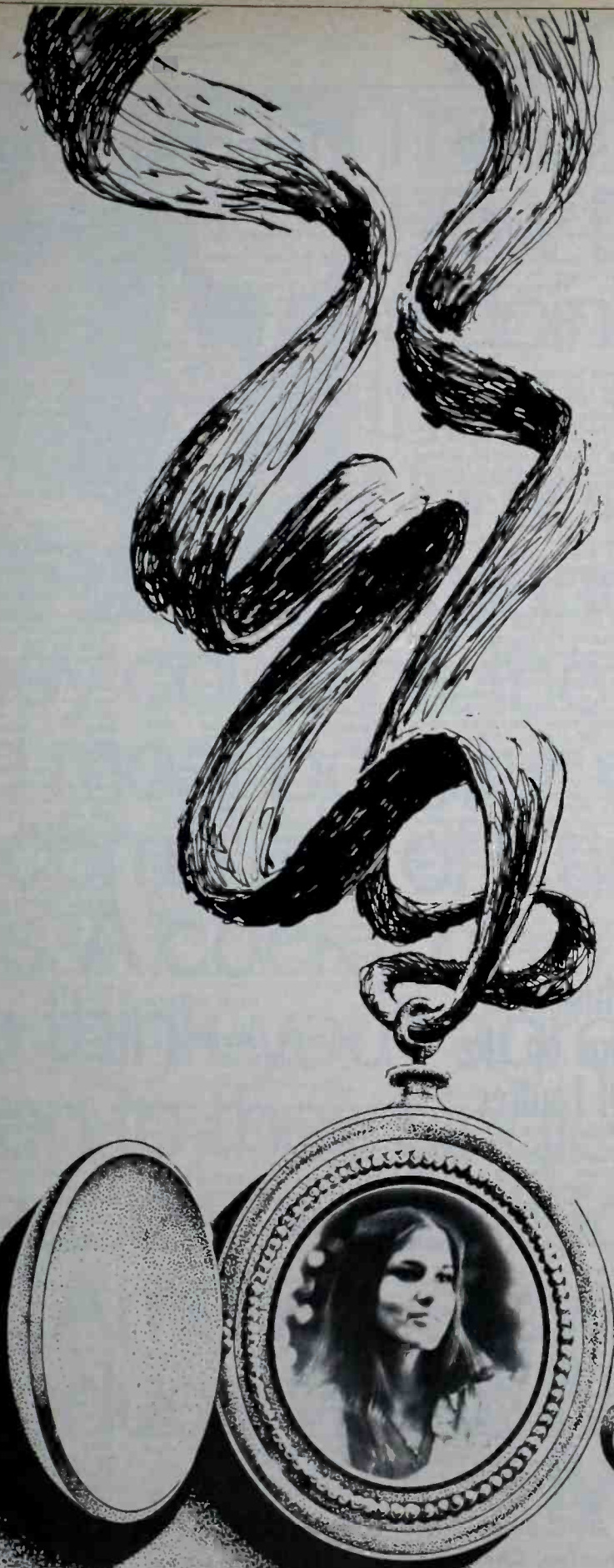
"Sammy is ready to put the same effort into his recording career that he puts into his live talent act," Curb says. MGM is aware of Davis' image of the

Frank Sinatra clan member, and of the superclub performer who works for adults.

"Sammy is performing today with the finest contemporary musicians and his sound is very contemporary," Curb says.

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

The Hayes collaboration is a far removed project from "Candy Man," and Curb is quick to emphasize that the label is building a talent roster which reflects stylists in many fields. There is Richie Havens and the Five Man Electrical Band to add to the O'monds and the Lawrences.



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Signings

Arnie Silver and Mark Stevens to MGM Records' Lion label. Silver and Stevens are writers and producers as well as artists on the package. . . . Jerry Williams, 22-year-old Fort Worth rock artist-writer, signed by Spindizzy Records. . . . The Soul Stirrers signed by Specialty Records, which appointed Dillard Crume as gospel product development manager in order to get back into the gospel field. . . . The Third World Theatre signed by Dooto Records. Group's first release will be "Forbidden Black Tales." . . . Carol Channing to Mega Records, Nashville-based firm. . . . Belleau Wood, five-man rock group from Allentown, Pa., signed with Dale Schenck Associates for personal management and record production. . . . Bulldog Records, a Canadian firm based in Vancouver, signed the Five Man Cargo. Group's first single is "The Banner Man." . . . Tom Ghent signed for personal management with Ed Rhinehart and Bob Rubin. Ghent records for the Kapp label. . . . The Guess Who signed with Chrysalis Artists Ltd. for European publishing. . . . Cheech & Chong signed with the William Morris Agency. . . . Pat West, blind country singer, signed with Checkmate Bobby Stevens' Rustic label. . . . Geronimo Black, featuring ex-mothers of invention vocalist Jimmy Carl Black, signed with Uni and will release a debut album in April. . . . Joshua signed with Revelation Records and the group's first album will be a rock musical. . . . Monette, the Little Bird, signed with Julian Portman for personal management. . . . Canterbury Fair signed Bernard Bosslek as manager, producer and arranger. . . . Tiffany Witherpoon signed exclusive management of Lewiston, Me. . . . Owen Bradley, vice president in charge of country product for MCA Records, signed a new long-term contract with the label.

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

By NAT FREEDLAND

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

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

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

He composed music for many of his films and was drawn back more fully into the recording mainstream when he began providing the bulk of the material for his brothers' Chapin group and occasionally filling in with his acoustic guitar as opening act on their dates.

"I felt I was getting more out of music than I ever had before and it was time to try to return to the field in a more committed way," Harry Chapin decided last spring. "I had just been paid for

a TV feature so I had some money to try something really far out."

Chapin, 30, rented the Village Gate nightclub for six weeks of midnight shows for a group that didn't yet exist. He had already recruited manager-arranger Fred Keeley, a Cornell college-mate, and John Wallace, a bassist and harmony singer whose voice can range from bass to falsetto and who had known Chapin since the two sang together in a Brooklyn church choir.

Who's at Liberty?

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

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

What ultimately ensued was a full-scale bidding war for Harry. "The main thing that eventually decided us on Elektra was Jac Holzman's intense personal commitment to our music," said Chapin.

The still-untitled album is to be one of Elektra's few February re-

(Continued on page 51)

Talent In Action

BUCK OWENS SHOW

Circle Star Theater
San Carlos, Calif.

Capitol Records' country music superstar Buck Owens took up residence for a recent three-day engagement at the Circle Star Theater and the results were more than satisfying to all concerned.

Backed by his own show band, Don Rich and the Buckaroos, Owens treated this large gathering of country music fans to full program of his songs. He opened his 45-minute set with "Good Old Mt. Dew" and then included such Owens favorites as "Sam's Place," "Act Naturally," "Together Again," "A Tiger By the Tail," "Truck Drivin' Man," "Trouble and Me," "Charley Brown," "Bridge Over Troubled Water," "Beware of the Tall Dark Stranger," "A Great White Horse," which he dueted with Buck Owens Show regular Susan Raye, and he closed with a crowd-pleasing "Johnny B. Goode." Owens' outstanding showmanship and performance attests to the reason why he has been a top star throughout his career.

Freddie Hart was the special added attraction for this engagement. He treated the country music fans to many of his best-known record hits, including "Keys in the Mailbox," "Togetherness" and "Loose Talk," among others. He paid vocal tribute to Hank Williams with "Hank Williams Guitar" and closed with his recent million plus record seller "Easy Lovin'." Hart has a personable style and personality that wins his audience from beginning to end.

Rest of the show was made up of "The Buck Owens Show" regulars the Bakersfield Brass, Susan Raye, Buddy Alan and Don Rich and the Buckaroos, who provided back-up accompaniment to all the other acts besides their own solo spot.

The entire evening was one of top drawer entertainment.

PAUL JAULUS

GORDON LIGHTFOOT, JUDEE SILL

Troubadour, Los Angeles

Gordon Lightfoot is a complex communicator. He is a strong, gutsy, masculine, erudite singer, whose material carries the weight of his conscience.

A packed house, with a lengthy line of fans waiting outside for the second show on Jan. 5—the second night of his engagement—was graphic evidence that he is a vital purveyor of thoughts.

Lightfoot's 70-minute turn introduced several new songs from his upcoming Reprise LP and they were graciously received, but his older material was where the happiness came in.

"Patroit's Dream," the opening selection, was done in a forceful manner, setting the tone for the entire set. Lightfoot's stern face, augmented by his newly grown beard, creates an image of a hard disciplinarian. This is partially true in his music, because his voice maintains a stolid level of intensity. I find nothing wrong with that because there is complete excitement being generated with every song, and one does not get bored with the same tempo and intensity.

Lightfoot's own 6 and 12-string acoustic guitar work was the main instrument, with two supporting acoustic and a well-defined electric bass providing a comfortable background sound.

"Alberta Bound," "Christian Island Georgian Bay," "Don Quixote" and "Ode to Big Blue" were the new works. The first two tied in his native Canada with a sensitivity about human values. A flowing country flavor wafts through several of the tunes.

Miss Sill, in her club debut, shows that she has good potential but needs image direction. She is droll and sarcastic in introducing her own works, but she tries to be a hip chick with four letter words which don't meld with the tenderness and sadness of her compositions.

Her lyrics are often clouded and not very clear, but her melodies are very clear and her lofty voice floats through some hard chord changes and octave jumps. "The Lamb Ran Away With the Crown" was not about any animals; "Jesus Was a Cross Maker" was about a broken love affair. She works very hard and could use some strong, simple material. The only familiar tune offered was "Lady-O."

ELIOT TIEGEL

JOHNNY MATHIS MIMI HINES

Sahara Hotel, Las Vegas

Mimi Hines with husband Phil Ford transferring from the Flamingo to the Sahara opened the bill of the music packed show. Coming on with "Makin' That Scene," Miss Hines looked good and was in excellent voice. Taking off her shoes she sang "Baby, Won't You Please Come Home," and "San Francisco." Her sensitive renditions of "You'll Never Know" and "Losing My Mind" were outstanding. Although their comedy routines were funny, their spot ran too long for an opening co-starring act.

Columbia Records' Johnny Mathis in a red velvet suit offered a tight, fast-paced show featuring good selections and musical charts. Opening with "It's a Beautiful Evening," the singer's distinctive style was evident throughout the show. Slightly nervous, he relaxed after the third number. His sense of humor came through on a comedy number "Her Mother Came Too," but it was the honey and cream voice during his "Mathis Method Medley" that the audience came to hear. It featured eight Mathis hits and the crowd continuously interrupted with applause.

The singer was excellent on "Maria" and the new "If We Only Have Love," which closed the show. Rog M. Rogosin conducted the orchestra whose charts showed off the violin section to good advantage.

LAURA DENI

TRAFFIC COMMANDER CODY J. J. CALE

Academy of Music, New York

Launching their latest U.S. tour as a six-man band, Traffic again proved themselves one of pop's elite groups. Revolving around the nucleus of Steve Winwood, Jim Capaldi and Chris Wood, they played an excellent, instrumentally-oriented set highlighted by "Rock & Roll Stew," "Rainmaker" and "The Low Spark of High Heeled Boys" from their current Island LP of the same name—as well as Traffic standards such as "Empty Pages" and "Heaven Is in Your Mind."

The key to much of Traffic's continued success must be attributed in great part to versatility combined with near flawless performance. Winwood was in full form with his distinctive vocals and interpretive piano, organ and guitar work as the group swung easily from rock to jazz to various mixtures. Capaldi shared vocal chores in addition to playing tambourine and organ while Wood was outstanding on flute, piano, organ and electric sax. New member "Reebop" contributed several fine conga solos and Muscle Shoals session.

(Continued on page 20)

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Buddy Buie has produced a smashing debut album on Decca's "THE ATLANTA RHYTHM SECTION"

Musical Is Due on Life Of Lautrec

NEW YORK—"Bordello," a musical play based on a period in the life of Henri Toulouse-Lautrec, has been slated for a mid-May, 1972, opening in London's West End. The show is the creation of an Anglo-American collaboration put together by producer Carl Denker, who will be making his debut in English legit.

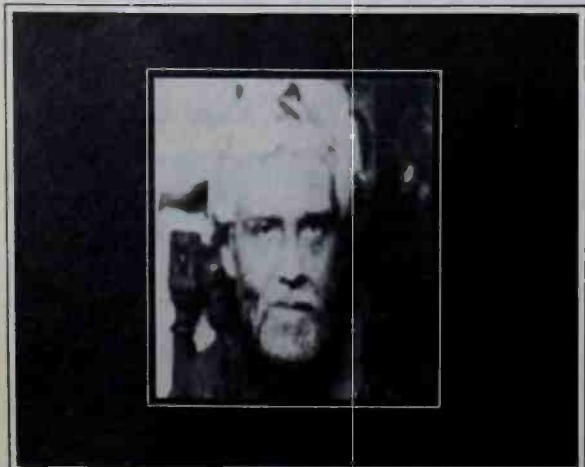
Denker teamed American Al Frisch and Bernard Spiro with the British Julian More for the musical treatment of Toulouse-Lautrec's residence in a Parisian brothel.

The Anglo-American effort is likewise being financed on an international basis. Denker will fly to the U.S. at the end of January to meet with his American backers in New York and Los Angeles.

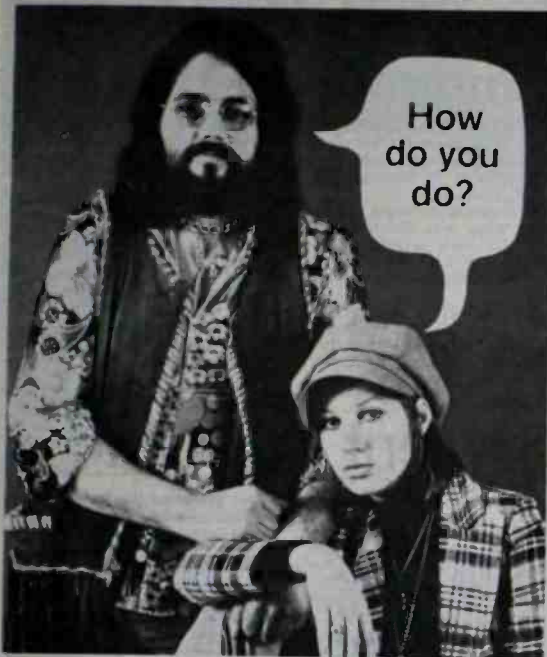
Frisch is the composer of such songs as "Two Different Worlds," "I Won't Cry Anymore" and "This Is No Laughing Matter." More is the English writer of "Irma La Douce" and "Express Bongo," and has written the book to "Bordello." He also collaborated on the lyrics to the Frisch melodies with Spiro.

Domino, Checker To Garden Show

NEW YORK—Fats Domino and Chubby Checker will be among the artists appearing at the first rock concert of the new year at Madison Square Garden on Friday (4). Other acts on the bill will be Bo Diddley, the Five Satins, the Crystals, the Capris, the Belmonts and Bobby Comstock and Comstock Limited. Billed as "special guest star" will be Jerry Butler.



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DOMESTIC

NEW YORK

Paul Anka has been set by the United Cerebral Palsy committee to be the talent host for the forthcoming Cerebral Palsy Telethon which will be televised over WOR-TV Saturday-Sunday (29-30). . . . RCA's Jose Feliciano into Kleinman's Music Hall in Buffalo on Feb. 6. . . . Blood, Sweat & Tears, with a new 10-piece band, set for

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Carnegie Hall May 7. . . . Capitol's *The Persuasions* at the Gaslight Club March 1-5. . . . Scepter's Beverly Bremers recording "Don't Say You Don't Remember" in German and Spanish. . . . Warner Bros. Herbie Hancock will appear at a Feb. 25 concert in San Francisco, for the National Committee to Free Angela Davis and Other Political Prisoners. Prior to the benefit, Hancock will be appearing at the Village Vanguard from Feb. 8 through Feb. 13. . . . Television and nightclub comedian Phil Terry retained Whit Marshall & Associates public relations firm to handle publicity and promotion. . . . Rosalyn Kleinman, head of the publishing wing of Stormy Forest Productions, will be in Los Angeles until Friday (4) to expose Richie Havens' material, as well as that of several newer artists in its catalog. She'll be at the Continental Hyatt House during her stay in Los Angeles. . . . Eddy Arnold returns to the Houston Astrodome for a one-night concert March 3. . . . Pat Johnson, whose new single on the Win Or Lose label, "Love Brought You Here," is on a seven-city, two-week promotional tour. On her itinerary are Baltimore, Richmond, Virginia, Atlanta, Cleveland, Chicago and Detroit. . . . Set for the Capitol Theatre in Passaic, N.J., are Alice Cooper and NRBQ on Saturday (29); the Byrds on Saturday (5); and Melanie on Feb. 19. . . . Morton D. Wax, president of Morton D. Wax Associates, advertising public relations firm, will handle public relations for Division XII of the Third Coast Guard District Auxiliary. . . . King Crimson will be at the Academy of Music Feb. 12. . . . Patricia Cox, literary editor for RCA Records, will teach a course on rock music at the New School for Social Research. Entitled *The History of Rock*, the course is a multimedia approach to the study of rock from the 1950's to the

present. Miss Cox is completing a novel about the rock industry, "Spud Wheeling."

Jerry and Aprille Ross became the parents of a daughter Jan. 17. Father is the head of Jerry Ross Productions. . . . Eddie V. Deane, professional manager of Burlington/Felsted Music Co., holding discussions with Auggie DiMartino, West Coast producer regarding exploitation of Burlington/Felsted catalog on West Coast. The catalog contains material by Rice & Webber, Tony Hiller, Shawn Elliot, Les Reed, Wayne Bickerson, and Tony Waddington, British writers. Deane will hold further conferences on the Coast until Feb. 7.

LOS ANGELES

It's daughter Molly Nora, born New Year's Day to Carole King and her husband, bassist Charles Larkey. Miss King won't be touring again till around April.

The Grass Roots are looking at record contract bids for when their Dunhill contract ends in three months. . . . Neil Diamond and Bobby Russell are among the lecturers set for Al Kasha's Songwriting Seminar at the Ash Grove. The \$70 course is from the same experimental college that organized Phil Spector's music business class.

Chino Men's Prison has been hearing some good rock since disk jockey Humble Harve began serving his term. Recent concerts starred War and Gayle McCormick.

The Lettermen dropped their "the" after 11 years and are now to be known as simply Lettermen.

Ray Ruff's Oak label will distribute Sundi artist Wade Crookham. . . . MCA artist-writer Tom Ghent to be managed by the firm of Ed Rhinehart and Bob Rubin.

Talent Payments Inc. is a new payroll service for producers of record sessions. . . . Bell Records artist Clarence Thudpucker is from White Settlement, Texas to cut his first single, "Where Do You Get Off?"

The Kansas City Philharmonic played a \$1 concert at Cow Town Ballroom, a rock hall, to boost youth attendance. . . . The Cow-sills are off the road to cut their next London album.

UA's Seattle promotion rep, Dawna Savedo, was all over the city's media with \$30,000 of borrowed diamonds, a bodyguard and chauffeured limousine, to help kick off the James Bond film and soundtrack, "Diamonds Are Forever." Five \$200 diamonds were given away among packets of fake gems handed out all over the city.

Chuck Braverman Productions making a promotional film for Carole King, to be shown at Amsterdam's Grand Disque du Gala in February. . . . Peggy Lee sings title song and guest stars on "Owen Marshall, Counselor at Law."

Cheech & Chong with the Johnny Otis Show next Saturday (5) at the Santa Monica Civic. . . . The Association comes into the same hall Feb. 18. . . . Chicago's first '72 tour puts them into 18 cities. . . . Troubadour bookings for Curtis Mayfield on Feb. 8 and Don McLean March 27. . . . Nancy Sinatra and Lee Hazlewood team at the Riviera in Las Vegas February. NAT FREDLAND

NASHVILLE

Sounds of success are in demand, and they are being filled here. Public response to Miller Beer's last Nashville-produced commercials was so impressive that the firm came back for more. A special session was produced by Billy Davis, music director of McCann-Erickson. He works closely with Gayle Hill who co-ordinates and

(Continued on page 51)

Bernstein Has Joined Management III

NEW YORK—Sid Bernstein has joined Jerry Weintraub's Management III music complex. Bernstein will headquarter in Management III's New York office.

As a personal manager, Bernstein will bring with him to Management III such artists as the Rascals, Buzzy Linhart, Weather Report, Mandrill, and Peaches and Herb.

Management III has offices in New York and Los Angeles. Weintraub and Bernstein indicated that they are negotiating a full-scale

operating wing in London to accommodate the European acts they plan to promote here, beginning with the Moody Blues tour from March 22 through April 8.

Heading the Los Angeles operation of Management III is Sal Bonafede, who was recently with CMA.

Also joining Management III here is Billy Fields, former director of Sid Bernstein Enterprises Inc.

Management III operates as a production management and promotion office.

Talent In Action

• Continued from page 18

sion men David Hood and Roger Hawkins filled in well on bass and drums for Rick Grech and Jim Gordon. Former member Dave Mason made a surprise appearance on guitar for the encore.

Traffic makes no pretense of having an "act." They simply concentrate on music and it pays off well.

Commander Cody and His Lost Planet Airmen, an eight-member group, quickly established an easy rapport with the audience a mix of fifties' rock, country music and humor. Lead singer Billy C. Farlow stood in perfect Elvis pose as he sang "Jailhouse Rock," while three other members of the Paramount Records act shared vocals on several original country tunes featuring fine fiddle, piano and pedal steel guitar.

Shelter Records' J.J. Cale opened the bill with a predominantly blues-oriented set. —BOB KIRSCH

JUDY KRESTON

Playboy Club, New York

Judy Kreston proved to be a sparkling, hard-working talent, opening her set with Neil Sedaka's "Sing Me." Her voice carried well in a room with poor acoustics to what seemed to be an uninterested audience.

The best song of the night for Miss Kreston was her single, "Mommy, Don't Walk So Fast," which contained a narrative lyric style with an uptempo chorus arrangement. Her voice was strong but seemed underworked to some degree. With some coaching, Miss Kreston should have quite a career on the nightclub circuit.

BOB GLASSENBERG

BILL WITHERS GORGONI, MARTIN AND TAYLOR

Gaslight Au Go Go, New York

With a stage presence that grows with virtually every performance, Bill Withers, backed by the rhythm section from the Watts 103rd Street Band, sang, played guitar, and talked with the audience with a feeling that has rarely been surpassed by other artists.

Opening his set with "Respect Yourself," and talking casually with the audience throughout his show, Withers painted vivid pictures of his life and the environment which surrounds him. "Let It Be," "Grandma's Hands," "Grits and Groceries" and "Ain't No Sunshine," all came together through Withers' use of allegory and modern parables as a means of explaining his outlook on life. Withers is building a large following and his set left no doubt as to why this Sussex Records artist is becoming so popular throughout the country.

Gorgoni, Martin and Taylor presented another refreshing side of the musical scene. The three musicians joked with each other constantly between songs and made the audience feel comfortable.

They presented good vocal as well as instrumental harmony with their three guitars and voices. "Sing a Country Song," "I Can't Let Go," "Wild Thing," and even a Skinny Dip commercial helped the group create a rapport with the audience. The tunes for the most part were short, but they were to the point and wonderfully exciting. "Gotta Get Back to Cisco," which is also the title of the group's Buddha album, was one of the highlights of their set.

BOB GLASSENBERG

JACK GREENE & JEANNIE SEELEY

King of the Road, Nashville

To say they have come a long way together would be a gross understatement.

Jack Greene and Jeannie Seeley, "breaking the barrier" at the roof of Roger Miller's King of the Road on a two-week stand, presented one of the fastest-paced, cleverly programmed shows ever assembled in Nashville.

The two country singers have found the perfect combination; they sing well together and separately, they work as a sharply-timed team, and they use just enough dialog, no more.

Opening with a duet of "Country Roads," they segued directly into "For the Good Times," and then made the quick transition into their own hit, "Much Oblige." From that point on it was a succession of changes of pace, with both artists sharing equally. Jimmy Dry, a member of the Jolly Green Giant band, added his version of "Danny Boy," and then Greene moved into his old familiar spot (with Ernest Tubbs) at the drums for a solo, while drummer Don Lacy did an entertaining rock bit.

Then up to the stage for a little added spice came Sammi Smith (Miss Seeley joined her in harmony on "Help Me Make It Through the Night") and the innkeeper himself, Roger Miller. The crowd already had been treated to a performance by newcomer Marie Owens, and by the man who runs the place and provides consistently good entertainment, Vic Asimes.

BILL WILLIAMS

Nelson for 1st English Tour

NEW YORK—Rick Nelson has been signed for his first English tour. The tour will be in conjunction with the release of his new Decca Records album "Rudy the Fifth."

The dates on the tour include Odeon Theatre, Birmingham, Feb. 25; Odeon Theatre, Manchester, Feb. 26; Empire Theatre, Liverpool, Feb. 27, and Royal Albert Hall, London, on Feb. 28. The Stone Canyon Band will back.

Nelson is scheduled to arrive in England on Feb. 16. Various promotional activities and personal appearances will be lined up for Nelson to tie in with the album and concert tour.

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What's Happening

By BOB GLASSENBERG

Gregg Hall of CTI Records wants to get in contact with any campus radio station interested in the contemporary jazz movement. CTI has such artists as **Freddie Hubbard**, **Kenny Durrell**, **Joe Farrell**, and on the Kudu Record label, **Grover Washington**, whose "Inner City Blues," is becoming quite a success. Write to Gregg, on official stationery and tell him what your station is all about. He would also like to see play lists and the rest. The address is CTI Records, 36 East 57th Street, New York, N.Y., 10022.

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

Live On Campus: **Dick Gregory**, Poppy Records artist, appears at the Univ. of Florida, Gainesville, Tuesday (1); Florida Atlantic Univ., Boca Raton, Wednesday, (2); and Moraine Valley Community College, Palos Hills, Ill., Thursday (3). . . . **Seatrain**, recording for Capitol Records performs at Marquette Univ., Milwaukee, Friday (4). . . . **Grover Washington**, Kudu Records artist, appears at Howard Univ., Washington, D.C., Saturday (Jan. 22); Prairie College, Houston, Tex., Tuesday (27); and Univ. of Houston, Wednesday (28).

The "Golden Age of Serials," is a new catalog on filmography published by Ivy Films/16. It covers the entire range of serials produced by the Republic Studios in Hollywood during the 1940's and 1950's. The catalog contains the cast, credits, story and chapter titles of 57 different serials with illustrations. All of the full length serials as well as the features are being offered throughout the U.S. exclusively through Ivy Film/16 at 120 East 56th Street, New York, N.Y. 10022. Copies of the catalog are available on request to schools, institutions, museums and film societies.

Picks and Plays: East—**NEW YORK**—WNYU, New York Univ., New York, city, Pete Walton reporting: "Runnin' Away," (LP, There's a Riot Goin' on), Sly and the Family Stone, Epic. . . . WQMO, Queens College, Flushing, Ted Goldspiel reporting: "Olena," (LP, Living by the Day), Don Nix, Elektra. . . . WOCC, State Univ. of New York, Oswego, Patricia O'Connor reporting: "Hurting Each Other," Carpenters, A&M. . . . WKCC, Kingsborough Community College, Brooklyn, Michael Goldberg reporting: "Good & Dusty," (LP), Youngbloods, Warner Bros. . . . **PENNSYLVANIA**—WDFM, Penn State, University Park, Frank Margeson reporting: "Pictures at an Exhibition," (LP), Emerson, Lake and Palmer, Cotillion. . . . WPMC, PMC Colleges, Chester, "Two Gentlemen of Verona," (LP), cast album, ABC/Dunhill. . . . WYCP, York College, York, Lou Franzini reporting: "So Many People," Chase, Epic. . . . WRCT, Carnegie Mellon Univ., Pittsburgh, Brad Simon reporting: "Under My Wheels," Alice Cooper, Warner Bros. . . . WMUC, Univ. of Maryland, College Park, Sheldon Michelson reporting: "Nickel Song," Melanite, Buddah. . . . WUVT, Virginia Tech, Blacksburg: "Day After Day," Badfinger, Apple. . . . WTCC, Springfield Tech, Springfield, Mass.: "Fragile," (LP), Yes, Atlantic.

Midwest—**MICHIGAN**—WJMD, Kalamazoo College, Kalamazoo, Paul Raben reporting: "Cold Spring Harbor," (LP), Billy Joel, Family. . . . WAYN, Wayne State Univ., Detroit, Rob Wunderlich reporting: "Them Changes," Buddy Miles, Mercury. . . . WCHP, Central Michigan Univ., Mt. Pleasant, Doug Jones reporting: "Hurting Each Other," Carpenters, A&M. . . . WEAK, Michigan State Univ., East Lansing, Michael Roche reporting: "Fascinating Things/Love to Survive," Gary Wright, A&M. . . . OHIO—WERC, Univ. of Toledo, Toledo, Dan Meyers reporting: "Fragile," (LP), Yes, Atlantic. . . . WSGS, The Athenaeum of Ohio, Cincinnati, Jim Albenarle reporting: "My World," Bee Gees, Ato. . . . WMUB, Miami Univ., Oxford, Roger Hamlyn reporting: "I Don't Know You," New Riders of the Purple Sage, Columbia. . . . WRHA, Univ. of Akron, Akron, Joe Hart reporting: "Muswell Hillbillies," (LP), Kinks, RCA. . . . WMMR, Univ. of Minnesota, Minneapolis, Michael Wild reporting: "Taking Life Easy," Bonnie Garrett, Prophesy. . . . WSRM, Univ. of Wisconsin, Madison, Bruce Ravid reporting: "I'd Die Babe," (LP, Straight Up), Badfinger, Apple.

South—**GEORGIA**—WVVS-FM, Valdosta State College, Valdosta, Bill Tullis reporting: "Future Games," (LP), Fleetwood Mac, Reprise. . . . WREK-FM, Georgia Tech, Atlanta, Gregg Diddy reporting: "A Concert of South Indian Classical Music," (LP), Ramnad Krishnan Kaccheri, Nonesuch. . . . WECU, East Carolina Univ., Greenville, N.C., Larry Fitzgerald reporting: "Stone of Years," Emerson, Lake and Palmer, Cotillion. . . . WMOT-FM, Middle Tennessee Univ., Murfreesboro, Robert Mather reporting: "I Won't Be Hanging Around/In My Replay," Linda Ronstadt, Capitol. . . .

(Continued on page 30)

Texas U. Colloquim on Music and Music Industry

AUSTIN — The University of Texas will hold a special colloquim on music and the music industry in the U.S., Wednesday through Sunday (2-5) as part of their "Challenge '72," program. Scheduled for the events are many people from the music industry who have played a vital role in its development over the years.

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

Rock filmmaker D.A. Pennebaker will screen and discuss his most recent film, "Sweet Toronto," filmed during the 12-hour Toronto Rock 'n Roll Festival in September, 1970. This is one of the few screenings of the film, which has yet to be released commercially.

Big Band Show

A tape and slide show on the "Big Band Era," will be presented by George Simon, one of the leading authorities on the era of Swing in the U.S. Simon is the executive director of the National Academy of Recording Arts and Sciences as well as a member of the Newport Jazz Festival Advisory Board.

Also speaking during the Chal-

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

Maurice Peress, the music director for the Corpus Christi and Austin Symphonies, will speak at the event. His topic will be "American Music: A Search for Style." Peress, who has done a considerable amount of research on American Indian Music, also recently conducted Leonard Bernstein's "Mass" at the opening of the John F. Kennedy Center for the Performing Arts in Washington.

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

Challenge '72 will close with a special spotlight on Texas talent. Featured will be such local bands as Shivas Headband, Krakerjack, Storm and Greasy Wheels.

Producers of the event are Steve Marinas and Ronnie Raphael, in cooperation with the Armadillo World Headquarters.

NEC Slates Seminar on Concert Security Program

NEW YORK—A special seminar dealing with security problems faced at concerts by popular artists, and lectures involving controversial figures in today's society, will be held during the 12th Annual National Entertainment Conference convention held at the Hotel Muehlebach, in Kansas City, Mo., Feb. 13-15.

According to Roger Conway, head of the panel, the discussion will concern itself with the problems an institution faces when hosting popular rock artists, the protection of the audience inside the hall, and problems that follow the presentation of a controversial speaker.

"Institutions are buying security as a commodity," said Conway. "Often they have not considered the background of the security guards, many of whom come armed to the concerts. Instead of stereotyping the security experts, we want them to consider the context in which the individual's rights of free speech are being presented. For instance, an atmosphere in which there are many armed guards for the protection of the crowd or the surrounding area of the lecture or concert cannot possibly foster free speech or free action from the lecturer or artist.

I feel that a university or college is alive as long as it is capable of presenting controversial subjects and concerts with a free hand. This means, generally, that any security must come from within the institution itself and not from outside sources. If the security must come from the outside, then there must be an understanding of the types of the security officers that are available. Schools will have to take a stronger stand in terms of who they employ as security for a concert or a lecture. The seminar will be aimed at prevention through understanding the problems before they arise," Conway explained.

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

(Continued on page 26)



NORMAN MAILER will take his newest film, "Maldstone," which will be distributed by New Line Cinema, to 15 campuses in the next few weeks for special screenings and seminar discussions. The film and Mailer will be at the University of Georgia, Athens; the University of South Florida, Tampa; Duke University, Durham, N. C.; Western Kentucky University, Bowling Green; the University of Virginia, Charlottesville; American University, Washington, D.C.; the State University of New York at Albany; the University of Houston, Houston, Texas; Tulane University, New Orleans; and the University of Colorado, Boulder, plus five other schools. The film is going to be released to the campuses before going into general, commercial circulation.



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Buddy Buie has produced a smashing debut album on Decca's Next super group **"THE ATLANTA RHYTHM SECTION"**

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



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

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

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

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

Maine congressman, Peter N. Kyros actually reviewed and commended the album in the Congressional Record: "Mr. Speaker, all of us are worried about the drug problem, particularly among our young people. And one of our greatest concerns, it seems to me, should be finding a way to communicate to our Nation's youth—honestly and credibly—the very real

dangers of drug abuse. ... I am especially impressed by a new commercial just released on Uni Records, which makes a very credible artistic statement against hard drug use."

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

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

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

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

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

Radio-TV programming

Drake Spearheads New D.C. Top 40-er

WASHINGTON — WGMS, 5,000-watt station owned and operated by RKO General Broadcasting here, will switch from classical to a Top 40 format in the near future. The station will be consulted by Drake-Chenault, the firm that consults other RKO stations as KHJ, Los Angeles, WOR-FM, New York, WRKO, Boston, KFRC, San Francisco, and WHBQ, Memphis, among others. All of the stations consulted by Drake-Chenault, whose programming activities is directed by Bill Drake, have met with considerable success over the years. Others in the Drake team include Bill Watson and Bernie Torres, experts in radio organization and programming.

The advent of WGMS switching to a rock format will give the market, which is seventh largest market in the nation, three major Top 40 stations, including WEAM and WPGC, a daytimer that also does well on FM at night in ratings. In addition, there are several progressive rock outlets in the market such as WMAL-FM. And several suburbs stations also feature rock formats.

Drew Aboard

Paul Drew, a veteran program director, is slated to take over programming reins of WGMS. WGMS-FM will continue to program classical music under program director Harry Ward. Victor Forker is general manager of both stations. Construction of separate studios is already underway.

The change to a rock format on WGMS is "only rumors" at this point, a spokesman at RKO General headquarters in New York said at press time. But he also said that an announcement would be made in a couple of days. Bill Drake was not available for comment at press time. However, it is known that he'd longed to give Washington listeners a quality full-time rock outlets similar to KHJ for many years. The only reason RKO General has held back this long in changing the station is because of the usual public and civic uproar that usually happens when a station changes format from classical. It is hoped that WGMS-FM will pacify the public.

One reason for the WGMS change has to be the dwindling impact in market after market of classical music as a format. It becomes increasingly difficult to sell and in the past years some classical stations have been forced to make public appeals for funds in order to keep afloat. WGMS and WGMS-FM was sold in combination to advertisers. The price for a one-minute spot was \$24 if you bought a six-time schedule. The same time schedule on

WEAM would have cost you \$44. As a rule, classical music fans are drawn more and more to FM anyway and WGMS-FM will be beefed up somewhat and become even stronger in classical music.

The only question at this time is what particular Top 40 approach Drake will put on the air at WGMS. Most of his stations have begun in the past few weeks to rotate album cuts faster and are playing more of them, while hinging the programming on a 30-record singles playlist. His original concept did not put this much emphasis on albums. But albums are selling and the possibility is that he will format WGMS much like WOR-FM in New York. Date of the format change is not known at this time.



BREWER AND SHIPLEY huddle with some of their friends after their recent live concert heard over WPLJ-FM, New York. From left to right are Joe Fields, national sales and merchandising, Buddah Records; Tom Shipley; Larry Harris, Buddah promotion; Zacherle, air personality, WPLJ-FM; Ann Sternberg, music director at the station; Andy Schwartz, campus and radio promotion, Buddah; and Mike Brewer.

Live 'Casts' Bonus to Radio, Records

• Continued from page 1

David. And, in this case, more attention will be given to local artists than major name groups. "We get big groups into Portland, but would probably be able to get local groups easier... groups who need the exposure. And some of them are real good.

"In any case," David said, "live broadcasts would be a good programming feature and would help us build an audience, if done right." He said that five local clubs had been located and he now had to check with the phone company regarding the cost of high-grade phone lines.

The artists who've been featured on recent live broadcasts include such as B.B. King, Seals & Croft, Livingston Taylor, the Fully Assembled, the New Riders of the Purple Sage, Yogi Boleon, Carly Simon, Bonnie Koloc, Johnny Rivers, Helen Reddy, Merry Clayton, Brewer & Shipley, Don McLean, John Stewart, and John Denver.

Bob Wilson, program director of KDAY in Los Angeles has been running a series of concerts from the Troubadour and the Whiskey since last February and two weeks ago set aside a full hour nightly to premiere new albums in their entirety 8-9 p.m. or a live-on-tape concert from one of the clubs. KDAY rents a mobile recording unit. Costs include musician fees and the cost of recording the concert. All of the concerts are broadcast the next night after they're taped. Sometimes, KDAY will broadcast from both clubs in one week. The reason the shows are taped, Wilson said, is to get better

quality and a better production job on the show itself. He felt that such broadcasts definitely help record sales, "but first of all, it helps us. Because we get countless letters about the broadcasts." He pointed out that the capacity of either of the clubs was limited in comparison to how many people could hear the artists on radio. So KDAY was filling a void in the market with their "live" broadcasts.

"But also, these broadcasts are bringing back *entertainment* to radio. They definitely build a following and an image for the station. For example, we didn't broadcast the recent Gordon Lightfoot concert because the record company was recording a live album. And we had hundreds of phone calls asking why."

Wilson said that he was thinking of syndicating the broadcasts. "In fact, we're just trying to figure out a way to do it. The major problem is the union fees for the musicians for any such syndicated show. As far as influencing record sales, he said that when Seals & Croft performed via one of the broadcast concerts when they were on the TA Records label. Steve Binder, then with TA, reported a surge in album sales.

KOL-FM in Seattle broadcast their first live concert Jan. 20 from Have a Nice Day Recording Studios as part of a major campaign to establish Seattle as a music center. Jim Speck, manager of the station, said the project was to try "to generate more interest with music people to use the Northwest and the facilities in Seattle." The Jan. 20 concert was broadcast 7-9 p.m. and featured Seals & Croft. It was a combination concert and interview program; program director Pat McDonald hosted the show. It was the heaviest promotion that the FM had so far attempted, Speck said. He worked on the project with Ed Rosenblatt of Warner Bros. Records. The following night, the station broadcast a live concert promoted by Northwest Releasing from the More Theater. Speck said that he would like to do as many of the broadcast concerts as possible... "at least one a month."

'Some Debate'

In general, there is some debate over whether these concerts are best broadcast from a theater or from a local recording studio. Speck of KOL-FM said that live theater broadcasts present a problem because of the sound system. Two stations that have really gone heavily in for broadcast concerts are WPLJ-FM in New York and WNCN-FM in Cleveland. Usually WPLJ-FM has been broadcasting its series of concerts live from A&R Recording Studios, one of the prime facilities in the city. Phil Ramone, one of the best re-

corded engineers in the world and a well-known record producer, has been producing the series, which have been sponsored by 7-Up. Last year, the station broadcast 11 of these and general manager Lou Severine invites local advertising agency people for the live audience. Don McLean was one of the most recent performers and "his performance was unbelievable. Those advertising people wouldn't let him off the stage," Severine said. Each of these concerts is from an hour to an hour and a half long. Among the artists who've appeared on these shows are Elton John, Paul Butterfield, Delaney & Bonnie, the Almond Bros., and Roberta Flack. One of the special broadcasts the station takes pride in was the last eight-hour concert of the Fillmore East closing.

WNCN-FM in Cleveland also tapes from a recording studio—Agency Recording Studio—because program director Bill Garcia feels they have the best mixing equipment in the city. And the studio's 16-track capability also is a factor.

'Beneficial'

John Detz, station manager of WABX-FM in Detroit and one of the more successful pioneers in the progressive rock format, wonders whether a broadcast from a recording studio is as beneficial as that before a live audience—a real concert. He coup was in broadcasting a special benefit concert featuring John Lennon on Dec. 10. "It's exciting radio, especially when in front of a live audience such as at the John Lennon concert. But a radio station can broadcast a 'live' album as well as a live concert from a studio. It's true that a record company gets steamed up about any broadcast whether from a studio or a concert hall because it means concentrated airplay to them for their artist. But, when a station devotes an hour to one artist, the artist has to be extra good and it should be good radio. The problem is that some artists don't hold together that well over an hour... certainly not as well as a carefully-produced live concert recording."

Bill Garcia at WNCN-FM, Cleveland, has been thinking of a live concert broadcasts. There is a theater next door to the radio station and the station has been sponsoring free rock concerts there. "If the acts agree, we'll not only present them in a free concert before 1,500 fans, but also broadcast those concerts on the air."

WNCN-FM sets aside 10-11 p.m. Sundays for live concerts from Agency Recording Studio. Both

local talent and national talent are used. In addition, such as when Brewer & Shipley were in town on a Thursday the station will clear time for a special concert broadcast.

'Scared'

To some extent, record companies and the personal managers of various artists and groups are leery of these broadcasts. "They're scared of bootlegging," said Lou Severine of WPLJ-FM, New York.

"The only worry is bootlegging," said Fred Ruppert, national promotion director of Elektra Records. "So we try to get the artists not to do much new material... to keep it to past recorded material. The reason is that the quality of FM radio sound is too good and the temptation to tape off the air may exist."

As for measuring any sales influence created by a live concert broadcast, "that would be hard to judge," Rupert said. "But the broadcast of the Mickey Newbury last month on WGLD-FM in Chicago certainly helped push his appearance at the Quiet Knight club. Basically, these broadcast concerts help get radio people involved with the artist and help them get to know him as a person. I'm in favor of our artists doing these concerts where possible."

On the other hand, Lou Severine said that WPLJ-FM wanted to broadcast a Beach Boys concert in New York, "but the manager turned us down because he was afraid of someone taping the broadcast and bootlegging an album on it. This fear by many groups has made it difficult for us to obtain top-name artists on many occasions for our regular concert series." He felt that the broadcasts may not obtain a larger audience that the station ordinarily has, because there were no overnight ratings surveys taken. "But I think the concert broadcasts help from the standpoint of gaining different listeners and we're going to continue the series."

While Detz at WABX-FM has a tape of the John Lennon broadcast. "I can give the tapes out because that was part of my agreement with Lennon." Garcia at WNCN-FM in Cleveland said that he has tapes made of every concert broadcast, "but we tape these concerts in order to give the group a copy of the show. A duplicate is never made for anyone outside and WNCN-FM never reruns the show without the express permission of the artist or group." He felt the broadcasts build audience, "especially if you have an international act." He, too, felt it stimulated sales of their albums. Such artists as the Fully Assembled, Brewer & Shipley, the Eastwind,

(Continued on page 28)

KFAC AM-FM Change

LOS ANGELES — KFAC is shifting to a "popular" approach to classical music and KFAC-FM, its affiliate, will become a more serious classical station, according to general manager Grahame Richards. Bernie Alan has been hired as program director for both operations.

Reason for the separate approaches, both of which will still maintain classical images, Richards said, "is to make classical music more acceptable and appreciated at all levels."

The AM station will concentrate on broadcasting easy-to-identify classical selections. The format is based on the concept that "most people are able to identify many basic classical selections." Alan said, "If not by name, then by the sound. Beethoven's Fifth, for example, is known to virtually everyone as the 'victory' theme; or they

might be able to hum the opening of Beethoven's Ninth Symphony because they've heard it on the old Hundley-Brinkley TV newscasts." He pointed out the vast familiarity of the William Tell Overture as well as the various classical works that have been adapted into pop tunes over the years. The station will include a generous portion of these works, he said.

KFAC has compiled an initial library of more than 500 selections that are basically familiar, he said. "And in most cases our format will allow for the inclusion of complete works, while at other times, depending on the time of day and the anticipated mood of our audience, only selections of movements will be aired." Major aim of the new KFAC will be to attract younger listeners to classical music. Richards pointed out

(Continued on page 28)

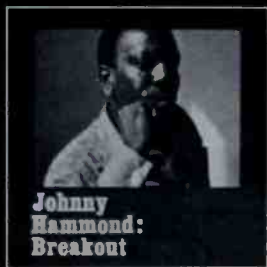
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Modern Soul Set for WSOK

By BOB GLASSENBERG

NEW YORK—Billy Taylor and two other principals have become owners of WSOK, Savannah, Ga., and will "update" the soul programming. "I consider this an extension of everything that I do, since communication is what I and my partners, Ben Tucker and Doug Pugh think its all about," said Taylor, who explained further that WSOK was a black-programmed station which is now owned by blacks for the first time.

"My partners and I feel that we have an insight into the community for which we program," said Taylor. "But our theory of radio does not include just the black community. Anyone dialing a radio can be caught by the music or the talk of a station. So we feel that by updating the programming, which to this point has been more

or less traditional r&b and gospel music, as well as a smattering of other forms of musical expression, we will be able to attract a larger audience.

Taylor, who spent some seven years in radio, at WLIB and WNEW, New York, and has been the musical director of the David Frost Show since its inception, plans to broaden the base of WSOK's programming scope. "We will play the best of any type of sound. We are going to deal with the quality of the music, not its age or category," he explained.

Taylor, along with his partners Ben Tucker and Doug Pugh, are currently in the process of gathering material to present a black concert segment in their broadcasting day. "We want to present great black concert artists such as Carmine Moore, Andie Watts, Leotyne Dulce, William Grant Still and other first rate composers writing in the American traditions. This type of show has rarely, if ever been tried. We also want to program jazz in such a way as to present the variety of music which goes under the heading of jazz. Of course, in terms of contemporary jazz artists, we will have to do some missionary work, but it will be useful to the audience and I think quite successful.

Taylor, who helped create the Jazzmobile concept in presenting black music to the adults and children of the City of New York some seven years ago, has functioned within the field of communication for a very long time. "I am personally involved in WSOK as I am in practically everything for which I feel an emotional attachment and see a way in which we can communicate to people. The station is a way in which we can communicate to people both through music and spoken word. I think this approach can really change people's lives," said Taylor.

Taylor extends this philosophy of making people aware and comfortable within their situation to his position on the David Frost Show. "We have an 11-piece ensemble on stage," he said. "This is the smallest band for a show of this type. So we must be able to make the 11 pieces sound sensible to the performer and make him feel at home. This comes before the performer can even begin to entertain the audience. With only 11 pieces, I have to be particular in my selection of musicians, for they must be able to play almost any type of music. It must be as tasteful as the show itself," Taylor commented.

"As musical director, I must put together whatever music is required for the show. This means a musical background for perhaps

a pantomime sketch, or for whatever David Frost decides to do. If we are going to dedicate 90 minutes to Tony Bennett, the band must be able to play most, if not all, of Bennett's songs.

"We must remember that many of the younger artists appearing on the show are relatively undisciplined, and perhaps do not have their music written out properly for the band. This means that I have to write out the arrangements and make the artist feel comfortable with them. I have to be aware of the various styles of the artists and allow the artist to feel free to do what he wants. So the band must be able to play all types of arrangements. And we must be able to allow the artist his freedom. With 11 pieces this is often a great task, for if for example a horn section is required by an artist, we must have a full sounding horn arrangement. With only 11 people, this is sometimes difficult, but it gets done and generally the artist is quite comfortable. This too is communication and I feel that it is just as important as the communication which the radio station affords.

"In terms of the station, for instance, I mentioned the word jazz. Now I am one person who wishes not to change that word just because of its connotations. Instead, I want to communicate to people that there are very serious musicians in this medium of music. But I also want to explain that this is not black oriented music. Nor is the station truly black oriented. This is high quality music so people who simply think of WSOK as simply a black station are not correct in their assumptions. I mean, good music and talk are a means of communication."

Ben Tucker, general manager of the station, has practically the same credentials as a musician as Taylor. He plays bass, and was Taylor's bassist for many years. He was also instrumental in the careers of Herbie Mann, Mel Torme and Bobby Hebb, to name a few. "We are fully committed to the community down here," said Tucker, who moved to Savannah when they bought the station. "We want the community of 98,000 blacks and the white community as well to be able to hear not only the hit records, but also to hear music which has become part of our heritage," Tucker explained. This means gospel, r&b, blues, soul, jazz, anything black and relevant. I want to make it clear that there is quite an untapped jazz market in this area. We are tapping that market and it seems to be paying off for the record stores, the community and the station. And through the music comes a greatly improved communication with all the people in the area, because they see that there are people who are truthfully concerned with their community and heritage. We have gone 24 hours since we took over the station. We cover news on the spot and we pay attention to all who offer their suggestions. I feel that what is lacking at many radio stations today is the dedication of the people on the air to the music which they play. But at WSOK there are dedicated air personalities who really understand their music and can really help the people in the audience to get acquainted with the music. This is our message and it seems to be working well, said Tucker.

The line-up at the station includes Jimmy Lang, 5-7 a.m.; Andrew Bailey, 7-10 a.m.; Lang again, 10-11 a.m.; William Moore, 11 a.m.-3 p.m.; Dean Reynolds, 3-7 p.m.; Don Wilson, 7-11 p.m.; Tommy Lester, 11 p.m.-1 a.m.; and Dean Webb, 1-5 a.m.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Jack Gale has left WPDQ, Jacksonville, Fla. He'd been vice president of the station, which features a "solid gold" format. George McGovern is new program director of the station and plans for record service. By the way, I guess Jack will be devoting more time to his new station—KFTW in Fredericktown, Mo., which is waiting FCC approval on the purchase. KFTW is a fulltimer with 1,000 watts days, 250 watts nights, non-directional. Presently, it programs country music in the day and rock at night and Jack plans to keep it that way.

Jerry Boulding, program director of WWRL, New York, is the leading soul music program director, according to a survey of leading soul music program directors conducted by the Billboard. Second place was Donny Brooks, KATZ, St. Louis; followed by Al Jefferson, program director of WVIN, Baltimore. Burke Johnson, WAOK, Atlanta, and E. Rodney Jones, WVON, Chicago, tied for fourth place. One of the questions I asked in the survey was whether or not they would be willing to help at the next Billboard Radio Programming Forum. This prompted a letter from WQIC president Stan Torgerson, Meridian, Miss., that I felt demanded printing: "Eddie Lee Griffin really doesn't need my personal endorsement, but your last question, the one concerning his willingness to appear on a panel, interests me. I spent 12 years as manager of WMC, Memphis; WQAM, Miami; and KCBQ, San Diego, before buying my own station and 'dropping out.' Eddie Lee has as good an ear and as much integrity as any music director I've ever had—black and white. He happens to be black, but that is of no matter. He is simply the best and that does matter. A very big talent in a smaller market. Use him, if you wish. He'll have something to say, and he'll say it well."

Bert (Bert Michaela) Markert is program director now of WBBF, Rochester, N.Y.; he'd been at WAKY in Louisville. Larry White, former program director of WBBF, Rochester, put WAXC, Rochester, on the air with a rock format about a week ago. The station is using a 35-record playlist and adding seven new records a week. Staff is quite colorful. Larry Black, who'd been operating a production firm in Hartford and working weekends at WPOP there, is 6-10 a.m.; Don (Don Brown) Ryan has joined from WOLF in Syracuse, N.Y. White does 2-6 p.m. Bob Savage does 6-10 p.m. Lou Paris, the only black on the staff, also does a gig and John Rapp is all-night man. One of the newsmen is named Merrill Gray. And Kelly Green is a chick in the sales agency of the station.

Now and then, I've been privileged to hear something great. For example, I was in the studio when some of the CREAM material was being recorded. The other night, I had the fortune to be in the studio when Jac Holzman, president of Elektra Records, and Harry Chapin were mixing down Chapin's debut LP. Three cuts literally wiped me out: "Dogtown," "Sometimes, Somewhere Wife," and "The Taxi Song." Holzman hasn't devoted himself to an album project like this in at least four years; the work is genius. And Chapin, whose father was old-time jazz drummer Jim Chapin, is going to be a superstar plus. The LP will be out in February; keep a sharp lookout for it; it's emotion-packed.

Cleveland Wheeler is leaving WGOW in Chattanooga to become noon-4 p.m. personality at WAPE in Jacksonville. Harry Nelson has been promoted to music director of WGOW and the Top 40 station

is bringing in Sid (The Mojo Man) Grubb to do the evening slot. In Jacksonville, Mike Wingfield has also left the station to go back to college so program director Jay Thomas, who'll be doing the morning show himself, will likely need an evening personality. WAPE is a good station; beautiful facility; would you believe a swimming pool?

WDIA, the soul music station in Memphis programmed by Lee Armstrong is still king of the market, as it has been for nearly 20 years. In the Oct./Nov. ARB, the station ranked first 6 a.m.-midnight with a 2 percent. Second was WHBQ with 1.8. WREC had 1.5. WMPS had 1.4. WLOK had 1.3. But, demographically, the market was another story. Leader in men 18-24 was WHBQ with 4.5 and WMC-FM, the progressive rock station, had 4.2. In men 25-34, WMQM, the country music station, tied with WDIA for first place with 2.4 and WREC was second with 2. In women 18-24, WLOK was first with 4.7 and WDIA was second with 3. Third place was a tie between WMC-FM and WHBQ. In women 25-34, WDIA and WMQM tied with 2.6 and second was held by WHBQ with 2.2. Frankly, after looking at many, many of the ARB books for various markets, I'm convinced something was wrong with the methodology. In Memphis and in Miami, young white women listeners seemed to have been rather rare.

Paul Drew, in spite of denying right and left to not only myself but various industry people that he's leaving KFRC, San Francisco, is leaving KFRC. I speculate that you'll see him soon in Washington. WGMS would be a good bet. New program director of KFRC will be Sebastian Stone, who'd done an outstanding job with WOR-FM in New York. Mel Phillips, program director for many, many years with WRKO in Boston and vastly successful with the Top 40 station, will become program director of WOR-FM. So, the Drake-Chenault stations need at least two program directors at the moment—WRKO in Boston and KGB in San Diego where Bobby Ocean, named only a couple of weeks ago, is no longer.

NEC Slates Seminar

• Continued from page 22

She will answer legal questions involving constitutional rights and liability. Also scheduled is Mack Armstrong, special assistant to the Attorney General Civil Division, Department of Justice. Armstrong did the tactical and legal research for the Mayday demonstrations. He will discuss the types of planning when problems arise.

Col. Floyd Mann, special assistant to the president of the University of Alabama, ex-municipal police chief and campus director of security, as well as consultant to the Justice Department in the area of civil rights demonstrations, will also be present, as will be Dan Del Vecchio, acting coordinator of student activities at Boston University.

KOGO-FM Shifts

SAN DIEGO—KOGO-FM has changed call letters back to KFSD-FM, which it had been years ago. The change comes about because of the sell of the AM facility, KOGO, to Retlaw Broadcasting. KFSD-FM will broadcast basically an MOR format 6:30 a.m.-2 a.m. Music in the morning hours will be lighter in tone. Air personalities include Jim O'Hara until 1 p.m., David Shields 1-7:30 p.m. and Dan Erwine until signoff. Lyle Reed and Charles Legier will work weekend shifts.

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Live 'Casts' Bonus to Radio, Records

• *Continued from page 24*

the Woodsmoke, and others have appeared. On New Year's Eve, the station broadcast a party 10-midnight from its own studios featuring Alex Bevan, Schroeder & Forest, Richard & Michael, Dave Bach, the Burning River Stringband, and Vicki Jacobs. The concert image created by WNCR-FM must have certainly contributed to the profit situation of the progressive rock station, which last year amounted to almost half a million dollars in billings. The station also broadcast interviews with groups from its own studios and most of the major names in the field have been associated with these.

'Union Problem'

WGLD-FM, Chicago, tapes its 'live' concerts often from the Quiet Knight club and broadcasts them the next day; "it's a union problem," said program director Ed Shane. Carly Simon's Jan. 13 appearance was broadcast at 9 p.m. and Shane felt that such a broadcast provides extra response for the club "but it's much easier to broadcast these concerts live from our own studios, such as the Bonnie Koloc broadcast Jan. 18." The Koloc broadcast was tied in with a local club date. Live studio broadcasts give a stronger immediacy to the performances and builds audience for the station, he said. Among the artists broadcast in live concerts over the station are the Grateful Dead and Livingston Taylor. Taylor was flown into Chicago especially for the concert by Capricorn Records, Macon, Ga. "He received immediate phone response and people even gathered outside to see him when he finished," Shane said. "Since we've had nothing but positive response on these broadcasts, we'll continue them. I'm hoping to do one or two a month." He said they were not expensive to do, especially the ones broadcast live from the station's studios. Each DJ takes turns hosting the shows.

The Metromedia chain of progressive rock stations have long been big on live concert broadcasts. WMMR-FM in Philadelphia, programmed by Jerry Stevens, presented Livingston Taylor on Jan. 17 in an hour show broadcast live from Sigma Sound Studios before a live audience. Dennis Wilen produces these concerts, which have been an outstanding feature of the station's success. KMET-FM in Los Angeles recently broadcast a B.B. King concert from United Recording. Each of the Metromedia stations is now featuring a series of 'live' taped concerts imported from England featuring such acts as the Led Zeppelin, Cat Stevens, Pink Floyd, Rod Stewart, and the Curved Air, among others.

'45 Groups'

Richard Olsen, general manager of Pacific High Recording studios

KFAC AM-FM Change

• *Continued from page 24*

that the format will include material by George Gershwin, Morton Gould, and Leonard Bernstein.

KFAC-FM, on the other hand, will be for the more serious classical fan. Only some of the highly popular programs such as "The Evening Concert," "Luncheon at the Music Center" and the "Continental Classics" will continue to be simulcast on both AM and FM.

"Our FM facility will be used for total classical music programming," Richards said. "Not only do we feel that there are two different types of audiences which love and appreciate classical music, but at different times people tend to like to have a selection of what we call 'light' and 'heavy' music fare." The new format approaches for the two stations will now allow listeners "an expanded menu" of classical, he said.

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

These KSAN-FM shows are broadcast Sunday evening live. Tom Donahue has hosted them. They're before a live audience comprised of friends of the artists performing and people the studio invites. Thom O'Hare, program director of the station, has been quoted as trying to bring back the full and excitement of radio via the concerts. On New Year's Eve, the station broadcast from the Winterland from 8 p.m.-4 p.m. CBS Records sponsored part of the broadcast.

George Brewer, promotion executive with Columbia Records, said there was a lot of good feedback when the Grateful Dead broadcast their sold-out concert live from the Felt Forum in New York recently. "It's a goodwill thing . . . and that's kind of an intangible ingredient to measure in terms of boosting record sales. It would be difficult to measure the record sales influence of a concert like that anyway, especially with a group such as the Grateful Dead which sells so well."

For a Grateful Dead broadcast in Cincinnati, all station manager Frank Wood Jr. had to do was rent phone lines from the Taft Auditorium to his station WEBN-FM. "We had broadcast a radio spot schedule and as soon as the concert was a sellout, we were able to announce to our audience that they didn't have to worry, they could hear the concert on WEBN-FM."

These broadcasts "violate eight different cardinal rules of broadcasting," Wood said, "but I think it's a good idea to do this sort of thing occasionally." The Grateful Dead broadcast was five hours long.

'Build Loyalty'

"I think that such a broadcast doesn't build audience because anyone who likes the Dead listen to us anyway, but they build loyalty and we're going to try to do more with major acts. The only problem is that when I was program director of a Chicago progressive rock station, I got spoiled . . . I got everything there at my beck and call. It's difficult to get good groups to come to Cincinnati for a broadcast concert . . . hell, we sometimes even get their records a week later than other stations. But I think a group that's building should do these type of concerts . . . I think it helps them."

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

College stations are also getting involved. Last Nov. 30, KERS at Sacramento State College in California broadcast 24 hours of live music from its studios, featuring such groups as Makiah, Cumberland Gap and Birdmark Willie.

But the trend seems to be growing by leaps and bounds. Not that live broadcasts will replace the use of records, but nearly all program directors and managers in progressive rock radio feel it adds spice to an already creative-minded format.

ARETHA, HAYES SCORE AS SOUL FAVORITES

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

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

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

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102. NOW RUN AND TELL THAT . . . Denise LaSalle, Westbound 201 (Chess/Janus)
103. BOUND . . . Ponderosa Twins & One, Horoscopes 102 (All Platinum)
104. THING CALLED LOVE . . . Johnny Cash with the Temple Evangel Choir, Columbia 4-45534
105. WHEN YOU GET RIGHT DOWN TO IT . . . Barry Mann, New Design 1005 (CBS)
106. LONESOME MARY . . . Chiliwack, A&M 1310
107. ROCK 'N ROLL . . . Detroit Featuring Mitch Ryder, Paramount 133
108. CAN I . . . Eddie Hendricks, Tamla 54210
109. SIMPLE GAME . . . Four Tops, Motown
110. SHAKE OFF THE DEMON . . . Brewer & Shipley, Kama Sutra

Bubbling Under The TOP LP'S

201. GRIN . . . 1 + 1, Spindizzy 2 31038 (CBS)
202. BREWER & SHIPLEY . . . Shake Off the Demon, Kama Sutra KSBS 2039 (Buddah)
203. DEAN MARTIN . . . Dina, Reprise MS 2053
204. DORY PREVIN . . . Reflections in a Mud Puddle/Taps, Tremors and Timesteps United Artists UAS 5536
205. STOREGROUND . . . Family Album, Warner Brothers 225 1956
206. BREAD . . . Baby I'm A Want You, Elektra EKS 75015
207. MASON PROFFITT . . . Last Night I Had The Strangest Dream, Ampex A 10138
208. POTLIQUOR . . . Lovee Blue, Janus JLS 3033
209. UNDISPUTED TRUTH . . . Face To Face With The Truth, Gordy G 999 (Motown)
210. BEDKNOBS & BROOMSTICKS . . . Original Soundtrack, Brena Vista STER 5003
211. JOHN PRIDE . . . Atlantic SR 8296
212. FAMILY . . . Fearless, United Artists UAS 5562
213. GROOTA . . . Columbia C 31032
214. DETROIT EMERALDS . . . You Want It You Got It, Westbound WB 2013 (Chess/Janus)

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Attention: Candy Tusken
(Advertisement)

Classical Music

London Looks to San Francisco As City With Classical Charisma

By PAUL JAULIUS

SAN FRANCISCO—"Education of the dealer and in turn the consumer is essential to increased classical record sales," according to Stu Marlowe, London Records, San Francisco branch manager and to John Harper, newly-appointed regional sales and promotional manager for the label's classical product.

While a few other record companies are cutting back on their classical divisions, London has instituted a promotional and sales program for increased volume in classical product and has earmarked this city for a prime effort. Though the New York market still leads in the over-all sale of classical product, the San Francisco market claims more classical product sales per capita of population than any other city.

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

Opera Composers

Contributing factors leading to San Francisco being a prime market for classical product is that the city is one of three with a resident opera company with an annual 10 to 12-week season. (New York and Chicago are the other two.) The city also boasts a heavily publicized and well supported symphony orchestra. In addition, there are four local radio stations covering the area with an exclusive format of classical programming.

In line with this, London's home office has fully supported this branch's sales and promotional programs for this product. Prior to a major release, Marlowe holds a series of dealer meetings to show the new release and to inform the dealer as to its sales points. A concentrated and specially-timed advertising campaign is then scheduled covering the daily press, the college press, underground publications and on radio to further support the release. Both Marlowe and Harper maintain complete control of the placement and development of these product ads, to achieve maximum value return for each dollar spent. A full line of in-store and window promotional displays are also made available to the dealer and artists appearances locally are promoted and advertised (see photo) to tie-in with London's classical product. Racks and one-stops now feature in-depth and permanent displays of this product throughout the territory.

Marlowe noted that, "our goal is to establish our classical product in the marketplace by giving it longevity of sales and acceptance. While our main efforts of education is directed to the dealer, we are aware that at the same time we are reaching the consumer. For while the dealer becomes more aware of the potential of classical sales in this area, he will be of more value to his customer. Each London classical release is timed to an event or appearance of an artist which affords us the maximum in exposure and sales potential."

Besides the London line, this branch is also the exclusive outlet for all Argo, L'Oiseau Lyre and Telefunken imports.

DGG May Cut Opera From London Stage

LONDON—Britain's first opera recording made direct from the stage during public performance could result from negotiations going on between Covent Garden and German-based Deutsche Grammophon.

DGG has already made recordings in this way, notably the Salome, starring Welsh soprano Gwyneth Jones made last year at the Hamburg Opera, when tapes were taken from a number of performances and the best parts spliced to make a complete recording.

It is understood that present negotiations between Covent Garden and DGG will allow a similar

type of recording to be made from performances due in November of Mussorgsky's opera "Khovanshchina," which is already in the Royal Opera repertoire in English but which, it is understood, is to be revived next year sung in its original Russian, with Edward Downes conducting.

In the past, strict control of musicians' recording time by the Musicians' Union has operated against recording of this type; but MU general secretary John Morton said that he had no doubt that arrangements could be made to enable recording from the stage to be done, subject to satisfactory payment arrangements for the musicians.



LONDON RECORDS display at outlet in San Francisco. It's one of the promotional displays for London classical product.

Music Council Hears Panel on Listening

NEW YORK — The National Music Council, consisting of some 60 music organizations, presented a discussion of the subject "Who's Listening to Serious Music and Why Not?" at its general meeting, held here recently. Leonard Feist, president of the council, officiated at the session, which was attended by representatives of a total membership of over 1,500,000.

Martin Mayer, author and columnist for "Esquire" magazine, was moderator. The panelists were Richard L. Kaye, executive vice president of radio station WCRB, Waltham, Mass.; Peter Munves, director of RCA Victor Classical Artists and Repertoire; and Julius Bloom, executive director, Carnegie Hall Corporation.

In analyzing the concert music radio audience, Kaye pointed out that it is a conservative audience in its musical taste, and is made up of the best educated and affluent segment of the community. Although the number of stations devoted to fine arts broadcasting is dwindling, he cited several examples of local audience action which had ensured the continuing existence of local concert music stations despite changes in ownership and policy. Such "fierce loyalty," he said, represents a happy augury for the future of concert music broadcasting.

Bloom noted that the concert hall audience is a special interest one. Although he could not cite tremendous growth in audience numbers, he believes that there is an increase in audience, but only in proportion to the increase in population, with no meaningful change in ratio. He did, however, say that there were many more kinds of music appearing in the concert hall, and that there is a concomitant increase in their audiences. He pointed to increasing cultural activity at the college and university level as a meaningful opportunity for concert artists.

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

Feist presented a special scroll to Harold Spivacke, chief of the music division of the Library of Congress. It cited his 35th anniversary at the library and paid tribute to his many achievements there.

TOP 40 Easy Listening

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

Wk. Ago	Wk. Ago	Wk. Ago	Wk. Ago	TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
1	1	1	3	AMERICAN PIE Don McLean, United Artists 50856 (Yoweh/Mayday, ASCAP)	8
2	4	11	18	JOY Apollo 100, Mega 615-0050 (Youngblood, BMI)	9
3	3	4	10	ANTICIPATION Carly Simon, Elektra 45759 (Quackenbush, ASCAP)	7
4	2	3	8	IT'S ONE OF THOSE NIGHTS (Yes Love) Partridge Family starring Shirley Jones and featuring David Cassidy, Bell 45-160 (Screen Gems-Columbia, BMI)	5
5	11	31	—	HURTING EACH OTHER Carpenters, A&M 1322 (AandJ/Satan, ASCAP)	3
6	5	6	16	WITHOUT YOU Nilsson, RCA 74-00604 (Apple, ASCAP)	6
7	6	7	17	HARDER I TRY (Bluer I Get) Free Movement, Columbia 4-45512 (Chaloff, BMI)	6
8	8	17	38	TOGETHER LET'S FIND LOVE Fifth Dimension, Bell 45-170 (Fifth Star, BMI)	4
9	7	8	11	SUNSHINE Jonathan Edwards, Capricorn 8021 (Atco) (Castle Hill, ASCAP)	11
10	12	19	25	DAY AFTER DAY Badfinger, Apple 1841 (Apple, ASCAP)	7
11	9	2	1	CHERISH David Cassidy, Bell 45-150 (Beachwood, BMI)	14
12	13	29	30	KISS AN ANGEL GOOD MORNING Charley Pride, RCA 74-0550 (Playback, BMI)	5
13	14	24	34	DON'T SAY YOU DON'T REMEMBER Beverly Bremers, Scepter 1230 (Sunbeam, BMI)	13
14	17	28	29	LION SLEEPS TONIGHT Robert John, Atlantic 2846 (Folkways, BMI)	4
15	10	5	6	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) Hillside Singers, Metromedia 231 (Shada, BMI)	10
16	31	—	—	PRECIOUS AND FEW Climax, Rocky Road 30,000 (Bell)	2
17	22	37	37	DIAMONDS ARE FOREVER Shirley Bassey, United Artists 50845 (Unart, BMI)	5
18	18	22	20	MUSIC FROM ACROSS THE WAY James Last, Polydor 15028 (Chappell/Intersong/U.S.A., ASCAP)	9
19	16	14	4	FRIENDS WITH YOU John Denver, RCA 74-0567 (Cherry Lane, ASCAP)	11
20	19	9	2	OLD FASHIONED LOVE SONG Three Dog Night, Dunhill 4294 (Almo, ASCAP)	11
21	37	40	—	WHAT AM I LIVING FOR Ray Charles, ABC 11317 (Tideland/Progressive, BMI)	3
22	20	15	5	BRAND NEW KEY Melanie, Neighborhood 4201 (Paramount) (Neighborhood, ASCAP)	11
23	32	—	—	WILL YOU STILL LOVE ME TOMORROW Roberta Flack, Atlantic 2851 (Screen Gems-Columbia, BMI)	2
24	21	16	14	STONES Neil Diamond, Uni 55310 (MCA) (Proph, ASCAP)	12
25	25	25	24	YOU ARE EVERYTHING Stylistics, Avco 4581 (Bellbby/Assorted, BMI)	8
26	15	13	13	MY BOY Richard Harris, Dunhill 4289 (Colgems, ASCAP)	12
27	27	—	—	POEM FOR MY LADY Bobby Goldsboro, United Artists 50846 (Songpainter, BMI)	2
28	—	—	—	CRY Lynn Anderson, Columbia 4-45529 (Shapiro, Bernstein & Co, BMI)	1
29	35	38	—	LONELINESS REMEMBERS (What Happiness Forgets) Liz Dornon's, Orient Express, Anthem 51105 (United Artists) (Blue Seas/Jac, ASCAP)	3
30	33	33	27	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) New Seekers, Elektra 45762 (Shada, BMI)	9
31	40	—	—	EVERY DAY OF MY LIFE Bobby Vinton, Epic 5-10822 (CBS) (Morgan/Shelley, BMI)	2
32	—	—	—	REMEMBERING YOU Roger Kellaway, A&M 1321 (Tandem, BMI)	1
33	38	—	—	NEVER BEEN TO SPAIN Three Dog Night, Dunhill 4299 (Lady Jane, BMI)	2
34	30	30	31	THOSE WERE THE DAYS Carnell O'Connor & Jean Stapleton as The Bunkers, Atlantic 2847 (New Tandem, ASCAP)	6
35	34	34	28	SCORPIO Dennis Coffey & The Detroit Gulf Band, Sussex 226 (Buddah) (Interior, BMI)	9
36	39	39	40	LET'S STAY TOGETHER Al Green, Hi 202 (London) (Jac, BMI)	4
37	—	—	—	MUSIC FROM ACROSS THE WAY Andy Williams, Columbia 4-45531 (Outersong/Chappell, ASCAP)	1
38	—	—	—	THE WAY OF LOVE Cher, Kapp 2158 (MCA) (Chappell, ASCAP)	1
39	—	—	—	BRIAN'S SONG Michel Legrand, Bell 45-171 (Colgems, ASCAP)	1
40	—	—	—	COTTON JENNY Anne Murray, Capitol 3260 (Early Morning, ASCAP)	1

Billboard SPECIAL SURVEY For Week Ending 1/29/72

Soul Sauce



BEST NEW RECORD OF THE WEEK:
"A SIMPLE GAME"
FOUR TOPS
 (Motown)

By ED OCHS

SOUL SLICES: A Miracle no longer, **Smokey Robinson** wails good-byes to the group, Monday (24), and Detroit in a farewell appearance at Elmore Casino. Like **Ruffin**, **Kendricks**, **Diana** before him a solo career awaits that befits his credentials. He's also a Motown vice-president, and he'll increase his involvement within the company, while **Smokey's** popularity spans age groups, black and white, on television and disks, and further on to fame. The **Miracles**, with a replacement, will continue. . . . **New Originals** on Soul, "I'm Someone Who Cares." . . . **Aretha Franklin's** next LP—following her brand new "Young, Gifted & Black"—will probably be a double album recorded live with **James Cleveland** in a Los Angeles church. **Gerry Wexler** was on hand to record the event. . . . **New Politicians** on Hot Wax features an instrumental "Free Your Mind" backed with "Love Machine." . . . Chalk up another for **Terry Callier** & **Larry Wade**, the "Love We Had" fellas, alive with the **Dells** "It's All Up to You" on Cadet. . . . **Hustlers** Lava label out of Macon, Ga. is cookin' with **Pep Brown's** "Lovin' You Is Such A Sweet Thing." The company goes national next month behind **Brown**, **Bill Coday**, **Jimmy Jules** and **Katie Love**. **Coday's** side is "I Got a Thing," **Jules**, "I Should Have Listened." . . . **New Undisputed Truth** due from their "Face to Face" Gordy album. . . . **Norm Gardner** at Roulette hips **Soul Sauce** that the label is not fooling around. Not to be ignored are the stations on the **Naturals** "I Can't Share You," the **Three Degrees** "Tradewinds" and **Harlem River Drive**. . . . **Harrison Kennedy's** on Invictus with "Sunday Morning People," a **Dunbar-Wayne** number. . . . And **Esther Phillips** has a will, a way and something to say on **Kudu**, **Gil Scott-Heron's** "Home Is Where the Hatred Is." Her first album for the label, hot with **Grover Washington's** "Inner City Blues," is titled "From A Whisper to A Scream." Can you hear it? . . . **Soul Sauce Picks & Plays:** **James Brown**, "Talking Loud & Saying Nothing" (Polydor); **Little Milton**, "That's What Love Will Make You Do" (Stax); **Bobby Bland**, "Do What You Set Out to Do" (Duke); **Four Tops**, "A Simple Game" (Motown); **Krystal Generation**, "Please Stop" (Mr. Chand); **Jimmy Ruffin**, "Our Favorite Melody" (Soul); **Jackie Wilson**, "You Got Me Walking" (Brunswick); **Donnie Elbert**, "Can't Help Myself" (Avco); **Denise LaSalle**, Now Run and Tell That" (Westbound); **Freddie North**, "You and Me Together Forever" (Mankind); **Whispers**, "Can't Help But Love You" (Janus); **Brotherly Love**, "Mama's Little Baby" (Music Merchants); **JB's**, "Gimme Some More" (People); **Joe Tex**, "A Mother's Prayer" (Dial); **Olympics**, "Ain't No Way" (Song Smith); **Laura Lee**, "Since I Fell For You" (Hot Wax); **Dramatics**, "In the Rain" (Volt); **Roberta Flack**, "Go Up Moses" (Atlantic); **Earth, Wind & Fire**, "I Think About Loving You" (Warner Bros.); **Percy Sledge**, "Rainbow Road" (Atlantic); **Otis Spann**, "Hungry Country Girl" (Blue Horizon); **Black Ivory**, "You and I" (Today). . . . **Otis Clay** to Hi with "Home Is Where the Heart Is." . . . **New Pat Holloway** on Capitol, "Black Mother Goose." . . . **Herbie Hancock** benefits the National Committee to Free Angela Davis in San Francisco, Feb. 24. He plays New York's Village Vanguard, Feb. 8-13, and Europe in March. . . . **Freda Payne** and **Edwin Starr** open at the Apollo Wednesday (26), following the **Chi-Lites**, **Tyrone Davis**, the **Emotions** and **Kool & the Gang**. . . . **B.B. King's** in Los Angeles for three days, starting Monday (24). . . . **Breakouts:** **Gladys Knight**, **Butler & Brenda**, **Emeralds**, **Johnnie Taylor**, **Supremes**, **Delia Gartrell**, **Bobby Bland**, **Wilson Pickett**, **Free Movement**, **Fifth Dimension**, **War**, **Martha Reeves**. . . . **New Ann Peebles**, "Breaking Up Somebody's Home," on Hi. . . . **Warner Bros.** **Bob Moore Merlis** reads Soul Sauce. Do you?

Queen Booking In Expansion

NEW YORK—Queen Booking, top black booking agency, has expanded its talent roster and staff with the acquisition of the Dick Boone Agency.

Queen Booking will take over

the contracts of O.V. Wright and his orchestra, Little Johnny Taylor, the Manhattans and Ted Taylor. Boone joins Queen's concert and college division on Feb. 14.



AL GREEN, left, gets next to producer Willie Mitchell in Memphis, for his gold record of "Tired of Being Alone." Green's latest hit single, "Let's Stay Together," has also turned to gold.

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 Al Green, Hi 2022 (London) (Jec, BMI)	9	26	22	EVERYBODY KNOWS ABOUT MY GOOD THING (Part 1) Little Johnny Taylor, Ronn 55 (Jewel) (Respect, BMI)	11
2	2	CLEAN UP WOMAN Betty Wright, Alston 4601 (Atlantic) (Sherlyn, BMI)	11	27	50	DO WHAT YOU SET OUT TO DO Bobby Bland, Duke 472 (Don, BMI)	2
3	3	SUGAR DADDY Jackson 5, Motown 1194 (Jobete, BMI)	7	28	28	IF I COULD SEE THE LIGHT 5th Day, Invictus 9107 (Capitol) (Gold Forever, BMI)	5
4	4	DROWNING IN THE SEA OF LOVE Joe Simon, Spring 120 (Polydor) (Assorted, BMI)	11	29	16	RESPECT YOURSELF Staple Singers, Stax 0104 (East/Memphis/Klondike, BMI)	17
5	6	THAT'S THE WAY I FEEL ABOUT 'CHA Bobby Womack, United Artists 50847 (Unart/Tracebob, BMI)	9	30	32	SWEET BABY Donnie Elbert, All Platinum 220 (Multimood, BMI)	3
6	7	FIRE AND WATER Wilson Pickett, Atlantic 2850 (Irving, BMI)	5	31	31	WAY BACK HOME Jr. Walker & the All Stars, Soul 35090 (Motown) (Four Knights, BMI)	9
7	14	MAKE ME THE WOMAN THAT YOU COME HOME TO Gladys Knight & the Pips, Soul 35091 (Motown) (Jobete, BMI)	7	32	41	I GOTCHA/MOTHER'S PRAYER Joe Tex, Dial 1010 (Mercury) (Tree, BMI/Tree, BMI)	2
8	11	AIN'T UNDERSTANDING MELLOW Jerry Butler & Brenda Lee Eager, Mercury 73255 (Butler, ASCAP)	8	33	21	GOT TO BE THERE Michael Jackson, Motown 1191 (Stein & Van Stock/Glenwood, ASCAP)	13
9	15	YOU WANT IT YOU GOT IT Detroit Emeralds, Westbound 192 (Chess/Janus) (Bridgeport, BMI)	5	34	39	TOGETHER LET'S FIND LOVE Fifth Dimension, Bell 45-170 (Fifth Star, BMI)	3
10	12	SON OF SHAFT Bar-Kays, Volt 4066 (East/Memphis, BMI)	6	35	36	PAIN Ohio Players, Westbound 188 (Chess/Janus) (Bridgeport, BMI)	9
11	18	DO THE FUNKY PENGUIN (Part 1) Rufus Thomas, Stax 0112 (Stripe/East/Memphis, BMI)	6	36	23	LOVE AND LIBERTY Laura Lee, Hot Wax 7111 (Buddah) (Gold Forever, BMI)	6
12	17	LOVE GONNA PACK UP Persuaders, Win or Lose 220 (Atco) (Cotillion/Win or Lose, BMI)	7	37	37	(We've Got to) PULL TOGETHER Nite-Liters, RCA 74-0591 (Rutri, BMI)	5
13	8	FAMILY AFFAIR Sly & the Family Stone, Epic 5-10808 (CBS) (Stone Flower, BMI)	12	38	—	GIMME SOME MORE JB's, People 602 (Polydor) (Dynatone/Belinda/Unichappel, BMI)	1
14	10	YOU ARE EVERYTHING Stylistics, Avco 4581 (Bellboy/Assorted, BMI)	14	39	46	CAN'T HELP BUT LOVE YOU Whispers, Janus 174 (Ensign, BMI)	4
15	5	ONE MONKEY DON'T STOP NO SHOW I O Honey Cone, Hot Wax 7110 (Buddah) (Gold Forever, BMI)	10	40	—	WILL YOU STILL LOVE ME TOMORROW Roberta Flack, Atlantic 2851 (Screen Gems-Columbia, BMI)	1
16	25	STANDING IN FOR JODY Johnnie Taylor, Stax 0114 (Groovesville, BMI)	3	41	—	YOUR LOVE Persians, Capitol 3230 (Astronomical, BMI)	1
17	13	SHOW ME HOW Emotions, Volt 4066 (East/Memphis, BMI)	16	42	34	WHY DIDN'T I THINK OF THAT Brenda & the Tabulations, Top & Bottom 411 (Jamie/Guyden) (MacCoy/One Eye Soul, BMI)	6
18	27	JUNGLE FEVER Chakachas, Polydor 15030 (Sabam, BMI)	4	43	44	BOUND Ponderosa Twins + One, Horoscope 102 (All Platinum) (Niguera, BMI)	5
19	19	SCORPIO Dennis Coffey and the Detroit Guitar Band, Sussex 226 (Buddah) (Interior, BMI)	14	44	45	I LOVE YOU—STOP Stairsteps, Buddah 277 (Kama Sutra, BMI)	3
20	20	GET UP & GET DOWN Dramatics, Volt 4071 (Groovesville, BMI)	7	45	47	GOOD OLD DAYS Clarence Reid, Alston 4603 (Atlantic) (Sherlyn, BMI)	2
21	33	FLY JOY Supremes, Motown 1195 (Jobete, BMI)	3	46	—	I CAN'T SHARE YOU Naturals, Cella 181 (Roulette) (JAMF/Nardac, BMI)	1
22	38	SLIPPIN' IN DARKNESS War, United Artists 50867 (Far Out, ASCAP)	3	47	—	IN AND OUT OF MY LIFE Martha Reeves & the Vandellas, Gordy 7113 (Motown) (Jobete, BMI)	1
23	9	OH ME OH MY Aretha Franklin, Atlantic 2838 (Roobar, ASCAP/Pundit, BMI)	13	48	49	CRY IF YOU WANT TO/ A MILLION TO ONE Manhattans, De-Luxe 8459 (Starday/King) (Arnel/Make Music, ASCAP) (Razie Dazie, BMI)	3
24	30	SEE WHAT YOU DONE DONE Della Cartrell, Right On 109 (Captain/Chaca, BMI)	6	49	—	YOU GOT A CUSHION TO FALL ON Carla Thomas, Stax 0113 (East/Memphis, BMI)	1
25	26	AT LAST Jesse James, Zay 30,002 (Feist, ASCAP)	9	50	—	THE HARDER I TRY (The Bluer I Get) Fire Movement, Columbia 4-45512 (Chaotic, BMI)	1

What's Happening

• Continued from page 22

WFPC, Florida Presbyterian College, St. Petersburg, Clyde McKenney reporting: "Pictures at an Exhibition," (LP), Emerson, Lake and Palmer, Cotillion. . . . KTRU, Rice Univ., Houston, Tex., Rob Sides reporting: "It's So Good/What Are You Gonna Do," Alan Parker, Capitol.

West—CALIFORNIA—KFJC, Foothill College, Los Altos, Steve Alt reporting: "Softly Whispering I Love You," the English Congregation, Atco. . . . KCBO-FM, Chico State College, Chico, Mark Mallicoat reporting: "Levee Blues," (LP), Potliquoer, Janus. . . . KCPK, California State Polytechnic Institute, Pomona, Tom Baker reporting: "Skin and Bones," Kinks, RCA. . . . KLUC, Lane Community College, Eugene, Oregon, Dave Chance reporting: "Last Time Around," (LP, Rudy the Fifth), Rick Nelson, Decca. . . . KMPS, University of Alaska, College, Rusty Walker reporting: "I've Found Someone of My Own," (LP, the Harder I Try), the Free Movement, Columbia. . . . KASF-FM, Alamosa State College, Alamosa, Colo., "Killer," (LP), Alice Cooper, Warner Bros.

Oh Happy Day!

Everybody's Listening To Soul Music



By Don Owens

THE SOUL ARTIST, that energetic, indefatigable personality, who has heretofore been relegated to a second class position in the music world, has emerged, brother, emerged.

The popular music of the black community, wearing a 1970's tag labeled "soul" instead of race or rhythm and blues, is today receiving the widest, broadest acceptance in its history.

The melding of the black artist, his unique experiences and his music with the popular music audience, is the major development which helped toast in the new year.

And today, black artists are being heard by white kids because they are listening to the black radio stations, getting the message and heading to their local record shop to pick up on the newest sounds.

This development has been building over the past several years, but the situation has crystallized to the point where now in 1972, the musical barriers which have for decades separated black from white, have been shattered by the rhythmic, melodic and simplistic sounds of soul artists.

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

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

Aiding in the acceptance for black music is the new generation of young people

who have seen the struggle for civil rights played across their TV sets, has seen the Vietnam War expand and expand, and felt the nation shake under recession conditions.

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

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

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

The year just ended proved to be the one that soul-oriented records emerged through the pop charts with solid sales impact and little or no exposure from Top 40 radio play. It also proved the growth of soul radio and its effect on pop

radio listeners and record buyers. Thus the thin line between pop and soul has now become almost non-existent.

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

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

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

Alston Records came up with two giant soul and pop hits in "Funky Nassau" by

(Continued on page 46)

B.B.'s Travels Bridge The Past With The Present

B lues

reflects the past for the present.

It also signifies the moods—sad and happy—of current society.

If there is one performer/interpreter who signifies where blues have been and where it is today, it is B.B. King, whose travels and travails over 24 years have taken him to beer joints, chitlin' circuit dance halls, sleazy smokey black clubs on the south sides of towns, and during the past two years into the Fillmores, Royal Albert Hall, Mr. Kelly's and the Flamingo Hotel in Las Vegas.

King is a living testimony to the plight of the black bluesman—he has been "discovered" by white American and for the patrons who crowded the Flamingo's lounge theater recently, calling out requests for "The Thrill Is Gone," B.B. was someone new to their lives and knowledge. He was the hot new singer they had heard on their local rock station because he had a legitimate hit single.

But King was discovered by white America as a result of the Beatles and the Rolling Stones listening to his searing guitar runs and explosive vocal phrases and lauding his prowess publicly.

King came back to America as a new star he firmly believes because of this love affair with the English rock musicians.

King is aware of his new posture and he is also aware that there are many other knock about blues musicians who have not yet been discovered by white America.

The really old, old blues players of the deep South are dying out. "But things are changing man," he tells me one afternoon backstage at the Flamingo. "We're losing the black blues guys, but we're picking up whites, and remember you have whites who are poor also.

"I've caught more hell from people and

By Eliot Tiegel

had people look down on me because I was a blues singer and because my music wasn't a cultural type.

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

King is aware that college and underground stations helped introduce him to young people. The black programmed radio stations don't get into playing T-Bone Walker and Howlin' Wolf, he says, and that's the tragedy.

"I'm still a blues singer by choice after all these years . . . and I can still drive a tractor."

The 43-year-old performer (he chooses to call himself an entertainer) admits that the songs he sings today and those he sang 23 years ago are basically the same. But his own personal experiences give him an edge in expressing the emotional sadness or bitterness which mark much of his material.

His peripatetic experiences have shown him that he can interpret a lyric as an actor for an audience and that in the main, people can empathize with his songs.

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

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

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

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

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

What does Vegas signify?

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

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

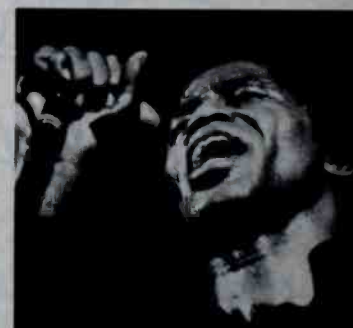
The lounge, which is less expensive than the main room, allows more of the local citizens to enjoy King's music. King hopes he has opened the door for other black bluesmen to play before Vegas crowds, but if it hadn't been for his hit singles and albums, he wouldn't be able to spend one month in the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

Sixty percent of the songs he sings are his own or co-authored. "My songs have always been a type of protest, but people always relate them to women. I'm simple, and most things I sing about are simple things."

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

"Well, she's 36 in the bust/28 in the waist/44 in the hips/ she's got crazy legs/ you upset me baby/yes you upset me baby/while I like being hit by a fallen tree/ woman what you do to me/she's not too tall/complexion is fair/man she knocks me out the way she wears her hair/you upset me baby/yes you upset me baby/it's hard to describe her/it's hard to start/better stop now because I've got a weak heart/you upset me baby/yes you upset me baby." (Modern Music Publishing).

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



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

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

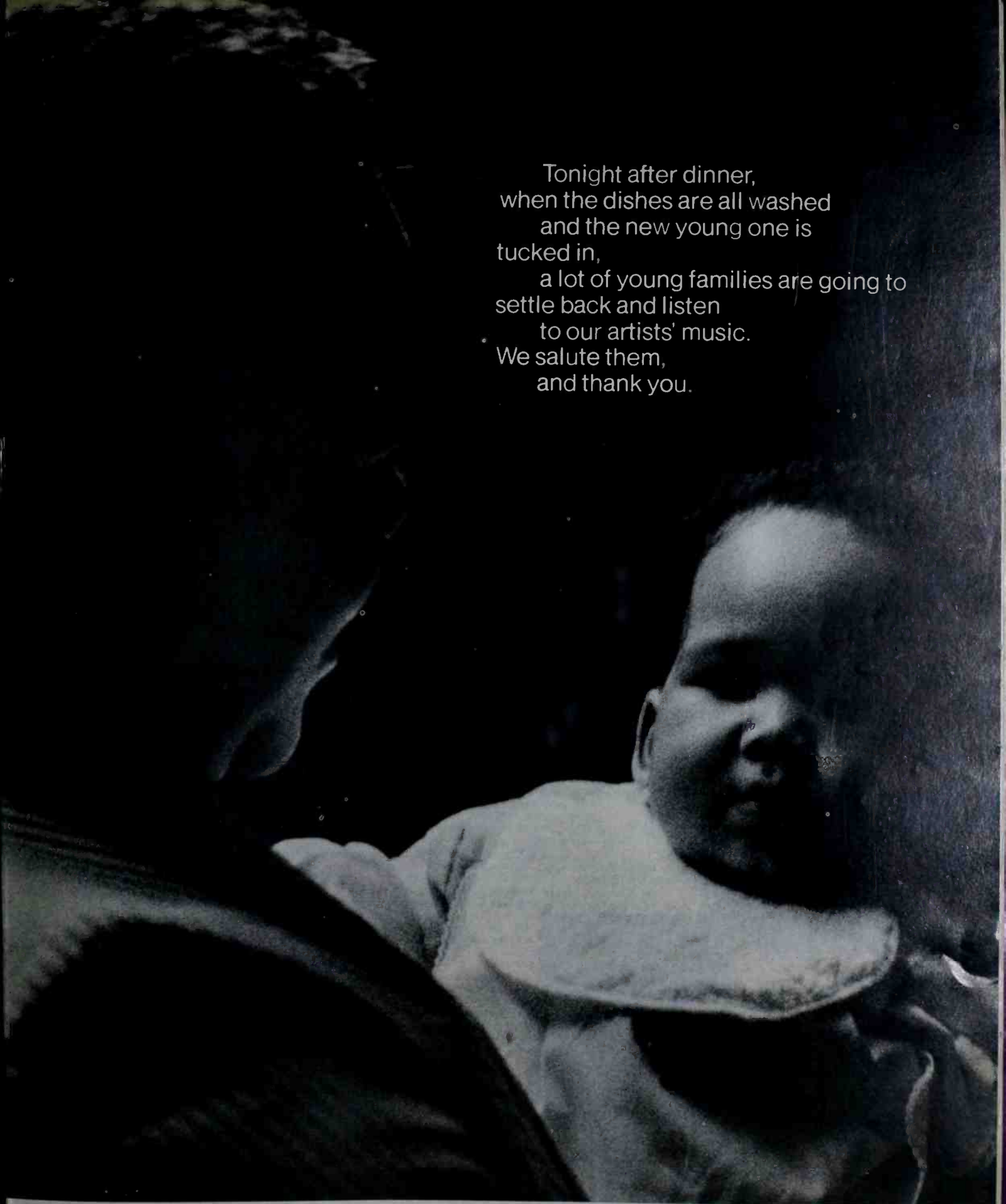
B.B. sings in a sad, down toned voice on "Worry, Worry," a genuine blues blues. "Oh worry, worry, worry/worries all I can do/ Oh worry, worry, worry/worries all I can do/all my life is so miserable people/ it's all on account of you/you hurt me so bad baby/when you said we were through/oh you hurt me/you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

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

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

But the blues deal with gutbucket situations, love, cheating, broken romances. "I try to pick songs that make a cat laugh. And if he's guilty of the things I say, he knows it, or he'll get sad about

(Continued on page 46)



Tonight after dinner,
when the dishes are all washed
and the new young one is
tucked in,
a lot of young families are going to
settle back and listen
to our artists' music.
We salute them,
and thank you.

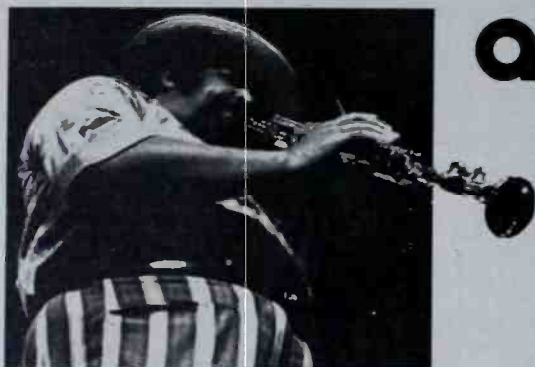
The Jimmy Castor Bunch
Center Stage
Carolyn Franklin
Judy Freeman
The Friends of Distinction

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

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

The Swiss Movement
The Swordsmen
Sonny Til

RCA Records and Tapes



Jazz is soul's 'cousin'

and the two have a swinging relationship

JAZZ WILL GET A SHOT IN THE ARM because of the popularity of soul music in the commercial marketplace. "Jazz," comments Quincy Jones, "and soul are first and second cousins."

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

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

Jazz and Quincy have always had a love affair. He played trumpet with Lionel Hampton's and Dizzy Gillespie's bands. He has written jazz-flavored arrangements for Sammy Davis Jr. and Frank Sinatra, when the latter performed with the Count Basie Band in Las Vegas several years ago.

Now after three successful big band albums and LP projects planned with Aretha and Ray Charles, Quincy is up to his knee caps creatively in the recorded medium.

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

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

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

Does simplicity mean a freer music? "The concept of freedom has always been misused," Cannon answers. "To people who say they play free, I say, 'free from what?'"

Simplistic playing is defined this way by the altoist: "When you write one note for a guy, think of all the possibilities of the chords. Give him an A, there might be 18 different chords with A in it. So under the concept of playing free, the guy would play 18 different chords with an A in them, or elements of those chords."

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

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

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

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

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

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

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

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

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

Visiting musicians should play for the communities from which they extract money in club appearances, Cannon believes. Cannon speaks of a committee of musicians' union and social action representatives as promoting the concept in their communities.

"It's nice to get to brand new young ears," he says, "especially for kids who never hear jazz." Generally the black programmed radio station does not play jazz, so there are youngsters who never hear about their musical heritage from the soaring flights of in-person instrumentalists.

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

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

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

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

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

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

Quincy has chosen to record with such stellar sidemen like Freddie Hubbard, Hubert Laws, Toots Thielmans, Jerome Richardson, Jim Hall, Eric Gayle, Ray Brown, Ernie Royal, Joe Newman, Grady Tate, Chuck Rainey and Bob Crenshaw.

"You cast a session (by hiring them) like you do a movie. You have to know their individual styles and know them as people. You have to know their degree of flexibility and the good ones are most flexible."

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

There is no identifying arrangement sound. "Frankly, I don't know how to write a signature sound," he admits. He admits falling in love with the Fender bass and he was in Hampton's band in 1953 when Fender experimented with an amplified bass and gave it to Monk Montgomery.

Quincy uses several woodwinds with the Fender, so "you don't get that loggy weight."

"Jazz is as close as you can get to your soul; you really have to be honest with yourself... you can't

(Continued on page 48)

Individualistic forces in jazz include from the top: Quincy Jones, Cannonball Adderley, Ornette Coleman and Bobby Hutcherson (third row, left and right) and Miles Davis.

the little guy's got a big stick ...



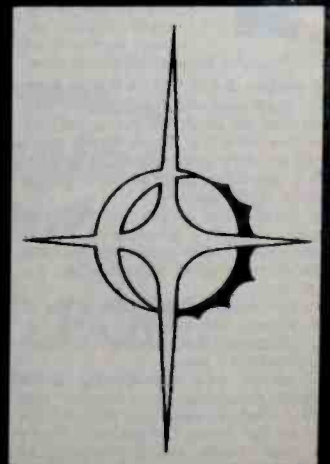
The history books are filled with stories of little guys who made good. David, Napoleon, Teddy Roosevelt, Jesse Owens. Sugar Ray Robinson started out as a Lightweight.

We're a little guy...

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a little Studio. a little Television. a little R&B.
a little Classical. a little Rock. a little M.O.R.

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*Sun, Moon
and Stars*



... A lot of little things.



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

Marvin Gaye, Bill Withers Enjoy Soulfulizing For Everybody

By Bill Coleman



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

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

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

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

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

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

Withers, whose "Ain't No Sunshine" went to number 3 on Billboard's Hot 100 and to the top of nearly every radio station, expresses much the same feeling as Gaye, in the respect that, for the most part, soul music has always played a role

in the musical make-up of the country. Withers says, "People are able to accept people, rather than an image."

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

While some song titles may sound like a gimmick, the words are real.

According to Edna Wright, lead singer of the Honey Cone, when referring to their hit single "Want Ads," "Surely there are many girls who are in the situation of wanting a young man, single and free."

The trio—Shelly Clark, Carolyn Willis and Miss Wright—includes a great number of songs recorded by white artists in their repertoire. Miss Willis says: "Carole King, James Taylor and the Carpenters hits are big favorites with our fans."

Singer Stevie Wonder believes that soul is just an expression of feeling and such artists as the late Janis Joplin, who

adored the great Bessie Smith, found the material even at that time to be a true evidence of emotions. Wonder explains, "Artists can record material of a different nature" and plans to include material in somewhat a different direction in his next album entitled "Music of My Mind."

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

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

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

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

"You take Judy Collins' hit, 'Amazing Grace.' We've been singing this for years, but station jocks wouldn't touch it." This, according to Pop Staples, father of the soul gospel Staple Singers, was a drawback and hindered the sales of a lot of good product. This has changed a great deal. "The outlook of music and program directors is more of an open heart feeling. They've stopped holding back," Pops says.

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



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

SOUL POWER

JANUARY 29, 1972, BILLBOARD



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JOE TEX



+

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(AND THEY'RE JUST BEGINNING TO POP!)

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

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

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

From the Mercury Record Corporation Family of Labels/Mercury, Philips, Vertigo, Dial, Mister Chand.
A Product of Mercury Record Productions, Inc./35 East Wacker Drive, Chicago, Illinois 60601/A North American Phillips Company.

The soul radio station of today is more than ever a spokesman for the black community. In music, in social awareness, and in other factors ranging from education to justice. It is no longer so important to just gain listeners (though this is, as always, a prime motive).

Instead, the soul station is more and more seeking to represent that particular segment of the population of any market it considers its own—the black listener.

And today's soul station program director realizes and ad-

justs the programming of his station to meet "the desire of his audience to hear a variety of music types," says Curtis Shaw, program director of WABQ in Cleveland and president of the National Assn. of Television and Radio Announcers.

"The black audience has developed a broad music appreciation. It ranges from r&b to jazz to gospel to rock and progressive rock. It embraces James Brown, B.B. King, Chicago, and Carole King. If a programmer keeps his ear to the ground as far as the likes and dislikes of his audience, he will agree with this." So, WABQ plays records by both white and black artists because "people like and want to hear good music without regard to the color of the artist's skin."

Most of the nation's leading soul music program directors agree that white artists can be and should be played on soul music stations. Donell Edwards, program director of KALO in Little Rock, Ark., says that "if a record is big enough to cross over and go soul, and blacks are buying it, good programming dictates that it must be played so long as it doesn't sound too white."

Lee Armstrong, program director of WDIA, Memphis, says that he plays five records by white groups. Everett Dudley, program director of WEBB, Baltimore, says he plays records by white artists because "in today's music world, the 18-35 age group which buys the majority of records and listens to radio more than any other age group, enjoys both soul and rock."

The major aspect is that soul stations—like their counterpart in AM radio, the Top 40 station—try to build a sound today. The key is the music, not the color. Yet, when it comes to service to the community, most assuredly the key is the color line. Roland Bynum, program director of KGfJ in Los Angeles, says it very aptly when

he states: "One must face the stark reality that the minority community depends largely on its local radio station for news and other informational sources . . . it is a known fact that the black community is not a reading community, even though there is an indication that reading is on the up-swing in the minority community. But, by and large, the local radio station is its main source of information."

Ben Miles, program director of WANT in Richmond, Va., takes a different tack: "I think the problem with soul radio rests with the listeners in that they are not aware of the fact that they and they alone can make many so-called 'soul' stations quality and service conscious. Many soul radio station owners put a minimum amount of money into a station and reap huge profits.

"The listeners, on the other hand, continue to listen to this steady barrage of soul music, even though it sounds scratchy and distorted, and the disk jockey on the air can-

stations. This limits a black artist's chance to one out of 10 for possible exposure. A white artist has a much higher exposure rate with 10 possible playlists. There are so many small struggling black artists that need as much assistance as possible to get a break. We try to perform this service for our brothers."

Bill Healey, program director of WXOK in Baton Rouge, La., says that, anyway, "by the time Top 40 stations play a soul record, it is dead for our audience." But WXOK does play white artists. "Mostly because, just as the white audience has found the black artist, the black audience has become aware of the white soul artists and likes them. These two groups of people have just found out that the other exists and r&b stations are the place where they can meet and discover each other.

"Today, r&b stations have an increasing white audience, like never before, especially in the 12-25 age group.

Many r&b stations must now concentrate on the total market, instead of just the black community. This calls for a wider variety of music, yet not as the sacrifice of the soul sound. Soul is coming of age, and the r&b station must project a totally new black image that young and old can identify with. This takes place in the music—soul music."

Ed Burke, program director of WBOK in New Orleans, notes that if the audience shows a desire for "any color of artist, we'll satisfy it." But, basically, "our audience is well enough educated to know that if they want black and white music, there's a Top 40 station they can tune into. Also, if they want all-black music, we're available."

Tam Henry, program director of KYAC, Seattle, says that "music is music. If a white artist has a record that is appealing to my audience, I will play it." But he feels that record companies don't recognize the importance of a record being played on his soul station . . . "consequently, the records are being delivered to the Top 40 station in town first."

Chris Turner, program director of WLOK, Memphis, feels that one of the most critical problems facing the soul music program director today is "playing not just r&b records, but progressive rock and rock records." One of the major complaints of many black jazz artists lately is that they are not getting played on soul music stations and jazz stations are in a slump except in a couple of markets.

However, the soul progressive station, as depicted by WL1B-FM in New York and WDAS-FM in Philadelphia, seems to be making strong in-roads in those markets and this particular format could become a viable force, at least in major markets, in weeks to come.

Soul Radio Gets Into The Roots Of Its Community

By Claude Hall

not read as good as a fifth grade dropout, and in addition to his record playing duties is called upon to 'read' the news. They believe they can do nothing but tell one another how lousy the station is, but they continue to listen because it's possibly their only source of soul music.

"WANT has recently begun a campaign to educate our listeners. Since we are quality and service conscious, we want our listeners to know the extra trouble, time, and expense we give to provide them with professionally produced commercials, a professional news staff that also editorializes, an audio news service, top-notch radio announcers, and our genuine concern for their welfare in our public service campaigns.

"Bill Patterson, our publicity and public relations director; Chuck Woodson, our music director; and I are going to club meetings, church gatherings, and similar group gatherings, and 'rapping' about radio and its obligations to serve them, and answering any questions they might have. We have found these listener 'education seminars' rewarding to us and awakening to our audience."

Andrew Bailey, program director of WSOK, Savannah, Ga., hesitates in playing soul-sounding records by white artists. "We are the only black station in a market of 10



Buddy Ace

"KICKED THE HABIT"
"THE REAL THING"

Paula #355



Fontella Bass

"HOLD ON THIS TIME"
"WHO YOU GONNA BLAME"

Paula #360



Lowell Fulson

"MAN OF MOTION"
"TEACH ME"

Jewel #820



Little Joe Blue

ALBUM SOON TO BE RELEASED

Jewel



Bobby Patterson

"HOW DO YOU SPELL LOVE"
"SHE DON'T HAVE TO SEE YOU (To See Through You)"

Paula #362



Bobby Powell

"INTO MY OWN THING"
"LOVE MAN"

Whit #6909



Roscoe Robinson

"DON'T SET ME FREE"
"I'M SATISFIED"

Paula #365



Willie Rogers

"WAKE UP"
"TENNESSEE WALTZ"

Ronn #58



Little Johnny Taylor

"IT'S MY FAULT DARLING"
"THERE IS SOMETHING ON YOUR MIND"

Ronn #59



Ted Taylor

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

Ronn #57

The Genies

"NO NEWS IS BAD NEWS"
"SUNDAY MORNING PEOPLE"

Ronn #56

Shay Holiday

"IT'S NOT HOW LONG YOU MAKE IT"
"FIGHT FIRE WITH FIRE"

Soul Power #107

Albert Washington

"LOOSEN THESE PAINS AND LET ME GO"
"GO ON AND HELP YOURSELF"

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(I Have Fallen Into) The Tender Trap LEROY RANDOLPH SPR-121
Keep On Doin' What You're Doin' BOBBY BYRD 45-4205
Hungry Country Girl OTIS SPANN with Fleetwood Mac BH 304
Gimme Some More THE JB'S PE-602A
Dry Bones In The Valley THE INTERNATIONALS SPR 122



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Andy Williams, Creedence Clearwater Revival, Percy Faith, Ray Conniff, Three Dog Night, Blood, Sweat and Tears, Joan Baez, the Lettermen, Rod Stewart. They have all recorded material from the Jobete/Stein & Van Stock catalogs.

These are all artists who have "discovered" the personal touch of songs written by black writers and generally made hits by black performers.

For the Motown publishing empire, these recordings are producing what professional manager Herb Eise-man calls "second and third generation hits."

They also indicate the trend for white acts to record soul-originated copyrights. And the reason these artists are going back into the Motown catalog is because of the wide acceptance for soul material among listeners which has resulted in the widest scope of AM airplay in the music's history.

The talk in the music business is that black pop songs are the vogue.

Pop producers and acts are now calling Jobete, asking to look through the catalog. Eise-man says rather proudly. "They come up and spend several hours looking through the catalog because they know its full of gold."

Dave Anderle found several songs for Rita Coolidge's new LP. Paul Rothchild found a song for Janis Joplin but it was never recorded because the arrangement was never prepared.

There are five Motown tunes in Laura Nyro's new LP, "Gonna Take a Miracle," a significant exposure for the material by a major soft-sound artist.

Eiseman also notes new interest from the jazz fraternity. "These artists are black and they're aware of our copyrights." Pres-

Artists Are Color Blind When Looking At Copyrights

tige, for example, is doing some catalog reworking. Johnny Hammond Smith cut "I'll Be There," Houston Person did "Just My Imagination," and Charles Earland did "I Was Made To Love Her."

Eiseman feels there is a good possibility that this jazz interest will result in jazz instrumental hits. Guitarist Grant Green had a hit with "Never Say Goodbye," which had previously been interpreted by the Jackson Five and Isaac Hayes.

When Hayes' single hit the chart, it motivated covers by Andy Williams and Johnny Mathis.

The compelling reason why non-black acts are recording soul drenched tunes is simply that the artists are discovering that the songs have a personal feeling and personal involvement with emotion which is honest and meaningful.

"The young black writers have become more personalized," Eiseman says, sitting calmly in Jobete's Sunset Blvd. office in Los Angeles. "They are writing about their personal feelings and experiences, much the way Carole King does."

Years ago, lyricists wrote about universal topics, or spoke in generalities. But today, Eiseman points out, the writers are making personal statements.

"Only black writers can feel and interpret the experiences of their lives." But other performers have come to discover that these word pictures are so dramatic

and poignant, that they feel the challenge of creating their own interpretations. And that's exactly what's been happening . . . and why the Motown publishing division has seen such a flurry of cover records and new interpretations of former hits.

In line with the outside recording activity, the black writers have also taken a hard look at the world and have developed some songs which break away from the simple "I love you baby/I want your love baby" themes.

And as a result, they have hit upon themes with a very specific concern for world problems which everyone can relate to.

"People have become more aware of the problems we face in this country," Eiseman says. "The bad experiences mentioned

in the songs are what all men of good faith want to see alleviated. There may even be a certain percentage of whites who may feel a certain amount of guilt."

Marvin Gaye's "What's Going On" LP is a prime example of tunes with a surging message for everyone.

"What's Happening Brother" reflects on a returning Vietnam war veteran's overview of America: "Can't find no work/can't find no job my friend/money is tighter than it's ever been/say man I just don't understand/what's going on across this land."

"Mercy Mercy Me (The Ecology)" describes how man is destroying his environment: "Where did all the blue skies go/poison is the wind that blows from the North and South and East/Oil wasted in the ocean and upon our seas, fish full of mercury/radiation under ground and in the sky/animal and birds who live near by are dying/what about this over crowded land/how much more abuse from man can she stand."

Or "Inner City Blues" a frustratingly look at life and the government from the ghetto: "Rockets, moon shots/spend it on the have nots/money we make it/fore we see it you take it/oh make you wanna holler/the way they do my life/this ain't livin', this ain't livin'/inflation no chance/to increase finance/bills pile up sky high/send that boy off to die."

"Ball of Confusion" and "War"

are two songs written by Norm Whitfield and Barrett Strong. They are also very strong personal statements. The two also wrote "Smiling Faces," a tune about not trusting everyone simply because they give you a wide grin and a friendly appearance.

"People in general have become aware of the sociological problems," Herb Eiseman believes. "And we have also become aware of black problems. So many of the lyrics touch on the universal problems plaguing all people."

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

"The word is the thing today, the day of the novelty play on words has been greatly de-emphasized."

Motown's writers have themselves been expanding their lyrical consciousness. Rod Stewart had a hit with "I Know I'm Losing You," Lee Michaels scored with "Can I Get a Witness." Gayle McCormick found a successful tune with "You Really Got a Hold On Me." Blood, Sweat and Tears scored with "You Make Me So Very Happy."

These artists recorded these tunes because "they related to the lyrics," Eiseman emphasizes.

Creedence Clearwater Revival's hit was "Heard It Through the Grapevine." It ran 11 minutes in their LP. That interpretation was a hard rock 'n' roller. Gladys Knight's version in 1967 was uptempo; Marvin Gayes hit in late 1968 was slower, incorporating a strong bass drum like a tom tom for a special rhythm effect.

"Maybe Tomorrow" was recorded by the Jackson Five. The

(Continued on page 48)



Nicholas Ashford, Valerie Simpson: a writing duo for today's market.

BEN E. KING "TAKE ME TO THE PILOT"

(SINGLE)

VIBRATIONS "WINDUP TOY"

(SINGLE)

BOB GALLO "PAINTED POETRY"

(ALBUM)

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Black Artists Find A Home On Jukeboxes In White Neighborhoods

By Earl Paige

THE RECORDS

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

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

However, the situation is different in

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

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

Part of the black artist's emergence as something for the jukebox programmer of pop locations to contend with is the steady change of the music being developed by blacks. "Donnie Elbert isn't so much soul to me as he is uptempo rock," says Henry Holzenthal, jukebox programmer at TAC Amusement in New Orleans. "I definitely think the music of the so-called soul artist

is changing," says Dave Eichinger, veteran jukebox programmer in St. Paul. "Sly and the Family Stone have a sound that is more rock-oriented than soul-oriented." Perhaps there is no clearer indication of what Holzenthal and Eichinger said than the current project of Mercury artist Jerry Butler.

Butler, like many soul artists, is concentrating on going beyond the soul market. He is preparing a 16-song album that can fit into middle of the road jukebox locations as well as soul places. It utilizes oboe and strings for interludes between the cuts, cuts where instruments range from a mandolin to a moog synthesizer. But make no mistake, there's still a soul sound there too.

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

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

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

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

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

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

There are other barometers too.

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

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

It is characteristic of the soul jukebox singles market that singles have a short life span, Steinberg says. He did research for Polydor on James Brown's records, discovering that his records have life spans averaging 40 days. They range from "Spinning Wheel" (7 days) to "Hot Pants" (76 days). The reason? "There has been a traditional limited market for soul records. But it's changing. Are there more black people, or are black artists tapping a bigger white market?" he asks. He has the numbers and apparently the answer is yes on both points.

Star Title Strip Co., however, has a different tap on the emergence of the soul single. Star general manager Norman Morgan says that unlike Sterling, his firm discontinued separating soul. "So many soul singles went pop that it became hard to do this." However, Star, since it prints title strips and other printed materials for the rack jobbers selling singles, publishes each week a list of the best-selling rack jobber singles. The numbers are there, just as on the charts: Al Green, Joe Simon, Betty Wright and on and on.

In fact, the pop spillover of soul on jukeboxes is so marked that programmers

(Continued on page 49)

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Fats Domino (above) and Tina and Ike Turner, promote the cause of blues music in Vegas lounges.

IN A DRASTIC CHANGE, Las Vegas hotels which have always booked black talent for a white audience, are now openly soliciting black patrons.

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

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

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

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

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

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

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

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

Last fall Sammy Davis celebrated his



100th week of playing before capacity audiences at the Sands.

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

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

In the downtown Casino Center area the Union Plaza has become the new Moulin Rouge for Las Vegas. Located closer to the city's predominately black West-



Vegans "in spirit" include: Billy Eckstine (top), and Nancy Wilson. Their artistry has helped build the city's class entertainment image.

Vegas Hotels Seek A Soulful Crowd For Black Artists

By Laura Deni

side area than the Strip hotels, the Union Plaza is frequented by local blacks and caters to the monied black tourists. Black dealers and pretty black cocktail waitresses abound. One of the hotel's top

executives, Jimmy Gay, is black. Regardless of the local attitudes towards black entertainers or tourists, one thing is certain: 1972 will see an increase in both.

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elvin Van Peebles is the outlaw of today's black artists and his latest career is making a Broadway smash hit out of 19 dramatized songs from his three A&M albums, "Brer Soul," "Ain't

Supposed to Die A Natural Death" and "As Serious As A Heart Attack."

"This play was just like 'Sweet Sweetback's Baadasssss Song' all over again," says Van Peebles. "The critics hated it and I couldn't get any TV or column publicity. But I put together some strong radio ads and we built our word-of-mouth in the black community."

Van Peebles takes great pride in his estimate that some 40 percent of the audiences for "Ain't Supposed to Die A Natural Death" have never been to a theater before. "They come out of the show saying, 'That was a great picture,' because they're so used to seeing only movies," Van Peebles says.

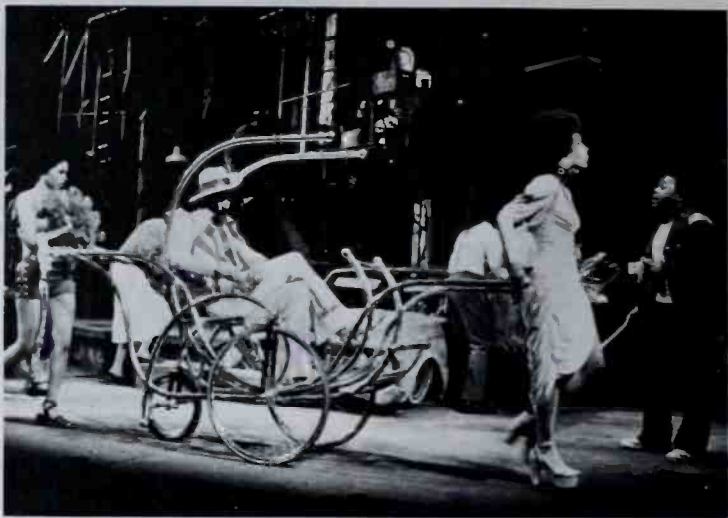
At the age of 38, this brilliant and determined black man has achieved success as a novelist, songwriter, singer, moviemaker and now playwright. It took "Sweet Sweetback," his third feature film, to make him a superstar. But in his current phase of work, he's being attacked for being too crude and angry in his portrayal of American Negro themes.

"When I made my French movie, 'Story Of A Three-Day Pass' I was hailed as a master of nuance," Van Peebles says laughingly. "But when you try to show what's going on at home in the black community you're accused of being overly crude."

None of his albums have ever received any significant airplay, an omission that Van Peebles attributes to the records being both too militant and not enough into any accepted format. His songs, even before they were staged on Broadway, were dramatic vignettes of ghetto traumas—a young burglar trying vainly to flee a cop's bullet, prostitutes being extorted and exploited. The writer-singer chanted these sketches in his funkier street accent, set to jazzy music that wasn't exactly in the r&b groove.

Van Peebles writes down the melodies in his head by numbering a piano C-octave 1 to 8 and noting the number patterns to play for his arrangers.

He was signed by A&M when he mounted his second assault on Hollywood in 1968. After the success on the art film circuit of his French-made film about an American Negro soldier's bittersweet affair with a madamoiselle, he was invited back to the movie studios that had rejected him five years earlier. But he wasn't interested in signing as anybody's token black director on a project he didn't believe in. So his main creative efforts were channelled into recording for several years until in 1970 he made the Columbia film "Watermelon Man," starring comic Godfrey Cambridge as a white bigot who turns black and Oscar-winner Estelle Parsons as his wife. Van Peebles brought the movie in under its extremely low budget and came up with a moneymaker, if not a smash hit.



Action in the streets of a ghetto in America: the setting for "Ain't Supposed To Die A Natural Death."

Van Peebles' previously recorded songs have played an important role in both "Watermelon Man" and "Sweet Sweetback," showing up in the films along with new material. A&M, however, turned down the hit soundtrack album of "Sweet Sweetback" and so Van Peebles took it to Stax, giving the Memphis label a terrific 1971 pair of black movie soundtracks, along with Isaac Hayes' "Shaft" package.

"Sweet Sweetback" has sold almost 100,000 albums and was strong on the charts throughout the summer, as the film was zooming its way to grosses of nearly \$10 million. A&M did not let go of its first refusal rights to the Broadway original cast recording of "Ain't Supposed to Die A Natural Death" and the album is already out.

"A&M has always been very nice to me and I can't complain about how I'm treated there," he says. "They let me record exactly what I wanted, which is really all I was looking for at that period." But he leaves no doubt he feels that with smash successes in the movies and on Broadway under his belt, record sales should be the next Melvin Van Peebles breakthrough.

"I have one more album on my contract and if the label can bring in a gold record I'd be happy to stay there," is the way he puts it. "I think that the problem so far has been that Jerry Moss and the people who run A&M have the liberal's hang-up of assuming others have the same goodwill they do."

By Nat Freedland

melvin van peebles

multi-media maverick



Van Peebles was born into a lower-middle-class Chicago family and graduated from Ohio Wesleyan University, a start in life he describes in his novel, "A Bear For the FBI." After serving in the Air Force he moved to San Francisco for the tail end of the Beat Generation. He had married, fathered two children, was working as a cable car conductor and writing poetry when he got turned on to the first wave of U.S. underground movie-making.

He went into debt to obtain equipment and film, made some short films and took them down to Hollywood to get a studio job where he could learn directing. The best he could get were openings as a parking lot attendant and elevator operator. He decided that the only way a black American could be taken seriously as a film artist was to live and work in Europe.

Van Peebles obtained a G.I. scholarship to study philosophy in Holland, as his entry ticket overseas. But he was soon part of the European avant-garde theater, film and literary circles. Somewhere along the line there was a divorce and a move to Paris. There he showed his short films and when times were tough he would earn some centimes by singing, dancing and playing the kazoo on street corners and in cafes.

To this day, he still has no permanent address. Van Peebles keeps his "Sweetback" trimness by eating one meal a day. He wears mostly inexpensive denims and U.S. surplus apparel. He carries his possessions in a beat-up knapsack and usually lives at the home of whoever he's romancing.

This disdain for possessions and material status is one of Van Peebles' strongest weapons in dealing with executives in the white show business world. He is not vulnerable to being tempted to sell out his tough vision.

"Nobody in the business expects me to deal," he says. "They think I'm a black star on a P.R. tour to get laid, so they offer me a broad and some alligator shoes and they think that'll satisfy me. They're so thrown off by the fact I'm black that they don't realize I'm bright too."

While scuffling in Paris, Van Peebles published five novels in self-taught French, which qualified him to get a director's union card and a French government subsidy to direct any of his own works for the screen. With some added financial aid from a wealthy Frenchwoman, that's how "Story of A Three-Day Pass" got made.

"Sweet Sweetback" was shot in Los Angeles in 19 days, with a lot of deferred rentals and film processing costs plus a loan of \$50,000 from Bill Cosby. Not all of the black community was ecstatic about "Sweet Sweetback," with its exceedingly raunchy sex scenes and its lack of any female black characters who weren't hotly promiscuous.

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

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

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

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

He expects to turn out a pair of books and make another movie before cutting his next album. He came out of "Sweet Sweetback" owning 100 percent of the film and distributing it through Cinemation, a new firm that had previously been stuck in the exploitation market.

"My trouble in finding producers to finance films with me is that I keep my deals too simple," he says. "They can't find anyplace to hide the money from me."

When the impact of Memphis soul music resounded through the world rock community several years back, the sound of Hi Records was barely audible. Today, no one carries the weight of the music as mightily as they, and their product uniformly represents all that is best in contemporary southern soul.

Aaron Fuchs—Rolling Stone

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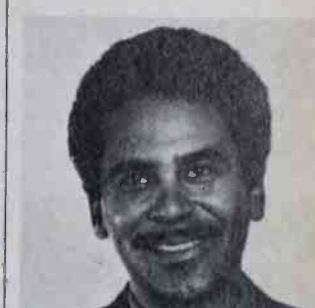
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Everybody's Listening To Soul Music

• Continued from page 31

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

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

Dionne Warwick, the Dells, Brenda and the Tabulations and Jackie Wilson.

In addition to Jackie Wilson, Brunswick broke their soul group the Chi-Lites for a top pop record, while Hot Wax took their Honey Cone trio right to the number 1 spot on the Hot 100 with "Want Ads," and followed it with two more top 20 pop as well as soul records.

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

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

On the same label, Rufus Thomas made heavy inroads with his dance records including the recent "Do the Funky Penguin." Calla Records established Fuzz, as did Sussex with Dennis Coffey and the Detroit Guitar Band; United Artists with Cornelius Bros. and Sister Rose; Lizard Records with Paul Humphrey and the Cool Aid Chemists and Nolan/N.F. Porter; Westbound Records with Denise LaSalle and the Detroit Emeralds.

Singer Freddie North established not only himself soul and pop, but the new label Mankind out of Nashville. Roulette Records brought the Three Degrees to the foreground, as did Chimneyville Records with King Floyd, while Stang kept the Moments on the soul and pop charts and introduced the soul Whatnauts to

the pop audience. Rare Earth Records did a reversal in bringing the Rare Earth group from the pop chart to the soul chart.

Polydor Records jumped into the soul market with both feet in their association with James Brown, and Columbia kept the group Santana going soul and pop. Roberta Flack and Donny Hathaway made a healthy chart move from soul to pop, while Isaac Hayes towered the pop, soul and jazz charts with his million dollar packages and his scoring of the film "Shaft."

In recent weeks the emergence of the soul artist into the pop idiom has been reflected by such situations as: "Family Affair" by Sly and the Family Stone hitting number 1; "Have You Seen Here" by the Chi-Lites was number 3; "Got to Be There" by Michael Jackson was number 5 and "Theme From 'Shaft'" by Isaac Hayes was number 6.

Or for the week ending Jan. 8: 10 of the top 20 were soul sounds. They included: "Family Affair" (3); "Let's Stay Together" by Al Green (4); "Scorpio" by Dennis Coffey & the Detroit Guitar Band (6); "You Are Every thing" by the Stylistic (11); "Sugar Daddy" by the Jackson Five (12); "Clean Up Woman" by Betty Wright (13); "One Monkey Don't Stop No Show" by the Honey Cone (15); "Drowning in the Sea of Love" by Joe Simon (17) and "Have You Seen Her" by the Chi-Lites (19).

This year will find a still stronger meld of soul/pop as the popularity of soul sounds grows into universal acceptance. Gone will be the stigma of labeling or categorizing the sound of a record or the color of the artist. The day is at hand when the Top 40 pop stations and the soul stations will bend to their audiences' desires and play one sound... the popular all around hit sound.

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B.B.'s Travels Jazz And Soul

• Continued from page 32

things. And that's good, because he let's his feelings out."

B.B. uses the song "How Blue Can You Get" to check an audience out to see if they're in a good mood. There is a line about having given his woman seven children and now she wants to give them back which should draw a loud howl.

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

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

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

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

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

B.B. plays 8, 12 and 16-bar blues. His solos are improvised. "That way they're always dif-

ferent and I don't get bored with my playing."

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

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

In the lounge, B.B. is slickly dressed in a tuxedo. "Everyday I Have the Blues" is a short opener and then he gets into a slow, sensuous guitar mood, his face grimacing with the piercing high, hot notes. There are sliding notes, crashing notes, vibratos which pulsate off the instrument and cling in your head.

"I've been down hearted baby/ ever since we met," he sings and his tenorman paints a sad solo behind him.

A middle aged woman shouts out "OK baby. Sing it to me." He smiles and says "thank you baby" and the house laughs.

"My heart's in a sling/my head's in misery/I need my baby /If I don't hurry up and find her/I think I'm going out of my mind." A roar of approval comes up from the audience.

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

(Continued on page 49)

Westbound Records would like to make a gentle prediction for 1972



ALBUM PREDICTION

- Denise La Salle—
Trapped By A Thing Called Love
WB 2012
- The Counts—What's Up Front That Counts
WB 2011
- Bill Moss & The Celestials—Doing My Job For Jesus
WB 4003
- Mattie Moss Clark—That's Christ
WB 4004
- Detroit Emeralds—You Want It You Got It
WB 2013
- Ohio Players—Pain
WB 2015

SINGLES PREDICTION

- Denise La Salle—
Now Run And Tell That
W 201
- The Counts—
Why Not Start All Over Again
W 191
- Detroit Emeralds—
You Want It, You Got It
W 192
- Ohio Players—Pain
W 188



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Jazz is soul's 'cousin'

• Continued from page 34

bullshit and play jazz because you're dealing with time and space at the exact moment. You

must have enough honesty with yourself to take chances. When you're performing with serious improvisation it's a perfect balance of science and soul."

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

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

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

Quincy also sees a bright sign in some of the top pop and rock musicians jamming with jazzmen, like Ginger Baker and Elvin Jones and David Clayton-Thomas with Cannonball. "It's good to see the cream of the rock guys starting to infiltrate." How does "Q" assess the young jazz musician?

Today's young musician understands himself better, he answers. This serves as a safety valve in being able to cope with the world. "The young kids are very together," Quincy says. "They prepare themselves better because they know they have a hotter field to go through."

"There's a mellowness taking over," offers veteran jazz producer Bob Thiele. "I don't think

the new jazz music of the past several years can be called angry. This mellowness of which I speak is not in terms of volume but in the way the musicians think. There are a few angry men, but there has been a calm settle over the players.

"The music can still be rough and exciting. The people are a lot calmer and mellower, but they're still playing hard music."

The reason for this calmness? Thiele attributes it to a more confident, surer black musician, one whose inner self is braced by the "black is beautiful" concept of assurance and assertiveness.

The paradox is mellow people playing hard music or a style which has been linked with the fiery hatred of the black improviser or for the white exploitative establishment.

"John Coltrane was a gentleman, mild mannered and a warm loving person," Thiele says. "Yet his music started the whole angry thing."

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

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

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

"From a business standpoint, the record companies recognize that young blacks are interested in jazz, so they know they can sell records."

Thiele says a label can open the door for jazz if it relates to the musicians.

Thiele's own Flying Dutchman label, which records modern ex-

pressions, has just reissued an old Signature LP done in 1942 featuring Coleman Hawkins and Lester Young. There is a market for this vintage material. "I wouldn't have reissued it five years ago, but it makes sense now."

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

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

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

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

(Continued on page 31)

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Copyrights

• Continued from page 40

Lettermen have it as the B side of a recent single and it is in the current LP. Notes Eiseaman: "The way the Lettermen did it, it is a beautiful sweet down the middle of the road version. But it is a soul copyright."

"Someday We'll Be Together" was originally a hit for Diana Ross and the Supremes. It was turned into a country hit by Jan Howard and Bill Henderson.

Eiseaman, a 12-year veteran of publishing and two years with Motown, feels if a song is good, it can stand interpretations in many styles. His boss, Robert Gordy, who runs the publishing operation from Detroit, feels the same way. "There is an honesty and sincerity in songs today that we just haven't had before." Eiseaman contends. Cole Porter was clever and bright, but his tunes didn't have the personal, sincere, honest emotions which today's songwriters are espousing. Eiseaman feels.

The point Eiseaman makes is that non-soul artists are tapping the black experience for material and skillfully creating new interpretations. But at the base of it all is one inexorable fact: the song came out of the soul bag.

Black Artists On Jukeboxes In White Neighborhoods

• Continued from page 42

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

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

The emergence of the black people making music is basically being followed by the growth of black-owned companies making

money with jukebox music, although there are grim growing pains in some instances. Moses Proffit, the first black member and officer of Music Operators of America (MOA), as well as the owner of the first black jukebox operating firm in Chicago, talked about this.

"Urban renewal has virtually wiped out whole sections of the inner city. We started in 1935 just after whiskey came back. On 43rd St. alone, from State to Lake Michigan, we used to have 26 or more bars and it would take our routemen two days to make them. Now, it's done in a couple of hours." Basically, the soul jukebox locations still remaining in the central city are good ones." Proffit, because he owns

th building he is in, has remained in the inner city though he is branching farther and farther south along the lake. He says he understands some black operators are establishing satellite operations in suburban areas such as Harvey, Robins and Chicago Heights—following the black exodus to the suburbs.

Chicago numbers at least eight black-owned jukebox operating firms. These are Dan Gaines Music Co., the second oldest, Henderson Bros., McGowan Bros., Eastern Music, McGee Music, Ted King and Edward Washington. Proffit says Detroit has several black-owned jukebox operating firms, probably ranking the Motor City second in this respect in the U.S. behind Chicago.

The gradual move to the sub-

urbs by blacks is not happening in every major city. Holzenthal says this is not a factor in New Orleans. However, in Baltimore, Eanet says it is occurring. "Thank goodness," he says. "The inner city location is tough to serve now. We are established here but I have often thought of moving out along the Baltimore belt. When our company started, perhaps 30 percent of our city locations were what you now call soul stops—now that figure is exactly reversed. But there are neighborhoods where we have jukeboxes in black-owned locations that have a predominantly white clientele."

In Chicago, Sacco says there is a population shift to the northern suburbs—to Rogers Park and Evanston. "Where previously white and black operators served these location owners when they were in the central city, they often are now asked to serve them in the new neighborhood."

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

B.B.'s Travels Jazz And Soul

• Continued from page 46

his paycheck knows the difference.

"Blues," comments Jerry Wexler, away from the din of the

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

Singing the blues is something which cannot be learned by rote. "It's the mud you squeeze between your toes; it's the kind of church you go to, and it's particularly characteristic of the Southern artist, black or white."

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

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

Blues in these modern times can be delicate, fine and sophisticated as well as having a raw feeling. "Of course suffering is part of it; it's a crucible."

Although he works with new artists, Wexler is concerned over the plight of the oldtime performers, who live in New Orleans or along the Delta. "The environmental things which shaped their playing are no longer there. When they die off the sound of music will change."

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

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

During the past few years, blues has been touched by the psychedelic paranoia of the drug inspired pop/hippie culture. Wexler, for one, hears less and less psychedelic runs. "They're disappearing in favor of roots sounds."

So we have blues going through a straining process, filtering out influences with questionable values and reinstating a traditional stamp of creativity. The past indeed becomes the present.

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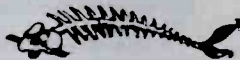
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CCORDING TO BIG CHARLEY PRIDE, there have always been black Southerners who enjoyed listening to country music and who made a significant portion of the market for country records. They just didn't talk about it much until lately.

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

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

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

He had a brief run in the majors in 1961 with the Los Angeles Angels and this gave him an enticing taste of urban living and entertainment. To this day, Pride is happy to explain in great detail the bad breaks he feels kept him from a baseball career and his conviction that he is still a good enough hitter to make the major leagues.

One of his great kicks is still sitting in on major league training camps each spring and he's hoping for a token contract that will allow him to face his friend Vida Blue in a regular season game.

"If I could get a contract that allowed me to play around my singing dates, I'd take it in a minute," Pride says. "But the fact is, I can't afford to play ball if it means giving up a week of concerts where I gross \$100,000."

He became a country star during a decade-long stay in remote Montana. Signed with the Missoula team in the Rocky Mountain league, he was let go in two and one-half weeks and asked the management if they could suggest a town where he could get a regular job days and play semi-pro ball nights and weekends.

They pointed him to Helena, a town of 25,000 where he was welcomed to a position at the Anaconda Tin Smelter and his big bat helped sparkplug the local team to a series of state championships.

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

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

After his first week onstage, Pride was signed by the main tavern in downtown Helena and continued to sing regularly throughout the Montana area all the rest of his residence in the state. Naturally, he also continued to work at the tin smelter and play on the baseball team.

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

Typically, Pride made his first assault on Music City en route back home to

Montana after an unsuccessful attempt to try out with the New York Mets spring training camp in Florida during his annual vacation from the smelter.

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

That someone turned out to be Jack D. Johnson, who signed on as Pride's personal manager after that first hearing in 1964. And Johnson is still Pride's manager.

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

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

Pride's first studio tape was cut at RCA's Nashville facility in three hours during August 1965. It contained his first hit single and never made the rounds of any other labels. Chet Atkins took the tape to the annual RCA executive meeting and Pride was signed to the company on Sept. 28, 1965.

His 15 albums have made him RCA's biggest-selling country artist and the label believes he is the best-selling country singer in history. In 1971 he was voted by the Country Music Assn. artist of the year and best male vocalist of the year.

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

Pride's rise to the top of the country charts was not a skyrocket during his first few years with RCA; it was a continuous and steady climb. His opening singles won adequate airplay. Some of the disk jockeys informed their listeners that Pride was black. Others simply presented Charley Pride's resonant baritone as the voice of just another typically good new country singer.

As he began to appear on the charts, it was another delay in overcoming the suspicion that he could draw audiences to country clubs. "My first breakthrough was in a Chicago club," he recalls. "I offered to sing for nothing if the owner lost money on my week and after the first night he had people lined up outside for each show."

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

"Then I walked out onstage and the applause just cut off and there was all this whispering. Well, I was nervous about my first big concert, all right. But if there's one thing I learned from all those years of singing around Montana, it's how to handle that first moment when a new audience gets a look at me and doesn't know how to react. I told them . . . Friends, I know it's a little unique for someone with my permanent tan to be singing country music. But I've been doing it since I was five years old, I've got three country records on RCA and I just hope you like what I'm going to sing for you now."

Pride was on two shows that day, at 3 and 8 p.m. He was kept busy signing autographs from the time he left the microphone at the first show to the time he had to return for the second show.

According to Pride, after that reception

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From The Music Capitals of the World

DOMESTIC

Continued from page 20

co-produces the sessions. The same team did the Miller Malt Liquor commercials featuring Tony Joe White. The James Gang is winding up two weeks of recording for Dunhill at Quadrafonic Sound. Joan Baez back in for re-mixing. David Buskin on Epic is overdubbing and remixing under the guidance of Norbert Putnam.

Buck Wilkin has set for sessions for additional work on his album. Barbara Gardner replaces Monty Bivins at Quadrafonic, as Miss Bivene moves up the ladder in the publishing end.

Thee Four, a versatile young group well known in the night club circuit, has its first single released on Bombay, produced by Chuck Glaser and Roy Dean. They open in Las Vegas in February.

Briarmeade Music Unlimited, a new ASCAP-licensed publishing company, has been formed here by Ken Keene. It makes its move from New Orleans. Singer-writer Frankie Ford and Keene are the principals in the firm. Writers include Mark Landers, Robert Parker, Dennis Turner, Yvonne Robinson, Tom Pallardy, Doug Flagg, Joy Fox, Jason Oliver and Carolyn Porter. **THOMAS WILLIAMS**

CINCINNATI

Veronica (Randy) Crawford, former vocalist with the Dee Felice Trio and Mixed Feelings, has signed an eight-week contract to appear on "The Nick Clooney Show," five-day-a-week seg on WCPO-TV. She hails from Macon, Ga. "Cincinnati Joe, Mad Lydia," a new album by artists of the same name, was released last week. It's on the Riverwitch label. In their initial recording venture, Joe and Lydia introduce what they term "the Cincinnati Sound." They are regulars at Mahogany Hall, in suburban Mount Adams, catering to the soul-rock-jazz clientele.

With her appearance on the Cincinnati Symphony Orchestra's Eight O'Clock Series, slated for

Saturday (22), sold out weeks in advance, singing pianist Roberta Flack was held over for a special concert with the CSO at Music Hall Sunday (23), with Erich Kunzel conducting.

Stan Matlock, who presides over WKRC Radio's top-rated "Magazine of the Air," was married New Year's Eve to Louise Shafer, assistant public relations director at the Greater Cincinnati Airport.

Mike Reid, linebacker with the Cincinnati Bengals football team, will play his own compositions, "Cries of Love and Hate" and "Swan's Reverie for Piano Solo and Orchestra," with the Cincinnati Symphony Orchestra at Music Hall Feb. 6 in a benefit performance sponsored by the Catholic Women of Cincinnati.

"Two Generations of Brubeck," featuring Dave Brubeck and his sons, Darius and Chris, and their instrumental groups, highlighted the Miami University Artists Series in Millett Assembly Hall on the university campus in Oxford, Ohio, Sunday (16). Nick Clooney's daily hour-long seg on WCPO-TV has been revamped to emphasize an interview format with less music. As a result, singer Len Mink and Jerry Conrad's Rhythm and Brass Band will be used only occasionally instead of daily. Wirt Cain stays as Clooney's foil.

"There's Been More Sun Than Rain," new single by WLW radio and TV personality Bonnie Lou and her Wrayco label, continues to pull solid air play in the territory. Platter hit the No. 2 slot on WLW's charts last week, just a notch behind Don McLean's big one, "American Pie." Dave Buncie, evening drive-time voice on country music station WUBE, has changed his mind about shifting to WVOJ, Jacksonville, Fla. He'll stay on at WUBE in the same time slot. WUBE's next country show in a series is set for Taft Auditorium Feb. 4, with Conway Twitty, the Osborne Brothers and Loretta Lynn featured. **BILL SACHS**

Jazz is soul's 'cousin'

Continued from page 48

cutting jazz with a pop flavor. A recent Grant Green LP was the first venture and it sold well, according to its producer. "We just did LP's with Horace Silver, Donald Byrd and Elvin Jones which are musical departures for them. "It's an insidious way of ingrating ourselves with the pop audience. I feel we can capture a buying audience with this kind of album and then in a couple of years we can get back into a harder jazz pulse." Silver did his original musical

statements in a pop vein. "We borrowed instrumentation from pop groups." Butler points to such effects like a wah wah and fuzz pedal and a rock drummer. "For Byrd we borrowed from the Motown rhythm section sound and with Elvin, he plays shorter tunes and we brought in a rock guitarist and several electric pianos."

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

"A lot of the students are conservative-taught with better backgrounds in music, Butler feels, and they'll set the new styles. The producer claims some jazz musicians are critical of the rock bands who have become overnight successes while borrowing from some of their ideas.

The contemporary jazz player feels just as competitive as the rock musician. He doesn't feel he is a second-rate musician.

The point of it all? This year jazz musicians have an apparent inner strength about their art and themselves as human beings. And to the ill-informed critics who said that jazz was dead during the past two years, the jazz community says "humbugi!" or "Brother, open your ears!"

—Nat Freedland

—Eliot Tiegel

BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	7
2	5	JACKSON 5'S GREATEST HITS Motown M 741 L	4
3	3	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic KS 30986 (CBS)	11
4	4	STYLISTICS Avco AV 33023	9
5	2	SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5302	25
6	6	QUIET FIRE Roberta Flack, Atlantic SD 1594	8
7	8	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	33
8	12	INNER CITY BLUES Grover Washington Jr., Kudu KU 03 (CTI)	7
9	9	REVOLUTION OF THE MIND/ RECORDED LIVE AT THE APOLLO James Brown, Polydor PD 3003	6
10	7	SANTANA Columbia KS 30595	17
11	29	STANDING OVATION Gladys Knight & the Pips, Soul S 736 L (Motown)	2
12	11	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick BL 754710	26
13	16	ALL DAY MUSIC War, United Artists UAS 5546	10
14	10	COMMUNICATION Bobby Womack, United Artists UAS 5539	11
15	14	ROOTS Curtis Mayfield, Curtom CR5 8009 (Buddah)	11
16	15	FIFTH DIMENSION LIVE Bell 9000	13
17	17	SMACKWATER JACK Quincy Jones, A&M SP 3037	14
18	19	WHATCHA SEE IS WHATCHA GET Oramatics, Volt 6018	3
19	13	EVOLUTION Dennis Coffey & the Detroit Guitar Band, Sussex SXBS 7004 (Buddah)	13
20	18	GOIN' BACK TO INDIANA Soundtrack/Jackson 5, Motown M 742 L	16
21	22	AL GREEN GETS NEXT TO YOU Al Green, HI SHL 32062 (London)	19
22	21	SOULFUL TAPESTRY Honey Cone, Hot Wax HA 707 (Buddah)	9
23	20	ARETHA'S GREATEST HITS Aretha Franklin, Atlantic SD 8295	18
24	43	WOMEN'S LOVE RIGHTS Laura Lee, Hot Wax HA 708 (Buddah)	2
25	24	RAINBOW BRIDGE Soundtrack/Jimi Hendrix, Reprise MS 2040	16

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
26	28	JUST AS I AM Billi Withers, Sussex SXBS 7006 (Buddah)	34
27	23	DON'T KNOCK MY LOVE Wilson Pickett, Atlantic SD 8300	5
28	32	KOOL & THE GANG LIVE AT P.J.'s De-Lite DES 15004	6
29	26	BUDDY MILES Mercury SRM 2-7500	16
30	25	FIRST LIGHT Freddie Hubbard, CTI CTI 6013	4
31	33	I'VE BEEN HERE ALL THE TIME Luther Ingram, Koko KOS 2201 (Stax/Volt)	4
32	35	ALL BY MYSELF Eddie Kendricks, Tamla TS 308 (Motown)	38
33	34	ARETHA LIVE AT THE FILLMORE WEST Atlantic SD 7205	35
34	36	MODDY JR. Eddie Kendricks & the All Stars, Soul S 733 L (Motown)	2
35	27	PUSH PUSH Herbie Mann, Embryo SD 532 (Atlantic)	10
36	—	MY WAY Gene Ammons, Prestige PR 10022 (Fantasy)	1
37	39	DIONNE WARWICKE STORY Scepter SPS 2-596	12
38	30	HOT PANTS James Brown, Polydor PD 4054	21
39	40	STEVIE WONDER'S GREATEST HITS, VOL. 2 Tamla T 313 L (Motown)	10
40	38	WHAT'S GOING ON Johnny Hammond, Prestige PR 10015 (Fantasy)	4
41	42	GIVIN' IT BACK Isley Brothers, T-Neck TR5 3008 (Buddah)	19
42	—	RARE EARTH IN CONCERT Rare Earth R 523 D (Motown)	1
43	47	TRAPPED BY A THING CALLED LOVE Denise LaSalle, Westbound WB 2012 (Chess/Janus)	2
44	46	B.B. KING IN LONDON ABC ABCS 730	15
45	49	GOIN' EAST Billy Paul, Philadelphia International Z 30550 (CBS)	8
46	41	GONNA TAKE A MIRACLE Laura Nyro, Columbia KC 30987	3
47	45	SAGITTARIUS MOVEMENT Jerry Butler, Mercury SR 61347	20
48	48	WHERE DID OUR LOVE GO Donnie Elbert, All Platinum SP 3007	7
49	—	FRIEND Freddie North, Mankind 204 (Nashboro)	1
50	—	SOLID ROCK Temptations, Gordy G 961 L (Motown)	1

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

Continued from page 18

leases and will receive one of the company's biggest pushes ever. It is in the final stages of mixdown. The Harry band was flown across country on the Kinney jet. Famed session drummer Russ Kunkel and Chapin's brother, Steve, on keyboards were the only musicians on the date besides the quartet.

Harry Chapin has two main streams to his music. On his more casual, good-timey side, he writes lilting contemporary-style tunes which he sings in a rough-sounding but controlled voice that sounds almost exactly midway on a scale between Kris Kristofferson and James Taylor.

Spectacular Songs

But his most spectacular songs are far longer and more complex, probably the most ambitious lieder-

rock by any American artist since Phil Ochs's breakthrough album "Pleasures of the Harbor." One song, "Taxi," is the tale of a pot-smoking San Francisco cabdriver who picks up his first love as a rainy-night fare and has to deposit her at the home of her wealthy husband. Another extended piece, "Dogtown," is a multi-character saga of a New England fishing town where the women are separated from their husbands for months at a time and left with no companionship but their dogs.

Jac Holzman's production makes the group's single cello sound an entire string section and produces a highly other-worldly feel on the big numbers. Whether or not record sales will truly reflect Chapin's artistry, he is clearly destined to become a major influence in popular music.

The charts tell the story —
Billboard
has THE CHARTS

Charley Pride

Continued from page 50

is biggest problem as a country artist has been in switching to regular guitar chording from the pen-bar style he was playing until he began to record.

"I'm glad there are other black country artists starting to be heard," he says. "People like Linda Martell on Plantation and Honey Edwards on Capitol sound real good. There's no reason why this shouldn't be happening."

Jukebox programming

Scientific Study Shows Oldies Boost Jukeboxes

• Continued from page 4

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

The 20-page study covering a 57-day period involved 48 experimental jukeboxes compared with

24 regularly-programmed control phonographs and was conceived and carried out by Charles H. Ptacek, 24, son of A. L. Lou Ptacek, owner of Bird Music Co. here and former president of Music Operators

of America (MOA), the national organization of jukebox businessmen. Young Ptacek's study was a part of the honors program in the school's Arts & Sciences department. He is majoring in psychology.

Among the more dramatic factors revealed:

• Some oldies—all were selected from Billboard's "The Top 1000 Hits of All Time—1955-1970"—were so popular location owners

were irritated that they had to be taken off so that the test rotation of oldies could proceed.

• Many potentially popular oldies are not available from record manufacturers, thus results might have been even more significant.

• A pre-study patron attitude of 160 people in 15 different locations showed 94.3 percent want to see more oldies on jukeboxes; 95 percent said they would play them.

• Operators considering marketing surveys must approach location owners and patrons carefully to insure cooperation.

• Oldies perform significantly less in soul stops. Three of the oldies categories, country, pop and mixed had a combined mean performance of 17.4 percent as compared with 9.6 percent for soul. Some soul location owners and patrons, for example, said they did not want any of that "Uncle Tom" music on the jukebox.

• Oldies cannot be programmed indiscriminately. Great variations existed among the four oldie sets. The senior Ptacek said his son was surprised that country oldies

(Continued on page 53)



PROGRAMMING innovations work better if advertised. This was brought out in the Bird Music Co. experiment. Above is one such advertising piece Bird Music will employ. Advertising was used on 24 experimental jukeboxes. This advertising also involved printed lists of the oldies, the lists covered with peach colored plastic. Thus, the list, placed on the machine, tied in with title strips which were also typed on regular white strip material but covered with peach colored plastic transparent overlays. Additionally, the strips were placed on the left side of the program panel. Charles Ptacek, author of the study, said memorable hits played on the machines using advertising ranked 17.3 percent as compared to 13.6 on machines with no advertising. Further, he said: "The analysis of gross receipts, as well as the analysis of the popularity of memorable hits, indicate that advertising would be an effective way of introducing sets of memorable hits on a jukebox. This advertising would, however, probably become less effective as time passed." On the other hand, pointing out how effective advertising was during the study: "Many patrons were probably unaware that the memorable hit record sets were on the unadvertised jukeboxes."

FEWER SINGLES

Radio Use of Cuts Off LP's Jukebox Programming Crisis

By EARL PAIGE

ST. PAUL—The steadily increased play of 12-in. album cuts by radio stations represents a crisis for jukebox programmers, agrees Dave Eichinger here of Northern Music. Possibly because he is young, 23, he is more conscious of the problem than many programmers. Thus, he is finding himself chasing down promotion copies, scouring lists, poring over business magazines and hassling one-stops to find singles by artists whose full-size albums are popular on radio stations. To some extent, Eichinger has turned to the jukebox LP. But he said even the mini versions of the big albums are not the complete answer.

Brother of Tim Eichinger, an official of the Music Operators of Minnesota, the state organization of jukebox businessmen, young Eichinger said he also approaches the problem by digging up older recordings of artists whose album cuts are being aired on stations such as KQRS-FM here, the local progressive rock outlet.

He has found that sometimes the older numbers by a Cat Stevens or a Rod Stewart earn exceptional money in jukeboxes. He is happy, for example, that Stevens' older records are now available as in the case of "Where Are You" from the Deram LP "Very Young and Early Songs." Stevens is a good example of a top artist with very little material available for jukeboxes, Eichinger agreed.

The problem though is that older singles by today's top rock stars do not represent the changes in their music. "A lot of the artists are more polished now. Groups change personnel. In some cases, a group or artist will have devel-

oped a new sound entirely. We definitely do need more singles by the top artists."

He said in the case of Rod Stewart, the Mercury Records solo artist who also records with the group Faces on Warner Bros., that he had a few early Stewart disks in his library when "Maggie May" broke big and he needed still more material by the English artist. "I lucked out to some extent with the few copies of 'It's All Over Now' backed with 'Gasoline Alley.' But Stewart and his group have changed too."

He said his happy Stewart has come around to thinking differently about singles. At a recent concert in Chicago, Stewart made it a point to tell his over 20,000 fans that he had released another single.

One other aspect of the concentration of albums as opposed to singles by artists such as Stevens and Stewart and scores of others is the steady trend to long cuts—and therefore, long singles. However, Eichinger differs from those programmers of jukeboxes who are in strong opposition to long singles.

"I draw the line at a single in the seven-minute range, sure. But 'Maggie May' was not too long at over five minutes. It's true that there are certain peak hours in locations. I understand the complaints of Wayne Hesch (Rolling Meadows, Ill. operator and one of the chief opponents of long singles). But I find that during these peak periods people still walk up to the phonograph and dump in money.

"In fact, when a location of ours closes, there will often be as many as 15 songs still to be played. The bartender cuts the volume from behind the bar on his remote control unit and signals that he is closing. Then when he is alone and counting money and cleaning up, he adjusts the volume to suit himself and listens to the rest of the songs. In the morning, the box is cleared of credits."

Eichinger, of course, is talking about "over play," that action generated by people who often punch a song already punched by others. Additionally, he believes patrons are not overly conscious of how many disks might have been punched ahead of their selections. He does, however, believe the industry should do more consumer research at the patron level to determine patron motivation (see article on Bird Music experiment).

For example, he agrees with Jerry J. Eanet of Baltimore and others who have suggested that the patron experiences a fatigue factor when using dollar bills to select 14 songs. "I find this true of myself," he said. "I will be in a location promoting music and will drop in a bunch of quarters. Then I find that I can't think of enough songs I want to hear. I often punch off albums."

As for jukebox albums, he said his firm uses them and even spotlights them on the program panel. "But I can't say they have increased revenue that much. I find that all too often, patrons are apparently not aware that there is album material on the machines. You will find locations where you know one or two patrons realize the albums are on there."

He believes the jukebox album producers can do more to promote patron consciousness. One factor here is that recent models of jukeboxes no longer have special windows for albums covers.

Northern Music spotlights LP's to the extent that they use only the prepared strips furnished by

BUY AS NEEDED

N.Y. Stops Request Oldies; 1-Stops Help Programmer

By BOB LATIMER

NEW YORK—Oldies are spinning jukeboxes everywhere, including here in Manhattan, according to Atomic Music Co. owner Steve Hodge. But since old favorites are mainly request items and almost always keyed to an individual location, Hodge buys them as needed rather than chance buying titles in quantity amounts.

Requests, in fact, are the prime guide to programming New York City locations, he said. This is because tastes in music vary so much from one block to another. He said there is very little similarity between music menus at any two stops.

One headache many jukebox programmers experience with location requests—i.e., the fact that they often do not play after they are finally purchased—is less a problem for Hodge. His entire phonograph string throughout Manhattan and adjoining boroughs consists of leased jukeboxes. Thus, the average location owner has a proprietary interest in the jukebox and generally will not request records that will not play.

Except for the basic chart hits, Hodge is guided largely by what the location owner wants. The average number of disks changed per service visit ranges from two to 20 (though the latter amount is rare).

Every request is honored because

Hodge assumes that the owner of the lounge, restaurant or whatever believes the record will play.

Though some requests may signal broad popularity for a particular record, he prefers to order most as they are asked for and depends on the service of A-1 Record Sales here, Hodge gives A-1 owner Otto Wilkenson and his staff a high rating in making good on requests.

Actually, due to the individualized nature of New York City locations, Hodge maintains a very small library, preferring to sell off take-offs as they accumulate.

As many as 75 percent of the requests are phoned in by the location, a degree of cooperation Hodge has encouraged by fast, reliable service and his "get it at any cost" attitude. The requests, plus Hodge's use of business magazine charts, are the main programming guidelines.

FORMER PRESIDENT

MOA Mourns Tolisano

ST. PETERSBURG BEACH, Fla.—The death of James F. Tolisano here was mourned in many sections of the country because he was one of the first Music Operators of America (MOA) presidents to travel extensively. During his most recent term 1966-1967, Tolisano adopted as his theme the organization of state groups of jukebox businessmen.

Working closely with him was

MOA executive vice president Fred Granger, who represented the national organization at Tolisano's funeral here. "Many of Jim's efforts to get state associations off the ground were felt for years. The Oregon group, for example, decided to organize a couple of years after Jim's term. He made our industry aware of the need for strong organization."

"I believe Jim was the first MOA president to visit the Montana association, which had been organized for some years."

In one of his first state association speeches, Tolisano told operators in Virginia that the industry must open up many new kinds of locations for jukeboxes and equipment. He explained his own Mini Cars fun center was one possibility. Later, Tolisano stressed the need for one-stops to join MOA and commenced his program of encouraging more state groups.

A very active MOA member, Tolisano was on the legislative, finance and nominating committees when he died. As a member of the past president's council, he even mentioned that he would like to come back and serve as a director when he rotated off the council.

Among innovations he inspired was MOA's decision to admit operators of what Tolisano called fun centers. MOA, upon Tolisano's recommendation, opened up a membership category for such operators.

Of course, Tolisano's death at 56 was a hard blow to members

(Continued on page 53)

Coin Machine World

ORE. ASSN

The Oregon Amusement & Music Operators Association after a year of serious business meetings keyed to legislative problems will hold a more social weekend gathering at Bowan's Resort near Portland, Jan. 29-30. A Saturday night banquet will be followed by business meetings Sunday. Music Operators of America president John Trucano and executive vice president Fred Granger will speak.

WIJRLITZER BOOK

Wurlitzer's phonograph division, following a recent tradition, has published an 18-page brochure covering its introduction of the Super Star jukebox to distributors in Hawaii last fall.

ILL. ASSN

Illinois Coin Machine Operators Association members are being encouraged to support legislative candidates friendly to the industry since many incumbents will retire.

NEB. ASSN

Coin Operated Industries of Nebraska will hold its next meeting at the New Tower Motor Lodge, Omaha, Jan. 20 at 1:30 p.m. A social hour and banquet will be held too.

SEEBURG SCHOOL

Seeburg Corp. engineers Bob Moulder and Harold Baldoski at Charleston, S.C. conducted a school on the Firestar for Henry Collins and Ernie Roberts, S.C. Amusement; Billy Obrist and Jackie Roberts, Winyah Amusement; J.T. Watkins, James Barrett and Richard Flanders, Bill's Amusement; Harold Mims, Gordon Hunt, Bobby Bonds, Guy Payne, Clyde Bostic, Angus Wilkerson, Davey Hagg and Jack Tidwell, Mims Amusement; Joe Price, Richard's Amusement; R.F. Martin, ABC Amusement; Jerry Pallassis and Red Richardson, Arrow Amusement; Pap Bolgers, Star Amusement.

Programmer's Potpourri

Dunhill oldies, Hamilton, Joe Frank & Reynolds, "Don't Pull Your Love/Annabella," 1459; Grass Roots, "Sooner or Later/Two Divided by Love," 1460; Three Dog Night, "Old Fashioned Love/Jam," 1461, and "Liar/Can't Get Enough of It," 1462; B.B. King, "Ain't Nobody Home/Ghetto Woman," 1463.

Novelty. It had to happen, a non-seasonal recording by the Singing Dogs—"Hot Dog Boogie/Hot Dog Rock & Roll," RCA 1021.

Study Shows Oldies Boost Jukeboxes

Continued from page 52

played in college stops, for example.

• Locations must be programmed on an individual basis. In fact, the study bore out how the relationship between location-operator is extremely personal.

• Jukebox popularity meters are not sophisticated enough to produce optimum meaningful tests.

Meter Limits

In fact, the limitations of popularity meters affected the study in two ways. 1) Because meters measure only total plays of the disk and not which side plays, the flip side of "back-to-back" oldies was masked. Thus, many great titles from labels offering double-sided hits were not exposed to the public. 2) Since meters of the Bird Music machines (primarily Rock-Ola brand) measure only out to 25 plays, figures for high-volume locations were significantly distorted. The study showed that oldies performed better on low gross receipt machines; factor comparisons were low—18.6, medium—14.9 and high—12.9. Said Ptacek: "There was no way of determining how many plays over 25 the (oldies) had played."

• Young Ptacek said his major problem was in not being able to coordinate his study with the regular route checking timetable. Sets of oldies had to be moved from location to location and he had to work between regular company visits to complete the study in time.

"The study bore out a lot of rule of thumb methods we have long used," said Lou Ptacek. "We knew, for example, that regular checking

times were important but we did not realize how much something like this experiment can distract and irritate location personnel."

He said the study revealed insights into the intensely personal location-operator relationship too. "Some locations we counted on as being cooperative were not."

"The study also showed us that experimentation is good. Jukebox operators get into a rut. In this business, we don't often have an opportunity to experiment and the survey proves to us that it's good to come up with new ideas."

He said the purpose of the study was twofold: to increase jukebox play; to see if use of oldies could cut record costs.

Originally set for six months, the study was cut to three. "I just couldn't take the pressure," said Lou Ptacek, who added that he tried to stay removed from his son's project except where "it looked like we might have a serious problem."

While no locations were lost as a result of study problems, 11 did change through normal change of ownership, fires and close-ups. Another group of 11 were substituted to maintain study continuity.

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

Another anecdote concerned the fact that young Ptacek is not involved in the business. In a pre-study survey visit he was thrown out of a soul location. "Everything worked out well, however, because our regular route man returned with him and introduced him to the owner."

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

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

Every other service call will still result in new records being programmed, along with the five-disk oldie set. The week the oldie set is placed on the jukebox, the number of new records may be two or three instead of the regular five. There will be five new records put on the following service call and so on.

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

Because MOA is launching a series of business seminars in conjunction with the Notre Dame center for continuing education, Ptacek said he will make his son's study available to the Notre Dame marketing professor for the marketing portion of the seminars.

Summarizing the study, young Ptacek said there were wide variances between the performance of certain jukeboxes. "These variances were so wide that they washed out the main effect some psychologists would insist be present for statistical significance. However, since I predicted wide variances, I could ethically arrive at the significant increases the study revealed."

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

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

What's Playing?

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

Albuquerque; Latin Location:

Mary Roth, programmer, Servomation New Mexico



Current releases:

"Me Outero Casar," Roberto Griego, RJG 2118;
"Rumbo Al Sur," Al Hurricane, Hurricane 7028;
"Jalisco," Wayne Galley, Cristy 1037;
"Botanato de Carino," Freddie Brown, Cristy 1038.

Albuquerque; Teen Location:

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



Current releases:

"American Pie," Don McLean, UA 50856;
"Sunshine," Jonathan Edwards, Capricorn 8021;
"Brand New Key," Melanie, Neighborhood 4201;
"One Monkey Don't Stop Na Show," Honey Cone, Hat Wax 7110.

Chicago; Soul Location:

Bernard Halston, programmer, MC Gowan Bros. Music Co.



Current releases:

"Now Run and Tell That," Denise LaSalle, Westbound 201;
"Gimme Some More," JB's, People 602;
"Hungry Country Girl," Otis Span, Horizon 304.

Chicago; Soul Location:

Moses Proffit, operator; John Strong, programmer; South Central Novelty Co.



Current releases:

"That's the Way I Feel," Bobby Womac, T-Neck 5847;
"Fire & Water," Wilson Pickett, Atlantic 2850;
"Ain't Nuthin' You Can Do," Bobby Bland, Duke 472.

Chicago; Teen Location:

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



Current releases:

"Where Did Our Love Go," Donnie Elbert, All Platinum 2330;
"Hurtin' Each Other," Carpenters, A&M 1322;
"Jay," Apollo 100, Mego 0050.
Best Bet:
"Down By The Lazy River," Osmonds, MGM 13324.

Dayton, O.; Campus/Young Adult Location:

Jake Hayes, programmer, Gem Music & Vending Co.



Current releases:

"American Pie," Don McLean, UA 50856;
"Brand New Key," Melanie, Neighborhood 4201;
"Black Dog," Led Zeppelin, Atlantic 2849.
Oldies:
"Cecilia," Simon & Carfunkel;
"Honky Tonk Woman," Rolling Stones.

Denver; Teen Location:

Ralph Ludl, programmer; Lauri Kane, Assistant programmer; Apollo Stereo Vending Services

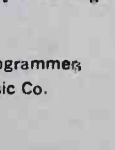


Current releases:

"American Pie," Don McLean, UA 50856;
"Brand New Key," Melanie, Neighborhood 4201;
"Will You Love Me Tomorrow," Cher, UA 50864;
"Lion Sleeps Tonight," Robert John, Atlantic 2846.

Newport, R.I.; Easy Listening Location:

Jim Carney, Programmer, O'Brien Music Co.



Current releases:

"American Pie," Don McLean, UA 50856;
"All I Ever Need is You," Sonny & Cher, Kapp 2151;
"Hey Girl," Donnie Osmond, MCM 14322.
Oldies:
"Cathy's Clown," Everly Bros., WB 7110;
"Blue Monday," Fats Domino, Imperial 003.

Pierre, S.D.; Teen Location:

Dory Maxwell, programmer; Automatic Vendors



Current releases:

"Brand New Key," Melanie, Neighborhood 4201;
"Levon," Elton John, Uni 55314;
"Don't Say You Don't Remember," Beverly Bremers, Scepter 12315.

Rockford, Ill.; Country Locations:

Charles Marik, operator; Jerry Schultz, programmer; Star Music Co.



Current releases:

"Give Myself A Party," Jeanie C. Riley, MGM 14341;
"She's A J I Cat," Johnny Paycheck, Epic 10783;
"Carolyn," Merle Haggard, Capitol 3222.

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Airplay of Cuts Creates 'Crisis'

Continued from page 52

album producers. Otherwise, all strips are typed on an electric typewriter. Eichinger and his brother believe firmly that uniformity is a much desired factor. They do not even use the acetate strips some programmers place over the printed strip to key new records on the machine.

Thus, Northern Music's program panels are uniformly white with the exception of the printed album strip.

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

Again, on the somewhat negative side, he believes jukebox albums are too high at \$1.50. "We use them and hope they play," he said. But basically, they are his alternative to the growing crisis of fewer singles available from top artists.

Mourn Tollisano

Continued from page 52

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

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To sell songs from and administer my dynamic, progressive catalog. This newly formed publishing company is part of a complex that represents some of the major British talent in all facets of the business. Applicants must be under 35, experienced in song placing and capable of working under minimal supervision. Opportunities are almost unlimited for the right man. Send resume including references and covers already obtained to:

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RECORD PRODUCER WANTS ROCK, Country Artists for recording consideration. Send tapes to Winthrop Prevost, 25 Walker Place, Lowell, Mass. 01851.

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ECONOMY FLIGHT, INDIA, PAKISTAN, U.K., East Africa and most parts of the world. Solanki Travels, 187 Turnell Park Road, London, N.7. Tel: 01-607 5639.

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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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POSITIONS WANTED

DEAR MOM: Well, after three years I'm still looking for work again trying to find a major market M.O.R. station that will give an air personality freedom enough to get numbers with a many slightly irreverent, very funny approach to radio. Do you think \$20,000 a year is too much to ask for a 32-year-old married person with 15 years' experience? P.S.: Mom, just in case, keep my room on stand-by, huh? Mail all replies to this address: Box 458, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036.

Highly experienced and good first ticket announcer/DJ/newman production/copy. Currently program director, suburban New York AM/FM. Seeking any challenging on-air position (no outside selling) with good medium or suburban market station. Prefer station in Northeast (about 200 miles from New York City) but will go anywhere for the right money and opportunity. Excellent terms take orders well, will follow any format, from good music to soul. Also interested in program director or news director position, if available. Available within two weeks. Write today. Please be specific as far as salary and opportunity are concerned. Box 459, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036.

Top professionally trained D.J. I'm currently working soul and jazz shows as well as some rock and R&B formats. Heavy voice with 3rd class endorsed. Here's your chance to pick up a mature, responsible family man who's really good DJ. Call me—(516) 294-5238 or write me: Vincent Patrick, 136 Armstrong Rd., Garden City, L.I., New York 11040.

LONDON CALLING—Regular DJ program pre-recorded in London to suit your station format (mono/stereo). Good music, top professional DJ's and "Lovely English Accent." We already produce programs for the BBC. Let us help you maximize your audience. Contact Roger Squire Studios, 55 Charter St., London N.W. 8, England. Cables: Squiretel. Telephone 01 722 4111.

No 1-rated morning and afternoon drive personality for 1 year in major Midwest M.O.R. also TV personality. Top production DJ with ticket. Married. Currently working contemporary format, plus television. Send replies to: Walt Fine, 1808 80th St., Des Moines, Iowa.

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First phone jock with personality and professional sound. Love radio and love working. Would like to move into bigger market. Five years' experience in Top 40; will relocate and there are more job in Top 40 radio. Call: Roger Wilcox (918) 336-2152 or 336-1400 or write 11 East 9th Street, Bartlesville, Okla. 74003.

Southern Country Giant with 31 PM. Internal reorganization creates opening for either: Warm and lively afternoon jock who's also production guy. OR inspired copywriter who is a production pro. Mature voice and experience essential. No bumps. Send tape and copy samples. Box 460, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, New York 10036.

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 the Rock and Roll" featuring the late Alan Freed. Peter Kaufman, head of Programming Devices, said last week that he had obtained about 60 hours of tape from the Freed estate. These were being edited last week and were 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 that he had obtained about 60 hours of tape from the Freed estate. These were being edited last week and were 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 that he had obtained about 60 hours of tape from the Freed estate. 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Tape Cartridge

Consumer Costs to Rise On Imported Products

Cassette Resurgence Predicted by Analyst

LOS ANGELES—Among equipment manufacturers and dealers alike, it's agreed: Prices are going up on foreign goods sold in the U.S.

In short, President Nixon's new international economic policies aim to improve the U.S. balance of trade \$6 billion to \$9 billion over the next few years is likely to work by making U.S. exports cheaper and foreign goods more expensive in the U.S. market.

It isn't a secret that prices will react to devaluation. Japanese manufacturers are working on revised pricing schedules, since the devaluation of the dollar appears to be providing them with more headaches than the now defunct 10 percent surtax.

In fact, the dollar devaluation may force costs up approximately

14 percent, and possibly higher. Just how much will be absorbed and how much will be passed along in the form of higher prices on imports is now being debated in Tokyo.

Matsushita Electric (Panasonic) hiked prices 10 percent after the yen floated last fall and will raise prices again, but not across the board. A company spokesman said "price hikes have been held to a minimum on highly competitive items—about 10 percent."

It has suspended the surcharge on all goods shipped to dealers and distributors, with the company picking up the tab where applicable.

Howard Ladd, vice president of Sanyo Electric Co., puts it this way:

"Imported consumer products will probably sell for 15-20 per-

cent higher in 1972 than in early 1971."

Commenting on the result of the re-evaluation of world currency, Ladd said, "Retailers are currently deluding themselves. They feel that major manufacturers are going to find some clever way to cut prices back to early 1971 levels. I don't see it happening."

Sony, which has raised its retail prices in the U.S. about 11 percent since November 1971, is studying the market, but the surcharge, which had been passed along, has been lifted.

Companies are only now beginning to reach decisions on pricing, but one thing is clear. The international currency re-adjustments will raise retail prices on imports much more than the surcharge did.

Hitachi's Morton Schwartz confirms this belief. "The combined revaluation-devaluation amounts to 18.88 percent. We have no intention of going up the full 18.88 percent, but we don't know as yet how much we can absorb." A company spokesman believes the hike will be in the area of 15 percent.

Like Schwartz, the Sony executives are looking at 16.88 percent losses. "We cannot swallow that," a Sony official said. "We want to keep a competitive edge, but we also want steady profits."

Repricing is under way at Toshiba, where "there will be a slight price increase." A company spokesman stated that restructuring of monies is somewhat more of a burden than the surtax, "which had been passed on, in part, where applicable."

The surcharge is still in effect at Toshiba and JVC, but is likely to be lifted when final pricing decisions are made on price hikes.

Most Japanese companies have another concern in light of the economic moves made by the U.S. They don't want to go up the full amount connected with the revaluation-devaluation, but there is an uncertainty as to how much they can absorb.

All want to stay as competitive as possible, but add they will not be able to absorb too much without violating the anti-dumping regulations.

Adding to their concern, and what makes price decisions difficult and not all that clear-cut are factors other than currency realignment. Competitive factors remain important.

Many agree, however, that price increases—even 10 percent—would result in little loss of sales. Many also agree that consumers are not likely to swallow more than a 10 percent hike.

If consumers balk at much more than a 10 percent raise, then importers will have to absorb about half of the cost increase resulting from the up-valuation of the yen and the devaluation of the dollar, or suffer a loss of market share.

Even if the price hikes are held to 10 percent, the growth of the major import lines are likely to be slowed somewhat, some dealers contend. Importers face the additional unwelcome prospect of higher shipping costs when contracts are finally signed with West Coast dock workers.

One major East Coast buyer summed up the situation this way: "Foreign suppliers will weather the storm. The price increases caused by the surcharge had absolutely no effect on sales, so I doubt firms like Panasonic and Sony will be hurt by the slightly larger in-

(Continued on page 57)

SAN FRANCISCO—It may be a premature assessment, but developments in the last three or four months seem to indicate a resurgence in prerecorded cassette sales.

At least, that's the findings of GRT Corp.'s market research department.

Biruta McShain, an analyst in market research, found strength in prerecorded cassettes, particularly among retailers who offered a full catalog. In short, consumer confidence was restored in the configuration when more product was available at the dealer level, she stated.

Of course, equipment availability contributed to the sales resurgence.

GRT estimates that about seven million cassette units were sold in 1971 compared to 5.5 million units in the year before. Of the 18.5 million cassette recorders in use, about one-third of these are for home entertainment purposes. This compares to a 1970 figure of about 11.5 million cassette recorders in use, or about 4 million of these for home entertainment purposes, she said.

Market research indicated the largest category improvement came in cassette recorders with radio combinations.

In prerecorded cassettes, Miss

McShain noted a 50 percent increase at GRT in a nine-month period, April to December 1971, over the same period in 1970, and a strong sales spurt in the October to December period in 1971.

Charting sales of the top five artists licensed by GRT during the October-December period, sales were two-to-one favoring 7-track, compared to 3½-to-one favoring cartridge in an earlier period. Again, a strong increase favoring prerecorded cassettes.

Based on GRT statistics and industry figures, she anticipates an industry-wide 20 percent growth factor in prerecorded cassettes this year over 1971, which was about 20 percent higher than in 1970.

GRT estimates the prerecorded cassette market in the U.S. at 15 million units in 1971, but will increase to 18.6 million units this year.

Blank cassettes, also in the U.S., was estimated at about 120 million units in 1971, but will climb to about 150 million units in 1972, or about a 10 to 1 ratio over prerecorded product. Blank tape continues to show strength in the education and industrial areas, she said.

Ampex Blames Poor \$\$; Cuts Division

SAN FRANCISCO—The painful recollection of the big losses sustained in consumer equipment during the last two years has led Ampex Corp. to discontinue operations of that division because of "inadequate profitability."

It will continue manufacturing prerecorded cartridge, cassette and open reel tapes in Elk Grove Village, Ill., and blank magnetic tape in Redwood City, Calif.

The decision to close its consumer equipment division in Elk Grove Village came a week after the company announced it expects a loss of about \$40 million in fiscal 1972, ending April 29 (Billboard, Jan. 22). Ampex reported the discontinued division accounted for about 5 percent of Ampex's sales of \$290.9 million in fiscal 1971, ended May 2.

Arthur H. Hausman, who was elected president and chief executive officer in November, said termination of the consumer equip-

ment division will free working capital for general corporate needs.

The company will honor warranties and provide parts and services for its line of cassette, open-reel and cartridge tape recorders and allied equipment. The division employs 200 persons, some of whom will be transferred to other divisions in the company.

According to Ampex, about \$27 million of the projected loss this fiscal period will come from current operations, with the remainder, or \$13 million, coming from reducing of assets in inventories, prepaid royalties and capital equipment, related to both current and discontinued product lines.

The revaluation of assets will include a write-down in the value of royalties on sales of prerecorded tape. Ampex pays record companies in advance for the right to duplicate performances on cassette and 8-track tapes.

However, tape sales have decreased, partially because of unauthorized recording and sale of prerecorded tape by unlicensed duplicators, the company said. Prerecorded tape sales may not be high enough to enable it to recover all of the royalties it paid in advance.

Ampex Offers 'Budget' Blank

SAN FRANCISCO—Ampex's magnetic tape division has introduced a new line of blank cassettes aimed at the youth market.

The 350 series, a gamma ferric economy line, is available in 40 (89 cents), 60 (99 cents), 90 (\$1.59) and 120 (\$1.99) lengths. It will ship in February.

The line will be assembled in Ampex's new manufacturing plant in Juarez, Mexico.

It's the second consumer line introduced this year, joining the 360 series in 40 (99 cents), 60 (\$1.29), 90 (\$1.79) and 120 (\$2.29). The 360 series, which replaces a 361 line, is also assembled in Mexico (Billboard, Jan. 1).

Ampex's other consumer blank cassette lines are the 362 series (extended frequency in 40, 60 and 90) and the 363 series (chromium dioxide in 60 and 90).

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JVC Bucks Dolby Trend; Goes With Own System

NEW YORK—For many companies, 1972 will be a year of product introductions utilizing Ray Dolby's noise reduction system.

But one of the trend-buckers is JVC America, part of the Matsushita Group, along with Panasonic, which signed a licensing agreement to use the Dolby circuitry. (Billboard, Jan. 22.)

Without question, JVC is going ahead with its own Automatic Noise Reduction System (ANRS), said Gerald Orbach, marketing manager of JVC America. The company is planning to introduce two cassette decks in the U.S., both models outfitted with ANRS, with one unit priced below \$200.

"We feel the Dolby system is fine, but we also feel we can produce ANRS less expensively and still achieve excellent sound," Orbach said. Both systems are compatible with each other, but JVC insists it can take ANRS "several steps beyond existing specifications—technically speaking."

JVC doesn't plan to seek licensing agreements with other manufacturers to produce ANRS, but

would make it available on request, he said.

During the development of JVC's noise reduction system, the Matsushita Group of companies, along with Sony, had planned to market ANRS because of a dissatisfaction in cost, licensing and several internal functions of the Dolby unit. (Billboard, Aug. 8, 1971.)

Japanese manufacturers were also disgruntled with royalties involved in the Dolby system and unnecessarily complicated engineering and manufacturing.

(Sony has since decided to sign a licensing agreement with Dolby Laboratories to use the Dolby noise reduction system.)

The Automatic Noise Reduction System and the Dolby concept both work on the principle of boosting low-level signals in portions of the audio spectrum during recording, then reducing these signals in relation to the rest of the music during playback. With the playback reduction, tape hiss and other background noise can be reduced up to 5 dB.

cassettes, and Warner Bros. Records, which distributes its Mystic Moods, that the company's 4-channel product be clearly marked.

According to Brad Miller, president of Mobile Fidelity, a disclaimer notice of matrixed 4-channel titles be distinguished on tape and disk packaging. "It is our policy where permission is granted to matrix 4-channel master recordings for commercial distribution, that a disclaimer be affixed in plain view and appropriate type size."

Miller wants the identification to state the following:

"This program has been electronically processed to simulate 4-channel sound. It is not, nor is it intended to be, an exact duplication of the original quadrasonic master recording."

"That's required," he said, "but the following can be added at will."

"However, many will find the stereo quality, as well as the 4-channel effect, to be most satisfactory pending the upgrading of one's own home system to true quadrasonic sound."

Kusisto and Miller Want 'Q' Disclaimer

LOS ANGELES—Advocates of discrete quadrasonic concept, either tape or disk, are demanding disclaimer notices on all matrix equipment.

Some equipment manufacturers are thinking of marketing matrix systems with disclaimers, but others are waiting for a ruling by the Federal Trade Commission. "It should be marked either as a quasi-quadrasonic player or a simulated to . . . unit," said Oscar Kusisto, vice president and general manager of Motorola's Automotive Products Division.

"Only a discrete system will give the maximum separation and balanced listening area that is so essential for optimum stereo impact," he said. "Quasi-4-channel systems which use synthesizers or matrix techniques are interim methods creating consumer confusion in that they are not properly labeled as 'simulated' equipment."

Mobile Fidelity Productions, Olympic Valley, Calif., a pioneer 4-channel software, has issued a directive to Ampex Stereo Tapes, which duplicates cartridges and

Houseware Show's Invigorated by Strong Audio Hardware Exhibits

By EARL PAIGE

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

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

A few examples of how firms are promoting 8-track include Arvin's offering of two component packages at \$52 less than what the individual pieces would total, with \$43 worth of prerecorded tape (a Capitol Records five-tape kit) and accessories tossed in. BSR McDonald is introducing its first made in the U.K. 8-track, model TD85 deck at \$49.95, and Crown Radio Corp. (Japan), strictly a cassette house, is now promising 8-track by Consumer Electronic Show time.

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

Aside from component packages, the next most prominent category was portable 8-tracks. Automatic Radio, for example, confined most of its exhibit space to a six-model portable line.

Examples of low-ball buys were numerous. Fried Trading showed an auto 8-track at \$15.50 cost and a portable 8-track with AM radio at \$23. A Midland Model 632 8-track play/record unit was \$54.90.

But there was also a lot of quality equipment. Broadmoor claimed one if its sellers is the Model 1299 AM-FM multiplex radio 8-track play/record unit listing at \$299.95.

Many component 8-track packages were displayed with the large air suspension speakers with horn diffusers. An example was Webcor's Model 257, combining 8-track, phonograph, AM-FM multiplex at \$269.95.

Any number of firms, when asked about 4-channel, pointed to 8-track recorder packages as examples of their current emphasis. One firm, Micotron, showed Model 19-578 8-track recorder with

AM-FM multiplex listed at \$199, a popular price for such machines.

Numerous 8-track and radio combinations were shown with phonograph and headset adaptors, like International Transistors' three units (MX18888—\$79.95 list; TPX 760—\$89.95 and TPX 770—\$99).

Prices on portables ranged widely. Mercury Radio's Toshiba-built Model 123 AC/DC with FM multiplex was listed at \$149.95. The firm had a Lear Jet-built 8-track deck with record feature at \$99.95 as an indication of the feature combination approach.

Wide Unit Choice

The shows were not entirely 8-track oriented. Triumph, a new tape equipment firm, showed a line of portable cassettes from \$34.95 to \$89.95. Aiwa, a line gradually being influenced by parent Sony Corp., showed cassette with short wave radio and FM. Crown had a cassette unit with a separate 2-in. square repeat cartridge in it (CRT 590W—\$129.95 list) and another with built-in calculator in a brief case design. The firm also had a Dolby unit (CTD) 270—\$249.95). Lake Electronics was another firm promoting portable cassette units.

Many companies promoted 8-track component packages, as with Admiral's STC 911 to list at around \$200 and Miida's M 104 at suggested \$229.95, one of dozens and dozens of 8-track with record and AM-FM multiplex feature combinations.

A number of firms displayed automotive equipment. Commodore showed a mini 8-track unit to list at \$29.95, evidence of the price competition in mini's. Muntz, which showed home units, had a new in-dash mounted 8-track with AM-FM multiplex (Model 608—suggested list \$129.95).

Among firms promoting 4-channel were ElectroPhonic with five models. Columbia Masterworks had a slide presentation plugging its SQ 440 (\$199.95 list amp for discrete disk-tape) and its SQ 40 (\$79.95 decoder for converting broadcast). Westinghouse emphasized 4-channel with its Quadrix system (DCX 1000A—\$39.95) matrixing unit for converting stereo sets to 4-channel. Sanyo, Denon, Dyn, Crown, Toyo and others, also displayed 4-channel. Other active promoters included Comm Industries with a 4-channel car adaptor (\$24.95 list) and Audiovox with another car adaptor (\$9.95 list).

'Q' To Cars

Several companies see 4-channel's entry coming in the automotive area. Arthur Fulmer Product Manager Ron Edmunson said his firm will bring in a discrete auto unit by mid-February (Model 748 at \$89.95 with speakers extra). B & B Export-Import had a discrete car unit (Model B898Q—\$64.95 list). Dyn had a matrix unit (DS 905—\$89.95 list) with remote control, map light and other features as indicative of the price and feature competition looming in 4-channel.

Some marketers believe 4-channel
(Continued on page 57)

RCA CLOSING BRITISH PLANT

LOS ANGELES — RCA, which recently closed its magnetic tape division in the U.S., is also shuttering its manufacturing facility in England.

It is selling tape equipment at the Brynmawr, South Wales, England, plant as well as from its Indianapolis, Ind., facility (Billboard, Dec. 11).

International Tape

LONDON—The Department of Trade and Industry reports that nearly 167,000 cassette and cartridge players of foreign manufacture were sold in the United Kingdom during the first half of 1971 compared with 89,000 during the same period in 1970 and 35,000 in 1969. Most of the units sold were imported from Japan. Sales of imported open-reel equipment during the first half of 1971 totaled 44,000. Sales of tape players manufactured in the UK amounted at 166,000 units. Statistics also revealed that the equipment market totaled \$17.7 million in the first half of 1971, compared with \$13.2 million during the same period in 1970. Imports of cassette and cartridge equipment for the six-month 1971 period were valued at nearly \$6.7 million.

RCA is importing cassette and cartridge versions of product on Jefferson Airplane's Grunt label. . . . Hitachi is increasing its price on all products sold in the UK, except automotive units. Reason given was the upward movement of the yen. The company estimates its sales will top the million mark this year in the UK. . . . Philips is experimenting with a vending machine for selling blank cassettes. Test marketing begins in department stores. . . . Sony, which just signed a licensing agreement with Dolby Laboratories, is planning to introduce a line of cassette decks outfitted with Dolby noise reduction systems in late spring or early summer.

GRT Solidifies Base by Entering Dolby, 'Q' Mkt

SAN FRANCISCO — Without further ado, and after market research indicated now was the proper time to solidify its marketing base, GRT Music Tapes moved into two areas: Dolby and 4-channel.

GRT is releasing Dolbyized cassettes on a selective basis at \$6.95 and is planning a quadrasonic cartridge release in early February at \$7.95.

According to Tom Bonetti, president of GRT Music Tapes, "A marketing survey showed consumer acceptance of Dolby equipment and prerecorded product goes beyond the classical market. Our initial Dolbyized release will emphasize contemporary titles, both new and catalog repertoire."

Titles issued in the format will be graphically identified with the Dolby logo. "When we receive a master which has been Dolbyized (A-Type), we will release it in B-type (consumer) format on a selective basis," Bonetti said.

GRT also surveyed the quadrasonic market, where an upsurge in 4-channel equipment sales during the last few months prompted a release of 4-channel cartridges.

Initial release will be about 10 titles from a variety of labels, with plans to issue monthly repertoires as the market develops, said K. White Sonner, marketing vice president.

The company is also making changes to further upgrade its product in open reel, including better tape, reversing tones and improved graphics.

"We want to emphasize our marketing efforts in open reel at the audiophile," Sonner said. "To provide the audiophile buff a quality product, we are converting to high energy tape."

GRT is also investigating new packaging for 8-track by improving graphics for impulse sales and providing additional album information for consumers.

Educational Firm Sees Cassette Importance

LOS ANGELES — Educational Development Corp., producer of educational products, is emphasizing a program of learning via prerecorded tape.

It creates, manufactures and distributes learning materials which utilize audio and visual aids such as cassettes, open reel and records.

Divisions or subsidiaries include International Teaching Tapes Inc., which operates recording and tape duplicating facilities and produces over 90 percent of the parent firm's audio requirements; Instructional Media Inc., which distributes equipment, including cassette and open reel recorders; Imperial Film Co., which develops and markets cassettes, film strips and slides primarily for elementary schools; and Career Development Corp., Educational Progress Corp. and Educational Progress Co., Ltd., Canada.

Educational Development, the parent firm, distributes a broad line of supplemental educational materials, including the "Continuing Progress Laboratories," a course in mathematics, language arts, social studies and science. It consists of 260 cassettes, lesson cards and workbooks. An "Audio Reading Progress Laboratory" in-

cludes 108 tapes or cassettes. Other programs include spelling "how to," ecology, drug education, human growth and development and plays, among others.

Johnston, Lemon & Co., Washington, D.C., brokerage house, recommends Educational Development Corp. (OTC) common stock for three reasons:

- Revenues for fiscal 1971 were more than double those of the previous year while earnings per share increased five-fold. Revenues and earnings are expected to grow at a rate of 50 percent annually in the next two years and by more than 25 percent annually over a longer term.

- It's a fully integrated educational publisher of supplemental material for the elementary and secondary school market.

- Courses are adaptable to either a classroom or to individualized instruction for remedial or enrichment purposes.

Sales for fiscal 1971 were \$4,123,439 from \$1,846,669 for the 1970 fiscal year. The stock has been trading at about 6½. According to Johnston, Lemon & Co., sales and earnings during the first six months of fiscal 1972 "continue to increase at the rate of 76 percent and 112 percent respectively."

Gillette Enters Phase 2 In Cassette Program

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

In phase II, like phase I, Gillette is methodically studying each marketing situation before advancing its tape program, said Peter Kenney, who is directing the company's thrust in tape, and John Connolly

Jr., vice president product management.

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

Thirty-second spot commercials have already appeared on local television stations in Los Angeles and Atlanta aimed broadly at the 18 to 49 year-old-age bracket and two different ads will begin appearing in national publications. Radio spots, both 30 and 60-second commercials, inaugurated Gillette's program in three test markets, including Buffalo, before the shift to TV and print media.

Gillette continues to market two gamma ferric lines: a standard brand in 30 (\$2.25), 60 (\$2.65), 90 (\$4) and 120 (\$5.35) and a step-up professional line in 60 (\$3.70) and 90 (\$5.35).

The lines are packaged in two ways: a blister card and a cardboard sleeve. Dealers are receiving two merchandisers, including a counter pack for cassettes in sleeves and a pegboard for blister-packed product.

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AN ANCIENT HEAD

Recoton Strengthens Its Image As One-Stop for Accessories

NEW YORK—Here is a pair of questions to toss at retailers:

Which is the largest tape accessory manufacturer and the only one traded publicly?

Which is the only full line accessory producer?

Don't be surprised if you get the same answer to each question? Recoton Corp.

It has broadened its range of products to include carrying cases, audio products, instrument goods, blank tape, record accessories, needles and more. In short, Recoton distributes three separate product catalogs: audio products, accessory (for tape, record and guitar) products and a needle reference guide.

Although Recoton's product lines have broadened and the firm's sales are increasing at about 20 percent a year, many dealers aren't aware of profits in carrying accessories, believes Peter Wish, corporate vice president and national sales manager.

Wish admits that accessory products don't produce nearly the volume of recorded products, but does insist that accessory goods produce the highest profit margins and turnover percentages without the high return stigma.

"With the expansion of the 8-track and cassette market," Wish



RECOTON offers a full line of tape and record accessories to better service distributors.

said, "tape accessory sales have increased tremendously in volume and in importance to the consumer. It creates a situation where the complete accessory department will not only produce its own high profit sales, but will also create traffic that will advantageously affect record and tape volume."

Without hesitating, the executive feels that dealers and rack

jobbers can triple, or at least double, volume by properly merchandising accessories. "Too many retailers limit themselves to 'cherry-picking' certain accessories and avoiding others rather than offering a full line," he said.

"That's one drawback," Wish mentioned. "Another is in creative marketing. Most stores fail to properly display goods or even offer accessories as leader items to build traffic. Accessory products have the important plus of basically being a self-service impulse sales item."

While the accessory business continues to show sales strength—Wish expects Recoton's sales to increase about 20 percent this year—there are some pitfalls in merchandising accessories.

"There is a danger, particularly on the distributor level, in that there are so many different products being produced by so many different manufacturers," Wish said.

The prime example of "over-manufacturing" is in the tape carrying case market, where there are more than 100 different styles and varieties of cartridge and cassette carriers. "All are slightly different in style and appearance, but basically similar in usefulness and saleability," he said.

There underlines the reason Recoton has expanded and broadened its scope. A distributor, whether he's in tape, records, electronics or automotive, can buy from one full line producer.

Beside this, Recoton's merchandising program offers shipments to distributors from four warehouses: Los Angeles, San Francisco, Portland and New York, where its facility is being doubled.

Further Diversification

Recoton is planning to broaden its audio product catalog and continues to add new lines, like a tape/album divider card line (8 or 9 items) and three new tape cases: models 128TC which holds 24 cartridges at \$8.95, 129TC promotional which holds 10 cartridges at \$3.95 and 130TC promotional which holds 12 cassettes at \$3.95.

The firm also offers blank cassettes in deluxe (60, 90 and 120-minute lengths), regular (30, 60, 90 and 120) and promotional three-packs (30 and 60); blank cartridges (35, 70 and 80); open reels; and audio products, including stereo headphones, cassette microphones, plugs, jacks, cables, AC adaptors, among others.

In the furniture area it offers about nine storage cabinets, all high-end accessories. ITM offers low-end specialty accessories like needles, strings, picks and instrument straps.

Wish said the firm is also moving into international markets, with GRT Corp. distributing a full line in Canada, and sales to European markets going through an export division at Recoton.

Fantasy Using Dolby On Studio Masters

SAN FRANCISCO—Fantasy Records is beginning to Dolbyize its master tapes at the studio level for eventual consumer release.

Dolbyized product on Fantasy and Prestige Records is being turned over to Ampex Stereo Tapes, said Ralph Kaffel, executive vice president.

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

"Ampex has already released some Fantasy titles in Dolbyized format, but we're recommending many, if not all, our releases be issued in the Dolby format," Kaffel stated.

While convinced on the merits of Dolbyized cassettes, the com-

pany is still looking cautiously at 4-channel tape and disk. "There are several quadrasonic disk concepts available, for example, and we're still studying the advantages of each," he said.

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

"There are manufacturers that treat prerecorded tape like a stepchild instead of as an essential part of music sales. A stronger marketing effort for tape, even if a record company has a licensing agreement, can only enhance sales."

Fantasy is releasing a series of "twofer" packages, both on cartridge and disk, from its Prestige line. The twin-pack cartridges will list at \$7.98.

Imported Products Costs Rise

• Continued from page 55

creases that result from revaluation.

The feeling among retailers is that the Japanese demonstrated their strength last year by increasing market share despite a crippling dock strike, the surcharge and a "buy America" mood among consumers.

Lesser known brands, however, will not fare as well, since their attraction is low prices.

Many dealers expect secondary-brand merchandise to be dumped despite the devaluation. "Once dumping of surplus stock is over," said one buyer, "it seems likely that secondary brands will be hurt worse than well-known merchandise by forced price increases. In many cases, low price has been the only appeal these lines could offer to counter-balance their lack of brand name image, service and parts."

In private label product, like in secondary-branded product, pricing is significant. Here, too, price is paramount, and domestic suppliers have an advantage in better parts and service.

Houseware Show's Invigorated by Strong Audio Hardware Exhibits

• Continued from page 56

mel makes more sense in the car because of the potential high investment for home installations. This was the feeling of Harvey Stetson at the Peerless exhibit, where one 4-channel unit was on display—the QS 888 discrete unit listed at \$129.95 with two flush-mount and two dash-mount speakers.

Automatic Radio is another company with the car only approach, although it did not display its Model QME 2445, which lists at \$118.95. Another firm with only a car 4-channel, again not displayed, was Metro Sound, whose catalog showed Model 9000, a matrix unit listed at \$99.95. Dyn was the only firm that mentioned it had a special car 4-channel display ready for mass merchandisers.

Discrete or matrix? This has a lot of manufacturers wondering. Some are taking both approaches, among them Panasonic, Electro Brand, Gladding-Claricon, Sanyo, Toyo, Juliette, Westinghouse, and others.

Some firms are entering 4-channel via matrix only. Dynovox shows two models in its brochure QS 1000—\$169.95 list and QS 1500—\$299.95. It will also have USA converters at \$39.95, \$49.95 and \$59.95. Magnasonic Corp. will show a matrix unit. Lloyds has a matrix (Model 608—\$299.95 list, in a phonograph compact model with four speakers). Although Penon's modular system, as with most other systems, plays discrete tapes, it is promoting the QXA-1 triphonic matrix stereo adaptor (\$99.95 list).

Of the firms going with both discrete and matrix, Toyo even mentions three kinds of sound: All the excitement of true discrete 4-channel sound, matrix 4-channel sound, derived 4-channel sound—in one beautiful package—as the way it plugs Model 740, calling the package "modestly priced" at the suggested list of \$349.95. Toyo also has the Quadri-Recorder (Pushbutton—\$69.95 and manual—\$49.95).

Sanyo Versatility

Sanyo goes both ways, too. Its DCA 1500 has discrete pre amps and matrix circuitry (\$99.95 list). Sanyo's Model DCA 1700, also discrete and matrix, lists for \$199.95. Sales training manager Larry Hall

sees two 4-channel markets: The people with existing stereo equipment and people still considering a home music system, thus the dual approach.

Among others with a dual approach are Gladding-Claricon with two models, not numbered yet. One will feature the Dynaco matrix system with four speakers to list at around \$199.95. The other, discrete, with larger speakers, will list for under \$300.

Electro Brand has a discrete Model 6467/411 with a \$139.95 list and a matrix unit with a feature called the "deviser" that lists for \$49.95 (Model 6100/411).

Several firms not yet out with 4-channel units are equipping existing 8-track machines for it. APF Electronics, for example, is designating its 8-track-stereo radio-phonograph unit 0360, a \$229.95 area unit that has 4-channel hook-up capability. An 8-track deck, Model 0650, open priced between \$99.95 and \$129.95 is also ready for 4-channel.

Juliette is calling its system the "2-4 channel" and will have an AQS 42 adaptor unit at around \$109.95 that will furnish both synthesized and discrete sound, said John Maler, vice president. Additionally, Juliette will bring in the 8TQM592 discrete/matrix at \$199.95 and a "2-4" deck at \$79.95.

Panasonic was explicit about the difference between discrete and matrix. The firm's RE 7750 is billed as discrete. The RE2030 model is equipped for what Panasonic calls "Quadruplex," which goes with an SB 203 unit that lists for \$69.95. Panasonic also has a balancer for \$19.95.

Among firms strictly discrete are Electrophonic with four models ranging from \$219.95 to \$559.95, Inland Dynatronics' QK48 at a \$99.50 list will be discrete. Electra Radio's QNM 884 at around \$120 will be a discrete deck. Muskat has a discrete Model 72QP1 at \$199 and a Model 72OD2 deck at \$149.95. Hitachi showed its integrated amplifier, Model IA-1200 (minimum suggested list \$650). JVC shows a discrete Model 5444 with suggested list of \$499.95 but also has a matrix car unit in its catalog (Model 1350) with a suggested list of \$119.95.

DOYLE HEADS PIONEER WING

LOS ANGELES — Pioneer Electronics has formed a division to market car stereos, speakers and home 8-track players.

Jack Doyle, who will direct the division, said all products will be designed to avoid conflict with any units currently manufactured by Pioneer for the U.S. automobile market.

Pioneer will introduce 8-track and cassette auto players, home 8-track units and cartridge record/playback decks, Doyle said.

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



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Craig Will Hold Firm On Auto Unit Prices

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

Models 3108 under-dash at \$69.95, 3121 under-dash with two speakers at \$69.95, 3122 under-dash with FM stereo at \$99.95, 3126 under-dash promotional at \$49.95 and 3123 floor-mount at \$79.95 all carry "old" price tags.

"We've discovered our marketing momentum is sufficient to merchandise these products at already established prices," Davies said. Other models, both automotive and home, probably will be increased

Magnavox Deal

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

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

in keeping in step with industry pricing, he stated.

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

—Additional 4-channel 8-track auto players, ranging from \$99.95 to \$179.95.

—Additional auto cassette and 8-track units to supplement an already broad line.

"We have discovered a movement in quadrasonic players, particularly in the automotive field, which gives hope to strengthening player sales in cars," Davies said.

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

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

The current line includes model 3505 under-dash stereo with automatic reverse at \$119.95 and model 3505 floor-mount stereo with automatic reverse at \$129.95.

Tape Happenings

JM is offering a series of election year teaching tapes, including "Free, 18 and Voting," "Voting: Understanding the Issues," "How to Vote," "The Presidency," "The Judiciary," "The Lawmakers" and "Road to the Presidency." Each cassette and open reel package includes a teacher's guide and 72 worksheets. . . . Diversified Sales, Glendale, Pa., has been named sales representative for Boman Astrosonix, Downey, Calif. . . . Certron, Anaheim, Calif., has named two sales representatives: Herb Schiller and Assoc., New York, and Felson and Moscoe, Minneapolis. . . . Kraco Products, Compton, Calif., and the Bon-Alre division of Lear Siegler have settled and unfair competition and libel suit, according to Kraco. A spokesman at Kraco, which filed the suit, said his company will receive a cash settlement.

Retail Shelves Load Early With New Units

LOS ANGELES — New equipment introductions this week include product from Sony/Super-scope, TEAC Corp. of America, Hitachi, Pioneer, among others.

SONY's model TC-353-D is a three-head open reel tape deck at under \$200.

TEAC has introduced model TCA 43 open reel multitrack mastering tape deck at \$729.

PIONEER is making available model SD-1000 stereo display unit designed for the measurement of audio characteristics of amplifiers, tuners, speakers, cartridges, tape decks and other components. The unit features a built-in oscilloscope whose vertical and horizontal amps have the same gain and an identical frequency response extending from 5 Hz to 250,000 Hzm within 3 dB. List is \$549.95.

HITACHI has introduced two cassette tape recorders, one with AM-FM radio featuring a battery/record level lamp that permits monitoring of signal input level and battery strength, tape footage counter and a tone control.

MUNTZ STEREO CORP. OF AMERICA has offered a self-contained stereo 8-track home center. Model H-7200 is a two-piece play-back unit featuring built-in speakers, a peak power output of 8 watts, four program selector lights, separate program selector switch and balance, tone and volume controls. It lists at \$89.95.

MURA CORP. has introduced its Quadset 4-channel headphones, model QP-300, at \$49.95.

Car Equipment Insurance Plan

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

Counter cards and policies have been distributed in automotive stereo locations to cover hang-on units in autos, mobile homes, recreational vehicles and boats. "The program will be going national in the near future," Krauss said, "just as soon as we work out all the kinks."

Plan 1 charges \$5 per unit for \$50 per unit liability coverage; plan 2 is a \$7.50 rate per unit for \$75 coverage per unit; and plan 3 charges \$10 per unit for \$100 coverage per unit. Resolute Insurance Co., Hartford, Conn., is the underwriter (Billboard, Dec. 11, 1971).

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

Gabriel Goes Into Tape

NEW YORK — Gabriel Manufacturing Co., which acquired the assets of Cassette Corp. of America, Carlstadt, N.Y., is beginning a program on blank tape.

"Since buying Cassette Corp.," said Edmond Gabriel, president, "we've been in a holding operation, but now we plan to move forward in blank cassettes, cartridges and open reel, plastic parts and tape components."

Gabriel has hired Jules Sack, former vice president and general manager of Stereodyne, to direct tape operations as national sales manager. He is organizing a network of manufacturers representatives to sell Gabriel's products.

The company is producing private label goods and plans to offer tape under its own brand. Bulk of the cassette assembly work will be in Haiti, Gabriel said.

Supermarts to Test Norelco

NEW YORK — Norelco is broadening its blank cassette distribution to include supermarkets.

The program is ultimately aimed at about 300 markets in New York, Boston, Washington-Baltimore, Salt Lake City, Birmingham, Ala., and Columbus, Ohio. Food Fair and First National Stores are among the first chains to offer the Norelco program.

For in-store promotion, a self-shipper 7-foot floor display will hold 72 cassettes. It is packed with 48 C-60s and 24 C-90s. The tape will be sold in a package featuring a photographic reproduction of a portable recorder with the blank cassette visible through a window in playing position.



Best salesman in the tape department pays you a commission!

Feast your eyes on the big daddy of them all . . . the Ultra 15 Stereo Tape Case. So good looking, it sells itself.

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

But looks aren't everything with Ultra 15. It's built rugged to last and last. With heavy-duty hardware and unique push-button lock. Four colors to choose from: agate brown,

royal red, avocado green and diamond black. And best of all, its retail price: just \$10.95.

So if you haven't put Ultra 15 to work in your tape department, hire it. There's very little overhead! Write us for information. Amberg File & Index Co., 1625 Duane Blvd., Kankakee, Illinois 60901.

Ampak

For Music "On-The-Go!"

Fats Domino

VOLUME ONE / UAS-9958
8 TRACK: X-04022



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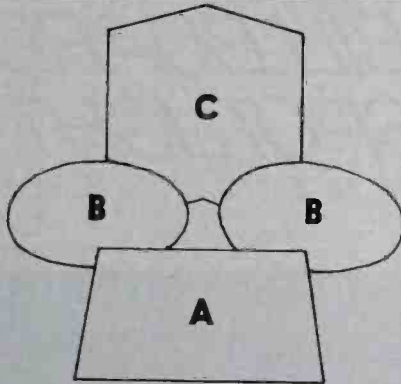
Ricky Nelson

VOLUME TWO / UAS-9960
8 TRACK: X-04028



Be Bop Baby • If You Can't Rock Me • Stood Up • Tryin' To Get To You • My Babe • Milkcow Blues • Poor Little Fool • Waitin' In School • Believe What You Say • Shirley Lee • Down The Line • I Can't Help It • I'm In Love Again • It's Late • Old Enough To Love • Restless Kid • Just A Little Too Much • A Long Vacation • Lonesome Town • Travelin' Man • Teenage Idol • Young Emotions • Never Be Anyone Else Like You • My One Desire • Hello Mary Lou • That's All

The Legendary Masters Series



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



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

Jenny Lee • Baby Talk • Clementine • Heart & Soul • Tennessee • Barbara Ann • Linda • Surfin' Safari • Surf City • Honolulu Lulu • Drag City • Little Deuce Coupe • New Girl In School • Deadman's Curve • The Little Old Lady • The Anaheim, Azusa & Cucamonga Sewing Circle, Book Review & Timing Association • Ride The Wild Surf • Sidewalk Surfin' • One Piece Topless Bathing Suit • Popsicle • Vegetables



VOLUME THREE / UAS-9961
8 TRACK: X-04029

Skinny Jim • Let's Get Together • Eddie's Blues • Little Lou • Pink Pegged Slacks • Jeanie Jeanie Jeanie • Something Else • Pretty Little Devil • Who Can I Count On • Thinkin' About You • Opportunity • Latch On • I'm Ready • Three Stars • Cotton Picker • Summertime Blues • Cut Across Shorty • Milk Cow Blues • My Way • Blue Suede Shoes • Nervous Breakdown • Come On Everybody • Sittin' In The Balcony • Twenty Flight Rock • Teenage Cutie • Hallelujah, I Love Her So • Fourth Man Theme • Weekend • Bo Weevil • Long Tall Sally



VOLUME FOUR / UAS-9959
8 TRACK: X-04027

Jan & Dean

Eddie Cochran

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A BILLBOARD SPOTLIGHT

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

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

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posure of thousands of direct sales to fans who visit the Hall of Fame.

This year's **Country Music Hall of Fame** Special promises to be the biggest and most impressive to

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Country Music

3 Major Country Stages Eliminated

By BILL WILLIAMS

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

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

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

The top name country acts have appeared at the rodeo since 1951. The show is held annually in October on four successive weekends. It traditionally has been one of the big events in country

music. The rodeos actually began 40 years ago, with country talent an integral part during the past two decades.

In Louisville, community relations director Joe Deiss of the Philip Morris Company confirmed that the format of the annual Kentucky Derby Week show sponsored by that firm will be drastically altered this year. It has been solely a country music show for the past 15 years, booked by the Moeller Talent Agency. The late Jim Denney, who created the original ties with Philip Morris and country music, was the founder of what now is the Moeller Agency.

Deiss said money is not the factor in this case, but merely an effort to "create new interest levels." He said country, while still one of the most powerful of all formats, appealed to only one interest group. He said at least one country act will be utilized in the early May show, but that it would include a pop concert attraction, a strong comedy act, and folk music to appeal to the young.

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

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

UNIVERSITY OBTAINS HISTORICAL CONSOLE

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

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

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

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

GI's Rate Country Close Second to Top 40 Music

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

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

During the past year, this Department of Defense organization

has distributed seven hours of weekly country television programs including the Bill Anderson, Glen Campbell, Johnny Cash, Billy Walker and Hee Haw shows, as well as the Country Music Association's annual award ceremonies. In radio, the weekly shipments included Grand Ole Opry, History of Country Music, and the Charlie Williams and Jimmy Wakely shows. In addition, AFRTS sends out to each station a weekly five-hour transcribed music library package composed of latest chart hits, including selections from two of the most popular country albums. Every other week, 13 of the top singles are added.

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

CMA Changes Song of Year

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

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

CMA directors ruled that a Song of the Year should be recognized as such regardless of when the product was first released.

The board also voted to extend the term of directors at large to two years. This ruling must be approved by the general membership.

Irving Waugh, president of WSM, was elected by the board to serve on the Music City Pro-Celebrity Golf Board for the current year.

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RCA 74-6015

Waylon Jennings



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A GREAT BIG HIT
BY A GREAT BIG MAN

Kenny Price "SUPER SIDEMAN"

RCA 74-0617

Pub. by Acuff-Rose, BMI



KENNY'S
LATEST ALBUM

Hot Country Singles

★ STAR Performer—LPs registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dis. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dis. Label) (Publisher, Licensee)	Weeks on Chart
1	1	CAROLYN Merle Haggard, Capitol 3222 (Shade Tree, BMI)	9	38	41	KENTUCKY Sammi Smith, Mega 615-0056 (100 Oaks, BMI)	5
2	2	KISS AN ANGEL GOOD MORNIN' Charley Pride, RCA 74-0550 (Playback, BMI)	15	39	43	GIVE MYSELF A PARTY Jeannie C. Riley, MGM 14347 (Acuff-Rose, BMI)	3
3	3	ONE'S ON THE WAY Loretta Lynn, Decca 32900 (MCA) (Evil Eye, BMI)	8	40	35	I ALREADY KNOW (What I'm Getting For My Birthday) Wanda Jackson, Capitol 3218 (Tree, BMI)	10
4	4	I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca 32895 (MCA) (Twitty Bird, BMI)	9	41	50	TO GET TO YOU Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	5
5	5	IT'S FOUR IN THE MORNING Faron Young, Mercury 73250 (Chestmont, BMI)	9	42	42	DON'T SAY YOU'RE MINE Carl Smith, Columbia 4-45497 (Seaview, BMI)	8
6	8	I'M A TRUCK Red Simpson, Capitol 3236 (Plaque/Record/Central Songs, BMI)	9	43	38	TOO OLD TO CUT THE MUSTARD Buck & Buddy, Capitol 3218 (Tree, BMI)	9
7	11	AIN'T THAT A SHAME Hank Williams Jr., MGM 14317 (Travis, BMI)	7	44	51	LOVE IS LIKE A SPINNING WHEEL Jan Howard, Decca 32905 (MCA) (Duchess, BMI)	6
8	13	BEDTIME STORY Tammy Wynette, Epic 5-10818 (CBS) (Algee/Flagship, BMI)	5	45	46	ANOTHER PUFF Jerry Reed, RCA 74-0613 (Vector, BMI)	5
9	7	WOULD YOU TAKE ANOTHER CHANCE ON ME/ME & BOBBY McGEE Jerry Lee Lewis, Mercury 73248 (Jack & Bill, ASCAP/Combine, BMI)	13	46	54	RUBY GENTRY'S DAUGHTER Arlene Haden, Columbia 4-4539 (Green Grass, BMI)	7
10	10	TONIGHT MY BABY'S COMING HOME Barbara Mandrell, Columbia 4-45505 (Julen, BMI)	8	47	33	LIVING & LEARNING Mel Tillis & Sherry Bryce, MGM 14303 (Sawgrass, BMI)	14
11	9	SHE'S ALL I GOT Johnny Paycheck, Epic 5-10783 (CBS) (Williams/Excellores, BMI)	17	48	49	THE ONE YOU SAY GOOD MORNING TO Jimmy Dean, RCA 74-0600 (Convention, SESAC)	5
12	12	I'VE COME AWFUL CLOSE Hank Thompson, Dot 17399 (Famous) (Chess, ASCAP)	9	49	—	MY HANG-UP IS YOU Freddie Hart, Capitol 3261 (Blue Book, BMI)	1
13	30	ANN (Don't Go Runnin') Tommy Overstreet, Dot 17-02 (Famous) (Cason, ASCAP)	5	50	37	CATCH THE WIND Jack Barlow, Dot 17396 (Famous) (Terrace, ASCAP)	13
14	18	TAKE ME Tammy Wynette & George Jones, Epic 5-10815 (CBS) (Glad, BMI)	6	51	52	SWEET, LOVE ME GOOD WOMAN Tampai & the Gasser Brothers, MGM 14339 (Glaser, BMI)	3
15	15	MORNIN' AFTER BABY LET ME DOWN Ray Griff, Royal American 46 (Blue Echo, BMI)	11	52	65	COLOR MY WORLD Barbara Faltrecht, Columbia 4-45532 (Northern, ASCAP)	3
16	16	MUCH OBLIGE Jack Greene & Jeannie Seely, Decca 32898 (MCA) (Belardo, BMI)	8	53	60	PARTY DOLLS & WINE Red Stegall, Capitol 3244 (United Artists/Songmill, ASCAP)	3
17	17	TURN YOUR RADIO ON Ray Stevens, Barnaby 2048 (CBS) (Affiliated Entis, BMI)	9	54	57	SEARCH YOUR HEART Bobby Wright, Decca 32903 (MCA) (Convention, SESAC)	6
18	20	RED, RED WINE Roy Drusky, Mercury 73252 (Tallyrand, BMI)	8	55	63	SAFE IN THESE LOVIN' ARMS OF MINE Jean Shepard, Capitol 3238 (Algee, BMI)	4
19	19	FORGIVE ME FOR NOT CALLING YOU DARLING Nat Stuckey, RCA 74-0590 (Blue Crest/Hill & Range, BMI)	8	56	66	SUPER SIDEMEN Kenny Price, RCA 74-0617 (Acuff-Rose, BMI)	3
20	27	THE BEST PART OF LIVING Marty Robbins, Columbia 4-45520 (Mariposa, BMI)	5	57	45	CINDERELLA Tony Booth, Capitol 3214 (Blue Book, BMI)	9
21	6	(I've Got a) HAPPY HEART Susan Raye, Capitol 3209 (Blue Book, BMI)	12	58	58	NEVER HAD A DOUBT Mayf Nutter, Capitol 3226 (Blue Book, BMI)	7
22	39	GOOD HEARTED WOMAN Waylon Jennings, RCA 74-0615 (Baton/Nelson, BMI)	4	59	—	MISTY MEMORIES Brenda Lee, Decca 32918 (MCA) (Playback, BMI)	1
23	32	UNTOUCHED Mel Tillis, MGM 14329 (Sawgrass, BMI)	5	60	—	CRY Lynn Anderson, Columbia 4-45529 (Shapiro-Bernstein, ASCAP)	1
24	31	YOU CAN'T GO HOME Slater Brothers, Mercury 73253 (House of Cash, BMI)	8	61	71	COTTON JENNY Ann Murray, Capitol 3260 (Early Morning, CAPAC)	2
25	21	COUNTRY GREEN Don Gibson, Hickory 1614 (Acuff-Rose, BMI)	15	62	62	ANOTHER DAY OF LOVING Penny DeHaven, United Artists 50854 (Unit, BMI)	5
26	34	ONLY LOVE CAN BREAK A HEART Sonny James, Capitol 3232 (Arch, ASCAP)	3	63	69	HEARTACHES BY THE NUMBER Jack Reno, Target 0141 (Mega) (Tree, BMI)	2
27	28	I START THINKING ABOUT YOU Johnny Carver, Epic 5-10813 (CBS) (Green Grass, BMI)	6	64	68	ONE TIN SOLDIER Skeeter Davis, RCA 74-0608 (Trousdale, BMI)	4
28	25	COAT OF MANY COLORS Dolly Parton, RCA 74-0538 (Owens, BMI)	14	65	70	I SAW MY LADY Dickie Lee, RCA 74-0623 (Apoll, ASCAP)	2
29	26	YOU BETTER MOVE ON Billy (Crash) Craddock, Cartwheel 201 (Spartus/Keva, BMI)	13	66	72	WHAT A PRICE Johnny Russell, RCA 74-0570 (Travis, BMI)	8
30	14	BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton, RCA 74-0565 (Owens, BMI)	12	67	67	THROW A ROPE AROUND THE WIND Red Lane, RCA 74-0616 (Tree, BMI)	2
31	47	OKLAHOMA SUNDAY MORNING Glen Campbell, Capitol 3254 (Kenwood Campbell, BMI)	4	68	—	THE WRITING'S ON THE WALL Jim Reeves, RCA 74-0626 (Tuckahoe, BMI)	1
32	22	BABY'S SMILE WOMAN'S KISS Johnny Duncan, Columbia 4-45479 (United Artists, ASCAP)	10	69	74	EVERYWHERE I GO (He's Already Been There) Tex Williams, Monument 8533 (CBS) (Combine, BMI)	2
33	29	SOMEWHERE IN VIRGINIA IN THE RAIN Jack Blanchard & Misty Morgan, Mega 615-0046 (100 Oaks/Birdwalk, BMI)	13	70	75	THE BEST IS YET TO COME Del Reeves, United Artists 50877 (Tree, BMI)	2
34	23	BRING HIM SAFELY HOME (To Me) Sandy Posey, Columbia 4-45458 (Tree, BMI)	14	71	—	A THING CALLED LOVE Johnny Cash and the Temple Evangel Choir, Columbia 4-45534 (Vector, BMI)	1
35	36	A PART OF YOUR LIFE Cherlie Rich, Epic 5-10809 (CBS) (Makamillion, BMI)	10	72	73	WE'VE GOT TO WORK IT OUT BETWEEN US Diana Trask, Dot 17404 (Famous) (Dayden, ASCAP)	2
36	24	RUBY, YOU'RE WARM David Rogers, Columbia 4-45478 (Tree, BMI)	12	73	—	KISS THE HURT AWAY Ronnie Dove, Decca 32919 (MCA) (Mydow/Cha-Fin, BMI)	1
37	40	SUSPICION Bobby G. Rice, Royal American 48 (Presley, BMI)	5	74	—	WITHIN MY LOVING ARMS Karin Huskey, Capitol 3229 (Blue Book, BMI)	1
				75	—	WHEN YOU SAY LOVE Bob Luman, Epic 5-10823 (CBS) (Jack & Bill, ASCAP)	1

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RCA #74-0641

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Exclusively on
RCA RECORDS

Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 1/29/72

★ 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	10
2	2	EASY LOVING Freddie Hart, Capitol ST 838	19
3	3	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia C 30925	9
4	5	ANNE MURRAY & GLEN CAMPBELL Capitol SW 869	8
5	4	WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis, Mercury SR 61346	12
6	8	RANGER'S WALTZ Mom and Dad, GNP Crescendo GNPS 2061	6
7	6	WE GO TOGETHER Tammy Wynette & George Jones, Epic E 30802 (CBS)	13
8	9	SHE'S ALL I GOT Johnny Paycheck, Epic E 31141 (CBS)	6
9	10	THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. II Columbia KC 30887	15
10	7	COAT OF MANY COLORS Dolly Parton, RCA LSP 4603	14
11	11	I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510	34
12	12	NEVER ENDING SONG OF LOVE Dickie Lee, RCA LSP 4637	4
13	13	I'M JUST ME Charley Pride, RCA LSP 4560	29
14	14	IN SEARCH OF A SONG Tom T. Hall, Mercury ST 61350	20
15	16	SILVER TONGUED DEVIL & I Kris Kristofferson, Monument Z 30679 (CBS)	17
16	15	WORLD OF LYNN ANDERSON Columbia C 30902	16
17	31	LAND OF MANY CHURCHES Merle Haggard, Capitol SW60 803	5
18	18	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca DL 75310 (MCA)	16
19	21	COUNTRY GREEN Don Gibson, Hickory LPS 160	3
20	20	YOU'RE MY MAN Lynn Anderson, Columbia C 30793	28
21	19	FOR THE GOOD TIMES Ray Price, Columbia C 30106	74
22	17	SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol ST 835	22
23	23	WELCOME TO MY WORLD Ray Price, Columbia G 30878	9
24	24	PITTY PITY PATTY Susan Raye, Capitol ST 807	22
25	27	TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS)	22
26	26	HANK THOMPSON'S 25th ANNIVERSARY ALBUM Dot L 2-2000 (Paramount)	8
27	29	ROSE GARDEN Lynn Anderson, Columbia C 30411	58
28	30	ME AND BOBBY McGEE Kris Kristofferson, Monument Z 30817 (CBS)	17
29	25	HIS GREATEST HITS, VOL. 2 Bill Anderson, Decca DL 75315 (MCA)	11
30	22	HERE COMES HONEY AGAIN Sonny James, Capitol ST 849	9
31	39	BEST OF ROGER MILLER Mercury SR 61361	2
32	—	THE RIGHT COMBINATION/ BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton, RCA LSP 4628	1
33	36	BEST OF BUCK OWENS, VOL. 4 Capitol SW 830	13
34	37	JEANNIE Jeannie C. Riley, Plantation PLP 16 (BSS Int'l)	5
35	42	NO-KO JOE Jerry Reed, RCA LSP 4596	20
36	38	THE DEL REEVES ALBUM United Artists UAS 6820	5
37	28	HELP ME MAKE IT THROUGH THE NIGHT Sammie Smith, Mega MS1-1000	47
38	—	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	34
39	—	NASHVILLE BRASS TURNS GOLD Danny Davis & the Nashville Brass, RCA LSP 4627	1
40	40	AERIE John Denver, RCA LSP 4607	7
41	41	WORLD OF MARTY ROBBINS Columbia G 30881	12
42	—	MISSISSIPPI TALKIN' Jerry Clower from Yazoo City, Decca DL 75286 (MCA)	25
43	33	LOVE'S OLD SONG Barbara Felchold, Columbia C 31092	4
44	34	GREENE COUNTRY Jack Greene, Decca DL 75308 (MCA)	6
45	35	LIVING AND LEARNING/TAKE MY HAND Mel Tillis & Sherry Bryce, MGM SE 4800	9

Nashville Scene

Disk jockeys know a good single when they hear it, and they are playing the fire out of "I Don't Want It" from the current Bill Anderson-Jan Howard album. It's another winner written by Jerry Chesnut. . . . George Beverly Shea, fresh from sessions produced by Danny Davis, goes to a concert in Tampa, another in Atlantic City (already sold out), and heads for further dates in Texas and Maryland, the latter with Billy Graham. BBC also will carry a series of taped sessions he did in Scotland. . . . Ronnie Prophet has his album out on his own label, Prophet, and the LP is selling out regularly in the Carousel, where he performs regularly when not on the road. It features a tune called "Harold, the Horney Toad," and six other originals. It was cut at National Sound Studios. Ronnie, who does the CBS-Fender show in Fullerton, goes from there to The Upstairs and Downstairs in New York, then the Thunderbird in Jacksonville, then spends another three weeks at the Landmark in Las Vegas with Patti Page. Last year he spent several weeks with the Danny Thomas show.

An organization has been formed in Milton, Pa., called the American Folk Musicians' Association. It's described as a "union" for country, bluegrass and gospel entertainers. . . . Howard Vokes goes into his 11th year at the Griltz Hotel in Verona, Pa. . . . Country Crossroads, the Southern Baptist Radio-TV Commission country radio show, set an all-time record for mail pull during the month of December. More than 12,300 fans wrote in. The show is co-hosted by Bill Mack and Leroy Van Dyke. . . . Red Steagall, chairman of the awards show committee for the Academy of Country and Western Music, said this year's show will take place March 13 at the John Wayne Theater at Knotts Berry Farm. . . . WHOO continues to bring top shows into Orlando. The Johnny Cash Show, shown last week, was another sell-out, and the first of a series of programs planned by the station in 1972. . . . Jack Greene and Jeannie Seely have made a contribution to the Country Music Hall of Fame. Among other things, the pair donated items from their appearance at the United Nations birthday celebration last October. . . . Faye Bull has turned out another story-song for Escambia Records. She first did "The Legend of Henry Wells" and has followed with "Fare - Three - Well, Mary Jane Clowers," recorded by the Cool Tatoo from Sterling, Ill.

Porter Wagoner and Dolly Parton are set for an eight-day concert tour throughout the northwest and Western Canada in February, promoted by Jack Roberts. They play everything from concert halls and theaters to a high school auditorium. This is in keeping with Porter's new policy of taking country music everywhere. . . . Johnny Western has wrapped up his 5th consecutive New Year's holiday show at the Golden Nugget in Las Vegas. It's an all-time record in the 35 years the club has been operating, and attendance records were broken. Among those who stopped by to take a bow were Merle Haggard, Dave Dudley, David Houston and the Kimberlys. . . . The team of Buck Owens, Bobbie Nichols, Bud Phillips and Dick Kerns captured top honors in the pro-am division of the Glen Campbell Los Angeles Open. Buck also won a leopard-banded straw safari hat from his caddy, but tipped the fellow well in return. . . . A Nashville widow, elderly and broke, will be helped in a fund-raising campaign by Carl and Pearl Butler. Tex Clark of Brite Star promotions kicked things off with a substantial gift.

Country Music

Cash and W. Jackson Top Swedish Ballots

STOCKHOLM — Johnny Cash and Wanda Jackson have won the male and female vocalist segments of the country music poll organized by the Kountry Korral, national magazine.

Chet Atkins was voted top instrumentalist, and the Osborne Brothers were named the leading bluegrass group.

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

The results included:

Male Singer: 1—Johnny Cash; 2—Joseph Lundberg; 3—Jim Reeves; 4—Merle Haggard; 5—Charley Pride.

Female Singer: 1—Wanda Jackson; 2—Lynn Anderson; 3—Loretta Lynn; 4—Dolly Parton; 5—Connie Smith.

Instrumentalist: 1—Chet Atkins; 2—Lloyd Green; 3—Jerry Lee Lewis; 4—Jerry Reed; 5—Don Rich.

Bluegrass: 1—Osborne Brothers; 2—Bill Monroe; 3—Flatt & Scruggs; 4—Jim and Jesse; 5—Tennessee Travelers.

Song: 1—Me and Bobby McGee, Kris Kristofferson and Fred Foster; 2—Sunday Morning Coming Down, Kris Kristofferson; 3—Okie From Muskogee, Merle Haggard, Eddie Burriss; 4—Help Me Make It Through the Night, Kris Kristofferson; 5—Rose Garden, Joe South.

Album: 1—Tennessee Five, Tennessee Five (G Produktion); 2—Kristofferson, Kris Kristofferson (Monument); 3—Another Man, Gorah Hogstrom (G Produktion); 4—At San Quentin, Johnny Cash, Columbia; 5—Ruby, Buck Owens (Capitol).

National Band: 1—Tennessee Five; 2—Rankama; 3—Red Jen-

kins; 4—Tennessee Travelers; 5—Rank Strangers.

Composer: 1—Kris Kristofferson; 2—Tom T. Hall; 3—Harlan Howard; 4—Hank Williams; 5—Merle Haggard.

New Lone State Country Show

DRIPPING SPRINGS, Texas—A three-day history of country music will be held here this March on a 7,000-acre ranch, featuring some of the biggest names in country music.

This is billed as the first annual show, and artists listed for appearance include Waylon Jennings, Tom T. Hall, Merle Haggard, Roger Miller, Kris Kristofferson, Earl Scruggs, Sonny James, Loretta Lynn, Buck Owens, Bill Monroe, Hank Snow and Jimmy Martin. Masters of ceremonies will be Tex Ritter and Roy Acuff, both members of the Country Music Hall of Fame, and T. Tommy Cutler.

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

The site is a natural amphitheater accommodating 60,000, with camping facilities nearby. Sponsors are confident the "reunion" will become a "Newport of country music."

Producers of the show are Donald R. Snyder, Michael McFauld and Edward Allen.

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"THERE'S BEEN MORE SUN THAN RAIN"—Bonnie Lou (Wrayco)

"YOU'RE THE OTHER HALF"—Ootile West (RCA)

"ONE MORE"—Gene Tyndall (Twilight)

"A STEP IN THE RIGHT DIRECTION"—Eric Saxon (Chalice)

"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)

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International News Reports

Equipment Firms Attend MIDEM '72; Total Rises

By NIGEL HUNTER and ROB PARTRIDGE
Staff Member, Music Week, Record & Tape Retailer

CANNES—Provisional statistics indicated that for the sixth year running MIDEM was bigger than ever. From 327 participants in 1967, the 1972 total reached 621, and the number of individuals attending has risen from less than 1,000 in 1967 to 4,500 this year.

There were more than 150 British companies listed in the official catalog—a record turnout. John Nathan, Bernard Chevry U.S. representative, reported a 25 percent increase in American participants with more than 70 companies—30 with booths—in attendance.

The character of the participating countries is changing with the years. Initially an exclusive music publishing and record event, MIDEM now reflects the broadening pattern and emphasis of the music industry with increased participation by recording studios and other enterprises concerned with the technical and equipment aspects of the business.

MIDEM chief, Bernard Chevry, underlined this innovation in a statement to Billboard: "Over the past 5 years, MIDEM has proved to be a uniquely advantageous market for the record and music publishing business. It was a logical extension that companies wishing to do business on the equipment side should go to MIDEM in 1972.

"It is becoming increasingly apparent that the record producer and the recording companies must work more closely together with the manufacturers of electronic equipment as we move into the age of quadraphonic sound.

"Notably, the American and the Japanese have given the lead in this area, but I feel the evidence of the British companies the event is an indication that European interests are not too far behind in this new technological age."

The Japanese Sansui company has been holding quadrophonic demonstrations at the Halmaison, adjacent to the Palais de Festivals. Sansui is endeavoring to get its 4-channel matrix system adopted

Rock Theater For Melbourne

MELBOURNE, Australia — A Melbourne suburban theater, the Regent, has been converted into a rock theater, the city's first.

It was converted at a cost of \$40,000 and incorporates a \$22,000 light show, Stargate Corridor. Promoters Joe Monterosso and Bert Deling will book overseas acts for the theater.

as standard for the recording industry.

Although the demand for office accommodation seems as great as ever, an appreciable number of music businessmen are here this year without a stand in the Palais. They toured the offices of other associates of potential associates instead, conducting discussions there or in their hotels.

Early in the week the general atmosphere seemed quieter than in previous years. The opening Gala reception at the Casino was also not up to the standard of previous occasions.

The '600 dancers and musicians from Rio' promised last year to recreate that city's carnival, turned out to be a 10-man group called Los Batukis and singer Couta, none of whom have been back to Brazil for a considerable number of years, judging by their repertoire.

The Kinney group was combining MIDEM with two major company conferences so companies from France, Germany and Britain were holding co-ordination meeting in Cannes on Friday, to be followed on Saturday with an international conference between the European and U.S. companies.

News From MIDEM '72

Tracey Sterne, manager of None-such, the Elektra-owned classical label, arrived to discuss the final launch plans for the label in Britain with Nat Joseph, managing director of Transatlantic. The label and Transatlantic began a three-year licensing deal for the U.K., signed last November.

Dart & Plexium, two British independent labels, were both looking for worldwide licensing deals at MIDEM. Dart, formed by Clive Stanhope and Tim Satchell, is concentrating on the singles market, and seeking one-off deals Plexium with its successful Nonstop Top 20 album series is looking for one worthwhile licensing deal for the whole label," commented Gordon Lotinga, the managing director. The Camboro and Catrine catalog of 20 songs by the Harmealede, including the group's last single hit "Cousin Norman" the "Songs" album and forthcoming single "Radancer" were available for worldwide appreciation.

A recent deal concluded by U.S. executive Moe Rothman with Charlie Chaplin has sparked off renewed interest in the music copyrights and Bourne Music's Len Taylor had an entire wall of his MIDEM office stand devoted to sheet copies. He will be seeking new cover



EUROPEAN SINGER Demis Roussos shows his first U.S. Album, "On the Greek Side of My Mind" to disk jockey, Bill Wilson of WNBC, New York. Roussos, released in the U.S. by MGM is on a promotion tour of the U.S. involving the album.

Anderson's 'Rose Garden' Top Norwegian Record

OSLO—Lynn Anderson's "Rose Garden" on CBS was 1971 Record of the Year in Norway, according to a survey compiled over the 12 months by the newspaper Verdens Gang, which produces Norway's official top ten chart.

The "Rose Garden" victory confirms that Norway is an excep-

GRRC Conference Returns to London

LONDON—The Gramophone Record Retailers Committee conference will return to London this year—the first time it has been held in the capital for several years—and will be aimed exclusively at record and tape dealers.

Since the GRRC amalgamated with the Music Trades Association, the two bodies have held a joint conference, but the feeling over recent years has been that a return to the previous system of a London conference for record retailers is called for.

The GRRC meet, organized with the co-operation of RTR-Music Week, will take place on March

1-2 under the title, "Progress and Profit For The Record Retailer."

Purpose of the conference is to explore future prospects and directions for the record and tape industry and how new developments can be beneficial to dealers.

Speakers who have so far accepted invitations are John Cullshaw (head of BBC TV music programmes), George Martin (chairman AIR London), David Munrow (musical director of "The Six Wives of Henry VIII," director of the Early Music Consort, EMI and Argo recording artist), Colin Hadley (director Pyc Records), and Roy Matthews (EMI factory manager).

An innovation at GRRC conferences will be an invitation to manufacturers to install manned displays of new products which will also provide an opportunity for private discussion.

tionally receptive market for U.S. country product, with visiting artists in the idiom enjoying considerable success in concert and on record.

Runner-up in the 1971 all-year hit parade was "Chirpy Chirpy Cheep Cheep" by RCA group Middle Of The Road. The two records held the No. 1 position for 14 and 12 weeks respectively, drawing close to the long-running tenancies of the past such as "Tom Dooley" and "Petite Fleur." The record in third place for 1971 was George Harrison's "My Sweet Lord" on Apple.

Winner of the LP section was "Pendulum" by Liberty's Creedence Clearwater Revival, with "Pearl" by Janis Joplin on CBS second, and MCA's "Jesus Christ Superstar" third. Fourth was the Alf Proeysen memorial album "Du Ska Fa En Dag Imara" on Fontana.

Aussie Rock Agencies Merge

SYDNEY, Australia—Australian booking and management agencies, Consolidated Rock and Australian Entertainment Exchange, have merged. Michael Gudinski, a partner in Consolidated Rock has been appointed to the board of directors of Australian Entertainment Exchange and will continue to operate Consolidated as a management organization.

The two agencies handle such Australian acts as Company Caine, Masters Apprentices, Pirana, Aztecs, Max Merritt and the Meteors and Doug Parkinson.

Harris Active In Films, Disks

LONDON—Since his return from Las Vegas where he was working on routines for a new Paul Anka album, musical director, arranger and producer Johnny Harris has been involved with albums for Richard Harris, Shirley Bassey, Petula Clark, Sacha Distel and soundtrack recordings for the Warner Bros. film "Man in the Wilderness," and the 20th Century-Fox film "Bloomfield."

Harris arranged and produced the music for both films and also wrote much of the music for "Bloomfield" which is sung by the Bloomfields and Head, Hands and Feet. He also wrote the music of six of the songs on the Richard Harris album, "My Boy."

On the Petula Clark album, "Petula '71," Johnny Harris wrote five of the songs with John Bromley and the same co-writers penned three of the Distel tracks. Harris is now setting dates to record a follow-up album for Warner to his own "Movements" LP.

Col Canada Sets Concert Promotion Co

TORONTO—In another bid to strengthen its involvement with the Canadian music industry, Columbia Records this week announced it would form a new concert promotion company with entrepreneur, Martin Onrot.

Initially the company will concentrate on concert promotion in Ontario and Quebec, but they are also plans for greater activity in other areas, which could include artist management.

Forthcoming concerts from Martin Onrot include the Mood Blues, Chuck Mangione, Jethro Tull, Three Dog Night and Creedence.

The new company's name will be announced shortly, and Onrot will move into larger premises.

Columbia recently completed new pressing and tape duplication plant with master cutting facilities. It was also widely rumored that Columbia was talking to at least one Toronto studio owner.

Japan Disks, Tape Sales Production Up

TOKYO—The Japanese Record Association reports that 13,600 000 records were produced 1 October in Japan, with a sale figure of \$22,102,500.

There was a 9 percent increase in production and a 23 percent increase in money over the previous month.

A total of 1,196,420 cartridge were produced during the month bringing in \$7,499,686, cassette totalled 535,621 for \$1,320,85 and 11,766 open reel tapes were produced for \$48,479.

International Executive Turntable

Peter Knight Jr. has been appointed U.K. representative for the newly founded international pop management team of Phonogram International. He will be based in London and will be responsible for seeking talent and repertoire and for co-ordinating the activities of visiting talent.

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European Rack Assn Holds Inaugural Meet

PARIS—Jan Miles, managing director of Record Merchandisers—U.K. was elected as the first chairman of the European Rack Merchandisers Association (ERMA) following an inaugural meeting here.

Miles will be joined on the executive committee by Hans Kron-

wall, head of Grammorack, Sweden, and Jan Asman, managing director of NV Grammoservice, Holland.

The meeting was initiated by George Baenge, who is responsible for all Phonogram's participation in racking on an international basis. It was attended by 22 delegates, including the heads of 11 industry-owned rack companies in Europe.

Purpose of the meeting was to discuss areas of activity in which inter-company collaboration might prove useful.

"With all rack companies together accounting for about 65-70 million dollars worth of sales each year, there are obvious benefits to be achieved from inter-company co-operation. I'm thinking particularly of joint promotions on certain records and putting our considerable buying power to advantage in such matters as shrink-wrapping."

Following the Paris discussions, there will be a further meeting in London in February when ERMA's terms of reference will be ratified. It is felt that the association is a workable proposition, consideration will be given to the appointment of a secretary.

Pub Assn in Content Promo

TORONTO — The Canadian Music Publishers' Association are offering their catalogs to U.S. producers and artists in a special promotion.

Pointing out that Canadian radio stations now must play 30 percent domestic content, the association says Canadian songs recorded by Americans qualify as Canadian content.

"Key border stations such as CKLW must play 30 percent Canadian content providing an opportunity for many artists, both Canadian and American, to get an extra boost into the international charts," claims letter, signed by the association's chairman, B.A. Apollonio.

Canada Executive Turntable

Columbia has announced several changes in its marketing personnel. Bert Dunsieith, branch manager of the Vancouver office, has been appointed director of distributor sales. He will be headquartered in Toronto and will supervise all Columbia distribution. Bill Eaton, former director of sales and merchandising, moves over to director of marketing services. He will be responsible for the creation and development of overall merchandising and advertising support plans. He will also look after packaging.

Charlie Camilleri, Ontario promotion manager, now becomes national promotion manager. Camilleri has been with the company for 15 years. Dunsieith's Vancouver job has been filled by Bill Bouvette, formerly with London Records. Mike Watson, former manager of Toronto group Buckstone Hardware, has been named Ontario promotion representative.

Lee Armstrong, product manager of MCA Canada, has been appointed director of international for MCA in the U.S. J.K. Maitland, president of MCA, said that Armstrong would be located in Los Angeles.

Armstrong has been with MCA Canada for the past six years.

Capitol of Canada, Toronto, has restructured its wholesale marketing division, meaning changes in responsibilities for national promotion director, Bill Bannon, and Ontario sales manager, Bob Rowe. Bannon will now concentrate solely on artist relations and promotion, while Rowe will function as national field sales manager.

Ottawa's Compass Entertainment has hired Ernie Smith for its concert division. Smith was formerly with Triangle Productions.

Canadian Association In Tape Piracy Raid

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

Last week the CRMA, in cooperation with the Montreal Police Department, seized more than 5,000 illegal 8-track cartridges.

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

The Association's policy is to advise offending dealers of the illegal source of its stock, and if

pirate purchases do not cease, legal action is taken.

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

Song Contest Draws 3,000

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

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

This year more than 3,000 entries have been received for the \$1,350 grand prize.

The 1972 judges are composer Gene MacLellan, TV host Elwood Glover, Doug Parker, singer Vanda King and RCA's Jack Feeney.

The final will be broadcast on March 3.

Apollon Increase Sales, Production

TOKYO — Apollon Ongaku Kogyo announced sales of \$7,500,000 for their 30th fiscal period—an increase of 1.9 percent over the last period. Cartridges accounted for 90.1 percent of their sales, the rest being cassettes.

News From MIDEM '72

• Continued from page 64

rector Bruce White and Tony Cousins. The labels material is available for the world and include the songs of Bruce Ruffin who last year had a hit single with "Rain." Ruffin's material is available through Creole's publishing outlet and the company has publishing rights to eight songs on Ruffin's latest album released in Britain on Trojan.

Hush Music, the publishing arm of the operations of Shel Talmy and Hugh Murphy, is to be represented exclusively in the U.K. by Chrysalis Music involving a deal negotiated here by Talmy and Murphy with Chrysalis' Bob Grace. Included in the agreement are the compositions of U.S. songwriter/singer Laurie Styvro, whose albums "Spilt Milk" containing all her own songs and produced by Murphy, will be released in the U.K. and Europe when label negotiations have been concluded.

Island Music's top label Blue Mountain announced its first international release at MIDEM with

four singles scheduled for issue during this month and February in the major European countries as well as Africa, the Far East and Australia. Product from Phil Wainman's Maple Annie Enterprise will be released in Europe by Blue Mountain with a label credit. Blue Mountain's international distribution has been negotiated on an individual territory basis.

Former Feldman Music chief Ben Nisbet premiered the first product on his newly formed Sovereign label to the strong contingent of international representatives and associates of EMI with whom Nisbet has completed a distribution deal. The acts involved are Flash, Canadian folk duo Morin & Wilson, and Earl Jordan. Nisbet was accompanied by his U.S. attorney David Braun, during his discussions concerning Sovereign and its publishing associat, Big Ben Music.

Peter Knight Jr., in Cannes in his new capacity as London & international representative of Phonogram International. He took up the post on Jan. 1 after leaving Polydor, and reports direct to the Phonogram headquarters in Baarn.

Guess Who Cut New LP

WINNIPEG — RCA's Guess Who were in rehearsals this week in preparation for the recording of the group's next album. The sessions will take place early in February at RCA's West Coast studios in Los Angeles. Most earlier studio dates with the Guess Who and producer Jack Richardson were in Chicago.

Manager Don Hunter revealed that the new album, to be released in late February, will be called "Rockin'."

The Guess Who are also planning a charity concert here on March 6, with the proceeds to be split between the Multiple Sclerosis Society and the fund to build a new Indian and Metis friendship centre.

Greek Singer on U.S. Promo Tour

NEW YORK—Greek singer, Denis Roussos is currently on a promotion tour of the U.S. mainly visiting radio stations in connection with his album, "On the Greek Side of My Mind," released here by MGM.

During his U.S. stay, from Jan. 17-29, Roussos will visit New York, Philadelphia, Washington, Cleveland, Chicago, New Orleans, Houston, Seattle and Los Angeles.

MGM has pulled a single, "We Shall Dance" from the album. The title has been a major hit for Roussos, who sings in English and is based in France, throughout Europe. Roussos is a former member of the Aphrodite's Children group.



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LONDON

Derek Chinnery, an executive producer at the BBC, has been named head of the BBC's Radio 1 as a replacement for Mark White, who is moving over to head up Radio 2. London Management has acquired a controlling interest in Kennedy Street Holdings, the parent firm of Kennedy Street Enterprises, the St Anne's Music publishing company and the Strawberry recording studios in Stockport. Through the acquisition London Management plans to expand its record production activities. Bernard Lee who is responsible for GL Productions at London Management stated that the company will be launching its own label throughout the world. Existing directors of Kennedy Street, Danny Betesh and Harvey Lisberg will be joined on the board by Dennis Van Thal, Michael Grade and Billy Marsh. In turn, Betesh and Lisberg will join the main London Management board.

Kennedy Street represents several artists including Peter Noone, Tony Christie and the Syd Lawrence orchestra.

Feldmans Music was given a permanent injunction against Richard Branson and Virgin Records on Friday in the High Court stopping the illegal import of an album, "Rough and Ready" by Jeff Beck. Feldmans was also awarded damages for infringement of copyright and costs, both of which are yet to be assessed. Also scheduled for hearing in the High Court is another action by Feldmans, acting on behalf of Hec Enterprises against Branson over a bootleg album by Deep Purple called "H Bomb." RCA is beginning a sales campaign this week to promote three albums on the Jefferson Airplane label, Grunt. The campaign is built around three albums, "Bark" by Airplane, "Sunflower" and "Papa John Creach." Apart from dealer aids, RCA is importing 2000 posters from its Italian company and badges and the Grunt comic are being sent over from RCA in New York.

Tony Stratton-Smith's Charisma label is expanding its activities to embrace an agency, Charisma Artists. The new unit will be run by Paul Conroy who has joined the company from the Red Bus agency. First acts represented by Charisma Artists are Capability Brown and Spread Eagle, who are both signed to Quartet Music, handled by Carlin.

Canadian singer Pagliaro has been in London for TV and radio dates to promote his first single for Pye, "Lovin' You Ain't Easy." The singer's material is published in this country by ATV-Kirshner Music. Derek Dawe, head of administration of EMI Records sales and distribution division is retiring at the end of April. Dawe, who has been with EMI since 1946

is also secretary of the BPI. Trident recording studios and producer John Anthony have formed a production company, Neptune. Artists already signed to the new company include Skin Alley and Eugene Wallace.

MEXICO CITY

With Guillermo Infante's appointment as sales director of RCA Records, Mexico, he again assumes the presidency of AMPROFON (Mexico Association of Phonograph Producers) Infante was out of the record business for four months taking an English course in Washington. Temporary president during his absence Luis Baston reassumes his vice presidency. Spanish singer Joan Manuel Serrat introduces his current Capitol single, "La Mujer Que yo Quiero" (The Woman I Love) during his two week season at the Palace of Fine Arts. Peruvian singer Roberta, now resident in Mexico, has signed with the Gas label after making two albums for Capitol. Constantino Excohar now heads up the advertising and promotion department for RCA—he was formerly international sales manager for the company. Martin del Campo, currently advertising department head, will take over international sales.

New singer Juan Gabriel is at No. 1 in the Mexican chart with his first single, "No Tengo Dinero" (I Have no Money). Newspaperman-composer Miguel Angel Viqueira has died. His last song, "Juan el Pescador" (John the Fisherman) was recorded by Estrellas de Plata group and singer Ciro. Enrique Caceres, former lead singer with Los Panchos, made his first solo recording, "Hoy Te Has Ido" for CBS.

ENRIQUE ORTIZ

TOKYO

Television personality Yuko Enatsu debuts on Minorophon with "Hana to Kiteki to Watashi." KHK Service Center will release three volumes of cassette tapes, "Tenno-Showa no Ayumi" a selection of speeches by the Japanese Emperor. CBS/Sony will release a new self composed single, "Kekkon Shiyoyo" by Takuro Yoshida. Shoji Ishibashi, who had a major hit with "Kimi to Futari" has his first one man show set for Feb. 15 at Nichigeki. Columbia Denon will release "Song of Departure" and "Un Jour d'Amour" winners of the composition grand prix at the International Popular Song Festival in Tokyo. Both are performed by the Mike Curb Congregation, who recently visited Japan.

The third Kansai Audio Fair will be held in Osaka, April 12-18. CBS/Sony is launching a series of "Rock 72" campaigns designed to promote foreign rock groups visiting Japan during 1972. Mungo Jerry and Weather Report gave their first concerts here. Shinichi Mori gave a one man show at the Kikusai Theater. Kiyoko Sui-zenji, leading enka singer, had Masaki Komura as her guest singer at Nichigeki. Kiyohito Ozaki (Phonogram) received the grand prix prize as singer of the year. The outstanding performance prize went to Shinichi Mori (Victor) and the new face prize was awarded to Rumiko Koyanagi (Warner Bros./Pioneer). Rock guitarist Shigeru Narumo will give a one man concert Jan. 25.

Plans are being completed to stage "Scarlet" a musical by Kazuo Kikuta in London in May—the first Japanese musical to be exported to a foreign country. Duke Ellington and his orchestra started their fourth tour of Japan at the Kosei Nenkin Hall.

BEN OKANO

JOHANNESBURG

Epic recording group Chase arrived for a three-week concert tour. Their tour opened Johannesburg City Hall Jan. 3 for four concerts. The group will also visit Maritzburg, Cape Town, Durban and Pretoria. Chase was brought out by Michael Aldous, a Himeville hotelier and jazz enthusiast, in association with the Argus Group of Newspapers. Gramophone Record Company will distribute the "Bangla Desh" album for the whole region south of the equator. Local group Peanut Butter Conspiracy has received gold disk award for its recording of "Amen." The group has also been booked by impresario Ronnie Quibell to appear on the Peaches and Herb bill in February. The CBS album "Sound Power 3" has received a gold disk award for the number of units sold.

British entertainer Max Bygraves opens here Jan. 10 for a short season. He will be playing all the main centers. Hedgehoppers, Sarie Award winners in the beat group section, have formed a production and publishing company called Sonotons. The company will handle all the group's music.

Kenny Jones, drummer with British group, the Faces, arrived here Jan. 2 for a month's stay with his uncle, Bob Adams, one of the Republic's top band leaders. Henry Ross, a director of Dureco, Amsterdam, is handling the release and distribution in Holland of several South African artists on the Brigadiers label. A number by Min Shaw called "Trane Kom Vir Jou Te Laat" has received a good deal of air play in Holland, according to Ross. Keith Prowse Music's artist and songwriter Pino Manzi has had his latest album "Pino Manzi Sings Again at the Kyalami Ranch" released in Denmark.

KPM has acquired the rights to Cliff Richard's latest hit "Sing a Song of Freedom" which is currently on the U.K. charts. KPM songwriters Peter Vee and Robert Schroder have been commissioned to write a song for South Africa's Virginia Lee which will be included in her repertoire for her forthcoming overseas tour. The company has also acquired the rights to the international hit "Sweet City Woman" by the Stampeters.

PETER FELDMAN

TORONTO

An official announcement is expected this week that Allan Matthews will become national promotion director for the new independent Liberty/UA organization, headed up by Stan Kulin, formerly with RCA—Matthews was national promotion director for MCA. Stampeters back into Toronto for several TV tapings. Daffodil has now released the new Christmas single, "I'm a Song (Sing Me)," the original copies of which were recalled because of a pressing problem. Greg Hambleton leaves for the MIDEEM convention this week, making deals for his Bluenose and Belsize publishing arms. Hambleton announced this week that all trade names, artists and business carried on by Tuesday Records and his two publishing companies will be under the corporate banner of September Productions Ltd. Hambleton has also formed a new label, Axe Records, which will be distributed by London with a first release set for February.

GRT hosted a party for Moe Kniffman, whose "Plays Bach" album is happening nationally, at George's Spaghetti House. Massimo Ranieri, Columbia Italian artist, at O'Keefe Centre (16) for promoter Johnny Lombardi. U.S. label deal expected soon for Maitaine. Canada's top country single at present is a Canadian production by Orval Prophet, "Mile After Mile." Columbia is releasing an album this week. Jack Richardson has been producing a new single with Chet Reno. Crowbar is currently on a 10-day tour of Newfoundland.

Hal Weaver, one of Canada's best known AM radio personalities,

has died at the age of 29. He had worked at CHUM AM, CKOC, CHLO and CKVN. Anne Murray would appear to have her biggest hit in Canada since "Sing High Sing Low," with her revival of Gordon Lightfoot's "Cotton Jenny." It was produced by Brian Abern for Capitol. The new Doctor Music single, "Gospel Rock Gospel Roll" which was written by group member, Brenda Gordon.

MCA has country artists Conway Twitty, Loretta Lynn and the Osborne Brothers at Massey Hall (Feb. 5) for two shows. Buddy Rich and Woody Herman and their respective orchestras appear at Place des Arts in Montreal (30) for Superior Sound Enterprises.

GRT sending newly-signed Mainline on the Ontario radio station circuit to plug new album, "Canada—Our Home and Native Land." Dave Warren of CFMQ Regina reports that Crowbar drew the largest concert crowd in five years at a recent date in Regina. Crowbar is reported to be seeking a U.S. manager. Rain has a national hit single with "Out of My Mind" which took six months to break.

Quality has released an album "Claude Philippe Presents . . . A Package of Care" featuring a group of singers recently returned from a tour of Korea. A single "Love Is Far Away" produced by Ron van Dykhof has just been released on Celebration. Composer of the song is Shin Jung Hyen, a young Korean. GRT has pulled a single from the "Koffman Plays Back" album, "Two Bourrees (Suite III)."

RITCHIE YORKE

MADRID

New single from Tony Ronald (Movieplay), a song composed by French musician Daniel Vangarde "I Love You Baby," was recorded at London's Landsdowne studios. Tony Ronald has signed a contract with Movieplay in order to produce new groups for the label. His first act is called La Armada. Raphael (Hispavox) is presently in New York preparing his second LP in English. In February Raphael will tape a series of TV programs under the title "Here's Raphael." These shows, a total of 26, will be broadcast worldwide. In June 1972, Raphael will start a new film "Entre Dos Amores" (Between Two Loves) a co-production Italo-Russian directed by Spanish director Mario Camus.

The records of Gloria (Movieplay) will be released in Argentina by the Sicamericana Company. Gloria has renewed her contract with Movieplay. Zafiro has released a new record of Juan Pardo with two songs "Un ano mas" (One more year) and "Quise Por Quer" (I Loved for the Sake of Loving) from his last LP "Soledades." In order to celebrate the CXXV Anniversary of the Gran Teatro del Liceo de Sevilla, several artistic events have taken place in this city. Among them was the appearance for the first time in Spain of the Leningrad Philharmonic Orchestra, who performed works by Gluka, Prokofiev, Rachmaninov, Shostakovich and Tchaikowsky. Conducting the orchestra were Arvid Yansons and Alexander Dmitriev. The orchestra gave three concerts. First LP of the Argentinian singer Jalro, has just been released. The LP is titled "Emociones" and is produced by Luis Aguile for his label Showman, distributed by Movieplay. Tony Christie (Movieplay) will be here on Jan. 19 in order to record the TVE show "Estudio Abierto."

New LP by Miguel Rios (Hispanovox) under the title "Unidos" (United). The record includes songs in Spanish and English and the arrangements are by Waldo de los Rios. The musical direction is by Rafael Trabucchelli and two songs have been taken from this LP to make a single including "El Refugio" (the Shelter). Spanish composer Jaquin Rodrigo has prohibited the English version as sung by Miguel Rios of "El Concierto de Aranjuez" with lyrics by Rod McKuen with the title of "The Wind of Change."

MARIA DOLORES ARACIL

HAMBURG

Kinney Records has recently finished a special tour of some 37 West German cities as a promotional campaign for the album "Let It Rock for Release." The Kinney crew on the bus had discussions with teenagers mainly on drug problems. Kinney collected 140,000 German marks which has been donated to Hamburg Release Auxiliary Society. The album Kinney produced for the campaign included free contributions from Leo Zepelin, Frank Zappa, Crosby Stills, Nash, Family, James Taylor and the Faces. Mick Jagger also donated a free tape on the condition that 1 mark of each 4 marks single sold would be donated to Release. The Tage de Neuen Musik Hannover (New Music Days) organized by the Musical Youth of Germany has scheduled an opera, "Elegie Fur Junge Liebende" ("Elegy for Young Lovers) by Hans Werner Henze at the Lower State Saxonian Opera House from Jan. 26 to 30. The program will also feature first nights of works by Juergen Biebler, Norbert Linke and Walter Zimmermann which will be performed by the Nordwestdeutsche Philharmonie Herford. Other participants are the wind instrument quintet of the Musical Youth of Zagreb of Yugoslavia and the Ensemble of the New Music College of Hanover.

Phonogram is heavily promoting Jethro Tull as "Europe's Most Important Representative of Contemporary Music." The act is currently touring Germany accompanied by Gentle Giant as a new album by Jethro Tull is scheduled for a mid-February release. Phonogram has also been promoting singer Tony whose single "Girl With Red Hair" has passed the 100,000 sales mark. A new album by the singer featuring his own songs will be released by Phonogram next month.

According to Seeburg's West German affiliate Sevend, about 20,000 of the 65,000 jukeboxes in operation are now charging 50 Pfennigs for two plays. "The most significant progress towards a reasonable price" said Sevend manager Hans Rosenzweig. He feels that the better calculated pricing has led to a preference for larger jukeboxes and more accessories.

WALTER MALLIN

SANTO DOMINGO

Puerto Rican singer Danny Rivera (Velvet) participated in the opening of the new Boite Montecarlo at the Hotel Jaruga and gave concerts at the El Marador night club and at the Boite Montecarlo at the Hotel Matum in Santiago. His recording of the single "Gracias Mi Amor" and LP "Danny Rivera" were top sellers during the Christmas season. Other top sales included Sonia Silvestre's (Amucuba) "Donde Podre Gritar Que Te Quiero." "Where Can I Go to Shout Out That I Love You," the song that won second place at the Fourth Dominican Song Festival. Also Rafael Solano's (Kubaney) "La Batuta" and Guillermo's single "Mama Que Paso" on Fono.

The new record store Super Mercado de Discos, Division de Fono Industrias del Caribe report excellent sales since their opening in July, 1971 and especially during Christmas. The Super Mercado de Discos also represents A&M in the Dominican Republic. Fernando Casado (Kubaney) winner of the Fourth Dominican Song Festival and Sonia Silvestre second place winner were represented on TV channel 9 Color Vision. Rafael Kalaf Dominican musician resident in San Juan was awarded a gold medal by the Rotary Club of Rio Piedras for having obtained outstanding grades at the Conservatory of Music in Puerto Rico. Puerto Rican singer Teddy Trinidad (Tano) was booked by Mac Cordero for the Midday Show on RTVD Channel 4 and for the Chantilly nightclub. Fausto Rey Dominican singer on the Montilla label is in Buenos Aires recording an album for Music Hall.

FRAN JORGE

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Billboard Album Reviews



POP
BREAD—
 Eaby I'm-A Want You.
 Elektra EKS 75015 (\$5)

The exclusive sound of this quartet has made them consistent hitmakers with every release soaring to the top of the popular charts (singles and LPs) as well as the easy listening chart. David Gates (lead vocal, composer, producer and arranger) with James Griffin, Mike Botts and Larry Inchelet perform two of their most recent hits here, "Mother Freedom" and the title cut. Other standouts: "Everything I Own" and "Dream Lady." Top entry.



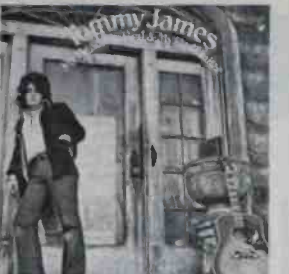
POP
UNDISPUTED TRUTH—
 Face to Face With the Truth.
 Gordy G959L

This trio scored well with their hit single "Smiling Faces Sometimes" contained in their first LP. This, their second album, is no let down. The vocal styling and arrangement just get better. The current single "You Make Your Own Heaven and Hell Right Here On Earth" and "What It Is" are included. Hats off to the Norman Whitfield production.



POP
JOHNNY MATHIS—
 In Person at Las Vegas.
 Columbia K630979

Recorded in live performance at Caesar's Palace in Vegas, Mathis' act is beautifully captured on this two record set being offered at a special low price. Mathis combines his classic hits, "Chances Are," and "Wonderful Wonderful," with the newer "Love Story," "Close to You," and his superb closer, "If We Only Had Love."



POP
TOMMY JAMES—
 My Head, My Bed & My Bed Guitar.
 Roulette SR 3007 (\$5)

James traveled down to Nashville to cut this fine package of rock material penned by Bob King and himself. Featured is the recent single, "Nothing to Hide," along with some other top rock material with singles potential such as "Tell 'Em Willie Boy's a Comin'," and the swinger "Walk a Country Mile." His "Forty Days and Forty Nights" is also a strong item.



POP
REDBONE—
 Message From a Drum.
 Epic KE30815 (CBS)

Redbone follows its top 40 success "Witch Queen of New Orleans" with an LP of rock chants featuring the hit single. Adapting traditional rhythms into contemporary idiom the group comes up with an original sound. Highlights include "Message From a Drum," "Niji Trance," "Jerico," and "Fate."



POP
NITTY GRITTY DIRT BAND—
 All the Good Times.
 United Artists UAS 5553 (\$5)

With equal appeal pop and country, the latest package from the NGBS features their own "Fish Song" and "Hopin to Say," Richie (Poco) Furay's "Do You Feel It Too?" and the Hank Williams classic "Jambalaya." The exciting cajun sound of "Daddy Leggy Lo" rounds out the potential chart winner. Sales response should be immediate.



POP
MIKE CURB CONGREGATION—
 Softly Whispering I Love You.
 MGM SE 4821

Curb Congregation delivers a top reading of the current British smash, the title tune now hitting in the U.S. as well. Along with the hit, standouts include "I'd Like to Teach the World to Sing," "Mammy Blue," and "Take Up the Hammer." Fine blend of voices and much chart potential here.



POP
RAY STEVENS—
 Turn Your Radio On.
 Barnaby Z 30809 (\$5) (CBS)

"Turn Your Radio On," already a top 20 country single, has added a big new audience to Stevens' entertaining performances. His latest LP spotlights the hit single, along with other recent chart successes, "A Mama and a Papa," "All My Trails," and some exciting ventures into gospel rock, "Love Lifted Me" and "Glory Special."



POP
RAY CONNIFF and the Singers—
 I'd Like to Teach the World to Sing.
 Columbia KC31220

Conniff's current LP, produced by Snuff Garrett, features a winning combination of contemporary material and refreshing Conniff arrangements. His singers return and so should hefty chart positions with such solid versions of "Gypsies, Tramps and Thieves," "I've Found Someone of My Own," "Old Fashioned Love Song," and the current single, "Imagine."



POP
CASS ELLIOT—
 Mama Cass.
 RCA LSP 4619

Mama Cass moves over to the RCA label and comes up with a winning solo debut album. Standout cuts include her treatment of Randy Newman's "I Think It's Going to Rain Today," as well as "I'll Be There," "Baby I'm Yours," and the number she performed on the Carole Burnett TV show, "Cherries Jubilee." The revived "It's All in the Game" is also strong.



POP
MANFRED MANN'S EARTH BAND—
 Polvador.
 Polydor PD 5015 (\$5)

Manfred Mann has been a permanent fixture on the British rock scene since 1963 and at one time or another most of Britain's top musicians, ranging from Jack Bruce to Klaus Voormann, have performed with him. The Earth Band is an entirely new group and features the high-powered vocalizations of Mick Rogers. Instrumentally this LP is a knock out and Mann's organ work is impressively sharp and sure. Choice tracks are "Part Time Man," "California Coastline" and "Living Without You."



POP
GENYA RAVAN—
 Columbia C31001

Miss Ravan's solo debut furthers the nurturing art of vocal jazz. Free form phrasing and improvisation are her skillful techniques, most notable in her playful recreation of the standard "I'm in the Mood for Love." Other outstanding cuts include "What Kind of Man Are You," "Sit Yourself Down" and "Bird on the Wire."



POP
AL MARTINO—
 Summer of '42.
 Capitol ST793

Despite the clever nostalgic cover, Martino is all "today" with this exceptional package of recent and current hit tunes. Martino is at his best in his delivery of such as the title tune, "Where Do I Begin," "It's Impossible," "A Time for Us," and his single "Follies," "Losing My Mind." Equally a standout is Kristofferson's "Loving Her Was Easier."



POP
ROGER MILLER—
 Best of Roger Miller.
 Mercury SR61361

With equal potential, country and pop, Miller's best is put under one cover and the result should be a hot chart item for both markets. His "Husbands and Wives" is among the standout performances that includes "Little Green Apples," "Me and Bobby McGee," "South," "Tomorrow Night in Baltimore," and "Loving Her Was Easier."



POP
MIKE SETTLE—
 Uni 73123 (\$5)

The composer-performer, originator and former member of the First Edition, moves to the Uni label with a dynamic commercial package loaded with appeal for Top 40 and MOR programming. Along with his hit song, "But You Know I Love You," Settle offers singles potential in his ballads "Take It Easy on Eryn," "Loretta," and "Some Times Love Is Better."



POP
CRAZY HORSE—
 Loose.
 Reprise RS 2059 (\$5)

Crazy Horse, Neil Young's long time back-up group, are on their own and sounding very good indeed! They play with a lightness of touch generating a feeling of togetherness and exhibit impeccable musicianship. Their harmonies are pleasingly melodic and untrained George Blomfield's scintillating guitar work highlights "All the Little Things" and "She Won't Blow Smoke in My Direction" should also receive airplay.



COUNTRY
BUCK OWENS & BUDDY ALLAN—
 Too Old to Cut the Mustard.
 Capitol ST874

Title tune of the album proved a big chart winner for the duo, and this package of more top performances will meet with the same success. Standout programming cuts include "Tobacco, White Lightning, and Women Blues No. 2," "You're a Real Good Friend," "Dwain" (duet), "Let the World Keep Turnin'," and the classic, "Cigaretts, Whiskey and Wild Wild Women."



COUNTRY
GEORGE JONES—
 First in the Hearts of Country Music Lovers.
 RCA LSP 4672 (\$5)

Some of Jones' top material from the Musicor label is moved over to RCA and should prove a hot LP along with all the other hit Jones packages and singles. Spot-light here are such big items as "Bright Won't Touch a Hand," "Imitation of Life," "Someone Sweet to Love," and "Sometimes You Just Can't Win."



COUNTRY
SUSAN RAYE—
 I've Got a Happy Heart.
 Capitol ST875

Title tune proved a top fan smash for the blonde stylist. This top package will prove a big album chart winner as well. Along with the hit, she turns in fine readings of Buddy Alan's "If I Could Love You More Babe I Would Try," Buck Owens and Don Rich's "You'll Never Miss the Water," and Owens and Red Simpson's "Don't Ever Tell Me Good-bye."



COUNTRY
NAT STUCKEY—
 Forgive Me for Calling You Darling.
 RCA LSP 4635 (\$5)

With some of the great summer backing him, Nat Stuckey shifts into a pop-oriented bag with tunes such as "It's Impossible" and "Take Me Home, Country Roads." But, for the hard core country fan, he has "Forgive Me for Calling You Darling" and "Don't Pay the Ransom." "Never Ending Song of Love" is also good. An excellent Stuckey package.

HIT OF THE WEEK

ARGENTINA

(Courtesy Escalera a La Fama)
LP

- | This Month | Last Week | Week | Title |
|------------|-----------|------|--|
| 1 | | 1 | MUSICA EN LIBERTAD (VOL. II)—Various (M. Hall) |
| 2 | | 2 | VERANO EN ALTA TENSION—Various (RCA) |
| 3 | | 3 | ARGENTINISIMA (VOL. II)—Various (Microfon) |
| 4 | | 4 | LOS FABULOSOS VEINTE—Various (Microfon) |

AUSTRIA

SINGLES

- | This Week | Title |
|-----------|--|
| 1 | DA HOFA—Wolfgang Ambros (Atom) |
| 2 | IMAGINE—John Lennon Plastic Ono Band (Apple) |
| 3 | MAMMY BLUE—Pop Tops (Bellaphon) |
| 4 | AMERILLO—Tony Christie (MCA) |
| 5 | WE ARE GOIN' DOWN JORDAN—Les Humphries Singers (Decca) |
| 6 | J.A. MIR SAN MIT'R RADL DA—Berglände (Polydor) |
| 7 | SOLEY SOLEY—Middle of the Road (MCA) |
| 8 | NEVER ENDING SONG OF LOVE—New Seekers (Philips) |
| 9 | HAB ICH DER HEUTE SCHON GESAGT DASS ICH DICH LIEBE—Chris Roberts (Polydor) |
| 10 | AEROPOLIS ADIEU—Mireille Mathieu (Ariola) |

LP

- | This Month | Last Week | Week | Title |
|------------|-----------|------|---|
| 1 | | 1 | ARIK BRAUER—Arik Brauer (Polydor) |
| 2 | | 2 | STUNDE DER STARS 3—Various Artists (Ariola) |
| 3 | | 3 | DA JESUS UND SEINE HAWARA—Kurt Sowietz (Philips) |
| 4 | | 4 | MEDDLE—Pink Floyd (EMI/Columbia) |
| 5 | | 5 | NON STOP DANCING Nr. 12—James Last (Polydor) |
| 6 | | 6 | LOVE STORY—Original Soundtrack (Hoe Z/Electrola) |
| 7 | | 7 | PICTURES AT AN EXHIBITION—Emerson, Lake & Palmer (Island) |
| 8 | | 8 | IMAGINE—John Lennon (Apple) |
| 9 | | 9 | DER GEMEINSAME WEG—Peter Alexander (Ariola) |
| 10 | | 10 | WE ARE GOIN' DOWN JORDAN—Les Humphries Singers (Decca) |

BELGIUM (French)

(Courtesy Telemonstique)
LP

- | This Month | Last Week | Week | Title |
|------------|-----------|------|---|
| 1 | | 1 | POPPYS—Poppys (Barclay) |
| 2 | | 2 | JULIEN CLERC—Julien Clerc (EMI) |
| 3 | | 3 | LED ZEPPELIN—Led Zeppelin (Ariola) |
| 4 | | 4 | BONJOUR MIREILLE—Mireille Mathieu (Barclay) |
| 5 | | 5 | FIREBALL—Deep Purple (EMI) |
| 6 | | 6 | A SPACE IN TIME—Ten Years After (Barclay) |
| 7 | | 7 | CLAUDE FRANCOIS—Claude Francois (Philips) |
| 8 | | 8 | SHAKY—Isaac Hayes (Polydor) |
| 9 | | 9 | WHO'S NEXT—Who (Polydor) |
| 10 | | 10 | IMAGINE—John Lennon (Apple) |

SINGLES

- | This Last Week | Title |
|----------------|---|
| 1 | JULIEN CLERC—Julien Clerc (EMI) |
| 2 | POPPYS—Poppys (Barclay) |
| 3 | LED ZEPPELIN—Led Zeppelin (Barclay) |
| 4 | FIREBALL—Deep Purple (EMI) |
| 5 | BONJOUR MIREILLE—Mireille Mathieu (Barclay) |
| 6 | MEDDLE—Pink Floyd (Harvest) |
| 7 | WILD LIFE—Wings (Apple) |
| 8 | A SPACE IN TIME—Ten Years After (Barclay) |
| 9 | CLAUDE FRANCOIS—Claude Francois (Philips) |
| 10 | WHO'S NEXT—Who (Polydor) |

BRAZIL

RIO DE JANEIRO
(Courtesy IBOPE)
LP

- | This Week | Title |
|-----------|---|
| 1 | CONSTRUCAO—Chico Buarque (Philips) |
| 2 | ROBERTO CARLOS—Roberto Carlos (CBS) |
| 3 | EXPLOSAO MUSICAL—The Favaris (London) |
| 4 | MEMORIA DE UM SARGENTO MILICIAS—Marinho da Vila (RCA) |
| 5 | YOU'RE GOT A FRIEND—Johnny Mathis (CBS) |
| 6 | IMAGINE—John Lennon (Apple) |
| 7 | ROSA DOS VENTOS—Marisa Bethania (Philips) |
| 8 | SANTANA—Santana (CBS) |
| 9 | TIM MAIA—Tim Maia (Polydor) |
| 10 | BANDEIRA 2—Various (Som Livre) |

BRAZIL

SAO PAULO
(Courtesy IBOPE)
LP

- | This Month | Last Week | Week | Title |
|------------|-----------|------|--|
| 1 | | 1 | ROBERTO CARLOS—Roberto Carlos (CBS) |
| 2 | | 2 | CONSTRUCAO—Chico Buarque (Philips) |
| 3 | | 3 | MEMORIAS DE UM SARGENTO—Mertinho da Vila (RCA) |
| 4 | | 4 | IMAGINE—John Lennon (Odeon) |
| 5 | | 5 | SANTANA—Santana (CBS) |

BRITAIN

(Courtesy Record & Tape Retailer)
*Denotes local origin

- | This Last Week | Title |
|----------------|---|
| 1 | I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Polydor)—Cookaway (Leon Henry) |
| 2 | MOTHER OF MINE—Neil Reid (Decca)—Dick Rowe/Ivor Raymonde (Decca) |
| 3 | HORSE WITH NO NAME—America (Warner Brothers)—Kinney (San Samwell) |
| 4 | BRAND NEW KEY—Melanie (Buddah)—Peter Schekeryk (Neighbour) |
| 5 | SOFTLY WHISPERING I LOVE YOU—Congregation (Columbia) Cookaway (John Burgess) |
| 6 | I JUST CAN'T HELP BELIEVING—Elvis Presley (RCA) (Screen-Gems/Columbia) |
| 7 | SOLEY SOLEY—Middle of the Road (RCA)—Sunbury Giacomo Tosti |
| 8 | STAY WITH ME—Faces (Warner Brothers)—Kinney (Glyn Johns) |
| 9 | SLEEPY SHORES—Johnny Pearson (Orchestrated) Tony Farthing—KPM (KPM Prod.) |
| 10 | MORNING HAS BROKEN—Cat Stevens (Island)—Paul Samwell-Smith (Freshwater) |
| 11 | NO MATTER HOW I TRY—Gilbert O'Sullivan (MAM) (April/MAM) (Gordon Mills) |
| 12 | SOMETHING'S GONNA HAPPEN TONIGHT—Cilla Black (Parlophone) Cookaway (George Martin) |
| 13 | ERNUST FINE ME MILKMAN IN THE WEST—Benny Hill (Columbia) (Walter J. Ridley) |
| 14 | THEME FROM SHAFT—Isaac Hayes (Sax) Carlin (Isaac Hayes) |
| 15 | THEME FROM THE ONEDIN LINE—Vienna Philharmonic Orchestra (Decca)—Copyright (Control) |
| 16 | WHERE DID OUR LOVE GO—Donnie Elbert (London) —Donnie Elbert (Jobete/Carlin) |
| 17 | LET'S STAY TOGETHER—Green (London, Burlington) |
| 18 | JEEPSTER—T. Rex (Fly)—Campbell-Connelly (Tony Visconti) |
| 19 | MORNING—Val Doonican (Philips)—Melanie (Johnnie Franz) |
| 20 | THE PERSUADERS—John Barry Orchestra (CBS) ATV Kirshner (John Barry) |
| 21 | KARA KARA—New World RAK (Chinnich/Rak) Mickle Most |
| 22 | FAMILY IS FAIR—Sly and Family Stone (Epic)—Sly Stone (Kinney) |
| 23 | IT MUST BE LOVE—Labi Siffre (Pye) Groovy (Labi Siffre) |
| 24 | MOON RIVER—Greyhound (Famous Chappell)—Dave Bloxham (Trojan) |
| 25 | IS THIS THE WAY TO AMARILLO—Tony Christie (MCA)—ATV Kirshner (M. Murray/P. Callender) |
| 26 | FIREBALL—Deep Purple (Harvest)—Hec (Deep Purple) |
| 27 | HAVE YOU SEEN HER—Ch-Lite (MCA)—Copyright Control (Eusebio Records) |
| 28 | 38 BABY I'M A WANT YOU—Bread (Elektra)—David Gates (Screen Gems/Columbia) |
| 29 | 23 MNKS OF THE OHIO—Olivia Newton-John (Pye)—Blue Gum (Welch/Farrar) |
| 30 | ALL I EVER NEED IS YOU—Sunny and Cher (MCA)—United Artists (Snuff Garrett) |
| 31 | 25 COZ I LUV YOU—Slade (Polydor)—Barn/Schroeder (Chas. Chandler) |
| 32 | 24 TOKIDIE MAN—John Kongos (Fly)—Essex (Gus Dudgeon) |
| 33 | 39 BLESS YOU—Martha Reeves & the Vandellas (Tama-Motown)—Jobete/Carlin Corporation |
| 34 | 34 CANT LET YOU GO—Barry Ryan (Polydor)—Wayne Bickerton (Chappell) |
| 35 | — GIVE AND TAKE—Pioneers (Trojan)—Island (Jimmy Cliff) |
| 36 | 26 SING A SONG OF FREEDOM—Cliff Richard (Columbia) Big Secret/Rondor (Norrie Paramor) |
| 37 | 37 IF YOU REALLY LOVE ME—Stevie Wonder (Tama Motown)—Stevie Wonder (Jobete/Carlin) |
| 38 | 27 GYPSY, TRAMPS AND THIEVES—Cher (MCA)—Campbell-Connelly (Snuff Garrett) |
| 39 | — FESTIVAL TIME—San Remo Strings (Tama Motown)—(Jobete/Carlin) |
| 40 | 40 BURUNDI BLACK—Burundi Stephenson Black (Barclay) (Burlington) |
| 41 | 32 TIT—Tom Jones (Decca)—Chappell (Gordon Mills) |
| 42 | 31 HOOKED ON A FEELING—Jonathan King (Decca)—Jonathan King (Decca) King (Decca) |
| 43 | 36 YOU GOTTA HAVE LOVE IN YOUR HEART—Supremes/Four Tops (Tama Motown) Jobete/Carlin (Clay McMurrah) |
| 44 | — MAGGIE MAY—Rod Stewart (Mercury)—Chappell/GH Music (Rod Stewart) |
| 45 | 37 JOHNNY RAGGAE—Pilets (Bell) Jonjo (Jonathan King) |

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|----|--|
| 46 | — FOR ALL WE KNOW—Shirley Bassey (United Artists)—Ampar (Johnny Harris) |
| 47 | — I DON'T KNOW HOW TO LOVE HIM—Petula Clark (Pye)—Leeds (Johnny Harris) |
| 48 | — CHIRPY CHIRPY CHEEP—CHEEP—Middle of the Road (RCA)—Flamingo (G. Tosti/L. Drex) |
| 49 | — AMERICAN PIE—Don McLean (United Artists)—G. Gill/W. Malone (United Artists) |
| 50 | — BACK ON THE ROAD—Marmalade (Decca)—Marmalade (Catrine) |

FRANCE

SINGLES

(Courtesy Centre D'Information et de Documentation Du Disque) National

- | This Week | Title |
|-----------|--|
| 1 | LE RIRE DU SERGENT—Michel Sardou (Philips) |
| 2 | L'ARMOUR CA FAIT PASSER LE TEMPS—M. Amont (CBS) |
| 3 | ACROPOLIS ADIEU—Mireille Mathieu (Barclay) |
| 4 | IL—G. Lermontov (CBS) |
| 5 | VIERS AVEC ROUS—Triangle (Pathe-Marconi/Pathe) |
| 6 | MAMMY BLUE—Nicoletta (CED/Riviera) |
| 7 | JESUS CRISTO—L. Kühr (Philips) |
| 8 | LA VIE, LA VIE—M. Dalpche (Barclay) |
| 9 | LES CHANSONS POP—Poppys (Polydor) |
| 10 | IF FAIT BEAU, IL FAIT BON—C. Francois (Philips/Fieche) |

International

- | This Week | Title |
|-----------|--|
| 1 | MAMMY BLUE—Pop Tops (Carriere) |
| 2 | JESUS, J. Faith (Decca) |
| 3 | MAMMY BLUE—J. Daye (CED) |
| 4 | THE FOOL—G. Montagne (CBS) |
| 5 | RED MAN—R. Ryan (Polydor) |
| 6 | OSANNA—Axis (CED/Riviera) |
| 7 | WITCH QUEEN OF NEW ORLEANS—Redbone (DfI/Epic) |
| 8 | IL ETAIT URE FOIS DRS L'OUEST—Soundtrack (RCA) |
| 9 | GET ME SOME HELP—T. Ronald (Philips) |
| 10 | MY WAY—Nina Simone (RCA) |

LP

(Courtesy Centre D'Information et de Documentation du Disque)

- | This Month | Last Week | Week | Title |
|------------|-----------|------|--|
| 1 | | 1 | LA NOUVELLE CHABANISATION Vol. 2—T. Le Luron (Pathe-Marconi/P. Lederman) |
| 2 | | 2 | LED ZEPPELIN No. 4—Kinney F. C. (Nest Rien)—J. Clerc (Pathe-Marconi/Pathe) |
| 3 | | 3 | DE CHANSONS POP—Poppys (Barclay) |
| 4 | | 4 | COMME UN SOLEIL—Nana Mouskouri (Philips) |
| 5 | | 5 | NUIT DE NOEL—T. Rossi (Pathe-Marconi/Columbia) |
| 6 | | 6 | MEDDLE—Pink Floyd (Pathe-Marconi/Harvest) |
| 7 | | 7 | A BRASILIA—Mireille Mathieu (Barclay) |
| 8 | | 8 | LA CHABANISATION Vol. 1—T. Le Luron (Pathe-Marconi/P. Lederman) |
| 9 | | 9 | LA SOLITUDE—L. Ferre (Barclay) |
| 10 | | 10 | LA SOLITUDE—L. Ferre (Barclay) |

ITALY

LP

(Courtesy Discografia Internazionale) *Denotes local origin

- | This Last Month | Week | Title |
|-----------------|------|--|
| 1 | 1 | NON AL DENARO, NON ALL'AMORE NE' AL CIELO—Fabrizio De Andre (Produttori Associati) |
| 2 | 2 | MINKS—Mink (PDU) |
| 3 | 3 | PICTURE AT AN EXHIBITION—Emerson, Lake & Palmer (Island) |
| 4 | 4 | IMAGINE—John Lennon (Apple) |
| 5 | 5 | LED ZEPPELIN—Led Zeppelin (Atlantic) |
| 6 | 6 | SANTANA—Santana (CBS) |
| 7 | 7 | MEDDLE—Pink Floyd (Harvest) |
| 8 | 8 | LUCIO BATTISTI, Vol. 4—Lucio Battisti (Ricordi) |
| 9 | 9 | BUON ANNIVERSARIO—Charles Aznavour (Barclay) |
| 10 | 10 | E PLURIBUS FUNK—Grand Funk Railroad (Capitol) |
| 11 | 11 | DE FU SUBITO—AZNAVOUR—Charles Aznavour (Barclay) |
| 12 | 12 | FIREBALL—Deep Purple (Harvest) |
| 13 | 13 | LOOK AT YOURSELF—Uriah Heep (Island) |
| 14 | 14 | COLLAGE—Orme (Philips) |
| 15 | 15 | 12 RACCOLATA—Fausto Papeletti (Durium) |

SINGLES

*Denotes local origin

- | This Week | Title |
|-----------|--|
| 1 | SONO UNA DONNA, NON SONO UNA SANTA—Rosanna Fratello (Ariston)—Mascotte/Ariston |
| 2 | LA CANZONE DEL SOLE—Lucio Battisti (Numero Uno)—Acqua Azzurra |
| 3 | CORAGGIA E PAURA—Iva Zanicchi (Ri-Fi)—Ri-Fi Music |
| 4 | CHITARRA SUONA PIU' PIANO—Nicola Di Bari (RCA)—RCA |
| 5 | PENSIERO—Pooh (CBS)—Canzoni Moderne |
| 6 | IMAGINE—John Lennon (Apple)—Ritmi E Canzoni |
| 7 | TUCA TUCA—Raffaella Carrà (RCA)—Amici del Disco |
| 8 | CITRUS SE VA—Raffaella Carrà (RCA)—Suvini Zerboni |
| 9 | LA COSA PIU' BELLA—Claudio Villa (Cetra)—La Cicala |
| 10 | VIA DEL COSSERVATORIO—Massimo Ranieri (CGD)—Tiber |
| 11 | AMICO VITA MIA—Mino Reitano (Durium)—Fiumara |

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|----|--|
| 12 | UOMO—Mina (PDU)—Ritmi e Canzoni |
| 13 | SINFONIA No. 40—Mozart—Valdo De Lo Rios (Carosello)—Curci |
| 14 | IL TEMPO D'IMPAZZIRE—Ornella Vanoni (Ariston)—Ariston |
| 15 | LA FILANDA—Mina (Ricordi)—Ariston |
| 16 | ALL THE TIME IN THE WORLD—Louis Armstrong (United Artists)—Tevere |
| 17 | CITTA VERDE—Orietta Bertl (Polydor)—Pegaso Esclara |
| 18 | QUI COMANDO IO—Gigliola Cinquetti (CGD)—Suvini Zerboni |
| 19 | MAGA MAGHELLA—Raffaella Carrà (RCA)—Amici del Disco |
| 20 | DJAMBALLA—Augusto Martelli (Cinevox) |
| 21 | DOMANI E' UN ALTRO GIORNO—Ornella Vanoni (Ariston)—Palace Italia |
| 22 | CANTO DI OSANNA—Delirium (Fonit)—Usignolo |
| 23 | FIREBALL—Deep Purple (Harvest)—Francis Day |
| 24 | LE 3 VERITA—Lucio Battisti (Ricordi)—Acqua Azzurra |
| 25 | LA CARROZZA DI HANS—Prinzino Forattini Marconi (Numero Uno)—Universale |

JAPAN

SINGLES

(Courtesy Music Labo, Inc.) *Denotes local origin

- | This Week | Title |
|-----------|---|
| 1 | AKUMA GA NIKUI—Takao Hirata & Seltars (Dan)—Tokyo 12 channel |
| 2 | AIBURI MITO WA HITORI—Kiyohiko Ozaki (Philips)—Nichion |
| 3 | AME NO MIDOSUJI—O Yan Hui Hui (Toshiba)—U-A/Taiyo |
| 4 | MIZURU HOI HOI—Mari Amachi (CBS/Sony)—Watanabe |
| 5 | MAMMY BLUE—Pop Tops (Philips)—Tokyo Music |
| 6 | TABIDACHI NO UTA—Taunehiko Kamijo & Rokumosen (King)—Yamaha |
| 7 | SUPERSTAR—Carpentiers (A&M)—Taiyo |
| 8 | OMATSURI NO YORU—Rumiko Koyanagi (Reprise)—Watanabe |
| 9 | WAKARE NO ASA—Pidoro & Capricious (Atlantic)—Suseisha |
| 10 | IMAGINE—John Lennon (Apple)—Folste |
| 11 | YOAKE NO OYUME—Akiko Wada (RCA)—Tokyo Ongaku |
| 12 | IT'S ME THAT YOU NEED—Elton John (DJM)—Shinko |
| 13 | NAGASAKI KARA FUNE NI NOTTE—Hiroshi Tsuki (Minorphone)—Nichion |
| 14 | DAREMO SHIRANAI—Yukari Ito (Denon)—Nichion |
| 15 | NAGAKI BOYO—Yuko Nagisa (Toshiba)—U-A/Aiyo |
| 16 | WATASHI NO JYOKAMACHI—Rumiko Koyanagi (Reprise)—Watanabe |
| 17 | NAGARE NO BLUES—Shinichi Mori (Victor)—Watanabe |
| 18 | NANONI ANATA WA KYOTO E YUKUNO—Cherish (Victory) |
| 19 | TOKU HANARETE KOMORIUTA—Nami Shirakawa (Pioneer)—Tokyo 12 channel |
| 20 | HIREN—Hiroshi Uchiyama & Cool Five (RCA)—A-I |

MALAYSIA

SINGLES

(Courtesy Rediffusion, Malaysia) *Denotes local origin

- | This Week | Title |
|-----------|--|
| 1 | ABSOLUTELY RIGHT—Five Man Electrical Band (Lionel) |
| 2 | EVERYBODY'S EVERYTHING—Santana (CBS) |
| 3 | THE DESIDERATA—Les Crane (Warners) |
| 4 | ALL I EVER NEED IS YOU—Thelma & Her (Kapp) |
| 5 | TOO LATE—Tremeloes (CBS) |
| 6 | SING A SONG OF FREEDOM—Cliff Richard (EMI) |
| 7 | DID YOU EVER—Nancy & Lee (Reprise) |
| 8 | GYPSIES, TRAMPS & THIEVES—Cher (Kapp) |
| 9 | TIME TO GET IT TOGETHER—*Xperiments (Orange) |

SINGAPORE

SINGLES

(Courtesy Rediffusion Singapore)

- | This Last Week | Title |
|----------------|--|
| 1 | I GOT TO BE THERE—Michael Jackson (Motown) |
| 2 | BABY, I'M A WANT YOU—Bread (Elektra) |
| 3 | GYPSY, TRAMPS AND THIEVES—Cher (Kapp) |
| 4 | AN OLD FASHIONED LOVE SONG—5 Dog Night (Dunhill) |
| 5 | FAMILY AFFAIR—Sly & the Family Stone (CBS) |
| 6 | SUPERSTAR—Carpentier (A&M) |
| 7 | JEEPSTER—T. Rex (Fly) |
| 8 | AMERICAN PIE—Don McLean (UA) |
| 9 | IMAGINE—John Lennon (Apple) |
| 10 | — BRAND NEW KEY—Melanie (Neighbourhood) |

SOUTH AFRICA

SINGLES

(Courtesy Southern African Record Manufacturers and Distributors' Assn.) *Denotes local origin

- | This Week | Title |
|-----------|---|
| 1 | MAMMY BLUE—Charisma (CBS)—Intersing, GRC |
| 2 | AMEN—Peanut Butter Conspiracy (CBS)—Lactec, GRC |

- | | |
|----|--|
| 3 | GET ME SOME HELP—Neville Whitmill (Gallo)—Continental, Gallo |
| 4 | SOLEY SOLEY—Middle of the Road (MCA)—Gema, Teal |
| 5 | BUTTERFLY—Dancy Gerard (CBS)—MFA, CRC |
| 6 | COUSIN NORMAN—Marmalade (Decca)—Cratine, Gallo |
| 7 | IMAGINE—John Lennon (Parlophone)—Northern, EMI |
| 8 | YOU—Peter Malfoy (Gallo)—Ardmore & Beechwood, Gallo |
| 9 | DESIDERATA—Les Crane (Warner Bros.)—Lactec, Teal |
| 10 | IS THIS THE WAY AMARILLO—Tony Christie (MCA)—Lactec, Gallo |

SPAIN

SINGLES

(Courtesy of El Musical) *Denotes local origin

- | This Week | Title |
|-----------|---|
| 1 | SOY REBELDE—Joanette (Hispano)—Musica de Espana |
| 2 | MAMMY BLUE—Los Pop Tops (Decca)—Gema, Teal |
| 3 | WE SHALL DANCE—Demi Roussos (Philips-Fonog)—Symphony |
| 4 | EL SOLDADITO—La Compania (CBS) |
| 5 | EL VALS DE LAS MARIPOSAS—Danny & Donna (Columbia)—Espnola—Notas Magicas |
| 6 | THE WITCH QUEEN OF NEW ORLEANS—Redbone (CBS)—April |
| 7 | IMAGINE—John Lennon (EMI)—EGO |
| 8 | CO-CO—Sweet (RCA)—Musica del Sur |
| 9 | PANDEIRADA—Andres do Burn (RCA)—RCA |
| 10 | EL CHICO DE LA ARMONICA—Ricky (RCA)—RCA |

(Courtesy "El Musical") LP

- | This Last Month | Week | Title |
|-----------------|------|--|
| 1 | 1 | MEDITERRANEO—Juan Manuel Serrat (Zafiro) |
| 2 | 2 | ESCUCHAME—Mari Trini (Hispano) |
| 3 | 3 | IMAGINE—John Lennon (EMI) |
| 4 | 4 | NUESTROS EXITOS DEL ANO (Vol. 1)—Various Interpretes (CBS) |
| 5 | 5 | SANTANA—Santana (CBS) |
| 6 | 6 | LO MEJOR DEL ANO (Vol. 6)—Various Interpretes (Hispano) |
| 7 | 7 | SOLEDADES—Juan Pardo (Zafiro) |
| 8 | 8 | LED ZEPPELIN IV—Led Zeppelin (Hispano) |
| 9 | 9 | EVERY PICTURE TELLS A STORY—Rod Stewart (Philips-Fonog) |
| 10 | 10 | AMOR—Mari Trini (Hispano) |

WEST GERMANY

SINGLES

(Courtesy Schallplatte)

- | This Week | Title |
|-----------|---|
| 1 | MAMMY BLUE—Pop Tops (Fischer/Bellaphon)—Intro |
| 2 | SOLEY SOLEY—Middle of the Road (RCA)—RCA |
| 3 | SPANISH HAREM—Aethra Franklin (Atlantic)—Aberbach (Electrola)—Montana/RNJ |
| 4 | ICH TRAUME MIT OFFENEN AUGEN VOR DIR—Ulli Martin (Philips) |
| 5 | ACROPOLIS ADIEU—Mireille Mathieu (Ariola) |
| 6 | HABTCH DIR BEAUTE SCHON GESAGT DASS ICH DICH LIEBE—Chris Roberts (Polydor)—Lilite |
| 7 | AMARILLO—Tony Christie (MCA)—Kitchner/Intro |
| 8 | ONE WAY WIND—Cats (Columbia)—Anagao |
| 9 | MOHICANA SHALALA—Heino (Electrola)—Montana/RNJ |
| 10 | MAMMY BLUE—Ricky Shayne (Hansa) |

Eyes School Field

* Continued from page 39

Md., Fairfax, Va., Arlington, Va., Anne Arundel, Howard and Frederick, Md.

Also: Richard Doughton, Video-Rex of Arizona, Scottsdale, covers Phoenix and Maricopa County; John Dinwoodie, Chester, N.J., covers Houston and Harris County, Tex.; Robert Schillhann, Denver, covers his city, and Robert Scabury, Wichita Falls, Tex., covers Dallas County.

Some of the dealers work out of their homes; others have opened offices. The target areas for their efforts are in the business and educational fields. The consumer market is not a viable factor yet.

Simplicity Is Key

* Continued from page 39

available this year. The ideal deck should be no larger than a top line tape recorder. The ideal cost for this deck should be in the \$400 range.

Warwick is going with the 1/2-inch Avco system based on its record and playback feature via videotape.

Strawberry records

*not just
mother*
is a New Record Label




Strawberry Records Initial Releases include product by

 **Humble Pie**

 **Rod Stewart**

 **Little Witch**

 **Small Faces**

 **Fleetwood Mac**

 **Invitations**

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

Strawberry Records—a subsidiary of Love Productions Ltd.



Spotlight Singles

NUMBER OF SINGLES REVIEWED THIS WEEK
72
LAST WEEK
87

*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

SLY & THE FAMILY STONE—RUNNIN' AWAY (2:56)
(Prod: Sly Stone) (Writers: Stewart) (Stone Flower, BMI) Followup to "Family Affair" is the rhythm cut from the current LP. Offers much of the play and sales potency of the recent hit. Flip: No info available. Epic 5-10829 (CBS)

***PAUL SIMON—MOTHER AND CHILD REUNION (3:05)**
(Prod: Roy Halee/Paul Simon) (Writer: Simon) (Charing Cross, BMI) Simon cut this infectious rhythm ballad with strong lyric line in Jamaica and it has the sound of a top 10 winner for top 40 and MOR. Flip: No info available. Columbia 4-45547

***B.J. THOMAS—ROCK AND ROLL LULLABY (3:59)**
(Prod: Steve Tyrell & Al Gorgoni) (Writers: Mann-Weiss) (Summerhill Songs/Screen Gems-Columbia, BMI) The Barry Mann-Cynthia Weil ballad material is given a dynamite reading by Thomas that has it to prove his biggest seller since "Raintdrops." Flip: "Are We Losing Touch (3:52) (Sweet Glory, BMI) Scepter 123-4

SANTANA—NO ONE TO DEPEND ON (3:42)
(Prod: Santana) (Writers: Carella-Escobedo) (Petra, BMI) Culled from their LP, Santana comes up with another driving rhythm number, a sure-fire winner to follow "Everybody's Everything." Flip: "Taboo" (Petra, BMI) Columbia 4-45552

LOU RAWLS—HIS SONG SHALL BE SUNG (3:45)
(Prod: Michael Lloyd) (Writers: Haron-Hebb) (Beresofsky-Hebb Unlimited, BMI) With all the blockbuster sales potential of his "A Natural Man," Rawls will do it again with this rhythm swinger. Top arrangement by Reg Powell and production work by Michael Lloyd. Flip: No info available. MGM 14349

***PAUL WILLIAMS—WAKING UP ALONE (3:35)**
(Prod: Michael Jackson) (Writer: Williams) (Almo, ASCAP) Composer Williams ("Just an Old Fashioned Love Song," "We've Only Just Begun") turns performer with this ballad beauty cut from his debut LP. He could easily become the superstar of '72 a la Carole King of '71. Flip: No info available. A&M 1325

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

BUCK OWENS AND THE BUCKAROOS—I'LL STILL BE WAITING FOR YOU (2:24)
(Writer: Owens) (Blue Book, BMI) Change of pace for Owens is this powerful original ballad performance that has it to put him right at the top. One of his finest of all time. Flip: "Full Time Daddy" (2:07) (Blue Book, BMI) Capitol 3262

FREDDY WELLER—BALLAD OF A HILLBILLY (2:58)
(Prod: Billy Sherrill) (Writers: Putnam-Sherrill) (Green Grass, BMI) The Curt Putnam-Billy Sherrill rhythm ballad material is delivered in top form by Weller, a sure-fire chart topper for "Another Night of Love." Flip: No info available. Columbia 4-45542

STAN HITCHCOCK—WE LIVE A LOVE SONG (3:17)
(Prod: Don Lewis & Buzz Cason) (Writers: Lewis-Cason) (Cason, ASCAP) Hitchcock's second entry on the Buzz Cason label is a strong ballad performance that has it to bring him through the country chart once again with sales impact. Flip: No info available. Caprice 729

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

- ROY ROGERS—These Are the Good Old Days (2:23) (4 Star, BMI) Capitol 3263
- DAVID HOUSTON—Sherry's Lips (2:12) (Acuff-Ross, BMI) Sun 1127 (S&S Int'l)
- ALICE CREECH—We'll Sing in the Sunshine (2:39) (Luercella, ASCAP) Target 0144 (Mega)
- DALE WARD—Sunrise Over Charlotte (2:46) (Stallion, BMI) Dot 17406
- LORENE MANN—Hide My Sin (A-b-o-r-l-l-o-n-N-e-w-Y-o-r-k) (2:10) (Burlo, BMI) RCA 74-0638
- PAT DAISY—Everybody's Reaching Out For Someone (2:09) (Jack, BMI) RCA 74-0637
- MAC WISEMAN—Sing Little Birdie (2:36) (Central Song, BMI) RCA 74-0639
- KENDALLS—Two Divided By Love (2:18) (Trousdale/Soldier, BMI) Dot 17405
- LINDA GAYLE—The Pilgrim: Chapter 33 (2:55) (Combine, BMI) Mega 015-0059
- GEORGE KENT—It Takes A Drinking Man (To Sing A Drinking Song) (1:56) (Newkeys, BMI) Rice 5044
- WAKELY'S—Climatron (1:55) (Peer, BMI) Shasta 209
- JERIS ROSS—Brand New Key (2:16) (Neighborhood, ASCAP) Carwheel 205
- GENE DAVIS—I Need Help (3:15) (Big Swing/Jay Gene, BMI) Metro Country, 2009
- WALT MILLS—Running Free (1:54) (Heart Warming, BMI) Impact 5122

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

ROD STEWART—HANDBAGS AND GLADRAGS (3:59)
(Prod: Lou Reizner) (Writer: D'Abó) (Levely, ASCAP) This is a cut from Stewart's first LP and the ballad has it to top the recent "I Know I'm Losing You." Flip: "Man of Constant Sorrow" (2:30) (MRC, BMI) Mercury 73031

***BOBBY SHERMAN—TOGETHER AGAIN (2:20)**
(Prod: Ward Sylvester) (Writer: Weiss) (Famous, ASCAP) Back in the swing bag of "Easy Come, Easy Go" this infectious item could go all the way for Sherman. Strong entry. Flip: "Picture a Little Girl" (2:10) (Sherman, ASCAP) Metromedia 240

TOMMY JAMES—TELL 'EM WILLIE BOY 'S A'COMIN' (2:47)
(Prod: Tommy James, Bob King & Pete Drake) (Writers: James-King) (Malandan, BMI) From the new album James has a strong rhythm ballad here. Cut in Nashville this one will fast top "Nothing to Hide." Flip: No info available. Roulette 7119

FIVE MAN ELECTRICAL BAND—FRIENDS & FAMILY (3:40)
(Prod: Dallas Smith) (Writer: Emerson) (4 Star, BMI) Group follows "Absolutely Right" with a potent gospel type rhythm item loaded with top 40 appeal. Flip: No info available. Lionel 3224 (MGM)

***HILLSIDE SINGERS—WE'RE TOGETHER (2:18)**
(Prod: Al Ham) (Writers: Woloshin-Gavin-Kipner-Ham) (G & W, ASCAP) The smooth blended group broke through big with "I'd Like to Teach the World to Sing" and now switch from Coca-Cola to hamburgers with this well known infectious TV material. Beautiful performance that could take them all the way again. Flip: "Day By Day" (3:09) (Volando/New Calcutra, ASCAP) Metromedia 241

JEAN KNIGHT—CARRY ON (2:54)
(Prod: Wardell Querezque) (Writers: Tynes-Querezque) (Malaco/Alotta, BMI) That "Mr. Big Stuff" gal swings back with more funky beat blues material that will fast surpass "You Think You're Hot Stiff" in pop and soul. Flip: No info available. Star 0116

COVER—NIGHTINGALE (3:23)
(Prod: Coven & Frank Laughlin) (Writer: Dawson) (Snake in the Sun, BMI) The "One Tin Soldier" group moves to the Lion label, handled by MGM, with a driving piece of Jim Dawson material that will prove another heavy chart item for them. Flip: "Jailhouse Rock" (2:08) (Presley, BMI) Lion/Sunshine Snake 102 (MGM)

JACKIE WILSON—YOU GOT ME WALKING (2:42)
(Prod: Carl Davis & Johnny Moore) (Writers: Record) (Julia/Brian, BMI) Wilson's followup to "Love Is Funny That Way" is more driving rhythm material, penned by Eugene Record and loaded with pop and soul sales potency. Flip: No info available. Brunswick 55467

EDDIE FLOYD—YUM YUM YUM (I WANT SOME) (2:49)
(Prod: Steve Cropper & Eddie Floyd) (Writers: Floyd-Rice-Cropper) (Easy Memphis, BMI) It's been a while between records for Floyd, but this wild blues swinger will bring him back, pop and soul, with heavy sales impact. Strong discotheque item. Flip: No info available. Star 10109

JOHN STEWART—LIGHT COME SHINE (3:08)
(Prod: Michael Stewart) (Writer: Stewart) (January, BMI) This original folk rock ballad is by far one of Stewart's most commercial entries for top 40 and it should bring him to the Hot 100 with impact. Flip: "Little Road and a Stone to Roll" (2:38) (January, BMI) Warner Bros. 7552

IAN MATTHEWS—DA DOO RON RON (WHEN HE WALKED ME HOME) (2:15)
(Prod: Ian Matthews) (Writers: Spector-Barry-Greenwich) (Mother Bertha/Telo, BMI) The Crystals top 10 winner from 1963 is updated a capella style here and it could easily prove a left field giant. Top vocal workout. Flip: "House of Unamerican Blues Activly Dream" (3:20) (Wainer Bros., ASCAP) Vertigo 103 (Mercury)

TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

- SLY & THE FAMILY STONE—RUNNIN' AWAY (See Pop Pick)
- LOU RAWLS—HIS SONG SHALL BE SUNG (See Pop Pick)
- JEAN KNIGHT—CARRY ON (See Pop Pick)
- JACKIE WILSON—YOU GOT ME WALKING (See Pop Pick)
- EDDIE FLOYD—YUM YUM YUM (I WANT SOME) (See Pop Pick)

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

- OTIS CLAY—Home Is Where the Heart Is (2:52) (Easy Memphis, BMI) ME 2204 (London)
- Z. Z. HILL—Sweet Woman By Your Side (3:00) (Hillwinaspire, BMI) Auder 224 (MII)
- GEORGE CARMICHAEL—Sweet Revival (3:11) (Green Owl/Bird Dog, ASCAP) Gambit 001
- CISY HOUSTON—I Love You (3:15) (Singleton, BMI) Jams 177
- COUNTS—Why Not Start All Over Again (3:11) (Bridgeport/Asa of Michigan, BMI) Westbound 191 (Chess, Janus)
- RAY ZEBER—I Had a Girl (2:28) (Linsider, BMI) Poison Ring 721
- WALT JIMKINS—Punky Walk (The Monkey Walk) (2:51) (Beachtop/Fly-By-Night, BMI) Federbar 302 (Apollo)
- DELORES ESTELLE/NAMELEY EDWARDS—Far Once in My Life (3:00) (Stein & Von Stock, ASCAP) Temple 124
- IRONING BOARD SAM—Original Funky Bell Bottoms (2:50) (Hooks, BMI) Styltone 394

CORRECTIONS
In the top 60 pick (1/22/72 issue) of "It's Gonna Take a Miracle" by Laura Nyro, the Columbia Record number was omitted. It should be Columbia 4-45537.

In the Terry Lindell soul chart pick (same issue) of "I'm Still Young" the information was omitted. The record runs 2:47, the publisher is Azusa, BMI and it is York Town 509.

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

MICHAEL NESMITH & THE SECOND NATIONAL BAND—Mama Rocker (2:32)
(Prod: Michael Nesmith) (Writer: Nesmith) (Screen Gems-Columbia, BMI)—Nesmith comes up with a raucous rock item here, from his "Tantamount to Treason, Vol. 1" LP, and it's loaded with top 40 potential. RCA 74-0629

BOZ SCAGGS—Runnin' Blue (2:43) (Prod: Glyn Johns) (Writers: Scaggs-O'Hara) (Blue Street, ASCAP)—Driving blues material with a strong beat has it to put Scaggs back on the Hot 100 with top 40 play and sales action. Columbia 4-45540

DADDY DEWDROP—Chantilly Lace (2:44) (Prod: Dick Minda & Don Sclarrotta) (Writer: Richardson) (Glad, BMI)—Group hits it big last year with "Chick-A-Boom." This wild revival has it to bring them back to the charts. Sunflower 119 (MGM)

R.E.O. SPEEDWAGON—Sophisticated Lady (2:48) (Prod: Paul Leke & Billy Rose II) (Writer: R.E.O. Speedwagon) (Two Twenty Two, BMI)—Wild swinger, from their debut LP, could bust through big via top 40. Epic 5-10827 (CBS)

***LEAPY LEE—Just Another Night (3:01)** (Prod: Gordon Mills) (Writer: Froggatt) (Wren, BMI)—Lee returns to the disc scene, this time on the Gordon Mills label, with a strong piece of pop-country rhythm ballad material. Strong for MOR, top 40 and country. MAM 3618 (London)

JONATHAN KING—Hooked On a Feeling (2:44) (Prod: Jonathan King) (Writers: James) (Press, BMI)—The past B.J. Thomas hit gets a fresh treatment by the Britfisher with much potential for the charts here. Parrot 3029 (London)

KEITH GRAVENHORST—Do What You Wanta Do (3:00) (Prod: Gravenhorst) (Writer: Marinell) (Clarke, ASCAP)—Hard driving rocker with a wild vocal workout could establish Gravenhorst on the charts first time out. Royal American 54

AMERICA—A Horse With No Name (4:10) (Prod: Ian Somwell) (Writer: Bunnell) (WB, ASCAP)—A smash hit in Britain, this smooth rocking swinger could prove a left field out and out smash here as well via top 40 and FM play. Warner Bros. 7555

JERRY GARCA—Deal (3:09) (Prod: Bob & Betty with Ramrod & Bill Kreuzmann) (Writers: Garcia-Hunter-Kreuzmann) (Ice Nine, ASCAP)—The Grateful Dead leader comes on strong with this rhythm item, his first solo and it's from his new debut album. Warner Bros. 7551

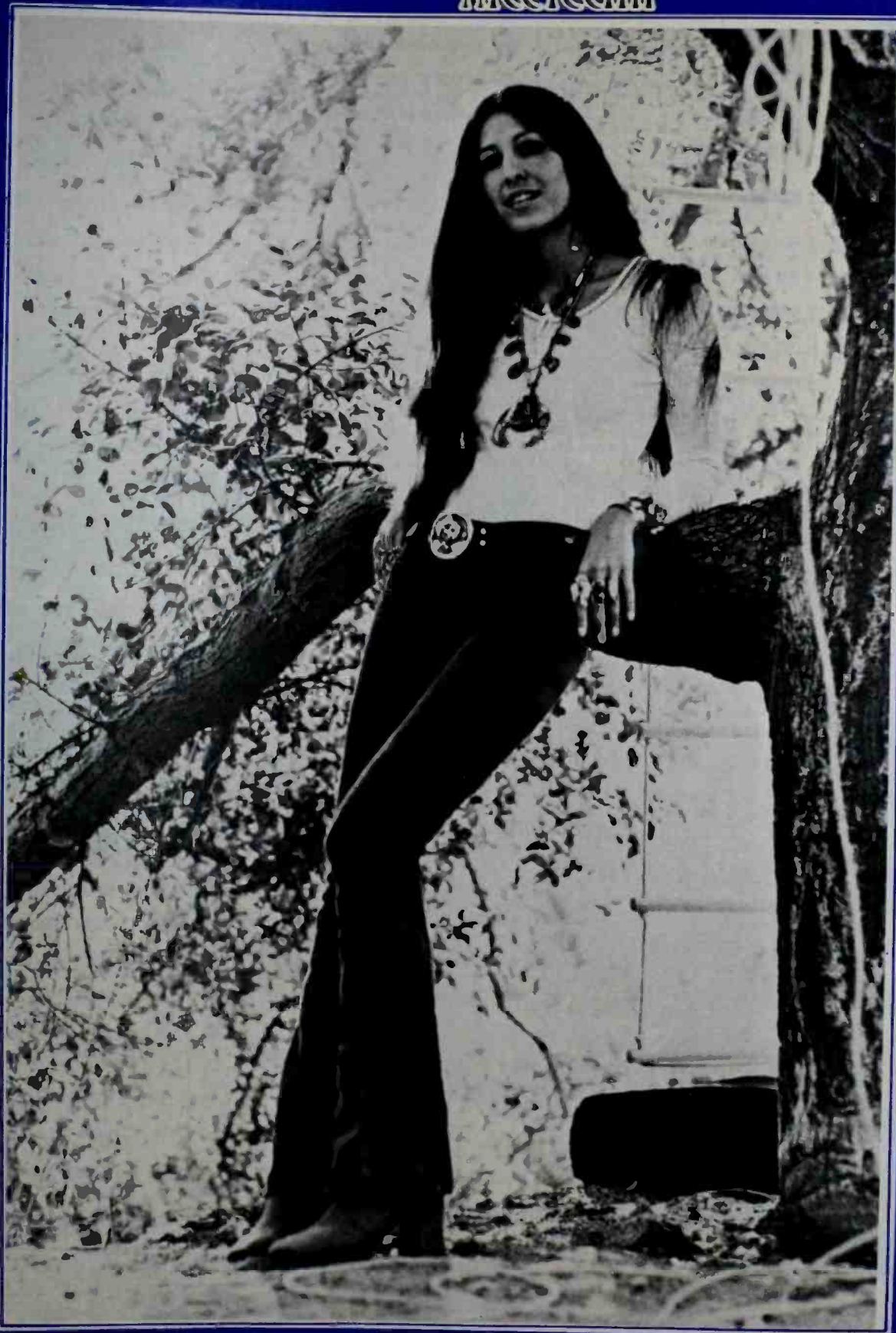
***SERGIO FRANCHI—If (2:58)** (Prod: Mike Berniker) (Writer: Gates) (Screen Gems-Columbia, BMI)—Franchi offers a superb MOR treatment of David Gates' ballad. From a forthcoming LP of "Today" material, Franchi's in top vocal form with strong support from the Mike Berniker production work. Metromedia 238

***JIMMIE RODGERS—Froggy's Fable (2:57)** (Prod: Glenn Sutton) (Writer: Rodgers) (Jim-Ro/Starship, ASCAP)—Rodgers returns to records in this move to Epic add offers much potential for MOR, top 40 and country play and charts. Epic 5-10828 (CBS)

P.J.—T.L.C. (Tender Loving Care) (2:31) (Prod: Pam Sawyer & Gloria Jones) (Writers: Jones-Sawyer-Jerome) (Jobata, BMI)—Infectious swinger could break the performer-composer through the first time out. Strong top 40 potential. Tama 54213 (Motown)

Rita Coolidge

Nice Feelin'



The first single from the second Rita Coolidge album has more of the one thing you can't get anywhere else: Rita Coolidge.

NICE FEELIN' (AM 1324)
Produced by David Anderle
On A&M Records

(Hear Rita sing it in person at the Troubadour, Jan. 25-'70)

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Table with 3 columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Lists top 34 songs including 'AMERICAN PIE', 'BRAND NEW KEY', 'LET'S STAY TOGETHER', etc.

Table with 3 columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Lists top 34 songs including 'ONCE UPON UNDERSTAND', 'FEELIN' ALRIGHT', 'BANG A GONG (Get It On)', etc.

Table with 3 columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Lists top 34 songs including 'NICKEL SONG', 'MOVE 'EM OUT', 'I CAN'T HELP MYSELF (Sugar Pie, Honey Bunch)', etc.

Table titled 'HOT 100 A TO Z—(Publisher-Licensee)'. Lists 100 songs with their publisher and licensee information. Includes entries like 'Ain't Nobody Home', 'Ain't Understanding Me', etc.

BUCKWHEAT / MOVIN' ON



BUCKWHEAT makes that kinda music that
gets you onto your feet... and into your seat.
Dance. Or just listen. It's a little blues. A little country.
And a lotta good time rock n' roll.

The new Buckwheat LP is "Movin' On."

LONDON
RECORDS

PS 609



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



Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet).

TOP LP'S

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	DON McLEAN American Pie United Artists UAS 5535	12
2	2	GEORGE HARRISON & FRIENDS Concert for Bangla Desh Apple STCX 3385	4
3	3	CAROLE KING Music Ode SP 77013 (A&M)	8
4	5	LED ZEPPELIN Atlantic SD 7208	10
5	4	CHICAGO At Carnegie Hall Columbia CAX 30865	12
6	7	CAROLE KING Tapestry Ode SP 77009 (A&M)	43
★	12	FACES A Nod Is as Good as a Wink to a Blind Horse Warner Bros. WS 2574	7
★	18	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	4
9	9	ELTON JOHN Madman Across the Water Uni 93120 (MCA)	10
10	10	WINGS Wild Life Apple SW 3386	6
11	6	CAT STEVENS Teaser & the Firecat S&M SP 4313	17
12	11	GRAND FUNK RAILROAD E Pluribus Funk Grand Funk Railroad SW 853 (Capitol)	9
13	15	JACKSON 5 Greatest Hits Motown M 741 L	5
14	13	SANTANA Columbia KS 30595	16
15	14	BOB DYLAN'S GREATEST HITS, VOL. 2 Columbia KG 31120	8
16	16	ALL IN THE FAMILY TV Cast Atlantic SD 7210	11
17	17	ISAAC HAYES Black Moses Enterprise ENS 2-5003 (Stax/Volt)	8
18	19	MELANIE Gather Me Neighborhood NRS 47001 (Famous)	12
19	8	SLY & THE FAMILY STONE There's a Riot Goin' On Epic KE 30986 (CBS)	11
20	20	TRAFFIC Low Spark of High Heeled Boys Island SW 9306 (Capitol)	8
21	21	ALICE COOPER Killer Warner Bros. BS 2567	9
22	24	ROD STEWART Every Picture Tells a Story Mercury SRM 1-609	33
23	26	CARPENTERS A&M SP 3502	35
24	22	ROBERTA FLACK Quiet Fire Atlantic SD 1594	8
★	109	EMERSON, LAKE & PALMER Pictures at an Exhibition Capitol ELP 66666	2
26	28	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)	62
27	27	DONNY OSMOND To You With Love MGM SE 4797	13
28	23	PETER NERO Summer of '42 Columbia C 31105	10
29	25	SHAFT Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)	24
★	47	RARE EARTH IN CONCERT Rare Earth R 523 D (Motown)	5
31	29	PARTRIDGE FAMILY Sound Magazine Bell 6064	23
32	32	NEIL DIAMOND Stones Uni 93106 (MCA)	12
33	34	STYLISTICS Avco AC 33023	7
34	30	THREE DOG NIGHT Harmony Dunhill DSX 50108	15
35	35	MOUNTAIN Flowers of Evil Windfall 5501 (Bell)	7

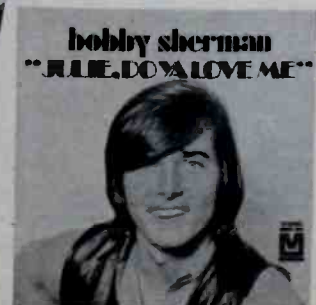
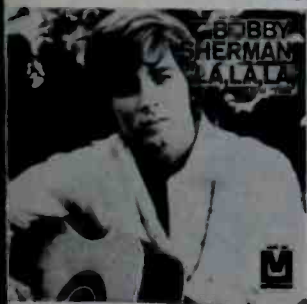
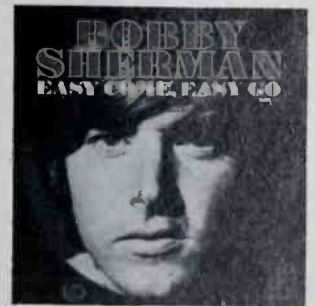
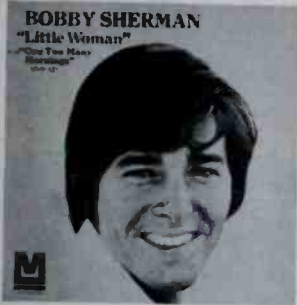
THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	37	DENNIS COFFEY & THE DETROIT GUITAR BAND Evolution Sussex SXBS 7004 (Buddah)	12
★	44	NEW SEEKERS We'd Like to Teach the World to Sing Elektra EKS 74115	6
38	31	JESUS CHRIST, SUPERSTAR Original Broadway Cast Decca DL 1503 (MCA)	4
39	41	JAMES BROWN Revolution of the Mind/Recorded Live at the Apollo Polydor PD 3003	6
40	43	CHEECH & CHONG Ode SP 77010 (A&M)	19
41	33	HUDSON & LANDRY Losing Their Heads Dore 326	10
★	45	JONATHAN EDWARDS Capricorn SD 862 (Atco)	11
43	38	CHARLEY PRIDE Sing Heart Songs RCA LSP 4617	9
44	36	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	14
45	46	ENGELBERT HUMPERDINCK Live at the Riviera, Las Vegas Parrot XPAS 71051 (London)	5
46	48	LAURA NYRO Gonna Take a Miracle Columbia KC 30987	6
47	49	CARLY SIMON Anticipation Elektra EKS 75016	10
48	39	JOHN LENNON Imagine Apple 3379	20
49	51	BADFINGER Straight Up Apple ST 3387	6
50	42	CHER Kapp KS 3649 (MCA)	19
★	177	YES Fragile Atlantic SD 7211	2
52	52	WHO Who's Next Decca DL 79182 (MCA)	25
53	56	MOODY BLUES Every Good Boy Deserves Favour Threshold THS 5 (London)	23
54	55	SONNY AND CHER LIVE Kapp KS 3654 (MCA)	18
★	75	NILSSON Nilsson Schmilsson RCA LSP 4515	9
56	40	YES ALBUM Atlantic SD 8283	31
★	77	WAR All Day Music United Artists UAS 5546	11
58	61	MICKEY NEWBURY Frisco Mabel Joy Elektra EKS 74107	12
59	58	WHO Meaty, Beaty, Big & Bouncy Decca DL 79182 (MCA)	11
60	53	LEONARD BERNSTEIN Mass Columbia M2 31008	6
61	50	BLACK SABBATH Master of Reality Warner Bros. BS 7562	22
62	60	DAVID FRYE Richard Nixon, Superstar Buddah BDS 5097	8
★	81	AL GREEN Gets Next to You Hi SM 32062 (London)	22
64	65	JUDY COLLINS Living Elektra EKS 75014	9
65	59	BARBRA JOAN STREISAND Columbia KS 30792	20
66	63	VAN MORRISON Tupelo Honey Warner Bros. WS 1950	14
67	67	JETHRO TULL Aqualung Reprise RS 2035	38
68	54	HUMBLE PIE Performance: Live Rockin' the Fillmore A&M SP 3607	13
69	68	SUMMER OF '42 Soundtrack Warner Bros. WS 1925	21
70	72	GLADYS KNIGHT & THE PIPS Standing Ovation Soul S 736L (Motown)	4
71	74	RICHARD HARRIS My Boy Dunhill DSX 50116	7

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
72	57	LES CRANE Desiderata Warner Bros. 2570	9
73	73	CARPENTERS Close to You A&M SP 4271	72
★	53	HILLSIDE SINGERS I'd Like to Teach the World to Sing Metromedia KMD 1051	4
75	80	JOHN DENVER Aerie RCA LSP 4607	9
76	62	JOAN BAEZ Blessed Are Vanguard VSD 5670/1	20
77	69	CAT STEVENS Tea for the Tillerman A&M SP 4280	52
★	114	DIAMONDS ARE FOREVER Soundtrack United Artists UAS 5220	4
79	64	JACKSON 5/SOUNDTRACK Goin' Back to Indiana Motown M 742 L	16
80	82	JAMES TAYLOR Mud Slide Slim and the Blue Horizon Warner Bros. BS 2561	38
★	111	T. REX Electric Warrior Reprise RS 6466	13
82	86	HONEY CONE Soulful Tapestry Hot Wax HA 707 (Buddah)	8
★	97	BOBBY WOMACK Communication United Artists UAS 5539	9
84	84	CHI-LITES (For God's Sake) Give More Power to the People Brunswick BL 754170	24
85	87	GROVER WASHINGTON, JR. Inner City Blues Kudu KU 03 (CTI)	5
86	78	MARVIN GAYE What's Going On Tama TS 310 (Motown)	33
87	71	CURTIS MAYFIELD Roots Curran CRS 8008 (Buddah)	13
88	89	SANTANA Abraxas Columbia KC 30130	69
89	91	PAUL KANTNER & GRACE SLICK Sunfighter GrunT FTR 1002 (RCA)	5
90	90	ALLMAN BROS. BAND At Fillmore East Capricorn SD 2-802 (Atco)	28
★	145	DRAMATICS Whatcha See Is Whatcha Get Volt VOS 6018	2
92	99	CHER SUPERPAL United Artists UAS 88	4
93	94	JEFF BECK GROUP Rough & Ready Epic KE 30973 (CBS)	13
94	96	ROBERTA FLACK Chapter Two Atlantic SD 1569	75
95	83	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	49
96	92	ARETHA FRANKLIN Aretha's Greatest Hits Atlantic SD 8295	19
97	66	JIMI HENDRIX/SOUNDTRACK Rainbow Bridge Reprise MS 2040	17
98	100	QUINCY JONES Smackwater Jack A&M SP 3037	16
99	107	J. GEILS BAND Morning After Atlantic SD 8297	13
100	70	LEON RUSSELL & MARC BENNO Asylum Choir II Shelter SW 8910 (Capitol)	9
101	108	CAT STEVENS Very Young and Early Songs Deram DES 18061 (London)	4
102	106	PARTRIDGE FAMILY Up to Date Bell 6059	44
103	104	MOM & DADS Rangers Waltz GNP Crescendo GNP5 2061	7
104	93	PAUL & LINDA MCCARTNEY Ram Apple SNAS 1375	35
105	105	FREDDIE HART Easy Loving Capitol ST 838	17

(Continued on page 76)

Bobby Sherman's latest single
"Together Again," sounds like a lot of other
Bobby Sherman records.

All million-sellers.



POSITIONS 106-200

Continued from page 74

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	110	SONNY & CHER	The Best of Atco SD 33-219	10
107	103	DIONNE WARWICKE STORY	Scepter SPX 2-596	14
108	88	SESAME STREET 2	Original TV Cast Warner Bros. BS 2569	8
109	98	CHICAGO TRANSIT AUTHORITY	Columbia GP 8	142
110	85	STEVIE WONDER'S GREATEST HITS, VOL. 2	Tamla T 313 L (Motown)	11
111	79	LOU RAWLS	Natural Man MGM SE 4771	22
112	101	FIFTH DIMENSION	Live Bell 9000	15
113	76	JEFFERSON AIRPLANE	Bark Grunt FTR 1001 (RCA)	20
114	112	ISLEY BROTHERS	Givin' It Back T-Neck TNS 3008 (Buddah)	19
115	115	CHICAGO	Columbia KGP 24	103
116	102	BLACK SABBATH	Paranoid Warner Bros. WS 1887	50
117	120	GUESS WHO	Best of RCA Victor LSPX 1004	42
118	183	GODSPELL	Original Cast Album Bell 1102	18
119	144	COMMANDER CODY & HIS LOST PLANET ARMEN	Ozone Paramount PAS 6017	9
120	95	DOORS	Other Voices Elektra EKS 75017	13
121	140	PAPA JOHN CREACH	Grunt FTR 1003 (RCA)	5
122	113	DONNY OSMOND ALBUM	MGM SE 4782	30
123	117	TEN YEARS AFTER	A Space In Time Columbia KC 30801	23
124	125	CURTIS MAYFIELD	Curtis Curtom CRS 8008 (Buddah)	36
125	127	MELANIE	Garden in the City Buddah BDS 5095	9
126	118	LEE MICHAELS	5th A&M SP 4302	35
127	116	THE PARTRIDGE FAMILY ALBUM	Bell 6050	66
128	124	B.J. THOMAS	Greatest Hits, Vol. 2 Scepter SPS 597	11
129	146	KINKS	Muswell Hillbillies RCA LSP 4644	7
130	131	TOM JONES	Live at Caesar's Palace Parrot 2RPA5 710-49/50 (London)	13
131	136	MILES DAVIS	Live-Evil Columbia G 30954	6
132	151	WILSON PICKETT	Don't Knock My Love Atlantic SD 8300	6
133	122	BUDDY MILES LIVE	Mercury SRM 2-7500	18
134	121	SLY & THE FAMILY STONE	Greatest Hits Epic E 30324 (CBS)	65
135	138	GRASS ROOTS	Their 16 Greatest Hits Dunhill DSX 60107	18
136	128	ANNE MURRAY & GLEN CAMPBELL	Capitol SW 809	8
137	130	IT'S A BEAUTIFUL DAY	Choice Quality Stuff/Anytime Columbia KS 30734	8

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
138	133	SEALS & CROFTS	Year of Sunday Warner Bros. BS 2568	9
139	134	HERBIE MANN	Push Push Embryo SD 532 (Atlantic)	14
140	142	JACKSON 5	Maybe Tomorrow Motown MS 735	39
141	129	QUICKSILVER MESSENGER SERVICE	Quicksilver Capitol SW 819	9
142	147	JR. WALKER & THE ALL STARS	Moody, Jr. Soul 5 733L (Motown)	4
143	132	B.B. KING	In London ABC ABCK 730	16
144	139	KRIS KRISTOFFERSON	Me & Bobby McGee Monument Z 30817 (CBS)	21
145	135	RITA COOLIDGE	Nice Feelin' A&M SP 4325	7
146	148	ROLLING STONES	Sticky Fingers Rolling Stones COC 59100 (Atco)	37
147	149	THREE DOG NIGHT	Naturally Dunhill DSX 50088	60
148	141	JAMES TAYLOR	Sweet Baby James Warner Bros. WS 1843	99
149	152	EARTH, WIND & FIRE	The Need of Love Warner Bros. WS 1958	3
150	150	OSMONDS	Homemade MGM SE 4770	32
151	158	EDDIE KENDRICKS	All By Myself Tamla TS 309 (Motown)	28
152	155	CROSBY, STILLS, NASH & YOUNG	4 Way Street Atlantic SD 2-902	41
153	163	DONNIE ELBERT	Where Did Our Love Go All Platinum AP 3007	5
154	154	LIVINGSTON TAYLOR	Liv Capricorn SD 863 (Atco)	7
155	143	KRIS KRISTOFFERSON	The Silver Tongued Devil & I Monument Z 30679 (CBS)	27
156	144	DIONNE WARWICKE	Dionne Warner Bros. BS 2585	1
157	159	TRAFFIC, ETC.	Welcome to the Canteen United Artists UAS 5550	17
158	126	JERRY LEE LEWIS	Would You Take Another Chance on Me Mercury SR 61345	10
159	156	NANCY WILSON	Kaleidoscope Capitol ST 852	6
160	162	SUPREMES & FOUR TOPS	Dynamite Motown M 745 L	4
161	167	PAUL WILLIAMS	Just An Old Fashioned Love Song A&M SP 4327	6
162	165	BILL WITHERS	Just as I Am Sussex SXBS 7006 (Buddah)	31
163	119	VIKKI CARR	Superstar Columbia C 31040	4
164	192	MARK-ALMOND II	Blue Thumb BTS 32	3
165	168	BYRDS	Farther Along Columbia KC 31050	6
166	161	GRAND FUNK RAILROAD LIVE ALBUM	Live Album Capitol SW 633	61
167	171	CHICAGO III	Columbia C2 30110	43
168	192	THE MAHAVISHNU ORCHESTRA	with JOHN McLAUGHLIN The Inner Mounting Flame Columbia KC 31067	1

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
169	160	PINK FLOYD	Meddle Harvest SMAS 832 (Capitol)	13
170	164	CARRY IT ON	Soundtrack/Jean Baez Vanguard VSD 79313	5
171	172	ATOMIC ROOSTER	In Hearing Of Elektra EKS 74109	8
172	174	EDDIE HARRIS	Live at Newport Atlantic SO 1595	10
173	173	MOODY BLUES	A Question of Balance Threshold THS 3 (London)	73
174	173	JERRY GARCIA	Garcia Warner Bros. BS 2582	1
175	173	OSMONDS	Phase III MGM SR 4796	1
176	173	FREE MOVEMENT	I've Found Someone of My Own Columbia KC 31136	1
177	180	CACTUS	Restrictions Atco SD 33-377	10
178	178	GRAND FUNK RAILROAD	Survival Capitol SW 764	40
179	179	FREDDIE NORTH	Friend Mankind 204 (Nashboro)	2
180	179	TEMPTATIONS	Solid Rock Gordy G 961 L (Motown)	1
181	123	ANDY WILLIAMS	The Impossible Dream Columbia KG 31064	4
182	175	KOOL & THE GANG	Live at PJ's De-Lite DES 15004	5
183	175	DETROIT	Paramount PAS 6010	1
184	185	BLESS THE BEASTS & CHILDREN	Soundtrack A&M SP 4322	10
185	137	IRON BUTTERFLY	Best of/Evolution Atco SD 33-369	6
186	187	WANDA ROBINSON	Black Ivory Perception PLP 18	13
187	188	MAC DAVIS	I Believe in Music Columbia C 30986	5
188	189	PAUL ANKA	Buddah BDS 5093	3
189	189	LAURA LEE	Women's Love Rights Rot Wax HA 708 (Buddah)	1
190	191	TRUTH OF TRUTHS	Various Artists Oak OR 1001	7
191	193	LUTHER INGRAM	I've Been Here All the Time Koko MO5 2201 (Stax/Volt)	3
192	199	J.J. CALE	Naturally Shelter SW 8908 (Capitol)	2
193	181	TAJ MAHAL	Happy Just to Be Like I Am Columbia C 40767	3
194	200	Z.Z. HILL	Brand New Mankind 201 (Nashboro)	2
195	197	VENTURES	Theme From "Shaft" United Artists UAS 5547	3
196	196	MERRY CLAYTON	Ode SP 77012 (A&M)	11
197	197	HENRY MANCINI	Big Screen-Little Screen RCA LSP 4630	1
198	198	BILLY PRESTON	I Wrote a Simple Song A&M SP 3507	2
199	199	CAROL BURNETT	If I Could Write A Song Columbia C 31048	1
200	199	LIGHTHOUSE	Thoughts of Movin' On Evolution 3010 (Stereo Dimension)	1

ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
Allman Brothers Band	17
Paul Anka	19
Atomic Rooster	13
Badfinger	10
Jean Baez	10
Jeff Beck Group	10
Leonard Bernstein	10
Black Sabbath	40
James Brown	10
Carol Burnett	10
Byrds	10
Cactus	10
J.J. Cale	17
Carpenters	19
Vikki Carr	23
Cheech & Chong	10
Cher	10
Chicago	5, 104, 115, 116
Chicago Blues	10
Merry Clayton	10
Commander Cody/Lost Planet Airmen	10
Dennis Coffey/Detroit Guitar Band	10
Judy Collins	10
Rita Coolidge	10
Alice Cooper	10
Las Crane	10
Papa John Creach	10
Crosby, Stills, Nash & Young	10
Mec Davis	10
Miles Davis	10
John Deever	10
Neil Diamond	10
Detroit	10
Doors	10
Dramatics	10
Bob Dylan	10
Donnie Elbert	10
Emerson, Lake & Palmer	10
Faces	10
Fifth Dimension	10
Roberta Flack	10
Cretha Franklin	10
Free Movement	10
David Frye	10
Jerry Garcia	10
Marvin Gaye	10
J. Geils Band	10
Godspell	10
Grand Funk Railroad	12, 166, 171
Grass Roots	10
Al Green	10
Guess Who	10
Eddie Harris	10
Richard Harris	10
George Harrison and Friends	10
Freddie Hart	10
Isaac Hayes	10
Z.Z. Hill	10
Hillside Singers	10
Money Honey	10
Hudson & Landry	10
Mumble Pie	10
Enselbert Mumperdinck	10
Luther Ingram	10
Iron Butterfly	10
Isley Brothers	10
It's a Beautiful Day	10
Jackson 5	13, 142
Jefferson Airplane	10
Jesus Christ, Superstar	10
Jethro Tull	10
Paul Kenner & Grace Slick	10
Eddie Kendricks	151
B.B. King	143
Carol King	10
Kinks	37, 50
Clayton Kershaw	10
Kool & the Gang	10
Kris Kristofferson	14, 155
Led Zeppelin	10
Laura Lee	10
John Lennon	10
Jerry Lee Lewis	10
Lighthouse	200
Paul & Linda McCartney	10
Don McLean	10
Mahavishnu Orchestra	10
Henry Mancini	10
Herbie Mann	10
Mark-Almond	10
Curtis Mayfield	87, 92
Melanie	18, 128
Lee Michaels	10
Bury Miles	10
Mom & Dad's	10
Moody Blues	53, 173
Van Morrison	10
Mountain	10
Anne Murray & Glen Campbell	134
Peter Nero	10
Mickey Newbury	10
New Seekers	10
Nilsson	10
Freddie North	170
Laura Nyro	10
Original Cast	10
Jesus Christ, Superstar	38
Donny Osmond	37, 123
Wilson Pickett	10
Pink Floyd	149
Billy Preston	198
Charley Pride	10
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Rare Earth	10
Lou Rawls	111
Wanda Robinson	10
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Seals & Crofts	10
Carly Simon	10
Sly & the Family Stone	19, 134
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Soundtracks	10
Bless the Beasts & Children	10
Carry It On	10
Diamonds Are Forever	10
Fiddler on the Roof	10
Rainbow Bridge	10
Shaft	10
Summer of '42	10
Cal Stevens	11, 77, 101
Rod Stewart	10
Barry Streisand	10
Stylists	10
Supremes & 4 Tops	160
T. Rex	10
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James Taylor	90, 148
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Temptations	10
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Sesame Street	10
Ventures	10
Jr. Walker & the All Stars	141
War	10
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And Williams	10
Paul Williams	10
Nancy Wilson	10
Wings	10
Bill Withers	162
Bobby Womack	10
Stevie Wonder	10
Yes	51, 50

Album Reviews Continued



POP
OSIBISA—
WOYAYA
Decca DL75327 (MCA)

Richard Williams, who wrote the liner notes for this Osibisa second album says, "If you liked their first, then this one will open you." That says it all. This package stands among the best of pop/Latin releases in a long time. "Y Sharp" and "Move On" are included.



POP
JOHN KONGOS—
Kongos.
Elektra EKS 75019 (S)

England has offered some superb talent in the area of folk rock, John Kongos being no exception. This long-awaited LP debut, produced by Gus Dudgeon (Elton John's producer), features the recent single "He's Gonna Step On You," the beautiful "Tomorrow I'll Go" and his latest single release "Tokoloshe Man." Album should establish Kongos as a composer-performer of the first rank.



POP
ED AMES—
Ed Ames—4634

Lending his beautiful style and great voice to some of the hits of today, Ed Ames has a package here that will prove a big one for 1972. Joe Reisman produced and Perry Botkin Jr. arranged and conducted on all the cuts, which include "I Am... I Said," "Bless the Beasts & Children," "Desiderata" and "The Summer Knows." Particular standouts are "Loving Her Was Easier" and "One Tin Soldier." A magnificent LP!



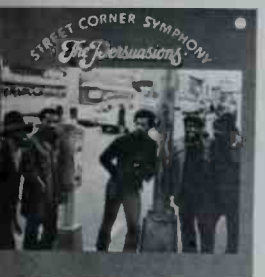
POP
JERRY VALE—
Sings the Great Hits of Nat King Cole.
Columbia C 31147 (S)

Vale comes up with some moving, warm readings of the late Nat King Cole's classics. Among the top cuts certain to garner much MOR play and sales are "Too Young," "Unforgettable," "Mona Lisa," "Nature Boy," and "Somewhere Along the Way." Fine backing from the El Cappos arrangements.



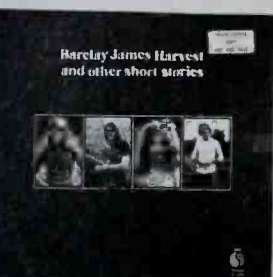
POP
HOLLYRIDGE STRINGS—
Hits of the 70's.
Capitol ST883

Hollywood Strings, arranged and conducted by Stu Phillips, have proven giant sellers with their Beatles Soundbook packages. Now they take on the big hits of the 70's and the result is an MOR programming winner that should garner hefty sales and chart action. Featured are "If," "Imagine," "Theme From Summer of '42," "I'm a Fool for You," and "I'm a Fool for You."



POP
PERSUASIONS—
Street Corner Symphony.
Capitol ST872

The unique sound of this group has won a huge following and their recent tour concerts have left audiences fully convinced there are no instruments involved. The group is at their best with the Temps "Don't Look Back," "Runaway Child" and "Cloud Nine." Don't miss this one.



POP
BARCLAY JAMES HARVEST—
And Other Short Stories.
Sire SI 5904 (S) (Polydor)

Barclay James Harvest have constructed a finely etched, ultimately satisfying album. The melodies and lyrics swirl lightly about fashioning tales infused with warmth and friendliness. The vocals are gracefully tender and the musical backgrounds are light and airy. Check out "Medicine Man," "The Poet" and "Little Lawwing" all are delightful listening.



POP
CAPTAIN BEEFHEART—
The Spotlight Kid.
Reprise MS2050

Don Van Vliet AKA Captain Beefheart produces music that transcends mundane servile existence and gropes for a higher meaning? Seriously his music suffers because people tend to take it too seriously while it is basically just good old fashioned low-down blues with a contemporary slant. Beefheart's voice has a raw sandpaper quality to it and is especially interesting on "Grow Fins" and "I'm Gonna Boogieize You Baby."



POP
JAN & DEAN—
(2 Record Set)
Anthology Album.
United Artists UAS 9961 (S)

What a treat all the major hits of Jan & Dean (and some minor) in a readily enjoyable two record set replete with comprehensive information on each song. Jan & Dean were great purveyors of fad music (i.e. surfing, drag racing and even topless bathing suits) and were also responsible for some of the most stunning harmonies this side of the Beach Boys.



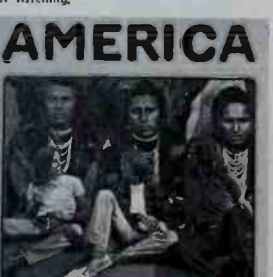
POP
COLIN BLUNSTONE—
One Year.
Epic E 30974 (CBS)

Colin Blunstone was the lead singer of The Zombies and in that capacity helped to create some of the most memorable music of the sixties. This, his first solo LP, is an audio delight, a beautifully crafted work that weaves an enchanting aura of restfulness. His vocals, hovering on the edge of breathlessness are uniquely alluring and fascinating. "She Loves the Way They Love Her" is soothingly enjoyable as is "Mary Won't You Warm My Bed."



POP
RATCHELL—
Decca DL75330 (MCA)

New group, the Ratchell score with tremendous impact and enormous musical ability. Their material would serve well on progressive rock station (In fact, their disc are already receiving considerable airplay) or a hip Top 40 station into LP. Best cuts include "Here on My Face," "He My Woman" and "Peace of Mind." You can expect a lot more from this group in the future.



POP
AMERICA—
Warner Bros. BS2582

Unpretentiously and effortlessly "America" has produced an album that is totally absorbing and immensely enjoyable. A new British group, whose harmonies are reminiscent of C.S.M.&Y., they play in a clean, natural manner exhibiting a rare assurance and ease. "Children" with its delicious little flourishes, the poignant "I Need You" and "Never Found the Time" are particularly lovely.



POP
GARCIA—
Warner Bros. BS2582

Jerry Garcia, Grateful Dead leader and contributor to nearly every album that is produced in the Bay area, has finally presented us with a solo LP and it is an expertly wrought, impressive effort. The mood of this album can best be described in one word... mellow. His voice is comfortably familiar and warm. Suggested cuts are "Sugar," "Deal" and the Cosmic collage "Late for Supper."



POP
ATLANTA RHYTHMS SECTION—
Decca DL 7-5265 (S) (MCA)

If there are any doubts about Atlanta's importance as a music center this LP should dispel them. The musicians who have formed into the Atlanta Rhythm Section play contemporary music with powerful professionalism and such excellent material as "Love Me Just a Little," "Forty Day and Forty Nights," and "Yours and Mine" will gather a great many fans.



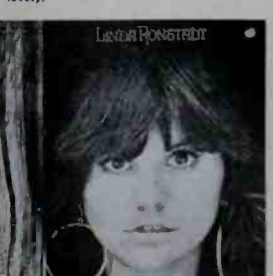
COUNTRY
KITTY WELLS & JOHNNY WRIGHT
Sing Heartwarming Gospel Songs
Decca DL75325 (MCA)

Kitty Wells and Johnny Wright, husband and wife, team up for the first time on albums and the tunes include "God Put a Rainbow in the Clouds" and "Wait for the Light to Shine." Superb renditions of many gospel favorites, including "Precious Memories." The fans of these two great country artists will insure excellent sales for this LP.



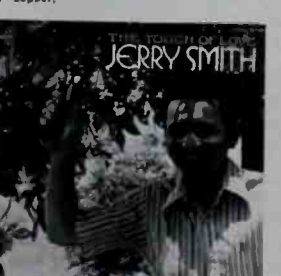
COUNTRY
RED SIMPSON—
I'm a Truck.
Capitol ST881

Simpson has two guaranteed winners in this LP—"I'm a Truck" and "Roll, Truck," but, to tell the truth, nearly all of the truck-oriented tunes will make excellent all-night programming material. In country tradition, the truck is the hero. Simpson the story-teller. And the end of the LP is a winner.



COUNTRY
LINDA RONSTADT—
Capitol SNA5635

With the aid of a fine John Baylon production, Linda Ronstadt bridges the gap between country and pop. Outstanding background contributions from Bernie Leadon, Sneaky Pete, Gib Guilbeau and Merry Clayton. Highlights are Jackson Browne's "Rock Me on the Water," Livingston Taylor's "In My Reply" and the country standard "I Fall to Pieces." LP should garner immediate country & pop play with sales to follow.



COUNTRY
JERRY SMITH—
Touch of Love.
Decca DL75311 (MCA)

Jerry Smith happens to be playing some of the most interesting piano in any field of music at the moment. With some background vocals, he presents excellent versions of "Never Ending Song of Love" and "Easy Loving." But there's also "Great Jammer" for truck-driving fans and "The Toy Piano" for any kind of fan. There's a lot of good programming material here. A very good LP.



SOUL
WHAT'S UP FRONT THAT COUNTS—
Westbound WB 2011 (Chess/Janus)

Six man soul group in a heavy offering of six tunes performed with loads of funk, vocally and instrumentally. The title cut and "Why Not Start All Over Again" are lops and could prove excellent singles. If shortened somewhat. A package the charts are sure to reflect.



CLASSICAL
BEETHOVEN: PIANO CONCERTO NO. 1
SONATA NO. 5, Op. 10 No. 1
STEPHEN BISHOP
Colin Davis

Philips' new team of pianist Stephen Bishop and conductor Colin Davis with the BBC Symphony comes up with a liquid interpretation of Beethoven's first piano concerto that progresses from mountain stream to waterfall. The recording also includes Bishop's two-fisted attack on the C minor "Sonata No. 5."

FM Action

Gathered at the last minute before press time, this report represents what the nation's leading progressive rock stations have added to their libraries during the week. It is the policy of some stations to allow the air personalities to select their own cuts, but where possible the favorite cuts of the people reporting are shown. The stations represented here are today's leading influences on sales of album product.

WCBS-FM, New York
Dick Bossi reporting
Osibisa, "Wayaya," Decca
 Cuts: "Y-Sharp," "Survival"
America, "America," Warner Bros.
 Cuts: "Sandman," "Need You," "Never Found the Time"
Bread, "Baby I'm-A Want You," Elektra
 Cuts: "Games of Magic," "I'd Give Up Everything"
John Kongos, "Kongos," Elektra
 Cuts: "I Would Have Had a Good Time," "He's Gonna Step on You Again"

WDAS-FM, Philadelphia
Harvey Holiday reporting
Jr. Walker and the All Stars,
 "Moody Junior," Soul
 Cuts: "Walk in the Night," "Me and My Family"
Quincy Jones, "Dollars,"
 Soundtrack, Reprise
 Cuts: "Money Runner"
Luther Ingram,
 "I've Been Here all the Time,"
 Koko Records
 Cuts: "You Were Made for Me,"
Earl Hooker, "Funk,"
 Blues on Blues Records
 Cuts: "Ball Came on a Rainy Day,"
Temptations, "Solid Rock," Gordy
 Cuts: "Smooth Sailing," "Stop the War,"
 "Ain't No Sunshine"

WMMR-FM, Philadelphia
Ed Sciaky reporting
Mott the Hoople,
 "Brain Capers," Atlantic
 Cuts: "Your Own Backyard," "Darkness
 Darkness," "Sweet Angelina"
Ry Cooder, "Into the Purple Valley,"
 Reprise
 Cuts: "Billy the Kid," "Money Honey,"
 "F.D.R. in Trinidad," "On a Monday"
Cozy Morsé, "Loose," Reprise
 Cuts: "Hit and Run," "You Won't Miss
 Me," "Going Home"
Incredible String Band,
 "Liquid Acrobats or Regards the Air,"
 Elektra
 Cuts: "Talking of the End," "Adam and
 Eve," "Evolution Rag"
Climax Blues Band, "Tightly Knit," Sire
 Cuts: "Come on In My Kitchen," "That's
 All"
Captain Beefheart, "Spotlight Kid,"
 Reprise
 Cuts: "Click Clack," "Grow Fins"
 Also played by Sciaky are Leo Kottke,
 "Greenhouse," Capitol; "Message from
 a Drum," Redbone, Epic; Persuasions,
 "Street Corner Symphony," Capitol;
 Osibisa, "Wayaya," Decca; Barclay
 James Harvest, "And Other Short
 Stories," Sire. The picks of WMMR-FM
 are those of the music director. Each
 air personality has a right to choose
 his own music.

WHCN-FM, Hartford
Raul Payton and
Ron Berger reporting
David Bowie, "Hunky Dory," RCA
 Cuts: "Changes," "Life on Mars," "Bew-
 lay Brothers"
Fleetwood Mac, "Future Games,"
 Reprise
 Cuts: "Lady of 1,000 Years," "Sands of
 Time," "Future Games"
Redbone, "Message From a Drum,"
 Epic
 Cuts: "Niji Trance"

KSJO-FM, San Jose, Calif.
Steve Klass reporting
America, "America," Warner Bros.
 Cuts: Everything
Yes, "Fragile," Atlantic
 Cuts: Everything
Linda Ronstadt, "Linda Ronstadt,"
 Capitol
 Cuts: "Birds," "Crozy Arms," "In My
 Reply," "Rescue Me"
 Cuts: "Ancestors of the Old," "High on a
 Mountain," "Sudan Village," "When I
 Meet Them"
Soundtrack of Clockwork Orange,
 Warner Bros.
 Cuts: Walter Carlos, "Beethoven's 9th
 Symphony"
Malo, "Malo," Warner Bros.
 Cuts: All but "Pano"
Jerry Garcia, "Garcia," Warner Bros.
 Cuts: "Deal," "Bird Song," "The Wheel,"
 "To Lay Me Down," "Sugoree"
Ian Matthews, "Tigers Will Survive,"
 Vertigo
 Cuts: "Tigers Will Survive," "Midnight
 on the Water," "Please Be My Friend,"
 "Close the Door Lightly"

KINK-FM, Portland, Ore.
Bruce Funkhouser reporting
Linda Ronstadt, "Linda Ronstadt,"
 Capitol
 Cuts: All but "I Still Miss Someone,"
 "I Fall to Pieces"
Jerry Garcia, "Garcia," Warner Bros.
 Cuts: "Deal," "The Wheel," "Bird Song,"
 "To Lay Me Down," "Loser"

Redbone, "Message From a Drum,"
 Epic
 Cuts: "Message From a Drum," "Witch
 Queen," "From New Orleans," "One Mon-
 key," "Jerica," "Niji Trance"
Tracy Nelson, "Mother Earth," Reprise
 Cuts: "Tennessee Blues," "I Want to
 Lay Down Beside You," "I Don't Do
 That Kind of Thing Anymore," "Mother
 Earth"
Ry Cooder, "Into the Purple Valley,"
 Reprise
 Cuts: "How Can You Keep on Moving,"
 "Tails on the Farmer Feeds Us All,"
 "Money Honey," "Vigilante Mon," "Bill-
 ly the Kid"
Clockwork Orange Sound,
Walter Carlos, Warner Bros.
 Cuts: All

KNET-FM, Los Angeles, Calif.
Richard Kimball reporting
Captain Beefheart, "Spotlight Kid,"
 Warner Bros.
 Cuts: Everything
Malo, "Malo," Warner Bros.
 Cuts: All
Ry Cooder, "Into the Purple Valley,"
 Warner Bros.
Jerry Garcia, "Garcia," Warner Bros.
Tracy Nelson, "Mother Earth,"
 Warner Bros.
 Cuts: All
Linda Ronstadt, "Linda Ronstadt,"
 Capitol
 Cuts: Everything
B.B. King (Test Pressing),
 ABC/Dunhill
 Cuts: Everything
Black Oak Arkansas,
 "Keep the Faith," Aco
 Cuts: All
Jackson Brown,
 "Saturate Before Using," Asylum
John Kongos, "Kongos," Elektra
Osibisa, "Osibisa," Decca
Country Joe McDonald,
 "Incredible Live," Vanguard
Cenya Rovon, "Cenya Rovon,"
 Columbia
Mick Jagger, Ry Cooder, Nicky Hopkins,
 Charlie Watts,
 "Jazzing With Edward,"
 Rolling Stone Records
 Cuts: All
Murietta, "Murietta,"
 Cherry Red Records
Chilliwack, "Chilliwack," A&M
Ray Barretto, "Ray Barretto,"
 UA, Latin
Tito Puente, "Dance Mania," RCA
Wilderness Road, "Wilderness Road,"
 Columbia
Fairport Convention,
 "John Babacome Lee," Island

KSAN-FM
Bobby Cole reporting
The Edward, "Jaming With Edward,"
 Rolling Stones Records
 Cuts: All
Alabama State Troopers, "Live,"
 Elektra
 Cuts: "Juko," "Asphalt Outlaw Hero,"
 "Coin Down"
Isaac Hayes, "Black Moses,"
 Enterprise
 Cuts: "Good Love 69959"
Captain Beefheart, "Spotlight Kid,"
 Reprise
 Cuts: "I'm Goin' Boogalizer You, Baby"
Nell Diamond, "Heart of Gold" (single),
 Capitol
Arthur Miller,
 "Hanging Out and Settling Down,"
 Columbia
 Cuts: "Chocolate Pudding"
John Kongos, "Kongos," Elektra
 Cuts: "Tokaloshé Man," "He's Going
 to Ship on You Again," "Lift Me From
 the Ground"
The Crusaders, "Crusaders I,"
 Blue Thumb
 Cuts: "That's How I Feel," "Mud Hole,"
 "So Far Away"
Linda Ronstadt, "Linda Ronstadt,"
 Capitol
 Cuts: "I Fall to Pieces," "Birds"
Tracy Nelson, "Mother Earth," Reprise
 Cuts: "I Want to Lay Down Beside You,"
 "Homemade Songs"
Junior Walker and the All Stars,
 "Moody Junior," Soul
 Cuts: "Way Back Home," "Stillwater
 Medley," "Walk in the Night"
Osibisa, "Wayaya," Decca
 Cuts: "Beautiful Seven," "Y Sharp,"
 "More On," "Wayaya"

KPRI-FM, San Diego, Calif.
Lee Richard reporting
Leo Kottke, "Greenhouse," Capitol
 Cuts: "Louise," "Owls," all
The Persuasions,
 "Street Corner Symphony," Capitol
 Cuts: "I Could Never Love Another,"
 "Temptin' Jam," "The Man in Me"
Jackson Browne,
 "Saturate Before Using," Asylum
 Cuts: "Rock Me on the Water," all
Mike Harrison, "Mike Harrison," Island
 Cuts: "Call It a Day," "Wait Until the
 Morning," "Pain"

Luther Grosvenor,
 "Under Open Skies," Island
 Cuts: "When I Met You," "Love the
 Way," "Under Open Skies," "Right On"
Linda Ronstadt, "Linda Ronstadt,"
 Capitol
 Cuts: "I Won't Be Hanging Round," "I
 Fall to Pieces," "Rock Me on the Wa-
 ter"
Ian Matthews,
 "Tigers Will Survive," Vertigo
 Cuts: "Do Ron Ron," "Tigers Will Sur-
 vive"
Country Joe McDonald,
 "Incredible Live," Vanguard
 Cuts: "Living in the Future in a Plastic
 Dome," "Tricky Dicky"
Alabama State Troopers, "Live,"
 Elektra
 Cuts: All

Capitol Answers Klein Charge

• Continued from page 3

noted "Bangla Desh" aggressively. Every member of the sales and promotion department has handled the album as a 'top concentration' project." He cited 10,000 window-and-wall streamers as a promotional tool set up by the company, as well. Meggs denied that there was an understanding that Capitol would give a 2 percent 'prompt payment' cash discount. Such a discount, amounting to 20 cents per album, has obviously not been built into the total pricing structure, by which Capitol's gross receipts for distribution are \$1,865, less 25 cents as a 'use royalty' demanded by CBS for Bob Dylan's performances, or a net of \$1,615.

He also charged that Apple had refused to inform Capitol of its selling price until Dec. 12, 1971; "and there was never any understanding at that time that Capitol's \$1,615 was to be further reduced by 20 cents for 'cash discount' or 30 cents for cooperative advertising. Meggs also claimed that Klein did not consult with Capitol regarding production and printing of books, boxes and other materials.

Other points cited by Meggs were that sales totaling \$08,141 for the sets for 19 selling days "was not a poor figure"; that "sales have not exceeded even the present level because of (a) extremely narrow profit margin available to dealers (b) the absence of a normal (or, in fact, any functional dis-

Target 'Pops' With Tweedy Themes LP

NASHVILLE—Target Records has moved strongly into the pop field with an album "To Lovers With Love" by Don Tweedy, arranger, publisher and producer, which includes theme songs from movies scored by Tweedy.

Tweedy now is divesting himself of a portion of his two publishing firms, Don Tweedy Music (ASCAP) and Wits End (BMI), in order to concentrate on studio work.

In addition to the LP, Target is releasing a new single on Tweedy, "Made for Each Other," from the 20th Century Fox film of the same title.

Bob Wilson, president of Target, said this is the first non-country product by the firm. It signals the beginning of more pop expansion. Target is distributed by Mega.

Luther Grosvenor,
 "Under Open Skies," Island
 Cuts: "When I Met You," "Love the
 Way," "Under Open Skies," "Right On"
Linda Ronstadt, "Linda Ronstadt,"
 Capitol
 Cuts: "I Won't Be Hanging Round," "I
 Fall to Pieces," "Rock Me on the Wa-
 ter"
Ian Matthews,
 "Tigers Will Survive," Vertigo
 Cuts: "Do Ron Ron," "Tigers Will Sur-
 vive"
Country Joe McDonald,
 "Incredible Live," Vanguard
 Cuts: "Living in the Future in a Plastic
 Dome," "Tricky Dicky"
Alabama State Troopers, "Live,"
 Elektra
 Cuts: All

KOL-FM, Seattle, Wash.

Marsha Tomac reporting
Leo Kottke, "Greenhouse," Capitol
 Cuts: All
Quincy Jones, "Dollar Sound Track,"
 A&M
 Cuts: All (Side One)
Kenny Young,
 "Clever Dogs Chase the Sun,"
 Warner Bros.
 Cuts: All
Persuasions,
 "Street Corner Symphony," Capitol
 Cuts: All
King Crimson, "Islands," Atlantic
Incredible String Band,
 "Liquid Acrobats or Regards the Sun,"
 Elektra
 Cuts: All
Jackson Browne, "Jackson Browne,"
 Asylum
 Cuts: All
Luther Grosvenor,
 "Under Open Skies," Island
 Cuts: All

count for subscribers) (e) the limitation of returns to 10 percent instead of the normal 100 percent." Regarding these terms, Meggs said that despite Menon's advice, "you insisted on imposing these terms upon Capitol and the industry."

Meggs charged that Klein told Capitol that there would be a television and/or film of the con-

cert, but, he said, he understood that the network TV special had been delayed and perhaps abandoned. "We can only express our regret that the benefit of such nationwide promotional impact has been denied this worthy project."

The final paragraph scored Klein for "irresponsible tactics and charges" made at press conferences.

Flying Dutchman Hikes Price; 2 Labels Revived

NEW YORK—Flying Dutchman product on all labels. Flying Dutchman, Bluestime, and Amsterdam, will be increased to \$5.98, announced president Bob Thiele.

In addition, Thiele is reactivating two of his former labels, Contact, which will deal with contemporary soul and r&b music, and Reggae, which will feature West Indian based music.

Thiele recently announced plans to go independent and has now set up his distributor list. It includes Southland Dist., Atlanta; Music Merchants, Boston; F&F Arnold Dist., Charlotte, N.C.; Royal Disc (Alltapes Inc.), Chicago; Midwest Ltd., Cleveland; Alltapes Inc., Dallas; Central Music, Denver, Colo.; Arc-Jay Kay Dist., Detroit.

Schwartz Bros., Washington/Baltimore; Seaboard Dist., E. Hartford, Conn.; California Record Dist., Los Angeles. Taylor Electric Co., Milwaukee; Wendy Dist., Newark, N.J.; All South Dist., New Orleans; Beta Records Dist., N.Y.

Schwartz Bros., Philadelphia; Associated Dist., Phoenix, Ariz.; Commercial Music Co., St. Louis, Mo.; Fidelity Records, Seattle; Independent Record Dist., San Francisco; Music City Record Dist., Nashville; Stan's Record Service, Shreveport, La.

ASCAP Bid To Dismiss Case Denied

NEW YORK — A judgment handed down by the U.S. District Court, Southern District of New York, has denied dismissal of the case of Columbia Broadcasting Systems vs. ASCAP, filed in 1969, in which CBS claimed that ASCAP was in violation of the Sherman Anti-Trust Act. CBS asserted that the procedure under which ASCAP operates by decree by the courts in 1950, making ASCAP provide two types of licenses to broadcasters, "constitutes price fixing, boycotting and trying," according to the brief.

CBS asserted that a "grant of a proposed 'per use' license (payment measured by the actual use if copyrighted music) would go far toward unraveling the strands with which this combination has hogtied competitive market forces since 1914."

In denying ASCAP dismissal of the case, the court ordered that CBS is entitled to prove its contentions in trial. The case between the two parties will now go before a judge.

Special Flight Fare for IMIC Registrants

cities, it is necessary that the group flights be organized as far in advance as possible. Early reservations for all persons are recommended, but especially for those who wish to participate on the GIT flights.

Included in the GIT cost are seven nights at the deluxe Acapulco Princess Hotel; breakfast and dinner each day; gratuities to bellman, maids and waiters for meals; yacht cruise of Acapulco Bay; and round trip transfers between airport and hotel.

Special regulations for participation in the GIT program include 1) There must be a minimum of 15 participants on each program from each city. 2) Passengers must travel together in both directions.

In addition, two plans have been devised for travellers to the Acapulco conference from London. The first plan is a London to Acapulco round trip which leaves London April 29 and returns May 6. The plan includes seven nights at the Acapulco Princess Hotel with breakfast and dinner. The total cost of the plan is \$747 based on a minimum of 30 people.

The second plan covers a London to Acapulco flight, leaving April 29 with stops in Los Angeles and New York. The plan also includes seven nights at the Acapulco Princess Hotel with breakfast and dinner. The Acapulco to Los Angeles flight will leave May 6. The plan includes three nights in Los Angeles with reservations at the Beverly Hilton Hotel. The Los Angeles to New York flight will leave May 9. The plan includes four nights in New York with reservations at the Stater Hilton Hotel. The flight from New York to London will leave on May 13. The price for the second plan is \$880 based on a minimum of 15 people.

For further information on the program contact IMIC 4, 9th Floor, 300 Madison Ave., New York, N.Y. 10007.

Distributors Named For Ennis Disk

NEW YORK—Universal Distributors has been signed to distribute nationally Eitel Ennis' recording of "Does It Hurt to Love?" on the Spiral Record label. Argus will handle the record in the greater New York area, while Schwartz Bros. will distribute the record in the Washington/Maryland area. The tune was written by Gladys Shelley.

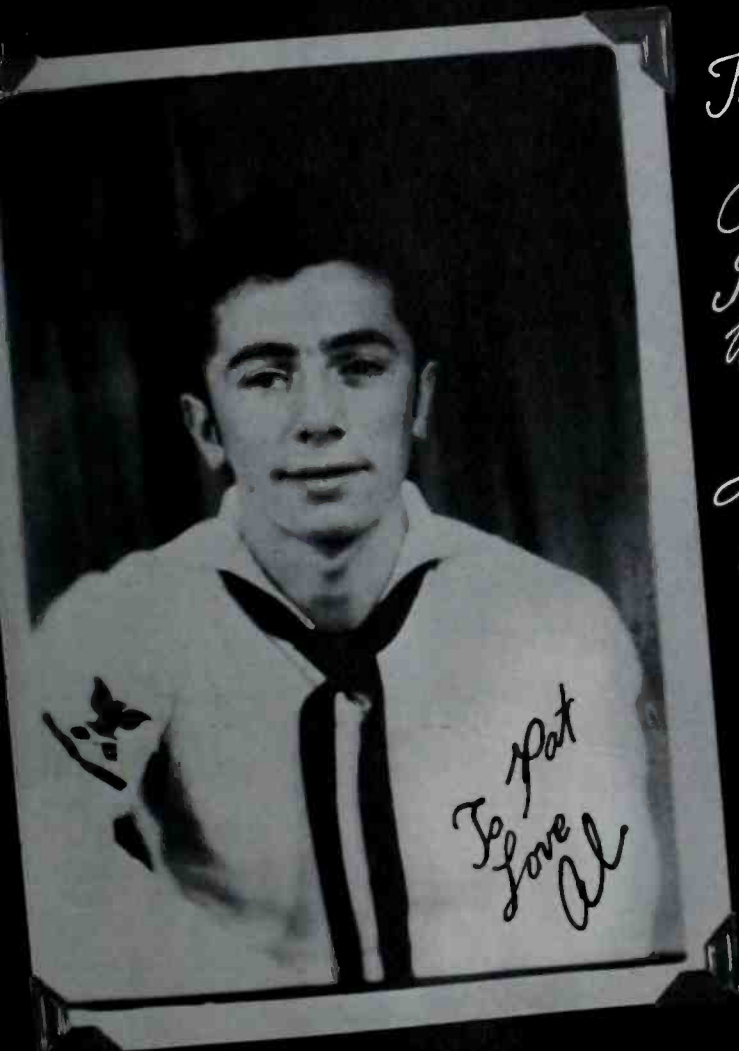
Rubinson Complex

belonging to artists with which they will be involved.
 The Catero Sound Studios, along with owner Fred Catero, have also been brought into the Rubinson project. Warner Bros. Records has pacted Dave Rubinson And Friends to produce a series of albums with Malo. The new company is now negotiating other non-exclusive production pacts.

Bread Disk Pitch

NEW YORK—A promotion and marketing campaign has been centered on Bread's latest Elektra Records album, "Baby I'm-A Want You." The campaign, featuring separate sales contests for all Elektra salesmen and promotion men, as well as special display material for in-store use, will last until the end of February.

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 De Angelis
Capitol (ST-193)



Capitol



the important
miss dionne warwicke
(with friends bacharach and david)
now has her first album on
warner bros. records
where she belongs.

"Dionne" is the title. It is album BS 2585, and it is available as well on Ampex-distributed Warner Bros. tapes.