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NEWSPAPER

# Billboard

DECEMBER 11, 1972  
A BILLBOARD PUBLICATION  
SEVENTY-SEVENTH YEAR

The International  
Music-Record-Tape  
Newsweekly

CARTRIDGE TV PAGE 37

HOT 100 PAGE 66

TOP LP'S PAGES 68, 70

## Branches' Growth Stirs Distributors

By CLAUDE HALL

LOS ANGELES—The independent record distributor has survived threats of extinction for years. Today, he is surviving perhaps the biggest hurdle of all—the trend toward branch operation.

Largely on the strength of several hot labels—including Motown, (Continued on page 72)

## Sanyo to Bow VTR Concept

By BRUCE WEBER

LOS ANGELES—Sanyo Electric Co. will introduce a complete 1/2-inch videotape color recording line early next year, including the first portable cartridge television unit on the American market.

The same equipment will be simultaneously released in Japan. Sanyo's entry into the U.S. takes on major significance in light of Ampex's second delay in getting its own 1/2-inch portable Instavideo system off the ground. Ampex is now projecting a late 1972 date for its system, which allows Sanyo to market its system first and gain the psychological advantage of (Continued on page 37)

## Classical Recording Crisis— Two Views From the Bridge

By ELIOT TIEGEL

LOS ANGELES — Symphony orchestras and major labels appear headed for a collision course as labor difficulties and recording costs continue to mount. Contract renewals have recently slipped by the Chicago Symphony and Angel, and London Records has not renewed the Los Angeles Philharmonic.

"It looks as though we've priced ourselves out of the market and it's a tragedy," stated Ernest (Continued on page 38)

By BOB GLASSENBERG

NEW YORK — The move of former hot indie labels to branch distribution has made many independent distributors who had been fat and lazy turn into hungry distributors, according to Neil Bogart, co-president of Buddah Records. "In some cases these record companies accounted for 60 percent of an independent distributor's business. When they left and formed their own distribution system, the indies either worked harder for their remaining independent record companies or they folded. (Continued on page 72)

## Latin Dealers Boycott Firm

By EARL PAIGE

CHICAGO—A 32-member association of Latin record-tape retailers is boycotting Pan American Records here, charging that the long-established Latin wholesale firm should not be selling at retail. The confrontation has overtones striking a familiar note for other vertical marketing firms. (Continued on page 72)

The following exclusive statement was issued by Hal Davis, president of AFM, in response to Flesichman's remarks.

NEW YORK—"I agree with Mr. Flesichman that the situation facing our great symphonies is fraught with danger. In terms of recording, there is no question that all costs have risen; certainly the cost of working in the many new and elaborate recording studios is many times what it used to be. But the demand for recorded classical mu- (Continued on page 38)

## 'Bengla Desh' LP Deliveries To Meet Santa's Deadline

By JOHN SIPPEL

LOS ANGELES — The long-awaited "Bengla Desh In Concert" deluxe album package is scheduled for Dec. 20 delivery nationally on record and tape.

The album, which features an

all-superstar cast performing in Madison Square Garden, is expected to further strengthen a Christmas business that started to accelerate greatly Monday (29). Distributors and mass merchant-

disers, questioned this week as to whether they would take the album even if it arrived only a week before Christmas, stated it could come anytime before Dec. 23 and make the holiday a possible record-breaker.

But there is considerable difference between the Allen Klein office's explanation of U.S. and world distribution rights and what Capitol records' headquarters reports in the same regard.

Al Steckler of the Abkco office, which is also headquarters for Apple, on which label the tapes and records of the benefit concert will be released, stated that Columbia would have North American tape configurations and complete record club distribution rights, and complete world rights on tape and record, while Capitol Records would have North American disk distribution. (Continued on page 72)

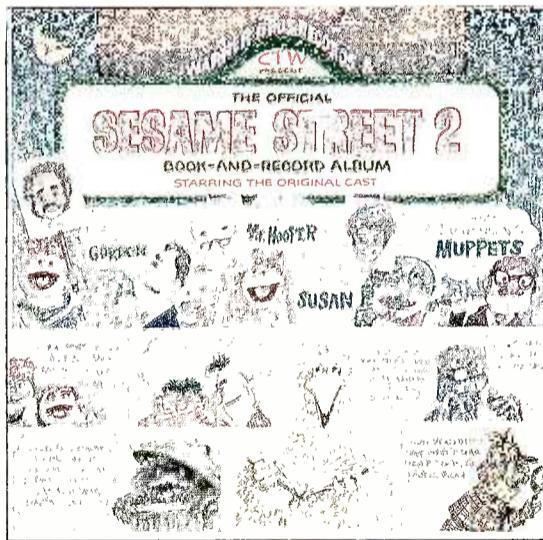
## Amsterdam Court in Anti-Piracy Ruling

By BAS HAGEMAN

AMSTERDAM — The District Court here has decided that copying of records, cassette and/or open-reel tapes for commercial use, without the consent of the rightful owners, is illegal.

The decision came following the joint application by Deutsche Grammophon Gesellschaft, James

Last, and the Dutch affiliate of DGG Polydor Nederland NV, for an injunction against Weakro Distribution and Th. Challa, restraining them from importing and selling cassettes containing recordings by James Last and his orchestra, on the grounds of unfair competi- (Continued on page 72)



(Advertisement)

## '72 Acapulco IMIC To Offer Exhibits

NEW YORK — The International Music Industry Conference to be held April 30-May 5 at the Princess Hotel, Acapulco, Mexico, will accept industry exhibits for the first time in the history of the annual event. This was revealed last week by Coleman Finkel, Conference coordinator, who said special exhibit facilities have been secured at the Princess Hotel for industry displays of products and services.

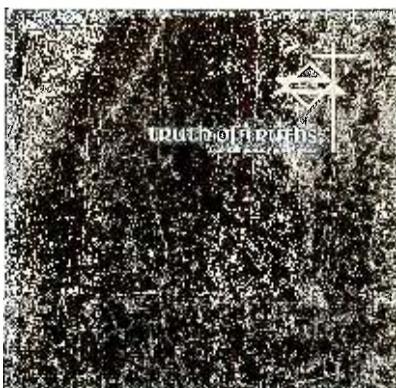
Finkel said that the decision to add exhibits to IMIC came after a growing number of requests each year that such facilities be made available.

"Various firms throughout the world," Finkel said, "are eager to exhibit new products and expose new concepts to IMIC's assembly of international music-record-tape industry leaders. The exhibit format will permit in-person demonstrations of new developments as well as exposure of new products."

The Princess Hotel, Finkel said, has ideal exposition facilities which are contained in one area.

Standard exhibit modules will be 8 feet deep by 10 feet wide. Exhibitors can have more than one (Continued on page 72)

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A new record label  
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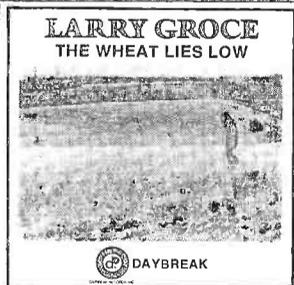
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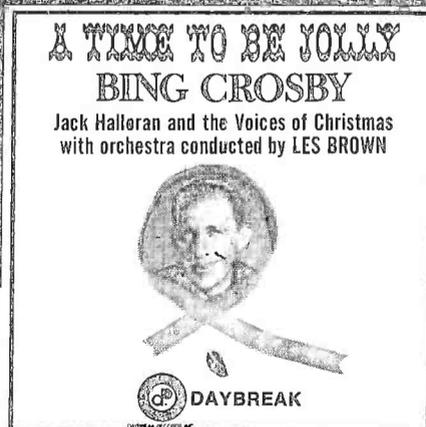
The new Daybreak label. It sheds its light on everybody.



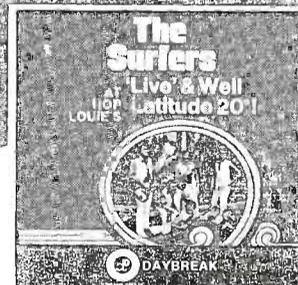
**Frank Sinatra Jr.**  
**DR-2003, P8DR-2003**  
"Spice" combines the musical talents of three of the music industry's most flavorsome artists: Nelson Riddle, the Larry O'Brien Octette and Frank Sinatra Jr., (who wrote three of the album's songs).



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The roots of Dallas, the wisdom of the ages, the simplicity and humor of the country, and the honesty of the land. That's Larry Groce: a product of love, not electronics.



**Bing Crosby DR-2006, P8DR-2006, PKDR-2006**  
Now more than ever, Bing Crosby makes it "A Time To Be Jolly." DR-2006, P8DR-2006, PKDR-2006. Featuring Jack Halloran and the Voices of Christmas, with orchestra conducted by Les Brown, Bing performs an all-new album of joyous Christmas music. Includes "A Time To Be Jolly," "A Christmas Toast," "The First Family of Christmas," more. And on Dec. 14, the NBC-TV special, "A Time To Be Jolly," presents Bing singing songs of the season. A natural!



**The Surfers DR-2001**  
Six versatile musicians perform exciting, live renditions of today's most popular sounds.



**Count Basie DR-2005, P8DR-2005**  
The legendary Count makes his debut on Daybreak—with 11 songs that are pure Basie.

EDITORIAL

## Aid Future Causes

That profits from the upcoming Bangla Desh package (both records and tapes) will be channeled to aid refugees in dire straights is a sign of industry maturity. It is indicative of the fact that in a business which has brought wealth and fame to so many, the elements of compassion, conscience and social awareness persist.

We laud the artists, manufacturers and musicians involved.

At the same time, we recognize that the use of funds accruing from the Bangla Desh package could very well be preceded, that other artists and manufacturers in the future may be motivated by similar humane considerations; and that such a climate of social concern may provide a fertile environment for the promoter—the many who may trump up phony causes in order to divert funds to his own pocket.

Such callousness is not unknown in the annals of show-business. Quite the contrary is true; that is, artists have perennially proved easy targets for unscrupulous promoters of questionable benefits and charity affairs.

We, therefore, urge the record music industry to consider the creation of a committee which would screen and approve such benefits and function as a watchdog to make certain that recording profits are diverted only to those causes which are legitimate. Such a committee could consist of representatives of many facets of the industry, including, of course, manufacturers, publishers and artists.

## Jack Grossman Re-Enters Record Retail Business

By ED OCHS

NEW YORK — Jack Grossman, president of Jack Grossman Enterprises, Inc., opened his first retail outlet this week, the first of 10 he plans to open before the end of 1972. The store, Platter Plus Music Center, is located in the Bergen Mall in Paramus, New Jersey, and sells records, tapes, audio equipment, music instruments and accessories.

Grossman stated that in addition to Platter Plus, he is also looking into both leased and licensed departments and intends to be engaged in many aspects of record marketing. Grossman has staffed his new operation with key Merco executives with whom he built the giant record merchandiser he headed for 23 years.

"All the factors are here," said Grossman, who headquarters in the Warwick Hotel. "We have the financial strength, the business experience and acumen, the contacts and the desire. Equally important, although the retail record business has some soft spots at this moment, I am as convinced of the dynamically healthy, longterm future of the record industry as I

was the day that I first got into it." Grossman is president of NARM. Since leaving Merco, Grossman has been building Jack Grossman Enterprises. By agreement, Grossman cannot take any of Merco's clients or compete with Merco in any way for some time, but either must challenge Merco's competitors or pioneer, which led to Grossman, Inc. and Platter Plus. Key personnel include operations head Irv Freedman and secretary-treasurer Irv Arlen, former Merco management.

## 2nd Piracy Guilt Verdict

LOS ANGELES—A second municipal court case in which a defendant was found guilty of violating Section 653 (a) (2) of the penal code of the state of California, which covers illegal duplicating or pressing of recorded sound, occurred here recently.

The office of city attorney here filed suit Oct. 14 for the people of the state of California against Jack Byram, a Capitol records salesman here. Byram was accused of violating the state law by selling a local distributor \$3,500 worth of 8-track tapes by four different artists: the Carpenters, Carole King, the Rolling Stones and James Taylor. The distributor reported the offer to Ampex tapes, who authorized the distributor to make the purchase. Case was then turned over to the city attorney's office, who found the tapes to be pirated. Research by the office indicated that the illicit tapes were duplicated in Atlanta and shipped to New York, from where they were shipped here.

Byram was given three years' (Continued on page 59)

## Unusual Sites for WB '72 Meets

LOS ANGELES—Warner Bros. has rented an island, a town and the Queen Mary as locations for the first three of its 17 dealer new product meetings starting in January.

A black tie meeting on the famed British ocean liner, anchored

off Long Beach, Calif., Jan. 17 launches the annual new LP presentation, with an estimated 30-35 titles being exposed to between 500-600 invited guests on that date.

The next day, the same film strip presentation will be shown in the small town of Port Costa, north of San Francisco in Harim County, where between 400-500 persons will assemble in The Warehouse, a 200-year-old building.

On Wednesday (19), WB will ferry about 450 guests over to Blake Island in Puget Sound, near Seattle, for the showing in the Indian Lodge House.

And on Thursday (20) 250 guests will view the show at The Hornblower Inn in Boulder, Colo., outside of Denver.

The off-beat locations are the idea of West Coast district sales manager Gary Davis. Dates for the remainder of the sales presentations have not yet been firmed up, but the company expects its other district sales managers to also come up with novel suggestions for their own presentations.

The emphasis is on presenting the new LP's in an entertaining fashion before people WB believes can influence the public like store clerks and radio station personnel.

The Queen Mary meeting involves a tour of the ship, dinner, the product show, a talent show and dancing to a string quartet, all placed within the nostalgic environment of the world famous ocean liner now docked in Long Beach. John Stewart, formerly of the

Kingston Trio and a new addition to the talent roster, will perform at all four of the presentations.

The Port Costa show will begin in San Francisco with invited guests driven to the town in hay-laden trucks. Guests for the Blake Island event will start out from a pier in Seattle where they will board a yacht for the 45-minute ride to the island.

The Denver participants will be driven to their location by bus.

All four of the events are scheduled for the evening, starting between 6-7 p.m.

A sampler LP titled "The Whole Burbank Catalog," plus other promotional items will be supplied to the guests who will include dealers, racks, one-stops, their staffs, program directors, music directors and disk jockeys.

## Brunswick in Atlantic Split; Name Officials

NEW YORK—Brunswick Records will take over the promotion and distribution of its wholly-owned subsidiary label, Dakar Records, in January. For the past two years, Dakar has been distributed by Atlantic Records.

Nat Tarnapol, president of Brunswick, has reshuffled his organization to keep pace with the upheav in business. Pete Garris has been named vice president in charge of national sales and promotion, heading the New York home office; Carl Davis has been named executive vice president of a&r heading Brunswick's studio complex and offices in Chicago; Melvin Moore has been named vice president of promotion, headquartered in New York and reporting to Garris; and Eugene Record has been named vice president in charge of recording in Chicago reporting to Davis.

## Sears Stores Bulwark Soul Record Stock

CHICAGO—Soul and jazz music suppliers here are excited over a new merchandising plan to be instituted by Sears, Roebuck & Co., which will bolster rhythm and blues in the chain's stores in black neighborhoods.

Program to aid the sale of soul album product stems from what is believed to be Sears' successful participation in the newly syndicated "Soul Train" TV show. Sears is one of two major sponsors who bankroll the entire show. Since Sears started on the show, it has heavily advertised LP product by black artists, calling attention that all merchandise can be purchased in the stores' record departments.

It is understood that Sears held a meeting with distributor representatives here recently, during which restructuring of record departments according to community demographics was discussed. Emphasis was placed on such nitty gritty complaints as "polka album overstock in record departments of stores in predominantly black neighborhoods." Sears is also analyzing inventory on the basis of dollar volume and black-white population.

## Mattel Profits From Non-Toys

LOS ANGELES—Mattel's non-toy subsidiaries are enjoying record sales and earnings years, but not enough to offset losses by the parent company.

Audio Magnetics Corp., blank tape manufacturer; Ringling Bros.-Barnum & Bailey Combined Shows; and Optigan, musical instrument producer, all are showing profits.

The West Coast dock strike and a buying slowdown in the third quarter, however, caused Mattel to report a nine-month net loss of \$4,003,000, or 25 cents a share, for the period ended Oct. 31 compared with profits of \$14,561,000, or 93 cents a share, a year ago. Sales dipped to \$216,986,000 from \$280,445,000.

Figures for 1970 were restated to include Ringling Bros., which was acquired in December, 1970, and recorded on a pooling-of-interests basis.

## Court Finds Loretta Lynn Free of Wil-Helm Contract

NASHVILLE—Loretta Lynn, a defendant in a \$5 million lawsuit, won the preliminary round of the suit here Tuesday and was declared by Chancery Court free of the Wil-Helm Talent Agency.

Attorneys for Miss Lynn contended successfully that attorneys for the agency, the plaintiff, agreed to release her from her long-time contract with Wil-Helm.

Attorney Frank Ratnor, who appeared as a witness in the case, said there were three phases to the defense of the lawsuit: (1) that Miss Lynn had a legal release signed last May 8 by Larry Westbrook, attorney for the Wilburn Brothers, owners of Wil-Helm; (2) that there had been a dissolution of a partnership of the agency involving the departure of Smiley Wilson; and (3) that there were sufficient other grounds for a termination of the contract if the court found the first reasons insufficient.

Chancellor Ned Lentz, however, held arguments on the first point, and ruled that Miss Lynn indeed had a legal release and that there was no reason at this time to explore the other matters.

Lentz noted that all commitments agreed upon by Miss Lynn at the time of the release had been lived up to, and that her contract with Wil-Helm thus was terminated as of last May.

Miss Lynn, since that time, has formed a talent agency of her own with Conway Twitty.

Miss Lynn was represented by attorney Harlan Dodson since Ratnor was a witness. Attorneys for the plaintiffs have 30 days in which to decide to appeal, and another 60 days in which to carry it out. In the event of a reversal by the court of appeals, all three matters would be considered by the lower court.

## Additional Store Openings Augur Record-Breaking '72

LOS ANGELES—Free standing store expansion pegged originally for 1972 to equal present year growth, now appears set for a record-breaking total of new stores. The first Billboard story (Nov. 27) precipitated a flurry of responses from veteran and novice store chain operators, indicating that a new record number would be opened.

A spokesman for Heilicher Bros., Minneapolis, said that the pioneer free standing store entrepreneur would open a minimum of 15 stores in 1971. On the boards for the next year are two stores each in Miami and Los Angeles and four in Chicago.

In the Chicago area, too, A&M Records and Summit Dist., the label's representative headed by Seymour Greenspan and Jack White, have bought into Lowe's three free standing stores and a leased store, owned by Gert Inden. Inden, in business for 25 years,

continues to manage the operation. The Lowe's stores are full-line record and tape stores and are among the five largest independent chains in the Midwest. It is understood that Paul Glass, veteran record distributor who has gone heavily into tape and consumer selling in the past five years, has opened his first store in Oak Park, a Chicago suburb.

Howie Bing, chief of Music Merchants of Boston, has opened (Continued on page 59)

## GOLDMARK SON SIGNED

LOS ANGELES—There is a 20-year old writer-singer about to debut on Warner Bros. whose stage name is Silas Andrews. His legal name is Andrew Goldmark. His father is Dr. Peter Goldmark, inventor of the long play record and head of CBS Laboratories, a division of CBS which also owns Columbia Records.

Best Bets for Christmas  
See Page 60

## Columbia SQ System Adds Sherwood

NEW YORK—Columbia Records has added another licensee for its SQ disk system. Under the licensing arrangement, Sherwood Electronics Laboratories will manufacture high fidelity quadraphonic audio equipment which will incorporate the Columbia Records SQ decoding system for disks.

Sherwood, a Chicago-based com-

pany founded by John A. Snow Sr., president, manufactures a prestige brand of high fidelity equipment. Sherwood's line of receivers, one of the few American-made products in the field, consistently received top ratings from Consumer Reports.

Sherwood joins other SQ licensees such as Sony, Lafayette Radio,

Masterwork and others who are undertaking the marketing of SQ hardware systems. Sherwood's announcement coincides with the first release of Columbia and Epic SQ disks. These initial SQ releases include such artists as Santana, Janis Joplin, Barbra Streisand, Andy Williams, Tammy Wynette and Johnny Cash.

# Paul Glass Sees Smaller Accounts Deserting Racks for Distributor

By EARL PAIGE

CHICAGO—The role of the independent distributor will grow as more and more rack operations find they cannot profitably service small accounts, according to Paul Glass, whose 17-year-old diversified operation here reflects some of the trends he forecasts.

"Racks are finding they can't service an account doing only \$1000 or \$2000 per month. These

accounts will more and more turn to the experienced independent," Glass stated. Glass also sees more and more labels becoming available to independents as large labels, through their agreements with producers, spinoff specialized labels for those producers.

One of the changes coming up at Tape Distributors of America/All State, Glass' operations here, is his current attempt to dispose of his tape racking operation because of low volume of the subsidiary's accounts.

TDA, however, hasn't bowed out of tape. It still distributes tape by Motown (even though this label family's product is also distributed by Ampex). Stax and many other Allstate lines. The firm's Cartridge Tape Club of America will continue too with the Glass List publication becoming a catalog for club members.

### Auto Tape Units

An interesting diversification is Glass' new involvement in tape recorders in the automotive market. He is the automotive products distributor for Panasonic in Illinois and two Indiana counties. Joe Rosenthal is heading up this operation and it will concentrate on establishing car dealers as equipment retailers (in addition to regular hardware accounts).

One other aspect of interest is

Glass' isolated location on the city's southwest side, which he calls "back of the back of the (stock) yards." The key here is a good reliable labor market and easy accessibility to the city's black record-tape retailers, an area Glass is especially interested in developing more. (Competing distributors have centered in the northwest suburbs.)

In fact, he believes industry associations should embark on a program of financing small black record-tape dealers and going still further to offer bookkeeping and accounting training and services.

(Continued on page 59)

## Chicago Set Sells Million

NEW YORK—Columbia Records' projection of the sales potential of four-record set, "Chicago Live at Carnegie Hall," is paying off. According to Columbia, the package has gone over the one million mark during the first 30-day period and sales have continued to accelerate as the Christmas buying season moves into full swing.

The only way Columbia could press all four million records involved was to anticipate the success of this set by manufacturing a large amount of sets before the usual gauge, retail recorders, were available.

## Graham & Ross Join C/J Team

LOS ANGELES — Chess/Janus Records has opened a Coast office and will launch a test sales program using select GRT Music Tapes field men.

The new office will be responsible for talent acquisition in this part of the country and will be run by Don Graham as co-ordinator of national promotion and Jack Ross, as head of collegiate promotion. They will work with two Chess/Janus promotion men from the New York office, headquarters for label president Marv Schlachter.

The sales test revolves around using specially picked tape cartridge salesmen who will begin soliciting orders for records and turning them over to the record company's independent distributors.

Graham and Ross were formerly with the Mendes/Graham Association, which is now being dissolved. Mendes will continue his production work through his own Serrich firm.

In his new role, Graham will talent scout acts and set them with producers, as well as doing extensive traveling in a promotional function.

## Vegas Quartet Establish Label

LAS VEGAS—A quartet of local businessmen, headed by Bill Porter, owner of United Recording Corp., of Nev., recording studio here, has formed VMI records. Firm's name is a contraction of the name of the parent company, Vegas Music Intl., formed by the foursome, who also include Vic Beri, head of the personal management wing of the firm; Bob Reid, financial adviser; and Frank Hooper, who is directing the firm's music publishing; Poker Music (BMD); Horsetooth (SESAC), and an as yet unnamed ASCAP firm.

First releases, out currently, are an album by Sandi Scott and a single by Westwood. Other acts set for release after the holidays include the comedy team of Gaylord and Holiday; Roy Clayborne; and Gabby Shaffer. Firm intends to stick with a stable of eight artists.

Porter has set up the following distributors with the help of Ray Rush, Nashville, who will direct sales from that city: Alpha, New York; Schwartz Bros., Washington and Philadelphia; Roberts, St. Louis; Northern, Cleveland; All-Tapes, Chicago and Dallas; United, Houston; Record Dist. Corp., Detroit; Davis, Denver; Hot Line, Memphis; and All-South, New Orleans, with more coming.

Beri's management division handles all acts, plus the Mike Curb Congregation.

Company intends to make a public offering after the first of the year.

## U.A. MAKES UNIQUE PACK ON GOLDSBORO PROMO

LOS ANGELES—Climaxing United Artists Records' Bobby Goldsboro Month promotion, which it's claimed raised Goldsboro's catalog sales some 30 percent, the label has issued a unique 50-page facsimile family photo album tracing the singer's life story.

The Goldsboro Family Album took six months to assemble. It is being mailed to 1,500 radio stations and newspaper entertainment editors to coincide with release of the new Goldsboro single, "A Poem For My Little Lady."

The simulated red leather covers of the photo album are actually sleeves containing two LP's, Goldsboro's current "Come Back Home" and a special pressing combining all Goldsboro's hit compositions, including such standards as "It's Too Late" and "Voodoo Woman." The kit also includes Goldsboro's 1969 single of "Honey" which won the Record of the Year Grammy.

"Bobby Goldsboro has been one of UA's most consistent selling artists during his eight years on the label," said Marty Cerf of the UA creative services dept. "With Goldsboro Month and now this Family Photo Album promotion, we want to showcase Bobby in a way that demonstrates all his outstanding contributions to today's music. It's really not easy for record companies to reach the press with campaigns for artists who are big in MOR and country as well as the Top 40 market."

## 130+ Stations Slate Xmas And Billboard Top '71 Hits

LOS ANGELES — More than 130 of the nation's leading Top 40 stations will carry the "All-Time Christmas Countdown" followed a week later on New Year's weekend with "Top Hits of 1971." The two radio specials are being created by Watermark Inc. and will replace the usual three-hour "Ameri-

can Top 40" show also produced by Watermark.

Tom Rounds, president of the production firm, said that the Christmas show represents the first show of its type. "To our knowledge, this is the first time such exhaustive and complete research has been done to come up with the all-time favorite songs of Christmas. Every style of popular music heard in American over the last 30 years is among these songs." Bing Crosby, of course, is heavily represented. An old Eartha Kitt tune is also featured.

The countdown show, which will be produced at the last possible second in order to make the record information as final as possible, will be based on the performance of records on Billboard's Hot 100 Chart throughout the year.

Both shows will be hosted by Casey Kasem, host of the regular Top 40 show. Last year's countdown show drew almost 10,000 letters from fans; more are expected this year because of the additional stations carrying the show. Custom Fidelity presses the records for the show, now heard around the world.

## Rock Station Stages Unique 'LP' Concert

TALLAHASSEE, Fla.—WGLF-FM, progressive rock station here, promoted a unique concert Tuesday (23) at the Down Under, a concert hall on the Florida State University campus. Dan Spears, program director, hired a sound system featuring eight huge speakers for the concert and broadcast in its entirety the new "Chicago at Carnegie Hall" album. The project was billed as a free concert and although students were told they'd only be hearing an LP, Spears said the hall was filled to capacity. The station broadcast the LP on the air; there was nothing special about hearing the LP in the concert hall except "togetherness" and the high quality speaker system.

### Shelley to B'Way

NEW YORK—A new musical, "Clown Town," based upon songwriter Gladys Shelley's tune of the same name, will be produced for Broadway by publicist Sol Abrams. The musical will star Ethel Ennis with the script by Miss Shelley.

## Executive Turntable

Irving Townsend named to the newly created post as consultant to both Clive Davis, president, CBS Records, and Harvey Schein, president, CBS/Columbia group. He will be based in Hollywood. He joined Columbia in 1951 and is a former vice president, CBS/Columbia.

★ ★ ★

Dave Clark, the country's first black promotion man, according to Stax Records, will head up the company's newly formed Gospel Truth division. Gospel groups formerly handled by Clark as promoter included the Dixie Hummingbirds, Mighty Clouds of Joy, Pilgrim Jubilees and the original Nightingales.

★ ★ ★

Wesley A. Estabrook appointed vice president, resource planning, Capitol Industries. Graham J. Powell succeeds Estabrook as president, Audio Devices Inc., a Capitol subsidiary. Powell was formerly vice president, corporate planning, Capitol Industries.



TOWNSEND



VAN DER HORST



FISHKIN



LANG

★ ★ ★

Brian Van der Horst named director of advertising and public relations, Atlantic Records. He was previously vice president, advertising and public relations, Cannon Film Group and was affiliated with 20th Century-Fox, MGM and Loew's Theaters. A music critic, he was a published researcher in the field of marine biology.

★ ★ ★

Richard Grasso named a&r coordinator, East Coast, Capitol Records. He was formerly with Beechwood Music a division of Capitol. . . . Tom Baker promoted to director of sales, Studio B/R Inc., Lebanon, Ind.

★ ★ ★

Paul Fishkin appointed to direct operations of Albert Grossman's Bearsville label working in promotion, artists relations and a&r. He was formerly associated with Ampex Records. . . .

Pauline Rivelli named editor of Words and Music in addition to business and advertising manager.

★ ★ ★

Bruce Lang elected vice president, videocassette programs, Teletronics. He was formerly president of Reeves Production Services. . . . Don Preston, artist last with A&M, has formed Amazing Music with publisher Mickey Goldsen. . . . Jim Oldani has been named central division sales manager of Custom Music Corp., St. Louis-based retail store chain. Horbert Vonder Haar has been named controller of Custom Music. . . . Steve Sussman has been appointed advertising manager of Benjamin Electronics.

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# Columbia's the

**Billboard HOT 100**

- 1 **Family Affair** 5-10805  
Sly & The Family Stone

**Billboard TOP LP's**

- 1 **Santana** KC 30595\*  
\*2 **Sly & The Family Stone**  
"There's a Riot Goin' On" KE 30986\*  
6 **Chicago**  
At Carnegie Hall C4X 30865\*  
A specially priced 4-record set

**Billboard  
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# CBS Casts Its Matrix Gauntlet Into FCC's Hearing on 'Q' Joust

By CLAUDE HALL

WASHINGTON—The potential war in the market place between discrete and matrix quadrasonic sound geared for action last week as the Columbia Broadcasting System, in comments to a petition calling for rulemaking on discrete broadcasting before the Federal Communications Commission, asked the FCC to deny the petition and stated: "No American manufacturer is marketing or preparing to market in the foreseeable future discretely encoded disk recordings or discrete decoders."

This follows on the heels of a RCA, Panasonic, and Victor Company of Japan statement of about two weeks ago that Panasonic had endorsed the discrete 4-channel disk and was going to market equipment to play it. Rocco Laginestra, president of RCA Records, stated at that time developments in discrete quadrasonic records "have been phenomenal, giving us added dedication to the principle that this disk can become a marketable reality in the not-distant future."

Actually, part of the delay in marketing a discrete disk now is the development underway on a decoder at Quadracast Systems Inc. in San Mateo, Calif. Lou Dorren, scientist with Quadracast, was

working last week to perfect the decoder, which is past the design stage. JVC has rights to the new decoder.

Laginestra also said that "almost everyone in the industry agrees that four discretionary channels of sound is the ultimate objective of the industry. The discrete system gives the truest sound; it permits the reliable reproduction of that which the musicians, engineers, and producers intend; it affords the proper mix and balance of sound and permits the subtle location of the various instruments throughout the entire listening space."

CBS, in its comments last week to the FCC, claimed that any limitations on channel direction and subjective separation performance normally attributed to matrix systems "have been substantially, if not totally, overcome by use of channel separation enhancement techniques such as those incorporated in the CBS SQ matrix system." CBS Records, incidentally, is planning a release of albums in its SQ matrix system. It claimed in the comments to the FCC that SQ improvements provide channel direction and subjective separation which are virtually indistinguishable from that provided by a discrete method 4-track master tape.

## Pacific FM Filing

The original petition calling for ruling on discrete broadcasting had been filed by Pacific FM, a firm owned by James Gabbert that operates KIOI-FM in San Francisco. KIOI-FM ran several weeks of experimental broadcasting in discrete quadrasonic sound, using the Lou Dorren Quadracast system. Pacific FM filed a 405-page document, including computer studies, with the FCC a few weeks back. One of the statements CBS makes in its comments to this petition reads: "Considering the likelihood that more and perhaps equally satisfactory discrete systems will be developed in the relatively near

## Kane Taping Pilot Country TV Show

HOUSTON — Producer Larry Kane, whose "Larry Kane Show" is being syndicated in some 100 markets, has completed taping a TV pilot called "Country Fun Time." The first effort features singer Dale McBride as host. The guest is Freddie Bart, who currently has a hit on the charts. "Easy Lovin'."

The show will be tested in 10 major cities. If it is well received it will become a weekly half hour production filmed in Houston.

## Three Big Band Bistros Keep San Fernando Valley Jumpin'

By ELIOT TIEGEL

LOS ANGELES—The San Fernando Valley is becoming a "home, stomping ground" for big bands. Three clubs are dishing out ample samples of jazz and jazz/rock music and drawing both older band buffs and younger college aged listeners, many of whom are encountering the excitement of a large brass-dominated sound for the first time.

The three clubs are Donte's, which has become this city's leading band jazz room and also a hangout place for working musicians; Fire and Flame, which had booked rock lounge acts in the past, and Jazz West, a new location.

Donte's has booked such bands as Louie Bellson, Stan Kenton and a number of pickup groups consisting of Local 47 members.

Bellson has become a sort of set Sunday feature, working with 18 pieces and featuring such name blowers as trumpeters Harry (Sweets) Edison and Cat Anderson and guitarist Joe Pass. The trombone section includes such local names as Nick Di Maio, Bill Tole, Gil Falco and Ernie Tack. The saxes house Joe Romano, Ray Tizzi, Pete Christlieb and Larry Covello.

Of the local workout bands, Bob Jung, who plays all the reeds, has been leading a 13-piece band for two years. He has played both Donte's and Jazz West, using such names as trumpeter Conte Candoli and drummer Jack Sperling, along with baritone saxman Jay Migliori and trumpeters Jack Laubach and Chuck Findley.

John Prince is a music teacher at Santa Monica City College and his 19-piece band includes saxes by Walter Woods and Jim Snodgrass and vibes by Ruth Richie. It has worked Jazz West.

Trumpeter John Rader has been working in the same room with 17 pieces, including pianist Frank Strazzeri, bassist Gene Cherico and trombonists Jack Redman, Bill Moffat, Dick Hyde and Tom Whittaker.

And former big band trombonist Bill Tole (Woody Herman, Les Brown, Quincy Jones), has put together a jazz/rock aggregation numbering 16 which includes trumpeter Al Aarons, and saxmen Don Menza and Ray Pizzi.

Ironically at a time when these local bands are finding favor with area listeners, Don Ellis is absent from the scene. He was very active leading his own large band up until one year ago at a number of local clubs. The players were primarily college teachers and students all enthused with reading his extraordinary time signatures and tempos and they met on a regular weekly basis to play avant-garde music.

Ellis has dropped out of action locally, but several in person albums recorded by Columbia, keep his name before the public.

The other bands, however, seem to have filled whatever need there is for fresh, big band music. The smaller groups still play the Manne Hole in Hollywood, the Lighthouse in Hermosa Beach, and, on occasion, the Hong Kong Bar of the Century Plaza Hotel.

future, the fact that existing matrix technology permits highly satisfactory 4-channel broadcasting and receiving without any rule changes, and, finally, the fact that the Pacific proposal requires restructuring of the existing SCA allocations, CBS urges that the Commission defer initiation of rulemaking and that, if any further action is taken at this time, it be the institution of an inquiry to determine whether and under what standards and conditions the Commission should authorize 4-channel discrete broadcasting."

The FCC is still, of course, considering the petition by Pacific FM. In the meanwhile, several matrix systems are in use around the nation by FM stations, including the Electro-Voice system, the Sansui system, and the Toyo Radio Co. of America, headquartered in Gardena, Calif., which is now marketing the Toyo Qaudio player, a program source unit. KIRO-FM in Seattle, for example, is using the Toyo Qaudio, the Sansui, and the E-V units.

In its comments to the FCC, CBS claims that institution of rulemaking based upon the Pacific FM petition would be unduly restrictive tax.

## Court Ruling Pondered in Colo. Appeal

DENVER—The motion for a stay from the preliminary injunction granted Nov. 19 by Federal District Court Judge Willis W. Ritter in the case of Tape Head Inc. against three major recording companies and a major tape duplicating entity (Billboard, Dec. 4) was taken under submission here Nov. 23. A three court panel in the 10th Circuit Court of Appeals here told legal counsel for the four defendants, ABC Broadcasting; RCA Corp.; Columbia Broadcasting System and Ampex Corp. that a ruling could be expected within a week.

The court action suit was originally filed early in November in Salt Lake City in federal district court by two local businessmen engaged in retail and wholesale tape sales, Stan D. Shuback and R. A. Ridges (Billboard, Nov. 20). Judge Ritter first handed down a temporary restraining order and later backed it up with a preliminary injunction. The ruling enjoined the defendants against "interfering with or harassing," by court action or otherwise all those who deal in tape duplications that comply with federal copyright law (Billboard, Nov. 27).

## BOOK REVIEW

### '30's Show Great Poems

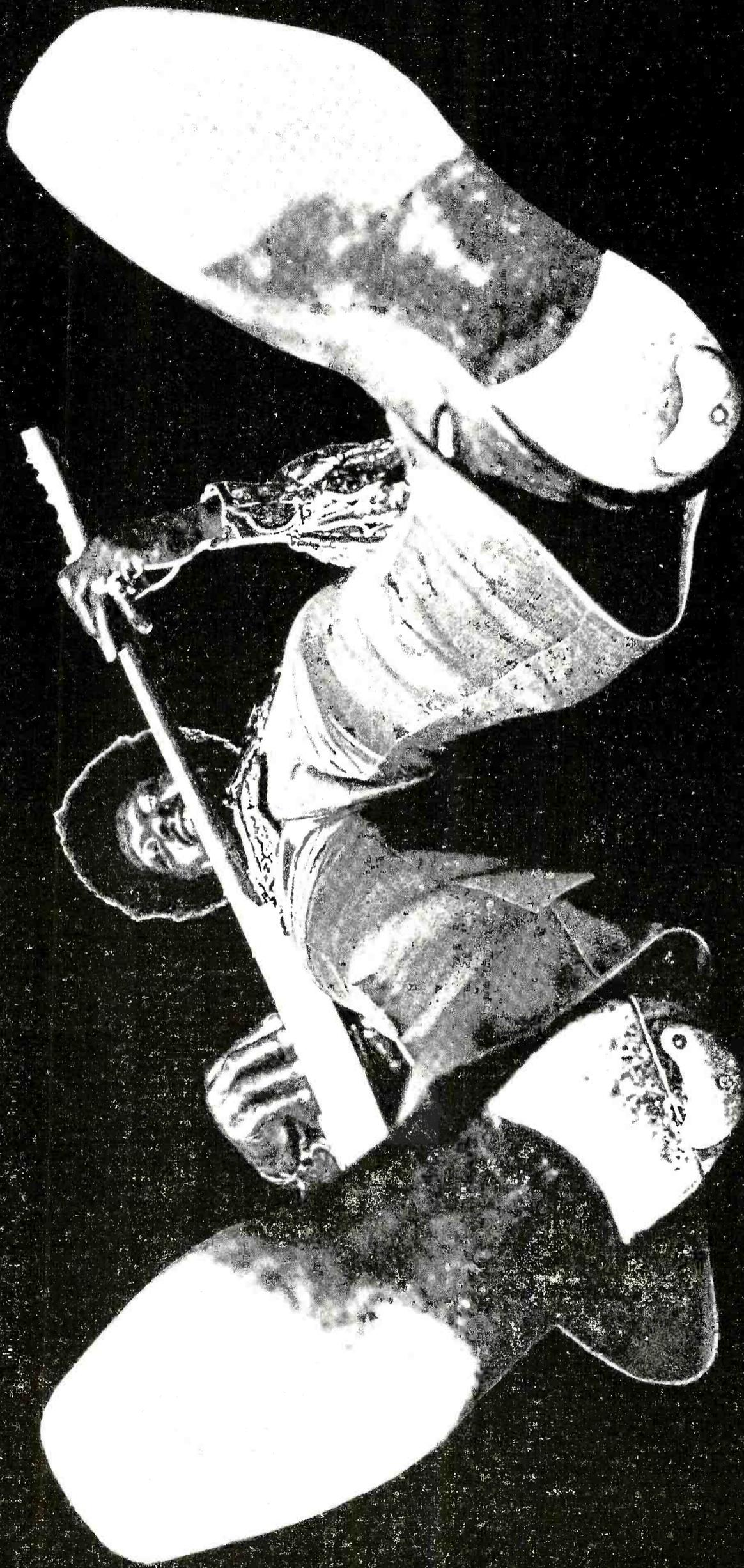
"Ring Bells! Sing Songs! Broadway Musicals of the 1930's" by Stanley Green. Published by Arlington House. Price \$14.95.

Stanley Green shows his expertise and love of the musical comedy genre in this excellent compilation of Broadway musicals of the 1930's. It is a rich and rewarding collection of the period told by Green in a knowing prose style with a handsome selection of photographs from the shows, sheet music and headlines of the day that tie everything together in pertinent chronological order.

Another bonus in the 385-page book of musical delights is the introduction by Brooks Atkinson.

MIKE GROSS

# Albert Collins



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**TWS 103**

# Heilichers, Harmony Huts & Hartstone Take ABCatalogs

By JOHN SIPPEL

LOS ANGELES — The ABC-Dunhill/Ampex tapes attempt to sell LP's and tapes through saturation circulation of a sales catalog in local newspaper Sunday editions has struck the mother lode (Billboard, Nov. 20). ABC Sales Director Dennis Lavinthal said that the label has already had another chain experiment with the catalog, following the 23 Fred Meyer shopping center trial in Portland and Seattle late in November.

Lavinthal also said that the Schwartz brothers, who operate the Harmony Hut chain, have indicated that they will go with the catalog saturation program about the last week in December. The Schwartz catalog distribution will differ from any of the two previous campaigns, in that the Washington, D.C., retail chain operators will distribute the 32-page 10 by 7-inch catalog through suburban and community newspaper inclusion.

Lavinthal reported that Amos and Danny Heilicher, operators of

Heilicher Bros., a Minneapolis diversified distribution, retail chain and rack jobbing operation, have signified they will go with the promotion in some "part or parts of their operation." Heilichers operate a network of over 140 free-standing stores (Billboard, Nov. 27) as well as servicing many leased or racked accounts. The Heilicher program will probably utilize major metropolitan newspaper Sunday editions and looms as the largest single saturation through one firm by ABC/Ampex. The Heilicher program is planned for early January.

The second concentrated catalog distribution campaign was conducted through four westside Los Angeles stores in the burgeoning Warehouse chain. Lee Hartstone, president of Integrity Entertainment Corp., said that he hopes to expand the program to cover more of the 15 stores in the chain after Christmas. Hartstone, in records since 1935 when he went to work

at Krey Music, Boston, operated by his father, Bob, said the catalog distribution has "far more impact than any ad." Hartstone pointed out that the value in the ABC catalog was "people knew it was a sale. So much printed catalog material comes into your home, but it isn't really a sale." Hartstone lauded the fact that ABC allowed him to utilize his own judgment in pricing and in laying out the front and back covers.

Hartstone priced \$4.98 list albums at \$2.69; \$5.98 at \$3.25 and \$6.98 tapes at \$4.46, which was under the pricing utilized by the Meyer chain.

Traffic was greatly accelerated by the catalog campaign, Hartstone said. Mail orders have started coming into the four participating stores heavily, with an average of "five to six albums on each order." Hartstone was elated by the heavy ordering of catalog merchandise, such as classical warhorses and standard MOR artists. He said the stores sold out the first day on their stock of the two-pocket Westminster Nutcracker Suite albums.

Hartstone said he isolated a running 20-foot of browser self-service area in each store, highlighting the promotion with huge blowups of the "Super Grooves" symbol which highlights the catalog and the front and back pages of the catalog in enlargement. Each store is giving away 4,000 catalogs to customers and each of the 11 other stores is packing 1,000 catalogs into customer's record carrying bags.

Hartstone circulated the catalogs through the 225,000 circulation of the west side edition of the Los Angeles Sunday Times (28).

## Gotham DJ Revives '55 Xmas Smash

NEW YORK—RCA Records is banking on a single originally released in 1955 to fill its Yule coffers this year. The single is "Jingle Bells," done with background of dogs barking. The single sold more than 500,000 copies during the 1955 Christmas season.

RCA decided to re-release the record again after it had been picked up for seasonal air play by Howard Smith, WPLJ-FM radio personality.

When Smith first played the record, he asked his listeners if anyone knew anything about the record. Listener response was so huge that RCA got wind of the action and decided to dig the master out of its vaults.

Late last week records of the barking dogs' "Jingle Bells" were rushed to disk jockeys and to retail stores. According to an RCA spokesman, even before pressing began, one New York record outlet executive ordered 10,000 copies.

## Friends Help Mannings

NEW YORK—Marty Manning, violinist and arranger with top name bands, died Nov. 22 at his home in Huntington, L.I. He is survived by widow, Mary, and four children, Marley, Arthur, Martin Jr. and Richard, plus two grandchildren. He was 55 years of age.

Friends of Marty Manning have suggested that due to the economic hardship his family finds itself in as a result of his death, any contributions should be sent directly to his widow, Mary, at 252 Bay Ave., Huntington, N.Y. 11743.

## Studio Track

By BOB GLASSENBERG

A producer has to take what an artist has to offer and refine it ever so slightly, as far as **Bill Szymczyk** is concerned. Szymczyk is probably best known for his four **B.B. King** production and engineering jobs, although now he does most of the production for Tumbleweed Records, a label based in Denver and run by Szymczyk and **Larry Ray**.

"A producer makes the best sound possible for an artist and then gets it out to the public. Personally, I don't like to play with an artist's style but sometimes there is enhancing to do," said Szymczyk, who has been an engineer for about 10 years and says that he has learned by watching other producers make their mistakes or their good points with artists.

Szymczyk recently finished an **Albert Collins** record for Tumbleweed and there was that likely comparison between Collins and **B.B. King**. "Albert is younger," said Szymczyk. "He's not really locked into a song book of licks like King is. The more I worked with King, the more frustrated I got. There was just so far that I could go with a man who is known as King of the Blues. You can't really mess with that title. But Albert is still able to find the new licks and new energies so vital to a recording artist who has almost already been cast in a mold since he is playing the guitar and singing the blues. Well Albert is more than that. He can play anything. I went as far as I could with King on the "Hummingbird," cut. Collins can really stretch out and I think this first album he's done for us is really just a beginning. Besides, one thing Tumbleweed and their artist believe in is that a record is a sound and there is no color differentiation in the sound. That's what people have to understand and I think that's what we will do for them.

Currently, Szymczyk is working on a **Dewey Terry** LP which features Tumbleweed's **Rocky Mountain Rhythm Kings**, **Danny Holien** and **Ron Kunkel** on guitars; **Steve Swenson** on bass; and **Ga-Ga** on drums; plus artists such as **Harvey Mandell**, **Mel Brown**, **Eric Gale**, **Ron Brown**, **Earl Palmer**, **Jim Horn** and **Ollie Mitchell**. Also due out in January is an album featuring **Danny Holien**. Both were done at the Record Plant West. On the **Dewey Terry** LP, Szymczyk said that they went into PR's Studio A at "two in the afternoon and we were out by 6 a.m." Szymczyk doesn't like to waste time.

Musicians on those sessions which **Joan Baez** is doing at Quadrafonic Sound, Nashville, include **Norbert Putnam**, bass; **David Briggs**, piano; **Ken Buttry**, drums; **Charlie McCoy**, guitar; **Pete Wade**, guitar; **Grady Martin**, lead guitar; **Weldon Myrick**, steel guitar; **Farell Morris**, percussion; **Jock Buck Wilkin**, 12 string; **Glen Sprean**, keyboards; and **Gene Eichelberger** is engineering with **Miss Baez** and **Putnam** producing. Incidentally, quadrafonic is now completely dolby-ized using Scotch 206 tape at 30 IP's.

Also dolby-ized fully is **Ultrasonic Sound Studios**, Hempstead, L.I. They are using 18 Dolby 361 A's for the job. Two of the units are used for mix down and the other 16 are on the board. There's no extra charge for the Dolby tapes, maintaining Ultra So-Sonic's state of the arts pattern.

**EAB Studios**, Lewiston, Me., has been hosting the **Campbell Family**; **Alcron Family**; the **Stylettes**; and the **Northern Lights Quartet**, all gospel groups. In from Canada were the **Gospellers** from **Fredrickton, N.B.**; and the **Ketnotes Quartet** from **Halifax, Nova Scotia**. **Don Storm**, Majestic Records artist is also working on a new gospel album.

Its Bluegrass time at Jessup Recording Studios, Jackson, Mich., **Ralph Stanley** has been in. . . . **Carl Story** for Michigan Bluegrass Records. . . . the **Gains Brothers** for Michigan Bluegrass. . . . the **Sons of the Gospel** of Mansfield, Ohio. . . . and **Gary Blanton and the Gospel Crusaders** also from Ohio.

At Gold Star Recording, Hollywood, **John Roman Jackson** is in with **Ernie Freeman** producing for Oak Records. . . . **Kansas** with **Les Baxter** producing. . . . **John Hurley**, who wrote "Son of a Preacher Man," is being produced by **Rick Jarrard**. Jarrard is also doing four sides with **Dixie Lee Innes** as well as a record with the **Original Caste** of "One Tin Soldier" fame for Bell Records.

United Recording in Las Vegas hosted sessions with **Sammy Davis Jr.** for **MGM Records** and **Harry Belafonte** who is working on new material.

## Musicor Purchase

NEW YORK—Musicor Records has purchased the Christmas single featuring the **Bill Hester Caravan**. Produced by **Tadpole Productions**, the masters are "Little Drummer Boy" and "Santa Claus Is Coming to Town." The distribution deal is worldwide.

See Gortikov's Comments On Page 58

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- Total number of weeks on chart.
- Label and number of record.

**Sample Listing:**

Date	Pos.	Wks.	ARTIST — RECORDING	Label
2/22/56	22	12	TEEN QUEENS EDDIE MY LOVE.....	RPM 453

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# The first single by a great new singing discovery.

Quincy Jones makes his debut as a singer (!) on his brand new single, "What's Going On?" The cut, a big chart record for Marvin Gaye, features a strong relaxed vocal by Quincy in duet with Valerie Simpson, and inspired instrumental solos by Hubert Laws, Toots Thielmans and Milt Jackson. □ Just to make matters better, "What's Going On?" is only one of the cuts on Quincy's latest LP for A&M called **Smackwater Jack**. Produced by Quincy Jones, Ray Brown and Phil Ramone.

"What's Going On?" AM1316

A new single from a new album by an old favorite. On A&M Records and Tapes.



# NMC Affiliate Signs 10-Yr. Contract For 72 Interstate Record/Tape Depts.

OCEANSIDE, N.Y. — NMC Corp., a major national rack jobber, disclosed this week that Lease and License Ltd., an affiliated company, has negotiated a 10-year lease agreement to acquire the retail record and tape departments of 72 Interstate department stores.

NMC president Jesse Selter estimated the record department volume of the 37 White Front Stores in California and 35 Topps stores in the East and Midwest at over \$15 million annually. Selter stated that the Interstate record/tape business could net the parent

firm \$500,000 annually. The pact also calls for NMC to rack all future White Front and Topps departments operated by the affiliate in presently outlined trading areas. "Under no circumstances," Selter added, "will NMC enter the retail record business as an operator. L&L will operate the departments. We intend to remain rack jobbers." NMC, based here, and warehousing in Long Island, Detroit, and California, currently services some 350 department, discount and specialty music stores nationally with records and tapes.

# TV/Film Composers' Union Strike Demands Juicier Cut

LOS ANGELES—The composers of film and TV music went on strike Wednesday (1) and both sides in the dispute have filed charges with the National Labor Relations Board charging illegal bargaining practices.

The Association of Motion Picture and Television Producers takes the position that the strike is illegal because the Composers and Lyricists Guild of America didn't file a required 30 days notice with state and federal mediators as required by the Taft-Hartley Law.

"We're calling on the NLRB to order all composers who walked out in the middle of assignments to finish their jobs," said Duke Wales, a spokesman for the Producers Association.

The attorney for the Composers Guild, Abraham Marcus, stated his side's opinion that the guild's earlier complaint to the NLRB of the employers refusing to discuss strike issues would, if upheld, make it unnecessary to have filed a 30-day walkout notice.

### Bernstein Asks

Elmer Bernstein, president of the Composers and Lyricists Guild of America, told Billboard, "The major issue in this strike is our demand that the producers stop taking total copyright ownership of our compositions. But we are 100 percent negotiable on all our demands except the demand that the producers negotiate with us in good faith."

Other demands by the Composers and Lyricists Guild are for pension credits conforming to those of other film-TV guilds, videotape cassette music copyright agreements, required weekly work output of no more than 10 minutes of music, composers who write their own lyrics to be paid at least the minimum for a two-man writing team, and a 15 percent raise in composers' minimum fees.

"The minimum fee is only \$192 for writing all the music on a half-hour show," said Bernstein. "Not many people know that composers and lyricists have the lowest guild minimums in the film industry."

## JOHNNY MARKS' BIG 4

### TV Special with Burl Ives, 8th Annual Showing, Dec. 6th

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(Decca)

## DAVID CASSIDY (With the Partridge Family)

(Bell)

## LYNN ANDERSON

(Columbia)

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## FRANK SINATRA

and Fred Waring

# I HEARD THE BELLS ON CHRISTMAS DAY

(Reprise)

Bing Crosby, Ed Ames, Kate Smith, Ray Price, Harry Belafonte, Eddy Arnold, Burl Ives, Bert Kaempfert, Fred Waring, Chet Atkins, Dick Liebert, Carillon Bells (Decca), Sound Spectacular (Victor), Lester Lanin, Dennis Day, Robert Rheimis, Johnny Kaye, Living Voices (Camden), Decca Concert Orch., Longines Symphonette, Lawrence Welk, The London Sound (Decca), Living Strings (RCA).

## BURL IVES

# A HOLLY JOLLY CHRISTMAS

(Decca)

ST. NICHOLAS MUSIC, INC.  
1619 Broadway, New York, 10019

## Insiders Report

Kinney Services—A. J. Frankel, former officer and director, exchanged preferred for common stock in the following amounts: 60,075 preferred for 120,150 common held personally, 11,534 preferred for 23,068 common held as trusts, 7,022 preferred for 14,044 held as custodian, 667 preferred held by wife for 1,334 common, leaving no holdings in the preferred stock. Holdings in common are as listed above, with an additional 7,000 common held by A. J. Frankel personally, giving him 127,150 common held personally. Also exchanging preferred for common, W. V. Frankel exchanged 116,232 preferred for 232,464 common held personally, 25,684 preferred for 51,368 common held as trusts, 5,200 preferred for 10,400 common held by family. W. V. Frankel holdings in preferred were then zero, and in common he had 172,864 shares after sale of 60,000, with 10,400 common held by family, and 51,368 as trusts.

Also dealing in Kinney stock, S. L. Lewis exchanged 2,841 preferred Series A for 5,682 common, leaving him 5,000 of the preferred and giving him 13,182 shares of common held personally, and 3,000

(Continued on page 59)

## Moss Keynotes NARM Meeting

NEW YORK — Jerry Moss, president of A&M Records, will be the keynote speaker at the 14th Annual NARM Convention. Moss will address the convention's opening business session on March 6 at the Americana Hotel in Bal Harbour, Fla. "The Challenges of Change," the 1972 Convention theme, will be the subject of Moss' keynote address.

Moss was recently honored by the Radio Program Conference as Record Executive of the Year, and was last year's recipient (with Herb Alpert) of the NARM Presidential Award, which is presented to industry executives who have made outstanding contributions to the business.

According to Moss, A&M went through four phases of change: 1) the infant stage, from 1962 during which the company was very small and struggled to establish itself; 2) the second phase which was fully realized in 1966, the year during which Herb Alpert and the Tijuana Brass sold over 12 million records; 3) the redefinition period, with expansion into a growing roster of new artists, experiments with other media (television and movies), and the acquiring of studio facilities for the company; 4) the role of talent builders, and as such to discover and develop artists and repertoires.



MOSS

## PIONEER HAS ONE STORE

EL PASO — The pendulum swings both ways in free standing store history. Bill Shapiro, who will soon celebrate 25 years as president of Sunland Supply, record and tape distributorship here, was probably the first distributor to go into free standing stores, opening his first store around 1950. At one time, Shapiro had five retail stores here. He reports he has one store left in the downtown area, this one a general music store.

# Market Quotations

As of Closing, Thursday, December 2, 1971

NAME	1971 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	21	8	358	173/8	141/4	161/2	+ 23/8
A&E Plastik Pak Co.	127/8	35/8	202	43/8	37/8	4	+ 1/8
Amer. Auto. Vending	111/2	67/8	36	87/8	77/8	85/8	+ 1/2
ABC	511/4	25	1949	511/4	451/4	503/8	+ 51/2
Ampex	253/8	105/8	2287	123/4	11	121/2	+ 7/8
Automatic Radio	141/4	5	195	67/8	5	61/8	+ 11/8
ARA	1471/2	117	234	145	1373/4	145	+ 61/2
Avco Corp.	183/4	121/8	725	149/4	125/8	143/8	+ 13/4
Avnet	155/8	81/4	590	11	95/8	107/8	+ 11/8
Bell & Howell	53	321/8	534	515/8	445/8	507/8	+ 63/8
Capitol Ind.	217/8	8	174	95/8	87/8	91/8	+ 1/4
CBS	497/8	301/8	1503	457/8	42	451/2	+ 31/8
Columbia Pictures	173/8	65/8	558	91/4	71/8	83/4	+ 13/4
Craig Corp.	9	25/8	98	31/8	27/8	3	+ 1/8
Creative Management	173/4	75/8	52	83/4	8	85/8	+ 5/8
Disney, Walt	1287/8	77	2037	183/4	1021/2	1171/4	+153/4
EMI	51/8	3	803	41/2	41/8	41/4	+ 1/4
General Electric	657/8	527/8	4467	611/8	557/8	60	+ 41/4
Gulf + Western	31	19	1162	255/8	221/4	253/8	+ 31/8
Hammond Corp.	137/8	81/2	404	97/8	85/8	93/4	+ 1
Handleman	47	33	438	36	34	343/4	+ 1
Harvey Group	87/8	31/8	86	37/8	33/8	31/2	Unch.
Instruments Sys. Corp.	123/8	45/8	518	6	47/8	57/8	+ 1
Interstate United	131/2	6	142	75/8	63/4	73/8	+ 3/4
ITT	673/8	457/8	4657	555/8	47	55	+ 81/4
Kinney Services	393/8	257/8	995	29	27	29	+ 21/8
Mackie	145/8	83/8	169	111/2	103/8	111/2	+ 1
Mattel Inc.	521/4	185/8	1643	223/8	19	22	+ 27/8
MCA	30	173/4	407	21	191/2	21	+ 13/4
Memorex	791/2	191/4	3060	271/4	201/2	245/8	+ 41/8
MGM	267/8	151/2	143	171/2	161/4	171/4	+ 1
Metromedia	307/8	173/8	488	275/8	241/8	271/4	+ 31/8
3M	1263/8	951/8	1091	1255/8	1177/8	125	+ 7
Motorola	893/4	511/2	926	79	69	763/8	+ 7
No. Amer. Philips	317/8	217/8	167	251/2	237/8	251/4	+ 15/8
Pickwick International	383/8	32	130	38	341/4	373/4	+ 31/2
RCA	403/4	26	4196	351/4	311/4	341/2	+ 3
Servmat	401/4	251/2	174	321/4	303/8	321/4	+ 2
Sony Corp.	251/8	141/4	3101	193/4	167/8	185/8	+ 17/8
Superscope	323/8	91/8	707	153/4	103/4	141/8	+ 31/2
Tandy Corp.	381/4	303/8	835	351/4	315/8	35	+ 31/2
Telex	223/8	73/4	2939	103/4	83/8	101/8	+ 13/4
Tenna Corp.	111/2	41/4	199	51/8	41/2	47/8	+ 3/8
Transamerica	201/2	143/8	2254	181/2	157/8	18	+ 2
Transcontinental	11	31/4	1044	53/8	31/2	51/4	+ 17/8
Triangle	223/4	143/8	39	157/8	151/4	155/8	+ 1/2
20 Century-Fox	157/8	75/8	583	93/8	81/8	93/8	+ 13/8
Vendo	171/2	97/8	144	103/4	97/8	101/2	+ 1/2
Viewlex	103/4	53/8	219	63/4	6	61/4	Unch.
Wurlitzer	171/2	101/8	26	131/2	123/4	131/2	+ 3/4
Zenith	547/8	363/8	720	42	381/2	411/2	+ 33/8

As of Closing, Thursday, December 2, 1971

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	61/4	4	61/4	Kirshner Entertain.	57/8	53/8	51/2
Alltapes	31/2	31/8	31/2	Koss Electronics	71/2	67/8	71/2
Bally Mfg. Corp.	321/2	285/8	321/2	M. Josephson Assoc.	73/4	57/8	73/4
Cartridge TV	215/8	185/8	215/8	Mills Music	131/8	12	12
Data Packaging	65/8	61/8	61/2	NMC	93/8	83/8	93/8
Gates Learjet	7	65/8	7	Perception Ventures	53/4	5	5
Goody, Sam	67/8	65/8	63/4	Schwartz Bros.	63/4	61/8	63/4
Integrity Entertain.	81/2	73/8	81/2	Teletronics Int.	55/8	5	5

\*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.

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# faces



Ronnie Wood

Kenny Jones

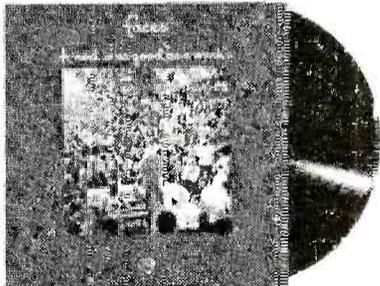
Ian McLagan

Ronnie Lane

Rod Stewart

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—FUSION

"One of pop music's last, best hopes..."

—BOSTON AFTER DARK

"... greatest British rock and roll band since the Stones."

—SOUNDS

All Warner Bros. Records are also available on Ampex-Distributed Warner Bros. Tapes, Thank Goodness.

## Paul Anka Works on Diversified Projects

NEW YORK—Paul Anka, in a special project with Buddah Records, will release early next year a package of the hits that catapulted him into the entertainment spotlight.

The project is made possible by Anka's recent acquisition of all his old master tapes from ABC Records, for what the writer/entertainer describes as "a lot of money."

To further maintain the nostalgia momentum, Anka will also be involved in a Broadway production on the life of Jimmie Durante

This production is scheduled for staging sometime in 1972.

Despite the fact that he can still command a \$100,000 fee for a single engagement at any of Las Vegas' posh niteries, Anka has been developing a steady pattern of diversification of his talents.

In addition to singing and the writing of such international best-sellers as "My Way," and "She's a Lady," he also manages two up and coming folk acts—John Prine and Steve Goodman. Canadian-born Anka also heads a multi-

(Continued on page 14)

## 'Dial-a-Disk' National Trial

LOS ANGELES — The Hollywood Audition Service went into national operation last week, offering radio program directors the opportunity to hear newly released records by dialing special toll-free telephone numbers. Some 1,500 radio stations are now getting weekly printed schedules listing all basic facts about the records plus the times they will be played.

Another 500 copies of the schedule go to selected producers, distributors, publishers and managers.

(Continued on page 59)

## Ling Studies Future Of TIC Acquisition

LOS ANGELES — Transcontinental Investing's future is being decided by James J. Ling, chairman and president of Omega-Alpha, Dallas, which is contemplating acquiring the widely-diversified music-real estate-distribution company.

Proxy material regarding the proposed acquisition will be mailed "sometime in 1971" to Omega-Alpha stockholders, with meetings of stockholders of both companies scheduled for January to vote on the plan.

(Omega-Alpha said it agreed to

acquire Transcontinental Investing and its subsidiaries, including Transcontinental Music, for about \$55 million of Omega-Alpha stock, with Ling's company being the surviving corporation.)

"We are in the process of reviewing and analyzing the various operations" of Transcontinental, Ling said. "The managements of both companies are in anticipation of the merger."

The general view on Wall Street is that Transcontinental is a classic candidate of Ling's "redeployment" technique, which means, in short, breaking up a company into components and establishing them as independent public companies (Billboard, Nov. 13).

According to one report, Ling intends to dispose of certain assets which don't necessarily contribute to the on-going operations, to place mortgage financings on some of the properties under the Omega-Alpha banner, and to initiate private debt placements and underwritings in order to generate cash for the retirement of substantially all bank debt of Omega-Alpha and Transcontinental, as well as that of the subsidiaries of both companies.

### BOOK REVIEW

## Earle Hagen Spells Out Film Scoring

LOS ANGELES — Without doubt, this book is a must for the workman in television and movies —and with the growing role that cartridge TV will play in the music industry, this book could become highly valuable to nearly everyone in the business of records. Earle Hagen in this book titled "Scoring for Films," covers the mechanics and vocabulary of film composition, then gets into the psychology of creating music for films with interviews featuring Alfred Newman, Lalo Schifrin, Quincy Jones, and Jerry Goldsmith. Such techniques as blocking out a scene and dramatic scoring are discussed. Another section of the book details the various responsibilities of the composer, including legal clearances.

The book, which retails for \$15 from Criterion Music Corp., New York, features the actual scripts of such TV shows as "I Spy," showing the margin notes, as well as the music written for various segments. Hagen, who won an Emmy in 1967 for "I Spy," gets into the nitty gritty of film scoring, even to such detail as operations of the recording studio and dubbing.

As a musician, Hagen worked with Benny Pollack, Tommy Dorsey, Benny Goodman and others. Since 1953, he has scored music for more than 2,000 episodes of top-rated TV shows, including "I Spy," "The Andy Griffith Show," and "That Girl." This book features two records containing 30 minutes of recorded themes and commentary from actual film examples illustrated in the book, which contains 253 pages of photos, scores, and written material.

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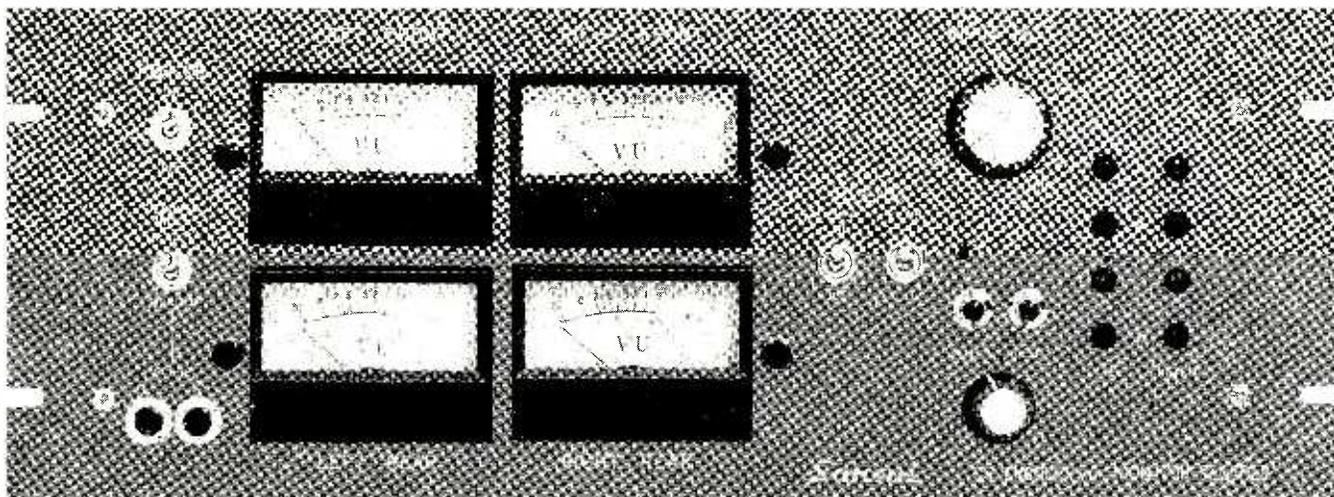
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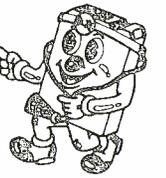
## Mazur to Head New Coast Office

NEW YORK — Ruby Mazur's Art Department, which opened in New York six months ago, has opened a West Coast Art Department at 6671 Sunset Boulevard, Los Angeles.

Mazur will head the West Coast studio and the New York offices will be run by vice president Steve Alterwein.

WEATHER  
with this line it's  
SUNNY  
All the Time

# Dr. Tape JOURNAL



VOL. 1 - NO. 2

NOVEMBER, 1971

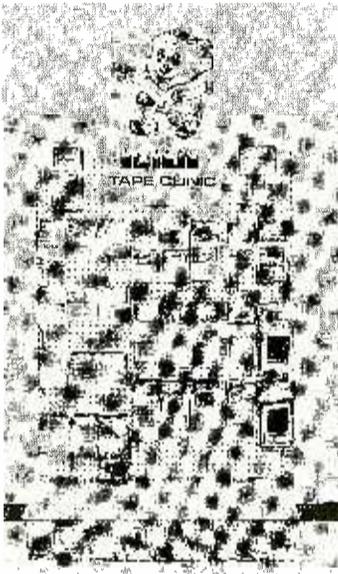
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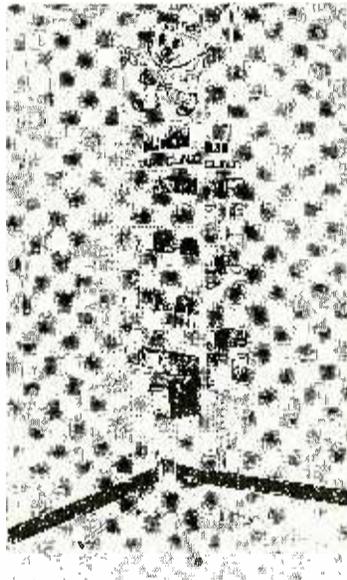
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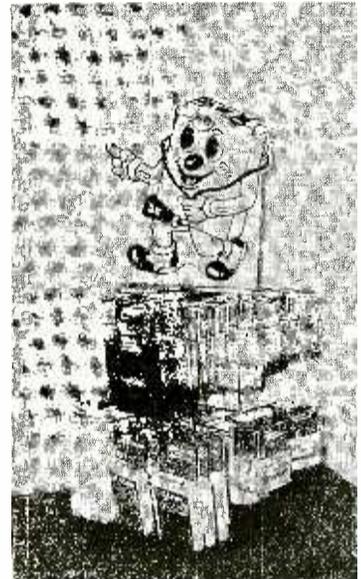
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# RIAA & NMPA Slate Copyrights Session

NEW YORK—A two-day seminar on copyrights, co-sponsored by the National Music Publishers Association and the Recording Industry Association of America, will be held Wednesday and Thursday (8-9) at the Plaza Hotel.

The seminar, to be conducted by officials of the U.S. Copyright Office, has a dual purpose: To acquaint members of the recording industry with the requirements for registering new recordings made after Feb. 15, 1972, the date on which new recordings become eligible for copyright; and to provide music publishers with a rebriefing

on procedures and services offered by the Copyright Office. Included in the agenda will be such topics as renewals and assignments of copyrights, reference services provided by the Copyright Office, and an examination of the new penalties recently enacted for the unauthorized recording of music.

A luncheon on the first day will feature a speaker on international copyright developments, including revisions to the Berne and UCC international copyright treaties, as well as the International Anti-Piracy Treaty recently signed by 23 nations in Geneva.



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# Movie Music Pioneer Fox Dies in S.F.

NEW YORK—Sam Fox, music publisher who pioneered the publishing of film music, died Nov. 30 in San Francisco. He was 89 years old.

Fox started the Sam Fox Publishing Co. in Cleveland in 1906. He published some piano novelties, then branched into other types of music. In 1917 he became the exclusive publisher for John Philip Sousa and represented him until the composer's death in 1934. During this period he published such international hits as "Nola," "Lady of Spain" and "Neapolitan Nights."

Fox later became the exclusive musical producer for Fox Films and Movietone News. This led to his publication of songs featured in Fox pictures including "The Good Ship Lollipop" and "Animal Crackers in My Soup," introduced by Shirley Temple.

Fox, also, was interested in the use of music in schools. As a consequence, he was a pioneer in the publication of music for educational training and performance.

He entered the Broadway publishing field in 1947 with the score for "Brigadoon," and followed this with the score for "Man of La Mancha."

Surviving are his widow; a son, Frederick, who has been active in the operation of the firm; a daughter, and several grandchildren and great-grandchildren.

# Anka Diversifies

Continued from page 12

million-dollar syndicate which is bringing a Canadian Football League franchise to New York City.

Last month Anka phased himself out of another area of the industry by selling his publishing company, Spanka Music, to Gordon Mills of London.

Meanwhile the artist is working closely with Neil Bogart of Buddah on the promotion of his new LP due for release by the end of this month. His first single for the label, "Do I Love You," is already high on the Hot 100 charts.

# Gordon Changes Disk's Name; Slates 'Fifth' Europe Trek

LOS ANGELES—Marc Gordon has changed the name of his record label from Carousel to Rocky Road to avoid conflict with a German label of the same name.

Rocky Road, with seven artists, continues to be distributed and merchandised by Bell. Gordon and his associate Dick Broder are gearing Rocky Road into the top 40 area.

The artists on the label include Al Bell and Sugar (for whom Gordon is looking for producers), Climax, Holly Sherwood, Viva, Bonnie White and Sweetgrass.

Of these acts, Marc Gordon Productions manages Bell, Sweetgrass, Viva and Miss Sherwood. Gordon, in addition, manages the Fifth Dimension, Thelma Houston, Tony Orlando and Dawn, his newest affiliation.

Gordon is working with freelance producers for his Rocky Road acts, including Greg Venable for Viva (a seven-piece Latin rock band); Larry Cox for Climax (formerly the Outsiders); Dean Acheson and Roger Bland for Sweetgrass and Rene DeKnight and Gordon for Sugar.

Concerning Dawn, Gordon has begun a campaign to create an in-person identity for the group. There have been a number of bands around the country calling themselves Dawn, and Gordon's particular challenge is getting the highest, Dawn, exposed. So far he has sent the trio to Europe to work up its act and is now starting to get them television appearances, with a shot on the Kenny Rogers and the First Edition syndicated program their first national exposure.

The Fifth Dimension has no image problems—it is a straight pop vocal group with broad market appeal. The group is, however, about to try an "experiment" by releasing a rhythm and blues-oriented single, "Together Let's Find Love" from their "Live" Bell LP.

In order to stay close to the black community, the act does several charity shows each year for ghetto residents' benefits, with the monies earmarked for scholarships. During their upcoming Las Vegas three-week stand at the Riviera, they will do a special children's show on the afternoon of Dec. 20 for underprivileged kids and hospital patients.

Following the Las Vegas stand,

the five singers plus their five musicians will do their first concert tour of Europe. They will play England, Germany, France

(Continued on page 59)

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**IKE & TINA TURNER**  
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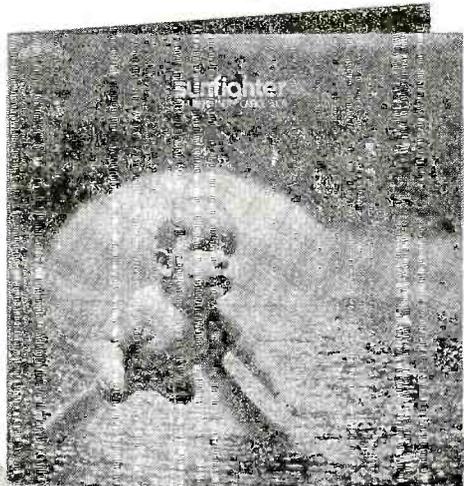
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Plunk a Little Funk  
Over the Rainbow



SIDE TWO  
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Danny Boy  
Human Spring  
Soul Fever  
Everytime I Hear Her Name

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## 'Verona' a Musical Comedy for All Ages

NEW YORK—What is usually one of William Shakespeare's most entertaining comedies took on an added flavor and vitality with the addition of music by Galt MacDermot, composer of the music for "Hair," and lyrics by John Guare, plus an overwhelmingly brilliant cast.

"Two Gentlemen of Verona," kept the audience entrapped in a double love triangle and politics brought up to date as only the politics of the Bard seem to be.

Excellent choreography by Jean Erdman and musical supervision by Harold Wheeler, who also currently supervises "Ain't Supposed to Die a Natural Death," by Melvin Van Peebles, also brought the musical into modern perspective. MacDermot's music had somewhat of a West Indian and soulful flair and at times it seemed as if the audience wanted to get up and dance right along with the cast.

The balances of Raul Julia as Proteus and Clifton Davis as Valentine with an excellent portrayal of Thurio by Frank O'Brien was equalled by the casting balance of Diana Davila as Julia and an excellent portrayal of Silvia by Jonelle Allen.

But the stroke of genius in casting was that of black and white, for while the cast was well integrated, director Nel Shapiro and producer Joseph Papp had constructed the comedy in such a manner as to completely disregard any racial tone. In fact Shakespeare's line by Proteus referring to the sweet Julia as an "Ethiopian," when compared to the fair Silvia in this case referred to a caucasian, a great twist to an already brilliant production.

The play should do quite well, attracting both young and old. The music and lyrics, while youthful in feeling, can be understood by anyone because it fits in so beautifully. And the play itself is simply a masterful adaptation of Shakespeare to the Broadway musical stage. ABC-Dunhill has the original cast album rights.

**BOB GLASSENBERG**

### DAILIES SCORE ON 'VERONA'

NEW YORK—"Two Gentlemen of Verona," a musical adaptation by John Guare and Mel Shapiro of the Shakespeare comedy, with lyrics by Guare and music by Galt MacDermot, opened at the St. James Theatre on Dec. 1.

Following are excerpts from the daily newspaper reviews:

**TIMES:** "It is a lovely fun show."

**NEWS:** "This is a fast and loose and smiling treatment of Shakespeare's sunny comedy about love's vagaries."

**POST:** "For sheer, joyous fun, shared in by audience and actors alike it would be hard to match the musical version of 'Two Gentlemen of Verona.'"

## Talent In Action

### PROCOL HARUM WITH THE EDMONTON SYMPHONY ORCHESTRA

Jubilee Auditorium, Edmonton, Canada

The outstanding British rock group Procol Harum made a determined and worthy bid to unite the classical and rock music forms in a meticulously-planned SRO concert here.

To say that the union was successful would be a terse understatement. Procol Harum managed to overcome the old problem of a rock group simply getting together a big back-up band. It was a case of a highly adept rock unit combining its talents with the massive resources of a 46 piece orchestra.

Combined is the operative word here. Procol's classically trained pianist, Gary Brooker, worked closely with Symphony conductor, Lawrence Leonard, in sorting out the arrangements for an assortment of the group's finest repertoire. The 24-piece choir, the da Camera Singers, were led superbly by Ted Kardash.

Naturally enough, the songs which came off best were those with classical orientation—rock masterpieces such as "Luskus Delph," "A Salty Dog," "In Held Twas In In" and "Whaling Stories." This is not to say that Procol's unique hard rockers—"Simple Sister" and "Conquistador," to mention only two—suffered in the wider translation.

Drummer Barrie Wilson was in dynamic form, ripping off chops that astonished even conductor

Leonard, who leaned heavily on the Procol percussion section for timing. It was Wilson's finest hour, and quite possible, the finest performance ever by Procol, now on its 12th U.S. tour.

The only time when the marriage briefly faltered was in the sections where the group used gradual tempo changes for dramatic effect. The difficulties of transitional tempo change in an orchestra were not, however, easy to discern by the layman.

The two selections which came off best—and drew spontaneous standing ovations—were "In Held Twas In In" (in which group poet Keith Reid made only his second ever on-stage appearance) and "A Salty Dog." The latter was aided by the fact that local rock station, CHED, has pulled it from an old Procol album and made it a huge hit.

The concert was recorded by Wally Heider on 16-track equipment brought in from Los Angeles. Producer Chris Thomas flew in from England to supervise the session, which seems bound to take its place as a landmark in the union of classical and rock.

If all goes well, the album will be released by A&M next February. It is likely to provide a rare opportunity to hear what a really sensitive rock group can achieve in a border musical setting.

And, as one string player observed to Brooker as they walked off stage: "It sure beats playing Beethoven every night."

**RITCHIE YORKE**

(Continued on page 20)

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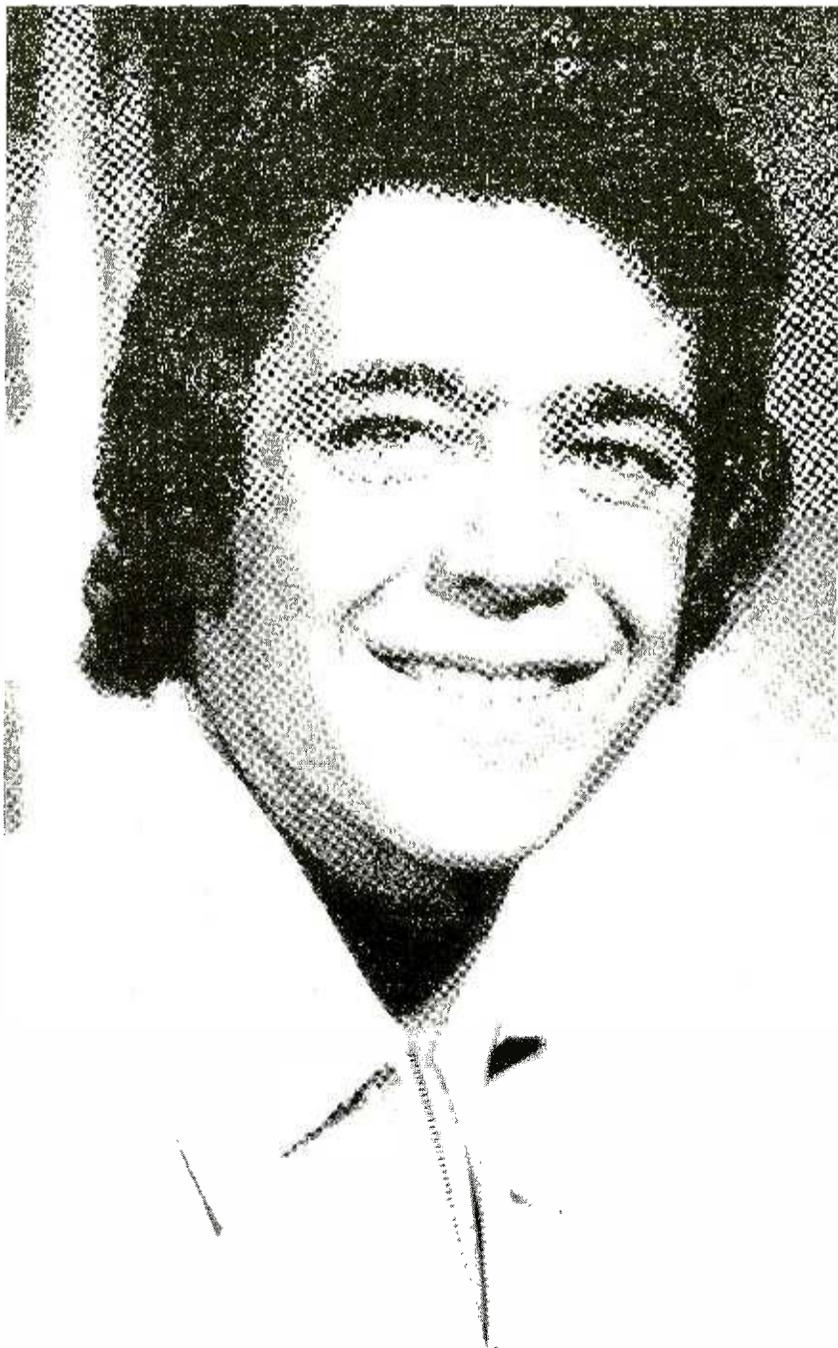
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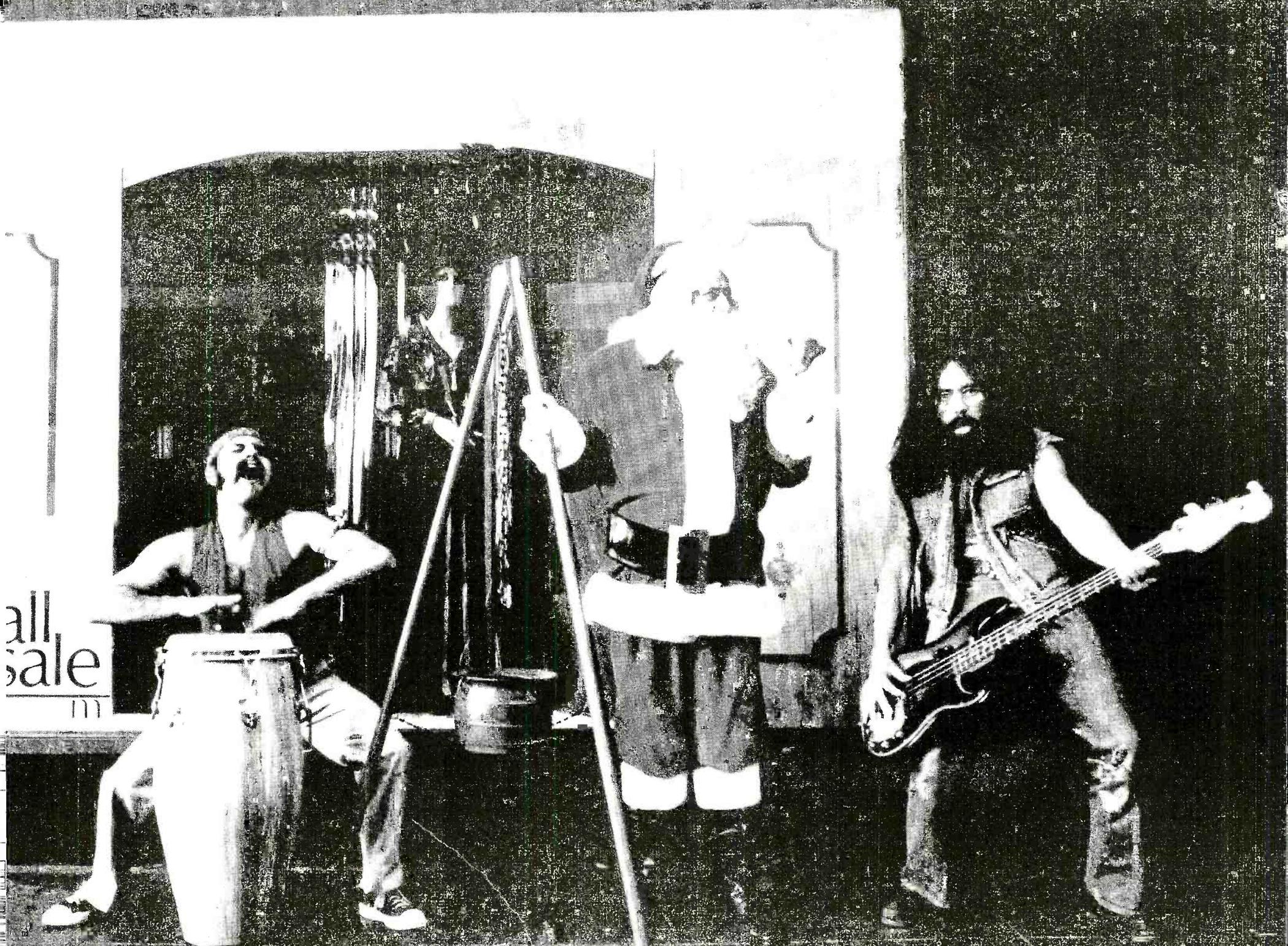
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# Talent In Action

• Continued from page 18

## GUESS WHO, EMITT RHODES, GRIN

Civic Auditorium,  
Santa Monica, Calif.

The Guess Who combined humor, musical awareness and an amazing amount of good material to put on a good show. In a send-up-of-the-50's, replete with hip

swiveling, gum chewing and feigned nonchalance, they performed a set that ranged from "These Eyes" to "Rain Dance" never slacking off for a moment.

Group leader, Burton Cummings, is a man of uncommon talent, he has a stimulating, emotion-charged voice, writes terrifically potent songs and plays some really nice ragtime piano. Kurt Winter and Greg Leskiw provided a backing of reverberating guitars and Jim Kale laid down a clear, precise bass line.

Emitt Rhodes, suffering from a bad case of nerves, performed an oddly disquieting set. Yawning several times and engaging in rather obscure repartee with his eccentric drummer he made the audience feel strangely left out. His material as a whole is rather good and he has a pleasantly sweet voice but his act needs considerable polishing.

Grin's set opened quietly with Nils Lofgren accompanying himself on acoustic guitar, singing in a haunting and slightly moody manner. After two numbers the rest of the group joined him and they proceeded to play some high-powered rock 'n' roll full of fire and spirit. Especially impelling were "White Lies" and "Slippery Fingers." **SHELLY HEBER**

## RICHIE HAVENS

Philharmonic Hall, New York

Richie Havens found his own voice early. His throaty, warm vocals were immediately distinguishable from the songs of the raft of performers who surfaced during the folk boom of the early '60's, and his distinctive style of rhythmic guitar strumming was likewise unique.

It would be a pity if Havens' considerable gifts were to be diluted by his apparent attempt to become a pop prophet. If indeed he has an overview of cosmic truth, it was not readily apparent at his Philharmonic Hall concert on Nov. 23. Assuming an easy rapport with his audience that was really not there, Havens filled the interstices between his songs with disjointed, inarticulate raps on how man consistently falls short of paradise. It was obvious that Havens had made a mistake in making his music programmatic.

(Continued on page 22)

# Signings

Harry, nee Harry Chapin, to Elektra, **Jac Holzman** will produce the singer-songwriter at Elektra's L.A. studios for mid-February release. Harry's "Legendary Champions," a documentary he wrote and directed, was nominated for an Academy Award, while he has penned material for his brothers' group, the **Chapins**, as well as music for a TV series and the film, "Blue Water, White Death."

... **Tim Rose**, best known for "Hey Joe" and "Morning Dew," is the first artist signed to Playboy Records. **Gary Wright** will produce for January release. ... The **Leonard Family**, from Toronto, to PIP with "Once You Understand," produced by Art Snyder of Sound Canada and Bugs Bower, and **Tiffany Witherspoon** to the label with Carole King's "Home Again." ... **Fabian Forte**, more familiar as just Fabian, back to recording with independent producer **Don Perry**. Sides are "Play the Game Again" b-w "Poor Folks." ... Welsh singer **Ken Richards** to Tamusico, Inc., in N.Y. for personal management. First single on Capitol is "Both of Us Could Lose." ... Satirist **Elmer Hawkes** to Poison Ring Records. ... **Ted Nugent & the Amboy Dukes** and **Bob Seger** to Diversified Management. ... **Sharp & Savage** to Smak Records with "Where Would You Be." ... **Al De Lory**, Grammy-winning producer and conductor to the Great American Amusement Co. for

(Continued on page 24)

# Funk Begins 2nd Tour of Europe

NEW YORK—The Grand Funk Railroad began its second tour of Europe Friday (3) in Copenhagen. The group will appear in Dusseldorf on Saturday (4) and in Munich Sunday and Monday (5-6). Their itinerary continues to West Berlin on Thursday (9), Hamburg on Friday (10) and Frankfurt on Saturday (11).

In France, Grand Funk will perform in Paris on Monday (13), before giving the first live rock show at the new Palais de Sport in Lyon on Thursday (16). The tour will close in Amsterdam on Friday (17).

The tour will coincide with the worldwide release of "E Pluribus Funk" on the group's label.

# From The Music Capitals of the World

## LOS ANGELES

Rock makes the Rose Bowl Parade this year for the first time as **Three Dog Night** rides the Florists Transworld Delivery Association float. Gold records made of thousands of flowers will be featured in the float and tapes of the Three Dog Night's greatest hits will be played for the crowd—as well as the group's new single.

The **Doors** all-night party at the former Theda Bara mansion following their Palladium concert proved to be the latest social smash. **Ahmet Ertegun** led the music delegation in quaffing champagne and strawberry omelettes around the pool till dawn.

Playboy Records and Music is currently beating the bushes for a national promotion director. ... The entire original cast of **Ray Ruff's** Bible-rock album, "Truth of Truths" gives the work its first live performance Dec. 19 at Tehachapi Correctional Institute. ... Studio P/R Inc. has obtained sheet music rights to "Truth of Truths."

**Stan Kenton's** band is playing a benefit Dec. 19 at Santa Monica Civic Auditorium for the Mirman School for high-IQ children. ... **Fabian** records again, produced by independent **Don Perry**.

Some **Cheech & Chong** comic strip stickers were reportedly removed from Venice Beach bus benches by the local school board before they relented. ... The **Who** claims record for a selling out Los Angeles concert, pulling a gross of \$178,000 just 90 minutes after tickets went on sale for their Forum and Long Beach Arena appearances.

Former "Laugh-In" writer and radio personality **Jack Margolis** has a new radio commercials production agency, Bristle, Cone, Pine & Associates. ... The Ladies Association of Sound Services (LASS) has its annual Christmas party Saturday (11) at Western Recorders.

**Barbra Streisand** TV special producers **Gary Smith** and **Dwight Hemion** setting a **James Taylor-Carole King** special. ... Dick James Music U.S. reps **Hiederman** and **Ragusa** have big bankroll for pushing **Philip Goodhand-Tait's** debut release here. ... Moonchild Production chief **Jerry Fuller** off to White Settlement, Texas to re-

cord new discovery **Clarence Thud-pucker**.

**Joy of Cooking** to score **Agnes Varda's** new film "My Body Is My Own." ... **Leo Kottke** is back in the studio for a second album. ... **Lalo Schifrin's** "Rock Requiem: For the Dead in the Southeast Asia War" premiered at UCLA Dec. 3. ... **Poco** has sold out its three Carnegie Hall concerts. ... **Ashton, Gardner & Dyke** postponed their first U.S. tour to coincide with their new album in February. They'll play the Whiskey and Madison Square Garden.

NAT FREEDLAND

## NEW YORK

**Procol Harum** winds up its '71 concert tour with two shows, Dec. 24-25, at the Academy of Music.

... The **Chambers Brothers** have replaced their drummer with **Jerome Brailey**, formerly of the **Five Stairsteps**. His first live appearance with the Brothers will be at the Oriental Theatre, Chicago, for one week beginning Wednesday (8). The Columbia group, who just completed a new LP with **Gamble & Huff**, play a benefit for the People's Coalition Against the War, Monday (6), at St. Marks Cathedral. ... Paramount's **Commander Cody** tour the area at C.W. Post, Monday (6), Syracuse the following two days, then My Father's Place, Brooklyn and the Academy of Music, Dec. 12-13. On Wednesday (15), the group shares the Spectrum in Philly with **Alice Cooper**. ... **Genya Ravan & Baby** join **Sly & the Family Stone** at another Madison Square Garden sellout for producer **Ken Roberts**, Wednesday (8). ... **Buddah's Sha Na Na** cover dates in Madison, N.J., Saturday (11), and the State campus at Buffalo, Sunday (12), before hitting Carnegie Hall, Dec. 28. ... **Peter Nero**, Columbia pianist, opens at the Maisonette of the St. Regis-Sheraton for two weeks, Monday (6). **Gordon MacRae** will sing a midnight show on New Year's Eve for \$50 per person, then reopen Jan. 17 with **Count Basie** & his orchestra. ... The Main Point in Bryn Mawr, Pa., winds up the year with **Shawn Phillips & Leo Kottke**, Dec. 9-12:

(Continued on page 22)

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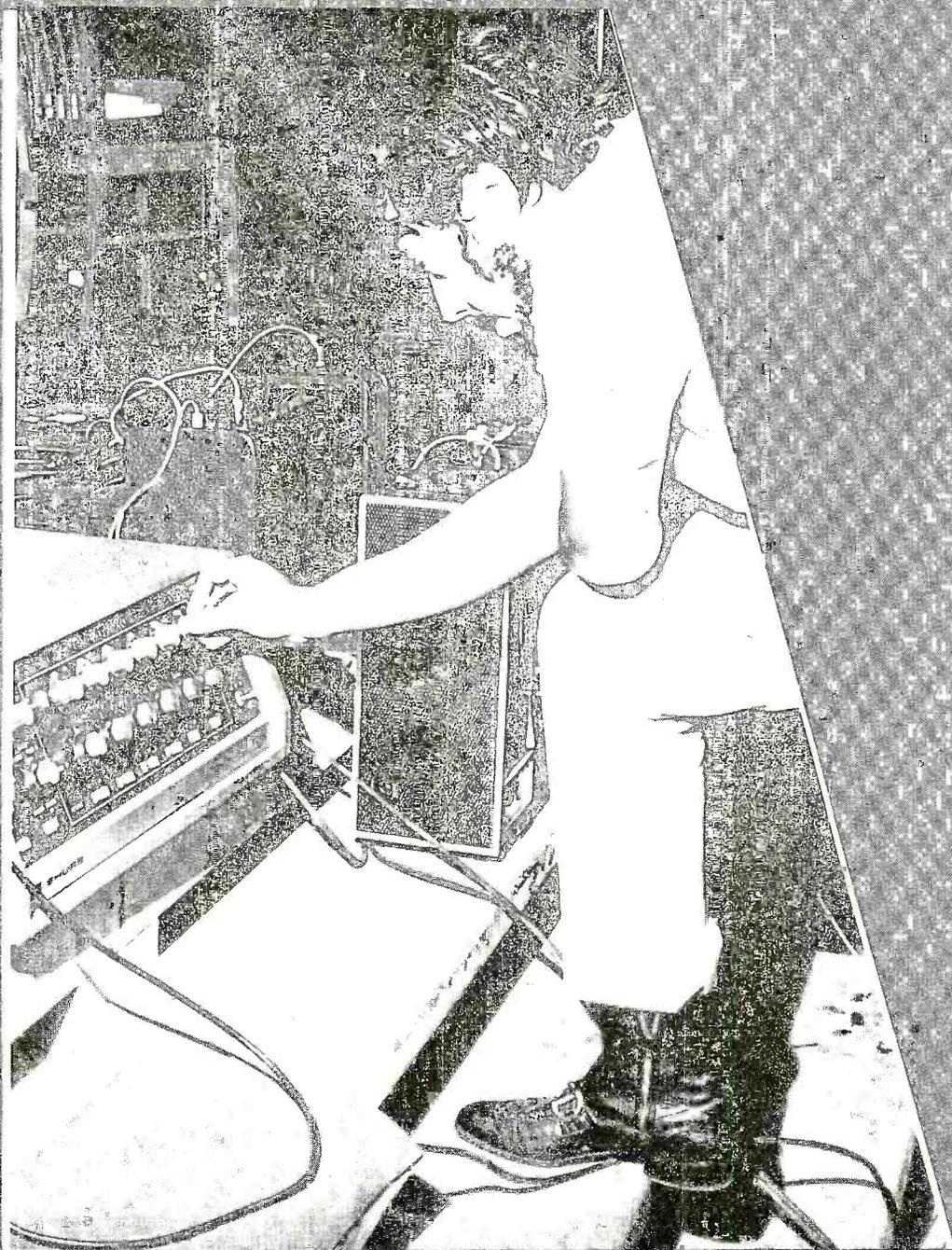
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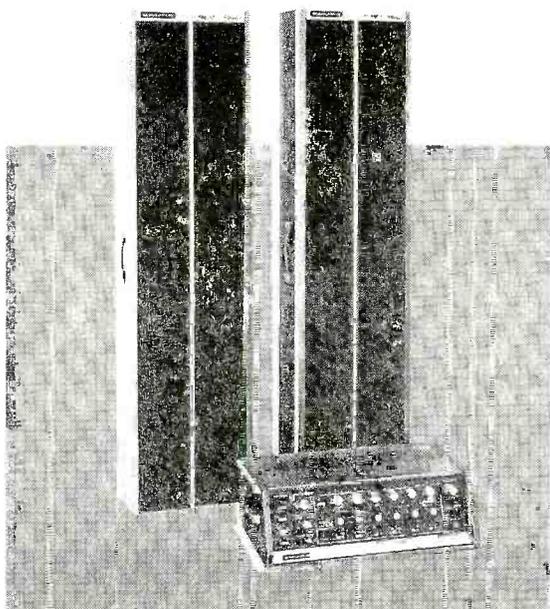
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# Talent In Action

• Continued from page 20

For an artist of Richie Havens' capacity, it was a disappointment to witness a performance that ended by totaling less than the sum

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of its parts. Because, taken individually, the selections that he rendered generated a high degree of musical electricity. There was Graham Nash's "Teach Your Children" and "High-Flying Bird" from Havens' first album. And Paul Simon's "Old Friends." Dino Valente's "What About Me" fit into Havens' "Free The People" sermon for the evening, but musically, it was impeccable. And "Think About The Children," from his latest Stormy Forest LP, "The Great Blind Degree," was lovely.

Onstage, plucking his guitar, head bobbing with awkward grace, his face wrinkling in an old man wizened look, Richie Havens invokes the kind of melodic ecstasy that he is supremely qualified to celebrate. It would be to his infinite advantage to leave moralizing to others in the rock culture, and stick to his own musical knitting. From Richie Havens, we need a whole lot less of preaching, and a lot more rock 'n' roll.

DANIEL BOTTSTEIN

## ANTHONY NEWLEY

Waldorf-Astoria, New York

"The Anthony Newley Show," as it is so billed, which opened for a two-week stay at the Empire Room on Nov. 26, is a totally winsome and thoroughly engaging display of one man's fully realized talents. Newley has a professional grace that few can mistake, and to take his gifts step by step, would do him an injustice. His showmanship, flair for the dramatic down to the last piercing detail, his gift of mime which would draw the admiration of Marceau, and a

voice equipped with lungs that thrust in broad English strokes, taken as a whole, put him in a class by himself.

The stage is Newley's prop, and with true craftsmanship, he gives an altogether whimsical, often touching performance borne from an innate sense of what is urgent and right theatrically. In singing "Talk to the Animals," one of the all Newley-Brisusse tunes of which the evening was composed, the total image takes hold. In this song and in other numbers his hands seemed to have a life of their own as he made them soar or descend or float ruefully. They never simply move without cause nor reason.

He sang "What Kind of Fool Am I" with a freshness and affection which belied the hundreds of times he had performed it previously, wringing from it every bitter drop, as his face and body and hands twisted into hopeless submission at the end of the number. The MGM Records artist also previewed some tunes from his forthcoming musical, "It's a Funny World." His newest single is "Pop Goes the Weasel." His current LP is "Pure Imagination."

ROBERT SOBEL

## MILES DAVIS

Philharmonic Hall, N.Y.

In green satin and black velvet and an hour and a half late, Miles appeared before the sold-out Philharmonic audience just after they'd completed a standing ovation for a paper airplane. He was trailed by his equipment as well as Gary Bartz (soprano/alto sax), Keith

(Continued on page 24)

# From The Music Capitals of the World

• Continued from page 20

Gary Wright, Dec. 15; Odetta & Lamb, Dec. 16-19; James Cotton Blues Band, Dec. 21; Biff Rose & Travis Shook, Dec. 25-28; and Jerry Jeff Walker and Burton & Cunico, Dec. 30-Jan. 2. . . . Doc Watson, now on Poppy, plays the Quiet Knight in Chicago for five days beginning Wednesday (8). . . . Epic's Bobby Vinton sings the title song to the film "Who Says I Can't Ride a Rainbow," penned by Bobby Scott and Danny Meehan. . . . The North High Senior Choir of Akron, Ohio, who have appeared at the Ohio State Fair, made an informal appearance at Vesuvio's Restaurant, Nov. 26, by entertaining the patrons with a medley of their favorite songs. They were in town for Thanksgiving attending several Broadway musicals. . . . B.B. King has four LPs on release, two on ABC, two on Kent. . . . "Flipside," a syndicated TV show, produced and directed by Gie Aucoin with Betty Sperber, bows in February. Record executives and producers will introduce the talent.

## NASHVILLE

Nashville's Quadraphonic studios spent last week working with Bucky Wilkin and George McCannon III on productions for United Artists and Metromedia, respectively, according to quadrasonic engineer Gene Ikelberger. . . . Wade Conklin and Buzz Cason are working with a group called Flat Creek, from Nashville. They plan to start

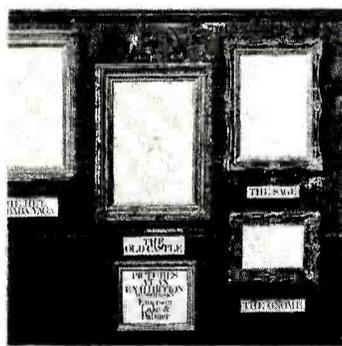
work on an LP with the group in early January at Cason's Creative Workshop Studio. Also in the studio recently was singer composer Jimmy Buffett whose song "Ace" was just recorded by Lobo. Buffett will be appearing this week at Miami's "The Flick." Tony Moon has also been at Creative Workshop doing production for Cavelle Productions. . . . Dotty Abbott, entertainment director for Holiday Inns, Inc., has been elected to the Board of Governors of the National Academy of Recording Arts and Sciences, Nashville Chapter, according to Frank Jones of Columbia Records, chapter president. The Nashville chapter includes the recording industry centers located in Memphis, Nashville and Muscle Shoals.

While Joan Baez has been in Nashville recording, she cut Zac VanArsdale's "Tumbleweed" and the Donni Fritz and Dan Penn song, "Rainbow Road." . . . Ray Stevens will be building a new studio in the Music Row area of Nashville. . . . Don Tweedy leaves for the Coast right after the first of the year to do an LP of his own arrangements. He will produce the album and utilize the Los Angeles Strings. Tweedy now is producing for Target Records. . . . Super Star Attractions of Atlanta are setting up a show to be called the Atlanta Showcase, the purpose is to expose the hidden talent at Atlanta, according to the company.

THOMAS WILLIAMS  
(Continued on page 24)

# TOP SELLERS IMPROVE HOLIDAY SALES!

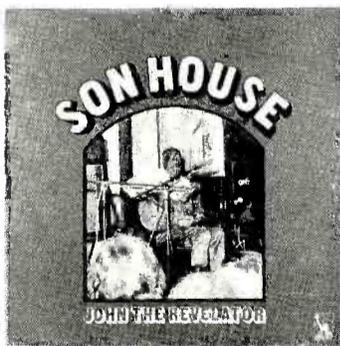
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2. YES "Fragile"
3. RORY GALLAGHER "Deuce"
4. BEST OF T. REX
5. ELTON JOHN "Empty Sky"
6. JIMI HENDRIX "Isle of Wight" (6 long cuts)
7. JIMI HENDRIX "Experience" orig. soundtrack
8. DONOVAN "HMS Donovan" (2 record set) ALL NEW SONGS
9. ARTHUR BROWN'S KINGDOM COME "Galactic 200 Dossier"
10. BEATLES "Oldies But Goodies" (14 cuts)

## JAZZ - BLUES



SON HOUSE

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2. SUN RA, VOL. 2 "The Cosmic Explorer" (19 minute cut)
3. ALBERT AYLER, VOL. 1 "Nuits de la Fondation Maeght"
4. ALBERT AYLER, VOL. 2 "Nuits de la Fondation Maeght"
5. JOHN McLAUGHLIN "Extrapolation"
6. LITTLE WALTER "Thunderbird"
7. MUDDY WATERS "Back in the Early Days" (2 record set)
8. CHICAGO ANTHOLOGY Homesick James, Walter Horton, etc.
9. THE STORY OF THE BLUES, VOL. 2 Compiled by Paul Oliver (2 record set)
10. SON HOUSE "John the Revelator"

## COMEDY - SHOWS NOSTALGIA - VARIETY



VALMOUTH

1. "VALMOUTH" Orig. London cast w/Cleo Laine
2. "ISABEL'S A JEZEBEL" Orig. London Cast (new rock musical by Galt MacDermot)
3. THE GOON SHOW First Men on the Moon
4. ANOTHER MONTY PYTHON RECORD
5. "CATCH MY SOUL" Orig. London Cast
6. ALICE FAYE Sings her greatest movie hits
7. "FUNNY FACE" Orig. soundtrack with Fred and Adele Astaire
8. "LADY BE GOOD" Orig. soundtrack with Fred Astaire
9. WESTERN THEMES ITALIAN STYLE Orig. soundtrack by Ennio Morricone
10. "BOOM" Orig. soundtrack by John Barry

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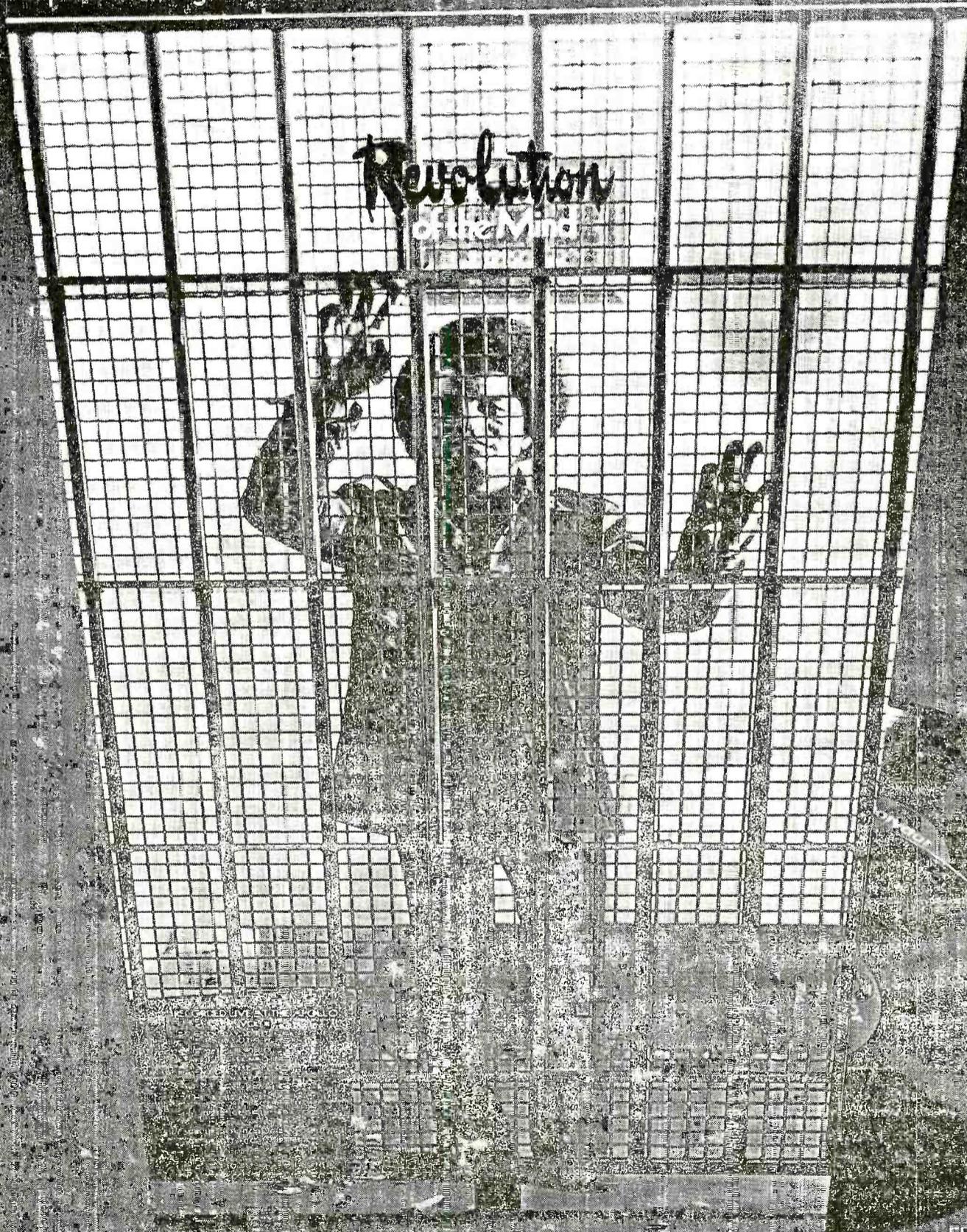
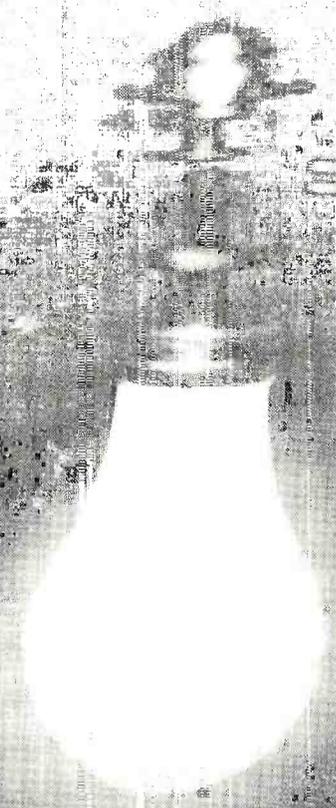


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# Radio-TV programming

## Vertical Formats Drain Top 40 Radio Audience

By CLAUDE HALL

LOS ANGELES—The most vital problem facing Top 40 radio today, according to a survey of major market Top 40 program directors conducted by the Billboard, is audience erosion toward more vertical formats such as country music, progressive rock, and progressive middle-of-the-road radio stations. Combined with this factor, of course, is the necessity to target music more strongly toward specific demographics.

"The most critical problem facing Top 40 program directors," said Bryan McIntyre, program director of WCOL in Columbus, Ohio, "is ascertaining what the audience really wants to hear. The record sales barometer is no longer valid since the singles buyers are as young as six years old. Thus, we are faced with Donny Osmond, David Cassidy, Michael Jackson and their groups controlling sales of singles. Sub-teens and young teens also dominate the request lines." He pointed out that because WCOL-FM is a progressive rock station, WCOL doesn't play an abundance of LP cuts in order to not compete. "So, our problem in Columbus is trying to keep from being overly bubblegum."

Many stations, of course, are delving deeper into album cuts trying to find a solution in sound that will achieve those valuable

ports, even though the majority of the program directors are concerned with gaining more valid information about listener tastes. The average station bases its playlists 34.5 percent on store reports, 21.96 percent on national charts, 13.4 percent on record tipsheets, 12.8 on phone requests, 11.4 percent on personal opinion, and a small percent of program directors said they also swapped playlists direct with some stations and paid close attention to these. One of the stations said 30 percent of his playlist was based on other playlists.

The necessity to achieve stronger target demographics, of course, is hand in hand with the need for better record research and Alden Diehl, program director of CKLW, Windsor, Ont., also lamented the fact that a lot of music sales today were via tape CARtridges and there was a lot to be desired in information on cartridge sales for programming use.

Johnny Canton, program director of WGGY, Minneapolis, pointed out that "contemporary music has become so universally accepted that it's difficult to retain a strong identity as a contemporary rock station. That is, it's not unusual to hear MOR stations playing rock music."

Chuck Dunaway, program director of WIXY, Cleveland, said he felt the major crisis was "the nudging we are getting from other specialized radio stations that are eroding our audience; i.e., the progressive rock, MOR, and country music stations."

(to advertisers) 18-34 age demographics in listeners. The Bill Drake-consulted stations just added a heavier slate of album cuts and a stronger rotation pattern of those cuts. Among the 27 major market Top 40 stations contacted by Billboard, 15 of the stations said they were programming from 10 or more albums and a couple of the radio stations said more than 60 albums were currently on their album playlists. Only three of the 27 stations had no album playlist and only one of these refused to play album cuts at all. As a rule of thumb, only a few of the stations were playing album cuts in midday; most of them were playing one to three album cuts per hour in the evening hours. This compares with an average playlist of 36 singles (though about seven of the stations said their playlist was 45 singles or over and a couple of the stations said they only played 20 singles as a rule). And the average number of new singles added each week was between three and five records, with nine stations stating they would add as many as six new singles on occasion.

### Local Store Reports

Playlists at radio stations are mostly based on local store reports. Dave Laird, program director of

WMPS, Memphis, said he felt the major problem was in going after a more demographic audience without losing those the station already had. Two things bothered Dick Starr, program consultant to WINZ, Miami: Demographic fractionization of audience parts and the inaccuracies in audience ratings surveys. John Randolph, program director of WAKY, Louisville, felt the problem most Top 40 program directors face is "holding adults while not losing teens." Larry McKaye, program director of KRIZ, Phoenix, felt that "too many stations are targeting specifically at demographic portions of audience, once the exclusive domain of Top 40 stations."

Todd Wallace, program director of KRUX, Phoenix, said he felt there were "compounded problems—the decline of singles sales. (Continued on page 39)



CHRIS SHANNON, left, of WBLU, Salem, Va., chats with Stevie Winwood. Besides Winwood, the radio station has sponsored concerts by such artists as the Grand Funk Railroad, Black Sabbath, Rare Earth, and Black Oak Arkansas in the past few months, according to general manager Dave Moran. Miss Shannon is program director of the station. Winwood and Traffic appeared at the Civic Center in Roanoke.

## KRLA Strives for Entertainment

LOS ANGELES—KRLA today is a revolution in evolution. But Shadoe Stevens, who got his start in radio at the age of 11, speaks of "constant refinements." And it was his decision, primarily, that shifted the station, once again, toward album cuts shortly after he became program director last July. The actual date that things started changing on KRLA was Sept. 20, but Stevens said that people told him they couldn't hear that much difference.

"The first thing we did was drop all teenybopper music, but we continued doing what we were doing . . . the idea was to evolve."

About that same time, KRLA began getting into more album cuts.

New jingles were put on the air which Stevens felt would have more of an entertainment factor. These were produced with the aid

of Bob Todd, currently with the Sergio Mendez organization.

Probably the most significant change at the station was more a matter of "sound" and particular direction.

KRLA is "not really a Top 40 station and not really a progressive rock station. However, we want to be covering the best music available . . . perhaps the station is progressive but it's not free form."

KRLA had tried the album cut route a few years ago under other program directors, but always backed off and, at one point, perhaps backed off just on the verge of success.

But Stevens believes in the theory of programming "artistically" and speaks of being program director of the station now as a "creative trip."

KRLA had been, prior to Sept.

20, just a Top 40 station more or less trying to beat the market's leading rocker, KHJ, "at its own game" although with a personality approach. Stevens, who worked at both KHJ and another similar station consulted by Bill Drake, WRKO, Boston, said that he felt KRLA couldn't whip KHJ and "I could never understand the justification of that particular format anyway, though I knew it was successful."

"But we felt we could do things our own way and also be successful if it was done by professionals and put together to be entertaining rather than just programming people to remember our call letters." He spoke of the typical Top 40 format today as "programmed excitement, which I could never really get behind."

"I really want to make a station (Continued on page 28)

## Live 'Q' Spurs WKTK Fair

BALTIMORE—Live quadrasonic broadcasts are paying off for WKTK-FM, progressive rock station here owned and operated by Carl Brenner. Claiming to be the first station in the area to broadcast quadrasonic sound, Branner said, "We now offer the dealers tremendous ammunition in their sale of quadrasonic equipment."

The station is broadcasting live rock groups before a live audience from the new Holiday Inn in Baltimore. "The reaction has been tremendous, not only on the part of the listeners, but also on the part of stereo dealers in town."

Tied in with its three hours nightly of quadrasonic sound, broadcast via Electro-Voice's matrix system, the progressive rock station is sponsoring a one-day youth exposition Jan. 22 in the Baltimore Civic Center that will feature performances by 10 rock bands, a folk music session, and a jazz concert. Among the firms who'll be involved in the exposition are Panasonic, Columbia Records, Sansui, TDK, Teac, Coca-Cola, Seven-Up, and Triumph autos. All local colleges are also being invited to participate.

## Black Progressive Radio a Natural

PHILADELPHIA—Black progressive radio is rapidly becoming a viable force in the album sales of black artists and making important inroads in discovering the tastes of the black population of radio listeners throughout the U.S.

One of the leaders in the black progressive radio movement is WDAS-FM whose operations manager, Harvey Holiday, feels that the black progressive station is as natural as the FM station which has used the progressive format to entertain its audience and sell albums for the past few years.

"There are black people throughout the country who are as tired of their AM soul stations just like the people who got tired of the

AM Top 40 stations," said Holiday. "We saw this trend in Philadelphia and decided to give our black audience a place to go and hear their black progressive artists."

Holiday explained that black progressive radio is now possible because there are many artists such as Marvin Gaye, Sly and the Family Stone, Melvin Van Peebles and Dick Gregory who became progressive artists. "The nature of the new black product has allowed us to become a progressive black station. And it's been a two way street because we have sold that progressive product for the record companies," Holiday commented.

WDAS-FM formats about 30-40

top selling LP's as the basis for its shows. "We determine the best albums to play cuts from by surveying the record stores in the Philadelphia area which sell black music. If a white artist is being sold at a black record shop, then we will play that artist. We make no distinction in color, we just play primarily what is selling," Holiday said.

A maximum of six new albums are added to the station's playlist each week. Holiday and his air staff mark cuts which they feel are playable and will sell the album or will be familiar to the audience. "We call our format progressive black because we do not (Continued on page 41)

## Diamond Does His Homework

LOS ANGELES—At home the other day, Dave Diamond was working on his radio show. It was only noon. His show is 9-midnight on KRLA. Armed with a music list, Diamond intended to spend two or three hours working on the music he wanted to play for the night. In addition, he wanted to find three or four things of interest—"that interest me"—from the newspapers, including the Wall St. Journal, or Billboard, to talk about on the show. One thing about archeological sites and people murdering each other over the artifacts written up in the Journal intrigued him. He planned to find something to rap about a couple of times an hour . . . but "most

of the things we're saying are relevant, just as we're trying to create relevant sets of music."

He did not need the records at hand, as he compiled the sets of music that he would play that evening, "because I know all of the music." He worked from a notebook listing album oldies and from a current playlist of about 60 tunes. His object was to put together sets of music that make sense. The night before, he'd played "Rainy Night in Georgia" by Brook Benton, "Rain" by the Beatles, "Who'll Stop the Rain" by the Creedence Clearwater Revival, and "Raindrops Keep Falling on My Head" by B.J. Thomas. On any night, he may play three or four records by the Rolling Stones in a row.

The only problem with the system of building sets like this is "you can't use the same combination again . . . at least, I don't like to . . . so it's pretty hard work to come up with new sets after a while."

Diamond, of course, has always—"at least in the last five years"—worked hard on preparing his show in advance. "Even when I was on KFRC, San Francisco, a tight format station, I was writing my own stuff . . . those one liners. At KRLA, however, it's not just a matter of something to say, but the music structure. But I don't mind the work, because I dig the station. I wouldn't mind working all day as long as I'm happy with the results."

In reality, Diamond has a full week. Besides his KRLA work, he

hosts a daily TV show called "Headshop," produced by Jim Gates and Bruce Johansen on KBSC-TV, UHF channel 52. The five hours of segments are videotaped on Tuesdays and Wednesdays. Host and producers are hopeful of syndicating the show, which is formatted sort of freeform and features life groups and artists, plus rap sessions.

Diamond also has a publishing firm and, on occasion, produces records. "Acapulco Gold" by the Rainy Daze was one of his productions.

But, of course, the KRLA radio show is his major project. Two or three weeks ago, along with all other KRLA air personalities, he (Continued on page 28)

## NEW TOP 40 IN ROCHESTER

ROCHESTER, N.Y. — WAXC, a new Top 40 operation, is slated to hit the air here early in January. John Sayre, former manager of WBBF, currently the leading rocker in the market, is the new owner and he's already lining up a staff. Larry White, previously program director of WBBF, will be program director of the new station and negotiations are currently under way with a bevy of leading air personalities for the new station. Present call letters of the station that will become WAXC are not known.

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# KRLA Strives for Entertainment

• Continued from page 26

that is so entertaining that people will know where it is on the dial and remember the call letters and remember who's on the air at a given time because the air personality makes them feel good and plays really good music and puts it together well, an air personality who has something to say and is not offensive and doesn't scream at them."

In this particular format, which targets a 15-34 age group, "the music is the main thing," Stevens said. KRLA staffers spent considerable time weeding out the really commercially-sounding things and

trying to get a good list of music that people can enjoy . . . music which will not offend anyone even though pleasing to others. These tunes are placed on cartridge. The list includes both singles and album cuts and both seem to be treated equally.

"The music has to be really right," Stevens said. "We have to be constantly refining the list and making it better. This is part of the evolving process."

While the refining of the music list is a subjective factor, Stevens said that "I have to think that the person who has spent all of his time in radio and music and a number of years concentrating on

it and listening to music and picking what he feels is the best music . . . even on a Drake station, the air personalities who're the most successful pick their music from a playlist and blend it with some meaning . . . well, I've tried to surround myself with the most professional people I can get, rather than just dummies who're yes men . . . people who can make suggestions about the direction they think we should be going . . . people who really care about radio and what they're doing on the air.

"Even if a listener has a big record collection and has a lot of money to spend on new records, he can't possibly know the music as well as a professional air personality . . . a good one . . . who spends all of his time, if he's a good one, learning about music and knowing about new records and listening to records . . . who devotes all of his time to the craft. I obviously don't know as much about selling shoes as a shoe salesman.

"If you have a staff of professional people who're all working together, you're obviously going to be ahead.

The difference between KRLA and a progressive rock station is that the audience appeal is not so esoteric . . . you hear the music with more frequency . . . and we have excitement, real excitement rather than a programmed excitement . . . we're somewhat formatted, but not so much that it eliminates creativity . . . we have promotions and sponsor many concerts . . . and our personalities are more professional."

The personalities on the station include Gene Thayer midnight-6 a.m., Don Burns 6-9 a.m., Johnny Hayes 9-noon, B. Mitch Reed noon-3 p.m., Stevens 3-6 p.m., Lee Baby Simms 6-9 p.m., and Dave Diamond 9-midnight.

Recently, Stevens tapped every man on the staff for their personal list of favorite records "to make the best of their preferences available for everyone to play." This list, which totaled more than 800 tunes, is now being boiled down.

"It gets back to a point of view. You have to have a certain amount of consistency."

While KRLA may be progressive in nature, hopefully the music will be better than that of the local FM progressive rock stations. And there's a structure to the music. "We approach every situation from every angle and think things through and through so we know exactly what we're doing and why."

He said he'd originally tried to have the air personalities help in selecting new music, but that system didn't work so well. Now, he works with music director Melanie Jakařac and air personality Johnny Hayes in selecting the new singles and album cuts.

Still the air personalities have a lot to say in the sound and the direction of the station. There are joint meetings held frequently.

In the selection of music, the main objective is to "avoid records that are lies—those put together just to make money . . . records that appeal to low IQ's," he said. He added that KIKX, Tucson, had tried something like this music theory when he was program director there in 1968.

Stevens, whose real name is Terry Ingstad, started in radio at the age of 11 on KEYJ, Jamestown, N.D. He did a half-hour show called "Spin with Terry" for two years. At the age of 15, while still in high school, he started working

(Continued on page 40)

## Programming Firm

LOS ANGELES — Stephen R. Fredericks Productions, a radio programming consulting firm, has been launched here by Stephen Fredericks, feature reporter for KIIIS here. A former program director of WVOL, Nashville, Fredericks will concentrate on small markets.

# Diamond Does His Homework

• Continued from page 26

compiled a list of his favorite records that he thought the station should be playing. He put down "Going Home" by the Rolling Stones as one of the cuts he thought should be on the KRLA playlist.

"I think listeners are growing up. They do want to hear the music, but the music has to be presented properly. I think there's a whole new thing happening today among the public and if Shadde Stevens is able to do all of the things he wants to do, he'll become the next heavyweight program director in this industry. The groovy thing about him is he knows he hasn't been in this market for five years . . . and by asking us for lists of our favorite records, he'll get a good reading on those years." Diamond said the Seeds and some of the early Byrds' stuff was on his list. He thought that Stevens was the best program director he ever worked with. And Diamond, a veteran program director himself, has worked with many of the heavyweights in the industry. WKGN in Knoxville was one of his first successes as program director and he remembered the city as being more of a country market than a soul market. "And when I was there, we programmed all of the Top 40 hits, but also a lot of Wanda Jackson and Faron Young." He went from Knoxville to become program director of WIL, St. Louis. On his staff then were Ron Lundy, Gary Stevens, Danny Dark, Bob Dayton, and Bob Osborne. John Box was manager.

## Tempestuous Career

Next was KBTR, Denver, which was then making a strong drive against KIMN. When Ted Atkins left KBTR to join KIMN as program director, Diamond pulled the still-talked about coup of driving over to his apartment and throwing a rock through the window and challenging him to come out and fight. Atkins had just run a "Dave Diamond Destruction Derby" for three days on KIMN and Diamond admitted that the derby "tore me up . . . I just couldn't take it any longer. He wouldn't come out. He said: 'Go home, Dave. You're drunk' so I got back in the car and got stuck in a snowbank in the 30 degree weather and it ended up that Atkins had to come out and help me out of a snowbank."

KIMN, he remembered, was "ferocious radio competition" and Denver was an "insane scene" in those days. One night, KBTR gave away a record collection and Ken Palmer, general manager then of KIMN, gave away an entire record store. Diamond hopes that Pacific & Southern, who now own KIMN, will never put Palmer out to pasture . . . "it would be a shame."

Diamond was hired at KHJ, Los Angeles, after the Denver battle had been lost. "And eight months later, I got fired." Then came a stint at KBLA in Burbank (now KBBQ, a country music station) which was rocking in those days "and I think progressive rock really got started on KBLA since we were getting into album cuts by such groups as the Doors even then." When KBLA changed format, he went to KFWB for eight months until it changed to a new format . . . "I had some incredible luck with stations changing formats on me."

Then he joined KFRC in San Francisco, then programmed by Les Turpin and later programmed by Ted Atkins. He stayed at KFRC for three years . . . "until the Paul Drew regime" . . . and has since been at KRLA, Los Angeles.

KRLA, unlike many radio stations, makes an effort to create a team atmosphere. The station sponsors dinner parties for the air personalities once a month and Hal Mathews, the manager, is always there and most of the men, if they have something on their mind, can get it brought out in

the open in a friendly atmosphere over a drink. Diamond, pointing out that Mathews is a former air personality, said this is the first manager he's ever worked for who knew first hand about the problems a man faces on the air. "Half of the general managers in the nation—make that 90 percent of them—never were on the air and don't know what a man faces behind the mike."

## Involves Listeners

Diamond, on his KRLA show, tries to get listeners involved with the music and with the station. "We're not out to give the listeners anything plastic. I'm being myself for the first time on the air and it's wonderful . . . just like I'm talking to someone on the phone. I don't go for contrived humor anymore and none of that (and he added the rest in a modulated deep voice): 'I've got the hungries for the hits, baby!'"

While all of the music is prepared by each man before he goes on the air at KRLA, there's the freedom if they don't get into a certain mood to wing it. "But as long as I've got something prepared, I'm in good shape."

The music is mostly on cartridges. The air personality tells the engineer, who faces him in another room through a glass panel, the number of the cartridge and the engineer pulls the music from a rack of cartridges at his left side.

Diamond's father, Sid Davison, owns a newspaper in Howard, S.D., and is a former congressman.

# Hap Day Gets 12-Hr. Shows

BOSTON—Hap Day Industries will be exclusive worldwide distributor for Diamond P Enterprises' Audio Biographies. The Audio Biography series so far consists of 12-hour shows on Burt Bacharach, Ray Charles and Jerry Lee Lewis.

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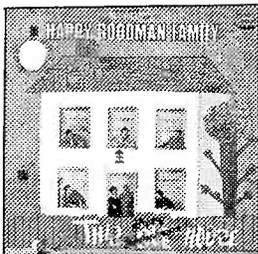
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# The famous weekly continuing American Top 40 station list (watch it grow)

CONTINUED FROM LAST WEEK

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<b>NEW JERSEY</b>	Trenton	WBUD
<b>NEW MEXICO</b>	Albuquerque	KQEO
<b>NEW YORK</b>	Canandaigua	WCGR
	Ithaca	WICB
	New York City	WPIX
	Oswego	WORC
	Syracuse	WNDR
	Utica	WTLB
<b>NORTH CAROLINA</b>	Asheville	WISE
	Charlotte	WIST
	Luarinburg	WLNC
	Lenoir	WJRI
	Rockingham	WLWL
	Tabor City	WTAB
	Winston-Salem	WAIR
<b>NORTH DAKOTA</b>	Grand Forks	KNOX
<b>OHIO</b>	Columbus	WNCI
<b>OKLAHOMA</b>	Tulsa	KELI

CONTINUED NEXT WEEK

The famous American Top 40 coupon request for details on radio's hottest weekly special program attraction.

(send it now)



Fill out below and attach to your letterhead.

Mail to: Tom Rounds, Executive Producer, or George Savage, Director of Marketing/AMERICAN TOP 40/Watermark, Inc./ 931 N. LaCienega/Los Angeles, California 90069.

Yes! Rush me a demo tape or sample show (now on L.P. discs) of AMERICAN TOP 40. Send facts on production, ratings results, audience response and my low fee for this weekly, three-hour special. Tell me how Casey Kasem's absorbing, informative presentation of BILLBOARD MAGAZINE'S hottest 40 hits has made radio history and how it will work for me. Send me brochures and sales aids to help us sell it profitably and exclusively in our market (before someone else does).

I am:  Station Manager  Program Director  Sales Manager  
NAME \_\_\_\_\_

STATION \_\_\_\_\_

ADDRESS \_\_\_\_\_

©Watermark, Inc. producers of "The Elvis Presley Story"

# Vox Jox

By CLAUDE HALL  
Radio-TV Editor

I just surveyed most of the nation's major-market Top 40 program directors and one of the questions was: Name, in order of importance, the most valuable publications to you in programming. The Primary factor, of course, was the Billboard. Fifteen of the program directors said it was the most important publication and six more program directors said it was the second most important publication. In breaking down the votes and giving first place three points, second place two points, and third place one point, the Billboard accumulated 61 points. The Bill Gavin Report had 45 points (based upon five first place votes and 12 second place votes). The Bob Hamilton Record Report had 43 points, but racked up six first place votes and eight second place votes. The Kal Rudman sheet scored only 13 points for a weak fourth place (he had two first place votes). Cashbox had nine points, promotion men rated two points, the Dick Reus Record Report and Rec-

ord World each had one point. I thing Gavin would have scored higher, but Pacific & Southern radio station personnel aren't allowed to converse with me or something childish like that. But I do know they all follow Gain closely. There were 29 program directors who responded to my questionnaire—all in the top markets and all have the most influence on sales of singles in the nation today.

★ ★ ★

Would you like to know who major market program directors think are the major program directors? Would you believe Paul Drew? Yep, the KFRC program director had 15 points (using the same 3,2,1 system) and Sebastian Stone of WOR-FM, New York, and Rick Sklar, WABC, New York, tied for second place with 14

points. Actually, based on the number of first place votes, Stone would have to be considered THE top Top 40 program director alive today because he had four first place votes to Drew's three and Sklar's two. Ted Atkins, program director of KHJ, Los Angeles, got 10 points (one first place vote and three second place votes). Buzz Bennett, KCBQ, San Diego, had 10 points (with one first place vote). Jay Cook, WFIL, Philadelphia, got nine points (based on three first place votes). Bill Young, KLIT, Houston, got eight points (two first place votes and three third place votes). Gary Taylor, KJR, Seattle, and Mike McCormick, WLS, Chicago, got four points each. Jim Hilliard, a programmer though also a general manager of WNAP-FM, Indianapolis, got three points, as did Bob Harper, KQV, Pittsburgh; Dan Morris, WCOR, Columbus; George Burns of Pacific & Southern Broadcasting; and Bob Lyons, WAKR, Akron. Also mentioned were Nick Anthony, WWDJ, New York; Larry Berger, WALL, Utica, N.Y.; Bill Hennes, WKLO, Louisville; Robin Walker, WIRL, Peoria, Ill.; Bob Mitchell, WTIK, New Orleans; Russ Barnett, KMPC, Los Angeles, and C.J. Jones, WCAR, Detroit. It should be noted that Barnett is not a Top 40 program director. No man was allowed to vote for himself.

★ ★ ★

Jerry Thompson, program director of WLOF, Orlando, Fla., is seeking a grade A production man who will also do a noon-3 p.m. air shift on the Top 40 station. Said that he wants a professional and will pay a professional salary. . . . Just heard that Terrell Methney is now at KMYO, Little Rock, Ark. It's a daytime AM, 18-hour FM operation and I think Methney is either assistant manager or general manager. Congratulations, Terrell. . . . Charlie Fox has gone to CKLW, Windsor, Ont.; he'd been at KRIZ, Phoenix. . . . Bob Raven is now at KMYC, Marysville, Calif., where Tom Conrad is program director and Jimmy Hayes does a night show. . . . Paul Christy is now at WCAR, Detroit, as music director and 6-10 a.m. air personality. He'd been at WIND, Chicago. Christy replaces Dan O'Shea, who has gone into sales at WCAR. . . . Stu Bryer, WICH, Norwich, Conn., keep me posted from time to time, if you will, on goings on in snowland.

★ ★ ★

WHBQ, Memphis, needs a good air personality. Talk to program director George Klein. It's a Drake-consulted station and you'd have to toe the mark, but the experience would be invaluable for you air personalities who're still building a career. . . . WWVA, Wheeling, W. Va., is holding a big open house to celebrate its 45th anniversary. Wish I could go. Would one of you men in the area please go over and ask for the cocktail they're supposed to be saving for me?

★ ★ ★

One of the questions on the survey concerned air personalities and most program directors voted for personalities not on their staff (which was what I wanted, but (Continued on page 46)

## RADIO-TV MART

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

Radio-TV Job Mart  
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165 W. 46th St.  
New York, N.Y. 10036

### POSITIONS WANTED

Are you tired of the same old thing day after day? Then you need me. Broadcasting School graduate (Mid-Western Chicago) can handle any format tight board 3rd endorsed license. Trained in all faces of T-Radio announcing. Prefer TV. Top 40 day MOR or C.W. Have additional tapes. Don't be fooled by imitations, you need me. Send all replies to John A. Thorgren, 10351 Avenue M, Chicago, Ill. 60617, or phone (312) 221-7012. 12/11

MENTALLY REHABILITATED announcer seeking stable position. Get your heads into the musically intimate '70s with a jock to match. Warm, humanistic, literate, clever, unusual, hard worker. References, second phone, college, honorable service discharge, single, and can relocate anywhere. Will adapt to any format, however, majority of experience Top 40. Proven ratings in Top 10 market—especially among teens and women 18-34. Tape and resume upon request. Thank you. Box 452, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 12/18

PLEASE—ARE THERE ANY PROGRESSIVE ROCK STATIONS THAT NEED ANY TYPE OF ASSISTANCE? Looking for announcer or D.J. position, however, any type of general help at this point would be accepted. Complete knowledge of Progressive Rock field. Graduate of A.T.S. in New York with 3rd endorsed Terry Murphy, 276 Centre St., Nutley, N.J. 07110 (201) 667-9413. 1/1

WANTED: Contemporary MOR air personality for group-owned Radio-TV operation, Rocky Mountain area. Top-rated station. Excellent situation in every respect. Send tape and resume to Dennis Immel, KTWO Radio, 4200 E. Second St., P.O. Box 2720, Casper, Wyo. 82601. 12/18

Young announcer available now! Been in radio for four years—music all my life. Production manager, music director, chief announcer background. Preference lies in progressive rock and jazz. Radio . . . my way of relating music, ideas and people. College, 3rd phone and ambition. Write: Gene Rusco, P.O. Box 65, Blockton, Iowa 50636. 12/11

SOUTHERN MARKETS . . . Black Announcer-Engineer, First Phone, Creative, Top 40 or Soul Format. 3 1/2 years' experience. Would like to return south to the Good Life and the Good Pay. Program Capabilities and Personality, or if I may say, your wish is my command! I am looking for a permanent position in a station that appreciates personality and creativeness in its announcers. Married, no children and have served in the military. I am a professional, graduate of Washington Hall Jr. College, prefer peace and mature employees-employer relationship (213) 848-9729 . . . anytime! 12/11

### POSITIONS OPEN

TWO BIG ONES. Need a first ticket jock and a third phone newsmen. Want young people who dig the business and good radio. We're a contemporary station in upper S.C. (about 30 miles from Charlotte, N.C.), with excellent equipment, no-hassle operation, and pride in our product. We've got the experience and knowledge, all we need is the raw talent. At least call and talk to me, Richard Irwin, 803-684-4241, or rush tape and resume to W.Y.C.L., Box 398, York, S.C. 29745. Salary commensurate with ability. Prefer those in Carolinas or nearby. Anybody want a job? 12/11

Want to move into sales? Opening now for salesman with no air work. Contact Sam Everette, WTQX, Box 1307, Selma, Ala. 36701. 12/11

# Walt Disney Productions' New musical fantasy, a motion picture with live action - animation - magic!

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ORIGINAL CAST SOUND TRACK

BUENA Vista RECORDS

WALT DISNEY PRODUCTIONS PRESENTS

**Bedknobs and Broomsticks**

Angela LANSBURY  
David TOMLINSON

Music and Lyrics by RICHARD M. SHERMAN and ROBERT B. SHERMAN Arranged and Conducted by IRWIN KOSTAL

PRINTED IN U.S.A. © 1971 WALT DISNEY PRODUCTIONS



WALT DISNEY Productions' "BEDKNOBS and BROOMSTICKS" opened at the Radio City Music Hall in New York on November 11 as the Christmas attraction and is doing great business. The picture opened in 40 key U.S. cities on November 19 with big box office everywhere. World Premiere in London on October 7 was a smashing success. Now in tenth week and continuing to set box office records!

### SOUNDTRACK REVIEWS

#### CASH BOX

"This looks like a major soundtrack offering."

#### BILLBOARD

"One of a series of three albums hinging on the movie, this LP could be the biggest seller of the three because of its direct relation with the movie."

#### RECORD WORLD

"This Poppins-esque score has its bright moments and winning songs."

## Records now available in stores everywhere!

# Tape Cartridge

## RCA SHUTTERING ITS MAGNETIC TAPE WING

By BRUCE WEBER

INDIANAPOLIS—RCA is closing its magnetic tape division. It is shuttering its manufacturing plant here and closing its sales and marketing offices in New York, according to a corporate spokesman.

RCA will continue to market blank cassettes, but only on a minor scale, through the Electronic Components Division. RCA sells two blank cassette lines: Red Seal, a high-end product, and Vibrant, an economy tape.

"We feel the magnetic tape division can best be consolidated, with marketing continuing through a more viable division," said the spokesman. "We just never had a feel for magnetic (audio) tape."

The magnetic tape division has always had a "stepchild" role at RCA. It was first controlled by RCA Records then in 1969 by the Electronic Components Division. A few months later it was shifted to the Computer Systems Division and most recently reported to an executive vice president at corporate level.

## Recoton's Wish Pursues Automotive Parts Dealers

NEW YORK—Recoton Corp., accessory tape manufacturer, is expanding its marketing thrust in the automotive field, according to Peter Wish, sales manager.

"The automotive parts and accessory dealer is broadening vertically," Wish said, "and he is now interested in all products related to the auto."

Recoton's automotive products include 8-track carrying cases, blank cartridges and head cleaners.

Wish feels that although cassette equipment has fared poorly in the automotive field, a comeback may be in the offing for that configuration. "Cassette in the last few months has been enjoying a sales spurt in the automotive market," he said. In this regard, the com-

pany features a line of cassette accessories.

Recoton is also beefing up its activities in related tape areas.

It has hired Herb Hautmann as general plant manager to assist in product development, and has strengthened its distribution system to include 36 companies and between 80 to 100 sales representatives.

Also being reinforced are the company's service facilities and its warehousing operations in Los Angeles and New York.

## Data Packaging Perks Blank Tape Market'g

CAMBRIDGE, Mass. — Data Packaging is becoming more dealer-consumer promotion oriented with its own line of Dynasound blank cartridges and cassettes.

The company has developed an in-store dealer promotion for its relatively new blank cartridge line, doing more radio spot announcements with dealer tie-ins tags for cassettes and cartridges, and planning a consumer advertising program.

The increased promotion program is merely one step. Data Packaging is taking to more aggressively pursue the blank tape market.

It also plans to increase its distribution network from primarily an East Coast setup to one that encompasses the entire U.S., do more merchandising in the 8-track blank business, and upgrade its

## 'Audio Legend' Envisions Finer Home Equipment

CAMBRIDGE, Mass.—The private office of Henry E. Kloss, president of Advent Corp. and previously a founder of both Acoustic Research and KLH Research & Development, two of the most respected names in the component business, offers no hint of the man.

A desk, which could have been ordered from any bulk catalog, holds a pile of papers somewhat disarranged. Several phones are buried in the chaos of disassembled auto equipment, tools, tapes and records.

Few pictures are on the walls and even fewer personal mementoes are scattered about his office in Cambridge, Mass. He often works in rumpled khakis and in shirt sleeves.

Who is Mr. Kloss?

Practically an unknown to most, but a pioneer—nay, most say a legend—in the audio industry. And in contrast to most who labor in the low-end audio spectrum, Kloss works in the vineyards of the audiophile.

His thoughts on the state-of-the-audio-art are profound, exact, specific and, certainly, most noteworthy.

### Hi-Fi Medium

Among his current plans are to clearly and beyond a reasonable doubt establish the cassette as a high-fidelity medium.

"Right now," he said, "the cassette can approach the very best records in quality (with an Advent



HENRY KLOSS is a legend in the audio industry and his thoughts are profound, specific and certainly most noteworthy.

cassette deck outfitted with a Dolby noise suppression system and certain selective commercially available high-end blank tape coated with chromium dioxide). The only trouble is that many manufacturers are not willing to make sacrifices to achieve those ends. The cartridge is simply not the medium for quality sound."

With that as the premise, here are some thoughts on what you might see and hear from home entertainment equipment before long, according to Kloss:

### On cassettes:

"We have tied Advent's future to helping establish a new level of performance in cassette recording, one that would put the sound of quality of cassettes on at least par with the best present stereo records. Since we have done a good deal more toward this goal, quite frankly, than any other manufacturer, we feel we can provide the consumer with some very clear reasons on cassette.

"For what can be heard as well as seen in the reasonable future, the most important phenomenon for now seems the coming emergence of the audio cassette as the preferred medium for serious music listening.

"Two recent inventions are dramatically pointing to the cassette. The first is the development of a sophisticated way of processing a music signal and then storing it in an 'encoded' form (the Dolby system). The decoding process in playback restores the music exactly to its original form and re-

duces by 90 percent the high frequency noise or 'hiss' which is inherent in the low-speed tape recording process used in the cassette."

(Kloss convinced Ray Dolby soon after the latter introduced his noise reduction A-System for professional studios to modify it as soon as possible for use with home recording equipment.)

(While most manufacturers of cassette hardware hesitated to adopt the Dolby B-System, Kloss did otherwise and quickly accepted the concept.)

"The second innovation to establish the cassette as a high-fidelity tool was the development by duPont of a new recording tape using a magnetic particle based on chromium instead of iron, called 'Crolyn,' which enables over four times the high frequency energy to be stored. These inventions have allowed the design of machines using cassettes of extremely high audible quality."

### What has been the result of the audio marriage between Dolby and chromium?

"It seems certain that it will enable cassettes to dominate the present future. We have incorporated the necessary modifications into hardware of our own design and introduced model 200."

(The unit, largely manufactured in Japan, featured Dolby circuitry and a tape selector switch to furnish proper bias and record/playback equalization for chromium dioxide. It was the first time either of these features had been offered.)

(The more advanced successor to the 200, model 201, is a deck with a built in Dolby record/playback function and uses the U.S.-made Wollensak transport, with all the electronics designed and built by Advent.)

"Soon after we introduced the 200," Kloss said, "we marketed the first commercial cassettes with 'Crolyn' chromium dioxide tape. This gave us the entire system—the ideal in listening experience. By combining 'Crolyn' with the proper tape deck, it enables one to cross the line between 'almost as good as records' and 'better than records.'"

### Do you see a reason for or a trend toward prerecorded Dolbyized cassettes on chromium dioxide tapes?

"Chromium dioxide tape is the final step necessary for prerecorded cassette releases that in many cases should clearly exceed the quality of disk recordings, especially in the absence of the rumble, echo and mold-grain noise that clouds the sound quality of many disks.

"Other new formulations for (Continued on page 35)

**FROM ATLANTA WITH LOVE**  
The Lowery Group

In Jacksonville, Fla.  
**Donny Osmond's**  
"I KNEW YOU WHEN"  
is #1 on WPDQ and #8 going to #1 on WAPE.  
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**NEW—Front Service WALL MODEL (W240)**

**QUICK-VUE**

PATENTS PENDING Cartridge & Cassette Display

"QUICK-VUE", a new and different concept in merchandising stereo tapes, allows your customers to "FLIP" through all selections, see dozens of titles and pictures at a glance, like reading pages in a book.

Interested in increasing tape sales? TRY "QUICK-VUE"  
MODELS FROM \$79.50 Inquire . . .

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## Cautious Go-Ahead for Gillette Trial Program

BOSTON — Gillette's test marketing program on blank cassettes is continuing "slowly and cautiously but aggressively," according to a company spokesman.

A new product manager has been named to guide the program through its next test marketing phase which includes radio spots and regional advertising in national publications.

Peter Kenney, who is involved in other Gillette consumer products, is directing the company's thrust in the tape market. He succeeds Joe Mocarisky.

Radio spots, 30 and 60-second commercials, are appearing 50 times each week in three test cities: Los Angeles, Atlanta and Buffalo.

"The length of our test marketing program doesn't indicate we

are pulling in our horns on cassette," a Gillette spokesman said. "It is standard procedure at Gillette to have lengthy test programs."

Gillette is marketing under its own name 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 rack for cassettes in sleeves and a pegboard for blister-packed product.

In the Los Angeles area, two chains are marketing Gillette cassettes—Pacific Stereo and Savon Drugs.

## Special Auto Insurance Program For Stereo Players & Radios Set

LOS ANGELES—To a consumer who has purchased a new auto stereo unit only to have it stolen, one of the most depressing difficulties is getting it insured.

He can't.

At least he can't with major insurance companies who are frowning on covering aftermarket purchases of auto stereo equipment.

The Automobile Club of Southern California has changed its insurance policy covering auto tape players. So has State Farm Insurance.

In a special notice sent to policyholders, the Auto Club of Southern California has revised its policy to conform with California legislation on liability insurance, which excludes coverage on tape player units, two-way radios and telephones and their component parts unless installed by the automobile manufacturer.

A notice to policyholders of State Farm Insurance stated that a stereo tape player and only one tape are part of a car's covered equipment. Many insurance companies are charging an average extra 10 percent of the replacement value of an auto tape machine on the premiums of those with a tape unit in their autos.

To a layman, the picture is indeed cheerless.

But wait, entering the scene is Herbert Krauss, president of the Herbert Krauss Co., Encino, Calif., a manufacturers' representative firm.

Krauss has innovated an auto insurance program for stereo players and radios. He inaugurates the plan in the U.S. and Canada in early 1972 with his two partners: Action Associates and Credit Life Insurance Co.

### New Company

A separate company, Audio Insurance Associates Inc., North Hollywood, Calif., has been formed by Krauss and his associates to guide the insurance program. Rolute Insurance Co., Hartford, Conn., is the underwriter.

The policy works this way:

Plan 1 charges \$5 per unit (either one car stereo or one car radio) 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.

Consumers select only one plan and cover hang-on units in autos, mobile homes, recreational vehicles and boats.

The plan insures against all physical loss or damage except the following:

- Loss or damage due to wear and tear, gradual deterioration, malfunction, electrical or mechanical breakdown.

- Loss or damage due to radioactive contamination or mysterious disappearance.

- Loss or damage caused by theft other than forceable, visible evidence of entry, and insurrection or confiscation by duly constituted governmental or civil authority.

To file a claim, which is paid in cash, the insured must have a police report and a sales slip to verify the purchase.

## Graf-Pacific Bows Motion Indicators

LOS ANGELES—Graf-Pacific, La Mirada, Calif., has introduced a pair of cassette motion indicators, said Louis Graf, president.

The plastic product fits over the drive hub of a cassette recorder and turns when the tape is moving, thus making it easy to see when the cassette side has run out. One stands up; the other is flat and can be used with the recorder's cover closed, Graf said.

The product sells for \$1.29 per pair.

The insurance program will reach the consumer in two methods: It will be available in counter-top pocket displays at sound-oriented retailers, like mass merchandisers, auto shops, music locations, and through hardware manufacturers who may ship the insurance program with the units themselves.

### Incentive to Buy

In some cases, Krauss feels that hardware producers and importers may offer the policy free to consumers as an incentive to purchase new auto stereo units.

"This program is a vehicle for hardware manufacturers to sell more units," Krauss said, "because it now takes the stigma away from the auto stereo industry. Auto units are now insurable."

He envisions dealers "selling" consumers who have already purchased aftermarket units and are not insured, and manufacturers and importers "selling" new stereo tape player buyers by shipping the policy with units.

Either way, Krauss feels he has a winner because "we're specialists in the auto stereo field."

## Ampex Preparing Stronger Campaign For A/V Market

SAN FRANCISCO—"We are building a stronger team to emphasize magnetic tape in the educational market," said Bruce McGilway, national sales manager of Ampex's magnetic tape division.

McGilway is reorganizing the company's field management representation to gain a stronger market penetration for audio and video products in the A/V field.

"We feel the entire use of cassettes is exploding as a mass communications medium, particularly in the educational field," he said.

Ampex's product line includes the 291 Educational Cassette series

of C-30 (\$1.98) and C-60 (\$2.25) and open reel of 1 mil (1,800 feet at \$5.32) and 7½ mil (1,200 feet at \$3.65).

There are no plans to introduce shorter lengths in the cassette series, according to McGilway, "but we may in the future as we define the potential of additional time lengths."

The cassette and transparent box label are designed for typewriter notation. The shell of the cassette is black on one side and white on the other side to assist students in properly inserting the tape into a player.

**YOU CAN'T HEAR OUR TAPE  
FOR THE MUSIC**



When you listen to a TDK tape, all you can hear is the living sound, just the way it reached the tape. No background hiss. No distortion. No dropouts or fluctuations in output level. Nothing added, nothing left out.

Whether your thing is cassette or open-reel recording, TDK has the tape that will give you the best results with your deck or recorder. The only sounds you will hear are the sounds you put on the tape.

**Super Dynamic Reels.** Gamma ferric (SD) oxide for response beyond 30,000 Hz. 1200' and 1800' lengths on 7" reels; 3600' lengths on 10½" NAB reels.

**Deluxe Low Noise Reels.** "Standard" tape superior to most other premiums. Extended range, 1200', 1800' and 2400' lengths on 7" reels.

**Super Dynamic Cassettes.** Gamma ferric (SD) oxide for response to 20,000 Hz. The tape that turned the cassette into a high-fidelity medium. 30 minute, 20 minute, 90 minute and 120 minute lengths.

**Deluxe Low Noise Cassettes.** High output, extended-range tape in the TDK ultra-reliable cassette. 30 minute, 60 minute, 90 minute and 120 minute lengths.

**Maverick Cassettes.** Economy plus TDK's ultra-reliable cassette. 30 minute, 60 minute and 90 minute lengths.

World's leader in tape technology.

TDK ELECTRONICS CORP.  
LONG ISLAND CITY, NEW YORK 11103



**TDK**



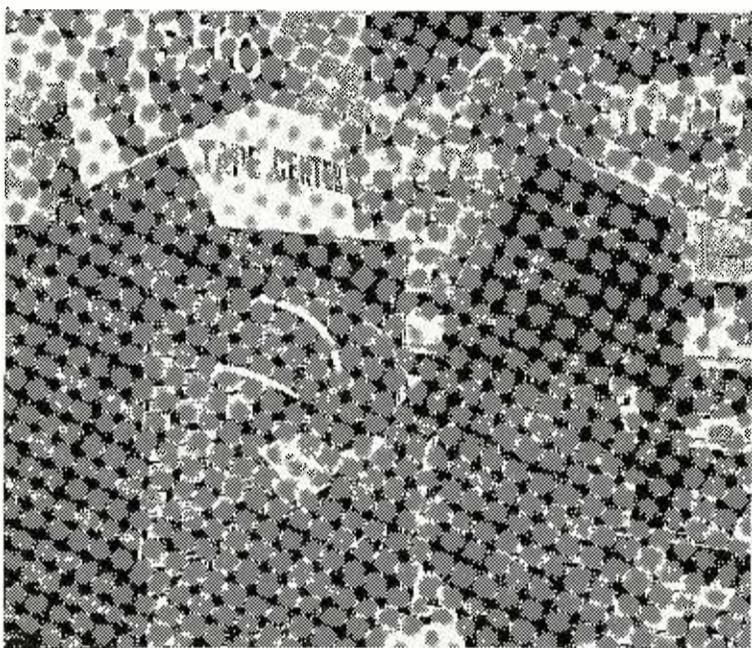
## International Tape

**LONDON**—Philips is releasing its first major operatic work on cassette this year as a twin-pak . . . EMI has also issued an opera on twin-pak cassette and double-play cartridge.

**PRAGUE**—The Czech society for the protection of performing and mechanical rights has issued warnings to tape equipment owners on laws regarding illegal duplication.

**HAMBURG**—Agfa-Gevaert is phasing out of its computer tape operation except to do research. The West German company is concentrating in the audio and video field. According to Agfa-Gevaert, the worldwide annual consumption of cassettes (blank and prerecorded) totals 270,000,000 units. It predicts the world total of cassette recorders will increase to 150 million from 65 million. . . . **Emnid**, a marketing company, has discovered that 16 percent of the population in West Germany over the age of 14 owns a stereo player, 39 percent own a monaural record player, 21 percent own a monaural tape recorder, and 6 percent own a stereo tape recorder.

**MOSCOW**—Melodiya is talking with several tape manufacturers on plans to introduce a blank cassette. A. Kazman, an executive of Melodiya Records, is investigating the market with **Minnesota Europa S.A.**, Switzerland, a **3M Co.**, St. Paul, Minn.; **BASF**, Agfa-Gevaert, and several Japanese companies. Melodiya's manufacturing facility has begun duplicating prerecorded cassettes utilizing East Germany's **ORWO** tape. A monaural cassette player/recorder, model Desna, has been recently introduced in the Russian market.



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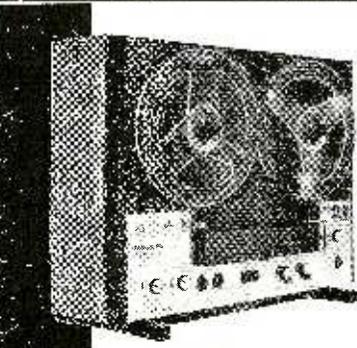
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## Tape Happenings

Mathew Horvath joins **Boman's** representative network to cover Texas and New Mexico. . . . **Herbert Krauss Co.**, manufacturers representative, has moved to Encino, Calif. The company represents **Audio Magnetics**, **Boman Astrosonix**, **Casemakers**, **Belair**, among others. . . . **Veri/Sonics**, Los Angeles, has expanded offices and named **National Tapes & Records of California** to handle its tapes and records in Southern California and **California Record Distributors** to distribute its record line. . . . **Superscope**, San Fernando, Calif., and **Dubbings Electronics**, Copiague, N.Y., are looking for custom duplicating business. Ads in the Wall Street Journal from both companies are wooing companies "to put their messages on tape," with Dubbings offering to "duplicate a master tape or tape a script." Dubbings duplicates as few as 100 copies. Superscope's Tape Duplicating Division, the ad reads, "is capable of script, voice, recording, editing, mastering, duplicating, package design, mailing and research." **Kenwood**, Gardena, Calif., has redesigned its KR-7070 stereo receiver and it has been reintroduced as KR-7070A. . . . **Sansui Electronics Corp.**, New York, has reduced its (fair trade) retail price of model QS-1 quadrasonic decoder and synthesizer to \$159.95.

## 8-Track Background Music Systems Ready

**LOS ANGELES**—Environmental Music has developed 8-track background music systems designed for commercial and industrial use.

The company is marketing two 8-track models, a cartridge spoken word device, and 8-track music cartridges in the U.S. and Canada.

Model EMS 200 plays up to eight hours of continuous music, accepts an FM stereo tuner, automatically rechannels at the end of each cartridge, plays both standard and 80-minute stereo cartridges, and accepts a paging microphone. It lists at \$360.

Installation comes with an ASCAP/BMI location license, with Environmental Music, which has a library of more than 100 hours of music, paying tune royalties and mechanicals.

Model EMS 203 is a compatible monaural/stereo system designed to receive 40, 80 and 160-minute cartridges, stereo FM multiplex tuner, and is geared for a lease arrangement.

The company has also a cartridge message device, the Clarion, designed to program commercials into existing or new background music systems, said Donald W. Slack, president. Retailers, for example, can program messages (commercials) for every 3, 6 or 12 minutes.

"The commercials can be added or deleted at any time," Slack said. "The unit will hold up to 48 messages."

Environmental Music provides custom recorded commercials, like jingles, institutional ads or spot announcements. It also provides color-coded prerecorded cartridges in music moods: uptempo, ethnic, mellow, variety and contemporary.

The cartridges are duplicated by Superscope of San Fernando, Calif., and equipment is manufactured by Clairon, in Japan.

The company offers a variety of accessories like an FM stereo tuner at \$59.95, paging microphones at \$30, storage cabinets which hold 30 cartridges at \$19.95, picture frame speakers at \$129.95, each 8-hour prerecorded music package at \$59.95 and a variety of speakers.

Slack has appointed 38 distributors to market the three models

## Sanyo's Ladd Blasts Discrete Tape/Disks

**LOS ANGELES**—To a layman, confusion is already part of the 4-channel scene. Will it be matrix or discrete? Tape or disk?

To a manufacturer, 4-channel creates production problems: Will it be one concept or the other, or both?

To Howard Ladd, vice president of the consumer electronics division of Sanyo Electric Co., "4-channel sound is great, but quadrasonic discrete tapes and disks don't make too much sense."

He feels that most listeners can readily discern an improvement in sound quality between 4-channel matrix or 4-channel discrete and conventional 2-channel stereo. "However, it is also true that most listeners cannot discern any improvement in sound quality of quadrasonic using 4-channel discrete tapes or 4-channel records as the source as compared with using any 2-channel source with a matrix system."

According to Ladd, "Although there might be slightly more noticeable different sounds coming from the four speakers using discrete 4-channel tapes or disks, this 'ping pong' effect does not create better sound and is not the goal in designing a 4-channel music system."

"In listening to music in a concert hall," he said, "one does not hear separate and distinct sounds from each of the corners of the

room. This 'ping pong' type of demonstration of 4-channel discrete tapes or disks is meaningless.

"Such demonstrations are not an indication that discrete is superior to the 4-channel sound produced by using 2-channel disks or 2-channel tapes through a matrix system and four amplifiers and four speakers," Ladd stated.

"Moreover, the promotion of 4-channel discrete tapes and 4-channel records puts unnecessary burdens on retailers and on consumers. It forces retailers to absorb the burden of significant extra inventory and forces consumers to pay a higher price for music."

"This is both undesirable and unnecessary in view of the sound created by 4-channel matrix systems using existing 2-channel disks and tapes," the executive said.

Sanyo has recently introduced music systems and components designed for reproduction of both matrix and discrete 4-channel. (Billboard, Oct. 23.)

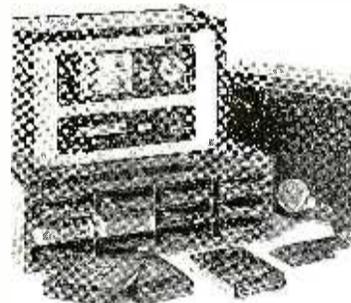
While there is no particular cost increase in the equipment for reproducing 4-channel disks, there is a significant cost increase in the equipment for reproducing quadrasonic discrete cartridges, and since their sound is not better than 2-channel tapes played through 4-channel matrix systems, Ladd believes the consumer is having to spend more money for no discernible purpose.

Despite consumer confusion and the fact that dealers cannot really demonstrate 4-channel in-store—most retailers revolve demonstrations around the "ping pong" concept of different sounds from each of the four speakers—the public reaction to quadrasonic has been excellent, he said.

"The real dramatic difference of 4-channel sound as compared with 2-channel can best be achieved in

(Continued on page 35)

## SHRINK WRAP TAPES



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110 volt — just plug it in.  
Machine comes complete,  
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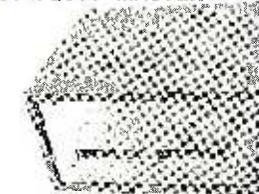
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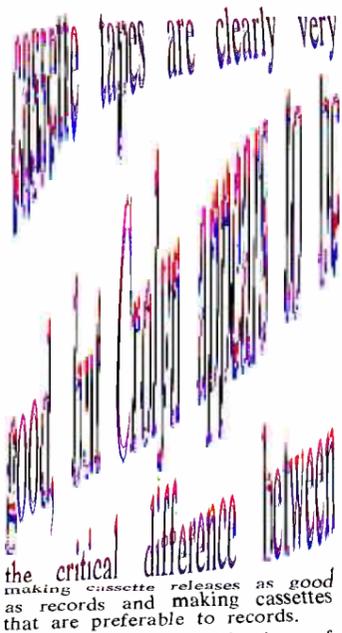
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# Kloss Urges Greater Manufacturer Caution

• Continued from page 32



the critical difference between making cassette releases as good as records and making cassettes that are preferable to records.

"Its (Crolyn) combination of great signal-handling capacity and increasing sensitivity at high frequencies is ideal for cassettes, and while its use in home recording is important enough in itself, its potential for commercial releases would be almost criminal not to use properly.

"The majority of cassette releases are still not impressive, performance-wise, and they're too expensive. But most Dolbyized releases, provided they are made from high-quality, quiet master recordings and played back on a deck equipped with the Dolby system, are just as pleasing in overall listening quality as their disk equivalents."

Will Advent go into the pre-recorded tape business?

"We've been forced to on a small scale in order to demonstrate the commercial success of prerecorded chromium dioxide tape." (Billboard, Nov. 6 and 13.)

(Two labels, Cambridge Records and Connoisseur Recording Society, have made their music libraries available to Advent, which is building duplicating equipment at its recently-expanded Cambridge manufacturing plant.)

What makes a really good cassette recorder?

"Aside from the use of the Dolby System and Crolyn tape, the basic requirements are good low-noise electronics, proper magnetic heads (of a gap length that provides the optimum combination of high-density recording and low-noise playback) and a transport mechanism that treats cassette recording fully as seriously as open reel recording.

"Before the Dolby System helped make wide-range cassette recording feasible, there wasn't much incentive for a top-quality cassette transport mechanism, and most present machines still use lightweight mechanisms that aren't very promising for continued performance over the long haul.

"But we and others now have rugged, really reliable mechanisms that minimize the eccentricities of cassettes themselves and should go on for years under very heavy use.

"The weakest point in cassettes remains the actual plastic cassette mechanism, which calls for manufacture of highest precision. Some brands of cassettes still jam because of inattention to their role as mini-mechanisms."

(Advent manufactures model 201 cassette deck, duPont's Crolyn tape under its own Advocate bank cassette brand, and two noise reduction units that can add the Dolby system to existing cassette machines.)

"Frankly," he admits, "any improvement in the ultimate cassette sound we now have, or what's available to use, would not be of commercial importance. Cassettes show every sign of outlasting records in audibly undegraded form and should be really immune to the accidental damage that plagues records."

What is the future of 4-channel?

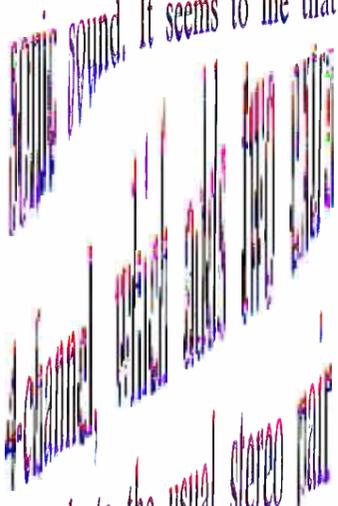
## RCA Introduces Audio Products

NEW YORK—RCA has added six modular stereo systems and eight console stereos with 8-track to its audio product line.

Two of the new modular systems feature cartridge players and are priced at \$219.95 and \$279.95. Another, priced at \$329.95, features a cassette recorder.

The eight console stereo units, featuring built-in 8-track decks, range in price from \$219.95 to \$329.95.

"Not so certain, whether on cassettes or records or broadcasts, is the present or future of quadra-



channels to the usual stereo pair to provide new kinds of spatial information, could probably provide an audibly worthwhile experience.

"However, the improvement promised would not be worth the higher cost of program material and/or signal degradation which would attend the use of any system using four distinctly different channels.

"Several much more desirable matrix systems offering simplicity and no increase of program cost have been developed which encode the two extra channels on the original pair of stereo channels and recover the extra channels in playback at the sacrifice of some of the extremes of spatial information and localization that four separate channels can provide.

"It is presently uncertain whether the advantage offered by any 4-channel system can survive the confusion and alienation resulting from conflicting forms, poor demonstrations featuring exaggerated effects, and the increasing consumer awareness and suspicion of promotional practices. No one seems to be sure who wanted it and why."

And what about video?

"By now, if you believed predictions made a decade ago about home electronic equipment, we were all to be sitting in living rooms that resembled some kind of electronic command module, pressing an array of buttons that would provide any kind of electronic entertainment community standards would allow.

"That, obviously didn't happen. Neither did a lot of specifics, such as prerecorded video programming, which, according to manufacturers' publicity a year or two ago, we were supposed to be able to buy almost as easily as phonograph records within the next year.

"What seems clear now, and well worth saying, is that almost anything seems technologically feasible at this point. But the days of testing innovations in the marketplace at the consumer's expense—often leaving him with a revolutionary new product that didn't work, didn't have any material to play over it, and couldn't be fixed—must and will come to an end.

"The video cassette appears to be an important illustration. By now, there were to be perhaps a good dozen different, thoroughly incompatible cassette systems on the market. That kind of confusion hasn't occurred, in large part because manufacturers paused, just when it became technically possible to economically produce a video cassette system, and inquired of themselves, 'What attributes of a system and what kind of program material would make this product desirable to a consumer?'"

"Vagueness of the answers caused a delay which will greatly reduce the potential products and help weed out the crudest entries beforehand. That's not a small victory."

What then is the future in home entertainment for the mass market?

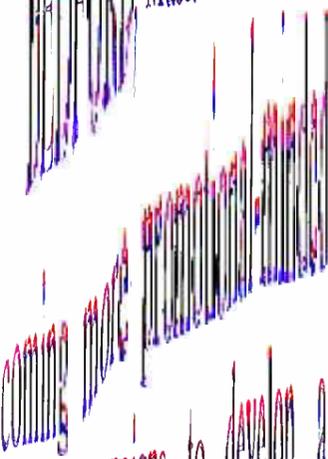
"It is now possible to have not only better and more flexible equipment in our living rooms, but things that simply don't break down.

"If you are one of the many to whom home electronics, especially television, has meant things that break down and require expensive service, the simple changes that are just starting to take place, from the introduction of more solid-state circuitry and the tiny monolithic integrated circuit modules, will be what really seems worth talking about.

"It is now possible—and, to my mind, absolutely mandatory—for manufacturers to produce sophisticated equipment of incredible reliability."

# BASF Promos Perk Stronger Product Image

Mass.—BASF is be-



stronger image in mass merchandising locations.

It will develop more merchandising aids, dealer and consumer promotions and marketing emphasis at the non-hi fi stores, said Tom Dempsey, marketing and sales vice president.

Initial promotion in the campaign is a holiday special aimed at the consumer: one free C-60 blank cassette for every four purchased; one C-60 for every three C-90s bought; one C-60 for every three C-120s purchased.

The promotion centers on the company's low noise, high output (LH series) cassettes packaged in perma-store library boxes and mailing containers.

Many of the promotions will be built around the middle-price range line of SK blank cassettes in 30, 60, 90 and 120-minute lengths, Dempsey stated.

"We have established a quality name in the audiophile market," he said, "and now we're working more in the mass consumer area." The plan is to establish an image in mass merchandising chains, expand its distribution, broaden retail avenues and build the BASF name in specialty shops and markets.

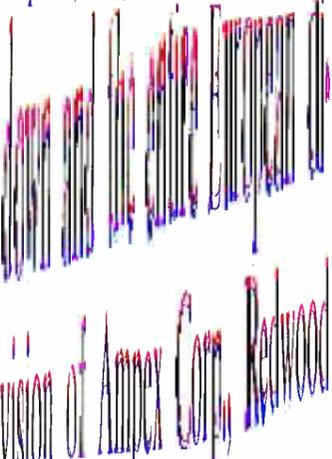
To support the program, BASF recently introduced a new cassette (Continued on page 36)

# Ampex Reviews U.K. And European Plans

By RICHARD ROBSON  
Staff Member, Record & Tape Retailer

LONDON — Ampex Stereo Tapes (U.K.) has virtually closed

Ampex recently announced it was no longer handling its U.K. distribution lines: UA, CBS, RCA, Decca



City, Calif., is being reviewed.

Despite continued denials, Ampex has been gradually winding down its U.K. operation. It has scrubbed plans to build a manufacturing plant in the U.K. and has decided to center its duplicating operation in Nivelles, Belgium.

All personnel in the U.K. have left the company with the exception of Stanley West, product general manager, and David Shrimpton, production coordinator. Both are based at Ampex International's U.K. headquarters in Reading.

Until this year, Ampex had been the primary U.K. distributor of pre-recorded cassettes and cartridges to non-record outlets. However,

The company said it was not handling the lines "because of increased distribution costs and slim profit margins."

At the same time, Ampex Stereo Tapes attempted to break into the player equipment field by signing a deal with Lear Jet Stereo, Tucson, Ariz., which would give Ampex marketing and distribution rights to certain models. The agreement, however, has been discontinued.

Speculation on the company's problems in the U.K. centers on two points: A sparse amount of its own repertoire and all product had to be imported from Nivelles.

# Perks Blank Tape Market

• Continued from page 32

Sports Illustrated and Esquire magazines, and radio spots on FM stations.

With the blank 8-track market growing faster than initially anticipated, Data Packaging's initial in-store promotion in the cartridge field will be a "buy-one-and-get-one-free" offering. Aimed specifically at electronic and hi fi dealers, the company is shrink-wrapping a cartridge two-pack in 40 and 80-minute lengths.

Data Packaging's blank 8-track

line consists of 40 (\$2.49), 48 (\$2.79) and 80 (\$2.99) in slip-cases and blister-carded.

Grundy attributes the growth in 8-track blanks to "the slew of 8-track record units now on the marketplace." In turn, he believes 8-track record units "are not merely filling a pipeline, but selling at a rapid rate, particularly to hi fi-oriented consumers."

Marketing studies indicate 8-track record units are being purchased by more sophisticated consumers "very aware of hi fi equipment." Grundy said.

# Avco to Handle Own Product

NEW YORK — Avco Records is taking over the marketing and distribution of its own tape product on both stereo 8 cartridge tape and cassette configurations. Previously, the label's tape product was manufactured and marketed by Ampex, but this affiliation has now been terminated.

Bud Katzell, general manager of Avco, will be responsible for directing the marketing plans for the tape product which will be handled through the network of Avco's national distribution facilities. The manufacturing will be processed through A&B Tape Duplicating, a division of Viewlex.

The first stereo 8 and cassette release under the new policy will be by the Stylistics.

# Automatic Radio After Camper Mkt

MELROSE, Mass. — Automatic Radio is pursuing the recreational vehicle field for its automotive line of 8-track players.

"That market has tremendous potential," admits Sam Hershman, national sales manager, "and its still untapped. We're also putting greater emphasis in the sports car market and in models for boats."

The company has introduced a High Performance auto stereo line aimed at the sports car field (Billboard, July 17) and revamped its Artisan two-step distribution line. (Billboard, Aug. 21).

# Howard Ladd Blast

• Continued from page 34

the home environment," Ladd stated.

To assist retailers in marketing 4-channel, Sanyo is making 4-channel decoder amplifiers available to its dealers for free home trial.

It is manufacturing two 4-channel decoder amplifiers which can be added to any stereo system to play both matrix or discrete quad- rasonic.

## Sound the Way You Want to Sound

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Yes, Superscope Tape Duplicating is into any sound you're into. Pop, Country, R & B, Classical, Funky, Moog, Flamenco guitar. Virtually any noise (including the spoken word) you want to duplicate on tape.

Here's the way Superscope duplicating works: bring us your recording, your tape, your thing, and we take it from there—we'll do a script if desired, the voicing, the recording, editing, mastering, duplicating, package design, mailing, and anything else it takes to get your sound across ... get it to a mass market on tape; with Superscope Tape Duplicating.

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## Cyrix Readies Cassette Radio Broadcast System

LOS ANGELES—A new cassette radio broadcasting system will be introduced in early 1972 by Cyrix Corp., Chatsworth, Calif.

The system plays cassettes at 3 3/4 ips and will accommodate up to 12 1/2 hours of music with a changer. It utilizes C-60 cassettes.

Jim Hartford, president of Cyrix, and Stu Jefferies, engineer, developed the system.

The cassette changer will retail

for around \$3,200 in a monaural version and \$3,600 in stereo. The record-playback unit will list around \$1,100 in monaural version and about \$1,350 in stereo.

The system is flexible and can be used for either automated radio operations as well as radio stations that prefer a cassette concept rather than cartridges or disks.

The changer allows random selection and up to 50 cassettes; additional changers can be tied in to the system.

Hartford formed Cyrix about two years ago and is involved in manufacturing automation equipment, computer control systems and other radio equipment.

The company will market in January equipment that can be hooked to open reel, cartridge and cassette units. He plans to exhibit the system at the National Association of Broadcasters convention next year in Chicago.

## Ampex Markets Vanguard Tapes

CHICAGO — Ampex Stereo Tapes has signed an exclusive tape contract with Vanguard Records to duplicate and distribute the label's cartridge, cassette and open reel products in the U.S. and Canada.

## Tape Equipment Market Splurge Spurs Giant Software Volume

LOS ANGELES—The increasingly rapid growth of the tape equipment market, particularly in products featuring record capability, is resulting in giant sales in software.

Manufacturers, in fact, are predicting banner year-end sales in prerecorded goods. Blank tape producers have enjoyed excellent sales throughout 1971 and, quite likely, will close this year at record highs.

A policy of all equipment manufacturers will continue: adding hardware with recording capability. Sound quality on all hardware is improving to the point where virtually every purchaser wants a unit he can record on.

In addition, it is a strong feeling in the industry that 4-channel with record capability will open up a new software market.

Component growth is another factor in the expansion of hardware with playback/record capability, especially decks in all configurations.

While the quality of sound reproduction on all recording units continues to improve, price is remaining relatively stable, with quality cassette recording units available at under \$60 and 8-track units with a recording feature available at under \$100.

One major result of the manufacturer expansion into recording products and retail and consumer acceptance of these products is a greater amount of firms producing software, both prerecorded and blank.

In addition to strong promotion, manufacturers are continually adding new products. There is a greater variety of playing lengths in blank cassettes—30, 40 (from Ampex's magnetic tape division), 60, 90 and 120—more accessories for storing and caring for tape, and more promotional displays to retailers.

Retailers, in turn, are devoting more time and space—and advertising dollars—to software. Manufacturers are also offering software in new methods, like direct mail, premiums, military.

Education and industry are also using more software than ever, with more and more instructional material available on tape.

### Retail Involvement

What are some retailers doing to become more involved in software?

Many are taking advantage of the display material offered by manufacturers to beef up their software selections. Manufacturers often offer display racks free with purchase of certain quantities

of tape. Other displays are available as separate items at relatively low costs.

The most popular type of displays, according to most dealers, are floor-standing models or smaller counter units.

Many mass merchandisers and department stores have moved their software sections into tape/audio departments.

Retailers who deal in prerecorded tape are taking advantage of advertising programs offered by record companies. This is particularly true of mass merchandisers

and department stores, where cassette and 8-track titles appear in the same ad with disks, often at comparative sale prices.

Dealers are promoting blank software in particular as a way to communicate, while also offering it as an entertainment and non-entertainment medium.

In all cases, with the growing number of firms entering the software fields, the expanded hardware lines and the consumer interest in tape, retailers look for a closer marriage between tape and equipment.

## Audio Devices Utilizes Radio Spot Campaign

GLENBROOK, Conn. — Audio Devices is paying more attention to the needs of retailers than ever before, claims Cliff Shearer, promotion manager.

"We're experimenting and test marketing point-of-purchase displays, packaging concepts, graphics, sales practices and radio promotions," he said.

The company's most successful promotion has been a radio campaign designed to benefit dealers, consumers, rack merchandisers and major accounts to its product line of blank cassettes.

Marketed under the Capitol Mod Line banner, the radio promotion involves 30 and 50-second spots with participating dealers receiving tags at the end of commercials. (Billboard, Oct. 16.)

The campaign began on six stations: WIFE, Indianapolis; WMEX, Boston; KLIF, Dallas; KQV, Pittsburgh; KGB, San Diego; and WPGC, Washington, D.C.

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

As part of its dealer awareness program, Audio Devices makes four racks available to retailers, including a blister floor rack which holds over 300 tapes, a counter blister rack which holds 72 tapes, a counter cassette rack which holds 48 cassettes, and a 3-tier reel-cartridge-cassette rack.

Shearer is also test marketing in Boston a concept of displaying blank cassettes, again the Capitol Mod Line, in a vertical position.

"Unlike prerecorded tapes, most retailers stack blanks and fail to gain an impulse buy for graphically-oriented blank tape," he said. "We're asking retailers to position the Mod Line in a vertical posture to take advantage of its contemporary colors and design."

(Audio Devices packages its Capitol line in a variety of colors and off-beat designs, including Zodiac signs, vegetables, flowers, etc.)

If the test market proves fruitful, the company will offer a rack to merchandise its product in a vertical position.

Shearer is also experimenting with dealers in St. Louis, Atlanta and Connecticut a second generation design for the mod line.

"We're not standing pat on packaging concept despite the excellent sales of the line," he said. "We're more sensitive to packaging and the needs of dealers in making blank cassettes a more impulse buy."

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SPECIAL DESIGNS ON REQUEST

## Superscope Suing N.Y. Retailers

LOS ANGELES — Superscope has filed a suit in New York State against several dealers, including Audio Unlimited, for violations of the fair trade policies established by the company and its subsidiary, Marantz.

The suit contends that several dealers failed to comply with the New York statute as applied to Sony tape recorders and Marantz products.

Superscope is the exclusive distributor in the U.S. for Sony tape recorders and magnetic tape. It also manufactures and distributes Marantz high fidelity equipment.

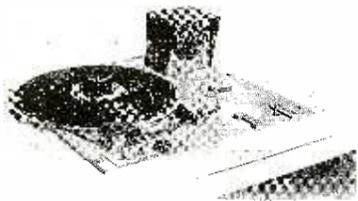
## BASF Promotion

• Continued from page 35

transport system designed to eliminate the problem of jamming.

Dempsey said the "no-jam" feature is internal and in no way alters the conventional outer design of the cassette. The feature is offered in the SM series of chromium dioxide C-60, 90 and 120-minute blank cassettes.

audio brings you the world's most popular tape winder,



for cassettes and 8-track.

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FOR SPACE SAVING—WALNUT STEEL FRAME  
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ISOLD IN CANADA—T. EATON CO.

# TOP Billboard Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.)
1	1	<b>SANTANA</b> Columbia (CA 30595; CT 30595)
2	4	<b>THERE'S A RIOT GOIN' ON</b> Sly & the Family Stone, Epic (EA 30986; ET 30986)
3	2	<b>TEASER &amp; THE FIRECAT</b> Cat Stevens, A&M (8T 4313; CS 4313)
4	3	<b>SHAFT</b> Soundtrack/Isaac Hayes, Enterprise/MGM (EN8-2-5002; ENC 2-5002)
5	8	<b>LED ZEPPELIN</b> Atlantic (Ampex M87208; MS57208)
6	7	<b>AT CARNEGIE HALL</b> Chicago, Columbia (CA30865; CT30865)
7	6	<b>IMAGINE</b> John Lennon, Apple (8XT 3379; 4XT 3379)
8	9	<b>EVERY PICTURE TELLS A STORY</b> Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
9	5	<b>TAPESTRY</b> Carole King, Ode '70 (A&M) (8T 77009; CS 77009)
10	40	<b>E PLURIBUS FUNK</b> Grand Funk Railroad, Grand Funk Railroad (Capitol) (8XW853; 4XW853)
11	13	<b>STONES</b> Neil Diamond, Uni (8-93106; 2-93106)
12	12	<b>TO YOU WITH LOVE</b> Donny Osmond, MGM (GRT84797; 54797)
13	10	<b>HARMONY</b> Three Dog Night (GRT & Ampex 8023-50108; 5023-50108)
14	11	<b>MEATY, BEATY, BIG &amp; BOUNCY</b> Who, Decca (C-9184; C73-9184)
15	18	<b>ALL IN THE FAMILY</b> TV Cast, Atlantic (Ampex M87210; MS72107)
16	14	<b>CARPENTERS</b> A&M (8T 3502; CS 3502)
17	24	<b>MADMAN ACROSS THE WATER</b> Elton John, Uni (8-93120; 2-93120)
18	19	<b>JESUS CHRIST SUPERSTAR</b> Various Artists, Decca (6-6000; 13-6000)
19	20	<b>EVERY GOOD BOY DESERVES FAVOUR</b> Moody Blues, Threshold (M24805; M24605)
20	16	<b>CHER</b> Kapp (Ampex M83649; M53649)
21	15	<b>(For God's Sake) GIVE MORE POWER TO THE PEOPLE</b> Chi-Lites, Brunswick (Ampex M 84170; M 54170)
22	23	<b>PERFORMANCE: ROCKIN' THE FILLMORE</b> Humble Pie, A&M (8T-3506; CS-3506)
23	25	<b>WHAT'S GOING ON</b> Marvin Gaye, Tamla (T81310; M75310)
24	21	<b>MASTER OF REALITY</b> Black Sabbath, Warner Bros. (Ampex M82562; M52562)
25	17	<b>SOUND MAGAZINE</b> Partridge Family, Bell (Ampex M86064; M56064)
26	28	<b>BARBRA JOAN STREISAND</b> Columbia (CA 30792; CT 30792)
27	27	<b>TUPELO HONEY</b> Van Morrison, Warner Bros. (Ampex M81950; M51950)
28	22	<b>RAM</b> Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375)
29	26	<b>WHO'S NEXT</b> Who, Decca (6-9182; C73-9182)
30	—	<b>GREATEST HITS, VOL. 2</b> Bob Dylan, Columbia (CA31120; CT31120)
31	33	<b>OTHER VOICES</b> Doors, Elektra (ET8-75017; TC5-75017)
32	35	<b>GOING BACK TO INDIANA</b> Jackson 5/TV Soundtrack, Motown (M 742 F; M 742 C)
33	29	<b>RAINBOW BRIDGE</b> Jimi Hendrix/Soundtrack, Reprise (Ampex M82040; M52040)
34	49	<b>AMERICAN PIE</b> Don McLean, United Artists (U8299; not available)
35	37	<b>LIVE</b> Sonny & Cher, Kapp (Ampex M83654; M53654)
36	38	<b>ARETHA'S GREATEST HITS</b> Aretha Franklin, Atlantic (Ampex M88295; M58295)
37	—	<b>QUIET FIRE</b> Roberta Flack, Atlantic (Ampex M81594; M51594)
38	39	<b>EASY LOVING</b> Freddie Hart, Capitol (8XW838; 4XW838)
39	42	<b>GATHER ME</b> Melanie, Neighborhood (Paramount) (85003; 55003)
40	41	<b>ROOTS</b> Curtis Mayfield, Curtom (Ampex M8800; M58009)
41	30	<b>AQUALUNG</b> Jethro Tull, Reprise (M8 2035; M5 2035)
42	31	<b>TEA FOR THE TILLERMAN</b> Cat Stevens, A&M (8T 4280; CS 4280)
43	34	<b>MUD SLIDE SLIM AND THE BLUE HORIZON</b> James Taylor, Warner Bros. (Ampex M82561; M52561)
44	—	<b>BLACK MOSES</b> Isaac Hayes, Enterprise (Stax) (EN 8-2-5003; ENC 2-5003)
45	32	<b>LIVE</b> Fifth Dimension, Bell (Ampex M8900; M5900)
46	48	<b>ROUGH &amp; READY</b> Jeff Beck Group, Epic (EA30973; ET30973)
47	36	<b>BLESSED ARE . . .</b> Joan Baez, Vanguard (J86571; J56571)
48	44	<b>5th</b> Lee Michaels, A&M (8T 4302; CS 4302)
49	—	<b>KILLER</b> Alice Cooper, Warner Bros. (Ampex M82567; M52567)
50	—	<b>DIONNE WARWICKE STORY</b> Scepter (TSPS-2-596; CSPS 2-596)

Billboard SPECIAL SURVEY For Week Ending 12/11/71

# Cartridge TV

## 2nd Unit Approval

# FCC OK's Sony Videocassette

By MILDRED HALL

WASHINGTON—Sony's videocassette player, Model VP-1,000 has been approved by the Federal Communications Commission. Through its office of the chief engineer, the FCC has been authorizing video players which comply with its proposed new radiation limits designed to prevent interference with regular TV reception in the area.

First to win approval was Motorola, for its EVR (Electronic Video Recorder), last summer, when the company also requested the rulemaking begun to standardize limits of radiation for home player TV devices. The commission is also thinking of requiring type approval, once all tests are com-

pleted and rulemaking comments are in.

If type approval is required, the current temporary authorizations for video players will be good only on those of the type decided upon, in addition to meeting final standards on limiting radiation.

Comments were due on the rulemaking last month, and replies must be in by Dec. 8. Since the FCC rarely settles a matter of this kind without fairly lengthy consideration, the approved models that need only meet interim technical standards and FCC lab tests should have clear sailing through the Christmas shopping period, regardless of what model they are. The EIA opposes the "rigidity" of

type approval, and favors certifying all types that meet radiation standards.

The new proposed standards set by the FCC for video player/recorders used in the home would generally limit cabinet radiation to a distance of about 3.28 feet.

The tougher type approval requirements for these "Class 1" TV devices would require not only meeting all technical standards, but also a design to insure proper operation for a five-year period. The player would also have to be foolproof against unwitting interference caused by a home user or repairer of the video player.

The commission has expressed  
(Continued on page 46)

## Sanyo 1/2-Inch Videotape Recording Units

• Continued from page 1

being first with a new product.

The line, with complete systems ranging from \$1,500 to \$2,500, includes:

—VTC-710 portable videocassette recorder and VC-730, a portable video viewfinder camera. The system operates on AC power as well as rechargeable batteries and replays through any standard VHF-channel TV. It also includes instant playback through the viewfinder camera.

—VC-100 solid-state camera for live recording featuring an automatic sensitivity adjustment.

—3-VMI electronic viewfinder

that attaches to the video camera. A 3-inch screen enables instant playback.

—12-VM205 TV monitor, a 12-inch unit that can be used for playback of videotapes, recording of programs off-the-air, monitoring of live camera recordings and as a regular portable TV viewer.

—VTR-1100 open reel videotape recorder featuring slow motion viewing, accelerated motion viewing, seven hour recording, and stop-motion/frame-by-frame advance.

Sanyo's VTR line includes several features, including a 4-head playback system for slow motion and stop frame use.

Tapes recorded on a Sanyo unit at standard speed can be played back on any machine utilizing EIAJ standard specifications. Tapes recorded on other machines can be viewed in the slow motion and stop motion mode on the Sanyo model VTR-1100.

The Sanyo video system enables the user to record live sounds, or to add sound after recording at normal, slow or accelerated viewing speeds, notes Howard Ladd, vice president. Both video and sound recording levels are controlled automatically with no manual adjustments and no meters to watch.

Ladd said all the units feature a tape stop that operates automatically when the tape runs out, with editing and audio dubbing features built into the system.

"The VTR systems are not designed for the consumer market," Ladd stated, "but rather for use in schools, sales training, sports and business communication."

## Ampex Delaying Introduction of Instavideo CTV

NEW YORK—Ampex has for the second time pushed back the marketing date for its 1/2-inch Instavideo cartridge TV system. The date is now late 1972. Last October, the company disclosed that the system due for national release before the end of the year, was being pushed back until the spring of 1972 due to pre-production engineering delays.

The main reasons for the continuing delays are the need for further production performance and reliability tests and conformance with the FCC's regulations regarding radio frequency specifications.

In line with Ampex's general  
(Continued on page 46)

## Japan Electron Optics Player

TOKYO—An electron beam recording cartridge TV player, utilizing a film format, and claiming possible interchangeability with the CBS/EVR Teleplayer, has been developed by Japan Electron Optics Laboratories Ltd.

The unit is scheduled for release on the domestic market by the end of this year. It carries a \$700 price tag, and its developers claim that duplication costs of cartridges are about 50 percent less than those on EVR videocassettes, while the blank ERB cassettes would list for about 20 to  
(Continued on page 46)



HUGH DOWNS reviews a script prior to filming a show for the Videorecord Corp. of America. Downs is on its board of directors. The show breaks down the company and the cartridge TV field for potential Videorecord distributors.

# Billboard TOP 40 Easy Listening

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

Wks. Ago	Wks. Ago	Wks. Ago	Wks. Ago	TITLE—Artist, Label (Dist. Label) (Pub., Lic.)	Wks. On Chart
1	1	2	1	ALL I EVER NEED IS YOU Sonny & Cher, Kapp 2151 (MCA) (U.A., ASCAP)	8
2	3	5	2	STONES Neil Diamond, Uni 53310 (MCA) (Prophet, ASCAP)	5
3	10	21	35	AN OLD FASHIONED LOVE SONG Three Dog Night, Dunhill 4294 (Almo, ASCAP)	4
4	4	7	12	CHERISH David Cassidy, Bell 45-150 (Beechwood, BMI)	5
5	3	2	1	BABY I'M-A WANT YOU Bread, Elektra 45471 (Screen Gems-Columbia, BMI)	8
6	6	8	15	THEME FROM "SUMMER OF '42" Peter Nero, Columbia 4-45399 (WB, ASCAP)	7
7	11	30	—	LET IT BE Joan Baez, Vanguard 35145 (MacLen, BMI)	3
8	8	9	20	FRIENDS WITH YOU John Denver, RCA 74-0567 (Cherry Lane, ASCAP)	4
9	5	4	4	TILL Tom Jones, Parrot 40007 (London) (Chappell, ASCAP)	7
10	9	6	6	THEME FROM "SHAFT" Isaac Hayes, Enterprise/MGM 9038 (Stax/Volt) (East/Memphis, BMI)	8
11	22	25	—	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) Hillside Singers, Metromedia 231 (Shada, BMI)	3
12	7	5	3	PEACE TRAIN Cat Stevens, A&M 2138 (Irving, BMI)	11
13	14	14	18	AN AMERICAN TRILOGY Mickey Newbury, Elektra 45750 (Acutt-Rose, BMI)	6
14	15	15	26	GOT TO BE THERE Michael Jackson, Motown 1191 (Stein & Van Stock/Glenwood, ASCAP)	4
15	13	10	7	THE DESIDERATA Les Crane, Warner Bros. 7520 (Old St. Paul, ASCAP)	11
16	30	38	—	FIVE HUNDRED MILES Heaven Bound with Tony Scotti, MGM 14314 (Atzel, BMI)	3
17	23	32	39	THEME FROM CADE'S COUNTY Henry Mancini, RCA 74-0575 (20th Century, ASCAP)	4
18	17	13	13	LONG AGO TOMORROW B.J. Thomas, Scepter 12335 (Hidden Valley/JC/Cinema 5, ASCAP)	6
19	26	28	30	BRAND NEW KEY Melanie, Neighborhood 4201 (Paramount) (Neighborhood, ASCAP)	4
20	19	17	16	IMAGINE John Lennon Plastic Ono Band, Apple 1840 (MacLen, BMI)	8
21	12	12	11	GYPSIES, TRAMPS & THIEVES Cher, Kapp 2146 (MCA) (Peso, BMI)	12
22	16	16	31	GRANDMA'S HANDS Bill Withers, Sussex 227 (Buddah) (Interior, BMI)	5
23	21	20	21	ONE TIN SOLDIER Coven, Warner Bros. 7509 (Cents & Pence, BMI)	8
24	25	26	27	TURN YOUR RADIO ON Ray Stevens, Barnaby 2048 (CBS) (Affiliated Ent., BMI)	5
25	20	19	10	LOVE Lettermen, Capitol 6316 (MacLen, BMI)	10
26	29	31	37	MY BOY Richard Harris, Dunhill 4289 (Colgems, ASCAP)	5
27	24	18	14	DO I LOVE YOU Paul Anka, Buddah 252 (Spanka, BMI)	12
28	28	36	—	SENSUOUS WOMAN Mystic Moods, Warner Bros. 7534 (Ginseng/Medallion Avenue, ASCAP)	3
29	31	—	—	LOVE IS ALL Andy Williams, Columbia 4-45494 (Ensign, BMI)	2
30	39	—	—	JOY Apollo 100, Mega 615-0050 (Youngblood, BMI)	2
31	32	—	—	MUSIC FROM ACROSS THE WAY James Last, Polydor 15028 (Chappell/Intersong/U.S.A., ASCAP)	2
32	33	—	—	SCORPIO Dennis Coffey & the Detroit Guitar Band, Sussex 226 (Buddah) (Interior, BMI)	2
33	36	—	—	HEY GIRL Donny Osmond, MGM 14322 (Screen Gems-Columbia, BMI)	2
34	35	35	—	DANNY IS A MIRROR TO ME Bobby Goldsboro, United Artists 50846 (Defail, BMI)	3
35	—	—	—	SUNSHINE Jonathan Edwards, Capricorn 8021 (Atco) (Castle Hill, ASCAP)	1
36	—	—	—	YOU ARE EVERYTHING Stylistics, Avco 4581 (Bellboy/Assorted, BMI)	1
37	—	—	—	AMERICAN PIE Don McLean, United Artists 50856 (In Litigation)	1
38	38	—	—	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) New Seekers, Elektra 45762 (Shada, BMI)	2
39	—	—	—	BLESS THE BEASTS AND CHILDREN Carpenters, A&M 1289 (Screen Gems-Columbia, BMI)	1
40	—	—	—	ME AND BOBBY McGEE Jerry Lee Lewis, Mercury 73248 (Combine, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 12/11/71

# Classical Music

## Recording Crisis Looms as Labels Drop 2 Orchestras

### Flesichman Talk

• Continued from page 1

Flesichman, executive director of the Los Angeles Philharmonic, which will not be renewed by London Records.

In the five years that the local orchestra recorded for London, it produced 15 albums. Staggering costs were run up in paying the musicians and in importing London technicians and equipment here. Flesichman estimates it costs three times as much to record the symphony here than in England. "The gap is narrowing," Flesichman said, "because the rates in England have gone up a lot."

According to Flesichman the condition in the U.S. for symphonies is fraught with danger. "The Cleveland has no contracts with record companies. The New York Philharmonic is doing a great deal less recording. The Philadelphia's contract expires within the next 18 months, the Chicago hasn't been renewed by Angel."

There are discussions going on between managers of several of the orchestras and the musicians union to discuss how to keep recording activity alive in this country, Flesichman said.

"I am sympathetic with the unions," Flesichman said. "They

just can't say, 'OK, we'll lower our rates so you can make more money out of us.' The American market for symphony orchestras is drying up."

What's the answer? Federal subsidization, according to Flesichman. "The government should subsidize the arts so they'll be available to everybody pricewise. We're still too expensive an attraction. A decent seat here costs \$7.50 and by the time you add gas and parking and dinner, it's \$30-\$35 for a night at the symphony. That's ridiculous!"

Before joining the orchestra in June of 1969, Flesichman was Columbia Records European classical director in London from 1967-69. "I don't believe record companies, with few exceptions, market classical records aggressively enough," he asserted. He said that poorly pressed disks and "greatest hits" packages are turning off audiences, the former for bad sound quality and the latter because these packages don't generate "much followup action for the meat and potatoes repertoire."

London, DGG and Angel, the three European-based labels, are "doing a much more thorough job for classical music in this country than the two American giants, Columbia and RCA."

Flesichman said that the London contract has played a major

role in selling out concerts, domestically and internationally for the orchestra. "We can't afford to record ourselves," Flesichman said. "But we are getting around and we have a captive audience summers at the Hollywood Bowl, where half a million people attended our concerts."

The orchestra's conductor for the past 10 years, Zubin Mehta, is "good boxoffice at concerts and at record dealers. He still has an exclusive contract with London and will record with European orchestras and the Israeli Symphony. But he's really interested in recording with his own orchestra."

### Davis Statement

• Continued from page 1

sic has not risen to meet these and other costs. The market is limited, there is no question of that. Still, as Mr. Flesichman notes, the musicians' union can't undercut its own members in negotiations, so that recording companies can make more money out of them, while they take home less in the face of a rising cost of living. Nor can musicians isolate certain aspects of their professional lives, such as recordings or live music. One has to look at a symphony orchestra as a total entity; and, frankly, for the symphony musician, the return on his investment is very small.

"Of the 34 major symphony orchestras in the U.S., and three in Canada, only six offer their musicians 52 weeks of employment a year. The basic weekly scale is less than \$250 for each symphony musician and only four orchestras offer their players a guaranteed annual wage of \$15,000 or more.

"Actually, the time and money spent by a symphony orchestra musician to equip himself for his profession is at least equal to the investment required to become a lawyer, or even a doctor. But the average guaranteed annual wage earned by members of the largest symphonies in this country is actually less than \$10,000.

"Symphony orchestras are in great financial distress, and revenues from recordings are just part of the problem. The basic problem is that new sources of revenue have not become available to meet the rising costs of orchestra management and recording; and a symphony orchestra cannot meet its increased overhead by instituting greater efficiencies and improved technology.

"So, while there have been increases in Federal funding of the arts of late, the base of orchestra support is still much too small. Orchestras cannot be supported as they have been in the past by a few wealthy patrons. Just as we need greater government support, we also need much greater participation at every level of society. It's time we admitted that our symphony orchestras are a deficit operation. We're not discussing corporate entities, dedicated to profits, but artistic institutions. They must be supported in the same way that museums, libraries and national parks are supported. They are natural resources, and cannot survive without subscription.

"I think there's also a tremendous need for greater innovation; more imaginative programming. Life is changing; it's time we took the orchestra out of the formal concert hall and brought it to the public. We must strive more aggressively to create the demand for the product of the orchestra—both live and recorded."

Rev. Father John Sewell,  
Musical Director,  
Esso Trinidad Steelband

## Letters To The Editor

Dear Sir:

I read with great interest your recent article in Billboard concerning the recent increase in the "marriages" of rock and classical music performed on the same stage and on the same program.

Much of my interest was due to the fact that, to the 24 members of the Esso Trinidad Steelband at least, the group has long since gone one big step further than the groups mentioned in your article in that it does not just produce the rock part of the program but performs the classical works as well.

During the massive tour of America and Canada in which we have been engaged during the past three years I think that it is safe to say that never once have we played a program, be it for a college rock audience, a church congregation, or a packed house of Liberace fans, in which we did not completely mix our mode of musical expression. This has resulted in some startling reactions, like for instance, college rock audiences that expected, and got, a popular and rock concert, yet in the same show found themselves giving standing ovations to such unexpected works as Handel's "Hallelujah Chorus" and Mozart's "Eine Kleine Nachtmusik." Vice versa we have seen elderly conservative matrons at our ostensibly all-classical concerts being furious with themselves because they could not resist the temptation to "get with it" during the playing of a hot Jackson Five number or a wild Trinidad Calypso that we would sneak into the program before anybody knew what was happening.

Undoubtedly, a part of this apparent conflict is explained away by the unconventional nature of the instruments on which all the music is produced. After all, even to a hardened rock addict there is something fascinating and compelling about an unlikely collection of oil drums producing the music of, say, Saint Saens, that he would

never have listened to willingly had it been played by a conventional musical ensemble—indeed, he would not have even gone to the concert!

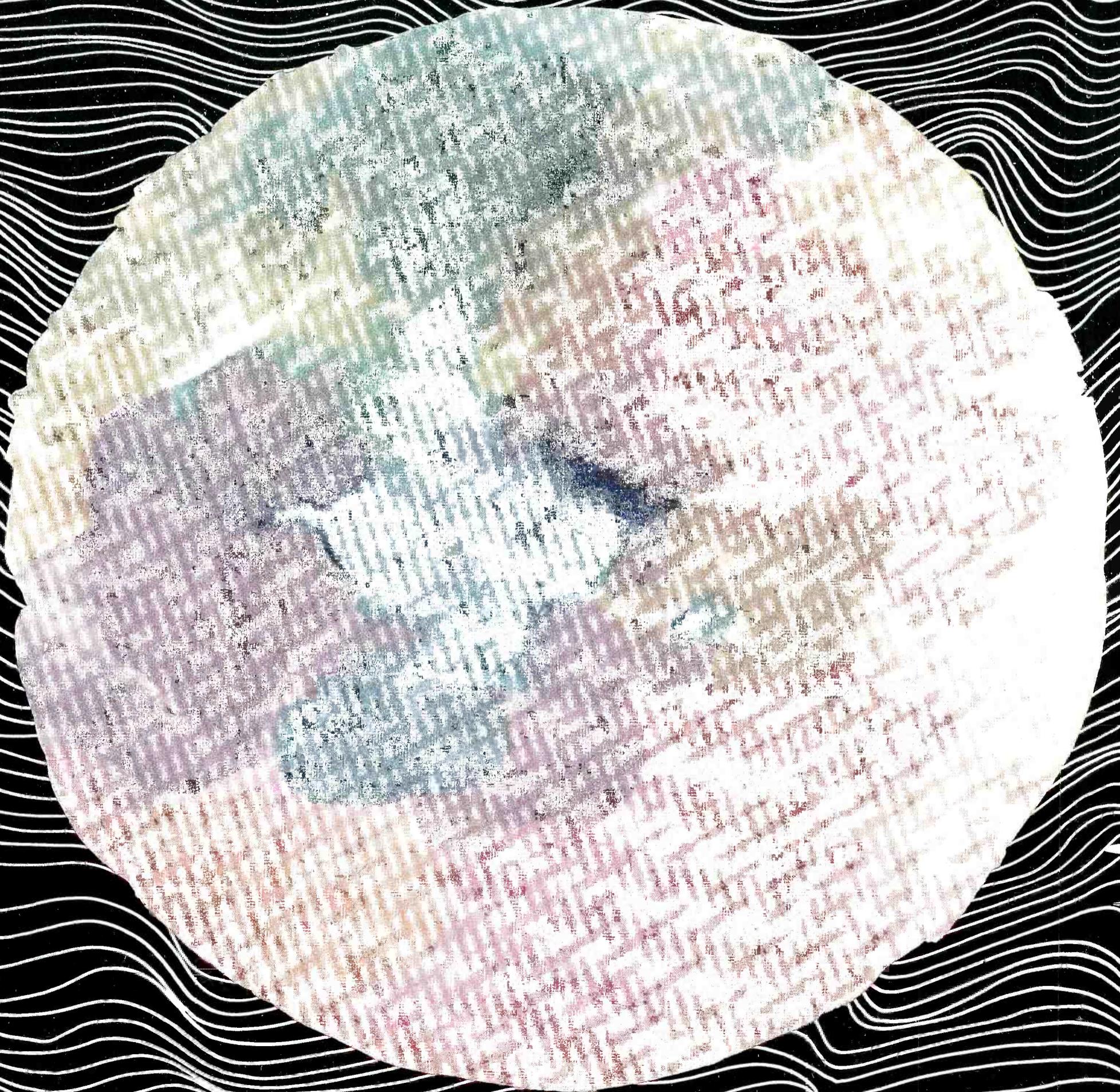
Yet that is not the complete answer much of which I think lies in the fact that the majority of us have been obliged, for one reason or another, to categorize our musical tastes and have become either classical, popular, or rock fans. Then having chosen one we presume quite arbitrarily that whatever is in the other two is not worthy of our interest. This categorization is imposed upon us on all sides. Even Billboard has its Soul, Country, and Classical sections; how many radio stations air all kinds of music?; is there a record shop in the nation where you would look under the "B's" for both Bach and Bacharach, or in the "W's" for Weber and Jimmy Webb?

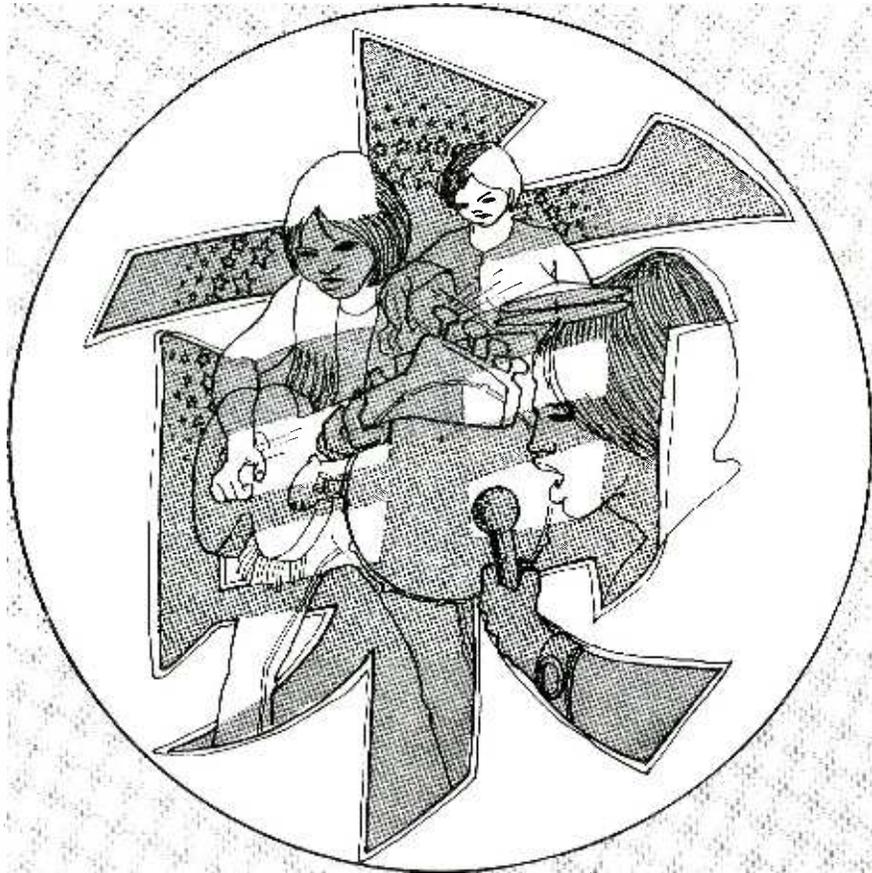
I realize, of course, that much of this is necessary in order to maintain a system and to satisfy certain predetermined needs. Yet in the same way that a Beethoven nut discovers that he doesn't dig Bruckner, or a Procol Harum fan decides that BS&T should have stayed merely as part of the alphabet, surely we ought to be prepared, regardless of who wrote it or who performs it, to view music simply as music and sit back and enjoy that which gives us pleasure regardless of what category it comes from.

There is no doubt that one bridge has certainly been crossed when for our five bucks we can hear both Zappa and the L.A. Philharmonic. But a bridge will not only have been crossed, but one will have been built when the two musical poles come together on a musical equator. Who dare speculate on the musical surprises that would come from the mind and baton of a Frank Mehta or a Zubin Zappa?

# JAPAN

*a sound experience*





# WESTERN WEAVE NEW FOR JAPANESE STILL OF TRADITIONAL AROUND

By Ben Okano

**FINDING NO RICKSHAWS** bobbing along the streets of Tokyo and few, if any, women in colorful kimono pigeon-toeing down the sidewalks, the newly-arrived foreigner in this country may well wonder "what-ever became of the real Japan?"

Dropping into corner sake bar in a big nightclub in hopes of finding some authentic Japanese music to put him in the mood, the visitor is as likely to hear a hardrock hit or a lively tango as he will what he thinks is native music.

For, like the taxis and traffic jams which have crowded out the man-drawn jin-rikisha and the miniskirts which have made "wafuku" or Jap-

anese-style clothing almost obsolete in public, the musical tastes and styles of the Western world are so prevalent in Japan today that only a very small percentage of popular music here can be considered authentically or traditionally Japanese.

When Japan opened its heavy gates to the rest of the world just over a century ago, there was a lot of catching up to do. For nearly 300 years virtually all contact with the West, not to mention the rest of Asia, was forbidden by edict of the feudal rulers. Then, at the dawn of the Meiji Restoration in 1868, Japan went on what most historians describe as a binge of wholesale importing of things modern. The telegraph, railroads, Western dress, Western foods, Western arts, Western musical ideas and forms—all were incorporated into the pattern of Japanese life at such a rate that nearly all things Japanese virtually disappeared from all but the most remote sections of this narrow island nation.

Japan has undergone a miraculous development since the days of the feudal lords, but it has lost many good points of its tradition in the bargain.

Perhaps it was felt that the traditions would endure despite the onrush of things foreign. In any case, schools

began to concentrate on teaching modern music lessons to the exclusion of traditional subjects.

Grammar schools no longer taught traditional music to pupils, and the only formal music conservatory, the National Academy of Japan, taught no post-Meiji courses dealing with Japanese music.

Up until that time, Japanese music in general was lacking in a diversity of harmony and rhythm. Western music seemed to be more flexible, and therefore more expressive. This led the way for a great change to come over Japanese music—one that is still being felt.

Although it would appear that the long period of isolation would make it simple to identify and categorize musical types in Japan, such is not the case. When Western styles came in, the traditional categories were thrown into even more confusion.

Today, the music world is hardput to define exact categories. Record makers, record sellers and music scholars, all seem to use different pigeon-holes.

For instance, in the pamphlet "Record Monthly," issued to keep record retailers' stock catalogues up to date, the following categories are listed for Japanese music:

Ryukoka (hit songs), popular, mood music, instrumental, movie music, Jun Hogaku (pure Japanese), children's records, spoken word, sound effects.

There are also two major categories for foreign records:

Classics, including concertos, chamber music, instrumentals, operas and religious.

Popular, including singers, jazz, folk songs, popular songs, mood music and movie music.

The bulk of Japan's 7,000 record retail shops use a bin system more or less patterned after these listings, but with occasional confusing and contradictory modifications.

Radio stations, some record makers, and the majority

of the public, are fond of the category they call *kayokyoku*, loosely, this means "hit songs."

However, it is not unusual for songs in styles as diverse as barbershop quartets, jazz and Japanese traditional to show up in this bin at the same time.

For instance, the male vocal group Bonnie Jacks recorded a Japanese LP for King in which there was a version of "Hush Little Baby." The LP was listed under *kayokyoku*. Also in that category is Japanese jazz saxophonist Sadao Watanabe's LP made with Brazilian singer/guitarist Sonia Rosa. To further complicate the issue, also under *kayokyoku* is an LP by Haruo Minami, usually considered to be a *rokyoku* (storytelling) artist.

In general, however, *kayokyoku* can be considered as the category into which popular (in the sense of best-selling) music written, composed and sung by Japanese fall.

Then there are the best-selling or popular non-Japanese songs, such as by the Beatles, etc. To distinguish between these and *kayokyoku* is not always an easy task, and one which is not particularly important except to the accounting sections of the record manufacturers and the copyright collection agencies. The record buyer in Japan doesn't seem to care.

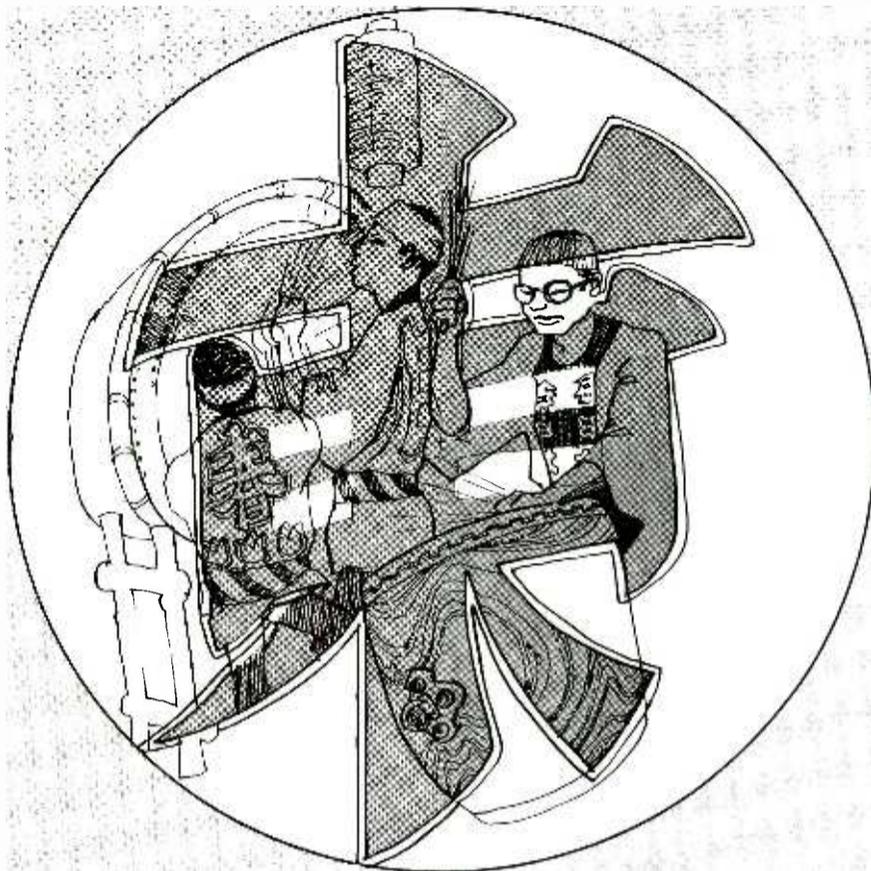
Outside of the realm of *gagaku* (ancient court music) and other forms of serious music, there is one popular form which can be considered as being fairly close to traditional. This is *enka*.

*Enka* developed from the musical aspects of *rokyoku* and *zokuyo* storytelling tunes. During the early years of the Meiji era, this style of song received a boost in popularity which carried it through the period of "Westernization" and on into today's standard repertoire.

Despite what the tourist books may indicate, Japan's feudal days did not come to an abrupt end with the Meiji Restoration in 1868. Students and other young people of the age fought long and hard to bring about changes in their living conditions, and often this meant that they were moved to criticize the new government.

The more radical of the young were called *soshi*,

# WINDS PATTERNS MUSIC... BUT THERE'S PLENTY SOUNDS



and they adopted the *enka* form and created what were probably Japan's first protest songs.

The *enka* songs usually had violin accompaniment and were often comical or satirical. Some were tragic, as well, but all had the common theme of indirect protest.

Pre-World War II *enka* songs were usually made up of from 10 to 20 sections or verses, in ballad form, much like "Clementine," or "On Top of Old Smokey." Their musical value was secondary, and often the same tune was used to carry several different sets of verses about different subjects.

As recently as the end of the Taisho Period—roughly 50 years ago—when Western music began to take a strong hold in Japan, *enka* began to change. At that time, when first records began to be manufactured in Japan, the length of these protest songs was cut to three verses or so—short enough to be put on one side of a 78-r.p.m. disk. The words and music continued to retain their basic forms, however, up to and through WW II, with the obvious difference that they were less critical of the government and more concerned with problems common to all the people.

One of Japan's top composers, Masao Koga, has said, "At the center of Japanese songs can be found hatred, heartache and prejudice." There is also a lasting thread of Buddhist interpretation of transiency and resignation in the lyrics.

This is no less true today. Most of the *enka* popular today have a feeling of deep pathos, and also a sense of self-scorn and self-pity. *Enka* expresses much of the Japanese characteristic.

The introduction of the minor chord in *enka* can be traced to a song sung by students of Tokyo University. Their dormitory song was "Aa Gyokuhai ni Hana Ukete," written in a major chord. Through the years, however, the singers gradually changed it to minor, enforcing the feeling of pathos and despair which minor chords create. Of course, there are gay-spirited songs to be found in the *enka* repertoire, but most of those which today are making their revivals, or considered as standards in

Japan, are those which preserve the pathos and bitterness of less-affluent days.

Around the late 1920's and early '30s, the government political policy had the effect of lessening the causes for anti-government feelings among the people. At this time, *enka* began to lose its protest characteristics even though it didn't change musically.

Japanese songs with the feeling of American pops began to appear after the war in the mid- to late-1940's. Still, *enka* was the main or most preferred style. At first, Japanese people were calling all American songs "jazz." Slowly, they began to realize the differences between jazz and pop, country and spirituals.

Singers like Michiya Mihashi and Hachiro Kasuga began to score hits with songs which had the feeling of Japanese folk song—songs paralleled to the American standards like "Tennessee Waltz" or "Mona Liza." The so-called "jazz" singers like Mihashi and Kasuga are rarely seen on stage today, however, giving way to singers of Japanese *enka*, folk or pop.

Even though *enka* has survived today, there are only a handful of *enka* performers. Two of the most popular are Saburo Kitajima and Kiyoko Suizenji, both on the Crown label. Kitajima specializes in songs about mobsters and the old Japanese moral code. He has appeared in countless gangster movies and has a large following.

On the other hand, Miss Suizenji's songs tend to be cheerful and have earned her the title of "Cheerleader of life."

It is the phrasing and tonal qualities of their songs that marks them as stars. *Enka* traditionally employs a phrasing and vocalization or vibrato that strikes most Westerners as false or over dramatic, but *enka* fans continue to enjoy every quavering note and come back for more.

Of the "Top 150" best-selling popular songs as listed in a recent issue of *Billboard Japan/Music Labo*, only two were *enka*. Miss Keiko Fuji held 42 place and a record by Kiyoko Suizenji was 99th. Still, many thousands of *enka* records are sold that don't make the charts.

*Enka* stars also rank high in personal appearances. Kitajima, Suizenji, Fuji and a few others regularly earn as much as \$3,000 a night for live performances—more than all but the very top foreign artists are paid in Japan.

It's evident from various surveys that young Japanese prefer music from the Western world, but gradually change to Japanese music as they mature. At the present time, the tastes of the young seem to be dominating the complex pop music market, though. Of a recent top 50 song survey, 15 were of totally foreign origin. But it shouldn't be overlooked that no less than a dozen of the remaining 35 were *enka*. The remainder could be considered as Japanese songs based on Western styles.

This year, a Japan-inspired song by The Ventures' Don Wilson, with lyrics by a Japanese in that language, received a top industry award. There have been other successful tunes of similar natures. This may represent a beginning of the internationalization of Japanese pops.

The observer of Japanese pops may also notice there is a trend toward producing records the young will dance to. By "dance" I mean rock or go-go style, not the traditional dance style found during Japan's many annual festivals.

There are an increasing number of discotheques, especially in the large cities. But most young Japanese have little opportunity to do modern dances as there are few ballrooms and for lack of space it is almost impossible to "go-go" in the average-sized family home.

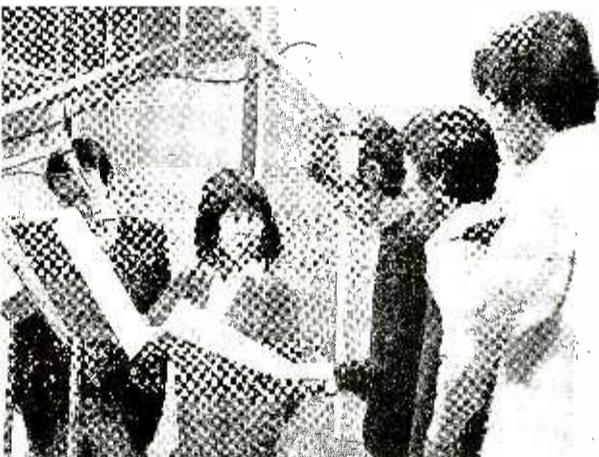
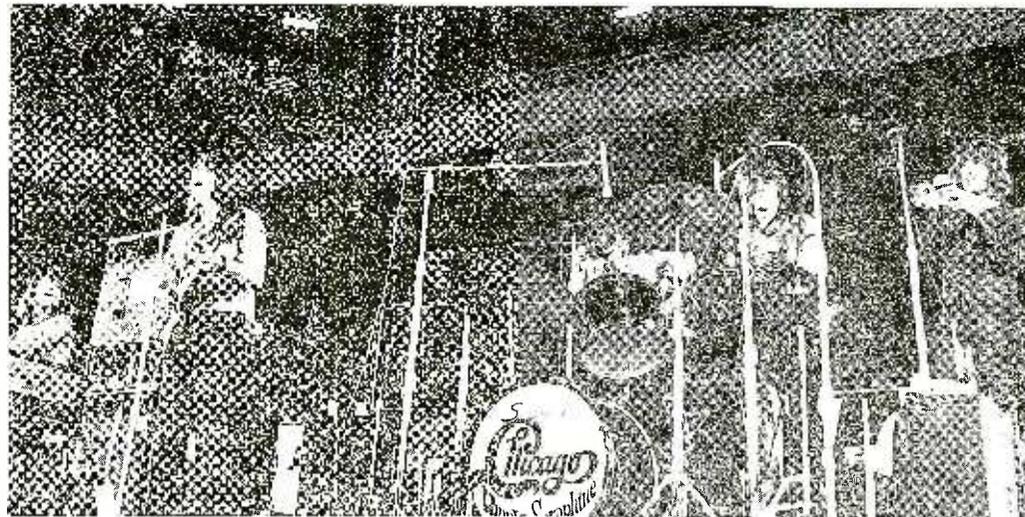
Rock and other Western world popular music is nonetheless on the increase here as record sales and rock concert receipts clearly show. Japanese children born right after WW II are rapidly approaching their 30th birthdays and many patterns of traditional Japanese life and society are changing or disappearing totally almost as rapidly.

In music, *enka* and a few other traditional styles are also changing. Perhaps in another 100 years or so they will be gone. Meanwhile, they hold the answer to the question What is Japanese popular music?

**T**HE JAPAN PHONOGRAPHIC RECORD ASSN., an industry-wide organization established in 1942, reports that in 1970 a total of 130 million records were produced in Japan. Total value of that year's production was about 65.7 billion yen (approximately \$180 million.) These figures represent an average 9 percent increase over 1969 production.

The 1970 production of records in Japan was 6.4 times larger than that of 1960. This is consistent with the overall increase of personal income, leisure activities and other factors in the Japanese economy and society.

However, the average Japanese individual expenditures for leisure in 1970—including tapes and records, travel, live entertainment, etc.—increased 16 percent. It is therefore necessary to say that the record industry did not, with its 9 percent growth factor, keep pace with the overall leisure industry.



The musical target: modern Japanese young folk, left on the Ginza. The "attackers": America's Chicago (top); Mushroom Records president Kunihiro Murai, and Miki Curtis, executive producer (middle); and Victor vocalist Keiko Fuji with support singers.

## DISK PRODUCTION GOES SKYWARD; MINOR LABELS CONTINUE TO GROW

Production of 45 rpm singles showed an overall decrease for the first time since 1959, while the production of 33 $\frac{1}{3}$  rpm LP's continued to increase. In particular, the production of *yoban* or foreign-origin LP's showed marked increases.

Very little of the total production of records in Japan is exported. Language problems, and in some cases contractual obligations, prevent the popularization of Japanese-origin music abroad. There is also the problem of rampant piracy of Japanese disks in certain Southeast Asian countries. Okinawa is the largest export market, as most Okinawans speak Japanese. Record exports to that market in 1970 were over 80 percent of total exports and were worth 406.6 million yen, an increase of 70 percent over 1969. Exports to Hong Kong were worth 59.9 million yen—an increase of 42 percent.

Exports to the U.S. and other countries were worth 66.4 million yen in 1970, an increase of 24 percent over 1969. Overall exports increase 51.9 percent over 1969 for a total value of approximately \$1,588,000.

Recorded music of Japanese origin, called *hoban* showed an overall decrease of 4 percent in 1970 from the previous year. *Yoban*, or foreign-origin music, increased by 29 percent on the other hand.

In terms of money value of production, the ratio is 53-47 in favor of *yoban*. A remarkable increase of foreign LP's (36 percent over 1969) and of foreign singles (33 percent) reflects an increased demand for foreign popular music, especially rock, and for foreign classical recordings. *Hoban* single production decreased by 16 percent from 1969, reflecting both the decrease in the popularity of single disks and the popularity of Japanese singles in particular. Japan-origin LP production also decreased in 1970.

The saturation of stereo record players is increasing steadily if slowly. It is estimated that 39 percent of Japan's 27.85 million households owned stereo players

as of February 1970. This was an increase of about 14 percent over 1969. A remarkable increase in the number of tape recorders also occurred in 1970, with approximately 30.8 percent of Japanese households reporting ownership. Outstanding increases in private automobile ownership (9,104,590 for 1970) have increased the number of car stereos in use. Four-channel record and tape systems for the car and home were also introduced on a wide scale in late 1970 and in 1971, and a large growth of these is expected in the near future.

Pre-recorded tapes, especially in 8-track and cassette configurations, have become popular in Japan since their introduction in 1965. Total production for 1970 was about 20,326,000 units, an increase of about 50 percent over 1969. In comparison with the nearly 100 percent increase of 1969 production over that of 1968, the 1970 increase is not so remarkable, however. Difficulties in the distribution system and the increase in piracy may account for the relative decrease of tape production in 1970.

On the export scene, Japan's minor labels are not doing enough to promote their products outside of the country. This is a charge made by Kunihiro Murai, president of two of Japan's newest minor record labels.

Other young leaders of the growing number of minor labels here have made similar observations. "The role of a minor label is to do things the majors cannot or will not do on their own," says a spokesman for URC (Underground Record Company), another of the "major" independent minor labels.

This role includes the development of highly creative material, and seeking out original Japanese talent which can appeal to audiences in other countries, while actively promoting it in those countries without having to go through the complicated contractual webs that restrict the majors. It also means establishing and maintaining close contact with the record-buying public

at home and being free to give them the kinds of product the majors don't want to bother with.

"Most Japanese record buyers are between the ages of 12 and 23," says Murai, who himself is in his mid-20's. "They are not satisfied with the current Japanese popular music even though sales have increased since 1968. The fact that sales of foreign popular music, including rock, have increased even faster is the proof. There is a gap."

Most of the 11 minor labels have been in business in Japan since July, 1969. Avion, the first truly independent label, failed soon after it was established in 1965 with Miss Maki Asakawa (now on Toshiba) as its main artist. Avion used the powerful distribution network of Nippon Victor for sales, although it was financially independent. Despite the strong distribution it was afforded, and the fact that its operating capital was an astounding 50 million yen (nearly \$140,000), observers say that the "luck factor" was one Avion's founders were short on.

The break up of Avion was a bad omen to others who aspired to free themselves of the conservative and big business aspects of the majors. Instead, they began experimenting with the idea of creating "minor labels" within the larger companies. The CBS/Hoban label was created within Nippon Columbia with Amy Jackson as the lead artist. When Nippon Columbia lost the rights to use the CBS label in favor of the formation of CBS/Sony, the Denon label was established at Nippon Columbia and is still in operation, serving, as a matter of fact, as the distribution network of a few other independent minor labels including Mushroom records.

The Minoruphone Company established its own minor (HarVest) to handle material thought to be in conflict with its image. Toshiba started their Express label for the purpose of handling rush releases their normal label could not take care of. The Malion label within Victor Geino and several others—including many which still exist today—were also established to specialize in an

Continued on page J-26

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TOKYO JAPAN . . .



# "WASEI POPS" OR WESTERN WORLD TITLES HELP PUBLISHING FIRMS PROLIFERATE

By Shigeru Kawabata

their foreign interests, then went about actively promoting the use of the songs to recoup and try to make a profit. They began to bring to court as many cases of illegal use of copyrighted music as they could uncover, and there were many.

Although Japan had signed the Treaty of Berne in 1899 and the International Copyright Treaty of 1956, the question of copyrighted music was largely ignored when it came to domestic music. The many lawsuits won by publishers against users who continued to ignore copyrights convinced other illegal users to change their ways.

Around this time, a change began to appear in original Japanese popular music. Japanese language versions of hit American, European and other Western songs were in increased demand. Likewise, original Japanese language songs written by Japanese but based on foreign styles and scales were also becoming popular. The latter were called "wasei pops" literally Western world.

In 1963, five years after the Elvis Presley boom rocked Japan, wasei pops dominated record sales. Watanabe Music published "Koi no Vacance," a song which was sung by Caterina Valente and other

choice but to continue to enlarge their dealings with independent publishers.

Of course, there are still several strong publishers which belong exclusively to record manufacturers, but the majority of the hits today are from the independents.

The music publishers of Japan can be divided into nine different classes, those now belonging to or originating from:

**Sheet Music Printers:** Ongaku no Tomo'Sha, Zenon, Nippon Hosho Shuppan Kyosi, Zenko Gakufu and others.

**Subpublishers:** Eastern Music Publishers, Suiseisha, Toa Ongaku Sha, Taiyo Ongaku Shuppan Sha, Oriental Music Publishers and others.

**Record manufacturers:** Victor Shuppan, Columbia Ongaku Geino Shuppan, Crown Music, Toshiba Ongaku Geino Shuppan, Seven Seas, Grammophon Geino Shuppan and others.

**Production companies:** Watanabe Ongaku Shuppan, Stone Wells, Geiei Ongaku Shuppan, Geion Ongaku Shuppan, Tokyo Ongaku Shuppan, J&K and others.

**Broadcasting companies:** Nichion, Pacific Music Publishers, Fuji Ongaku Shuppan.

**Composers organized:** Alfa Music, All-Staff, Ai Productions, Rhythm Music and others.

**Established music directors:** S&T, New Orient and others.

**Instrument makers:** Kawai Gakki, Yamaha and others.

**Foreign related:** Inter-Song, Inc.; Walt Disney, UA Japan and others.

Watanabe Ongaku Shuppan, Nichion and Alfa are particularly enthusiastic about their independence and freedom to promote their materials to many different labels. Watanabe Music is linked to Japan's largest talent management firm; Nichion is related to TBS (Tokyo Broadcasting System), and Alfa is owned by composer Kunihiro Murai and actively promotes works by a variety of young freelance writers.

There has been strong criticism against some of those publishers who are affiliated with television and radio broadcasting companies. It is charged that they have abused these affiliations in order to expand their catalogs. It is said they are in the habit of offering promises of extra broadcast exposure as barter or trade for exclusive contracts with music lyricists, composers and singers. For those new faces trying to get their big starts, or for headliners who haven't had a strong hit recently, these are attractive promises.

There have been many cases in which a certain song is aired only on one station or another because of such exclusive barter between a singer or writer and a broadcasting-affiliated music publisher.

Other publishers have reacted to this unfair practice by refusing to cooperate with those broadcasters, just as they reacted to those record manufacturers who continued to favor their self-contained stable of writers over the independents.

Many of the broadcasting-affiliated publishers have begun to produce master tapes of their songs for circulation among themselves. Other, local or smaller broadcasters have attempted to form publishing companies of their own, especially since the new Japanese copyright law was passed in January of this year, guaranteeing broadcast performance royalties to publishers for the first time in Japan.

About 10 years ago, the Nippon Ongaku Shuppansha Kyokai (also known as NOSK or Japan Music Publishers Assn.) was formed by subpublishers and those firms directly affiliated with record manufacturers. The Japan Assn. of Music Publishers (JAMP) was formed sometime later and is composed mainly of those publishers connected with broadcasting and/or independent production companies.

There is a trend for singers to sign contracts with music publishers or with talent management firms with affiliated music publishing branches. Watanabe is one firm which is stressing this "total management" idea, but there are others too.

It is clear from the statistics from JASRAC that the share-of-market for the record-manufacturer-controlled writers is decreasing, replaced by songs from independent music publishers. JASRAC statistics also reveal, however, a huge gap between money earned by imported foreign copyrights versus exported Japanese copyrights.

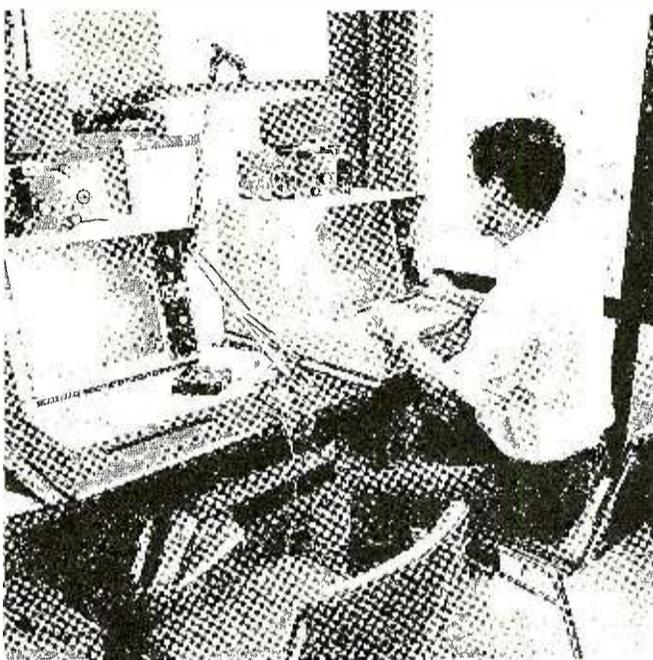
In 1969, money paid out to foreign copyright holders was 108,220,000 yen versus receipts from exported materials amounting to only 47,780,000 yen. Estimates for 1970 of 1 billion yen out versus 40 million yen in (\$2,778,000 vs. \$111,111,000,000) maintain this rough 10-4 ratio.

No Japanese-copyrighted song has even approached hit status in foreign countries since "Sukiyaki" over eight years ago. In fact, several Japanese songs by foreign writers—such as "Black Cat Tango" which is an Italian copyright—have appeared on local hit charts to the chagrin of Japanese publishers.

It is customary to blame "language problems" for the remarkable lack of exports in the Japanese music world. The Japanese language is difficult for most foreigners, to be sure.

Also to blame, however, is the fact that until very

Continued on page J-36



Microfilm scanners are used at JASRAC. Computers are a vital tool at the collection society.

foreign artists who visited Japan that year. Also around that time, "Una Sera di Tokyo" sung by Milba and other wasei pops such as the smash hit "Sukiyaki" (original title: "Ue o Muite Aruko") were appearing.

The composers and lyricists of this new sound in Japanese music were mostly freelancers—that is, were not under contract to record manufacturers as were most music writers at that time. The publishers who bought their works were finding wasei to be a gold mine and the record manufacturers, anxious to cash in, began treating the independent publishers with more respect.

Although it can be said that music publishing in Japan still has traces of immaturity, it is at last on its own and owes this success largely to the changes wasei pops introduced.

Most publishers picked foreign named record labels, like RCA, CBS, United Artists, etc., to handle their wasei material. This was logical, as this new form of pop would appeal most to those labels whose directors, as well as regular customers, were already familiar with the Western world styles of music on which wasei was patterned.

The first foreign label to release wasei pops in Japan was CBS in 1965 then licensed to Nippon Columbia. The publisher was Toa Sha, a company which was the subpublisher of the E.B. Marks catalog for Japan and which actively promoted Latin music. The song, "Namida no Taiyo" reached the peak of its popularity between October and December of 1965, earning Toa Sha a profit of around 6 million yen (about \$16,666) for that period alone. Other hits in the Toa Sha catalog for that period, such as "Malaguena," "Miami Beach Rumba," etc., were making profits of only around 1 million yen (about \$2,800). These facts encouraged other publishers to promote wasei pops as well.

Around that time a change also began to occur among lyricists and composers. As mentioned, most of the wasei writers were freelancers—moonlighting jazz musicians, authors, teachers, arrangers and conductors. As a whole they wished to remain free, as were most of their colleagues abroad. The success of wasei writers encouraged many of the writers who worked exclusively for one or another record manufacturing company to seek their freedom, leaving the record companies no

**J**APAN'S MUSIC publishing business has at last come into its own.

In less than a decade and a half since the first original music publisher was formed here, the field has expanded to include over 200 separate firms.

And as the size and scope of publishing increases, so does its influence on the country's music world. The independent publishers—those who are not directly controlled by record manufacturing companies—are seen as bringing a new and creative stimulus to the business.

It began around 1957 when a leading Japanese publisher of book and magazines on music, Ongaku no Tomosha, began performing music publishing activities in the classical field. But the first officially registered music publisher was Suiseisha which was formed in July 1958 and which dealt mainly with sub-publishing for French song copyrights.

Until this time, the term *ongaku shuppansha* or music publisher meant in Japanese one who printed sheet music. As Suiseisha and the other pioneer firms began to appear, the term modern publishers came into use to identify those who published, copyrighted and actively promoted the use of original music materials.

By 1965 there were 30 firms in Japan classified as music publishers. The field continued to grow as an average of 20 or 30 new firms were added each year.

Before 1968, most firms were subpublishers with contracts with foreign publishers. From that year, however, publishers who specialized in original Japanese copyrights increased; most of them evolving from sub-publishing activities.

The reason for this is simple. Around 1965, most Japanese lyricists and composers were under exclusive contracts to record manufacturers. The bulk of the publishers could therefore depend only on foreign copyrights and not upon original Japanese material. It was rare that an original Japanese song written for and recorded by an artist under contract to a particular label could be performed by artists of any other label, and this, of course, had a smothering effect on the chances for wide success by any one writer or composer.

The subpublishers of the mid-1960's were largely concerned with copyright protection for their foreign origin material. They usually paid large cash advances to

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**P** RIVATE MEMBERSHIP organizations have become very important to the success of musical and theatrical performances by foreign artists. Collectively, these organizations are known as **onkyo**. They have memberships approaching 3 million persons and are dedicated to the idea of providing first-class entertainment and cultural activities at reasonable prices.

The first such audience organization in Japan was Osaka Ro-on, established on November 24, 1949. Shortly thereafter, Ro-ei and Ro-en, were also created. Each had slightly different purposes, but in general they were formed to help members enjoy dramas, motion pictures and other entertainment at prices in line with the rather low level of income suffered by a population digging itself out of a war-torn and badly depressed economy.

The motto of Ro-on was "Better Music for Lower Prices." On-kyo and Min-on—which along with Ro-on—have survived to form the big three today, have similar mottos.

For a period of time from the late 1940's to the early 1960's, these and other **onkyo** were actively engaged in putting together various forms of concerts and other entertainment for their members, using, for the most part, domestic talent. As the shape of these organizations evolved, some of the smaller were absorbed by the larger and others were disbanded for one reason or another.

By 1964, On-kyo and Ro-on had emerged as the two strongest, but in that year were joined by a third, Min-on. The newcomer was established by the members of a rightist religious offshoot of Buddhism called Sokagakkai.

Today, the shape and scope of the three largest **onkyo** is as follows:



# ONKYO MEANS PRIVATE CLUBS AND THAT MEANS TOP QUALITY ENTERTAINMENT

- Ro-on: 300,000 paid membership in 238 Japanese cities. Average 200 performances in 238 cities per month.

- On-kyo: 550,000 paid membership in 62 Japanese cities. Average 280 performances in 88 cities per month.

- Min-on: 2 million paid membership in 12 Japanese cities. Average 250 performances in 194 cities per month.

The membership of Ro-on at one time was 640,000, but the fact that Japan's economic health has increased so dramatically in the last few years is said to be responsible for the fact that its membership today is less than half that figure.

On-kyo's membership of around 500,000 has remained more or less stable since its formation.

In the case of Min-on, however, the leaders of the organization claim that its membership is growing rapidly and will continue to do so for several rea-

sons: One, that from 60 percent to 70 percent of its members are from the ranks of the religious/political organization which sponsors it and that it is the policy of Min-on to provide special, large-scale concerts which otherwise would be difficult for the average person to afford.

Every year, Min-on presents an event they dub "The Hit Parade," which includes singers and musical performers from Japan and other countries. It is held in Tokyo's 15,000-seat Nippon Budokan and is considered a high point in the year's entertainment calendar.

It also sponsors an annual musical contest for composers, singers and musicians. The grand prize for the contest is as much as 1 million yen (about \$3,000) and the winner is sent overseas to continue his musical studies.

These organizations generally book acts, including foreigners, through in-

dependent bookers and promoters. Foreign acts playing the **onkyo** circuit have their managements either contact leading talent agencies or write directly to the organizations.

Among the foreign acts performing for **onkyo** audiences in 1971 were:

Ro-on: Daniel Vidal (France); Phoenix Singers (U.S.); Popolo Italiano (Italy); Harashovich (U.S.S.R.).

On-kyo: New Glenn Miller Orchestra (U.S.); Sam Taylor (U.S.); Jean Jeaurburne (France).

Min-on: Alfred Hause (W. Germany); Burt Bacharach (U.S.); Gilbert Becou (France); Henry Mancini (U.S.).

The average price of a concert ticket is from 700 to 800 yen (about \$2.12 to \$2.50) but have gone as high as 3,500 yen (\$10.60) for the Min-on ballet series and 4,500 yen (\$13.63) for On-kyo's presentation of the Berlin Philharmonic with Von Karajan conducting.

In 1963, the average Japanese spent 848 yen (\$2.35) a month for films and concerts. By 1968 this had increased only slightly, to around 865 yen (\$2.40).

Because of this trend, Japan's audience organizations are considering basic changes. Sponsoring other activities is one way they hope to hold their members. Decreasing the frequency of concerts (today as many as 300 per month of different artists, spread over many cities) is another, together with more attention to the quality and content of each presentation.

Increased publicity and promotion is yet another method, with the newsletters of each **onkyo** sent free to members carrying news of the organization's activities as well as detailed background information and advance publicity for the concerts planned for the future.

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# THINKING OF PLAYING JAPAN ?

HERE'S A  
GUIDE  
LIST  
ON  
WHAT  
TO  
EXPECT



Indoors or outdoors, crowds flock to see top attractions.

**H**ARDLY A TIME goes by in Tokyo, Osaka or any of several other large Japanese cities without an in-person appearance of a top-flight artist, group or orchestra from a foreign country. Nightclubs and cabarets, concert halls, theatre restaurants, hotel clubs, outdoor music festivals and many other showcases of live entertainment feature foreign acts as a matter of course, attracting large and enthusiastic audiences and earning the performers money to compare with that paid in any other country in the world.

There are several Japanese booking agencies and talent promoters who specialize in handling acts from abroad and who, for years, have built up solid reputations and inspired confidence among their colleagues in other countries. A partial list of these should include Kyodo Kikaku, Shin-Nichi Promotions, Ito Music Productions, Toa Attractions, Universal Orient Promotions, B. B. and Gay Productions (specializing in acts for U.S. military clubs), Kambara Music, Ishii Music, Pan-Japan Enterprises, Aoyama Music and several others.

While the major problem of language is largely a thing of the past in the foreign talent scene today—Japanese promoters nearly all speak English and many speak French, Spanish and German as well—there remain several areas in which misunderstandings continue to appear.

Tats Nagashima of Kyodo Kikaku, Tom Nomura of Shin-Nichi Promotions and other leading talent promoters were questioned about these problem areas and the following is a digest of their comments.

**Entry permission:** In order to legally enter and perform in Japan, artists, their managers or other representatives, must submit entry applications to the Japanese Government. Of course, they must also have valid passports and necessary health certificates. They must also have a Japanese sponsor or guarantor. The Japanese talent agency or promoter usually acts as the sponsor or guarantor and submits the entry applications in the artist's name.

Applications are reviewed by at least two government

agencies before they are approved, the Ministry of Finance and the Ministry of Justice. The former investigates the commercial aspects of the proposed performance tour, checking with the Bank of Japan and other institutions; the Ministry of Justice investigates the legal and immigration aspects. As a matter of course, the latter investigation includes a routine check of the artist's criminal record, if any, with special attention to the area of narcotics. It should be noted that there have been several cases of an artist's application being rejected solely on suspicion of narcotics (including marijuana) involvement.

These investigations are time consuming (a check with Interpol or the FBI usually takes over 100 days) and therefore it is not unusual to wait from four to seven weeks for application approval. There are no shortcuts to the procedure, despite what some promoters may tell you.

Naturally, it is therefore necessary to plan far in advance for a tour of Japan; promoters must be certain of application approval before they can invest any significant amount of money and energy in promotion. This cannot be stressed often enough. Japanese promoters feel they should be informed of an artist's desires to tour Japan from four to six months in advance of his scheduled appearance.

**Popularity:** It should not be automatically assumed that an artist's reputation or popularity at home or in other countries will follow him to Japan. Headliners like Bob Dylan and Glen Campbell may command large guarantees in some countries, but not necessarily here. Japanese promoters agree that an artist or his management should carefully study his popularity in terms of record sales and other indications before arbitrarily setting guarantee demands based on his "going rate" in other markets. This does not mean that established stars or even newcomers cannot be highly successful in Japan. It simply means that the subject of advance guarantees must be carefully considered.

**Performance Ratios:** Tats Nagashima of Kyodo says: "In Japan it is impossible to divide the income of performances into percentages for the artist as it is done in some other countries. First of all, some 10 percent of total receipts is taken for taxes. Then, as most of the tickets are sold through ticket agencies, called Playguides, an average of 8 percent to 10 percent is lost to them in fees. There is also hall rental expenses; the Nippon

Budokan in Tokyo, for instance, demands a minimum of around 1 million yen (about \$3,030 at floating exchange rates for November, 1971). Another 1 million yen goes for lights and stage dressings for the average show. There are also expenses for ticket printing, posters, advertising and other promotional costs. Together, these expenses add up to about half of the expected gate receipts. On top of this are the expenses we pay for the artist and his equipment. As if this weren't enough, there is also a Japanese law preventing the practice of splitting gate receipts with the artist."

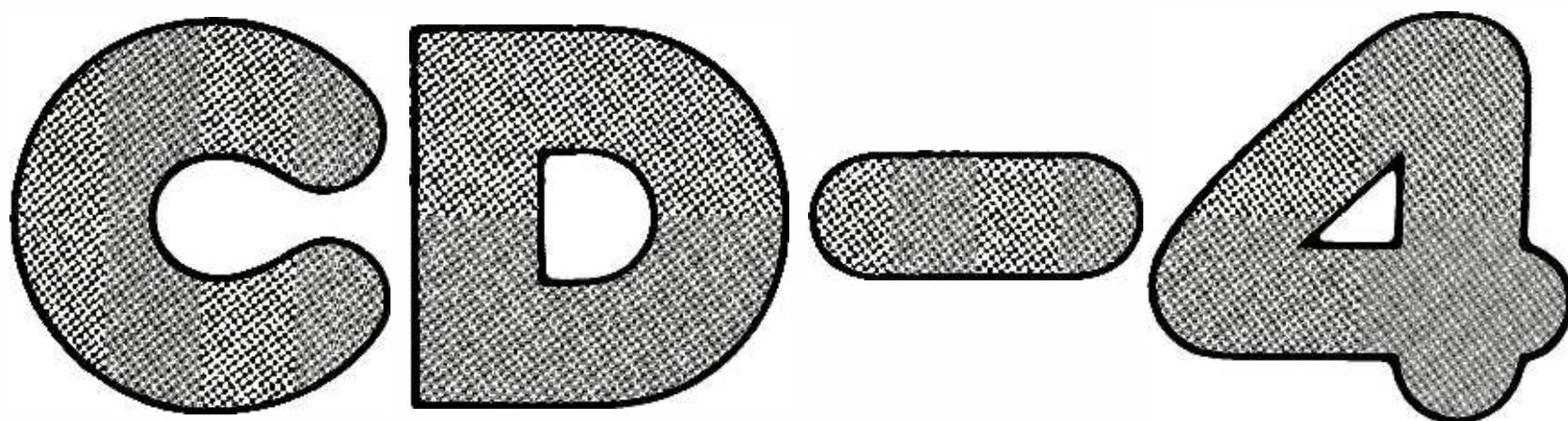
**Nightclub appearance contracts:** The main attraction in most large Japanese nightclubs is the hostesses. This has been true since the War and shows little tendency to change. They will, occasionally, feature a really top international act, like a Sammy Davis, Jr. or a Nancy Wilson, but it's felt that this is mainly a promotional device. Their main business is offering female companionship, nice dance music, light entertainment and first class food and drink. These clubs are not in the habit of booking foreign acts for lengthy periods of time; the maximum is one to three days for a top act. It is a general practice of Japanese promoters, therefore, to expect foreign artists who are invited on nightclub tours to appear in several different clubs as well as on radio and TV and for private concerts for the various audience organizations. These contracts are usually for three weeks and call for an average of 20 performances.

**Selecting an agency:** While it is good advice in any country, it is particularly true that in Japan one must select a booking agency or talent promoter who has adequate experience in all of the details of the business. Japan's music industry is expanding rapidly and there are many companies and individuals who—finding big success in one or another area of the business—assume they are capable of success in other areas. Most well-established foreign talent promoters feel that the mark of an inexperienced promoter is his offer of a extra large guarantee.

Transportation, hotel accommodation, food and drink, dry cleaning services and other physical considerations of the foreign artist in Japan are less of a problem than in many other countries. Singers should come prepared with adequate copies of lead sheets, scored for bands or orchestras previously discussed with their Japanese promoters.

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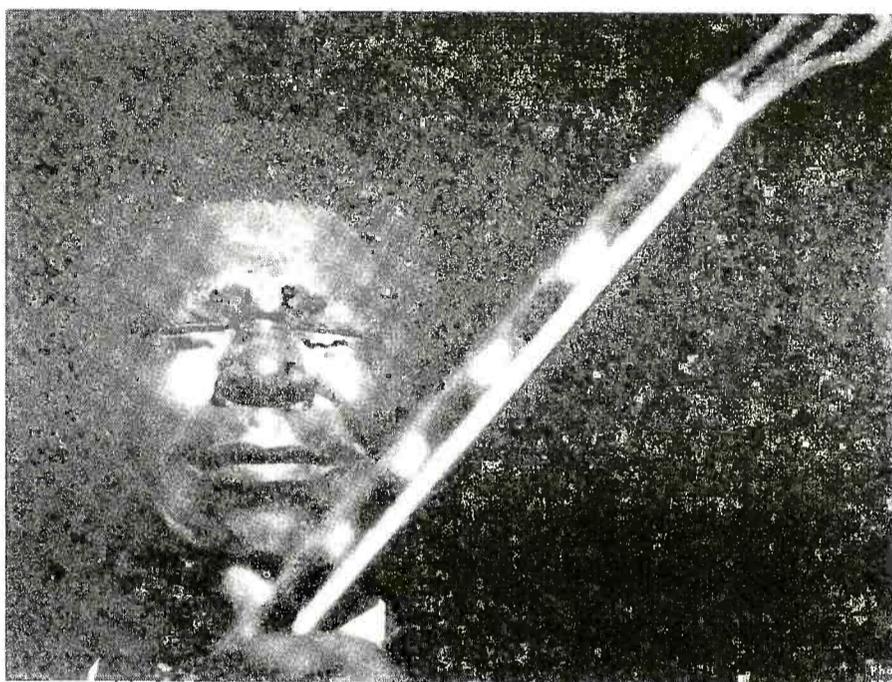
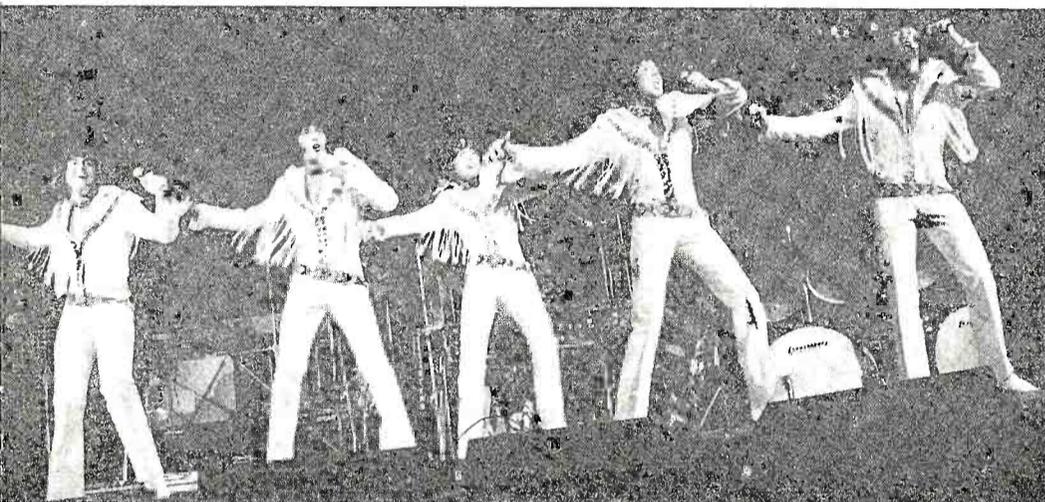
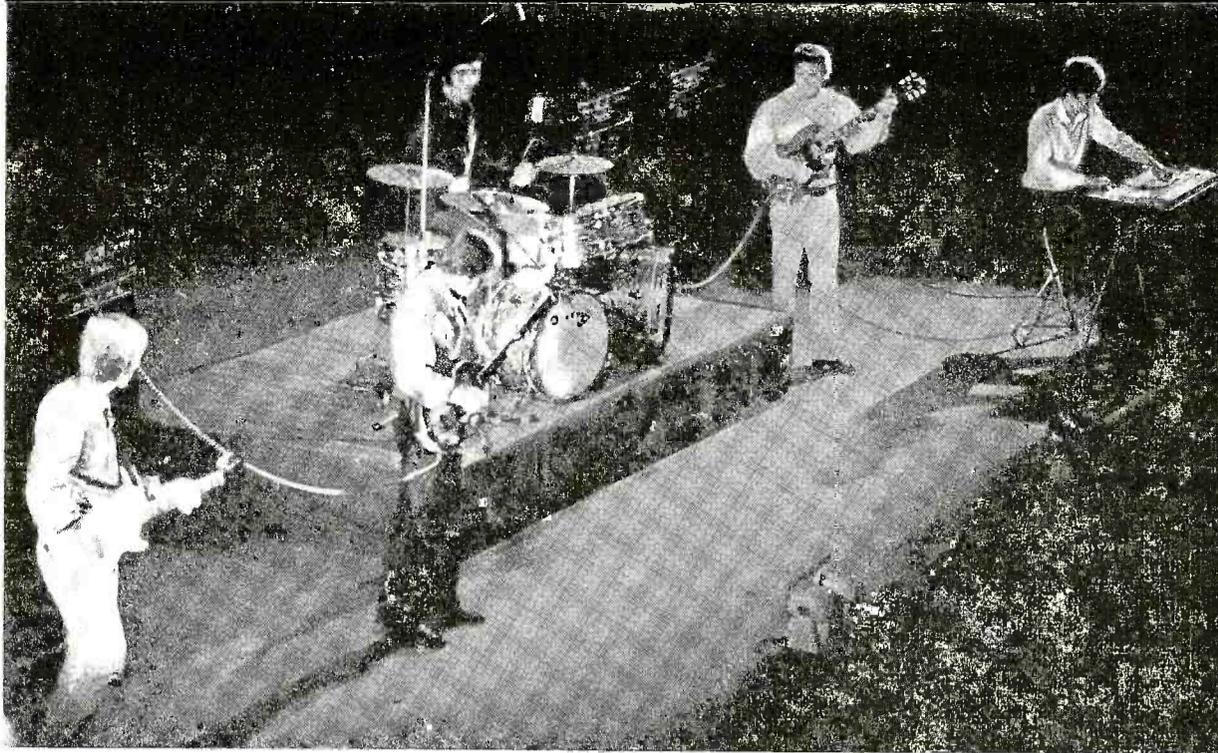


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# WHETHER IT COMES FROM THE U.S. OR JAPAN, TOP TALENT DRAWS TOP AUDIENCES



Talent attractions which pull boxoffices vary from Henry Mancini (left) to the stirring Osmond Brothers (middle left); the consistently popular Ventures (above right) and the blues driving B.B. King (right).

**T**HE ROTUND ROAD MANAGER of a top foreign rock group steamed out of a press conference in Toyko last summer, grumbling loudly about the seeming lack of interest the assembled Japanese reporters had taken in his quartet of long-haired charges. "What kind of press conference was that?" he demanded bitterly. "The only questions they had were about the length of (the lead singer's) hair! We were told the group is hot in Japan now and their records are selling big. How in hell can that be when they don't know a thing about the group or the music, f'chrissake!"

He went on to express doubts about the success of their Japan tour, complaining that the Japanese booker had probably overstated the advance ticket sales and overestimated the local popularity of the group.

But when the group swaggered onto the stage of the Nippon Budokan in Tokyo the next evening, they were greeted by the enthusiastic roar of over 14,000 young fans, a house full of Japanese kids who had paid \$4.61 to \$7.50 just to see and hear a quartet of rock musicians from a foreign country.

The group was tired from its long jet ride the day before and played only moderately well, but the audience was so excited it failed to notice and by the end of the evening the beaming road manager was seen in a corner of the huge hall in an animated discussion with the local booker about plans for a return Japan tour for the coming season.

What was taken for apathy at the Tokyo press conference was just another manifestation of the fact that tremendous language and cultural gaps face any foreigner inexperienced in the ways of Japan. Despite the presence of a very good translator, the reporters were hesitant to ask questions for fear of either insulting the guests or appearing stupid. Or both! That the lack of questions did in fact insult the group and did make the press appear stupid is beside the point.

In any case, what counts is the fact that this foreign group received enthusiastic responses from sold-out houses in Tokyo—and later in Osaka and other parts of the country—responses that are not at all unusual in the foreign talent scene in Japan today. Despite what may seem to be an untenable gulf of misunderstanding over the whys and whims of Japan's role in the international pop world, it is nonetheless true that the average Japanese concertgoer is as anxious to see and hear a good performance by a talented foreign artist as one by an established Japanese entertainer. In fact, if there is

any differentiation between foreign and local talent in the mind of the Japanese music fan, it tends to be in favor of the foreigner.

Japan is entering a new phase of adoration of foreign entertainers. This can be seen, of course, in the strong public interest in and boxoffice success of recent live appearances by such top artists as Chicago, Sergio Mendes and Brazil '77, Pink Floyd, Grand Funk, Led Zeppelin, B.B. King, Ike and Tina Turner, the Osmonds, Elton John and the many others who have appeared before SRO crowds here in the past year. Successful tours by such classical artists as Ingrid Haebler, Maxence Larrieu, Rostropovich, I. Musici plus jazzmen John-Luc Ponty, Albert Mangelsdorff, Kai Winding, Dizzie Gillespie, Theonious Monk, plus popsters Burt Bacharach, Francis Lai, Claude Calaveri, Percy Faith and Henry Mancini, have attracted profitable turnouts at concerts. They have generated within the people a new spirit to investigate what the outside world has to offer musically.

The current craze for foreign entertainment is also seen in the nearly 30 percent increase in the production of foreign product within the Japanese record industry, in the growing amount of air time given to film clips and video tapes of foreign artists on Japanese television, the space given to reviews and commentary on their records, and coverage of foreign artists in the print media.

A trend not to be overlooked is the one toward shortening the period of time between an artist's appearance on the Japanese hit record lists and his appearance here in person. It is becoming commonplace today that a foreign artist will make a Japan tour while his records are riding in the upper levels of the Billboard Top 100 at home as well as in the Japanese charts.

The Osmonds' "Go Away Little Girl," for instance, entered Billboard's top 10 during the same week the brothers and their parents were taking their bows before multitudes of Japanese pre-teens all over the country.

A little before that, in November of 1969, Karen and Richard Carpenter were guesting at Yamaha's first Tokyo International Pops Festival in Tokyo while record buyers in the U.S. were putting "Close to You" into the gold record category.

However, the fact that a given group may have a given song in the top Japanese charts is not a sure-fire guarantee they'll be a smash here in person. Mike Curb and his Congregation learned this the hard way in 1971,

but the disappointing turnouts at their Tokyo concerts didn't dissuade the young MGM president or his Japanese booker from looking forward to making next year's Japan tour by the group a double success.

In fact, a leading Japanese talent booker describes an initial Japan tour by a foreign act as a long range investment. "I don't care if we run a little in the red on a first time tour. If the act is any good at all, I'll make enough on the next visit to show a profit big enough for both visits." This long range thinking is a luxury only the larger Japanese booking agencies can afford, but it is a sound fact of business here.

Japanese tend to require confirmation of a thing's value via the endorsement of others. If an artist is making a repeat tour of Japan, this tends to give him a seal of prior approval or certificate of enduring interest, even though he may have fallen as flat as a frozen flounder the first time around.

The current popularity of rock has added urgency to a question that is often asked about the Japanese market. Does an in-person tour of Japan help boost a group's track record in terms of over-the-counter cash sales of its recordings here? The answer is elusive; Grand Funk's recent tour here was preceded by a run on the group's records and Toshiba (Capitol) claims Grand Funk's LP's were moving faster than they had anticipated even before the rock trio arrived. But the local charts disagreed, showing that Grand Funk disks were no more in demand before their tour than during or shortly after it.

It is true, however, that repeated public exposure does tend to maintain interest in a given product, as proved by the continued success of The Ventures who have made a once-a-year personal visit to Japan for the past decade and whose records continue to appear with regularity in Japan's top charts.

It is also true that there has been a new spirit of cooperation within the industry of late to coordinate record promotion with the personal appearance of top pop acts from abroad. Compared to the icy indifference the two paid to each other in the not-too-distant past, this new back-scratching partnership between record manufacturers and talent bookers is like a honeymoon.

Manufacturers are falling all over themselves to be a part of any and all concert tours by their top, and even second or third-string artists. There have even



Art Blakey's Jazz Messengers, the Kingston Trio, the Montoya Sisters, MJQ, Nat King Cole and others were here in 1961. The JBC (Japan Booking Corp.) was established in that year, and many smaller but highly successful booking agencies were organized afresh or appeared as spinoffs from music publishers and broadcasting networks.

By 1964, the Art Friend Assn. and Swan Promotions had folded, but acts such as Ella Fitzgerald, the Benny

Goodman Quartet, Max Roach, Philly Joe Jones, Pat Boone, Ray Charles, the Miles Davis Quintet, Peter, Paul and Mary and others were finding enthusiastic audiences in Japan's large cities.

Total "stages" by foreign acts decreased in 1965, but the gate receipts were larger than ever for the acts that did come. The Kingston Trio returned, "Little" Peggy March appeared and began to sing in the Japanese language, Connie Francis, Chet Atkins, the orchestras of Stanley Black and Tommy Dorsey, Italian singer Claudio Villare and others appeared, most finding themselves here during October.

The Beatles came and conquered in 1966. They were the first pop group to appear in the Nippon Budokan, a 15,000-seat indoor stadium built for exhibitions of Japanese traditional sports. Media mogul Matsutaro Shoriki and others strongly opposed the use of the magnificent hall for such purpose, but Kyodo, the bookers and promoters of that landmark tour, somehow won out and filled two-thirds of the seats with screaming Japanese Beatles fans.

The term "Beatles Shock" was coined and blamed for the slight decline of the business in the next couple of years. But the pop bug had bitten deep and by late 1969 and 1970 nearly every major hall in Tokyo, Osaka and elsewhere was featuring one foreign pop act or another.

On the domestic side, the Japanese "group sound" acts like the Tigers, Spiders and Tempters—comparable to the old Beach Boys and Lovin' Spoonful—were breaking up right and left. A few of the more talented drop-outs formed new groups, specializing in rock, folk or what have you, and the practice of billing such acts as support of foreign headliners began. The "festival" syndrome had hit Japan.

As an example, these took the shape of a series of "Rock Carnivals" which Kyodo began in late 1970 and continued successfully through this year. They featured, in order, John Mayall, Blood, Sweat and Tears, B.B. King, Free, Chicago, Grand Funk Railroad, Mashmakhan, Led Zeppelin and, most recently, Elton John.

In most cases, these carnival concerts were led off by domestic acts, and were called "festivals" by the press. In early August of 1971 there was also a two-day outdoor festival of jazz, rock, folk and pop in the foothills of Mt. Fuji. No major foreign act was booked for the several other outdoor music weekends around the country last summer, but it's more than likely that next summer will see the idea of a "festival" take firmer roots.

Many writers attribute EXPO '70, which was held near Osaka from March to September of 1970, with giving foreign pop entertainment a needed shot in the arm in the Kansai (Osaka-Kobe-Kyoto) region of Japan. Until then, most foreign acts had stuck to Tokyo, with the occasional exception of a few adventurous stabs at major halls in Osaka by really top artists.

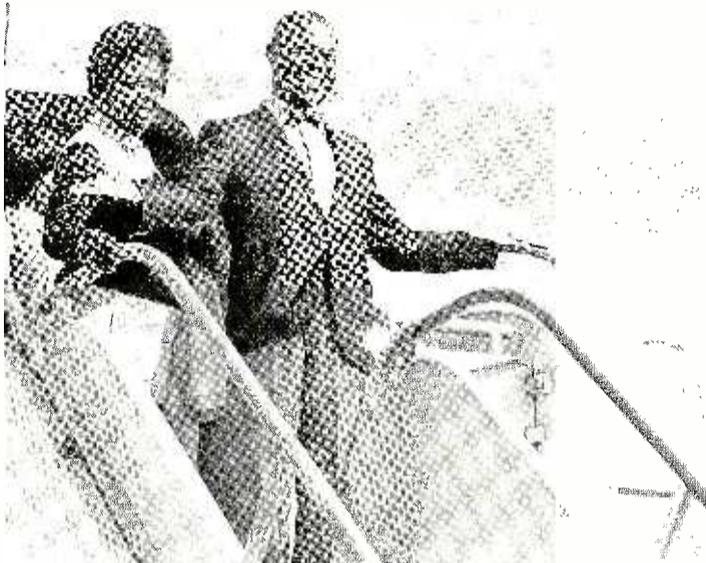
Today, most acts pulling over 5,000 attendance for their Toyko performances can count on at least 3,000 in Kansai, and so on in that proportion. Profitable tours through the hinterlands of northern Honshu, Kyushu, Hokkaido and other parts of the Japanese island, are also conceivable, as acts such as Xavier Cugat, The Ventures, Peggy March, Up With People, Newport Jazz Festival and many others will affirm.

Compared with Tokyo, Osaka, Yokohama, Kita-Kyushu, Nagoya and a couple of other metropolitan areas, other Japanese cities are called small. But it is often the case that even these "small towns" have populations in the hundreds of thousands. It should be remembered, too, that most Japanese print and broadcast media are of a nationwide nature, so that the publicity generated in the Tokyo press for a certain act or event is generally transmitted to other parts of the country as well.

As the Japanese appetite for foreign entertainment grows, so does the infrastructure of booking agencies, promoters, organizers, etc. Not long ago, from 80 percent to 90 percent of the middle- to big-name foreign artists making Japan tours were handled by one or another of a small handful of bookers, agencies who specialized in that type of business only.

Recently, however, there is a trend toward broadening the business. Record manufacturers are paying more attention to the link between record sales and personal appearance tours. And it can be expected that the more progressive companies will take a more active role in arranging such tours for their foreign artists, either by booking them directly or through a subsidiary or closely affiliated concern. Nightclub and hotel managements, too, have begun to book their acts directly. In fact, the owner of one of the biggest discotheques and nightclubs

Continued on page J-26



America's exports which Japanese have savored include (clockwise): jazz names Lionel Hampton, the late Louis Armstrong and Ella Fitzgerald; contemporary names now attracting crowds include Elton John and Ike and Tina Turner.

been cases of two or more different manufacturers sharing the sponsorship of big pop events like the Hakone Aphrodite '71 with Pink Floyd (Toshiba), Buffy Sainte-Marie (King), The 1910 Fruit Gum Co. (Nippon Columbia), and the Mashmakhan (CBS/Sony) and Grank Funk (Toshiba) joint concerts last summer. In the former, the concert organizer, Nippon Hosu (Japan Broadcasting) was happy to have the support of the various labels and it is known they actively campaigned for it by plugging the acts' recorded product (with liberal mention of the record labels involved) over their extensive radio and tv network.

Kyodo, who organized the Grand Funk/Mashmakhan bash at Tokyo's 40,000 capacity Korakuen Baseball Stadium and the Osaka Baseball Park, also welcomed the cooperation of Toshiba and CBS/Sony. Most other major bookers and record manufacturers are making such joint ventures a matter of policy. There are those few, however, who rarely even speak to each other and the foreign act that plans a Japan tour should first investigate its Japanese contact's attitude toward the relationship between record sales and concert promotion.

Another quirk of the Japanese market for foreign talent is seen in the new attitudes toward the individual artists within any given style of music. It once was true that if "Trio Los so and so" were successful here, every other "Trio Los such and such" stood a good chance of making it, too. But last year, within the space of a few short weeks, Japanese fans were given the choice between an assorted half-dozen major minor rock groups from England—Arrival, Free, U.F.O., and not so surprisingly flocked to see such and such while leaving some of the others to shake, rattle and roll to half-full houses.

Today, this condition is observed in rock, pop, Latin or any other popular bag, and is perhaps just another way of saying that the Japanese concertgoer has finally found his voice in determining what is shoved up on stage for his patronage. It may, also, be just another way of saying that there are too many foreign acts vying for attention on the Japan scene.

But more than likely, it's indicative that Japan is at last becoming a vital market for the full range of international talent—no longer the "boondocks of the Orient" as it was not so long ago.

The foreign talent scene in Japan has developed in the last three decades from a sort of Siberia for U.S.O. drop-outs, through the status of being a "new haven" for new hopefuls or a last resort for tired crooners, into the image of a off-the-map corner where "we'll concede to do a few gigs if the price is right."

The calendar shows that one of the first foreign acts to wow the Japanese after World War II was cowboy Kenny Duncan. He and his six-gun made show-biz history in June of 1951. As one Japanese pop chronicler

puts it, "anything or anybody from America in those days made people feel good."

Hampton Hawes and a dozen or so other jazzmen were doing their stints as members of the U.S. Occupational Forces in Japan in those days—playing in local clubs and getting it on with then neophyte Japanese jazz buffs Sadao Watanabe and Sleepy Matsumoto. But the first imported jazz group to formally tour the country was the Gene Krupa Trio in April of 1952.

Slightly before then, in 1948 and 1949, records by Dinah Shore ("Buttons and Bows") and Duke Ellington ("Caravan"), paved the way for Krupa and the others to follow. By 1953, June Christy, Xavier Cugat, The Delta Rhythm Boys, Jazz at the Philharmonic, the Louis Armstrong All-Stars, Ray Eldridge, Oscar Peterson and several other top acts were riding rickety trains from Yokohama to Tokyo and learning to eat with chopsticks.

It was Oscar Peterson, by the way, who "discovered" pianist Toshiko Akiyoshi and set up the chain reaction which is still producing top international jazzmen from Japan.

In 1954, the Art Friend Assn. of Japan was established and encouraged Japan tours by many foreign artists. While foreign jazz remained the big attraction between then and 1959, there was also an increase in Japan tours by large orchestras. Benny Goodman, Les Brown, Ricardo Santos, and others pulled extensive one-nighter treks through the country. Also in that period were appearances by Josephine Baker, Ivette Giraud, Paul Anka, Johnny Ray, Charles Trenet, the Golden Gate Quartet and the Trio Los Panchos.

It became a standard practice around that time to offer for sale at kiosks in theater lobbies, records by the acts performing inside. Few people were in the habit of shopping frequently in record shops, and this intermission sales route was a way to interest a wider public in foreign records outside those in the classical category.

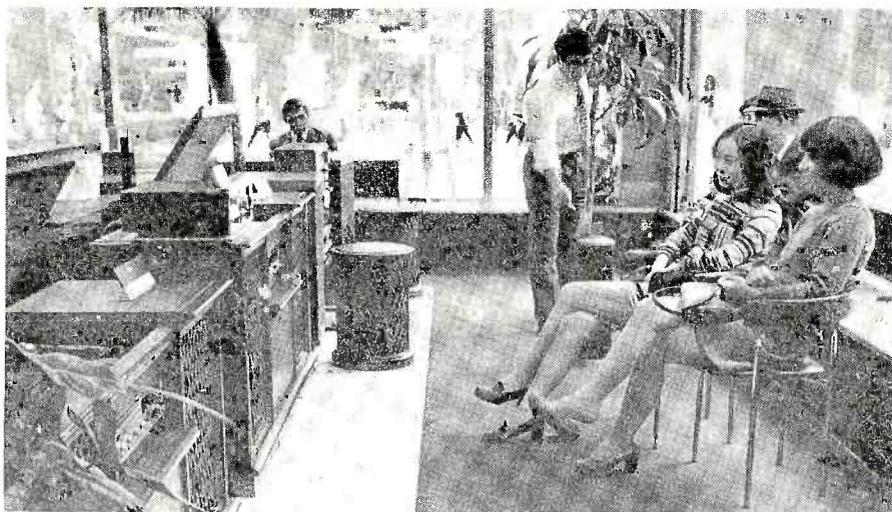
Profits were beginning to appear regularly to those bookers who took the trouble to really learn the ropes of handling foreign artists in Japan. In October, 1958, Kyodo Kikaku was formed, and Swan Promotions was soon to follow.

The second post-war boom of foreign talent here began around the end of 1960. The Japanese economy had stabilized and citizens were beginning to feel out the limits of their new-found tastes for things with flavors foreign. Frank Sinatra put in a few appearances in 1960, pulling full houses in local nightclubs such as Tokyo's Mikado for as much as 5,000 yen (about \$14) per head, an unheard of cover charge height. Harry Belafonte and other headliners also made the Tokyo scene that year.

The years 1961 through 1963 were called the "Golden Age" for promoters of foreign talent in Japan.

**M**OST MANUFACTURERS WON'T ADMIT they desperately needed it, but the Japanese audio equipment industry has found its lucky four-leaf clover in the shape and sound of four-channel stereo. And just in time.

Sales of Japanese high-fidelity equipment at home and abroad have soared in the last decade, and as the market expanded in the mid-1960's, so did the role of the sound industry in the country's overall economic picture. Most of the leading manufacturers banked heavily on the continued glowing health of the hi-fi market and made substantial capital investments in plant facilities, distribution and sales networks abroad. Throughout the late



A new experience: 4-channel sound.

## QUADRASONIC SOUND MEANS NEW CHALLENGES AND NEW OPPORTUNITIES

1960's the makers of high quality tape recorders, tuners, speakers, stereo amplifiers and players were riding a mounting wave of demand for their superior-line products, while the Japanese OEM manufacturers and gadgeteers were busily building profit pyramids in the car stereo field, portable cassette players, low-cost modular units and other mass-appeal audio electronics.

The introduction of four-channel stereo—which actually began in Japan in 1970 with Sansui's "quadralizer"—came at the peak of Japanese success in the audio world. Sales of hi-fi equipment were still growing, but not at the rate they had enjoyed in 1968-1969. The market was showing signs of leveling off in 1970 and early '71 and top makers like Sony, Pioneer, Trio, Sansui and others were stressing quality and innovation with an eye toward heading off an expected slowdown, at least in terms of continued growth.

Then in July of this year came the



Couple hears surround sound in a mobile setting.

news that America—Japan's major market—was retreating into what most Japanese consider an era of protectionism. The 10 percent import surcharge and the floating of the dollar (with resulting pressures on the Japanese yen), have dramatically changed the outlook of the Japanese audio equipment industry.

This is not to imply that four-channel stereo is Japan's last hope to maintain its role in the audio equipment world. It does mean, however, a promise of a new challenge for the industry.

There are problems to be sure. The most obvious is the question of matrix-versus discrete systems; some equipment manufacturers favor one or the other, while other makers are covering all bases by designing equipment capable of handling both. There is also a shortage of four-channel software, although this problem is rapidly being lessened through the efforts of RCA Victor, CBS/Sony, Columbia, Toshiba and several other record and tape manufacturers who, in cooperation with their foreign licensors, are stepping up their releases of software designed for four-channel playback.

Sansui has no direct ties with any software producers in Japan or abroad. Yet statistics show that their "quadralizer" series of hardware is among the best-selling equipment of its kind in the world. Following the October, 1970, announcement of their "quad-

phonic Synthesizer QS-1," they have continued to introduce new products in the line, including an encoder/decoder series for use by recording studios, FM radio broadcasters, and other professional or semi-pro users. Their system is not unique, but it has captured the imagination of users in Japan and abroad and helped dispell the feeling that a synthesizer is a "pseudo" four-channel approach.

Sansui engineers claim that four-channel systems using "logic" circuits cannot be used in true high fidelity systems. But this point is strongly argued by Sony which is producing the "SQ" four-channel series in partnership with CBS. The "SQ" is a matrix system employing logic-circuit technology developed by the CBS Labs in the U.S.

According to Sony president Akio Morita, his company is solidly committed to the SQ system which, as mentioned, is a matrix system. The Victor Company of Japan, on the other hand, is the leading advocate of the discrete system and believes—as do a few others in the industry—that it will be the four-channel sound standard of the future.

Victor's "CD-4" system was largely developed at their experimental laboratory near Tokyo. Unlike the Sony and other matrix systems, it is not compatible with two-channel systems, as it requires a special pickup cartridge. Victor argues that the matrix systems used by their competitors do not afford the true separation required to produce effective four-channel sound fields.

Victor of Japan and its associate companies are stepping up the production of "CD-4" software in the Japanese and foreign markets.

Aside from Sony-CBS's "SQ" and Victor's "CD-4" systems, which appear to be the major contenders for the favored pole position in the four-channel race, other Japanese audio equipment makers have introduced systems of their own. In addition to the Sansui

Continued on page J-26

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## THIS YEAR'S TOP JAPANESE HITS

1. Shiretoko Ryojko	Tokiko Kato	Grammophon	—
2. Watashi No Jyokamachi	Rumiko Koyanagi	Reprise	Watanabe
3. Kizudarake Ni Jinsei	Koji Tsuruta	Victor	—
4. Saraba Koibito	Masaaki Sakai	Columbia	Nichion
5. Mata Au Hi Made	Kiyohiko Ozaki	Philips	Nichion
6. I Dream of Naomi	Hedva and David	RCA	Yamaha Music
7. Yokohama Tasogare	Hiroshi Itsuki	Minoruphone	Yomiuri Pack
8. Hanayome	Norihiko Hashida & Climax	Express	G.C.M.
9. Bokyo	Shinichi Mori	Victor	Watanabe
10. Jyunana Sai	Saori Minami	CBS/Sony	Nichion
11. Melody Fair	Soundtrack	Polydor	Intersong
12. Sayonara O Mo Ichido	Kiyohiko Ozaki	Philips	Nichion
13. Love Story	Soundtrack	Paramount	Nichion
14. Kyoto Bojyo	Yuko Nagisa	Toshiba	Taiyo/U.A.
15. Futari No Sekai	Teruhiko Aoi	RCA	Suiseisha

## FOREIGN HITS OF 1970

1. Venus, The Shocking Blue
2. Mr. Monday, The Original Caste
3. Let It Be, The Beatles
4. Mandom, Jerry Wallace
5. The Maltese Melody, Herb Alpert & Tijuana Brass
6. El Condor Pasa, Simon & Garfunkel
7. Bridge Over Troubled Water, Simon & Garfunkel
8. Never Marry a Railroad Man, The Shocking Blue
9. Le Ta SSager De La Pluie, Francis Lai Orchestra
10. As the Years Go By, Mashmakhan
11. Train, 1910 Fruitgum Co.
12. Love Glows, Edison Lighthouse
13. Early in the Morning, Cliff Richard
14. Yellow River, Christie
15. Kyoto Doll, The Ventures
16. Rain, Jose Feliciano
17. Che Vuore Questa Musica Stasera, Peppino Gagliarde
18. Volano Le Rondini, Gigliola Cinquetti
19. Les Hommes Qui N'Ont Plus Rien A Perdre, Sylvie Vartan
20. Sugar Sugar, The Archies
21. Catherine, Daniele Vidal
22. Que Sera Sera, Mary Hopkin
23. Travelin' Band, C.C.R.
24. House of the Rising Sun, Frigid Pink
25. Du Soleil Plein Les Yeux, Soundtrack

## JAPANESE POP HITS OF 1970

- |   |  |
|---|--|
| 1. Keiko No Yume Wa Yoru Hiraku, Keiko Fuji | 6. Ai Wa Kizutsuki Yasuku, Hide & Rossanna         |
| 2. Kuroneko No Tango, Osamu Minagawa        | 7. Awazuni Aishite, Hiroshi Uchiyamada & Cool Five |
| 3. Dorifu No Zundokobushi, The Drifters     | 8. Kyo De Owakare, Yoichi Sugawara                 |
| 4. Onna No Blues, Keiko Fuji                | 9. Uwasa No Onna, Hiroshi Uchiyamada & Cool Five   |
| 5. Tegami, Saori Yuki                       | 10. Kyoto No Koi, Yuko Nagisa                      |

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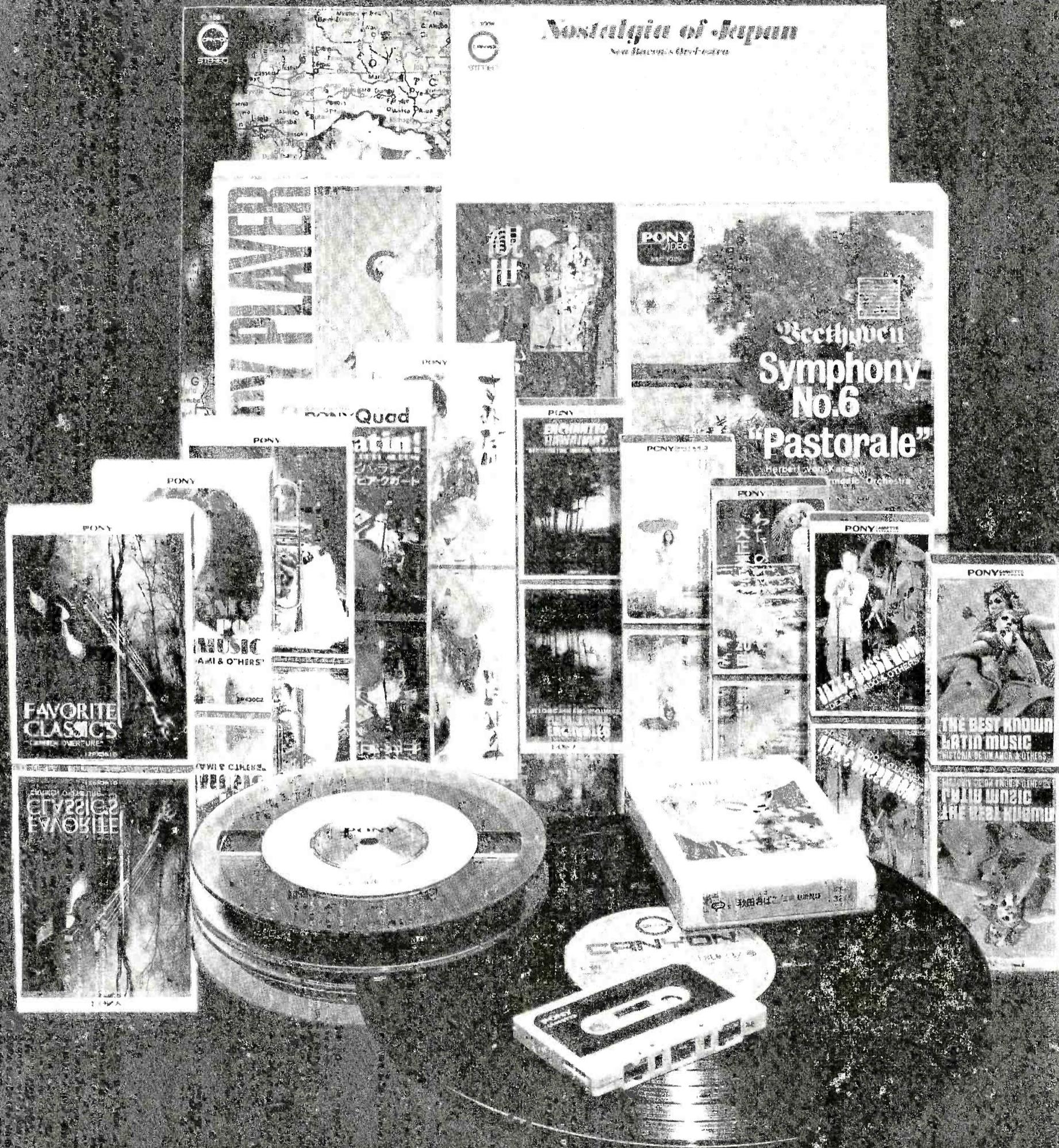
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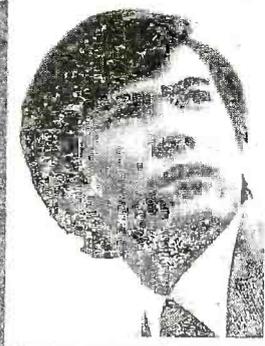
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# THE PROMOTION SCENE

## A TV SHOT MEANS A LOT, BUT TOO MANY 'NEW FACES' CLOUD THE SCREEN

By Ichiro Fukuda

**T**ELEVISION IN JAPAN provides the major means of promoting recording personalities. But there are difficulties facing the TV industry, however, especially when it comes to the amount of influence it holds in the pop music field.

Japanese TV stations carry many "best-ten" musical variety shows, shows which have formats roughly between "American Bandstand" and "Ed Sullivan" with a heavy dose of Top 40 radio and a touch of Johnny Carson's "Tonight." Nearly all are broadcast live, and this is an advantage to those artists who appear as guests for the purpose of promoting their latest record releases.

It cannot be denied that repeated exposure on TV is a must for increasing record sales and establishing a claim to stardom for most Japanese pop singers. Recently, however, the popularity of such "best-ten" TV shows has shown a marked decrease. Lack of top quality talent and variety and the fact that there are just too many shows of this type on the air are reasons for this decline.

In the Tokyo area, five of the seven television channels—the two NHK stations are the exceptions—each broadcasts a "best-ten" type show daily. Most of them are scheduled for the identical time slot—as if by agreement. This means that every day or night, the same singers sing by agreement. This means that every day or night, the same singers sing the same songs, the same emcees tell the same jokes. It's not unusual for Miss X to appear on a different show each night for five nights, starting the circuit again the following week for another, and another round.

The low fees paid by the shows, plus the fact that the practice of broadcasting live during the mid-evening hours conflicts with theatre and nightclub schedules of the better artists, result in shows of rather poor quality.

With the exception of not infrequent but predictably bland appearances of top stars, most of the entertainers on these shows are fresh faces. Plugging their debut songs, they make the rounds of the shows as often as their promotion directors and managers can arrange. And since many Japanese record companies have a tendency to favor an endless parade of new

faces over all but their very top stars, quite naturally the "best-ten" shows are only a slight cut above amateur hours.

The Japanese pop record that scores a hit without the aid of TV is a rarity, however. There are two recent examples, "Kyoto no Koi" by Yuko Nagisa and Tokiko Kato's "Shiretoko Ryojo." Their success has created a good deal of soul-searching within the TV industry. Because of this and the decline of ratings, for the "best-ten" type of program, the industry is striving to improve its fare.

In the print media, the wide variety of newspapers, including the three giant dailies with circulations of over one million each are prime promotional channels. Most of the weekly and monthly magazines have circulation of at least 100,000, with more than a dozen claiming over one million readers each. Two or three of the million reader magazines specialize in "inside" or "confidential" stories, usually about the private lives of celebrities, including recording artists.

Magazines specializing in music are also extremely important promotional vehicles in Japan. Although they are called *fan-zashi* (fan magazines), they bear little resemblance to some American and European publications in that they tend to take their subjects very seriously, featuring extensive record reviews, discussions of the music and artists, news about concerts, radio and TV broadcasts, live performances and contract-signings.

A characteristic change in music journalism in Japan is the move from mass to mini communications; there is an increasing trend to specialize. It is notable that magazines for amateur musicians have increased of late. Publications which feature the music and words for rock, folk and other kinds of popular music, scored for guitar, are avidly read.

Once a domestic artist has achieved stardom, it is not at all difficult for him to continue to command SRO houses for as many live concerts as he wishes to give. Maintaining high record sales once he has slipped momentarily from the charts is extremely difficult, however. No matter how good his promotion is, anything short of a wildfire hit song will not bring an artist back into the charts once he has been absent from them for any length of time.

Singer Hibari Misora is generally considered to be the top concert attraction in Japan's pop world today, with popular artists Yukio Hashi, Kazuo Gunaki and Teruhiko Saigo not far behind. It should follow that the current recordings of these widely known veterans would continue to sell well, but such is not the case. Their labels report that their sales today are less than one-tenth of the figures they once commanded.

Although these and most other established stars of pop in Japan are still in their 20's and 30's, the appearance of an overabundance of new acts has watered down the record market, say observers.

Competition for promotional exposure in relation to record sales is increasing, and with the forecasted decline of "best-ten" TV shows and the record industry's continued fascination with new faces in search of that occasional hit, it is difficult for an established artist to rely on record sales to sustain his stardom.

Radio is not to be ignored as a key promotional channel in Japan. But it is curious that in spite of the wide proliferation of the medium, promoters of domestic music tend to treat it as a secondary promotional vehicle. Radio stands out as the number one vehicle for promoting foreign-origin records, however.

There is an increasing trend of higher sales for foreign-origin records over domestic product. All of the Japanese record companies, with the exception of Crown which releases only domestic records, and others like Teichiku, Canyon and Minoruphon which specialize in local product, have reported sales ratios of from 50-50 to 30-70 in favor of foreign-origin product.

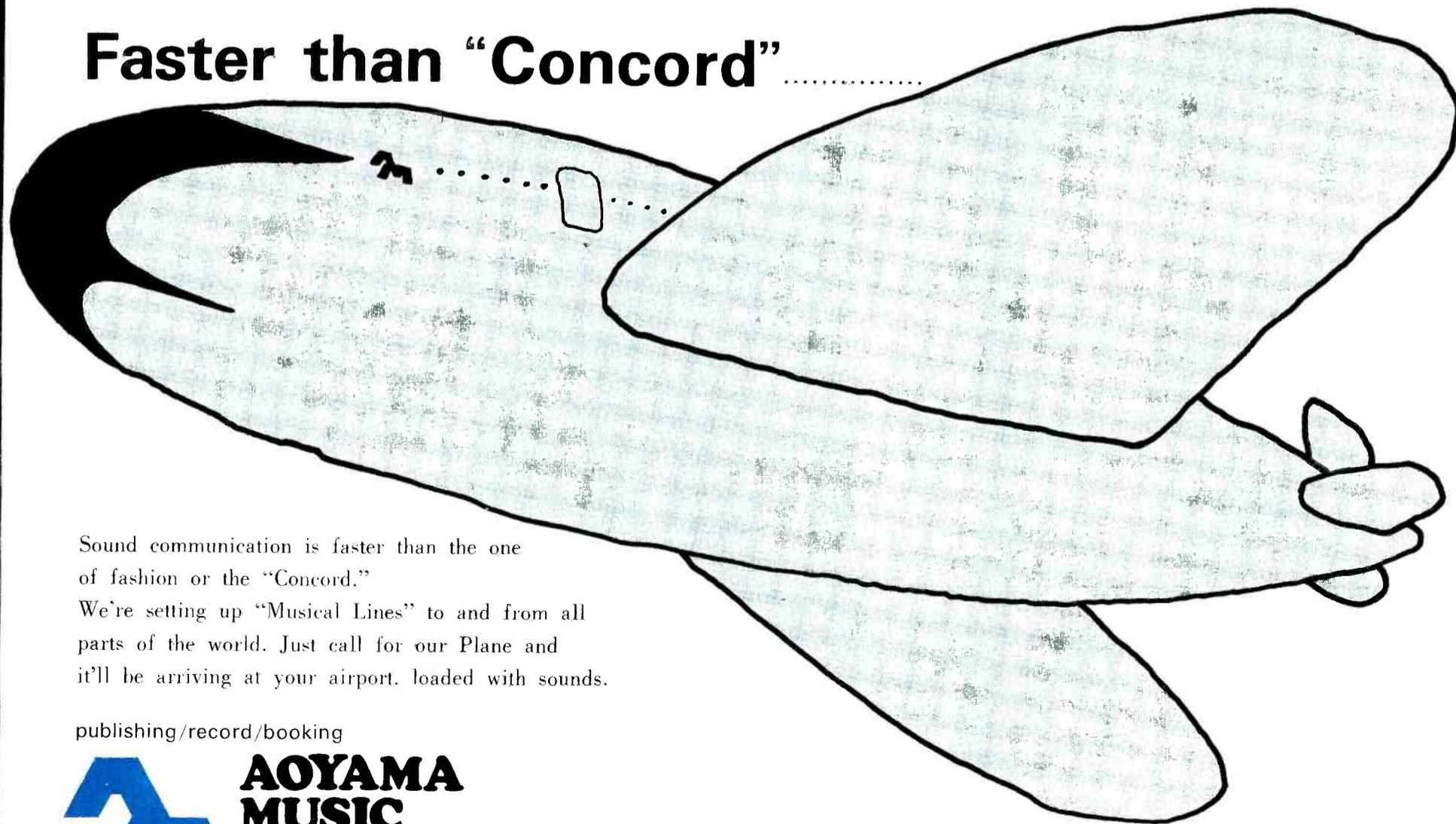
To promote the sale of records by foreign artists, radio is far more effective than TV, even though there is a slight trend to use videotape clips of foreign artists on certain TV shows (Tokyo Channel 12's "Now Explosion" show is one of these).

Tokyo, with a population of nearly 12 million persons, is served by a total of only nine radio stations; there is one local interest commercial short-wave station, two FM stations and six AM stations.

NHK, which is quasi-government run, non-commercial and does not welcome rock music, operates one of the two FM and two of the six AM stations. The

Continued on page J-24

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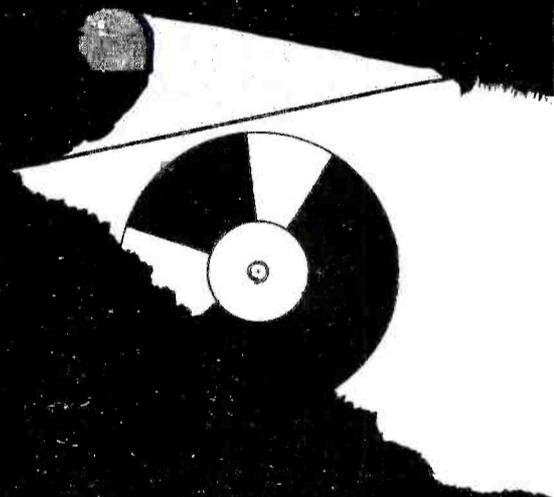
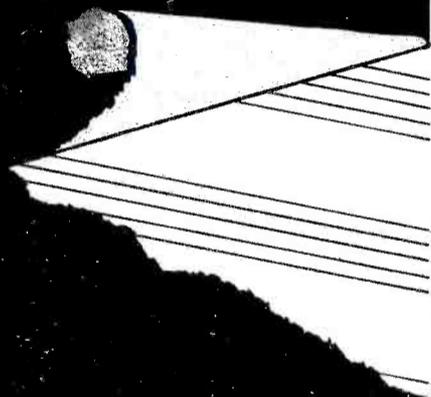
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An NHK-produced show combines music with disk jockey chatter.

## RADIO-TV COVERS MUSIC FULLY

**A**s should be expected in a nation which produces a substantial share of the world's consumer electronic products, the role of radio and television broadcasting in Japan is indeed large. In fact, broadcasters have begun promoting music concerts—a new avenue for them.

It is estimated that there are nearly 1.5 radios per household, plus over 15.2 million automobile radios (more than one-third are installed in taxis, buses and trucks). There are also over 23 million television receivers in use, about 40 percent of which are color sets.

Television and radio programming is generally divided into three major categories: news and public affairs, dramatic and musical entertainment and sports, and educational.

The Japanese Diet ratified a new copyright law in January 1971, which, in effect, makes it illegal to air recorded material without the payment of

performance royalties. Prior to the passage of the law, broadcasters had only to give credit to the artist and the record manufacturing company involved.

Several other changes have occurred in broadcasting in recent months. As labor costs continue to soar, and as CATV and other developments in television become realities, broadcasters find themselves facing unprecedented challenges.

The broadcasting field is dominated—as a matter of basic principle—by the Nippon Hoso Kyokai (NHK) or Japan Broadcasting Corporation. This is a semi-government body under special obligation to nationwide broadcasting coverage by radio as well as television. It is legally authorized to collect radio and television license fees from the receiver-owning public, similar to the BBC in the United Kingdom. There are no commercial programs allowed on NHK radio or TV. All broadcasting in Japan comes under the authority of the Minister of Posts and Telecommunication.

Noncommercial NHK operates a total of 54 AM and FM stations nationwide. In addition to these, there are some 57 private AM and FM stations, two located in Okinawa, and the Far East Network operated by the U.S. military.

In the Tokyo area, with approximately 11 percent or 12 percent of the total population of Japan within normal receiving range, there are only six AM and two FM stations. Two of the AM and one of the two FM stations are operated by NHK. The others are private: FM Tokyo, Nippon Tampa Hoso, Radio Kanto, Bunka Hoso, Tokyo Broadcasting System (TBS) and Nippon Broadcasting (JOLF).

In 1958, when television became extremely popular among Japanese households, the influence of private radio broadcasting stations in Japan began to drop. Stations were forced to change their programming drastically, severely reducing their production staffs and eliminating almost all creative shows with the exception of documentaries and the like prepared by their news divisions. The music/news format became common and has continued to this day.

A typical station in Tokyo divides its 24-hour broadcasting day into four time belts: morning and pre-noon hours are programmed for housewives and for students and salaried workers on their way to school or work; afternoon hours for housewives and car drivers; evening hours for families and "midnight" or late-evening, early-morning hours for students.

Although there is a growing demand for it, it is unlikely that FM broadcasting will increase in the near future. The Government, after many years of experimentation, decided in early 1970 to limit the number of FM stations to two in each of Japan's most populated areas: Tokyo / Yokohama; Osaka; Nagoya and Fukuoka. In each case, one of the two licenses is held by NHK. Most FM programming on the NHK as well as the private stations is in stereo. There has been a great deal of experimentation with four-channel stereo broadcasting over FM in the last few months and this is expected to continue, judging from the excellent results and the support it receives from audiences, record makers and audio hardware makers alike.

Radio listeners in the 15-25-year age bracket make up the largest audience. Commercial AM radio plays the

most important part in the promotion of foreign popular music. FM radio concentrates on classical music for the most part, although easy listening and Latin music is also featured.

It should be noted that broadcasters are beginning to take an active interest in the promotion of live music in Japan. NHK sponsors one of Japan's most highly regarded symphony orchestras; Nippon Hoso (JOLF) sponsored an outdoor music festival in the foothills of Mt. Fuji last summer which featured Pink Floyd from the U.K., Buffy Sainte-Marie and others from the U.S. and several top Japanese jazz, folk and rock groups.

Experimental videocasting was begun in Japan in 1949, four years after the end of WW II. It was not until January, 1953, however, that daily service was begun by NHK. In the 18 years since the industry has grown rapidly and there are a total of 36 television stations nationwide today.

Provisional licenses to broadcast in color were granted to NHK and NET (Nippon Educational Television Network) in December 1957 and now each of Japan's three dozen stations airs the great majority of its programs in color.

There are many "best-ten" type of popular music shows on the commercial television stations, especially in the metropolitan areas. In addition, NHK features several shows dealing with musical events from around the world. The popularity of these shows, especially the "best-ten" types which feature domestic recording artists of the *shinjin* or "new face" class, is declining sharply.

The performance fees for the singers on the "best-ten" shows are exceedingly low. At an annual meeting, private TV broadcasters agree upon a "scale" or rank of payment for artists. An artist in his first year will usually receive no more than 3,000 yen per performance—or less. Few of even the most seasoned stars received more than 100,000 yen per performance.

Foreign entertainers who appear live or on Japan-filmed tape are usually given nothing more than a pearl necklace or some other trinket as payment. Still, the use of television in the promotion of a foreign artist is very effective in creating demand for records and concert tickets, as The Osmonds, Peggy March, Pat Boone, David and Hedva from Israel and many others can verify.

## PROMOTION SCENE

• Continued from page J-20

short-wave station has very small influence; therefore there are only four AM stations and one FM station to attract the attention of record promoters. Of course there is no so-called "underground" radio programming on AM or FM.

According to the most recent industry surveys, there are 878 programs on radio and TV which contribute to the promotion of music. Of these, 88.8 percent are produced by the stations themselves; the rest are prepared by independent production companies or by record manufacturers.

The first radio disk jockey program appeared about 10 years ago. At present, there are about 444 male DJs and about 324 female DJs, plus some 22 DJ teams for a total of 790 DJs.

Not all of these have the freedom to choose the records they play. Some 48 percent of the male (50 percent female) DJs have total control over their programming; 30.2 percent of the males (29.9 percent female) have no control whatsoever and 21.8 percent of the males (20.1 percent female) split the control with sponsors or their station directors.

Many radio DJs are well-known personalities from other areas of entertainment: actors, artists and critics. These "instant DJs" often know very little about the music they play and usually read prepared scripts. As a result, audiences tend to ignore their comments about the records and are influenced very little by their shows. Nevertheless, record promoters devote a great deal of energy in arranging that their product is exposed over these shows.

Even the programs sponsored by record companies are far from reaching the quality of real DJ shows in the U.S. and Europe. They simply arrange the programs according to their sales quotas and let their more popular artists read prepared scripts, introducing each record with a good deal of "hype."

Record companies also buy a considerable amount of spot commercial time. There is one radio network in central Japan that has so many programs sponsored by record companies that station directors



Toshiba Records Yuko Kimi meets her public during a promotion visit in Shinjuku, Tokyo.

claim they have only one hour a day—late at night—to air their own shows.

Record companies establish their advertising and promotional budgets at the beginning of each year. On the average, from 50 percent to 60 percent of these budgets is used to buy radio air time and to produce self-prepared radio shows.

The biggest problem in promoting foreign repertoire is the fact that there is a shortage of promotion men who specialize in this. The so-called "publicity sections" of the various record companies are busy preparing advertising for print media, leaving the job of actual promotion to other sections.

Each company has a division usually called *Yogaku-bu* or Western music section. The directors of each decide what records to release from the foreign titles made available to them, when and in what quantities the initial releases are made, what jacket art, adver-

tising directions and so forth are used. But they also must double as promotion men, personally planning promotion campaigns.

There is an increasing trend for record companies to participate in co-sponsoring live concerts by foreign artists. The amount of money given to such activities is small, but at least the idea is a good one. Some record companies are also trying out various tactics to influence the youth market in new ways, such as publishing and circulating their own "underground newspapers," giving away free posters in record shops, conducting record concerts for students on or near campuses, etc.

Record promotion in Japan is a relatively new activity, and it is experiencing growing pains. There are many tried and true methods, but there is also a great deal of room for new and imaginative experimentation.

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# JAPANESE ARE THE BEST CUSTOMERS FOR JAPANESE MADE MUSICAL INSTRUMENTS

By Rikuro Hiyama



Trying out a locally made product: the sounds are good.

**J**APAN'S SYSTEM of musical education may be a key point in the striking success of the nation's musical instrument manufacturing industry. Today, the industry supplies a monthly total of slightly under 20,000 pianos for consumption in Japan alone (the annual consumption of the U.S. is estimated at 220,000 units), 50,000 reed organs a month, 8,000 electronic organs a month (the annual total in the U.S. is 100,000), 50,000 guitars a month (U.S. is 1,700,000 annually), and over 10,000 wind instruments a month (U.S. is 600,000 per year). These figures take on even more staggering meaning if one considers that Japan has a population of just over 100 million persons.

It is obvious that Japan's large consumption of instruments is sparked by the educational system. The many university-level schools train thousands of qualified teachers, innumerable private musical classrooms are to be found for the serious student, and the musical education course in the compulsory education system in the nation's elementary and middle (junior high) schools train hundreds of thousands more.

In other words, at least 20 percent of the entire nation—every child between the age of kindergarden into their late teens—is engaged in some form of musical education at all times.

Among Japan's musical education courses which have attracted the attention of the world are the violin talent system operated by Shunichi Suzuki, the Yamaha Foundation for Music Education-run classes for young people and the highly-regarded Toho Musical College which trains brilliant children.

Some of the systems concentrate on one instrument, such as the Yamaha Electone Classes which train students at thousands of locations all over Japan.

Japanese musical instruments manufacturers have stuck to the principle that when a musical instrument is sold, its performance technique should be taught to the buyer.

Despite the cold fact that Japan exports pianos equivalent to only 10 percent of the domestic U.S.A. consumption, American piano manufacturers towards the end of 1969 pressed their government into considering the enforcement of import restrictions on Japan-made pianos and succeeded to have the Customs Tariff Commission hold a public hearing on the subject in Washington.

According to one report, a total of \$1.7 million worth of stringed instruments with frets was sold in America last year. Of this figure, \$1 million—or 70 percent—was of Japanese origin. This fact tells us that America's young generation satisfies itself by obtaining relatively high quality instruments from Japan at reasonable prices.

Japanese youth are enjoying what may be the most fertile musical environment in the world today. It is

noteworthy that they pursue both Western and Japanese music with gusto. Many young Japanese start with reed organs then change to pianos or electronic organs, or start with violins or guitars then shift to wind or percussion instruments. At the same time—especially in recent years, Japanese youth is showing a most avaricious liking for such traditional Japanese instruments like the *koto* or *shakuhachi*, many of them bending these beautiful instruments into the patterns of contemporary jazz and other forms.

It may be justified to predict that such free, extravagant and yet flexible attitudes will continue to provide a rich base for the growth of the Japanese musical instrument industry.

The Japanese people first obtained Western musical instruments about a century ago. Previously, they had, for over 10 centuries, developed their unique, seclusive music using such traditional instruments as *koto* (Japanese horizontal harp), the banjo-like *samisen* (pronounced "she-ah-mi-sen"), the *shakuhachi* or vertical bamboo flute, Japanese drums (*wadaiko* and others). The Western instruments such as fife, violin, drums, reed organs, etc., came into wide popularity only as late as the 1860s and '70s with the ending of what had been till then a national policy of total isolation.

Today's music instruments manufacturing industry in Japan—one of the best and largest in the world—came into being and grew to its present size and scale as the direct result of the efforts of two carpenters. Masakichi Suzuki and Toragusu Yamaha—having been captivated by the striking performances of a violin and a reed organ respectively in the latter half of the 19th century—began to copy these instruments.

Masakichi Suzuki and his son and a grandson, through their strenuous efforts, succeeded in creating an industry which today manufactures over two million musical instruments a year and enjoys a 70 percent share of the world's stringed instrument market.

The reed organs which Toragusu Yamaha produced through careful imitation of imported models eventually led to the birth of the giant complex at Hamamatsu in Shizuoka Prefecture, the headquarters of both Nippon Gakki Seizo Co. (Japan Instrument Manufacturing Co.) and Kawai Gakki Seisakusho (Kawai Instrument Products Manufacturing Co.).

In particular, the Nippon Gakki Seizo Co., which adopted the surname of its founder, Yamaha, as the brandname of its products, has grown to a remarkable size—almost unprecedented in the history of the world's musical instruments manufacturing industry—with an annual output of 200,000 pianos, 360,000 reed organs, 100,000 electronic organs, 200,000 guitars and 200,000 wind instruments.

The present success of Yamaha may be attributed to the leadership of Genichi Kawakami, now president of the company, who has been like a grandson to the founder. Some 60 percent of Japan's total production comes from Yamaha; this year's national total is \$250 million.

Continued on page J-38

## DISK PRODUCTION

● Continued from page J-4

area which could not be handled for one reason or another by the parent company.

The fact that they are controlled by the majors disqualifies them from being called minors, however. The 11 minor labels now in business are financially independent of the major record companies, even though most depend on them for their distribution.

Several years ago it was felt that no label could retain its independence if it had to go to one of the majors for help in sales. Today, this is not true, mainly because the majors have recognized the minors' knack for producing big hits and are satisfied to take their percentages of sales without the necessity of controlling the entire label.

Aside from Murai, whose Alfa and Mushroom labels are reportedly well on their way toward breaking all sales records for minor product, Masaaki Hata stands out as the leader of the minor revolution.

Hata's label, URC, was the first "underground" label in Japan. Since its formation in July, 1969, it has concentrated on creating separate sales network for its releases. URC specializes in the kinds of folk, rock and other product that some majors find objectionable—material appealing to radical student groups.

URC surprised the music industry this summer by inviting two other minor labels, Garlick and Tengu, to join its sales programs and together they are steadily increasing their share of sales in the youth-oriented market.

This is a list of the small labels: Alfa, URC, Green City, Garlick, Pop, Tengu, Three Blind Mice, Rohon Records, Kid, Mushroom and Kangaroo.

## TOP TALENT

● Continued from page J-13

in Tokyo's Akasaka district has made over a dozen trips to Africa, Europe and the Americas in the last 12 months to scout for acts. He had even arranged to present a top U.S. rock group in a large public concert in Tokyo, but unfortunately the group ran into visa problems. We can expect to see increased activities of this type in the near future, however.

The U.S. military bases around Japan are in the process of reducing personnel and their many officers' and enlisted men's clubs are not as active as they once were. There is still a demand for foreign acts, however, and appearances on "the circuit" continue to appeal even to headliners like Ray Charles, Jimmy Smith, Sarah Vaughan and Tony Bennett.

That Japan has "come of age" as a top market for international entertainment is a fact that many American and European talent managers tend to ignore. It is not uncommon to hear a foreign act here say that they would have included Japan on their world tours much sooner if their managers had not dismissed the possibility with a superficial "can't be done" or "isn't worth it."

Concert halls and theaters in Tokyo and other large cities, and in the "small towns" as well, are as good as if not superior to those found anywhere else in the world; the professionalism to be found in the activities of talent promotion agencies—large and small—is first class; the enthusiasm and attention expressed by Japanese audiences is warm and gratifying.

From blues to bolero, from soul to symphonic, the musical offerings of foreign lands are very much in demand in Japan.

## QUADRASONIC SOUND

● Continued from page J-14

"SQ" line, here are several others: Toshiba's "QM," Sanyo's "Quadsonic Control System," Trio's "QR," Matsushita's "RS," Hitachi's "Ambimatrix System," Mitsubishi's "QM," Pioneer's "Phase Shift Quadralizer," and new systems by TEAC, Onkyo, Toyo, Nippon Columbia, and most other major and minor manufacturers.

From the Japanese point of view, the state of the art in four-channel hardware is just beginning to reach definable proportions. Audio fans can expect continued advances in the quality and selection of Japan-made four-channel hardware over the next few years.

Although there are few positive indications of it at present, it's even possible that the question of compatibility between matrix and discrete systems may be resolved by agreements between the advocates of each. Meanwhile, despite this basic obstacle, the Japanese audio industry is looking "four-ward" to maintaining its reputation as a productive high fidelity equipment supplier.

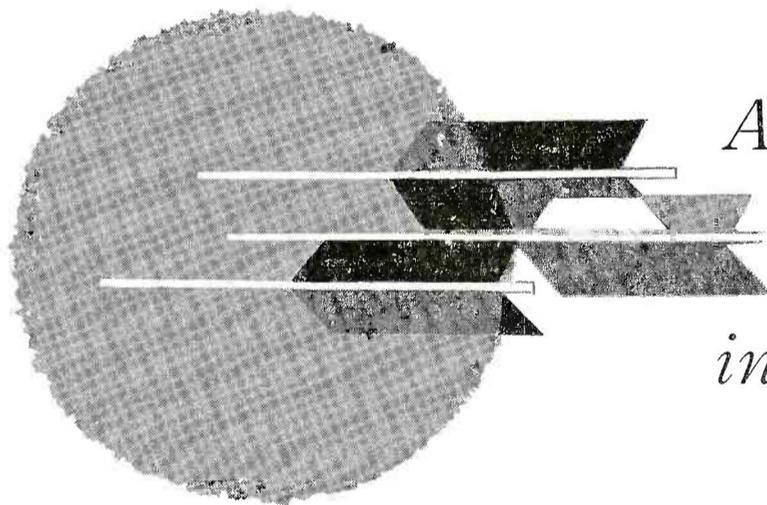
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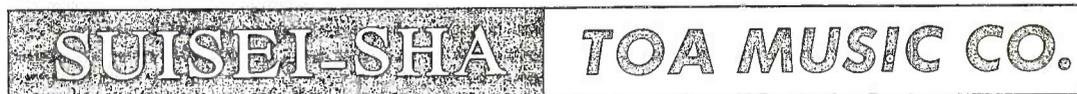


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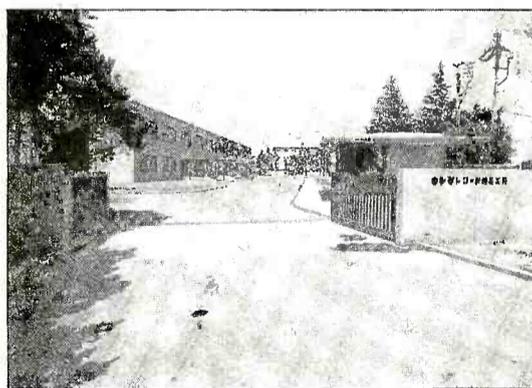
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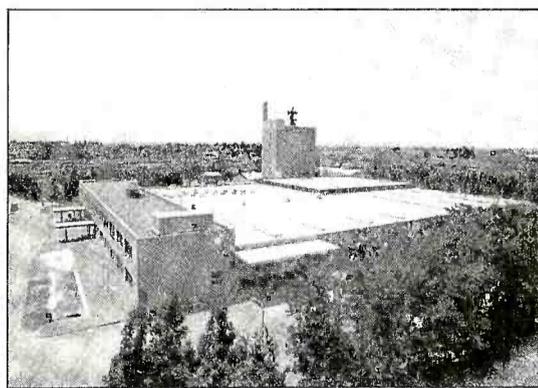
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**CONTINUED IMPROVEMENTS** are being made in recording facilities. Together with a substantial investment in new cutting, plating and pressing facilities on the part of the record makers, Japan's overall record reproduction facilities represent a capital investment triple that of three years ago.

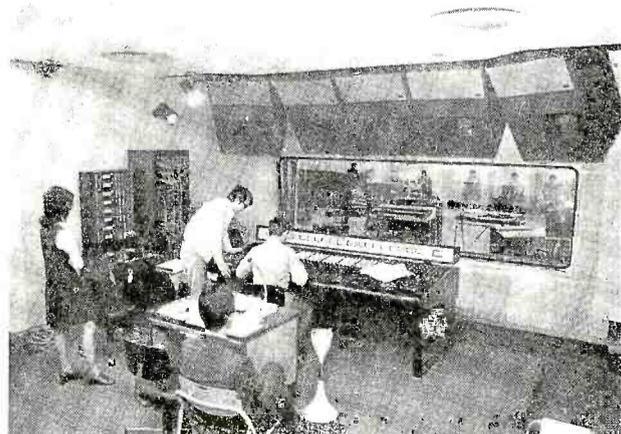
With the advent of four-channel recording and the more complex demands on recording technology made by today's styles in popular music, however, some members of the Japanese music world feel their country lacks the level of recording quality it should have. Some of their criticism is directed against the equipment itself, but for the most part it is directed against the engineers, mixers and other technicians available to man it.

There are several excellent 4- and 8-track facilities available, featuring up-dated equipment (mostly imported). There are, however, only two 16-track studios, one at Victor's modern complex in the Yoyogi/Aoyama section of Tokyo and one at the brand-new Mouri (sometimes spelled Mori) studios in Meguro, Tokyo. There are no studios with more than 16-track output facilities at present in Japan.

Seven of the domestic record manufacturers own and operate their own facilities: CBS/Sony, King, Nippon Columbia, Polydor, Teichiku, Toshiba and Victor. The latter studio is made available to Nippon Phonogram and other companies on a special-arrangement basis.

As to costs, all but the largest, newest studios ask well under \$50 per hour studio rental. Added to this, of course, are overtime charges, fees for engineers, mixers and tape. These prices are going up, to be sure, but

*Continued on page J-34*



Mori Records cuts a brass section date, with each player separated by isolators on both sides.



Mrs. Folster

## JASRAC AND FOLSTER ARE A COLLECTION DUO

**A**S the Japanese music industry continues to expand, more and more attention is being paid to the all-important question of copyrights and payments of royalties. Japanese record manufacturers, lyricists and composers, artists and music publishers depend on one official organization for the collection of rights and royalties related to their creative works. Their foreign counterparts likewise have but one collection agency acting for them. These two organizations are JASRAC, the Japanese Society of Rights of Authors and Composers, and the Mrs. George Thomas Folster & Associates Agency.

JASRAC is a non-profit association incorporated under the Civil Law of Japan. It is the only musical copyright clearance organization in Japan officially licensed by the Commissioner of the Agency for Cultural Affairs under the "law on intermediary business concerning copyrights" for the conduct of intermediary business activities concerned with the copyrights of musical works. (The Folster agency is officially licensed under a separate law.)

The administration of JASRAC covers all the copyrights of musical works, i.e., all the rights for their public performance, motion picture synchronization mechanical reproduction and publications.

Fees and royalties are collected for the use of musical works by JASRAC in accordance with the "fee scales for musical works" which is duly approved by the government.

JASRAC is entrusted with the copyrights of almost all (over 90 percent) Japanese authors and composers and, under the contracts it has signed with more than 40 copyright licensing organizations in over 30 countries of the world, administers the rights of the works in the repertoires of these organizations. It is, therefore, an established fact that JASRAC does administer a broad and complete repertoire comprising the copyrights of roughly all the musical works being used in Japan, irrespective of their origin.

JASRAC was formally inaugurated Nov. 19, 1939. The total fees and royalties collected by JASRAC surpassed the 5.15 billion yen level (approx. \$15.3 million) in 1970, as compared with the less than \$100 collected during its first year of operation. An annual growth factor of roughly one million yen has been steady for the last few years:

1968: 3,115,836,867 yen; 1969: 4,218,820,309 yen; 1970: 5,519,796,214 yen.

It is estimated that about 75 percent of the collections of JASRAC in 1970 were paid to Japanese music publishers.

Reflecting the increasing popularity of foreign-origin music in Japan, it is estimated that JASRAC paid around one billion yen to holders of foreign copyrights for 1970, while receiving in the name of Japanese copyrights only an approximate 40 million. This trend has been increasing in the last several years.

Hachiro Sato is the current president of JASRAC. He presides over a 17-member board of directors, several of which are from the music publishing world of Japan. There are over 4,000 JASRAC members and the organization serves their interests with about 245 employees in a strikingly modern building, "JASRAC House," in central Tokyo.

The Folster agency, also located in central Tokyo, represents an impressive list of foreign music publishers. Now headed by the wife of the late George Thomas Folster, the agency was formed in the late 1940's to collect mechanical rights only. The following is a partial list of the Folster agency's main clients: Belwin-Mills, Big Seven, Bourne, Daywin, Chappell (Inc. and Ltd.), Edwin H. Morris (Inc. and Ltd.), Famous (Paramount), G. Shirmer, Gil, Irving Berlin Music, Lawson Gould, Lois, Michael H. Goldsen (Criterion), Mietus, Morro, Regent, Southern (World Group, Peer), Vogue, Burlington/Palace, Campbell Connolly, Dick James (Northern Songs), Lawrence Wright, Peter Maurice (Keith Prowse).

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# 'EXPERIMENTAL' MEANS OF DISK DISTRIBUTION ARE SLOWLY EMERGING,

By Malcolm Davis



Retail shops offer well stocked supplies of music in disk and tape formats. But there are critics of the supply system.

NE OF THE MOST TROUBLESOME and interesting problems in the record industry involves updating and streamlining retail distribution.

Although the system has sprouted a few new limbs, its skeleton is that formed on lines which existed in pre-war, post-feudal Japan. Its backbone is the direct and vital link that exists between the maker and the seller, a link that, if broken, would disjoint the entire industry.

Estimates are that around 80 percent of the records sold here are handled through this spinal link, the so-called "contracted store route."

There are about 3,000 retail stores in this route, ranging from mama-papa shops in small fishing villages to large, busy stores in metropolitan centers. With few exceptions, these retailers can be considered as "puppets" of the manufacturers, depending on them not only for their wares, but also for financial assistance, advice and control in stock handling, free display and promotional materials and advertising and nearly every other aspect of running their shops.

There are many persons, including some of the most conservative leaders of the record manufacturing sector itself, who realize the need to find an alternative to this system. Yet they are faced with the unpleasant fact that, without the contracted store route, their powers to influence and shape the industry would come to an abrupt end.

Minor changes in the distribution system take place from time to time. The most evident of these is the development of approximately 12 "chain" or network companies who are the closest thing to wholesalers that exist in the Japanese record business. These companies, together, operate another 3,000 or so record retail shops, either under direct control or franchise. The parent companies buy direct from the makers and market through their outlets. The strength of this route is slowly increasing, but most observers feel they won't expand their share-of-market much beyond the 15 percent level they now control. For practical purposes, the relationship between the chains and the makers is similar to that between makers and the contracted store sector; the

maker still assumes the lion's share of deciding what product is distributed and, most importantly, what retail price is set and maintained for the product.

The subject of price is one we'll deal with in a moment. First, to complete the picture of overall distribution, there are also the "special routes" which, together, account for some five percent of total record sales here.

The largest "special route" utilizes bookstores to sell records, usually custom-designed collections of world classics or international pop standards, packaged in boxed sets. These collections contain from one to 12 LP's per volume, some running to over 50 volumes in a series, have detailed, scholarly notes in Japanese, and sell at prices from \$20 to \$35, about 30 percent to 50 percent less per disk than product found in ordinary record shops.

There are also several record clubs in the special route category who use various direct selling methods such as door-to-door, magazine coupons and other direct mail techniques. CBS/Sony is the only major manufacturer to sponsor such a club directly, although King, Toshiba and others give a great deal of support to the handful of large book and magazine publishers who created these, as well as the majority of the bookstore route operations.

Other special routes include a few experimental operations, such as the sales of records and tapes through tobacco-newsstands located in major railroad terminals. This system was begun in the fall of 1970 by Tetsudo Kosai-kai which operates kiosks in some 5,000 train stations all over Japan. Only eight of these kiosks are participating in the test, each stocking about 20 tapes (mostly cassettes) and 30 disks with average sales of 15 pieces per week or just over \$9 per day per location.

Through these "special routes," the "chain stores" and the "contracted stores," Japanese record manufacturers last year moved \$180 million worth of records plus a large part of their 20 million unit tape production. It is essential to understand that these are the only forms of distribution in the business here. There are no true wholesalers, no one-stops, no rack-jobbers or other sort of middlemen. Also essential to the subject is the fact that there is no discounting. None.

The usual price of a Japan-pressed 12-inch 33 $\frac{1}{3}$  rpm LP is from 1,500 to 2,400 yen; 45 rpm singles are sold

at either 400 or 500 yen. In terms of dollars, with the current floating exchange average of 330 yen to the U.S. dollar, that puts LPs in the \$4.54 to \$7.47 range and singles from \$1.21 to \$1.51.

The majority of LP's are pegged at an even 2,000 yen or roughly \$6. And once a disk is released at the price, no retailer can legally sell it for less. The law which applies is the "Saihanbai Kakaku" or resale law, a part of the Private Monopoly Act. In essence, this law prohibits retailers from discounting the price set by the manufacturer, either by actual cash-off reductions, bonus-gifts or other methods. Experts say the law has many loopholes, but these are effectively plugged by the manufacturers in cooperation with the All-Japan Record Dealer Union Organization which "tries" offenders before a panel of its members, even if the offender himself is not a member.

In the past year, there were several cases of sales campaigns offering bonus records, free posters, buttons and other gimmicks, but it was the record companies, notably Warner-Pioneer and Toshiba, who initiated and administered them through record retail outlets, not the retailers themselves.

Closely related to the no discount rule is the matter of stock return allowances. The "official" return allowance in Japan is six percent of total product. That is, the record retailer is legally allowed to return unsold records to the maker over a given period in amounts totalling six percent of his purchases from that maker in that period. In fact, the actual return rate is from 20 percent to 30 percent, with even larger percentages allowed in certain cases, depending on the retailer's business conditions and the nature of his personal relationship to the maker. Critics of the system claim that in many cases, the retailer is, in effect, handling makers' products "on consignment."

Off the record, manufacturers suffer this high return practice as the price they feel they must pay to maintain close cooperation with and control of the retail sector. Officially, however, they condemn the practice to a man and periodically issue warnings to the retailers that returns are to be held down to the contracted six percent figure.

The liberal return privilege is also cited by critics as the major factor in denying the retail sector the incentive to streamline itself. It, together with the fact

# BUT MORE NEEDS TO BE DONE



that the retailer cannot operate in any way involving discounting or reducing the prices of his stock, discourages him from any attempts to be independent. With his prices frozen and the problem of non-moving stock taken off his hands by the manufacturer, the Japanese record retailer's worries are considerably less than those of his American or European counterpart. Added to this is the fact that, with few exceptions, no retailer spends more than a token 1.6 percent of his income on advertising or promotion in his community, relying on the makers to do it for him with expensive, nationwide programs in the media.

Although the last few years have seen many improvements and sophistications in in-store displays, demonstration facilities, anti-theft devices, cataloging systems, accessory lines and other new retailing practices, most of these have been initiated by the manufacturers.

There are an estimated 7,000 retail record outlets in Japan. Against population figures, this gives each shop a community-base of 4,700 households or about 17,000 persons. Actually, the population distribution patterns and the buying habits of the Japanese make those figures useless. A typical Ginza, Shinjuku, Shibuya or other metropolitan Tokyo commercial center shop may have a base of hundreds of thousands of potential customers while a store in a suburban or rural area may have only a few thousand occasional shoppers.

Reflecting this are the estimates that only some 1,200 stores handle 80 percent to 90 percent of record store sales in Japan. A further breakdown of this shows that only some 400 key shops ring up about 65 percent of total Japan sales. As suburban shopping centers continue to expand, the smaller retailer will make a stronger showing. Today, however, the average Japanese consumer prefers to shop for luxury goods in the larger, more sophisticated stores of the city.

That records are still considered by many as luxuries is both an advantage and disadvantage to the makers

and retailers. While record prices have remained more or less stable in the last few years, prices for other goods, particularly foodstuffs, have gone up considerably. This has brought the relative price of records out of the luxury category in monetary terms and, consequently, made them available to a larger audience.

When the consumer decides to purchase a record, he feels he is getting a high-class item for a price not out of line with his ordinary budget. Manufacturers capitalize on this psychology by continuing to favor deluxe packaging (every LP sold is put in a good grade plastic slipcover; there is very little shrink-wrapping) with elaborate liner notes in Japanese and, usually, in the case of foreign folk, rock and pop, a translation of the lyrics. However, maintaining this "luxury" image for records is probably the main contributing factor in the fact that there is almost no impulse buying in the market. Retailers report that nearly all of their customers are observed to make careful and close selection of merchandise before purchasing it, often visiting the store several times over a short period before making their final decisions.

Market research in the area of retail sales for not only records but all goods in Japan is generally weak at large advertising agencies are just recently being present. The pioneering efforts of Dentsu and other large advertising agencies are just recently being recognized by Japanese business circles as extremely valuable and essential to the continued growth of Japan as a consumer economy. Individual retailers, however, still tend to rely on gross sales figures and guesswork when attempting to sample the effectiveness of their merchandising activities.

Figures compiled by the record retailers associations as to operating costs and profit are considered to be accurate, however. The financial operations for an average record shop in Japan for 1970 are outlined as follows:

- Average income per *tsubo* (3.3 sq. meters): \$5,111 per year.
- Average profit per *tsubo* (3.3 sq. meters); \$1,381 per year.
- Sales per worker: \$19,028 per year.
- Profit per worker: \$5,139 per year.
- Profit per sale: 27 percent.
- Salary, costs per sale: 9.2 percent.

In the early days of the Japanese record industry, manufacturers found a solution to the problem of distribution by utilizing the nationwide networks of, of all things, bicycle retailers and watch shops. These products had enjoyed a wide popularity since the late 1800's and their sales outlets were very strong.

It was from this practice that the system of contracted stores emerged: bike and watch dealers would contract with the record makers to handle record software as well as players and needles on a consignment basis. It wasn't until just before the start of WW II that the specialized record store appeared, and then only in a few select spots.

The U.S. Occupation Forces in Japan after the War helped spread the demand for popular music and throughout the late 40's, 50's and early 60's this demand, together with a massive buildup of hardware availability, put the record industry on its feet.

As mentioned, the practice of using the contracted store system still dominates the industry today. Major manufacturers are careful to maintain—through their branch offices which usually number 8 to 15 placed throughout Japan in major cities—extremely close personal contact with retailers.

Threatening this relationship are the possibilities that makers will be forced to tighten up on their liberal return acceptance policies, that the increasing number of labels (now about 125) and numbers of new releases per label will make it impossible to service the contracted store networks without going through a type of central wholesaler or some sort (now excluding a kind of industry-rack operation), or that the increasing importance of the special routes will begin to overtake the role of the traditional retail store altogether.

Another threat—although remote at this time—is that the "Nixon Shock" and Japan's cooling economy may force the industry to allow retailers to set their own market-will-bear prices for records which, of course, would bring about changes in the Japanese retail picture of which retailers and manufacturers alike have shuddered to consider very seriously.

For the present, however, the health of the record retail structure in Japan is hale and hearty. Streamlined or not, it has seen a 6.4-fold increase over the last decade and today proudly claims the world's number two spot for total sales.

Material compiled and written by Billboard's Tokyo staff, Malcolm Davis chief writer; Yoko Honma editorial assistant; translator Alex Abramoff; cover design by Denny Lidtke; sketches by art director Bernie Rollins; section editor Eliot Tiegel.

# TAPE INDUSTRY IS HEALTHY; 'HIPAC' IS THE NEWEST SYSTEM

New cartridge entry: the Hipac which is the size of a pack of cigarettes.

**T**HERE IS A NEW WORD making the rounds of the tape industry: Hipac. And it's attracting a great deal of attention.

The system, which is a form of subminiaturized endless cartridge, was developed by a consortium of hard-and software makers to answer the demand for compact audio systems for small-sized automobiles and other special uses.

Hipac tape cartridges measure 70mm x 85mm x 12mm and weigh about 1½ ounces. The 4-track, 2-program tapes play for 60 minutes at 4.88 cm per second or 30 minutes at 9.5 cm per second. Ten different tapes went on sale in August, 1971 at 1,800 yen and 1,900 yen each. Toshiba, Apollon and Nippon Columbia, the three software makers involved, have continued to release new titles regularly, including some special four-channel tapes. The hardware is manufactured by Pioneer, Toshiba, Clarion, Hitachi, Sharp and Mitsui & Co.

With the advent of this new configuration, observers are optimistic that tape sales overall will continue to hit new records. Last year, the music tape industry achieved about \$83 million in sales and a 30-40 percent growth rate is being maintained this year to push year-end totals well above the \$100 million level.

Pre-recorded music tape sales are steadily advancing in Japan via a combination of non-record dealer sales channels, posing a serious threat to the existing structure of the record manufacturer-record retailer pattern.

Cartridge tape production last year totalled 17,951,804 units—a 50 percent increase over 1969 totals. Although cassette production is only a fraction of cartridge, it is growing fast: 2,147,340 units were produced in 1970, a 2.64-fold increase over 1969, and 1971 totals will probably break 3.2 million units. Open reel sales are gaining, but very slowly when compared to the growth of open reel tape hardware sales.

The large sales of 8-track cartridge tapes in the automotive market is indicative of the waning strength of the established record retail structure. The approximately 7,000 record shops throughout Japan have suddenly found themselves in competition with the much larger sales network created by tape distributors who utilize Japan's more than 20,000 gasoline service stations, 5,000 car repair shops, 3,000 accessory and parts dealers and 4,000 automobile showrooms, to reach their car-oriented customers.

While maintaining a broad selection of titles and related problems of stock control, along with a few instances of tape piracy and several outbreaks of small "price wars," are still causing the tape industry headaches, the overall tape field is advancing at a rate far exceeding what little progress has been achieved by the established record retail shop field in developing new customers.

Manufacturers of pre-recorded tape products accept up to 5 percent returns on unsold goods. There are slight differences in the percentages from company to company, but the 5 percent rule is generally adhered to. The smaller shops stock between 50 to 100 tapes at a time (units, not titles). The average shop, however, carries 500 to 600 units at all times. The reason stocks are kept low is attributable to the high turnover in the stock. Record stores usually stock from 300 to 600 units. Record and pre-recorded tape manufacturers are studying ways to make use of returned tapes.

Pre-recorded tape manufacturers in Japan include: Nippon Victor Co., Ltd.; Pony; Apollon Musical Industries Corp.; Nippon Columbia Co., Ltd.; Toshiba Musical Industries; King Record Co., Ltd.; Teichiku Record Co., Ltd.; CBS/Sony Record Co., Ltd.; Nippon Crown Records; Polydor; Minoruphon Musical Industries; Nippon Phonogram; Heibunsha; TBS Service; Pack; Nikkatsu; Nippon Ongaku Kogyo KK; Embran; and Asahi Music Service.

Wholesalers of pre-recorded tapes in Japan include: Automobile route specialists: Asia Vision; Iwai Kogyo KK; Hishiwa Shoko KK; Koshida Shoko KK; Orient Tape; Nichiyu Sangyo KK; Asahi Music Service; Hinomaru Sangyo KK; Chuhatsu Hanbai KK; Nankai Denki KK; Meiji Sangyo KK; and Hirose Sangyo KK.

There are six major makers of raw tape in Japan: Sony, Fuji Film, Hitachi/Maxwell, TDK, Columbia and the newest, Pioneer/Memorex. Each has its own factory. The largest is operated by Sony in Sendai, north of Tokyo. Each also has entered the field of low noise tape development, using chromedioxide as well as other experimental coating/base formulas. Until recently it was the fad among professional as well as amateur tape enthusiasts to insist on using only imported tape, especially BASF and Agfa from West Germany. Japanese products are now outselling imported tapes by a wide margin, however, and the amount of imported tape in the market is rapidly declining.

Several Japanese record and tape software companies do their own tape duplication. Among these are CBS/Sony, Toshiba, Nippon Victor, Nippon Apollon.

TDK, Fuji Film, Hitachi/Maxwell and Sony are tape makers who specialize in duplication as well; TEAC and Akai—tape hardware makers—have duplication facilities; Otari Electric makes duplicating equipment and offers duplicating services; Chuo Rokuon and Toyokasei specialize in high-quality duplication with the latest equipment. With the rapid increase in demand for musictapes, all these are extremely busy at the moment and most of the tapes produced by the foregoing firms are consumed within Japan, leaving little production facilities available for tapes for export.

In the overall automobile market for cartridge tapes, Victor led 1970 sales with 22 percent. Others were: Apollon, 20 percent; Pony 15 percent; King 9 percent; Columbia 7 percent; Teichiku 4 percent; CBS/Sony 3 percent; Polydor 2 percent; Crown 1 percent; others 17 percent. Most 8-track cartridges are produced in July

Continued on page J-34

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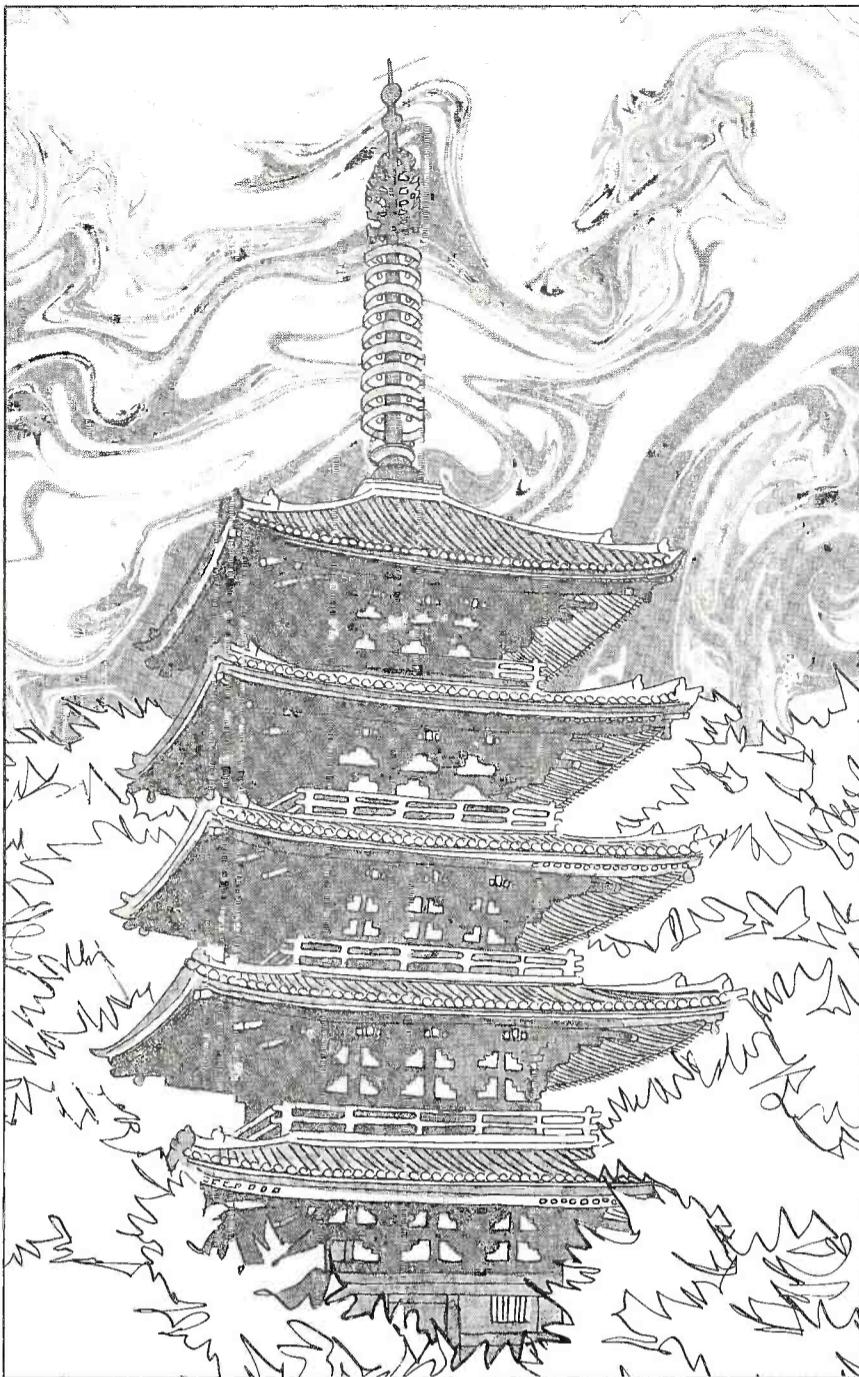
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## STUDIOS INVEST IN IMPROVEMENTS

• Continued from page J-28

Japan can still live up to its claim that it has some of the lowest cost recording facilities in the world.

Fees for musicians and arrangers remain relatively low. There are several informal unions and other organizations of musicians and arrangers, but their strength is still to be felt with any force in the industry.

Nevertheless, there is an active movement by musicians and others seeking such fixed guarantees as the AFM royalty system now in practice in the U.S. provides. Adoption of the AFM or a similar system has been expected in Japan for some time. The present situation is, however, that any musician is free to work for whomever he wishes at whatever rate he can get.

Royalties for arranging, as demanded, are from 1 to 2 yen per piece (about 2.5¢ to 6¢.) The charge for buying a musical piece ranges from about \$20 up, depending on the reputation of the arranger, the kinds of musical instruments required and the size or scale of the orchestra involved.

The studio musician can be obtained under an individual agreement by the number of hours he is to be on the job, or by the number of pieces he is to perform. The charges range from about \$6 to \$60, depending, naturally, on the musician's ability and the instrument to be played.

In most cases, when a band of musicians is hired for a recording session, a pre-piece rate is established, a kind of flat contract fee. The highest may be over \$100,000 yen (about \$280) while the lowest may be as little as 20,000 yen (around \$56.) These charges naturally vary according to the size of the group. More and more professionally organized bands and orchestras will not perform until royalties are included in their recording contracts.

Vocalists and chorus singers receive an average of \$15 per session. Most vocalists demand royalty arrangements in their contracts as they do in other countries.

The major independent (non-record company-owned) studios in Japan are listed below. The dollar figure is the standard fee for daytime-hour rental of the studio's most expensive facility. Charges for technicians, tape, etc. are not included.

**AOI studios:** Five studios, \$39, 1-1 Azabu Juban, Minato-ku, Tokyo, TEL: 582-7311.

**Avaco studios:** Three studios, \$40, Christian Audio-Visual Center, 4-4, 13 Shibuya, Shibuya-ku, Tokyo, TEL: 400-4121.

**Hikokan studios:** Four studios, \$39, JOLF Recording Co., 1-18-1 Shimbashi, Minato-ku, Tokyo, TEL: 591-8121.

**KRC studios:** Three studios, \$28, International Radio-TV Center, 8-6-26 Akasaka, Minato-ku, Tokyo, TEL: 408-2161.

**Mouri studios:** Two studios, \$60, 3-5-5 Meguro, Meguro-ku, Tokyo, TEL: 712-0151.

**Tokyo studio center:** Six studios, \$42, 9-6-24 Akasaka, Minato-ku, Tokyo, TEL: 404-3811.

## JAPAN AT A GLANCE

Size: 369,662 sq. kilometers; slightly larger than the British Isles but smaller than France.

- Population: 103,703,552 (1970 census)
- Gross National Product: 62,433,300,000,000 yen, \$173,400,000,000 (approximate). (Official exchange is 360 yen to \$1, but yen now is floating.)
- Average annual income per person: 480,831 yen, \$1,336 (approximate).
- Total recorded music production (1970): disks—133,554,656; tapes—20,325,996, broken down thusly: cartridge—17,951,804; cassette—2,147,340; e.p. cassette—50,993; open reel—175,859.
- Total record/tape export: \$1,588,000.
- Total number of stereos: 673,000 sets (approximate), 39 percent of households.
- Total (non-automobile) radio receivers: 63,475,000.
- Total television receivers: 23,046,912; black/white—13,726,937; color—9,391,975.

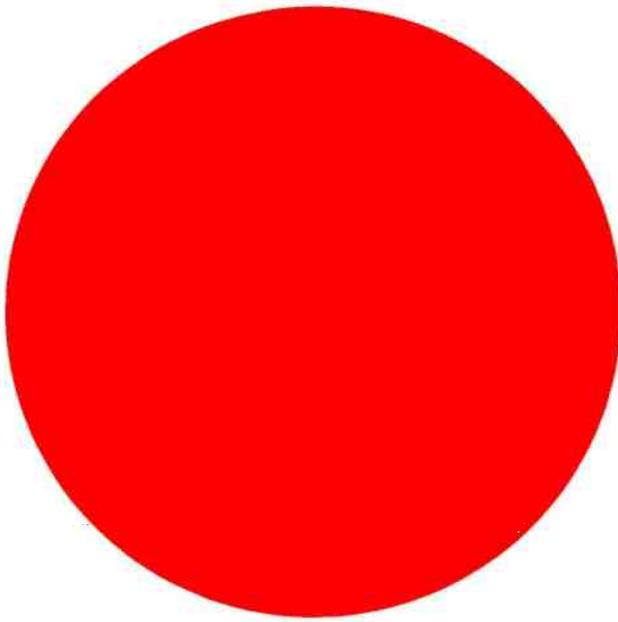
## TAPE INDUSTRY HEALTHY

• Continued from page J-32

and August while cassette production is highest in July and December.

As for hardware, no other country in the world can claim as many high-quality tape recorder manufacturers as Japan. At the latest count, no fewer than 25 separate companies were making and marketing tape hardware under their own brands, and there are nearly twice as many more OFM makers as well.

The field includes: Aiwa, Akai, Columbia, Dokorder, Hitachi, Marlux, Mitsubishi, National, Pioneer, Sansui, Sanyo, Sharp, Sony, Crown, Teac, Toshiba, Trio, Victor of Japan, Standard, Nikka, Clarion, Beltex, Taiko, Ten and Yanase.



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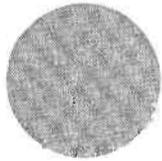
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Sylvie Vartan Show  
Salvatore Adamo Show  
Paul Anka Show  
Dionne Warwick Show  
George Chakiris Show  
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Woody Herman Orchestra  
Herbie Mann Septet  
Dizzie Gillespie Quintet  
Giants of Jazz  
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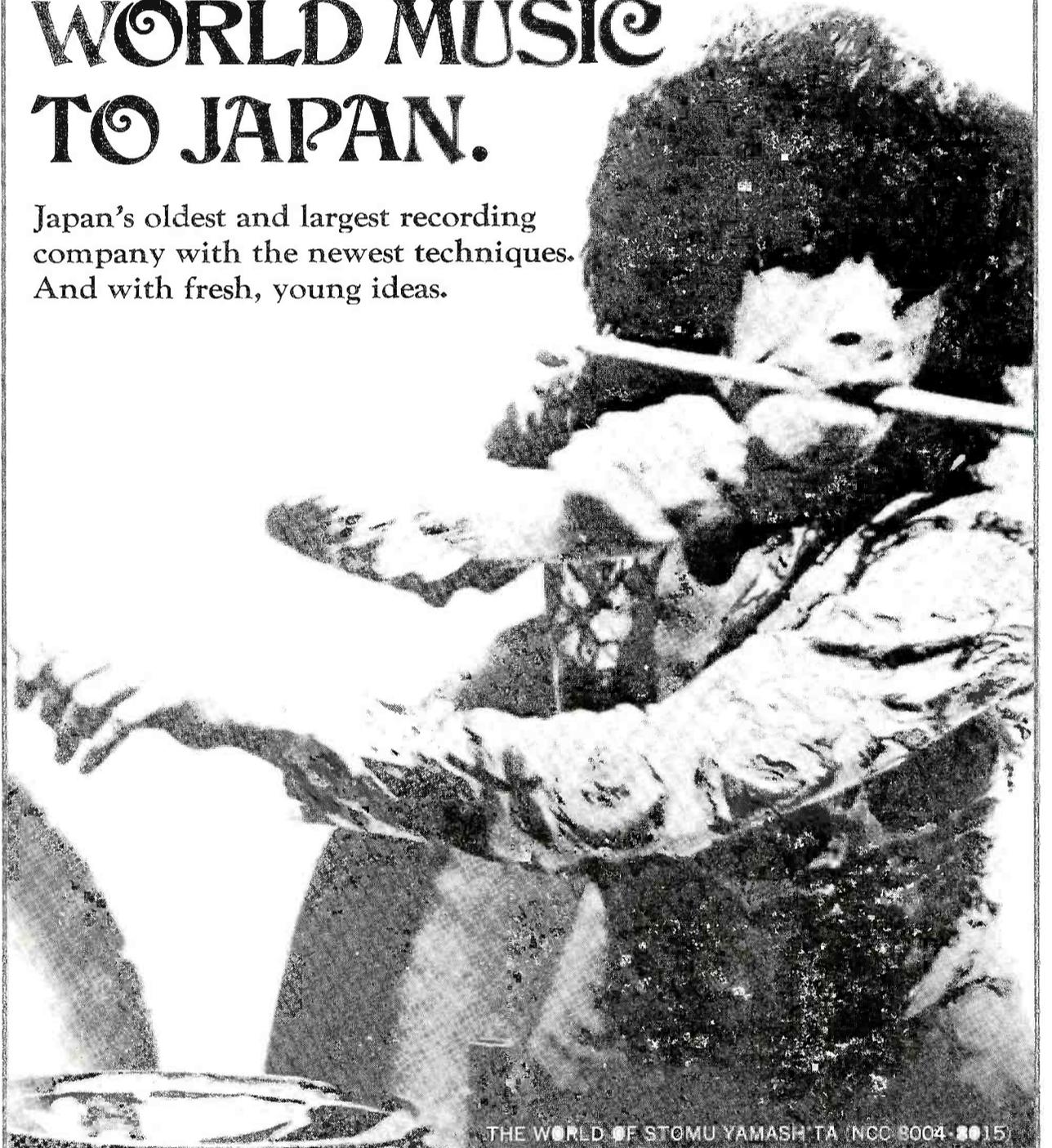
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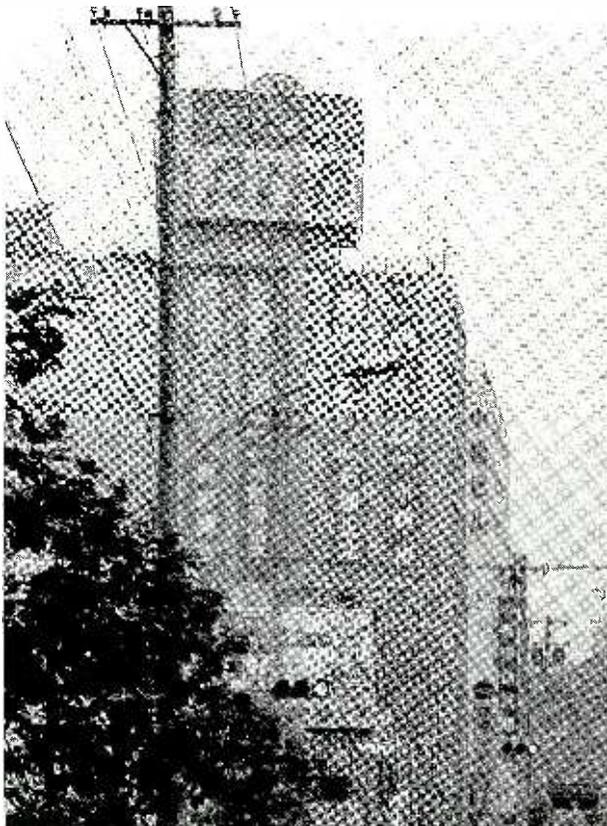
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Three Geisha girls on the grounds of a Buddhist temple are a reminder of Japan's cultural past.

## PUBLISHING FIRMS

● Continued from page J-6

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### CBS/SONY RECORDS, INC.

President: Norio Ohga. General manager, International Repertoire: Toshi Nirazuka. Assistant to manager: Tatsuya Nozaki and Tatsuo Omata. Address: 3-17-7 Roppongi, Minato-ku, Tokyo, Japan. Telephone: (03) 585-0411. Overseas Branches: CBS/SONY HONG KONG, c/o Sony Corporation of Hong Kong, Ltd., St. George's Bldg., 22nd floor, No. 2, Ice House St., Hong Kong BCC. Domestic label: CBS/SONY, Epic.

### KING RECORD CO., INC.

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### MINORUPHONE MUSIC INDS. CO., LTD.

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### NIPPON COLUMBIA CO., LTD.

President: T. Shoboji. Managing director: M. Harada. General manager of international repertoire: S. Watanabe. Address: 4-14-7, Akasaka, Minato-ku, Tokyo, Japan. Telephone: 584-8111. Overseas branches: Nippon Columbia Co., Ltd., 6, East 43rd St., New York, N.Y. 10017. Nippon Columbia Co., Ltd., Hamburg Office, Kanfmanshans 1, Zimmer 126, 2 Hamburg 36, Gleichensbrueche 10, West Germany. Domestic labels: Columbia, Denon.

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### POLYDOR K.K.

President: K. Morita. General manager: Naosuke Aizawa. International dept. manager: Wasaburo Kimura. Marketing dept. manager: Motosuke Tachikawa. Director: W. Arming. Address: 1-8-4 Ohashi, Meguro-ku, Tokyo, Japan. Telephone: (03) 462-5131. Domestic label: Polydor. The name Nippon Gramophone was changed to Polydor K.K. on October 1 this year.

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### TOHO GEION CO., LTD. (TOHO RECORDS)

President: Jushiro Hasegawa. General manager: Mitsutoshi Kikuchi. Sales manager: Chuya Nagasawa. Address: 1-14, Yuraku-cho, Chiyoda-ku, Tokyo. Telephone: (03) 591-1211. Domestic label: TOHO TAM. Toho Geion was formed in April 4, 1970. The capital was 100,000,000 yen. This company is a subsidiary of Toho Co., Ltd. There are approximately 2,000 contracted-stores are in Toho's distribution network. They made a sales contract with Ovation this October. And they release 4 LPs and 4 singles a month in average. Their best-selling singer is Naoko Ken.

### TOSHIBA MUSICAL INDUSTRIES, LTD.

President: Yasuke Suga. Executive managing director: N. Ishizaka. Publicity and advertising: H. Yoden. International department: M. Kato. Address: 2-2-17 Akasaka, Minato-ku, Tokyo, Japan. Telephone: (03) 585-1111. Domestic labels: Toshiba, Express, Capitol, Liberty.

### VICTOR COMPANY OF JAPAN, LTD.

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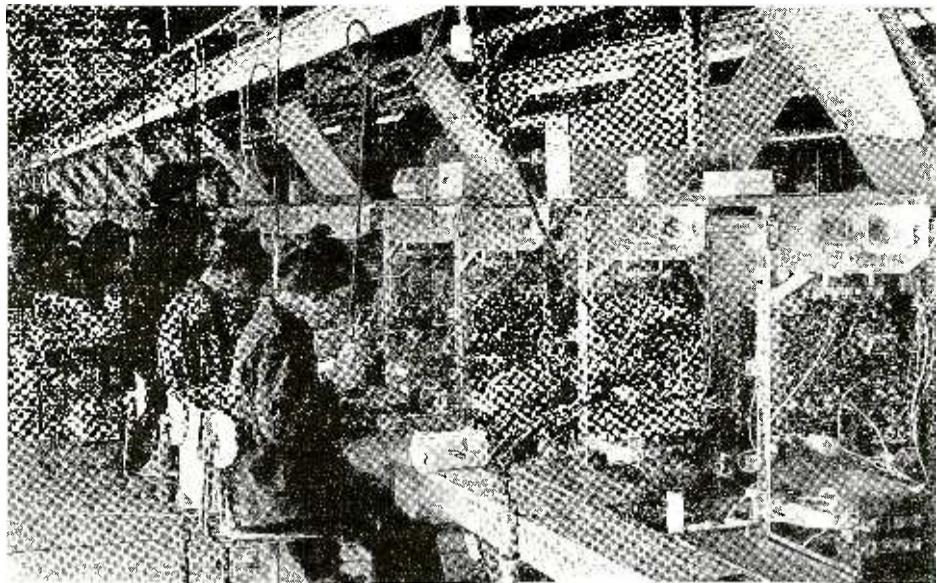
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A new electronic toy: the cartridge TV set. Japanese factories have begun production runs.

# CARTRIDGE TV FIELD LISTS LOTS OF COMPANIES

**E**ARLY in 1970, Japanese electronics leaders shocked their countrymen by predicting that Japan's cartridge television industry would reach the \$1.4 billion-a-year level by 1975.

Judging from the extremely competitive activities of nearly every major Japanese electronics firm over the past two years, it seems that the prediction may have been a bit shortsighted.

If there is anything to prevent the CTV field from reaching or surpassing that goal, it will be the confusing, confounding and costly problem of compatibility.

Not one Japanese manufacturer has openly refused to cooperate in setting industry-wide standards for the size, shape, speed and electronic technicalities of the videotape recording and other systems in use or in development. Several useful standardization agreements have been concluded, in fact, such as those for color VTR standards announced by the EIAJ (Electronics Industries Assn. of Japan) in March 1971.

Participating in that agreement were seven major makers: Sanyo, Matsushita, Toshiba, Victor, Sony, General and Shiba Electric.

A similar panel of EIAJ members took part in the setting of monochrome VTR standards a year earlier.

Unlike the monochrome standard which was described as "unified" and therefore binding on all EIAJ members, the color VTR specifications standard is described as only "recommended" and therefore is said to lack weight.

In addition to VTR, hardware for several other systems including CBS' EVR are being manufactured in Japan. At the last count, no less than 22 different firms were producing complete video hardware systems of their own, several working with foreign companies under patent-licensing agreements.

The helical type of VTR was first developed and marketed in Japan. In 1964, smaller units were developed for use in the home. Since that time, cassette VTR systems have been marketed by Sony Corp., Victor Co. of Japan, Matsushita, Sanyo, Hitachi, Toshiba, TEAC and several others.

Four Japanese companies are manufacturing EVR hardware at present. These are Hitachi, Mitsubishi, Matsushita and Toshiba. Victor Co. of Japan is manufacturing the RCA-developed SelectaVision and just last month it was learned that the General Corp. of Japan had succeeded in producing Japan's first color videodisk recorder and player. Their prototypes are being tested and production will begin when picture quality levels are "wholly satisfactory."

Equally active in the video recording world are the software makers. It is estimated that there are from 150 to 200 software producers in Japan, ranging from large, well-financed operations springing from hardware makers, record/tape manufacturers, book and magazine publishers, broadcasting companies and the like to hole-in-the-wall operations specializing "pink mood" quickies.

For the time being, most of the Japan-produced software is in the educational, business-educational and sports fields. Not unrealistically hardware and software makers alike are concentrating on the industrial, business, educational and mass-amusement users of video recording. Because of the high prices of both hard and software, the widespread use of video recording and playback systems in the average Japanese home is not likely to materialize soon. There are, of course, rental systems for video software in Japan, but here, too, the emphasis is placed on serving the businessman, sports fan or institution.

The following are cartridge television participants:

#### Hardware Makers

Akai, Fuji Shashin, K.K. General, Hitachi Seisakusho, Hitachi Shibaden, Ikegami Denshinki, Matsushita, Mitsubishi, Nippon Columbia, Nippon Denki, Nippon Victor, Sanyo, Sharp, Shiba Denki, Sony, Sumitomo 3M K.K., Tokyo Shibaura, Toshiba Ampex.

#### Software Makers

AOI Studio, Chikuma Shobo Video, Chiyoda Video, Classic Pony, Daiei Video Jigyo-Honbu, Diamond-Sha A.V., Fuji Gakuin Kyoiku Jigyo-Bu, Hibiya Studio, Igaku Shoin, Japan Vicotte, Kokusai Video, Kyosho Eiga Center, Mainichi EVR System, Nakayama Shoten, NHK Service Center, Nikkan Kogyo Shinbun, Nikkatsu VTR, Nippon Eizo Shuppan, Nippon Kyoiku Kiki, Nippon Video System, Pack-in-Video, Pony, Sony PLC, Teichiku, Toei Video, Toho Video Casette, Tokyo Rokuon Service, Toshiba Ongaku Kogyo Video, Totsu, Toyo Genzoshu Eiga Eigyo-Bu, Toyo Recording, Victor Geino, Video International, Video Library, Video Pack Nippon, Video Service Center, Vitti, Yomiuri Eion, Nirasawa Film.

## INSTRUMENTS

● Continued from page J-26

Almost 80 percent of the company's annual proceeds are collected from the domestic market and yet Yamaha has its own branch offices in the U.S., Canada, Mexico and West Germany and actively participates in joint manufacturing ventures in Norway, Singapore (a local corporation), the Philippines, Taiwan and South Korea.

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## U.K. Nat'l Students Union Seeks United Representation

By ROB PARTRIDGE

LONDON—A radical change in the British campus circuit is proposed by the National Union of Students which, at its Margate conference on November 20, agreed to investigate the possibilities of a national brokerage to represent student unions in negotiations with entertainment agencies.

The campus circuit, with an estimated annual turnover of about \$2 million, is one of the primary outlets for live entertainment in the country. Current student opin-

ion however, reflects a growing disenchantment with the claimed "exploitation" of the circuit by agencies, which has led to the suggestion of a brokerage system.

The proposed brokerage will operate along similar lines to insurance brokers. It will negotiate, on behalf of colleges and universities, artists' percentage deals and prices with the agencies. The brokerage will be a limited company, jointly owned by all the constituent organizations of the NUS, and will be responsible to the Union's national executive.

The entertainment motion, including the brokerage proposal, was tabled by 19 colleges and universities. Said Pete Anwyl of Kent University: "There seems to be two price rings—the night clubs and commercial promoters and the college circuit. And the college circuit is often charged 50 per cent more than the commercial promoters for the same act."

"We allow agents to raise the prices of bands and that, in turn, means high prices for tickets. We are subsidizing the entertainment industry and it's got to stop."

Anwyl added: "We have also got to stop the suicidal competition among social secretaries. The larger colleges are paying such high prices for bands that the situation is affecting the medium sized colleges which can't afford the prices."

The conference agreed to study the feasibility of the brokerage proposal and report back to the NUS conference at Birmingham in the spring of next year. The NUS is also to investigate a proposal that all social committees should

become limited companies with legal funds and solicitors available to take proceedings against artists who break contracts.

The conference also instructed the Union to apply for associate membership of the Variety and Allied Entertainment Council. The Council, which is comprised of seven entertainment organizations including Equity and the Entertainment Agents Association, has framed a comprehensive contract, under which disputes are to be referred to the Council for judgment.

A series of recommendations were also made at the conference, which, it was suggested, should be implemented immediately by student unions. The primary recommendation is no subsidizing of college entertainments from Union funds—all events should break even in costs.

All groups costing over £100, it was recommended, should be paid percentage deals from the overall takings, once the Union's overheads are met. Subsidies, however, should be allowed for arts festivals.

It was also recommended that informal regional centers should be created for closer co-operation and exchanges of information between the colleges. The regional centers will also be able to organize regional campus tours.

A standard contract is also suggested for all student unions, to be signed by the social secretaries, treasurers and a permanent Union official. Wherever possible, the student unions should only use artists who are members of the Musicians' Union.

## ACUCM Will Hold Confab In N.Y. From Dec. 12 to 15

NEW YORK—The 15th annual conference of the Association of College and University Concert Managers will be held at the New York Hilton, Sunday through Wednesday (12).

The conference is expected to draw about 300 college and university concert managers from the U.S. and Canada.

Emphasis at the conference will be placed on the educational and entertainment aims of cultural programs in higher education. A showcase of new talent will be

held Tuesday (14) at Carnegie Recital Hall. Arrangements have also been made for approximately 100 artist managements to exhibit at the conference, through Warren L. Summers, assistant conference chairman from Arizona State University.

Special interest seminars on the use of computers in the arts; films; contracts; graphics; budgeting and other related topics have also been arranged.

Speakers at the conference include Miss Nancy Hanks, Chairman of the National Endowment for the Arts; Sir Rudolf Bing, general director of the Metropolitan Opera Association; Prof. Asa Briggs, historian of British Broadcasting; Norman Lloyd of the Rockefeller Foundation; Leon Thompson, director of education for the New York Philharmonic; and Billy Taylor, music director for the David Frost Show.

Further information may be obtained by writing Fannie Taylor, Executive Director, ACUCM, Box 2137, Madison, Wisc. 53701. Phone (608) 262-0004.

## Berklee-JI Fund Dual Scholarship

NEW YORK — Berklee School of Music, Boston, Mass., will match the \$500 scholarship to be awarded by Jazz Interactions to an apprentice from their Young Musicians Clinic. The scholarship will be awarded at Jazz Interaction's previously announced "Night of Jazz" concert at Alice Tully Hall, New York, Dec. 15.

Should the winning student wish to study at Berklee the school will provide the student's tuition.

## What's Happening

By BOB GLASSENBERG

Jim Cameron's radio series "Rock Perspectives," produced for the Intercollegiate Broadcasting System is now being aired at 24 stations throughout the country, including KNDI in Honolulu, Hawaii. The series will also be offered for the spring semester and will include a few new shows. The cost is somewhere around \$10 for the show and Rod Collins, Radio/TV Department, University of Virginia, Charlottesville, Va. 22903, has more information.

PICKS AND PLAYS: NORTH—NEW YORK—WNPC, State Univ. at New Paltz, David Salkin reporting: "Changes," **David Bowie**, RCA. . . . WGSU-FM, State Univ., at Geneseo, John Davlin reporting: "Obituary" (LP), **George Gerdes**, UA. . . . WSUA, State Univ. at Albany, Eric Lonschein reporting: "American Pie," (LP), **Don McLean**, UA. . . . WQMC, Queens College, Flushing, Ted Goldspiel reporting: "One of These Days," (LP cut Meddle), **Pink Floyd**, Harvest. . . . WDAR, Dowling College, Oakdale, Gary Levenson reporting: "Anticipation," (LP), **Carly Simon**, Elektra. . . . WSCB, Buffalo State College, Buffalo, Clayt Pasternack reporting: "John Prine," (LP), **John Prine**, Atlantic. . . . PENNSYLVANIA—WRMC, Moravian College, Bethlehem, Dennis Somach reporting: "Songs for an Uncertain Lady," (LP), **Randy Burns**, ESP. . . . WDFM, Penn. State, Kevin Nelson reporting: "Looking for a Love," **J. Geils Band**, Atlantic. . . . WSRN, Swarthmore College, Swarthmore, Dan Gibbon reporting: "Earth Song/Ocean Song," **Mary Hopkin**, Apple. . . . WMUH, WMUH-FM, Muhlenberg College, Allentown, Dan Simpson reporting: "Anticipation," (LP), **Carly Simon**, Elektra. . . . NEW JERSEY—WCPR, Stevens Institute, Hoboken, Ron Harris reporting: "Madman Across the Water," **Elton John**, Uni. . . . WCCR, Camden County College, Blackwood, Dave Bleiler reporting: "Days of Future Past," (LP), **Moody Blues**, Threshold. . . . WAIC-FM, American International College, Springfield, Mass., Robert Ruhf reporting: "Wild Night," (LP cut Tupelo Honey), **Van Morrison**, Warner Bros. . . . WMUC, Univ. of Maryland, College Park, Sheldon Michelson reporting: "Rainy Day Lady," **Bonnie Koloc**, Ovation.

SOUTH—KDTM, Arkansas State Univ., Jonesboro, Dennis Rogers reporting: "Second Album," (LP), **Curved Air**, Warner Bros. . . . WMOT-FM, Middle Tennessee Univ., Murfreesboro, Robert Mather reporting: "Off the Shelf," (LP), **Batdoff & Rodney**, Atlantic. . . . WECU, East Carolina Univ., Greenville, S.C., Larry Fitzgerald reporting: "Space Captain," **Barbra Streisand**, Columbia.

MIDWEST—WAJC, Butler Univ., Indianapolis, Ind., Dean Landsman reporting: "I'm Losing You," **Rod Stewart**, Mercury. . . . WOSR, Ohio State Univ., Columbus, Terry Wilson reporting: "I Don't Need No Doctor," (LP cut Rockin' the Fillmore), **Humble Pie**, A&M. . . . KRC, Rockhurst College, Kansas City, Mo., Pete Modica reporting: "For Better or for Worse," **Bells**, Polydor. . . . WMNR, Univ. of Minnesota, Minneapolis, Michael Wild reporting: "Home Again," **Cochise**, UA. . . . WNIU, Northern Illinois Univ., De Kalb, Curt Stalheim reporting: "Jeepster," **T. Rex**, Reprise. . . . WBRB, Michigan State Univ., East Lansing, Mark Westcott reporting: "Under My Wheels," **Alice Cooper**, Warner Bros.

WEST—KCPK, California State Polytech, Pomona, Tom Baker reporting: "Country Road," **Siegal-Schwall Band**, Wooden Nickel. . . . KRWG, New Mexico State Univ., Las Cruces, Gary Pratz reporting: "Can I Get a Witness," **Lee Michaels**, A&M. . . . KZAG, Gonzaga Univ., Spokane, Wash., Larry Duff reporting: "American Pic," **Don McLean**, UA. . . . KLCC-FM, Lane Community College, Eugene, Ore., Dave Chance reporting: "Aerie," (LP), **John Denver**, RCA.

## Vertical Formats Drain Top 40 Radio Audience

• Continued from page 26

tune-out factor of unhip groups, increased specialization of formats (particularly progressive MOR), and the sharp decline in the number in professional air personalities (particularly black air personalities)." Deane Johnson, general manager and program director of KDWB, Minneapolis, complained about fractionalization of audiences. Bill Hennes, program director and music director of WKLO, Louisville, said it was a constant problem today to select the proper music to help Top 40 stay in their own bag. Julian Breen, KYA program director, San Francisco, commented about the "increasing difficulty of obtaining accurate research regarding retail sales of records." Jerry Kaye, program director of WING, Dayton, said the problem was "finding music that bridges the generation gap."

Charlie Parker, vice president of programming at WDRC, Hartford, said that one of the problems was music. "A vast amount of singles and album product is available . . . and I mean an awful lot of good

material. How to present this product on the air and appeal to the demographics without jerking them around musically from Rod Stewart to Johnny Desmond is an interesting thing in itself." Jim Morgan, program director of KUDL, Kansas City, lamented the lack of good new records, saying he played an oldie every other record to offset this lack. Mel Phillips, program director of WRKO, Boston, said he felt the problem was "getting accurate information on records from promotion people as well as making the station sound as exciting and entertaining as is humanly possible."

Other program directors spoke of problems such as pleasing minorities without driving away the mass audience, finding skilled on-air talent, trying to keep things straight with the Federal Communications Commission, "walking the tightrope of increasing station profits while holding a strong ratings position," and holding down managers and sales executives "trying to be armchair program directors."

## Campus Talent For USO Tours

KANSAS CITY, Mo.—Applications are currently being accepted through Dr. Joseph Blankenship, dean of the Conservatory of Music at the University of Kansas, for college or university sponsored music groups who wish to entertain U.S. Armed Forces overseas. Deadline for applications is the middle of December.

Dr. Blankenship, chairman of the Overseas Tours Committee of the National Music Council, said that the tours are conducted under the auspices of the USO and are scheduled from four to eight weeks throughout 1972 and the summer of 1973.

The tours are to be conducted in four geographical areas, including the Caribbean, Europe, the Pacific and the Arctic Northeast.

Each group must be led by a responsible adult and must be able to set up its own stage equipment.

"Show content should appeal to diversified tastes," said Blankenship. "In the past, shows have included simple choreography with Broadway tunes, soul music, popular or jazz ensembles, while groups with a high ratio of women to men are nearly always enthusiastically received. The Department of Defense provides transportation and a daily living allowance for the groups."

Formal requests for applications and information should be made directly to Dean Blankenship, the Conservatory of Music, University of Missouri-Kansas City, 4420 Warwick Blvd., Kansas City, Mo. 64111.

## Col Caters to Campus Needs Without Forcing Tastes

NEW YORK — Artists, appearances and close work with campus record retailers in 50 key campus markets across the country help Kate Buckley keep the Columbia Records campus department running smoothly.

"We deal directly with the campuses where there is a large student population not only in that particular city but in the area as well," she said. "We try to work closely with the local retailers to let them know what our product is doing in other areas of the country as well as at other stores in their own city. Radio stations on these campuses are also important and usually have a big audience. As far as servicing campus radio, unfortunately there has to be an economic and political line drawn and it seems as if almost every company is drawing them according to their own conclusions. In our case, we have found that many stations cannot use all of our product."

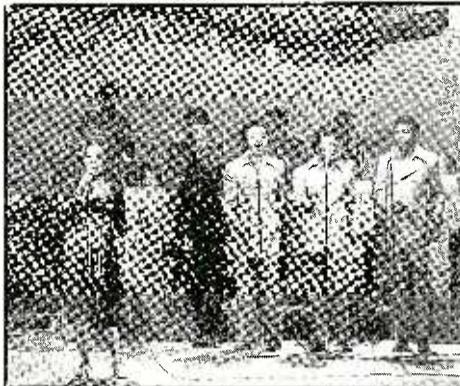
"It is not fruitful, for example,

to try to promote progressive product on a campus that does not want it. One cannot be ahead of the people they are serving. We are not taste makers and we cannot force any particular place or student population to change its tastes to suit us if the market is not ready for it. I think there has to be a live and let live policy as far as tastes are concerned. But what I see many times is a desire to force certain product or a certain type of music onto a segment of the public. Our policy is to flow along with the market and offer what is needed in the terms of the market we are serving, not in our terms."

Frank Shargo is now working with Buckley in the campus department, since Rick Dobbes has moved into marketing. The campus department plans to continue its policy of serving the primary campus markets, while maintaining an open ear to new markets through the field representatives for the label.

# Soul

## Soul Sauce



**BEST NEW RECORD OF THE WEEK:**

**"Make Me the Woman You Come Home To"**  
**GLADYS KNIGHT & THE PIPS**  
 (Soul)

By ED OCHS

**SOUL SLICES:** Wilson Pickett's "Don't Knock My Love" LP is out—without a new single—so deejays who like to pick 'em and break 'em will weigh "Fire and Water," "You Can't Judge a Book By Its Cover" and "Mama Told Me Not to Come." As for Pickett, he's already 10 songs or so into a new album. Atlantic is running with the Persuaders, Michael Hudson, Curtis Johnson and Clarence Carter, while Howard Tate is due with "Keep Cool," Aretha nears another million milestone and Betty Wright cleans up pop and soul. . . . Clarence Carter's young Future Stars label is climbing out of the South behind Hersey Taylor's "Cut You Loose" and Matilda Jones' "Wrong Too Long." . . . New Rufus Thomas: "Do the Funky Penguin." What else? On Stax. . . . Remember the blues boom of '69? Well it's over. Blues manager Dick Waterman reports from Philadelphia that he's unable to make label deals for J.B. Hutto & the Hawks and Luther Allison. . . . Album Happenings: Bobby Womack, "Communication" (UA); War, "All Day Music" (UA); Dennis Coffey, "Evolution" (Sussex); Honey Cone, "Soulful Tapestry" (Hot Wax); The Syltatics, (Avco); Roberta Flack, "Quiet Fire" (Atlantic); Eddie Kendricks, "All By Myself" (Tamla); Ray Charles, "All-Time Great Performances" (ABC); Jerry Butler, "Sagittarius Movement" (Mercury); Isaac Hayes, "Black Moses" (Enterprise); Luther Ingram, "Been Here All the Time" (Koko); Melvin Van Peebles, "As Serious As a Heart Attack" (A&M); James Brown, "Revolution of the Mind" (Polydor); Freddie North, "Friend" (Mankind); Z.Z. Hill, "The Brand New Z.Z. Hill" (Mankind); Cannonball Adderley, "Black Messiah" (Capitol); Miles Davis, "Live/Evil" (Columbia); Kool & the Gang, "Live at P.J.'s" (De-Lite); Harlem River Drive, (Roulette); Earth, Wind & Fire, "The Need of Love" (Warner Bros.); Gladys Knight & the Pips, "Standing Ovation" (Soul); Wilson Pickett, "Don't Knock My Love" (Atlantic). . . . John Richbourg's Seventy 7 label in Nashville is ready with an LP from Fenton Robinson and a single by Moody Scott. Also on the label are Willie Hobbs, Earl Gaines, Ann Sexton, Charles Smith and Jeff Cooper. . . . James Brown, who was recently cited as "entertainer and businessman of the decade" by the New York chapter of the SCLC, urged youth in his speech to "learn chemistry and mathematics as quickly as they learn my new songs." Brown termed the mention the first major award he'd received from black people. . . . Soul Sauce Picks & Plays: Laura Lee, "Love and Liberty" (Hot Wax); Eddie Kendricks, "Can I" (Tamla); Ruby & the Party Gang, "Hey Ruby" (Law-ton); Persuaders, "Love Gonna Pack Up" (Win or Lose); Nite-Lites, "Pull Together" (RCA); Main Ingredient, "I'm Leaving This Time" (RCA); Jerry & Brenda, "Ain't Understanding Mellow" (Mercury); N.F. Porter, "Keep On Keepin' On" (Lizard); Jackie Moore, "Time" (Atlantic); Undisputed Truth, "Heaven & Hell" (Gordy); Jr. Walker, "Way Back Home" (Soul); Ted Taylor, "How Do You Walk Away From Fear" (Ronn); Chakachas, "Jungle Fever" (Polydor); Fontella Bass, "Who You Gonna Blame" (Paula); Ponderosa Twins Plus One, "Bound" (Horoscope); Walter Jackson, "Walls That Separate Us" (USA); Major Lance, "Girl, Come On Home" (Stax); Brenda & the Tabulations, "Why Didn't I Think of That" (Top & Bottom); Clarence Reid, "Good-Old Days" (Alston); Martha & the Vandellas, "Bless You" (Gordy); Maxine Brown, "Make Love to Me" (Avco); Michael Hudson, "Girls Are Made For Lovin'" (Chimneyville). . . . Les Anderson, now working Warner Bros. "first true r&b single" by the Cool Sounds, reads Soul Sauce. Do you?

## KRLA Strives for Entertainment

• Continued from page 28

on a nighttime show at the station. While attending the University of North Dakota, he worked fulltime on KILQ, Grand Forks. He later commuted from college to KQWB, Fargo. Then, while majoring in drama at the University of Arizona, he worked an afternoon drive shift at KIKX and later became program director of the Top 40 operation for a year-and-a-half.

Today, KRLA has "fallen into pretty much what we want to do" though he admitted that "it takes forever to get things organized the right way. I want the station organized so that when a guy goes into the studio to do his show,

he has all of the tools for him at hand.

"I don't want to program people to listen to the station. . . . I want them to listen because the station is entertaining.

"We're trying to do a little something every week to make the station better than it was the week before.

"My particular attitude in putting together this radio station is not with the idea of competing or doing anything offensively, but in putting together the most entertaining station I know how. . . . I'm trying to do it from an artistic angle, rather than just to be successful. I feel the ratings and the money will come later."

Billboard SPECIAL SURVEY For Week Ending 12/11/71

## BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	FAMILY AFFAIR Sly & the Family Stone, Epic 5-10805 (CBS Stone Flower, BMI)	5	26	17	YOU'VE GOT TO CRAWL (Before You Walk) 8th Day, Invictus 9098 (Capitol) (Gold Forever, BMI)	14
2	3	RESPECT YOURSELF Staple Singers, Stax 0104 (East/Memphis/Klondike, BMI)	10	27	—	AIN'T UNDERSTANDING MELLOW Jerry Butler & Brenda Lee Eager, Mercury 73255 (Butler, ASCAP)	1
3	2	ROCK STEADY Aretha Franklin, Atlantic 2838 (Pundit, BMI)	6	28	28	SHOW ME HOW Emotions, Volt 4066 (East/Memphis, BMI)	9
4	5	GOT TO BE THERE Michael Jackson, Motown 1191 (Stein and Van Stock/ Glenwood, ASCAP)	6	29	30	LAY LADY LAY Isley Brothers, T-Neck 933 (Buddah) (Big Sky, ASCAP)	2
5	4	HAVE YOU SEEN HER Chi-Lites, Brunswick 55462 (Julio-Brian, BMI)	8	30	32	THAT'S THE WAY I FEEL ABOUT 'CHA Bobby Womack, United Artists 50847 (Unart/Tracebob, BMI)	2
6	14	DROWNING IN THE SEA OF LOVE Joe Simon, Spring 120 (Polydor) (Assorted, BMI)	4	31	33	WAY BACK HOME Jr. Walker & the All Stars, Soul 35090 (Motown) (Four Knights, BMI)	2
7	7	I'M A GREEDY MAN (Part 1) James Brown, Polydor 2-14100 (Dynatone/Belinda, BMI)	5	32	34	WHAT TIME IS IT General Crook, Down to Earth 77 (Maryl-Earl, BMI)	6
8	8	SUPERSTAR (Remember How You Got Where You Are) Temptations, Gordy 7111 (Motown) (Jobete, BMI)	5	33	25	SHE'S ALL I GOT Freddie North, Mankind 12005 (Nashboro) (Williams/Excellerec, BMI)	17
9	9	SCORPIO Dennis Coffey and the Detroit Guitar Band, Sussex 226 (Buddah) (Interior, BMI)	7	34	26	I BET HE DON'T LOVE YOU Intruders, Gamble 4016 (Gamble-Huff, BMI)	12
10	6	WHERE DID OUR LOVE GO Donnie Elbert, All Platinum 2330 (Jobete, BMI)	9	35	38	AIN'T NOBODY HOME B.B. King, ABC 11316 (Rittenhouse, BMI)	3
11	10	INNER CITY BLUES (Make Me Wanna Holler) Marvin Gaye, Tamla 54308 (Motown) (Jobete, BMI)	10	36	39	TO YOU WITH LOVE Moments, Stang 5033 (All Platinum) (Gambi, BMI)	3
12	12	YOU ARE EVERYTHING Stylistics, Avco 4581 (Bellboy/Assorted, BMI)	7	37	48	CAN I Eddie Kendricks, Tamla 54210 (Motown) (Jobete, BMI)	2
13	11	THEME FROM "SHAFT" Isaac Hayes, Enterprise 9038 (Stax/Volt) (East/Memphis, BMI)	9	38	41	HELP ME MAKE IT THROUGH THE NIGHT O.C. Smith, Columbia 4-45435 (Combine, BMI)	5
14	20	CLEAN UP WOMAN Betty Wright, Alston 4601 (Atlantic) (Sherlyn, BMI)	4	39	44	EVERYBODY'S EVERYTHING Santana, Columbia 4-45472 (Dandelion, BMI)	4
15	19	ONE MONKEY DON'T STOP NO SHOW Honey Cone, Hot Wax 7110 (Buddah) (Gold Forever, BMI)	3	40	42	I'M STILL WAITING Diana Ross, Motown 1192 (Jobete, BMI)	3
16	13	GET DOWN Curtis Mayfield, Curtom 1966 (Buddah) (Curtom, BMI)	6	41	47	LET ONE HURT DO L.J. Reynolds & the Chocolate Syrup, Law-Ton 1553 (Avco) (Frabob/Ira/Mable Lawton, BMI)	5
17	29	LET'S STAY TOGETHER Al Green, Hi 2022 (London) (Jec, BMI)	7	42	45	PAIN Ohio Players, Westbound 188 (Chess/Janus) (Bridgeport, BMI)	2
18	18	GRANDMA'S HANDS Bill Withers, Sussex 227 (Buddah) (Interior, BMI)	6	43	43	DON'T TURN AROUND Black Ivory, Today 1501 (Perception) (Bradley, BMI)	6
19	21	EVERYBODY KNOWS ABOUT MY GOOD THING (Part 1) Little Johnny Taylor, Ronn 55 (Jewel) (Respect, BMI)	4	44	35	I WANT TO PAY YOU BACK Chi-Lites, Brunswick 55458 (Julio-Brian, BMI)	9
20	31	LOVE IS FUNNY THAT WAY Jackie Wilson, Brunswick 55461 (Julio-Brian, BMI)	5	45	—	SCRATCH MY BACK (and Mumble in My Ear) Clarence Carter, Atlantic 2842 (Fame, BMI)	1
21	16	WALK RIGHT UP TO THE SUN Delfonics, Philly Groove 169 (Bell) (Nickel Shoe, BMI)	7	46	46	MEN ARE GETTING SCARCE Chairmen of the Board, Invictus 9103 (Capitol) (Gold Forever, BMI)	3
22	23	SATISFACTION Smokey Robinson & the Miracles, Tamla 54211 (Motown) (Jobete, BMI)	3	47	50	I'M YOURS (Use Me Anyway You Wanna) Ike & Tina Turner, United Artists 50837 (Huh, BMI)	3
23	15	YOU KEEP ME HOLDING ON Tyrone Davis, Dakar 626 (Cotillion) (Julio-Brian/Jadan, BMI)	7	48	49	AT LAST Jesse James, Zay 30002 (Feist, ASCAP)	2
24	22	CHILD OF GOD (It's Hard to Believe) Millie Jackson, Spring 119 (Polydor) (Will-Du/Gaucha/Belinda, BMI)	6	49	—	HEY RUBY Ruby & the Party Gang, Law-Ton 1554 (Avco) (Mardix/Mable Lawton/Bessmat, BMI)	1
25	24	IT'S IMPOSSIBLE New Birth, RCA 74-0520 (Sunbury, ASCAP)	13	50	—	KEEP ON KEEPIN' ON N.F. Porter, Lizard 1010 (Vulture, BMI)	1

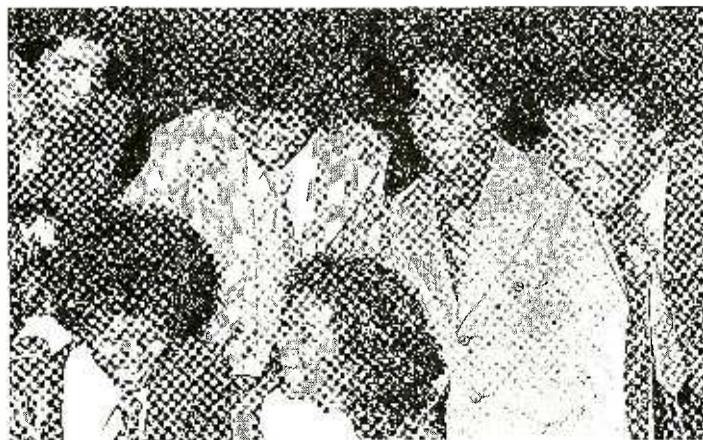


IMAGE AWARDS REFLECT MANY FACES OF MOTOWN. Left: Marvin Gaye, right, singer and now celebrated writer and producer, joins Rev. Jesse Jackson of Operation Breakfast and awards chairman Maggie Hathaway in the singing of "Lift Every Voice and Sing." Gaye garnered three Image Awards, while Rev. Jackson received the event's highest honor, the Founder's Award. Right: The Jackson Five happily accept the NAACP's Image Award for "best male vocal group" for the second consecutive year. TV's Gail Fisher of "Mannix" makes the presentation at the fifth annual show held two weeks ago in Hollywood.

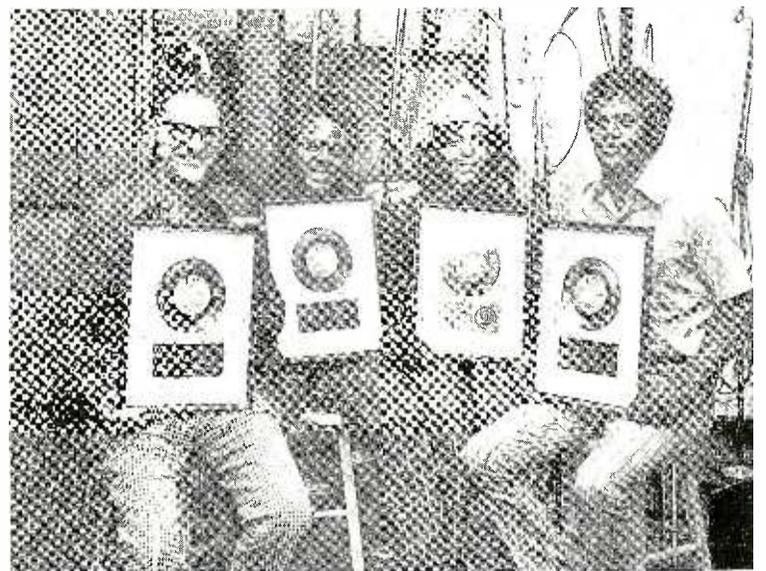
DECEMBER 11, 1971, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 12/11/71

BEST SELLING  
Billboard **Soul LP's**

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	<b>SHAFT</b> . . . . . 18 Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax/Volt)		26	28	<b>FREEDOM MEANS</b> . . . . . 18 Dells, Cadet CA 50004 (Chess/Janus)	
2	2	<b>THERE'S A RIOT GOIN' ON</b> . . . . . 4 Sly & the Family Stone, Epic KS 30986 (CBS)		27	15	<b>BUDDY MILES LIVE</b> . . . . . 9 Mercury SRM 2-7500	
3	3	<b>WHAT'S GOING ON</b> . . . . . 26 Marvin Gaye, Tamla TS 310 (Motown)		28	34	<b>SAGITTARIUS MOVEMENT</b> . . . . . 13 Jerry Butler, Mercury SR 61347	
4	4	<b>(For God's Sake) GIVE MORE POWER TO THE PEOPLE</b> . . . . . 19 Chi-Lites, Brunswick BL 754170		29	—	<b>QUIET FIRE</b> . . . . . 1 Roberta Flack, Atlantic SD 1594	
5	5	<b>SANTANA</b> . . . . . 10 Columbia KC 30595		30	30	<b>'NUFF SAID</b> . . . . . 3 Ike & Tina Turner, United Artists UAS 5530	
6	6	<b>ROOTS</b> . . . . . 4 Curtis Mayfield, Curtom CRS 8009 (Buddah)		31	33	<b>VISIONS</b> . . . . . 9 Grant Green, Blue Note BST 8473 (United Artists)	
7	7	<b>GOIN' BACK TO INDIANA</b> . . . . . 9 Soundtrack/Jackson 5, Motown M 742L		32	48	<b>ALL BY MYSELF</b> . . . . . 31 Eddie Kendricks, Tamla TS 308 (Motown)	
8	9	<b>ARETHA'S GREATEST HITS</b> . . . . . 11 Aretha Franklin, Atlantic SD 8295		33	—	<b>25th ANNIVERSARY IN SHOW BUSINESS</b> . . . . . 1 Ray Charles, ABC ABCH 731	
9	8	<b>HOT PANTS</b> . . . . . 14 James Brown, Polydor PD 4054		34	35	<b>BREAKOUT</b> . . . . . 20 John Hammond, Kudu KU-01 (CTI)	
10	11	<b>STEVIE WONDER'S GREATEST HITS, VOL. 2</b> . . . . . 3 Tamla T 313L (Motown)		35	32	<b>MAGGOT BRAIN</b> . . . . . 19 Funkadelic, Westbound WS 2007 (Chess/Janus)	
11	12	<b>JUST AS I AM</b> . . . . . 27 Bill Withers, Sussex SXBS 7006 (Buddah)		36	24	<b>ONE DOZEN ROSES</b> . . . . . 12 Smokey Robinson & the Miracles, Tamla TS 312L (Motown)	
12	10	<b>RAINBOW BRIDGE</b> . . . . . 9 Soundtrack/Jimi Hendrix, Reprise MS 2040		37	18	<b>SOUL TO SOUL</b> . . . . . 11 Soundtrack, Atlantic SD 3037	
13	14	<b>GIVIN' IT BACK</b> . . . . . 12 Isley Brothers, T-Neck TNS 3008 (Buddah)		38	38	<b>MAYBE TOMORROW</b> . . . . . 33 Jackson 5, Motown MS 735	
14	16	<b>SMACKWATER JACK</b> . . . . . 8 Quincy Jones, A&M SP 3037		39	29	<b>WHAT YOU HEAR IS WHAT YOU GET/ LIVE AT CARNEGIE HALL</b> . . . . . 22 Ike & Tina Turner, United Artists UAS 9953	
15	20	<b>COMMUNICATION</b> . . . . . 4 Bobby Womack, United Artists UAS 5539		40	42	<b>A NATURAL MAN</b> . . . . . 14 Lou Rawls, MGM SE 4771	
16	19	<b>ALL DAY MUSIC</b> . . . . . 3 War, United Artists UAS 5546		41	41	<b>CHAPTER TWO</b> . . . . . 67 Roberta Flack, Atlantic SD 1569	
17	13	<b>FIFTH DIMENSION LIVE</b> . . . . . 6 Bell 9000		42	36	<b>MERRY CLAYTON</b> . . . . . 4 Ode SP 77012 (A&M)	
18	27	<b>EVOLUTION</b> . . . . . 6 Dennis Coffey & the Detroit Guitar Band, Sussex SXBS 7004 (Buddah)		43	31	<b>CURTIS LIVE</b> . . . . . 28 Curtis Mayfield, Curtom CRS 8008 (Buddah)	
19	39	<b>SOULFUL TAPESTRY</b> . . . . . 2 Honey Cone, Hot Wax HA 707 (Buddah)		44	25	<b>THE SKY'S THE LIMIT</b> . . . . . 30 Temptations, Gordy GS 957 (Motown)	
20	22	<b>ARETHA LIVE AT FILLMORE WEST</b> . . . . . 28 Aretha Franklin, Atlantic SD 7205		45	43	<b>UNDISPUTED TRUTH</b> . . . . . 21 Gordy GS 9551 (Motown)	
21	21	<b>PUSH PUSH</b> . . . . . 3 Herbie Mann, Embryo SD 532 (Atlantic)		46	44	<b>BLACK IVORY</b> . . . . . 14 Wanda Robinson, Perception PLP 18	
22	37	<b>STYLISTICS</b> . . . . . 2 Avco AV 33023		47	46	<b>BEST OF KOOL &amp; THE GANG</b> . . . . . 12 De-Lite DE 2009	
23	23	<b>DIONNE WARWICKE STORY</b> . . . . . 5 Dionne Warwick, Scepter SPS 2-596		48	47	<b>IF THIS WORLD WERE MINE</b> . . . . . 7 George Kerr, All Platinum AP 3004	
24	17	<b>B.B. KING IN LONDON</b> . . . . . 8 ABC ABCX 730		49	49	<b>TRUTH IS ON ITS WAY</b> . . . . . 17 Nikki Giovanni & the New York Community Choir, Right On RR 0500	
25	26	<b>AL GREEN GETS NEXT TO YOU</b> . . . . . 12 Hi SHL 32062 (London)		50	50	<b>AIN'T NO BIG THING BUT IT'S GROWING</b> . . . . . 2 New Birth, RCA LSP 4526	



CORNELIUS BROTHERS & Sister Rose pose for their gold awards earned for their UA single, "Treat Her Like a Lady." At Bob Archibald's Music Factory studios in Miami are, left to right, Bob Archibald, who produced the disk, Carter, Rose and Eddie Cornelius.

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TO ALL DJ'S AND RETAIL RECORD OUTLETS  
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WHAT IS A MAN  
BLACK IN A WHITE WORLD  
AND MANY OTHERS

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**Black Progressive Radio a Natural**

• Continued from page 26

play the bubble R&B hits," Holiday explained. "We also do not bend to get the white audience but we gear our music to our black audience or the white listener with black taste."

**Limits to 6**

"When we began this format, our tendency was to add as many as 20 albums a week to our list. But we found that we could not really determine our influence on the album sales in this manner, because some of the LP's were not getting as much attention as other new LP's. By limiting the additions to around six LP's a week, we can

see within three weeks if a new LP is selling. If it is not, we will pull the album from the playlist, which is really just a bin of records."

Holiday said that there were many more records which the station allowed on the air. He also stated that the air personality had certain freedom within the realm of the basic format to play tunes which are not from the Top LP's. We play jazz, for example. More jazz at night than during the day. If we see that the jazz LP is picking up sales, we will program it during the daytime as well. Generally, we play any relevant black music including gospel, blues, big sellers, Spanish influenced music and even spoken word, which seems to be a big seller in this area, he explained.

Holiday pointed to their use of the "Dick Gregory at Kent State" LP as a good example of the station's programming. "We feel that this LP is so relevant. Gregory

does a Kent State talk under which we played 'Ohio,' by Crosby, Stills, Nash and Young. There are so many relevant subjects in the LP and then there are so many good tunes matched to Gregory's subjects that we just had a field day with the album." Holiday also said that the Gregory LP, on Poppy Records, really climbed in sales because of the attention it received on the air. "We find this to be true of most if not all of the albums from which we play cuts," he said.

"If the music fits into our progressive bag and total black awareness programming concept, we will play it and watch for sales markers. And because of this simple rule, we have been somewhat of a factor in album sales. But more important, I believe is the new format which has been developed for the aware black audience across the country," Holiday concluded.

**24 Hours of Soul**

COLUMBIA, S.C.—WOIC, soul 5,000-watt station covering central South Carolina, is now broadcasting 24 hours daily.

YES, PLEASE RUSH ME, FREE, AN L.P. AND 45 RPM OF RAPPIN' BLACK IN A WHITE WORLD BY THE WATTS PROPHETS!

NAME \_\_\_\_\_

ORGANIZATION \_\_\_\_\_

POSITION \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

when answering ads . . .

Say You Saw It in Billboard

# Jukebox programming

## Beats Christmas 45 Lag; Buys Now for Next Year

By EARL PAIGE

TULSA—Jukebox programmers who put some thought into Christmas programming can make money, according to Art Anders here. But because of tardy release patterns by labels, the conscientious jukebox programmer must buy a year in advance of his needs and hoard good titles all summer.

Thus, some of the best playing Christmas records on the Lear Music Co. route here right now are last year's releases. One example is the Carpenters' "Merry Christmas Darling," which was not available in time for programming last November, according to Anders and other programmers.

Anders said Charley Pride's "Christmas in My Home Town" just "dribbled" into the local one-stop here last year and he finally ended up not buying it at all.

"I was still receiving Christmas singles in late January," he said. "This really didn't have any effect on me except to give me a chuckle or two. I've just learned to plan a year ahead."

Anders likes to select recordings with very broad appeal. In other words, he searches for cover Christmas records. His top lineup right now is:

"Pretty Paper" backed with "What a Merry Christmas This Could Be," by Willie Nelson"; "White Christmas," Bing Crosby; "You're All I Want for Christmas, Al Martino; "Blue Christmas," Elvis Presley; "Little Drummer Boy," Harry Simeone Chorale and the Carpenters' record.

In explaining these six choices, he said the Nelson record is good because it works in a lot of pop locations and all country stops. The flip side is good too. The Presley record is good because this

artist is one that he can also program in nearly every kind of stop. The Carpenters record also has broad appeal.

Martino, Crosby and the original "Little Drummer Boy" are proven big players here. "White Christmas" won't get as much play as any of the other five, but I feel I must offer it.

"I agree with those programmers who are apathetic about the play on some older Christmas titles such as 'White Christmas,' but they can overcome this poor play by being careful to program Christmas records according to the location's requirements."

He admitted that for pure country stops, his big six leave a little bit to be desired. Thus, he picked up (for some odd reason it was available in time this year) the new Buck Owens & Susan Raye "One of Everything You Got" (actually, this title was on the reverse side of Owens' 1970 single, "Christmas Shopping"). He also sprinkled in 25 copies of an older Owens record, "Santa Looked a Lot Like Daddy."

Anders said over the years his locations have come to expect a good selection of Christmas records and he likes to put on six at least. Of course, he wouldn't if they didn't generate play.

Anders' formula for how often he changes records and how many is determined strictly by the money the box takes in. He has four graduations: top stop—5 new ones (the change cycle is for the most part weekly); 2nd grade stop—10 new ones (here the cycle is every other week for the most part); 3rd grade—15 new ones; 4th—20 new records (checked once a month).

Thus, on a poor stop checked maybe once a month and getting 20 new records, he must have Christmas records ready by Nov. 15 or he would not be able to put

(Continued on page 44)

## Jukebox Fight: See Early 1972 Royalty Activity

By RAY BRACK

WILLIAMSBURG, Va. — Renewed Congressional action on the Copyright Revision bill is expected by late January. Music Operators of America counsel Nicholas Allen said here recently.

Reporting to Virginia operators in their annual convention here, Allen said two recent developments are significant with respect to the long-stalled copyright revision legislation.

First, Allen said, apparent resolution of the community antenna television (CATV) issue has removed a major obstacle to resumption of Congressional action on the bill, which is stalled in the Senate Copyright subcommittee.

Second, Allen told the operators

(Continued on page 44)

## Frank Fabiano Programming: Mirror of Organization Man

BUCHANAN, Mich.—It might not surprise Frank Fabiano's many friends in the jukebox business to learn that he has a very well-organized programming system. The reason relates directly to Fabiano's long experience in knowing the value of organization.



FABIANO

A board member of Music Operators of America (MOA) for 17 years, Fabiano was one of the first jukebox operators to get involved in liquor dealer organizations as well. He was an early leader in the National

Licensed Beverage Association, heading the national office as well as State organizations.

Although not on MOA's board at present, he is more or less an elder statesman for the national organization of jukebox operators. When MOA set up a business

seminar program with Notre Dame University near here, Fabiano sat in on an early planning meeting.

A friend of many highly placed politicians, Fabiano is currently working for a new law that would permit pinballs in this state. At present, only games without a plunger mechanism are licensed.

A surprisingly young looking man, Fabiano still bowls regularly and once fought professionally. He also ran away from school and joined the Army to fight in World War I, so that places his age fairly close.

A Detroit operator for many years before moving here, he originally got into the business by operating shuffleboards. Today, his company operates music and games (a son-in-law has a large vending operation which is a separate company from Fabiano's).

From the very beginning, Fabiano said he was determined to have a well organized record programming system.

The heart of his system is a manila folder for each location. There are tabs glued in rows inside the folder. These tabs hold one-half of a title strip (the top half usually). This folder goes along with the routeman and as a strip is put into a jukebox it is likewise placed in the folder. Thus, the folder that is brought back to the shop is an exact duplicate of the programming on the respective location — telling what jukebox number the strip was for and the date the change was made.

An obvious advantage of the

(Continued on page 44)

## HARDWARE HANGUP?

### 2 Pt. Disk Eases Long 45 Woe

CHICAGO—There is a growing trend to more two part singles and some jukebox programmers see this as a partial solution to the lengthy single problem which results from so many 45's being pulled from 12-in. LP's. However, not all jukeboxes will play a two part disk sequentially.

The two part single has been a staple item in jazz for a long time. Now such examples in soul as James Brown's "Make It Funny pt. 1 & 2" followed by "My Part, Make It Funky pt. 3 & 4" are more numerous. Little Johnny Taylor's "Everybody Knows About My Good Thing pt. 1 & 2" and Honeycone's "One Monkey Don't Stop No Show pt. 1 & 2" are still others (see Programmer Potpourri).

#### Wurlitzer

One jukebox manufacturing firm emphasizing sequential play is Wurlitzer Co. where advertising and promotion manager A. D. Palmer said: "The sequential play overcomes the objection to lengthy singles because the money producing factor of a record is broken into two parts."

Jukebox programmers complain about lengthy 45's because they consume a disproportionate amount of time during the often two few peak playing hours in a location.

As for sequential play, not all programmers are concerned that it is not possible on all jukebox models. Said Eastern Music Co. programmer Billy McClain here: "Most of the time, patrons are only interested in the first part. I believe this is certainly true on the Brown and Taylor records." In jazz, however, he believes sequential play is more important.

## WORTH EFFORT

### Requests Worry Programmer

TOMS RIVER, N.J.—Requests are one of the constant headaches of jukebox programmers, according to Anthony Storino of S & S Amusement Co., here. However, like a lot of progressive programmers, he believes that if a stop does well the location owner should receive as many requests as he wishes.

The problem often is knowing what the requests are, said Storino, 23, who works with his two brothers, Vincent and Pat. Pat is an officer of the Music Operators of America.

"We receive requests written on napkins, bar coasters and anything else loose in a location," he said. Another part of the same problem is the fragmented title. "I don't know how many different ways people requested 'Uncle Albert,'" he said, referring to a recent big hit.

The firm has solved one part of

the request problem dealing with standard titles. A secretary here keeps a list of the top-requested 50 to 60 titles by artists such as Artie Shaw, Glenn Miller and so forth.

There seems to be no limit to the number of requests some locations turn in. Storino said one bar received 18—plus the regular four that were slated for it that particular change period.

Normally, if the location is checked every other week it receives four to five new records; if checked weekly, then two. Requests are in addition to these amounts.

Storino is an avid listener to radio stations and said one other aspect of the request problem is the fast pace of records going on and off AM stations. "Sometimes they will have eight new records added to the list in a couple of weeks."

DECEMBER 11, 1971, BILLBOARD

## Coin Machine World

### TEX. LAW UPHELD

The Court of Civil Appeals recently upheld the law prohibiting tavern owners without a \$300 license from owning jukeboxes. Several tavern owners protested the license which is required of firms operating multiple machines. The court also upheld the portion limiting tavern owners to 50 percent of the gross receipts from jukeboxes.

### ASSN. DRIVE

## Minn. Jukebox Tax Saving

AUSTIN, Minn.—Music Operators of Minnesota (MOM) is launching an all out membership and fund-raising drive reminding jukebox businessmen that the organization's efforts helped to shave off 1 percent on the gross receipts tax here. MOM worked very closely with the Minnesota Automatic Merchandising Council in the tax fight.

In a letter to members, MOM

### New Anderson 45

NEW YORK — Lynn Anderson's "Ding-A-Ling the Christmas Bell/Don't Wish Me a Merry Christmas," originally passed over by jukebox programmers because of reference to Christmas seals, is now available without the special message intro — Columbia 45527.

### WURLITZER HOLIDAY

Wurlitzer's North Tonawanda, N.Y., plant will be closed Dec. 21-Jan. 3 and distributors and operators are asked to review their needs. The credit department, however, will be operating.

### FLA. TAX REFORM

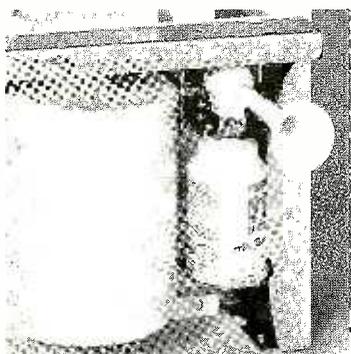
Florida Amusement & Merchandising Association (FAMA) mem-

bers are being urged to voice their disapproval of the proposed repeal of the 3 percent commission paid businesses for collecting sales tax. The repeal is part of a broad based reform the governor will ask a special session of the legislature to adopt. "FAMA cannot conceive of how the state can require a person by law to perform a service (collect the tax) with absolutely no reimbursement for that service," said FAMA, which quoted a study where it showed businesses spend 9 percent of the sales tax to collect it but are paid only 3 percent.

president Gene Clennon said: "While many people in our industry have given so much, we still have those who haven't paid their dues or sent in a contribution. Our treasury is depleted. . . ."

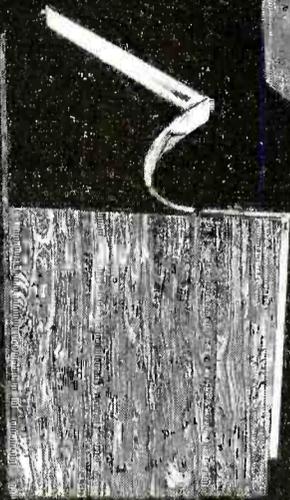
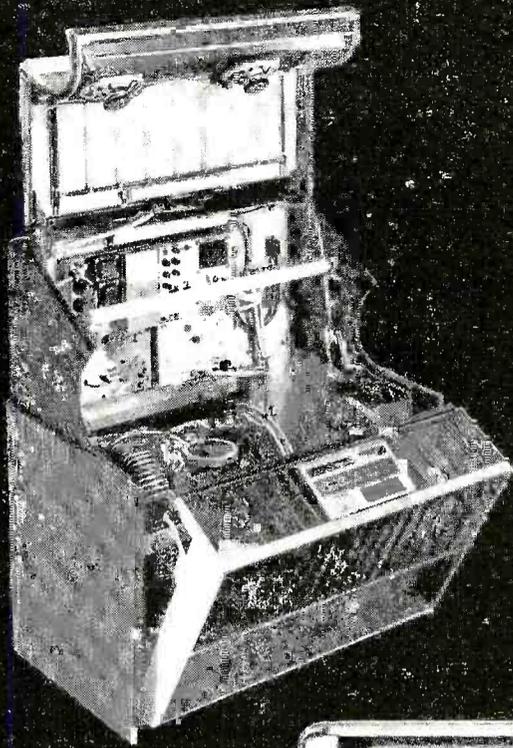
Speaking of the tax saving, he said working together with the vendors paid off. "It seemed that if the vendors didn't know who to contact, we did." Although MOM and the vending group have the same lobbyist and attorney, Bill Brooks, there is no current plans to merge the groups, Clennon said. He added that he has been watching such merger attempts in Florida and elsewhere.

Some jukebox businessmen still pay a "piggyback" tax where municipalities also require a gross receipts tax. MOM is planning a meeting Jan. 23, probably in Minneapolis.



WURLITZER is introducing this new break-in alarm for its 3600 Super Star jukebox and also for the new furniture model Cabaret 200. It's easy to install and lists for \$40.

IT LOOKS  
NEW AND EXCITING  
TO EVERYONE  
BUT YOUR  
SERVICEMEN



We don't think your servicemen ought to be excited.

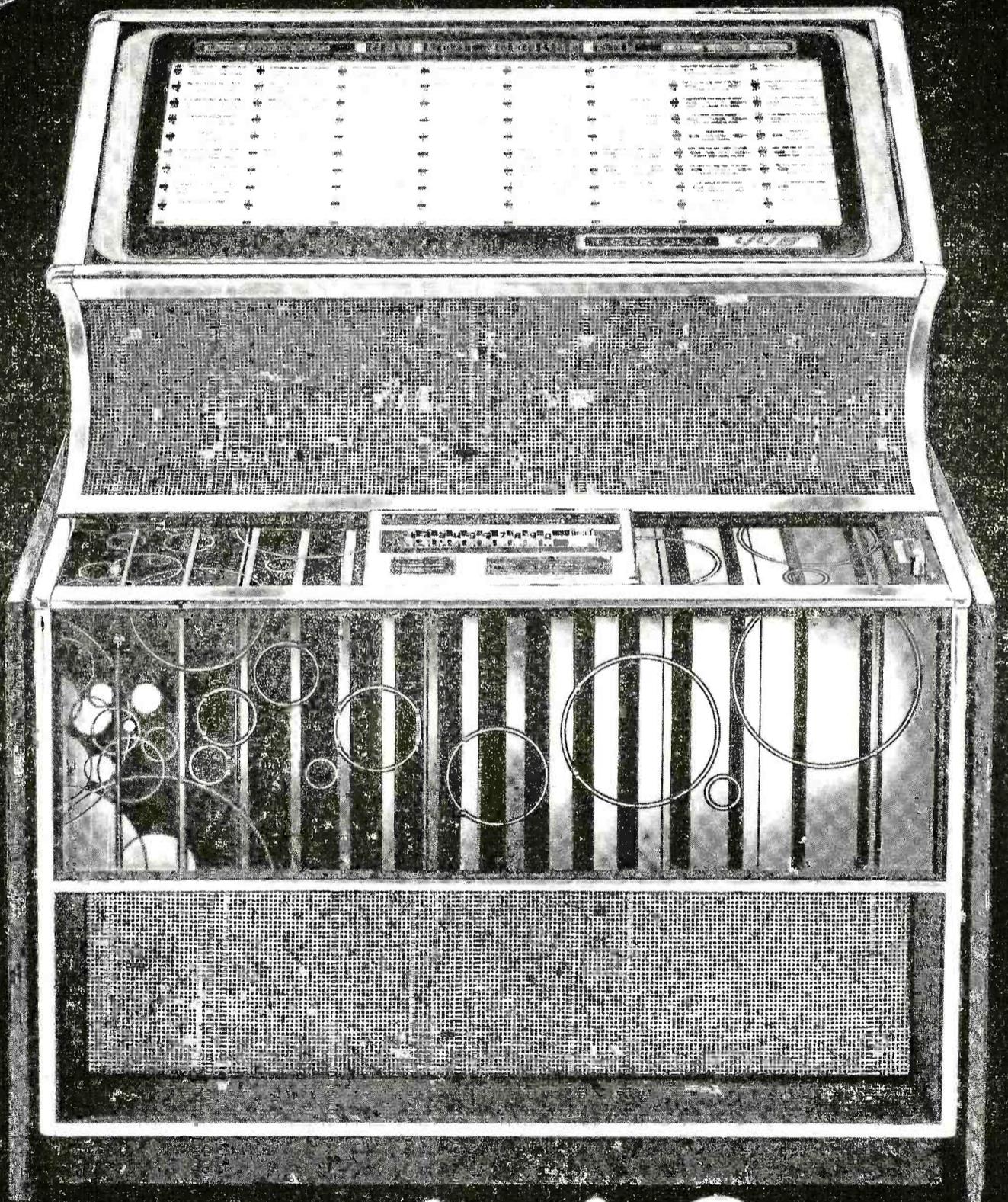
That's why we take great pains each year to keep the insides of our phonographs very familiar, regardless of the exciting things we do on the outside.

At Rock-Ola we decided long ago to make only those changes to working parts that would make our phonographs more reliable and easier to service.

This year's all new 10-Key Numbers-In-Line Selection System is a good case in point. It allowed us to reduce the number of switching devices by 18 and to replace electro-mechanical switches with more reliable electronic switching. It also enabled us to substitute a single snap-in printed circuit board for a lot of old-fashioned wiring.

But when your serviceman turns his key in the 160-select on 448 and the spring-loaded dome lifts itself, he'll notice we didn't change the famous Rock-Ola Revolving Record Magazine and trouble-free mechanism. Or any part of the pull-out, plug-in modular components inside.

We at Rock-Ola have one principle that guides our designers: Phonographs should excite patrons. Not servicemen.



ROCK-OLA  
THE SOUND ONE

448

THE MAGICAL MUSICAL MINT

## Frank Fabiano Programming: Mirror of Organization Man

• Continued from page 42

location folder idea is that Fabiano can buy a new record in limited quantities and keep putting it out around the route because he knows where the record has been spotted by consulting the cards.

Fabiano also uses his own number series for all incoming new records. New records are placed in stacks on a table 30 feet by seven feet. The Fabiano number is put on the jackets (every fifth record, for example, in a large pile would have the number).

Obviously, the numbering system simplifies the many various numbers record companies use.

Fabiano Amusement Co. maintains a large library of past records, keeping usually four or five of the best played numbers. These are filed by artist name.

## Xmas Formula

• Continued from page 42

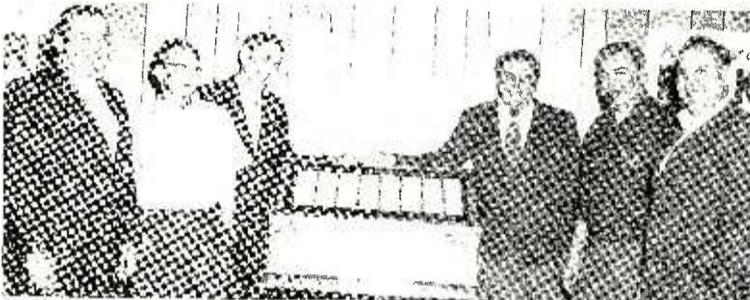
them on until Dec. 15. "If I'm that late, I may as well forget it," he said.

Therefore, Anders is right now watching the new Christmas releases and will probably order some. He will also place his title strip order with Sterling Title Strip Co. and be all set for Christmas—next year.

As for this season, it will be his first with a new decorative Christmas strip, a green one with a Christmas tree emblem. Considering the usual good job he does with Christmas records, Anders said with the strips he expects this season to be his best.

From six to eight new records are put on machines every other week. If it's a slow spot, the number might include three older disks. Many stops are checked weekly, but still the record change is every other week in any case.

Like many experienced programmers, Fabiano buys from at least two one-stops. He said over the years, one-stops have offered to do his programming. "I always said no to this. I want to do my own programming. It's the most important part of our whole job."



HASTINGS Distributing Co. (Milwaukee) service manager, Clarence Thiel, left (top photo) and general manager Walter Bohrer, point out decorative features of the new Rockola 446 as local operators James Johnson, Southern Novelty Co.; Bob Wiedenhoef, WZ Novelty Co., and Milton Gross, Empire Music, stand by. From left (bottom photo) Orville Carnitz, Badger Novelty Co.; Morrie Fuhrman, Morrie's Amusement Co.; hosts Jack Hastings and Walter Bohrer, both Hastings Distributing Co.; Harold Sommerfield, Southern Novelty Co., and Ronald Mentzel, Mentzel Coin, Fond du Lac, Wis.

## See Early 1972 Royalty Activity

• Continued from page 42

here, the recent passage of the recording anti-piracy has bearing on the copyright legislation.

"We just turned a milestone with respect to CATV," Allen said. "CATV has held up progress of the copyright bill for a long time. Now it looks like this issue is about settled. I'm told the two contending branches of the broadcast industry have gotten together. This means for us that the copyright bill will be put back on the front burner by the committee for action possibly by late January or early February."

MOA's position in favor of an \$8 per machine annual royalty fee remains unchanged, Allen said. "We're most concerned about the Williams amendment," he added, referring to a proposed \$1 per box annual fee that would be earmarked for recording artists. MOA opposes this proposal, Allen explained, primarily because they suspect the proponents would seek

sizable increases of the levy once the principle was established.

Allen views passage of the record piracy bill as oblique recognition of the "rights of the recording arts."

Allen pointed out that MOA has a "strong ally" in opposing the artist royalty proposal, that ally being the National Association of Broadcasters.

MOA also continues to oppose a suggested 50 cent yearly registration fee for jukeboxes and a provision for periodic review and adjustment of royalty rates, Allen said.



JUKEBOX operator and programmer Arthur Velasquez (center) pictured at his 35th anniversary party with Col. Jack Reilly (right) director of special events for Chicago Mayor Richard J. Daley and Sebastian Rivera, a leader in the city's Puerto Rican community. Velasquez was toasted on the occasion of 35 years in the jukebox business in Chicago, 35 years as a married man and his 55th birthday—all on the same day. He and his wife Shirley have two sons and two daughters.

# What's Playing?

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

### Baton Rouge, La.; Soul Location

Robert Cooney, operator;  
Joyce Ashford, programmer;  
State Novelty Co.



#### Current releases:

"Sea of Love," Joe Simon, Spring 120;  
"Tired of Being Alone," Al Green, Hi 2194;  
"Theme From 'Shaft,'" Isaac Hayes, Enterprise 9038.

#### Oldies:

"Something Worth Leaving For," Johnny Taylor;  
"Bring the Boys Home," Freda Payne.

### Calgary, Alta., Canada; Country Location

Wayne Johnson, programmer,  
Southern Music Ltd.



#### Current releases:

"Kiss an Angel Good Morning," Charley Pride, RCA 0550;  
"Coat of Many Colors," Dolly Parton, RCA 0538.  
"Happy Heart," Susan Raye, Capitol 3209.

#### Oldies:

"Snakes Crawl at Night/Crystal Chandeliers," Charley Pride;  
"The Fugitive," Merle Haggard.

### Chicago; Soul Location

Moses Proffit, operator;  
John Strong, programmer;  
South Central Novelty Co.



#### Current releases:

"Scorpio," Dennis Coffey and the Detroit Guitar, Sussex 226;  
"I'm a Greedy Man" (Pt. 1), James Brown, Polydor 14100;  
"Have You Seen Her," Chi-Lites, Brunswick 55462.

#### Top Pick:

"Let's Stay Together," Al Green, Hi 2202.

### Fargo, N.D.; Campus/Young Adult

Gerald Staska, programmer,  
United Music Co.



#### Current releases:

"Maggie May," Rod Stewart, Mercury 73224;  
"Sweet City Woman," Stampede, Bell 45-120;  
"Superstar," Carpenters, A&M 1289.  
"The Night They Drove Old Dixie Down," Joan Baez, Vanguard 35138.

#### Oldies:

"Temptation Eyes," Grass Roots, Dunhill 4263;  
"Beginnings," Chicago, Columbia 4-45417.

### Holly Hills, Fla.; Teen Location

Mary Knowles, programmer,  
Beyer & Brown Associates



#### Current releases:

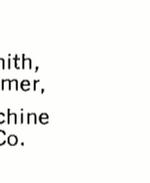
"Have You Seen Her?," Chi-Lites, Brunswick 55462;  
"Theme From 'Shaft,'" Isaac Hayes, Enterprise 9038;  
"I've Found Someone of My Own," Free Movement, Decca 32818.

#### Oldies:

"The Lion Sleeps Tonight," Tokens, RCA 477954;  
"Help Me Make It Through the Night," Sammi Smith, Mega 0015.

### Kingsport, Tenn.; Teen Location

Ann Smith, programmer,  
Coin Machine Dist. Co.



#### Current releases:

"Theme From 'Shaft,'" Isaac Hayes, Enterprise 9038;  
"Have You Seen Her?," Chi-Lites, Brunswick 55462;  
"Family Affair," Sly & the Family Stone, Epic 10805.

#### Oldies:

"Have You Seen the Rain?," Creedence Clearwater Revival;  
"She's a Lady," Tom Jones.

### Liverpool, N.Y.; Teen Location

Bernard Golden, programmer,  
Columbia Musical Sales



#### Current releases:

"Gypsies, Tramps & Thieves," Cher, Kapp 2146;  
"Brand New Key," Melanie, Neighborhood 4201;  
"I'd Like to Teach the World to Sing," Hillside Singers, Metromedia 231.

#### Oldies:

"My Way," Frank Sinatra, Reprise 0734;  
"Rose Garden," Lynn Anderson, Columbia 33198.

### Rockford, Ill.; Country Location

Charley Marik, operator;  
Jerry Schultz, programmer;  
Star Music Co.



#### Current releases:

"Daddy Frank (the Guitar Man)," Merle Haggard, Capitol 3198;  
"Would You Take Another Chance/Me & Bobby McGee," Jerry Lee Lewis, Mercury 73248;  
"Easy Loving," Freddie Hart, Capitol 3115.

### Sterling, Ill.; Country Location

George Woodriddle, operator;  
Glenn Whitmer, programmer;  
Blackhawk Music Co.



#### Current releases:

"Kiss an Angel Good Morning," Charley Pride, RCA 0550;  
"Living and Learning," Mel Tillis & Sherry Bryce, MGM 14303;  
"Roses and Thorns," Jeannie C. Riley, Plantation 79.

### Tulsa; Country Location

Art Anders, programmer,  
Lear Music Co.



#### Current releases:

"A Trip Coon Hunting," Jerry Clower, Decca 32844;  
"Easy Loving," Freddie Hart, Capitol 3115;  
"Kiss an Angel Good Morning," Charley Pride, RCA 0550;  
"Lead Me On," Loretta Lynn & Conway Twitty, Decca 32873.

#### Oldies:

"Blues Stay Away From Me," Delmore Bros., King 5224;  
"Time Changes Everything," Bob Wills & Tommy Duncan, Columbia Extended Play Album 2805.

## ONE STOP

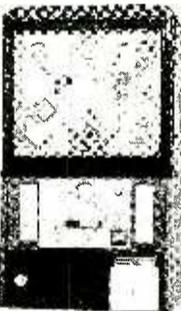
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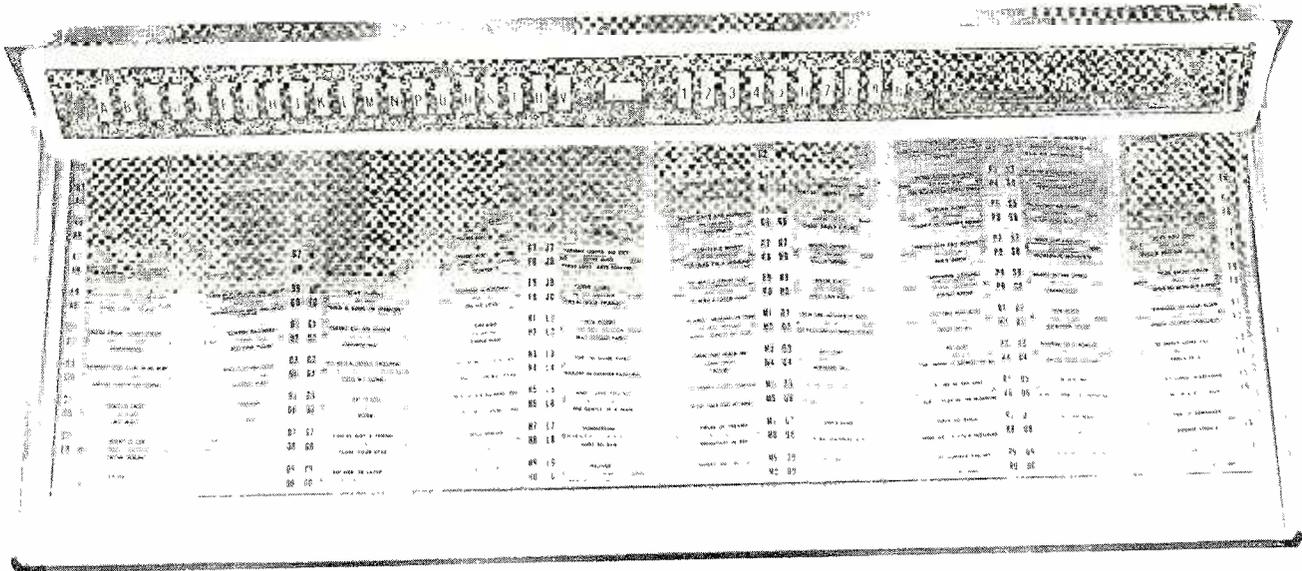
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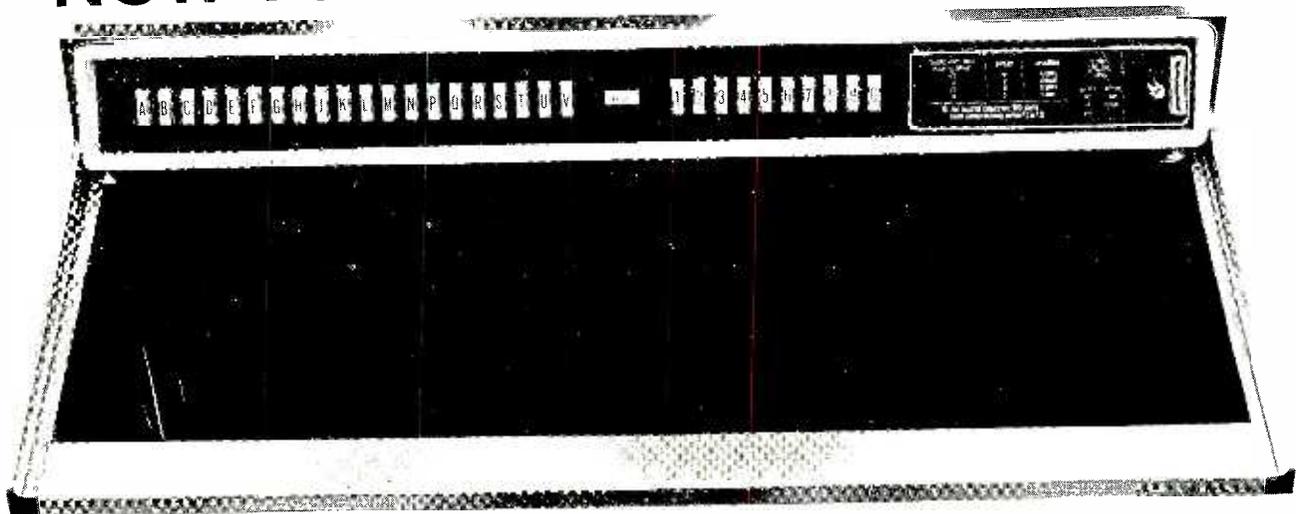




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YOU SEE IT



NOW YOU DON'T



**Even the Wurlitzer Super Star's  
Title Strip Holder Stimulates Play**

It's sheer magic. Stand two feet back from the SUPER STAR. No title strips can be seen. Step up to the instrument. Title strips are completely visible with the same clear illumination you are accustomed to. Who developed it? 3M. Who has it in the automatic music field? Wurlitzer alone. One of many forward styled features that make SUPER STAR a super money-maker.

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- Box Number, c/o BILLBOARD**, figure 10 additional words and include 50¢ service charge for box number and address.

**DEADLINE**—Closes 4:30 p.m. Tuesday, 11 days prior to date of issue.

**CASH WITH ORDER**, Classified Adv. Dept., Billboard.

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- Recordings Services, Supplies & Equipment
- Help Wanted
- Used Tape Machine Equipment
- Promotional Services
- Business Opportunities
- Professional Services
- For Sale
- Wanted to Buy
- Publishing Services
- Miscellaneous

Enclosed is \$\_\_\_\_\_  Check  Money Order

PAYMENT MUST ACCOMPANY ORDER

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**RECORD PRODUCER WANTS ROCK, Country Artists** for recording consideration. Send tapes to Winthrop Prevost, 25 Walker Place, Lowell, Mass. 01851. ja8

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Say You Saw It in Billboard

# Vox Jox

Continued from page 30

forgot to request). The winner, without question, is **Charlie Tuna**, KHJ, Los Angeles, with seven first place votes for 21 points (using the 3,2,1 system again). **Dan Ingram**, WABC, New York, was second with 16 points (four first place votes, two second place votes). **Larry Lujack**, WLS, Chicago, was the only other air personality to score more than four votes and his votes totalled eight points. Mentioned were **Don Steele**, Mark Elliot, and Jerry Butler of KHJ; **Don Rose**, George Michaels, Dave Parks, and Dan Donovan of WFIL, Philadelphia; **Rick Shaw** and **Grady Brock** of WINZ, Miami; **Joel Sebastian** and **Fred Winston** of WLS, Chicago; **Larry Clark**, WSAI, Cincinnati; **Lee Gray** and **Chuck Brady** of WKLO, Louisville; **Howard Clark** and **Chris Edwards** of KYA, San Francisco; **Johnny Williams** and **Dale Dorman** of KRKO, Boston; **Mike Selden**, KLIF, Dallas; **Mike Renari**, WIXY, Cleveland; **Vic Brandon**, WRIT, Milwaukee; **Steve Lundy** and **Bob Foster** of KFRC, San Francisco; **Walt Baby Love**, WOR-FM, New York; **Chuck Malloy**, CHUM, Toronto; **Charlie Van Dyke**, KGB, San Diego; **Jay Reynolds**, WABC, New York; **Hudson & Harrigan**, KILT, Houston; **Andy Barber**, KUDL, Kansas City, and **Humble Harv** and **Robert W. Morgan**, both unassociated in radio as of last week, but both former KHJ men. Also getting votes, but not Top 40 men, were **Bob Harper** of WIIN, Louisville

(who's that?), **Jim Runyon**, WKYC, Cleveland; **Deano Day**, WDEE, Detroit; **Wolfman Jack**, XPRS, Los Angeles; **Ken Garland**, WIP, Philadelphia; **Don Imus**, now WNBC, New York; and **Bob Steele**, WTIC, Hartford. All who voted for this potpourri of seven soul, MOR, and Country personalities are hereby fined a can of Coors. But I would like to point out that all of these personalities were the tops based upon the opinions of the major 28 program directors in Top 40 radio. And I've got some more interesting tidbits gleaned from the survey that I'll be passing on to you later. ★ ★ ★

Got a mile and a half of letters and notes to put into Vox Jox this week, including the astonishing fact that **Dale Andrews**, program director of WCBM, Baltimore, is a five Hurricane man. We tested his capacity at Pat O'Briens in New Orleans the other day. . . . **Don St. John** is now doing the morning show on WGRT, Chicago, and **Richland Steele** is doing the noon-3 p.m. show. . . . **John Crowley**, 55, general manager of KPRO, Phoenix, is dead of an apparent heart attack. . . . WKXI-FM, a stereo soul station in Jackson, Miss., is looking for a bright morning man who's skilled in production. Send tape and resume to program director **Bill Hunt**.

## Electron Optics

Continued from page 37  
30 percent less that EVR's asking price. The quotations, according to officials of the company, are based on quantities of about 100,000 units, which the plant is already structured to produce.

The EBR player is the third film system to be announced. It was preceded by Eastman Kodak which has developed a prototype of a CTV player utilizing 8mm film, and the EVR teleplayer.

## Ampex Delays Intro

Continued from page 37  
dissatisfaction with the system, there has been a recent shakeup in the cartridge TV division's management. **Dick Elkus**, head of the educational and industrial products division, which handled Instavideo, was replaced by **Robert Pappas**, a corporate vice president. Elkus is now on "special assignment" within the company.

## Sony Videocassette

Continued from page 37

preference for the EVR type, with its coaxial cable connection between set and videoplayer, for its simplicity and inexpensiveness—but at the same time, FCC regretted the "considerable" risk of interference with this type. The ideal type would deliver picture and sound directly into the TV set, causing the least interference—but it would require modifying the TV set, at unwanted cost to both home viewer and manufacturer.

The FCC appeared to rule out a third type that simply radiates a TV signal on a regular channel not allocated for use in the area, and doubted that any variant of the radiated-signal type could meet radiation limits.

# Country Music

## 63% of Fairs Used Country In '71; Looms Bigger In '72

NASHVILLE — Sixty-three percent of the 2,500 fairs in the United States and Canada used country music talent during the past year, compared to a 29 percent figure for the use of pop talent and rock.

This information is contained in the annual survey tabulated and compiled by Boris Parl of the Northwestern University School of Business. The report also documented the fact that fairs spent \$25.4 million for talent and other spectator attractions during the year, up 19 percent from a year ago.

Country music thus was presented more than any other form of live entertainment at the fairs and outdoor expositions.

The fairs, during the year, drew some 118,000,000 spectators, who paid a gross of nearly \$200 million. This includes only those fairs in the United States and Canada operating 3 or more days.

The survey shows that, in 1972, the larger fairs plan to increase their entertainment spending dollar, which presages even better things for country music. Bookers here, who have concentrated heavily on fair dates, indicate there already has been a marked increase in dates set for 1972.

Virtually all of the Nashville bookers attended last week's Fair and Exposition Convention in Las Vegas, a function which, in the past, had limited attendance from here.

The turnaround has had a favorable affect on the artists. Since there were scores of packages, almost everyone worked in the long fair season. The price was right, too. Some acts drew up to \$10,000 for a few days before the grandstand and, of course, there were the giants in the country field who drew more.

Special attention was given this year by fair managers to the WSM Birthday celebration and the CMA convention in October. For the first time, numerous talent buyers representing major fairs were registered at the convention and, although few specific contracts were signed at the time, the groundwork was laid for later negotiation.

## Florida FM-er Captures First In Country Radio Race

NASHVILLE—Following a pattern established in recent years, middle and small-market radio stations have been chosen winners in the annual Country Music Month promotion sponsored by the Country Music Association.

The award is given annually to the station which does the greatest amount and the most original promotion during the month of October.

This year's winner, the first FM outlet to take first place, was WYRL-FM, Melbourne, Fla. The promotion was created by Norm Keller, general manager, and was submitted by Chris Randell, the station's operations manager.

Second place was awarded to WESC, Greenville, S.C., while a tie between WITL, Lansing, Mich., and WYWY, Barbourville, Ky.,

was declared for third, the first tie ever in the judging.

Special merit awards were presented to Country Crossroads, the syndicated program produced by Jim Rupe and sponsored by the Southern Baptist Convention; to Texas Kitty Prins of BRT Radio, Belgium, and to WLKE, Waupun, Wis., last year's first place winner. No station is eligible to win twice in a row. The 1969 winner was WMTS, Murfreesboro, Tenn.

The creative aspects of this year's entries included the promotion of country music in nine foreign languages; proclamations read by the governor of a state; the use of outdoor advertising; and a special award to a local businessman who did the most to promote this form of music.

Nearly 40 other stations were cited with honorable mention.

## Mo. Amusement Complex Plans Major Expansion

MARCELINE, Mo.—Buck Cody Enterprises, operators of a country music complex known as Codyland here, plan a \$7 million expansion program in the next five years, including radio and television syndication of country music.

Codyland already includes Frontier Jamboree Hall, a country music showplace which seats 1,000, and has presented shows on a monthly basis since July, 1970. In addition, it owns B Bar C Sound Studios, a complete stereo recording operation in the downtown area. It has Ru-Tom Record Ranch, a national mail order house for all types of records; and Barnyard

Players, an outdoor theater set in rustic surroundings at which there are live performances of old time melodrama.

The board of directors, in its expansion vote, said new construction would include a complete Western village, suitable for movie and television productions, to be built on a 10-acre plot adjacent to Frontier Jamboree Hall. There also will be a miniature golf course and an amusement park.

This town is the boyhood home of the late Walt Disney, and has a population of only 2,600. However, it draws from many nearby metropolitan areas.

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	"JUST TO BE KIND"—Judy Lynn—Amarey
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	"THERE'S BEEN MORE SUN THAN RAIN"— Bonnie Lou—Wrayco
	"I'M STILL WAITING"—Diana Ross—(Motown)
	"HOLD ON TO YOU"—O.J. Smith—Soul West
	"I CAN FEEL HIM TOUCHING YOU"— Carol Waggoner—Dogwood
	"ONE MORE TIME"—Gene Tyndall—Twilight
"MAMA TAKES CARE OF HER DADDY"—Noel Owen—Star	
ALBUM OF THE WEEK— "COME ALONG AND WALK WITH ME"—Connie Smith—RCA	
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Barbara Mandrell:

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Just like your sales will.

**ON COLUMBIA RECORDS**

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	KISS AN ANGEL GOOD MORNIN' Charley Pride, RCA 74-0550 (Playback, BMI)	8	39	42	MAGNIFICENT SANCTUARY BAND Roy Clark, Dot 17385 (Paramount) (Beechwood/Racle, BMI)	7
2	2	DADDY FRANK (The Guitar Man) Merle Haggard & the Strangers, Capitol 3198 (Blue Book, BMI)	9	40	59	I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca 32895 (MCA) (Twitty Bird, BMI)	2
3	3	SHE'S ALL I GOT Johnny Paycheck, Epic 5-10783 (CBS) (Williams/Excelsior, BMI)	10	41	51	RECONSIDER ME John Wesley Ryles I, Plantation 81 (SSS Intl.) (Singleton, BMI)	5
4	5	WOULD YOU TAKE ANOTHER CHANCE ON ME/ME & BOBBY McGEE Jerry Lee Lewis, Mercury 73248 (Jack & Bill, ASCAP/Combine, BMI)	6	42	52	I'VE COME AWFUL CLOSE Hank Thompson, Dot 17399 (Chess, ASCAP)	2
5	6	DIS-SATISFIED Bill Anderson & Jan Howard, Decca 32877 (MCA) (Stallion, BMI)	10	43	—	ONE'S ON THE WAY Loretta Lynn, Decca 32900 (MCA) (Evil Eye, BMI)	1
6	8	COAT OF MANY COLORS Dolly Parton, RCA 74-0538 (Owepar, BMI)	7	44	46	THINK AGAIN/A WOMAN LEFT LONELY Patti Page, Mercury 73249 (Jack & Bill, ASCAP/Equinox/Center Star/Penn, BMI)	4
7	9	COUNTRY GREEN Don Gibson, Hickory 1614 (Acuff-Rose, BMI)	8	45	58	TOO OLD TO CUT THE MUSTARD Buck & Buddy, Capitol 3215 (Acuff-Rose, BMI)	2
8	4	LEAD ME ON Conway Twitty & Loretta Lynn, Decca 32873 (MCA) (Shade Tree, BMI)	11	46	60	IT'S FOUR IN THE MORNING Faron Young, Mercury 73250 (Chesmont, BMI)	2
9	7	HERE COMES HONEY AGAIN Sonny James, Capitol 3174 (Marson, BMI)	11	47	55	ALRIGHT I'LL SIGN THE PAPERS Jeannie Seely, Decca 32882 (MCA) (Cedarwood, BMI)	4
10	17	(I've Got a) HAPPY HEART Susan Rave, Capitol 3209 (Blue Book, BMI)	5	48	56	HOUSTON BLUES Jeannie C. Riley, MGM 14310 (Acuff-Rose, BMI)	4
11	10	MAIDEN'S PRAYER/HOME SWEET HOME David Houston, Epic 5-10778 (CBS) (Gallico, BMI/Algee/Tree, BMI)	12	49	48	SHE'S LEAVING (Bonnie, Please Don't Go) Jim Ed Brown, RCA 74-0509 (Tree, BMI)	12
12	12	HITCHIN' A RIDE Jack Reno, Target 00317 (Mega) (Intune, BMI)	10	50	49	I SAY A LITTLE PRAYER/BY THE TIME I GET TO PHOENIX Glen Campbell & Anne Murray, Capitol 3200 (Blue Seas/Jac, ASCAP/Rivers, BMI)	7
13	13	I'LL FOLLOW YOU (Up to Our Cloud) George Jones, Musicor 1446 (Glad, BMI)	11	51	73	I'M A TRUCK Red Simpson, Capitol 3236 (Plaque/Ripcord/Central Songs, BMI)	2
14	20	I'M SORRY IF MY LOVE GOT IN YOUR WAY Connie Smith, RCA 74-0535 (Blue Crest, BMI)	9	52	53	A PART OF YOUR LIFE Charlie Rich, Epic 5-10809 (CBS) (Makamillion, BMI)	3
15	11	EARLY MORNING SUNSHINE Marty Robbins, Columbia 4-45442 (Mariposa, BMI)	11	53	—	MUCH OBLIGE Jack Greene & Jeannie Seely, Decca 32898 (MCA) (Belardo, BMI)	1
16	22	BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton, RCA 74-0565 (Owepar, BMI)	5	54	75	TURN YOUR RADIO ON Ray Stevens, Barnaby 2048 (CBS) (Affiliated Ent's., BMI)	2
17	18	ROSES & THORNS Jeannie C. Riley, Plantation 79 (SSS Intl.) (Singleton, BMI)	8	55	57	I LOVE YOU DEAR Eddy Arnold, RCA 74-0559 (Alpine, ASCAP)	5
18	21	LIVING AND LEARNING Mel Tillis & Sherry Bryce, MGM 14303, (Sawgrass, BMI)	7	56	—	FORGIVE ME FOR CALLING YOU DARLING Nat Stuckey, RCA 74-0590 (Blue Crest/Hill & Range Songs, BMI)	1
19	15	ANOTHER NIGHT OF LOVE Freddy Weller, Columbia 4-45451 (Young World/Center Star/Equinox, BMI)	12	57	—	TONIGHT MY BABY'S COMING HOME Barbara Mandrell, Columbia 4-45505 (Julep, BMI)	1
20	14	BABY, I'M YOURS Jody Miller, Epic 5-10785 (CBS) (Blackwood, BMI)	10	58	—	RED, RED WINE Roy Drusky, Mercury 73252 (Tallyrand, BMI)	1
21	16	NEVER ENDING SONG OF LOVE Dickie Lee, RCA 48-1013 (Metric, BMI)	13	59	—	WHAT A PRICE Johnny Russell, RCA 74-0570 (Travis, BMI)	1
22	19	PAPA WAS A GOOD MAN Johnny Cash & the Evangel Temple Choir, Columbia 4-45460 (Passkey, BMI)	9	60	67	I SAW THE LIGHT Nitty Gritty Dirt Band with Roy Acuff, United Artists 50849 (Rose, BMI)	3
23	23	ALL I EVER NEED IS YOU Ray Sanders, United Artists 50827 (United Artists/Racer, ASCAP)	11	61	64	TODAY'S TEARDROPS Bobby Lewis, United Artists 50850 (SEA-Lark, BMI)	3
24	33	YOU BETTER MOVE ON Billy (Crash) Craddock, Cartwheel 201 (Spartus/Keva, BMI)	6	62	62	I'M GONNA LEAVE YOU Charlie Louvin & Melba Montgomery, Capitol 3208 (Melba-Jack/Belle Meade, ASCAP)	3
25	26	TRACES OF A WOMAN Billy Walker, MGM 14305 (Forrest Hills, BMI)	5	63	63	I ALREADY KNOW (What I'm Getting for My Birthday) Wanda Jackson, Capitol 3218 (Tree, BMI)	3
26	24	EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI)	23	64	65	CINDERELLA Tony Booth, Capitol 3214 (Blue Book, BMI)	2
27	31	SOMEWHERE IN VIRGINIA IN THE RAIN Jack Blanchard & Misty Morgan, Mega 615-0046 (100 Oaks/Birdwalk, BMI)	6	65	66	NAKED & CRYING Henson Cargill, Mega 615-0043 (Shoji, BMI)	3
28	30	BRING HIM SAFELY HOME (To Me) Sandy Posey, Columbia 4-45458 (Tree, BMI)	7	66	61	A WHOLE LOT OF LOVING Anita Carter, Capitol 3194 (Playback, BMI)	8
29	28	WE'VE GOT EVERYTHING BUT LOVE David Houston & Barbara Mandrell, Epic 5-10779 (CBS) (Algee, BMI)	11	67	69	ROLL TRAIN ROLL Tommy Cash, Epic 5-10795 (CBS) (Central Songs, BMI)	2
30	32	A CHAIN DON'T TAKE TO ME Bob Luman, Epic 5-10786 (CBS) (Blue Crest, BMI)	6	68	70	DADDY WAS A PREACHER BUT MAMA WAS A GO-GO GIRL Joanna Neel, Decca 32865 (MCA) (4 Star, BMI)	5
31	37	A DOZEN PAIR OF BOOTS Del Reeves, United Artists 50840 (Palo Duro, BMI)	8	69	—	COTTON TOP Carl Perkins, Columbia 4-45466 (Cedarwood, BMI)	1
32	35	CATCH THE WIND Jack Barlow, Dot 17396 (Paramount) (Terrace, ASCAP)	6	70	—	GENTLE RAINS OF HOME George Morgan, Decca 32886 (4 Star, BMI)	1
33	36	RUBY YOU'RE WARM David Rogers, Columbia 4-45478 (Tree, BMI)	5	71	71	THE HAPPINESS OF HAVING YOU Jay Lee Webb, Decca 32887 (MCA) (Contention, SESAC)	3
34	39	THE NIGHT THEY DROVE OLD DIXIE DOWN Alice Creech, Target 0138 (Mega) (Canaan, ASCAP)	5	72	—	DON'T SAY YOU'RE MINE Carl Smith, Columbia 4-45497	1
35	50	CAROLYN Merle Haggard, Capitol 3222 (Shade Tree, BMI)	2	73	—	YOU CAN'T GO HOME Statler Brothers, Mercury 73253 (House of Cash, BMI)	1
36	38	HOW CAN YOU MEND A BROKEN HEART Duane Dee, Cartwheel 200 (Casserole/Tamerlane, BMI)	9	74	74	NEAR YOU Lamar Morris, MGM 14289 (Supreme, ASCAP)	3
37	43	BABY'S SMILE, WOMAN'S KISS Johnny Duncan, Columbia 4-45479 (United Artists, ASCAP)	3	75	—	LOVELIEST NIGHT OF THE YEAR Slim Whitman, United Artists 50852 (Robbins, ASCAP)	1
38	44	THE MORNIN' AFTER BABY LET ME DOWN Ray Griff, Royal American 46 (Blue Echo, ASCAP)	4				

## Country Music

# Nashville Scene

By BILL WILLIAMS

One of the things that sets country music artists apart from others is their willingness to help others in the business. Decca's Warner Mack, for example, has discovered a new talent, and promptly got her signed to Decca. She is Lana Rae, a young singer from Oklahoma, whose first release will be out in January. . . . Tom T. Hall has been contracted by the American Iron and Steel Institute to get the feel of that industry, and then write songs about its people. Tom was flown to Middletown, Ohio, and then to the Chicago area to visit the mills, mix with the people, and get his material. Now he's busy writing about the individuals in this very human industry.

Archie Campbell plans to en-  
(Continued on page 50)

## Bledsoe Gains Vegas Booking

CHARLES CITY, Ia.—A chance meeting between a Nashville booker and a new country artist from this area has resulted in a two-week engagement at the Nuggett in Las Vegas.

J. J. Rodamaker, owner of Big Jack Productions, said he had a meeting with Lucky Moeller of Nashville regarding Steve Bledsoe, a new artist he handles on Stop Records. The meeting took place here while Moeller was on tour with Waylon Jennings.

Impressed with the new artist, Moeller said he would try to help him. Two weeks later Bledsoe had his booking, beginning Feb. 24.

Rodamaker, in a big push for Bledsoe, is carrying on an intensified promotional campaign, which will include a series of novelty mailings.

Bledsoe, in last summer's CBS "Newcomers" auditions, finished in first place in the Omaha contest.

## OPRYLAND IRIS HALT ROBBINS

NASHVILLE—Don't get the idea that Marty Robbins isn't grateful; it's just that he's allergic.

Recently Mrs. Cora Brown of Frederick, Okla., sent thousands of iris bulbs to Opryland, U.S.A., the \$28 million park being developed here, to establish the Marty Robbins Iris Garden.

Unfortunately, Robbins is allergic to flowers of all kinds. They make him sneeze. He never will be able to walk through the garden.

## GLOSSY PHOTOS

Size Quantity	5 x 7	8 x 10
50	.14 ea	.16 ea
100	.10	.12
250	.09	.11
500	.08	.10
1000	.07½	.09½

Color available too

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**MASS** PHOTO COMPANY  
P.O. BOX 125858 HOUSTON, TEXAS 77017

# Billy "CRASH" Craddock

# 'YOU BETTER MOVE ON'

CARTWHEEL RECORDS  
#201

## Is Doing Just That

Produced by  
RON CHANCEY

Billboard

24

RECORD  
WORLD

26

CashBox

19



Exclusively on

**CARTWHEEL RECORDS**

Richie Becker—Keva Music  
Written by Arthur Alexander

## STAR-STUDDED ACTION RECORDS!



# JACK RENO'S "Hitchin' A Ride"

Target #T13-0137

12 BILLBOARD

15 RECORD WORLD

18 CASH BOX

• Dec. 4 Listings



# ALICE CREECH'S

# "The Night They Drove Old Dixie Down"

Target #T13-0138

39 BILLBOARD

37 RECORD WORLD

42 CASH BOX

• Dec. 4 Listings

A GLORI-B PRODUCTION  
DISTRIBUTED BY MEGA RECORDS AND TAPES

# JIM 'Wrong Way' RICHARDS



Latest release pulled from his album

**"JUST BECAUSE I'M NOT  
THE MAN I USED TO BE"**

#PR1115 8 Track PR 8-T-1115

By Popular Demand . . .

# 'BLUE BERRY HILL'

B/W

# 'LONELY STREET'

#PR1020

Merry Christmas and a Happy New Year to all the DJ's and my many friends in the music industry.



Exclusively on

**PRINCESS RECORDS**

## Country Music

# Nashville Scene

• Continued from page 49

large and move his business interests in Gatlinburg, Tenn., in the Smokies. This includes his summer-time country music show. . . . Some of **Bill Anderson's** songs have been recorded by Dot's **Dale Ward** at Clement Studios, using eight voices in the background—those of the **Jordanaires** and the **Nashville Sounds**. . . . **Billy "Crash" Craddock** has come to Nashville for some TV spots, and is looking for material. . . . **Jack Rogers** of Cincinnati, who got an advance pressing of the **Bill Anderson-Jan Howard** record "Spinning Wheel," says it got the most reaction he'd ever had for a record after one week's play. The song, originally an Italian hit, now has English country lyrics.

**Willis Wade** and his band opened at Fort Worth last week, then went on to do four days at the Redstone Arsenal, Huntsville, Ala. . . . Chart's **Connie Eaton** was the big feature at the Tri County Holiday parade in Evansville, Ind. Then she went to Fairfield, Ill., where she was backed by her brother, **Mike Eaton**, and his group. . . . **Tom Ghent**, who was hosted at an ASCAP party last week attended by **Joan Baez**, penned the new Pet Clark release "Let Love Happen To You." . . . Dot has bought the master on a **Donna Fargo** release from Stan Silver Enterprises of Los Angeles. A school teacher, Donna has been very big in the west. The record, "Happiest Girl in the Whole USA," was produced by Silver for Prima Donna Music. . . . The **Jack Clement** Recording Studios in Nashville are going from one sunrise to another. The studio has just concluded 42 sessions for 20 labels, and the artist list reads like a book of top performers.

Dot has re-released "How Can Anything So Wonderful Be So Wrong" by **Clyde Beavers**, due to heavy play and sales in several markets. . . . **Jim Southern** has settled at KEVA in the cold country of Evanston, Wyo., as general manager, and has pledged to bring a new degree of professionalism there, programming country music. He asks for records, ID's and promo's. . . . WWVA celebrates its 45th anniversary Dec. 11, with an open house, and then the broadcast of the Jamboree. . . . **Curtain Call Records** of Denver reports that "See the Eagle Die" by **Running Bear** is getting strong action. **Jim Mackelberg** of Albany, Ore., has his first release on the Vanco label, a division of Ripcord of Vancouver, Wash. . . . RCA has signed another pretty young talent, **Miss Scottie Carson**, who will be co-produced by **Chet Atkins** and **Ronnie Light**. The first record is set for January.

## Cash Finishes 'Jesus' Movie

TEL AVIV—Johnny Cash has concluded his full length motion picture on the Holy Land, as yet untitled, and it is set for release next April.

In the film, shot on location, the story of Jesus Christ is told and sung by Cash. Shooting was done along the Jordan River, the Sea of Galilee, Nazareth, Samaria, Jericho, the Dead Sea, Sodom and the Negev Desert.

The role of Jesus in the film is portrayed by **Bob Elfstrom**, who also directed the movie. **June Carter Cash** plays the part of **Mary Magdalene**.

The film covers the life of Jesus, ranging from his youth, through his ministry to his death and resurrection.

**Reba Hancock**, sister of Johnny Cash and manager of his enterprises, said this is the first movie to make Jesus appear "real."

# Billboard Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 12/11/71

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	EASY LOVING Freddie Hart, Capitol ST 838	12
2	4	SINGS HEART SONGS Charley Pride, RCA LSP 4617	3
3	3	WE GO TOGETHER Tammy Wynette & George Jones, Epic E 30733 (CBS)	6
4	2	I'M JUST ME Charley Pride, RCA LSP 4560	22
5	6	YOU'RE MY MAN Lynn Anderson, Columbia C 30793	21
6	5	THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. II Columbia KC 30887	8
7	7	I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510	27
8	9	SILVER TONGUED DEVIL & I Kris Kristofferson, Monument Z 30679 (CBS)	10
9	8	PITTY, PITTY, PATTER Susan Raye, Capitol ST 807	15
10	13	IN SEARCH OF A SONG Tom T. Hall, Mercury ST 61350	13
11	11	SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol ST 835	15
12	10	TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS)	15
13	12	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca DL 75310 (MCA)	9
14	15	WORLD OF LYNN ANDERSON Columbia C 30902	9
15	14	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	67
16	17	WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis, Mercury SR 61346	5
17	24	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia C 30925	2
18	36	HERE COMES MY HONEY AGAIN Sonny James, Capitol ST 849	2
19	20	KO-KO JOE Jerry Reed, RCA LSP 4596	13
20	21	BEST OF CHARLEY PRIDE RCA Victor LSP 4223	17
21	33	WELCOME TO MY WORLD Ray Price, Columbia G 30878	2
22	22	MISSISSIPPI TALKIN' Jerry Clower from Yazoo City, Decca DL 75286 (MCA)	21
23	23	COAT OF MANY COLORS Dolly Parton, RCA LSP 4603	7
24	27	IT'S A SIN TO TELL A LIE Slim Whitman, United Artists UAS 6819	3
25	25	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	40
26	18	ROSE GARDEN Lynn Anderson, Columbia C 30411	51
27	19	BEST OF BUCK OWENS, VOL. 4 Capitol ST 830	6
28	16	ME & BOBBY MCGEE Kris Kristofferson, Monument Z 30817 (CBS)	10
29	26	POEMS, PRAYERS & PROMISES John Denver, RCA LSP 4499	24
30	32	HIS GREATEST HITS, VOL. 2 Bill Anderson, Decca DL 75315 (MCA)	4
31	30	HE'S SO FINE Jody Miller, Epic E 30659 (CBS)	16
32	44	LIVING AND LEARNING/TAKE MY HAND Mel Tillis & Sherry Bryce, MGM SE 4800	2
33	31	THE LAST TIME I SAW HER Glen Campbell, Capitol SW 733	20
34	35	WORLD OF MARTY ROBBINS Columbia G 30881	5
35	—	ANNE MURRAY & GLEN CAMPBELL Capitol SW 869	1
36	34	TODAY Marty Robbins, Columbia C 30816	14
37	29	FRISCO MABELJOY Mickey Newbury, Elektra EKS 74107	4
38	40	BEST OF PORTER WAGONER & DOLLY PARTON RCA LSP 4556	20
39	41	A MAN CALLED TEX Tex Williams, Monument Z 30909 (CBS)	3
40	42	RANGER'S WALTZ Mom and Dads, GNP Crescendo GNPS 2061	5
41	28	I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca DL 75292 (MCA)	15
42	—	HANK THOMPSON'S 25th ANNIVERSARY ALBUM Dot DOS 2-2000 (Paramount)	1
43	45	MAGNIFICENT SANCTUARY BAND Roy Clark, Dot DOS 25993 (Paramount)	2
44	43	A MAN IN BLACK Johnny Cash, Columbia C 30440	1
45	—	LIVE AT THE SAM HOUSTON COLISEUM Mel Tillis, MGM 7E4788 (MCA)	1

# MERLE HAGGARD

has recorded a unique and inspirational gospel album called, *The Land of Many Churches*. Along with *The Strangers* and his guests, Bonnie Owens and *The Carter Family*\*, the album was recorded "live" during worship services in the Nashville Union Rescue Mission, The Assembly of God Tabernacle in Keyes, California, The Big Creek Baptist Church in Millington, Tennessee, and in the San Quentin Prison Garden Chapel where Merle attended services years ago.

**THE LAND OF MANY CHURCHES  
TWO RECORDS.  
OVER TWENTY HYMNS.**

SWBO-803

\*courtesy of Columbia Records



# SPECIAL MERIT PICKS

## SOUNDTRACK

**NICHOLAS & ALEXANDRA**—Bell 1103.  
Richard Rodney Bennett has composed a magnificent score to go with what will be one of the most popular movies of the year. The New Philharmonia Orchestra of London with Marcus Dods performs the music which captures the excitement, the drama and the beauty of the period. This album deserves much attention.

## POP

**ERIC BURDON-JIMMY WITHERSPOON**—Guilty. MGM SE 4791  
Eric Burdon & Jimmy Witherspoon currently touring together combine their talents on this recording and the outcome is nice and refreshing for both artists. "The Laws Must Change" and "Home Dream" are good for underground and FM radio play as well as the single "Soledad."

**ANDRE KOSTELANETZ**—Plays Chicago. Columbia C 31002  
Kostelanetz teamed with arrangers Luther Henderson, Al Capps, Don Sebesky, Torrie Zito and the late Marty Manning to add a powerful new sound approach to the hits of Chicago. Strong cuts for programming include "Beginnings," "Make Me Smile," "25 Or 6 to 4," and "Does Anybody Really Know What Time It Is?"

**MAYNARD FERGUSON**—Columbia C 31117  
Maynard Ferguson's good music and soft sound are back and this LP will receive much acclaim. The songs are pop ("My Sweet Lord," "Stoney End," "Fire and Rain") and the LP is a fine piece of musicianship. Keith Mansfield produced this album which will be an immediate hit with programmers. A highlight is "The Serpent."

**MORNING**—Struck Like Silver. Fantasy 9402  
Morning is a new group with a good combination going for them, good vocalists and musicians and that's a winner in any book. Nice solid sound in "Understand My Ways" and "Comin' In Love." Group is at its best on "Never Been to Spain" and the title track. A noteworthy debut.

**JACKIE McAULEY**—Pye 3300  
Jackie McAuley possesses a soothingly sweet voice and his album is eminently listenable. The back-up arrangements which utilize harpsicord, flugelhorn and violin lend a chamber music feel to his songs. Catch "Country Joe," "Away" and his unusual arrangement of Leadbelly's "Poor Howard."

## SOUL

**MELVIN VAN PEEBLES**—As Serious As a Heart Attack. A&M SP 4326  
This album by Peebles is certain to create excitement for his followers as well as add new admirers to the growing list. Listen to guest vocalist Rhetia Hughes "Mother Prayer," also included "Just Don't Make No Sense" and "My Pal Johnny." Good sales potential.

(Continued on page 57)

# New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. Items shown in bold face listing are now available from FIND for immediate delivery to FIND dealers. All other listings (not in bold face) have been announced by the manufacturer as a new release. Listings are in alphabetical order by artists in Popular, and by composer in Classical. The Music Industry Code (MIC) number, a universal numbering system, is used as the FIND order number, and appears in bold face type. Prices are manufacturers suggested list and are subject to change. Symbols: LP—Long-playing record album; QL—Quadrasonic record album; CA—Cassette; 8T—8-track cartridge.

ARTIST, Title  
Config., Label, No., List Price

## POPULAR

**BAKER, LAVERN**  
Her Greatest Recording  
(LP) Atco SD33-372  
**BOWIE, DAVID**  
Hunky Dorn  
(LP) Victor LSP-4623  
**BROOKLYN ALLSTARS**  
The New Sound of  
(LP) Jewel LPS 6051  
**BROWN, BOB**  
Willoughby's Lament  
(LP) Stormy Forest SFS 6008  
**BUDD, JULIE**  
(LP) Victor LSP-4622  
**BULL ANGUS**  
(LP) Mercury SRM 1 619

**CASH, JOHNNY**  
Original Golden Hits, Vol. III  
(LP) Sun 127 ..... 12-710-2028 ..... 4.98  
**CLARK, ROY**  
Magnificent Sanctuary Band  
(LP) Dot DOS 25993  
**CLOVERS**  
Their Greatest Recordings—The Early Years  
(LP) Atco SD33-374  
**COASTERS**  
Their Greatest Recordings—The Early Years  
(LP) Atco SD 33-371  
**CONNIFF, RAY**  
Love Story  
(QL) Columbia  
CQ 30498 ..... 15-100-2147-2 ..... 6.98  
**COOPER, ALICE**  
Killer  
(LP) Warner Bros.  
BS 2567 ..... 12-414-0241-4 ..... 5.98  
**CRANE, LES**  
Desiderata  
(LP) Warner Bros.  
BS 2570 ..... 12-414-0240-3 ..... 5.98  
**CRAZY HAIR & HIS PLAYER**  
ROLL PIANO GANG  
No, No, Nanette  
(BT) DE & EL 8-1925  
**CROUCH, ANDRAE & THE DISCIPLES**  
Keep On Singin'  
(LP) Light LS 5546

**DRIFTERS**  
Their Greatest Recordings—The Early Years  
(LP) Atco SD33-375  
**DYLAN, BOB**  
Greatest Hits, Vol. II  
(LP) Columbia KG 31120

**EXOTIC GUITARS**  
All Time Guitar Hits  
(LP) Ranwood  
R 8090 ..... 12-711-3090-1 ..... 4.98

**FAITH, PERCY**  
Theme From Romeo & Juliet  
(QL) Columbia  
CQ 31004 ..... 12-100-0270-6 ..... 6.98  
**FLACK, ROBERTA**  
Quiet Fire  
(LP) Atlantic SD 1594  
**FRYE, DAVID**  
Richard Nixon Superstar  
(LP) Buddah  
BDS 5097 ..... 12-412-0118-2 ..... 5.98  
**FULSOM, LOWELL**

**GEMINI SUITE**  
Various Artists  
(LP) Capitol SMAS-870  
**GORGONI, MARTIN & TAYLOR**  
Gotta Get Back to Cisco  
(LP) Buddah BDS 5089  
**GREENWOOD, MICK**  
Living Game  
(LP) Decca  
DL 75318 ..... 12-423-1133-6 ..... 4.98  
**GRINGO**  
(LP) Decca  
DL 75314 ..... 12-423-1136-9 ..... 4.98  
**GUNTER, ARTHUR**  
Black & Blues  
(LP) Exello  
EXC 8017 ..... 12-800-4317-5 ..... 4.98

**HILL, BRAND NEW Z.Z.**  
(LP) Mankind 201 12-800-4602-7 ..... 4.98  
**HOOKER, JOHN LEE**  
I Feel Good  
(LP) Jewel LPS 5005  
**HARDIN AND YORK**  
For The World  
(LP) London XPS 5602  
**HASKELL, GORDON**  
It Is and It Isn't  
(LP) Atco SD 33-378

**INDIOS TABAJARAS, LOS**  
What The World Needs Now  
(LP) Victor LSP-4615  
**JARRETT, KEITH**  
The Mourning of a Star  
(LP) Atlantic SD 1596  
**JIMINIE THE CHRISTMAS TREE**  
(LP) Solar Glo SG 1271  
**JOHN, ELTON**  
Madman Across the Water  
(LP) UNI 93120 ..... 12-426-0053-8 ..... 5.98  
**JOPLIN, JANIS**  
Pearl  
(QL) Columbia ..... 15-100-0419-9 ..... 6.98

**KENTON, STAN, AND HIS ORCHESTRA LIVE AT BRIGHAM YOUNG UNIVERSITY**  
(LP) Creative World ST 1039  
**KING, LIVE B.B.**  
(LP) Kent KST 565X  
**KINKS**  
Muswell Hillbillies  
(LP) Victor LSP 4644  
**KOOL & THE GANG**  
Live At P.J.'s  
(LP) DE-Lite DE2010  
**KOSTELANETZ, ANDREW**  
Plays Chicago  
(LP) Columbia C 31002

**LEWIS FAMILY, COLORFUL**  
(LP) Canaan CAS 9700  
**LEWIS, JERRY LEE**  
Original Golden Hits, Vol. III  
(LP) Sun 128 ..... 12-710-209-1 ..... 4.98  
**LIGHTNIN' SLIM**  
High & Low Down  
(LP) Exello  
EX 8018 ..... 12-800-4316-4 ..... 4.98

**MABLEY, MOMS**  
Live At The Greek Theatre  
(LP) Mercury SR 61360  
**MANN, BARRY**  
Lay It All Out  
(LP) New Design  
Z 30876 ..... 12-700-7001-3 ..... 4.98  
**MATHIS, JOHNNY**  
You've Got A Friend  
(QL) Columbia  
CQ30740 ..... 15-100-2148-3 ..... 6.98  
**MAYHAN, JUDY**  
(LP) Decca  
DL 7-5287 ..... 12-423-1149-4 ..... 4.98  
**MEMPHIS SLIM**  
Born With The Blues  
(LP) Jewel LPS 5004  
**MICHELL, KEITH**  
Songs Of My Time  
(LP) Spark  
Spark 01 ..... 12-700-0999-8 ..... 4.98  
**MUPPET ALPHABET ALBUM**  
(LP) Columbia CC 25503  
**MURRAY, ANNE/GLEN CAMPBELL**  
(LP) Capitol SW869

**MYLON**  
(LP) Columbia  
C31085 ..... 12-100-2137-6 ..... 4.98

**NABORS, JIM**  
Help Me Make It Through The Night  
(QL) Columbia  
CQ 30810 ..... 15-100-0950-3 ..... 6.98

**101 STRINGS**  
Hits From The Rock Opera: Jesus Christ Superstar  
(LP) Alshire  
S 5252 ..... 12-709-2255-8 ..... 1.98

**ORIGINAL CAST**  
No, No, Nanette  
(QL) Columbia  
CQ 30563 ..... 15-100-0813-5 ..... 6.98  
**On The Town**  
(LP) Columbia 6S 31005  
**Sesame Street 2**  
(LP) Warner Bros.  
BS 2569 ..... 12-414-0242-5 ..... 5.98

**PARTRIDGE FAMILY CHRISTMAS CARD**  
(LP) Bell 6066  
**PILGRIM TRAVELERS**  
Did You Stop To Pray This Morning?  
(LP) Kent KST 564X  
**PRICE, RAY**  
For The Good Times  
(QL) Columbia  
CQ30106 ..... 15-100-0572-7 ..... 6.98

**QUICKSILVER**  
(LP) Capitol SW 819

**RAIDERS**  
Indian Reservation  
(QL) Columbia  
CQ30768 ..... 15-100-0947-8 ..... 6.98  
**REED, LADY**  
Second Lady Reed Album/Will the Real Dick Rise.  
(LP) Kent KST 009  
**RILEY, JEANNIE C.**  
Jeannie  
(LP) Plantation  
PLP 16 ..... 12-710-1016-2 ..... 4.98  
**RUSSELL, LEON & MARC BENNO**  
Asylum Choir II  
(LP) Shelter SW 8910

**SAIN, OLIVER**  
Main Man  
(LP) Abet  
abet 404 ..... 12-705-3002-3 ..... 4.98  
**SANTANA**  
Abraxas  
(QL) Columbia  
CQ30130 ..... 15-100-0788-1 ..... 6.98  
**SCOTT, SANDI**  
To Be Free & 18  
(LP) VMI 1695 ..... 12-801-6401-3 ..... 4.98  
**SEVENTH CENTURY**  
(LP) Al Segno AS 3733  
**SHAKEY LEGS**  
(LP) Paramount PAS 6022  
**SHEARING, GEORGE**  
Out of This World  
(LP) Sheba ST 101  
**SHEARING, GEORGE, QUARTET**  
(LP) Sheba ST 104  
**SHEARING, GEORGE, TRIO**  
(LP) Sheba ST 103  
**SHEPHERD, JEAN**  
The Declassified Jean Shepherd  
(LP) Mercury SRM1 615  
**SMITH, KATHY, 2**  
(LP) Stormy Forest SFS 6009

**SOUL CAST**  
The Soul of Jesus Christ Superstar  
(LP) Soulmate R 1972  
**SOUNDTRACK**  
T.R. Baskin  
(LP) Paramount PAS 6018  
**STONEGROUND**  
Family Album  
(LP) Warner Bros. 2ZS 1956  
**STREISAND, BARBRA**  
Stoney End  
(QL) Columbia  
CQ30378 ..... 15-100-0778-9 ..... 6.98  
**SUNDANCE**  
(LP) Kapp  
KS 3659 ..... 12-425-0129-6 ..... 4.98

**TAYLOR, LIVINGSTON**  
Live  
(LP) Capricorn SD 863  
**THOMAS, REV. W.C., JR.**  
I'm Into Something I Can't Shake Loose  
(LP) Jewel LPS 0050  
**THOMPSON'S, HANK, 25th ANNIVERSARY ALBUM**  
(LP) Dot DOS 2-2000  
**THRASHER BROTHERS**  
Are Coming Your Way  
(LP) Canaan CAS 9703  
**TIJUANA SAUERKRAUTS**  
(LP) A/S 200  
**TRAFFIC**  
The Low Spark of High Heeled Boys  
(LP) Island SW 9306  
**TURNER, JOE**  
His Greatest Recordings  
(LP) Atco SD 33-376

**VARIOUS ARTISTS**  
Nonesuch Explorer: Music From Distant Corners Of The World  
(LP) Nonesuch H7-11

**WELK, LAWRENCE**  
Go Away Little Girl  
(LP) Ranwood R 8091

**WILLIAMS, ANDY**  
Love Story  
(QL) Columbia  
CQ 30497 ..... 15-100-0773-4 ..... 6.98  
**WILLIAMS, JOE, AND GEORGE SHEARING**  
The Heart And Soul of  
(LP) Sheba ST 102  
**WILLIS, CHUCK**  
His Greatest Recordings  
(LP) Atco SD 33-373  
**WISE, CHUBBY, AND HIS FIDDLE**  
Thru the Years  
(LP) Stoneway STY 114  
**WYNETTE, TAMMY**  
We Sure Can Love Each Other  
(QL) Epic  
EQ 30653 ..... 15-400-0238-7 ..... 6.98

## CLASSICAL

**"ADAGIO" FROM THE FILM "VENETIAN ANONYMOUS"**  
(LP) Philips 6833 051  
**ALMEIDA, LAURINDO**  
Duets With The Spanish Guitar  
(LP) Angel  
S 36050 ..... 12-419-0762-9 ..... 5.98

**BARTOK: CONCERTO NO. 2/PROKOFIEV: CONCERTO NO. 5**  
Richter & Maazel  
(LP) Angel  
S 36801 ..... 12-419-0767-4 ..... 5.98  
**BEEHOVEN, THE COMIC**  
(LP) Seraphim  
S 60180 ..... 12-421-0241-5 ..... 2.98  
**BERNSTEIN, LEONARD**  
Favorite Classics for the Piano  
(LP) Angel  
S 36049 ..... 12-419-0763-0 ..... 5.98  
**BOLCOM/ALBRIGHT: NEW MUSIC FOR ORGAN**  
Williams Albright  
(LP) Nonesuch H 71260  
**BARBIROLLI IN VIENNA**  
(LP) Seraphim  
S 60184 ..... 12-421-0246-0 ..... 2.98  
**BUXTEHUDE, DIETRICH: FOUR SOLO CANTATAS**  
Various Artists  
(LP) Nonesuch H 71258

**CHOPIN: CONCERTO NO. 1 IN E MINOR**  
Ohlsson/Rowicki: Warsaw National Philharmonic  
(LP) Connoisseur Society CS 2030  
**CHOPIN: SONATA IN B MINOR; POLONAISE IN F SHARP MINOR; SCHERZO IN E MAJOR**  
Garrick Ohlsson

**DAVIS, COLIN, WITH THE B.B.C. SYMPHONY ORCH.**  
The Last Night of the Proms  
(LP) Philips 6502 001  
**DEBUSSY ALBUM**  
Philadelphia Orchestra with Eugene Ormandy  
(LP) Columbia MG 30950  
**DELIUS, MUSIC OF**  
Royal Philharmonic Orchestra with Sir Thomas Beecham  
(LP) Seraphim  
S 60185 ..... 12-421-0244-8 ..... 2.98  
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(LP) Seraphim  
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Name of Album \_\_\_\_\_  
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(BT) Number ..... Price \_\_\_\_\_  
(CA) Number ..... Price \_\_\_\_\_  
(OR) Number ..... Price \_\_\_\_\_

### CLASSICAL

Name of Composer & Title of Album \_\_\_\_\_  
Name of Artist \_\_\_\_\_  
(LP) Label & Number ..... Price \_\_\_\_\_  
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(CA) Number ..... Price \_\_\_\_\_  
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# International News Reports

## U.K. Supermarket Chain Bowing Record Bars in '72

LONDON—The Tesco supermarket chain is planning to introduce record bars into some of its Home and Wear stores early in 1972. Initially the bars will be operated on an experimental basis to determine their potential and the possibility of installing such a service throughout the entire chain of about 70 stores stocking a comprehensive range of disk product including full-price repertoire and manned by counter staff.

## Carole King Swedish Success

STOCKHOLM—The publishing house of Sweden Music is having much success with Carole King songs from her A&M LP, "Tapestry."

Most of these songs, reveals Sweden Music director Stig Anderson, on his return from an extensive trip to the U.S., will be recorded locally, in Scandinavia. During his U.S. trip, Anderson met Irwin Robinson of Screen Gems-Columbia Music, which publishes Miss King's compositions.

Other contacts made during Anderson's visit were with Murray Deutch of United Artists Music which is publishing (outside Canada and the U.S.) the music from the film "200 Motels," soon to be premiered in Scandinavia, and with Sal Chiantia of MCA Music, publisher of the rock opera "Jesus Christ—Superstar." This musical will soon be staged in Denmark and Sweden and local recordings are expected.

During his stay in America, Anderson also visited Herb Moelis, of Don Kirshner Ent., and Mimi Trepel of Burlington Music. On behalf of his Polar Music company, Anderson renewed the contract with Avco Records Corporation and will rush-release a new single by the Stylistics—"You're Everything," on Avco/Embassy. Polar Records is also the Scandinavian representative for Bang Records and material from this source is expected to be issued before Christmas.

In Nashville, Anderson spoke of the continuing success of C&W music in Scandinavia and met, among others, Mary Reeves, Jack Stapp, John Singleton, Hubert Long, Rick Hall, Ray Stevens and Buzz Cason. It was his first-ever visit to Nashville.

This would be in contrast to Tesco's present budget racking involvement in record retailing in about 300 of its 500 walkaround self-service food stores. Tesco merchandising director Edward Williams told Billboard that the company is well satisfied with its budget disk selling which has been in progress over four years now since Tesco was first approached by Music for Pleasure. The last year's trading shows a 60 percent increase in turnover at \$1.2 million.

The Tesco food stores stock MFP, Avenue and Record Merchandisers range of albums in their racks, which are entirely serviced by the suppliers concerned.

"We've been offered our own label where records are concerned, but we prefer just to sell rather than get involved in areas like that at present," said Williams.

## Eric Mercury on LP Promo Tour

MONTREAL—Polydor's national promotion director, Allan Katz, has undertaken a cross-country promotion tour with Enterprise artist, Eric Mercury, a former Torontonain.

Mercury left Canada some three years to pursue his career in the U.S. and was recently signed to Stax by Steve Cropper.

His first album is called "Those Funky Sounds Nurtured in the Fertile Soil of Memphis That Smell of Rock." A single "I Can Smell That Funky Music" has just been released.

Mercury and Katz visited stations from Montreal to Vancouver.

## Producer Buck Forms Indie

TORONTO—Independent country music producer, Gary Buck, has resigned from his position as general manager of Beechwood Music and Capitol Music of Canada to form his own independent publishing outlets.

Capitol president, Arnold Gosewicz, stated that Paul White, director of a&r for Capitol, has temporarily assumed managerial responsibilities for the two publishing houses.

Marge Topping and Darlene Sutherland retain their previous administrative positions.



BARCLAY PRESIDENT Eddie Barclay and vice president Leo Missir were hosts to a group of France's top songwriters at the Chaumotel Chateau. Among writers present were Europe No. 1 radio program chief Pierre Delanoe, Eddy Marny, Andre Popp, Jean Michel Riva, Frank Thomas and Boris Bergmann. Lone female writer (to the right of the photo) was Patricia Carly, who composes for Mireille Mathieu and David Alexander Winter. Left to right, seated, front row are: Delanoe, Barclay and Missir.

## Executive Turntable

On medical advice, Bill Stanford is relinquishing his post as EMI's deputy chief executive and managing director (overseas). He will remain a member of the EMI board, to which he was appointed in 1965. From Jan. 1, Stanford will become directly responsible from London for EMI's South African interests, becoming executive chairman of EMI South Africa Pty., and other EMI companies in that country. Additionally he will be responsible for other international projects where, according to the official statement, "his worldwide experience will be of particular value to the group." Stanford joined EMI in 1958 as a divisional manager, became managing director (overseas) in 1967 and deputy to chief executive John Read two years later. His replacement has not yet been named.

## 38 Countries in Japan Festival

TOKYO—Tokyo's Nippon Budokan Hall will again be the site for the 1971 World Popular Song Festival. Running for three days, starting Nov. 25, the festival will feature performances of 44 songs from 38 countries. Altogether, 756 original and unpublished songs with lyrics from 54 countries were submitted. Narrowing the field down to 44 songs presented quite a problem for the judges. Both composers and singers selected have been invited to participate in the festival.

The youngest is 14-year-old David Curtis of New Zealand, a composer and singer. There will also be Andre Popp (France), writer of "Love Is Blue," vocalist Martine Clemenceau (France), Shelly Sisters (U.S.) and Paul Mauriat.

Other notable participants include David Krivoshei, whose song, "I Dream of Naomi," has already sold over a million copies. Michel Legrand will appear as guest conductor of the festival orchestra.

The first two days of the show will consist of preliminary eliminations. The final contest will be held the last day, when the 10 best songs will be chosen.

## Special Norway TV to Choose Eurovision Entry

OSLO—The song to represent Norway in the 1972 Eurovision Song Contest will be chosen during a special TV program to be transmitted on Feb. 19, 1972.

The Norwegian State Radio & TV (NRK) has announced details of a competition for Norwegian composers — amateur as well as professional—in order to select five finalists, one of which will go to Edinburgh for the European Finals on March 25.

A final involving five songs means reverting back to the old Norwegian system of selecting its Eurovision entry—and away from the method of choosing from a final pool of 10, or even (as in 1971) 12 songs.

Says NRK/TV entertainment department editor Sverre Christophersen: "We feel that giving the jury 12 songs at once is too much

for the human ear to cope with. Instead, we aim to present five songs twice, and sung by different artists."

In 1971, six composers were invited to take part in the competition and the other six songs were chosen from those sent in by other composers. Next year, there will be one open heat for everyone.

NRK-TV will present all 18 European competing songs in two or three programs before the Edinburgh finals, but after the local finals.

## Canada Stations Unveil Weekly Program Sheet

TORONTO — Canadian programmers from coast to coast are participating in an information exchange program. The vehicle for this new development is a weekly information service tagged The Programmer.

Canadian rock has traditionally relied on foreign tip sheets for programming guidance, a situation which has caused controversy and great debate between radio and its critics.

The service is closely associated with the Maple Leaf System, therefore was guaranteed the support of the major Top 40 stations across the country.

Stations actively participating include CHUM, CKLW, CKLG, CHED, CJCH, CKOC, CFLA, CKPT, CKXL, CHLO, VOCM, CKGM plus numerous secondary market stations.

## Halifax Gets 8-Track Studio

HALIFAX—A new 8-track recording studio, Audio Atlantic, opened here this month.

The studio, which is equipped with Neve and Ampex machines, is operated by Grant Kennedy, a Halifax musician; Mas Kikuta, a CBS audio engineer, and Vern Kennedy, a TV writer-arranger-vocalist.

Audio Atlantic is operating with uniform around-the-clock rates to accommodate out of town clients. The studio also has four-track mobile recording equipment.

## Hong Kong Heads Asian Disk Pirates

TOKYO—Pirated Japanese records are making a lot of money in Southeast Asia to the chagrin of the Japanese record industry which boasts the second largest output in the world following the U.S.

Industry figures estimate pirated disks in nine Southeast Asian countries have grossed a total of \$28,500,000.

Hong Kong topped the list with \$5 million, Iran a close second with \$4,500,000 followed by Taiwan, the Republic of Korea and Malaysia each with about \$4 million. Thailand, Singapore and Indonesia have earned \$2 million and the Philippines \$1 million in pirate record sales.

## From The Music Capitals of the World

### MOSCOW

Vienna's Staatsoper opened in Moscow with three operas—"Tristan and Isolde" by Wagner, Mozart's "The Marriage of Figaro" and Richard Strauss' "Rosenkavalier." Featured were Christa Ludwig, Jess Thomas, Walter Berry, Wilma Lipp, Otto Winer, Erich Kunz, conductors Karl Bohm and Josef Krips. The Bolshoi opera was in Vienna on exchange visit at the same time. . . . Classical music/chorus festival was held in Kiev. . . . Melodiya released an album featuring Balalaika player O. Glukhov and Russian accordion player V. Azov playing classical/folk songs. . . . Gosconcert agency had an expanded roster of foreign orchestras, groups, artists visiting Russia in October: Berliner Rundfunk-sinfonieorchester (East Germany) and Czech Philharmonic Orchestra. Baroque music ensemble and singer Barbara Schlik (West Germany); pianists France Klida and Yaeko Yamane; conductor Jose Sineira from Brazil;

Rumanian singers Maria Krishan and Lucia Stanescu, Italian singer Bruno Venturini; Belgrade Radio-Television Orchestra; Sopot Rhythms gala show, featuring performers from the international song festival in Sopot, Poland; Milan Chladil rock group, Czechoslovakia; Benny Barre gala show, East Germany; Yugoslavian pop singer Tereza Kesovja.

VADIM YURCHENKOV

### SAN JUAN

Marco Antonio Muniz (RCA), Mexican singer, made his seventh consecutive yearly appearance at Club Caribe of the Caribe Hilton Hotel. Muntz, with over 20 albums and close to 100 singles in the RCA catalog, is the top-grossing act to play the Club Caribe. His present booking will last until Dec. 23. The Caribe Hilton reports capacity reservations for this large room for the extent of Muniz's stay. . . . According to David M. Clarkson, assistant director of

(Continued on page 55)

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# Special Reports from the Billboard Group

COVERING RECORDS, TAPE, MUSIC INSTRUMENTS, AUDIO EQUIPMENT, CARTRIDGE TV  
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 A Billboard Group publication

## Jazz Imports Future Trend for U.K. Cos

By HUGH WITT  
 Staff Member, Record & Tape Retailer

LONDON—The sweeping changes which have overtaken methods of selling records have put more and cheaper records before the public. But while the buyer can now pick up a record album as easily as a paper back novel, the market has become less discriminating.

The record industry today is geared to sell specialist items of limited appeal are not profitable enough to take up valuable space on a record display rack.

In the jazz field, issues have slowed from the flood of 15 years ago to a trickle. The record companies are no longer able to maintain big catalogs of low-selling, slow-selling jazz albums.

But jazz buyers have a reputation for knowing what they want to buy and for having the money to buy it. Jazz has always had a small but extremely loyal following.

The special character of the jazz buyer has been a factor in the successful transition of the jazz record trade from production to importation.

The import of jazz record albums has risen so dramatically that it now accounts for higher sales at a marginally higher price than the home-manufactured product.

At London's Dobell's Jazz Record Shop, one of the country's major jazz specialist shops, imports now account for about 85 percent of total sales.

Indeed whereas jazz buyers previously were largely content to await the usually inevitable British release of U.S. issues, many now prefer to order imported disks. There are many more jazz albums available to them today through import than there are through in the record company catalogs.

It is an arrangement which suits the industry and the retailer as much as the buyer.

The industry need no longer fight for the impossible sales necessary to make a profit from a jazz album; the retailer can order small quantities of an imported album; the consumer gets what he wants more easily.

While a manufacturer may have to press 1,000 copies of an album to make it pay, it is possible for an importer to obtain even a single copy from an existing catalog overseas.

With a much wider potential market, the American companies tend to keep jazz albums longer in their catalogs. At Dobell's it is not unusual for a U.S. disk to remain in the catalogs for 15 years or more. In Britain before the switch to importing, many jazz records were being deleted very shortly after their release.

One of the major companies in the jazz record import business is Continental Record Distributors, which has exclusive import rights to several European and American record catalogs.

Roy Carter, who handles promotion and repertoire for CRD, said: "Imports in jazz are definitely the trend for the future. The bulk of jazz business is now being done

via imports and dealers are relying increasingly on them.

"There is now only a difference of 20 or 30 pence between the price of a locally manufactured album and an import and jazz buyers are willing to pay for getting what they want."

While most jazz business continued to be done through the specialist shops, said Carter, CRD was encouraging interest through the trade by the production of a monthly release sheet.

CRD have exclusive rights to import Arhoolie, Blues Classics, Black and Blue, Biograph, Melodeon, Historical, BYG, Collectors Classics, ECM, ESP and Storyville and they also have access to Atlantic, Barclay, the CBS group, Polydor and Verve, Saydisc, Roots, Village Thing and Ahura Mazda.

According to Carter it was the flooding of the jazz market by the major companies which laid the foundations for the eventual wholesale deletions and the switch to imports.

"It is an accepted fact that the bigger companies such as Decca and EMI tended at one time to issue almost everything in the jazz field from America.

"They found that most of them stayed on the shelf. They issued too much too soon."

By contrast CRD has no fears of dead stock. "Even if there's an order for only one jazz record we can import it," said Carter. "No record company can do this."

Kick Van Hengel, EMI's import sales manager, said: "We are satisfied to sell a hundred copies of an imported jazz album. We can import only 50 and make money."

EMI regards jazz as an important part of a minority market and has a large catalog available of Blue Note, Contemporary, Impulse, and Futura in addition to all the EMI labels.

Average sale for imported albums said Van Hengel, was about 150 each with fashionable artists selling more.

"If the record was being produced here, the company would have to press over 1,500 copies. But by importing we can make a whole catalog available, which is obviously better for the consumer.

"Many jazz records sell well over a long period. Contemporary, for instance, we can sell nearly the whole catalog. We carry a big catalog of back issues."

Van Hengel is optimistic for the future of jazz sales through imports. "Sales are increasing all the time and there have been no major price changes."

Under MCPS agreements, EMI must import a minimum of 50 copies of each album coming from



**MUSIC LABO**

## Japan Dealers' Association Is Setting House in Order

By BEN OKANO  
 Staff Member, Billboard Japan/Music Labo

TOKYO—The record industry has developed at a very fast pace but in the past few years this pace has become very dull and since last fall the total production has not increased.

Seventy percent of records produced in Japan are handled by retail stores who are members of Japan's Record Retailers' Association, whose membership now reaches a total of 4,000. These record stores have formed a distribution system which many consider superior to that of Europe or the U.S.

The bond between store and manufacturer was very strong, until the manufacturers started to create new and different distribution systems through publications, electrical stores, direct mail order and family clubs. These new approaches started to disturb the previous system and caused the Japanese Record Retailers' Association to start to think about change and improvement of their own stores.

This was the reasoning behind the election of Kojiro Hayashi as chairman of the board of directors of the Association, Mitsuhiro Sohara as co-chairman, Tatsuo Itogawa as administrative director and Masamitsu Sanbongi, Mitsuru Tsuchiya, Nakazo Yagi, Yasuo Yazima, Tadayoshi Muratani, Manshiro Ueki, Kikuo Inoue as regular directors.

It is hoped that this new team, elected to serve for two years, will deal with the new problems of the industry and its distribution system and give new direction to the Association.

The Luchino Visconti film "Death in Venice," which uses the music of Gustav Mahler in its soundtrack, was very successful in Japan. So much so that the star of the film, Bjorn Andresen was invited to Japan to make a series of recordings — surprisingly with a jazz backing. The music publishing firm, Nihon Inc., arranged for the visit by the Swedish film actor, signing Andresen for a one-year contract.

Overseas outlets are still being negotiated.

It was Andresen's first ever recording.

## Polydor-U.K. Expands Dept

LONDON — Further expansion of Polydor-U.K.'s sales division is planned for early next year. To keep pace with the company's growing turnover—November was the best-ever month for business and showed a 30 percent improvement on last year—a further six salesmen will be taken on, bringing the divisional strength of 45. Additionally there will be some re-definition of territorial responsibilities.

In preparation for the expansion, managing director John Fruin has announced two internal promotions. Eddie Webster becomes general manager, sales and distribution, while Mike Hitches moves up from field sales manager to take over Webster's former role.

the U.S. but there is no minimum on continental product.

But there is no complaint from Van Hengel. "Our jazz catalog is our largest single catalog and it's fairly important to us. And more shops are becoming aware of the existence of our imports."

At Selecta, the Decca distribution agency, import manager John Roberts spoke of the success of American jazz back issues imported through French RCA.

"They have been selling steadily for years," he said. "The duty on imports has come down and prices are very compatible with the British product."

Selecta have exclusive import rights to RCA and they also work closely with CBS.

Roberts spoke warmly about the consumer service aspects of the business which imports have allowed.

"There is a definite service to the public through importing jazz. The jazz buyer is often a highly individualistic person and we have a tremendous jazz range available for him."

An example of this was the deletion by CBS of its range of Miles Davis albums.

Said Roberts: "We can pick these up in Italy and maintain the collection for jazz people. Another important series is V-Discs, which were made during the war and much sought after by collectors. We can get these through Telefunken."

Although it is fairly easy for a

jazz record to reach a buyer through the specialist shops, the average retailer has not yet taken full advantage of the wide range of albums available through the increase in import business.

"It's a matter of letting dealers know," said Roberts. "We have 50,000 imported LPs here and we ask dealers to come up and see for themselves the range of imports we have to offer them."

Whether the average record retailer is interested enough in jazz to invest in specialist stock is a question for him to answer. But there can be no doubt that having been first flooded and then deserted by the record industry, the sturdy jazz market has successfully adapted itself to new conditions.

## Spark Holds Its European Meeting

NEW YORK — Peer Southern label, Spark Records, held its European conference last week and introduced new artists and product plus coordinated promotion plans, for the label's upcoming releases, to affiliates.

Ralph Peer II, New York, was chairman. Others present included Robert Kingston, London; Freddy Poster, London; Alberto Carisch, Milan; Lennart Hanning, Stockholm; Michael Karnstedt and Mrs. Pat Seeger, Hamburg, and Chris Vaughan Smith of Sydney.

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## From The Music Capitals of the World

• Continued from page 53

public relations for Turner Enterprises of Orlando, Fla., there is still a chance that the Vega Baja Music Festival may be held sometime late in December 1971. However, local music executives, with experience on festivals, doubt that at such time, so close to the Christmas travel rush, that airlines could handle the transportation of the audience plus performers to Puerto Rico.

**Ignacio Mena**, managing recording department of Kelvinator Sales, Puerto Rico's RCA representative, will be in the Dominican Republic for a short stay connected with sales and recordings in that market.

**Bill Boyd**, Capitol's export representative, visited Puerto Rico recently and met with local accounts and also with Armed Forces installations that sell Capitol products.

**Celia Cruz (Tico)**, veteran Cuban singer, in her yearly booking at **El Josco** nightclub. . . . **Charlie Robles** (Velvet Records) appears for the first time at Caribar lounge of Caribe Hilton Hotel. . . .

Metropolitan San Juan has grown by more than 31 percent in population (851,247) and now ranks in 39th place among major cities of the U.S. . . . Ponce, second city of Puerto Rico, showed in a recent survey, that it leads with the highest percentage of families owning television sets (98 percent of all families). Metropolitan San Juan followed with 94 percent. . . . **La Selecta**, a young rock group headed by pianist-composer **Ralph Leavitt**, have established some kind of record by placing their tune "Payaso" (Clown) in the No. 1 spot in the WKAQ chart for eight consecutive weeks.

ANTONIO CONTRERAS

### SYDNEY

To launch Spectrum's new album "Milesage" EMI hosted a free concert in Melbourne's Much More Ballroom. The band played for over two hours to a packed house. Spectrum are **Michael Rudd**, vocals and guitar; **Bill Putt**, bass; **Lee Neale**, organ, and **Ray Arnott**, drums. Their new album is a budget priced double set retailing at \$9 Australian and consists of all original material. "But That's Alright," their current single is featured on the album. . . . **Jel Ellif**, EMI's singer/songwriter, is off this week to Japan to perform his song "Going Nowhere" at the Tokyo Song Festival. The song is Ellif's second EMI release. . . . **Johnny Farnham** and **Allison Durbin**, EMI's top solo performers, both have new singles out this week and both are songs composed for them by Tempo's **Rick Springfield** whose own hit, "Speak to the Sky," is rating very highly. Farnham sings "Walking the Floor on My Hands," and Durbin's is "I Have a Son."

RCA's promotional campaign of Australian artists is encouraging. They now have 36 local artists under contract, and since the company's initial release in July they have released 18 singles and nine LP's by Australian artists. RCA's releases have been backed with promotional activities: company sponsored concerts, personal appearances on TV and radio, media advertising and radio and press receptions at various venues in several states.

"Godspell," which opened in Melbourne recently, has already made its presence felt on the airwaves. Three local versions of "Day By Day" have been released: EMI's **Mia Eli** and M7 Records' **Judy Stone** have both covered the **Colleen Hewitt** version for Festival, Hewitt appears in the musical

**Daddy Cool's** return home after their tour of the U.S. and Canada was celebrated with a history-making live radio concert—broadcast nationally—from **Bill Armstrong's** Melbourne studios. The group's

current chart offering, "Lollipop" is from their EP "D. C. E. P." . . . W&G this week received a gold record award for an album which has been released six years. Entitled "Old Time Dance Party," it is one in a series of seven from the **City Slickers**, a dance band. . . . The **Elton John** album "Madman From Across the Water" was issued through Festival as part of a simultaneous worldwide release.

On the local scene, two Havoc single releases are of special interest: "Little Dove" features **Billy Thorpe's** drummer **Gil Mathews** playing all instruments as well as producing; the other is "Hot Pants" which Havoc hopes will be a comeback record for **Robby Snowdon**. . . . Fable released the first **Brian Cadd/Don Mudie** single, "Show Me the Way." Brian and Don are former members of one of Australia's top bands, **Axiom**, which broke up while working in England earlier this year. Brian, as well as recording, is working on the production side for Fable. He is completing a new single by **The Strangers** and to the first album release of blues singer-guitarist **Dutch Tilders**. The current single for **Lover's Dream**, "Party Line," is also written and produced by Cadd. **JAN MURRAY**

### LONDON

Promoter **Mervyn Conn** has been elected chairman of the Country Music Association (G.B.) for the coming year. He was the association's founding chairman when it was formed in 1969. Acting as Conn's deputy in the role of vice chairman is **Ron Randall**, head of the U.K. Acuff-Rose firm. **Nick Kanaar** has been elected treasurer of the CMA, G.B. The new officers plus a committee consisting of representatives of all sections of the music business were elected at the CMA's second annual general meeting which was followed on Monday by the gala awards dinner held at the Royal Lancaster Hotel in London. Over 200 industry executives attended the dinner including **George Hamilton IV** who has been named male vocalist of the year. Other winners included **Hank Williams Jr.** (entertainer of the year), **Lynn Anderson** (female vocalist), and most promising male vocalist, **Jerry Reed**. Another award for the person who has given outstanding services to country music in the U.K. went to **Mervyn Conn**. . . . **Mark White** is to be the new head of Radio 2 in place of **Ken Baynes** who will be retiring. White, who was named head of Radio 1 last year, after working with the BBC's pop network since its inception in 1967, originally joined the BBC in 1945 as a staff producer. Baynes has been with the BBC for 25 years.

A new company is being formed, Great Western Festivals — which will organize a new concept in festivals. The men behind the company include actor **Stanley Baker**, **Lord Harlech**, **Michael Deeley** and artists manager **John Martin**. **Jack Heath**, who joined the **Mervyn Conn** organization to run the Mervyn and MC Music publishing companies, will also take charge of the Carnaby label in an executive capacity. . . . Greater concentration on promotion of the Epic label in the U.K. will begin in January with the appointment of **Julian Spear**—in the Polydor promotion department—as promotion manager of Epic and the Monument label

Three high court cases concerning the **Equals** pop group were in the High Court last week. **Mr. Justice Foster** adjourned all three cases to come on together on a date to be fixed. In the meantime the group continued undertakings given at an earlier hearing not to record or publish music written or composed by them since Jan. 1, 1969. The cases are concerned with

(Continued on page 57)

# No Tax Reduction on Records By the W. German Government

By WALTER MALLIN

HAMBURG—The West German Government does not intend to reduce the Added Value Tax on disks from 11 to 5.5 percent.

An application made by the Bundesverband der Phonographischen Wirtschaft, on behalf of the West German Record Industry Association was turned down recently because, said Ministry of Economics State Secretary Dr. Emde, "the move would cause a substantial loss of tax revenues, and it is not being recommended, either for legal or economic reasons."

Dr. Emde told the Bundesverband that the 1967 Purchase Tax law does not involve a "general preference" for cultural goods. The simple fact that disks might be regarded as cultural goods did not mean that the tax on them should be reduced.

If the government were to reduce the tax on disks the result would be a general clamor from the producers of such things as negatives, photographs, films, slides, and cartridge TV, for a similar reduction. Dr. Emde told the Bundesverband,

And, he added, disks in general did not suffer from direct competition with books, and buyers would not tend to favor books rather than records just because the tax on books was lower.

In reply, the Bundesverband said that "these same old arguments did not improve with repetition." The answers, they said, were "unsatisfactory."

For instance, the Bundesverband claimed, Dr. Emde had avoided mentioning an important sector of the press which, during the past few years, had benefited by the smaller tax levied against the printed word—the so-called Rainbow (Yellow) Press, as well as sex

and pornographic publications. And an annual loss in tax revenue of between 30 and 40 million marks was not particularly large when set against total tax revenue.

If the government argued that a flock of appeals would be forthcoming from manufacturers of other goods should the tax on disks be lowered, then the same argument applied already because of the differentiation in favor of books, the Bundesverband argued.

Finally, the West German record industry declared, the opinions expressed by Dr. Emde ignored future development in the field of recorded music. It was quite certain for example that, in the field of recorded music, it was quite certain for example that more and more in the future publishers of books would be publishing their material via soundcarriers and video cassettes.

The major publishing houses had recently been taking a decisive role in the creative development of the new CTV media. "Just because book printing is 500 years old, it does not mean that other, newer, media should be treated less favorably," the Bundesverband argues.

Asked if further steps concerning the final result of this legal wrangle—which already involves a lawsuit that has been pending before the Fed. Court of Constitution for three years now, Joachim

Viedebant, general secretary of the Bundesverband der Phonographischen Wirtschaft told Billboard: "More and more members of Parliament are coming out in support of our application. Parliament may well vote against the recommendations of the Financial Committee not the least because of their personal convictions and also because of the excellent public relations work which has been done by and for the industry."

## CAPAC Member's Single Was Most Performed in 1970

TORONTO—A song by a Canadian composer was the most performed single piece of music on U.S. radio and television last year.

ASCAP has announced that "Aquarius" by Galt MacDermot of Montreal was played more frequently than any other song during 1970.

ASCAP officials advised the Composers, Authors and Publishers Association of Canada — of which MacDermot is a member — that two other songs from the musical score of "Hair," "Let the Sun Shine In" and "Good Morning Starshine," were in the top five foreign songs played on U.S. radio and TV.

"This is the first time that Canadian musical works have ranked so highly in overall U.S. airplay," commented CAPAC general manager John Mills.

## Crowbar Set for Charity Concert

TORONTO—Daffodil's Crowbar will appear at CHUM's annual Children's Crusade, to be held this year at the St. Lawrence Centre, Dec. 16. The concert is to provide money for underprivileged children.

# Rock Artists Join Save Seals Campaign

TORONTO—A large rock media campaign is being launched in Canada on Jan. 1 in a move to try and prevent the slaughter of some 50,000 baby seals in the Gulf of St. Lawrence next spring.

The campaign is called "Save the Seals," and it will utilize public service announcements and press statements by prominent rock personalities from around the globe.

"Save the Seals" has already been endorsed by a number of artists, including David Clayton Thomas (lead singer with Blood, Sweat & Tears), Crowbar, Murray McLachlan, Luke Gibson and others.

All print and radio announcements will urge Canadians to write to the Prime Minister asking him to save the seals.

A long-playing disk of some 40 "Save the Seals" announcements

will be distributed in the first week of January to more than 200 radio stations across Canada, many of which have already indicated their desire to push the campaign.

## Stampede's Tour

TORONTO—Music World Creations' Stampede's set out on their biggest U.S. tour in seven years this week.

Opening at Disneyland over Thanksgiving, the group headed on to Los Angeles for a Nov. 29 opening at the Whisky a Go Go, with a debut party being thrown by Bell Records. The group will also tape "The Dating Game" while in Los Angeles.

The Stampede's will also perform in Tennessee, Georgia, Texas, Colorado and Utah. They return to Canada on Jan. 20.

Manager Mel Shaw will accompany the group to California, but returns to Toronto early in December to coordinate the release of the Stampede's new album, "Carryin' On."

## Allen Exits B. Belt

WINNIPEG—Chad Allen, one of the founder members of the Guess Who, has left Brave Belt, the group he was working with since its formation by ex-Guess Who guitarist, Randy Bachman, earlier this year.

Brave Belt now comprises Bachman, his brother Rob, and Fred Turner. The group has a second album coming out on Reprise shortly.

Allen is to pursue a solo career. He credited the split to "differences of musical opinion."

# Canada Executive Turntable

**James Q. Watson** named product manager for the Daffodil and Strawberry labels. Watson worked with EMI in the U.K. and Immediate Artists, the management company owned by **Andrew Loog Oldham**. He was at one time the personal manager of the Small Faces. This is Watson's first executive position in Canada. He arrived here from London last month.



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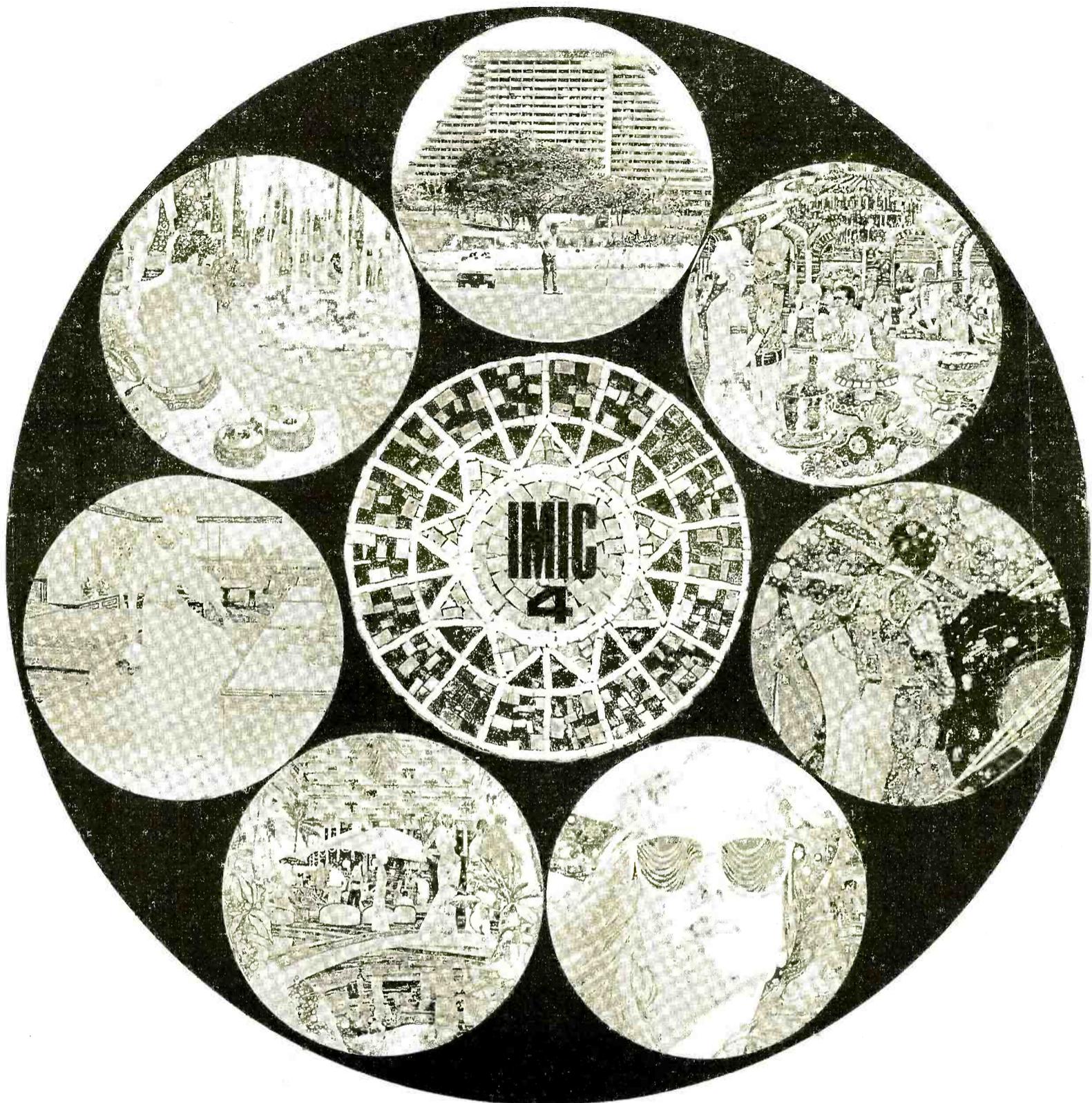
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# HITS OF THE WORLD

Billboard

## ARGENTINA

(Courtesy Escalera a la Fama)

- This Week**
- 1 THE FOOL—Gilbert Montagne (CBS)
  - 2 MAMMY BLUE—Roger Whittaker (Philips); James Darren (RCA); Pop Tops (EMI); Ricky Shayne (Fermata); Apocalypsis (CBS); Punch (MCA)—Korn
  - 3 SOLEY SOLEY—Middle of the Road (RCA)—Relay
  - 4 FOR ALL THE PEOPLE—Morgan (Odeon); Chester Lee (RCA); Robert Frank (CBS)
  - 5 EL O YO/RURCA PODRE DECIRTE ADIOS—Sabu (M. Hall)—Kleimann
  - 6 FREEDOM COMES, FREEDOM GOES—Fortunes (Odeon)
  - 7 CARMEN—Tresol (CBS); 2da. CIVILIZACION
  - 8 PERO ANOCHE EN LA PLAYA —Pino Donaggio (RCA); Danar (D. Jockey); Grupo 5 (MCA)
  - 9 MAMALU CAHUE—Johnny Tedesco (Philips)—Melograf
  - 10 QUIERO GRITAR QUE TE QUIERO—Uique Villarnueva (RCA)—Relay

## AUSTRALIA

(Courtesy Go-Set)

- This Week**
- 1 BANKS OF THE OHIO—Olivia Newton-John (Interfusion)
  - 2 MAGGIE MAY—Rod Stewart (Vertigo)
  - 3 MAMMY BLUE—Joel Dayde (Riviera)
  - 4 LOVE IS A BEAUTIFUL SONG—Dave Mills (Albert)
  - 5 SIGNS—Five Man Electrical Band (MGM)
  - 6 THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Astor)
  - 7 SPEAK TO THE SKY—Ricky Springfield (Sparmac)
  - 8 BUTTERFLY—Matt Flinders (Fable)
  - 9 UNCLE ALBERT/ADMIRAL HALSEY—Paul McCartney (Apple)
  - 10 RIDERS IN THE STORM—Doors (Elektra)

## BELGIUM (French)

(Courtesy Telemonstique)

- This Week**
- 1 MAMMY BLUE—Joel Dayde (Riviera)
  - 2 SOLEY SOLEY—Middle of the Road (RCA)
  - 3 HELP—Tony Ronald (Ariola)
  - 4 EVERYDAY I HAVE TO CRY SOME—Mardi Gras (Map City)
  - 5 BORRIQUITO—Peret (Supreme)
  - 6 MAMMY BLUE—Pop Tops (Carriere)
  - 7 L'AVENTURA—Eric Charsen & Stone
  - 8 BIG FAT ORANG UMAN—Jangle Jim (Pye)
  - 9 LUNA BLANCA—Los Lentos Rejos (CBS)
  - 10 MAMMY BLUE—Fenese et Fenas (Decca)

## BRAZIL

RIO DE JANEIRO

(Courtesy IBOPE)

- This Week**
- 1 IT'S TOO LATE—Carole King (Odeon)
  - 2 IMPOSSIVEL ACREDITAR QUE PERDI VOCE—Marcio Greick (CBS)
  - 3 DESACATO—Ant. Carlos e Jocafi (RGE)
  - 4 AMADA AMANTE—Roberto Carlos (CBS)
  - 5 YOU'VE GOT A FRIEND—James Taylor (Philips)
  - 6 I AM SO HAPPY—Trio Gallette (Odeon)
  - 7 OH ME, OH MY—B.J. Thomas (Top Tape)
  - 8 CO-CO—Sweet (RCA)
  - 9 AINDA QUEIMA E ESPERANCA —Diana (CBS)
  - 10 DON'T LET IT DIE—Hurricane Smith (Odeon)

## BRAZIL

SAO PAULO

(Courtesy IBOPE)

- This Week**
- 1 OH ME OH MY—B.J. Thomas (Top Tape)
  - 2 SINFONIA NO. 40—Waldo de los Rios (Continental)
  - 3 IMPOSSIVEL ACREDITAR QUE PERDI VOCE—Marcio Greick (CBS)
  - 4 DESACATO—Antonio Carlos e Jocafi (RCA)
  - 5 IF—Bread (Philips)
  - 6 AMADA AMANTO—Roberto Carlos (CBS)
  - 7 INDEPENDENCIA OU MORTE—Zedi (Tape Car)
  - 8 AINDA QUEIMA E ESPERANCA —Diana (CBS)
  - 9 DON'T LET IT DIE—Hurricane Smith (Odeon)
  - 10 HOW CAN YOU MEND A BROKEN HEART—Bee Gees (Polydor)

## BRITAIN

(Courtesy Record Retailer)

\*Denotes local origin

- This Last Week**
- 1 1 COZ I LUV YOU—\*Stade (Polydor)—Barn/Schroeder (Chas. Chandler)
  - 2 3 JEEPSTER—\*T. Rex (Fly) Campbell-Connelly (Tony Visconti)
  - 3 2 ERNIE (THE FASTEST MILKMAN IN THE WEST) —\*Benny Hill (Columbia) (Walter J. Ridley)

## CANADA

(Courtesy Maple Leaf System)

\*Denotes local origin

- This Week**
- 4 4 GYPSYS TRAMPS & THIEVES—Cher (MCA)—Campbell Connelly (Snuff Garrett)
  - 5 5 JOHNNY REGGAE—\*Piglets (Bell) Jonjo (Jonathan King)
  - 6 8 TILL—\*Tom Jones (Decca)—Chappell (Gordon Mills)
  - 7 9 I WILL RETURN —\*Springwater (Polydor)—Jig-Saw (P. Cordell/D. Williams)
  - 8 7 BANKS OF THE OHIO —\*Olivia Newton-John (Pye)—Blue Gum (Welch/Farrar)
  - 9 14 MAGGIE MAY/REASON TO BELIEVE—\*Rod Stewart (Mercury)—Chappell—MG Music (Rod Stewart)
  - 10 12 SURRENDER—Diana Ross (Tamla Motown)—Jobete/Carlin—(Ashford/V. Simpson)
  - 11 23 TIRED OF BEING ALONE—Al Green (London)—Burlington (W. Mitchell/Al Green)
  - 12 10 RUN BABY RUN—Newbeats (London)—Acuff-Rose
  - 13 19 LOOK AROUND—\*Vince Hill (Columbia)—Famous/Chappell (Norman Newell)
  - 14 6 TOKOLOSHE MAN—\*John Kongos (Fly)—Essex (Gus Dudgeon)
  - 15 18 THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Vanguard)—Feldman (Jack Lothrop)
  - 16 24 WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)—Novallene/April/Blackwood (Pat & Lolly Vegas)
  - 17 32 BRANDY—\*Scott English (Horse)—Graphle/Screen Gem (Do Bloxham)
  - 18 13 SING A SONG OF FREEDOM—\*Cliff Richard (Columbia) Big Secret/Rondor (Norrie Paramor)
  - 19 20 LET'S SEE ACTION—\*Who (Track)—Fabulous (Who/Glyn Johns)
  - 20 34 SIMPLE GAME—Four Tops (Tamla-Motown)—Sparta Florida (Tony Clarke)
  - 21 11 SOMETHING TELLS ME (SOMETHING'S GONNA HAPPEN TONIGHT)—\*Cilla Black (Parlophone) Cookaway (George Martin)
  - 22 31 SULTANA—\*Titanic (CBS) April (H. Grundy/M. Clark)
  - 23 17 FOR ALL WE KNOW—Shirley Bassey (United Artists)—Ampar (Johnny Harris)
  - 24 36 SUPERSTAR/FOR ALL WE KNOW—Carpenters (A&M)—Rondor (Jack Daugherty)
  - 25 30 CHINA TOWN—\*Move (Harvest)—Roy Wood/Carlin (R. Wood/J. Lynne)
  - 26 38 TWEEDLE DEE TWEEDLE DUM—\*Middle of the Road (RCA) Sunbury (G. Tosti) \*Little Tony (Little Records)
  - 27 33 KEEP ON DANCING—\*Bay City Rollers (Bell)—Jewel (Jonathan King)
  - 28 37 FREEDOM COME, FREEDOM GO—\*Fortunes (Capitol)—Cookaway (Cook & Greenaway)
  - 29 35 DID YOU EVER—Nancy & Lee (Reprise)—London Tree (L. Hazelwood/N. Sinatra)
  - 30 22 RIDERS ON THE STORM —Doors (Elektra)—Rondor (Bruce Botnick/Doors)
  - 31 39 BURUNDI BLACK—\*Burundi Stephenson Black (Barclay) (Burlington)
  - 32 21 FIREBALL—\*Deep Purple (Harvest) HEC (Deep Purple)
  - 33 40 LADY LOVE BUG—\*Clodagh Rogers (RCA)—Kangaroo/April (Kenny Young)
  - 34 29 YOU GOTTA HAVE LOVE IN YOUR HEART—Supreme/Four Tops (Tamla Motown) Jobete/Carlin (Clay McMurray)
  - 35 42 BACK ON THE ROAD—\*Marmalade (Decca) Catrine (Marmalade)
  - 36 26 HOOKED ON A FEELING —\*Jonathan King (Decca) London Tree (Jonathan King)
  - 37 44 MAMY BLUE—\*Roger Whittaker (Columbia)—Carlin (Denis Preston)
  - 38 25 IS THIS THE WAY TO AMARILLO—\*Tony Christie (MCA)—ATV Kirshner M. Murray/P. Callander
  - 39 43 YOU'VE GOT A FRIEND—James Taylor (Warner Bros.)—Screen Gems-Columbia (Peter Asher)
  - 40 46 BUTTERFLY—Danyel Gerard (CBS)—April
  - 41 — I JUST CAN'T HELP BELIEVING—Elvis Presley (RCA) (Screen-Gems/Columbia)
  - 42 27 IT MUST BE LOVE—\*Labi Siffre (Pye)—Groovy (Labi Siffre)
  - 43 48 CHIRPY CHIRPY CHEEP CHEEP—\*Middle of the Road (RCA)—Flamingo (G. Tosti/I Greco)
  - 44 15 NO MATTER HOW I TRY—\*Gilbert O'Sullivan (MAM) April/MAM (Gordon Mills)
  - 45 — MORNING—Val Doonican—Philips (Melanie) Johnnie Franz
  - 46 — THEME FROM SHAFT—\*Isaac Hayes (Stax) (Carlin)
  - 47 — WHEN YOU GET RIGHT DOWN TO IT—Ronnie Dyson—CBS (Screen-Gems/Columbia) Stan Vincent
  - 48 50 HEY AMERICA—James Brown (Mojo)—P. Maurice (James Brown)
  - 49 — KARA KARA—New World—RAK (Chinnichap/RAK) Mickie Most
  - 50 28 SOFTLY WHISPERING I LOVE YOU—\*Congregation (Columbia) Cookaway (John Burgess)

## CANADA

(Courtesy Maple Leaf System)

\*Denotes local origin

- This Week**
- 1 THEME FROM SHAFT—Isaac Hayes (Eastopita)
  - 2 GYPSYS TRAMPS & THIEVES—Cher (Rapp)
  - 3 BABY I'M A WANT YOU—Bread (Elektra)
  - 4 IMAGINE—John Lennon (Apple)
  - 5 EVERYBODY'S EVERYTHING—Santana (Columbia)
  - 6 TWO DIVIDED BY LOVE—Grassroots (ABC/Dunhill)
  - 7 ABSOLUTELY RIGHT—\*5 Man Electrical Band (Blyd)
  - 8 OLD FASHIONED LOVE SONG—\*3 Dog Night (ABC/Dunhill)
  - 9 LOVIN' YOU AIN'T EASY—\*Pagliari (Mach.)
  - 10 STONES—Neil Diamond (Uni)

## ITALY

(Courtesy Discografia Internazionale)

\*Denotes local origin

- This Week**
- 1 MAMMY BLUE—Pop Tops (Rare) Carre' D'As
  - 2 PENSIERO—\*Pooh (CBS)—Canbony Madrene
  - 3 AMORE CARO, AMORE BELLO —\*Bruno Lauzi (Numero Uno)—Numero Uno
  - 4 IO E TE—\*Massimo Ranieri (CGD)—Apollo
  - 5 TANTA VOGLIA DI LEI—\*Pooh (CBS)—Melodi
  - 6 CHISSA' SE VA—\*Raffaella Carre (RCA)—Suvini Zerboni
  - 7 DOMANI E' UN ALTRO GIORNO—\*Ornella Vanoni (Ariston)—Palace Italia
  - 8 LA FILANDA—\*Milva (Ricordi)—Ariston
  - 9 NON TI BASTAVO PIU'—\*Patty Pravo (Philips)—RCA
  - 10 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Voce del Padrane
  - 11 UTIMO—\*Mina (PDU)—Ritmi E Canzoni
  - 12 MOZART—Sinf. N. 40—Valdo Des Los Rios (Carosello)—Curci
  - 13 EUPPUR MI SON SCORDATO DI DE—\*Formula Tre (Numero Uno)—Acqua Azzurra
  - 14 LI CONZONE DEL SOLE—\*Lucio Battisti (Numero Uno)—Acqua Azzurra
  - 15 PAR L'AMOR CON TE—\*Cianni Mazzaro (CGD)—Di Lazzaro
  - 16 ER PIU'—\*Adriano Celantano (Cian)—Cian
  - 17 IMAGINE—John Lennon (Apple)—Ritmi E Canzoni
  - 18 DJAMABALLA—\*Augusto Martelli (Cinevox)—Cinevox
  - 19 LE TRE VERITA'—\*Lucio Battisti (Ricordi)—Acqua Azzurra
  - 20 LA MANO DEL SIGNORE—\*Little Tony (Little Records)
  - 21 TWEEDLE DEE TWEEDLE DUM—\*Middle of the Road (RCA)—RCA
  - 22 MAMMY BLUE—\*Johnny Dorelli (CGD)—Carre D'As
  - 23 ERA BELLA—\*I Profeti (CBS)—April Music
  - 24 APRI LE TUE BRACCIA E ABBRACCIA IL MONDO—\*Mino Reitano (Durium)—Fiumara
  - 25 DIO MIO NO—\*Lucio Battisti (Ricordi)—Cinevox

## ITALY

(Courtesy Discografia Internazionale)

\*Denotes local origin

- This Week**
- 1 MAMMY BLUE—Pop Tops (Rare) Carre' D'As
  - 2 PENSIERO—\*Pooh (CBS)—Canbony Madrene
  - 3 AMORE CARO, AMORE BELLO —\*Bruno Lauzi (Numero Uno)—Numero Uno
  - 4 IO E TE—\*Massimo Ranieri (CGD)—Apollo
  - 5 TANTA VOGLIA DI LEI—\*Pooh (CBS)—Melodi
  - 6 CHISSA' SE VA—\*Raffaella Carre (RCA)—Suvini Zerboni
  - 7 DOMANI E' UN ALTRO GIORNO—\*Ornella Vanoni (Ariston)—Palace Italia
  - 8 LA FILANDA—\*Milva (Ricordi)—Ariston
  - 9 NON TI BASTAVO PIU'—\*Patty Pravo (Philips)—RCA
  - 10 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Voce del Padrane
  - 11 UTIMO—\*Mina (PDU)—Ritmi E Canzoni
  - 12 MOZART—Sinf. N. 40—Valdo Des Los Rios (Carosello)—Curci
  - 13 EUPPUR MI SON SCORDATO DI DE—\*Formula Tre (Numero Uno)—Acqua Azzurra
  - 14 LI CONZONE DEL SOLE—\*Lucio Battisti (Numero Uno)—Acqua Azzurra
  - 15 PAR L'AMOR CON TE—\*Cianni Mazzaro (CGD)—Di Lazzaro
  - 16 ER PIU'—\*Adriano Celantano (Cian)—Cian
  - 17 IMAGINE—John Lennon (Apple)—Ritmi E Canzoni
  - 18 DJAMABALLA—\*Augusto Martelli (Cinevox)—Cinevox
  - 19 LE TRE VERITA'—\*Lucio Battisti (Ricordi)—Acqua Azzurra
  - 20 LA MANO DEL SIGNORE—\*Little Tony (Little Records)
  - 21 TWEEDLE DEE TWEEDLE DUM—\*Middle of the Road (RCA)—RCA
  - 22 MAMMY BLUE—\*Johnny Dorelli (CGD)—Carre D'As
  - 23 ERA BELLA—\*I Profeti (CBS)—April Music
  - 24 APRI LE TUE BRACCIA E ABBRACCIA IL MONDO—\*Mino Reitano (Durium)—Fiumara
  - 25 DIO MIO NO—\*Lucio Battisti (Ricordi)—Cinevox

## MALAYSIA

(Courtesy Rediffusion, Malaysia)

\*Denotes local origin

- This Week**
- 1 SUPERSTAR—Carpenters (A & M)
  - 2 WON'T GET FOOLED AGAIN—Who (Decca)
  - 3 STICK UP—Honey Cone (Hot Wax)
  - 4 ANOTHER TIME, ANOTHER PLACE—Englebert Humperdinck (Parrot)
  - 5 SMACKWATER—Jack & Carole King (Ode 90)
  - 6 MAGGIE MAY—Rod Stewart (Mercury)
  - 7 MEXICAN DIVORCE—Burt Bacharach (A & M)
  - 8 TIME TO GET IT TOGETHER—Experiments (Orange)
  - 9 LIAR—Three Dog Night (Dunhill)
  - 10 IMAGINE—John Lennon & Plastic Ono Band (Apple)

## MEXICO

(Courtesy Radio Mil)

- This Week**
- 1 POR QUE YO TE AMO—Sandro (CBS)
  - 2 ROSE MARCHITA—Roberto Jordan (RCA)
  - 3 MONKBERRY MOON DELIGHT (El Monje)—Paul & Linda McCartney (Apple)
  - 4 UNCLE ALBERT (Tio Alberto)—Paul & Linda McCartney (Apple)
  - 5 ROSAS ROJAS—Massimo Ranieri (CBS)
  - 6 DOUBLE BARREL (Doble Barril)—Dave & Ansell Collins (Philips)
  - 7 BUTTERFLY (Mariposa)—Danyel Gerard (CBS)
  - 8 A DONDE VA NUESTRO AMOR —Angelica Maria (RCA)
  - 9 HELP (Ayudane)—Tony Ronald (Apolo)
  - 10 INSIDE LOOKIN' OUT (Mirando hacia afuera)—Grand Funk (Capitol)

## SINGAPORE

(Courtesy Rediffusion Singapore)

- This Week**
- 1 MAGGIE MAY—Rod Stewart (Mercury)
  - 2 SUPERSTAR—Carpenters (A & M)
  - 3 UNCLE ALBERT/ADMIRAL HALSEY—Paul & Linda McCartney (Apple)
  - 4 ANOTHER TIME, ANOTHER PLACE—Englebert Humperdinck (Decca)

- 5 WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)
- 6 YO-YO—Osmonds (MGM)
- 7 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA)
- 8 COUSIN NORMAN—Marmalade (Decca)
- 9 GYPSY, TRAMPS & THIEVES—Cher (Kapp)
- 10 GO AWAY LITTLE GIRL—Donny Osmond (MGM)

## SPAIN

(Courtesy of El Musical)

- This Last Week**
- 1 1 MAMMY BLUE—\*Los Pop Tops (Explosion-Ariola)—Symphaty
  - 2 2 CO-CO—Sweet (RCA)—RCA
  - 3 5 EL VALS DE LAS MARIPOSAS—\*Danny & Donna (Columbia Espanola)—Notas Magicas
  - 4 3 MAMMY BLUE—Joel Dayde (Opalo-Movieplay)—Symphaty
  - 5 4 HELP—\*Tony Ronald (Movieplay)—Canciones del Mundo
  - 6 6 EL SOLDADITO—\*La Compania (CBS)
  - 7 9 DOS CRUCES/EL JINETE—\*Jose Feliciano (RCA)—Musica del Sur
  - 8 10 WE SHALL DANCE—Demi Roussos (Philips-Fonogram)—Symphaty
  - 9 7 HERE'S TO YOU—Joan Baez (RCA)
  - 10 8 EAT AT HOME—Paul & Linda McCartney (EMI)—EGO

## SWEDEN

(Courtesy Radio Sweden)

- This Week**
- 1 MAMMY BLUE—Pop Tops (Metronome)—Sonet

## From The Music Capitals of the World

Continued from page 55

disputes over management, recording and copyright agreements with the group. Other parties are President Records, Edward Kassner Music, Kassner Associated Publishers, CBS U.K. and April Music.

PHILIP PALMER

## HAMBURG

Mireille Mathieu's tour of West Germany, which ended recently, will be continued in April and May of next year, according to her manager Johnny Stark. The 1972 tour will be organized by Hans-Werner Funke. . . . According to Phonogram, Vicky Leandros will start her tour of Japan in the spring of next year—instead of last month, as originally scheduled. . . . DGG has announced the first complete recording of the piano sonatas Nos. 1-3 by Alexander Scriabin by young Brazilian pianist Roberto Szidon. The recordings will be issued next year. Szidon will make his debut at Carnegie Hall in February, appearing with the Cleveland Orchestra conducted by Paul Kletzki. Szidon's recordings of Scriabin's piano sonatas Nos. 4-10—contained on two LP's—were released by DGG in October. . . . In keeping with the concept of boosting tours by major artists, Metronome has announced the release of the complete set of Beethoven sonatas, played by Friedrich Gulda. The sonatas are contained in an 11-album set, retailing at DM98 (about \$27). . . . Singer-guitarist Jose Feliciano will be touring Europe, Feb. 1-27 next year, according to Teldec. Afterwards, he will tour Israel.

WALTER MALLIN

## TORONTO

A&M's Chilliwack appeared on CBS TV's "Video One" program Dec. 1 with host Reiner Schwarz. The group's double album has just been released in the U.S. and Canada. . . . Many stations are playing the new Dylan single, "George Jackson" without editing. It was rejected, however, by the No. 1 rock station in Montreal, CKGM, which feels "heavy lyric records carry little appeal for the French audience in Montreal." . . . CKY Winnipeg is running the "Rock Canada" documentary in one hour daily periods. . . . Rod Stewart arrives in Canada next week for a brief tour, including

- 2 SANTANA (LP)—Santana (CBS)
- 3 LED ZEPPELIN IV (LP)—Led Zeppelin (Atlantic)—Multitone
- 4 ANNA OCH MEJ—Lalla Hansson (Columbia)—Ehrling-Forlagen
- 5 TOM-TOM TURNAROUND—The New World (Rak)—Sweden
- 6 MAMMY BLUE—Dayde (Barclay)—Sonet
- 7 SPRING MOT ULLA, SPRING (LP)—Cornelia Vreeswijk (Philips)—Intersong
- 8 POUR UN FLIRT—Michel Delpech (Barclay)—Imudico
- 9 IMAGINE (LP)—John Lennon (Apple)—Air
- 10 EKSEPTION 00.04 (LP)—Ekseption (Philips)

## WEST GERMANY

(Courtesy Schallplatte)

- This Week**
- 1 CO-CO—Sweet (RCA)—MdW
  - 2 MONIKA—Ulli Martin (Philips)—Disooton
  - 3 MOIKANA SHALALI—Heino (Electrola)—Montana/RMJ
  - 4 BORRIQUITO—Peret (Ariola)—Arabella
  - 5 SCHON IS TES, AUF DER WELT ZU SEIN—Roy Black & Anita (Polydor)—Carlton/Gerig
  - 6 NEVER ENDING SONG OF LOVE—New Seekers (Philips)—United Artists
  - 7 SCHONE MAID—Tony Marshall (Ariola)—Young
  - 8 AKROPOLIS ADIEU—Mirelli Mathieu (Ariola)—Nero/Intro
  - 9 BUTTERFLY—Danyel Gerard (CBS)—April
  - 10 CHE SARA—Jose Feliciano (RCA) Add/R/Siane

when answering ads . . . Say You Saw It in Billboard

Vancouver (Dec. 3), Toronto (9) and Montreal (10).

Capitol's West Coast promotion man, Barry Ryman is arranging a Western promotion tour for Montreal's Pierre LaLonde, to coincide with the release of his new album which was produced at Thunder Sound by Denis Murphy. . . . CKGM Montreal has joined the MLS two member stations in the predominantly French-speaking market.

RITCHIE YORKE

## SPECIAL MERIT PICKS

Continued from page 32

## COMEDY

ROWAN AND MARTIN—Laugh In. Harmony KH 30976

Rowan & Martin and the gang are all on this LP of some of the gold moments of the comedy show of the decade. With a few cocktail parties and some newscasts, Arlie, Jo Anne, Judy, Henry, Ruth and Gary all get a chance to show their fine timing and style. This LP will be a hit with those who remember the early days of the show and consider the cast members of the family.

## CHRISTMAS

ROD MCKUEN CHRISTMAS ALBUM—Stanyon 5045

Together with the Westminster Symphony, conducted by Arthur Greenstade, Rod McKuen comes up with a truly beautiful Christmas LP. Applying his own special way with words and music to the holiday season McKuen has some really nice songs here, "Here He Comes Again," "Simple Gifts," "So Long, Stay Well," "A particular highlight is "And to Each Season." A programmer's delight, will also be a big selling holiday item.

## INTERNATIONAL

THE SOUL OF FLAMENCO & THE ESSENCE OF ROCK—Sabicas CDC 1819

One cut stands out on this LP—"Flamenco Rock Jan"—and this particular cut deserves exposure via progressive rock stations based on its blend of rock excitement and flamenco passion. Sabicas, one of the world's most renowned guitarists, handles rock flavors with adeptness.

# Gortikov Comments on Rock Festivals, Blacks, Tape, High Royalty Advances, Piracy & Other Key Issues

## EDITOR'S NOTE:

Stanley M. Gortikov, former president of Capitol Records, Inc., and Capitol Industries, Inc., conclude his observations on today's recording industry herein. Billboard approached Gortikov with a series of questions (Billboard, Dec. 4), feeling his recent detachment might give him fresh perspective and objectivity in his response. Here are his views.

## 6. The Rock Festival Future

**Is there a future for the Rock Festival, or is it dead?**

Once upon a time the rock festival appeared as a fresh new arena for showcasing talent, for reaching young consumers, for musical experimentation, and for providing a unique link to the lifestyle of young people. Much of that went down the drain as a result of bad planning, backer ineptitude, drug abuse, community rigidity, and the economic blindness of both sponsors and entertainers. So now we sit, with but few rock festivals and a "you can't win 'em all" resignation to their demise.

I say, "Arise, industry, and try again." The principles are as right as they ever were, but the execution was wrong. So let's retain the principle and re-think and then re-do the execution part. Most rock festivals were in the hands of wrong people—people with good (though commercial) intentions but with inadequate experience and sensitivity to community reality.

I call for the broad revival of the rock festival, but under generally different sponsorship. I believe that commercial radio stations—AM and FM—can best provide the legitimacy, stability, credibility, and dignity that are needed to integrate the basic interests of the entertainers, the audience, and the wary community. Station-sponsored rock festivals have promise of being better conceived, more thoughtfully planned, better financed, and better promoted. The already existing rapport between station personalities and audience can go far, also, to insure crowd cooperation . . . and subsequently, community trust.

## 7. Festival Format

**Do you anticipate that rock festivals might continue in their previous familiar formats?**

Somebody somewhere decided that the best spot for a rock festival was a remote open field with a hillside, bad road network, no food and water sources, no lights, and no latrines. Because that usually did not work well and antagonized the non-participating public, a "no field, no festival" result prevails.

It's time again for innovation, for the same kind of fresh thinking that spawned the open field rock festival in the first place. So what else can be done, and where? The essence of purpose is to marry audience and entertainers . . . and some reluctant farmer's "north 40" is not necessary for that.

Instead, every regular public gathering place should now be viewed as a potential rock festival site, even though the marathon or live-in elements might change. What's wrong with approaching a movie theater owner to offer a live show in lieu of a double feature? What about the drive-in theater? Why need country and local fairs be confined to country artists alone? Why not play arena events, political rallies (they're open now to 18-year-olds), religious revivals, union meetings, and beaches. Maybe these suggest some remaining open avenues for mini (if not maxi) rock festivals.

## 8. Royalty Costs

**What are the risks and realities in the high royalty trend?**

The Big Dollar syndrome now characterizes financial dealings between artists and record companies. Heavy dollar advances and high royalty rates are commonplace. Part of the basic trend is understandable and justifiable; i.e., a creative artist is entitled to a fair compensation for his performances, and the record companies of yesterday were too parsimonious in doling out "fair compensation."

But an "overkill" now prevails. Artists, and their mentor producers, now expect too many advance dollars even before the artist's commercial acceptability has been tested. Record company risks, therefore, have substantially risen, and profits have been eroded through the failure of earnings to cover advances.

The rise in royalty levels has been catalyzed by the trend toward independent producers and independent production companies. Thus, what was traditionally an "artist's royalty," now is enlarged into an "artist-and-producer's" royalty. Too often today the combination artist-producer royalty rate is too high in total, with the artist getting too little and the producer getting too much. At times, of course, the producer's role is truly as creative an input as that of the artist himself. In other relationships, however, the producer is over-compensated for his function as finder, organizer, and dealer—important roles, yes, but only important enough to warrant a lower percentile (or else a percentile that might well be applied with a ceiling to a finite number of records sold).

Not only has the artist been getting the short end in such deals, but the record company increasingly is being inadequately compensated for its capabilities, activities, expertise, financing, and risk-taking. Its true value more and more is being underpriced and its profit eroded in the wake of the high combination royalties . . . in the trend toward independents . . . in high advances (unrecovered) . . . in unbridled studio costs . . . in lost publishing income . . . in inordinate promotion expenditure expectations . . . and in ego-motivated packaging demands.

Artist life cycles are getting shorter and shorter. Producer life cycles are getting shorter and shorter. And if cost trends are maintained, record company life cycles will become shorter and shorter too.

## 9. The Adult Market

**Is there an adult market for records, or is the product to be considered a youth item only?**

Adults over 30 or 35 have largely been written off as potential record buyers. They don't buy; they're over the hill. Records are a youth product for a young people's market. And so go the traditional industry shibboleths. Maybe that has been the reality in the past, and maybe that condition will indefinitely prevail. But it wasn't always that way. And, therefore, that need not be a practice that is frozen in place forever.

Nobody seems to be trying to tap that vast market, despite the basic universality of music. The over-35 market has been written off—as not worth appealing to, not worth creating for, not worth re-thinking. A marketing breakthrough is needed, whether through new special artists, new ad techniques, new tunes, old revivals, new promotion, or new radio re-targeting. Experimentation, anyone?

## 10. Returns

**Returns continue to plague the industry. Need this remain a permanent problem?**

Certainly if record companies were starting up today as a brand new industry, they would not adopt prevailing returns policies but would find some better substitute. Now, as an unwanted "tradition," the masochistic returns practices continue, sapping the industry's strength, diluting its profits, choking its factories and warehouses, complicating already costly systems, and providing a continuum of phony, non-definitive "sales" information.

But no single major company has the guts to try to change it all unilaterally, and no industry trade group has yet seen fit to seek collective action. So the custom of uncontrolled returns is perpetuated like a genetic flaw.

What to do? Change . . . start . . . make a move . . . take a tiny step, even. Certainly there is no defensible reason to maintain unlimited return or exchange privileges on long-standing best-sellers . . . or on any album over a year old . . . or on major sure-selling artists with relatively predictable batting averages . . . or on most classical LP's. Therefore, on these, remove the open-end protection privilege and limit returns to a fixed, small convenience ceiling percentile of, perhaps 5 percent. More liberal protection policies could be maintained to help assure exposure on problematical product, such as new artists, some new releases, and marginal categories.

Under the foregoing change, a greater risk would be borne by the wholesaler or retailer. Therefore, prices must reflect this added risk and provide mark-down opportunity for inventory cleanup by the wholesaler and retailer. Certainly it is no longer commercially defensible for a record company to carry all inventory risks—particularly to subsidize customer purchasing miscalculations or customer weaknesses in discipline or controls.

## 11. Industry Personnel

**Do you think that our industry fosters adequate development of its operating and executive personnel?**

The record industry became a giant one largely because of entrepreneurial and creative skills in its pioneers. But so many of the original entrepreneurs—in manufacturing, distribution, and creative activities—have melded into corporate complexes. The people needs and managerial requirements have, therefore, dramatically changed for now and for the future. So far, the industry has not matched those changing needs with a changing profile in its people supply. There is little depth of management skills and inadequate supervisory sophistication. Most companies have negligible prevailing strategy in training or skills buildup.

The industry at all levels is dependent on on-the-job training, which in itself tends to perpetuate an individual's status quo rather than to search out extraordinary potential and then to nurture its development. Further, on-the-job cultivation too often is impeded by the ability limitations of the supervisor charged with the teaching. And the trainee's execution of his assigned daily operating job is certainly paramount over any diversion toward a longer-range educational objective.

The inadequacies of this people deficiency is first felt when a responsible individual fails in the performance of his job; and the second impact occurs in the difficulty of designating a qualified successor.

I comment now in order to spotlight the situation, not to offer a fantastically innovative solution. It is a problem of every company, and therefore, a responsibility of every operating executive. At an industry level, much could be done by RIAA, NARM, NATRA, FORE, and NARAS, as well as by the trade publications. Perhaps a permanent school or department could be created within some existing educational institution. Certainly annual or semi-annual seminar "retreats" and learning programs could be organized in conjunction with or in addition to existing conventions and industry meetings. This industry's growth and greatness will be limited only by compromises in the quality and development of its people.

## 12. Minority Employment

**How do you appraise the progress of blacks in securing an expanding role in the industry?**

Regrettably, minority involvement in the music industry is passive rather than dynamic right now. The once-upon-a-time flurry of interest has settled down to a low priority. Nobody is making waves, and nobody is looking for any. Both the pressure and the response are at low ebb. All that quietude is cozy and comfortable . . . if you're not black or brown.

But the basic needs and wants and equities still prevail, though they are submerged and quiescent. Meaningful fulfillment of those wants is as awkward and difficult as ever, and that terrible disease—apathy—is infecting both sides.

Change will only come about upon the initiation of dialogue, followed by determination and then by action. NATRA and FORE remain the best existing vehicles to initiate such programs, and RIAA, NARM and NARAS the best potential partners for needed progress.

## 13. Tape Trends

**Do you think the cartridge and cassette have "peaked out" or will continue to grow in share?**

The high list price and the lower discount structure will keep the cartridge and cassette from attaining their ultimate theoretical potential in relation to the LP. To the extent that retail selling prices would be reduced and trade discounts increased, then cartridge/cassette sales would increasingly displace LP sales without necessarily providing additional substantial unit volume. This could constitute a profit-diminishing trend for record companies and would be hazardous. Therefore, I would anticipate gradual rather than dramatic changes of any type.

The entire tape field, however, remains ripe for technological break-through, however. Existing tape configurations are so basically imperfect—high costs, mechanical complexity, high unit obsolescence loss, and unnecessarily bulky size. All these imperfections someday will open the way for the emergence of a still more perfect system to obsolete the cartridge and cassette and rival the LP.

## 14. Music Publishing

**Do you view the fragmentation of the music publishing business as a healthy tendency?**

Too much of the music publishing business has degenerated into a charade. Too often publishing is solely a device for maximizing income share rather than a business function to be seriously and professionally executed. The victim of this, of course, is the composer. He is increasingly deprived of the energy that can be put forth by the competent publisher; instead he is often hooked to the type of publisher who uses his right solely as a device for gaining a "piece of the action."

To become a publisher in name only—and that is the trend—is not necessarily the best way to maximize the yield from a tune, particularly when that tune languishes only in the grooves of the original artist's recorded rendition.

## 15. Industry Meets

**How do you view the quality and proliferation of industry meetings?**

The industry is called upon to meet too often for too little, and at too high a cost. The existing sponsoring organizations are either too sterile in their programs and activities . . . too social in their functions . . . too repetitious in their meeting formats . . . and too non-participatory in general membership involvement. These criticisms are valid both for the formal organizations as well as for the sponsored special interest conclaves.

Too often a few people are charged with evolving and presenting a program for the audience mass to attend as critical spectators rather than as concerned participants. Ideally, the emphasis should veer toward meaningful problem-solving with broader involvement of more people actually working, not looking on. Attendance priority might well be shared by the "next generation" of managers, operators, and leaders, rather than the year-after-year traditional attendees. More questioning of the status quo should be encouraged . . . more constructive dissension . . . more innovation . . . more looking ahead . . . and more visibility and involvement of "Young Turks."

## 16. Piracy and Copyright

**Will the recently enacted anti-piracy legislation bring this practice to a halt?**

The legislation is a sorely needed deterrent with a federal clout. Its enactment reflects credit to the willingness of a diverse industry to consolidate mass effort on a common peril. Legislative enactment is only a phase, however, and vigilance and enforcement must now take priority . . . with no lost vigor on the part of the constituencies which secured enactment. The battle will only be finalized when pirates realize that the profit is marginal and not worth the risk of cheating. And the victory will be reinforced when every retailer in America recognizes the moral inequity and the commercial suicide of purveying illicit product.

The recording industry, however, must now revive its tabled efforts for a total copyright bill that embodies the original purposes, including performance royalties. That campaign must be revived anew in deference to the true rights of performers, musicians, and record companies.



STAN GORTIKOV

## Slim Williamson Again Heads Chart in AFE Re-Purchase

NASHVILLE—Slim Williamson, original owner of Chart Records, has purchased control of the firm again by buying certain assets of Audio-Fidelity Enterprises.

Audio-Fidelity had bought all the stock in the corporation nearly two years ago and left Williamson as president of Chart Records.

## Miami Judge In Fourth 'No' To Injunction

NEW YORK—An application for injunction by the Robert Stigwood Group Ltd. against a concert performance of works from "Jesus Christ Superstar" by the Original American Touring Company of New York has been denied for the fourth time by a U.S. District Court in Miami. The performance was held at the Miami-Hollywood Sportatorium Nov. 24.

In the action, the court found the application "untimely and that the plaintiffs had failed to establish the probability of success in bringing the case to trial." The presiding judge also expressed "serious doubts" as to whether the Stigwood Group had standing—or the legal right—to commence the action, concluding that "the equities lay with the defendants rather than the plaintiffs in this matter."

Betty Sperber, manager of the Original American Touring Company, and her management firm have a \$40 million suit pending against the Stigwood Group for a series of prior unsuccessful attempts to enjoin the performances.

Also questioned was ASCAP's right to restrict public performances of all the songs in "Jesus Christ Superstar" under the consent decree which ASCAP entered into in 1950 with the Department of Justice as a result of alleged violations on the part of ASCAP of the federal antitrust laws.

## Scepter Master

NEW YORK—Scepter Records has picked up Gamma Records, Canada's single "Mariposa" by Instant Ralston for U.S. release.

The single was recorded last summer at Thunder Sound studios in Toronto.

However, the parent firm dissolved the stock in January.

In the re-purchase agreement, Williamson obtains the name and all rights to Chart Records, all artists contracts, all masters, all inventories, furniture and fixtures here, all accounts receivable and all charges against artist royalties.

The new corporation, established by Williamson and his family, will be known as Better Sounds, Inc. He will be chairman of the board and principal stockholder, and will direct the entire operation. His son, Cliff Williamson, will be president, and head of a&r. His son-in-law, John Randolph, will function as vice president, and his wife, Mirle, will be secretary-treasurer.

One of the first changes to be made, effective Jan. 1, is in distribution. Williamson said the company would give a special low-rate to distributors on all LP's and singles, and eliminate all free records. The reduced price will compensate for the free ones, Williamson said.

He also said Chart would make use of more independent producers, and announcements to that effect will be made shortly.

Cliff Williamson, in addition to heading production and handling several of the artists, will assume an executive capacity. He currently has 14 artists on his roster.

Williamson will combine his staff to work both with the record company and the publishing firms he owns, Sur-Mirl (ASCAP), Peach (SESAC) and 16th Avenue (BMI). Williamson recently sold his Jonah Music catalog to Wesley Rose.

The firm also will continue to produce Sugar Hill Records, another firm owned by Williamson.

## Dot Promotes Clark & Hank Thompson LP's

NEW YORK — Famous Music Corp. is mounting a promotion drive on country product from the Dot label. Spearheading the campaign are new albums from Roy Clark, "Magnificent Sanctuary Band" and Hank Thompson's "25 Anniversary Album."

Included in the merchandising is a promotional memorial coin with a likeness of Thompson and a kazoo inscribed with Clark's name and album title. Along with merchandising support these will be distributed to country music stations. Famous is also buying time on major stations to push the albums and the rest of Dot's country product. Both artists have singles from their LPs on release.

Dot is claiming 20 out of 29 releases on the country charts during the last 10 months, centered around product from Clark, Thompson, Tommy Overstreet, Compton Brothers, Peggy Little, Diana Trask, Dale Ward and Jack Barlow. In addition Pete Drake, signed to Dot as producer is currently in the Nashville studios preparing his first releases—he will produce a minimum of five albums a year for the label.

Famous Music is also getting much country airplay on San Francisco rock group, Commander Cody and his Lost Planet Airmen. The company introduced the group to Nashville at the Dot luncheon during the Country Music Awards ceremonies.

## Paul Glass Sees Smaller Markets Deserting Racks

• Continued from page 4

Glass said there are limits as to how far the indie distributor can carry small accounts but his chief concern is that the small black retailer is constantly "underbuying."

"I hate to see a retailer walk out of here with a 1,000 of 'Black Moses' when I know he should have twice that amount." He said he knows just too many veteran black shop owners who have just never broken through as major dealers because they must con-

stantly struggle. "These kind of dealers (often they are one-stops too) need small business loans—\$20,000 or \$30,000 to make them viable."

He believes it is necessary for labels to somehow work out a formula for financing and upgrading black dealers because too often financial institutions have a negative view of the industry plagued as it is with marginal profit patterns and the 100 percent exchange syndrome.

Another problem exists with major retailers and chains with departments located in black neighborhoods that have inventories not really reflecting the real demographics of the consumers. Glass sees this problem being corrected in some instances though.

Glass, who came here in 1954 after a short stay in Atlanta and prior to that being associated with Harold Daily at Big State, has seen the whole modern evolution of independent distribution.

The new role of the indie will emerge from two forces. First, the limitations as to how many acts large labels can handle, a factor that will spin off producers as indie label entrepreneurs (thus going to indie distribution) and secondly, the rack situation. "Racks are finding they can't service an account doing only \$1,000 or \$2,000 a month. These kinds of accounts will more and more turn to the experienced indie distributor."

## Label Name Change

• Continued from page 14

and Italy over a three and one-half week span. On their first personal appearance tour of the Continent last year, the group did television performances only.

The Fifth works 10 months of the year and records two months. Gordon will keep his Rocky Road label small and plans to work up engagements for his acts which reflect the kinds of music they create, so as not to conflict with the Fifth.

## Insiders Report

• Continued from page 10

common held by wife. P. Milstein exchanged 39,886 preferred Series A for 79,772 common, giving him this amount in common, and eliminating his Series A holdings. M. A. Zweig exchanged 43,000 shares of the Class A preferred for 86,000 common and sold 3,000 common, leaving him 83,000 common and zero preferred held personally, 22,728 common held as trusts, also acquired by exchange for preferred, leaving zero preferred held as trusts. M. Rosenthal sold 1,000 shares of common, leaving him 162,404 shares held personally, 79,155 held by wife, and 14,020 as trusts.

Memorex—G. O. Sheppard sold 400 shares, leaving him 4,387. B. C. Schmidt reported buy of \$5,000 in 5/4 convertible subordinated debentures by wife, giving her \$10,000 in this category and none held by Schmidt personally.

RCA—C. M. Odorizzi sold 2,000 shares, leaving him 37,118 held personally, and 380 by wife as custodian. M. B. Sereteau sold 35,000 shares, leaving him 1,432,103 shares held personally, 65,536 as trusts, and 4,000 by wife.

Tenna Corp.—S. Ludwig sold 60,000 shares, leaving him 660,833.

Transamerica—R. S. Benjamin sold 5,000 shares, leaving him 218,482 shares held personally, 22,704 as trusts and 592 as foundation.

Transcontinental Investing—Pursuant to settlements, R. K. Lifton acquired 2,500 shares, giving him 350,147 shares, and H. Weingrow acquired 2,500 shares which, with purchase of 1,100 shares, gave him total of 332,104 shares held personally, 3,398 shares held by wife after purchase of 1,400 shares.

Triangle Corp.—C. E. Bradley bought 9,000 shares, giving him, this amount.

In over-the-counter stocks: Bally Mfg.—A. A. Wilms acquired 50,000 shares pursuant to employment contract, giving him 155,389 shares held personally and 4,300 shares held by family.

Gates Learjet Corp.—Gates Rubber Co. bought 350,000 shares, giving it 2,318,281 shares.

NMC Corp.—M. Friedberg, in private transaction, sold 3,150 shares, leaving him 7,233 shares held personally, 7,739 by wife. G. Schwartz sold 945 shares, also by private transaction, leaving him 1,418 shares.

## Thieves & Movers Slow Reopening of Jazz Store

LOS ANGELES—Rare Records, the retail store destroyed by the earthquake last February, was officially opened in its Glendale location Sunday (21) with a modern jazz band offering appropriate up-front music.

Some 100 guests of the owners Ray and Kay Avery listened for over three hours to the Warne Marsh, Gary Foster Quartet play music tinged with traces of the 1950 bop era.

Avery hired the group because he is familiar with their style and is the American distributor for their albums on Revelation, a three-year old firm owned by William Hardy.

In addition to the modern jazz, the evening was also highlighted by tours of the new two-story building, designed with a New Orleans frontage.

During the past nine months, Avery has operated out of two temporary locations in Glendale. With each move, he estimates losing several hundred rare 78's. Still, he has in inventory some 150,000 old 78's, of which he classifies 10,000 as very rare jazz tunes which are sold through auction to customers all over the world.

Avery choose a New Orleans motif for his store because of his long love for jazz—an avocation which has resulted in his specialty business—and a respect for the city as a birthplace for the music.

Rare Records is one of a select number of retail operations in the country specializing in servicing collectors all over the world.

Avery has begun auctioning off albums, mainly cutout jazz titles since he has been receiving similar inquiries for the same disks from several sources. An average price for a 10-inch LP or an early 12-inch is between \$25-\$30. The highest price he has gotten is \$150 from one collector for a two record-set Marty Gold non-jazz title, "24 Pieces of Gold."

The second story of the building is the warehouse for the old disks. The street level area is the display for contemporary music.

Four weeks ago robbers hit Avery's second temporary home and stole all his rock stock, all his tapes plus all his modern jazz albums. Fifty percent of these jazz titles were collector's out-of-print items. The robbery tied in with a rash of similar incidents around the Los Angeles area involving record shops. "The robbers knew how

to get around the alarm wires," Avery said. Consequently, the new store has a sonic alarm which goes off easily if anything is touched or moved. Avery wants to stay safe and sound in his new home.

## Additional Store

• Continued from page 3

a total of five stores in the past three years. He has four retail outlets in the Eastern area and recently opened his first mall store in Connecticut in a Meriden mall. He intends to add two stores in 1972.

Herb Sandel, president of Rapid Merchandisers, mass merchandiser headquartered in Santa Ana, Calif., personally opened two retail outlets in Orange County, in which his offices are located, both of which are over 2,000 square feet. Stores carry a full-line of records, tapes and accessories. Sandel emphasized the stores are his own acquisition, not the corporation, and that he is waiting until the end of the holiday season to decide on expansion plans. He stated that he intends to concentrate on the three major items of inventory, outlined above, because that is what Rapid Merchandisers has concentrated on what he feels he knows best.

## 2nd Guilty Verdict

• Continued from page 3

probation and fined \$350. Conditions of his probation include that he is not to offer for sale or manufacture counterfeited or pirated tapes or records; he is not to associate with persons engaged in the above and he is not to participate or invest in such business as the above.

In the first such case, filed here early in summer, three defendants were fined and placed on probation.

## 'Dial-a-Disk' Trial

• Continued from page 14

said Jim Holt, a radio and record production veteran who founded the Hollywood Audition Showcase. "Our service is meant for new talent who can't afford to travel or send out hundreds of demos to get their product heard."

## Executive Turntable

• Continued from page 4

Charles Barrett, former West Coast publicity director for Mercury Records, has joined Totem Pole Productions and will handle Mercury's West Coast publicity via the independent PR firm. . . . Gail Collins will be art director of Windfall Music, in charge of all folios. She has designed the album covers for Mountain's three albums. . . . Brian Avnet has been named general manager of the Aquarius Theater, now being operated under a long-term lease by Concert Associates.

★ ★ ★

Ed Hansen has left Dea Records to head Gold Star Productions for the Gold Star Recording Studio in Hollywood. . . . Gary Kannon has joined ABC/Dunhill Records as producer and talent scout. He has worked in a&r at Avco-Embassy, Kama Sutra and T.M. records. . . . David J. LaCamera was named vice president of Lordly & Dame, Inc. He has headed the Boston agency's college music and entertainment department for three years.

★ ★ ★

Morley Kahn has been appointed vice president and manager of Dolby's U.S. operations. He had been marketing director of Dynaco. Dr. William E. Ayer has been elected to the board of directors at CRT Corp.

★ ★ ★

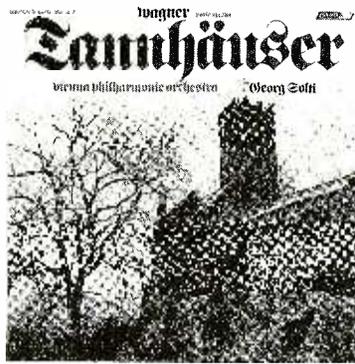
James N. Porter appointed director of marketing planning for the Cartrivision video tape cartridge system. He will be responsible for the establishment of specific strategies and action plans for the implementation of the Cartrivision program. Porter had been with Memorex Corp. in Santa Clara, Calif., for three years as manager of product development for the company's information media group.

# Album Reviews



**COUNTRY**  
**HANK LOCKLIN—**  
 The First Fifteen Years.  
 RCA LSP 4604

Hank Locklin is featured here with some of his old favorites such as "Please Help Me, I'm Falling" and "Send Me the Pillow You Dream On." Interesting treatments of "Anna" and "Release Me" are also highlighted. Locklin, known for his songwriting as well as his records, won't miss with this package.



**CLASSICAL**  
**WAGNER: TANNHAUSER—**  
 Georg Solti with the Vienna Philharmonic Orchestra/  
 Various Artists.  
 London OAS 1438

There aren't any international superstars on London's new "Tannhäuser" set. But conductor Georg Solti, a respected veteran who is about to take over musical directorship of the Paris Opera, leads the Vienna Philharmonic, State Opera Chorus, Boys Choir and some lush-voiced soloists through a shimmeringly lyrical performance of Wagner's later re-write of his fiery opera.



**CLASSICAL**  
**VERDI: MACBETH—**  
 Souliotis/Fischer-Dieskau/  
 Various Artists.  
 London OAS 13102

One of opera's great oddities, Shakespeare's "Macbeth" set to a typical Verdi robust score, has been developing a strong following lately. The new London recording of this work, presented in typically outstanding frr sound, features a very clean, linear reading by conductor Lamberto Gardelli, one of Europe's best-known younger specialists in Italian opera. Main sales point is Dietrich Fischer-Dieskau in title role.



**JAZZ**  
**MAHAVISHNU ORCHESTRA with**  
 John McLaughlin—  
 The Inner Mounting Flame.  
 Columbia KC 31067

The incredible guitar work of John McLaughlin is given an excellent showcase in this forceful LP. The fluidity of the arrangements is striking and Jerry Goodman's violin is made good use of. "Vital Transformation" and "Dawn" are especially moving.

★ ★ ★ ★  
**4 STAR**  
 ★ ★ ★ ★

**POPULAR ★★ ★ ★**

**PAUL REVERE & THE RAIDERS—**Good Thing. Harmony KH 30975.  
**ANDY ZWERLING—**Spiders In the Night. Kama Sutra KSBS 2036.  
**MASON—**Harbour. 11th Hour 1001.  
**SANDI SCOTT—**To Be Free & 18. VMI 1965.  
**DINO & DAVID ROSE & HIS ORCHESTRA—**The Miracle. Dino DP 3001.  
**JIM PRICE—**Kids Nowadays Ain't Got No Shame. A&M SP 4321.  
**PHILIP GOODHAND-TAIT—**I Think I'll Write a Song. DJM 9102 (Bell).

**CLASSICAL ★★ ★ ★**

**CHOPIN: SONATA IN B MINOR; POLONAISE IN F SHARP MINOR; SCHERZO IN E MAJOR—**Garrick Ohlsson. Connoisseur Society CS 2029.

**COUNTRY ★★ ★ ★**

**BEST OF GILL ROGERS—**Stop 1025.

**JAZZ ★★ ★ ★**

**COLEMAN HAWKINS & LESTER YOUNG—**Classic Tenors. Flying Dutchman FD 10146.  
**FENIX—**Gato Barbieri. Flying Dutchman FD 10144.  
**GEORGE RUSSELL—**Electronic Sonatas For Souls Loved by Nature. Flying Dutchman FD 10124.  
**JOE HENDERSON—**In Pursuit of Blackness. Milestone MSP 9034.  
**HAROLD ALEXANDER—**Sunshine Man. Flying Dutchman FD 10145.

**SOUL ★★ ★ ★**

**GIL SCOTT-HERON—**Pieces of a Man. Flying Dutchman FD 10143.

**CHILDREN'S ★★ ★ ★**

**IT'S A CHILDREN'S WORLD—**CMS. CMS 71.  
**FAIRY TALE FAVORITES, VOL. III—**CMS. CMS 632.

**CHRISTMAS ★★ ★ ★**

**MARY STRANG—**Favorite Christmas Stories. CMS. CMS 629.

**More Album Reviews**

See Pages 59, 62

**BILLBOARD**  
**PREDICTS**  
 NEXT WEEK'S FASTEST MOVERS

These records have been selected by Billboard's Chart Department and the Billboard weekly computer rankings system to be those most likely to show the strongest gain in next week's Hot 100 Chart.

- BRAND NEW KEY . . .** Melanie, Neighborhood (Paramount)  
**CHERISH . . .** David Cassidy, Bell  
**STONES . . .** Neil Diamond, Uni (MCA)  
**HEY GIRL/I KNEW YOU WHEN . . .** Donny Osmond, MGM  
**AMERICAN PIE . . .** Don McLean, United Artists  
**SUNSHINE . . .** Jonathan Edwards, Capricorn (Atco)  
**ONE MONKEY DON'T STOP NO SHOW . . .** Honey Cone, Hot Wax (Buddah)  
**I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) . . .** Hillside Singers, Metromedia  
**CLEAN UP WOMAN . . .** Betty Wright, Alston (Atco)  
**DROWNING IN THE SEA OF LOVE . . .** Joe Simon, Spring (Polydor)  
**LET'S STAY TOGETHER . . .** Al Green, Hi (London)  
**HALLELUJAH . . .** Sweathog, Columbia  
**HEY BIG BROTHER . . .** Rare Earth, Rare Earth (Buddah)  
**NOTHING TO HIDE . . .** Tommy James, Roulette  
**DAY AFTER DAY . . .** Badfinger, Apple  
**GEORGE JACKSON . . .** Bob Dylan, Columbia  
**ANTICIPATION . . .** Carly Simon, Elektra  
**SUGAR DADDY . . .** Jackson 5, Motown  
**THOSE WERE THE DAYS . . .** Carroll O'Connor & Jean Stapleton as the Bunkers, Atlantic

**ACTION**  
 Records

**NATIONAL BREAKOUTS**

**SINGLES**

**ANTICIPATION . . .** Carly Simon, Elektra 45759 (Quakenbush, ASCAP)

**ALBUMS**

**BOB DYLAN . . .** Greatest Hits, Vol. 2, Columbia KG 31120  
**ROBERTA FLACK . . .** Quiet Fire, Atlantic SD 1594  
**ISAAC HAYES . . .** Black Moses, Enterprise ENS 2-5003 (Stax/Volt)  
**TRAFFIC . . .** Low Spark of High Heeled Boys, Island SW 9306 (Capitol)  
**CAROLE KING . . .** Music, Ode SP 77013 (A&M)

**REGIONAL BREAKOUTS**

**SINGLES**

**SENSUOUS WOMAN . . .** Mystic Moods, Warner Bros. 7534 (Ginseng/Medallion Avenue, ASCAP) (Dallas-Fort Worth)

**ALBUMS**

**STYLISTICS . . .** Avco AV 33023 (Philadelphia)

Bubbling Under The  
**HOT 100**

101. SHOW ME HOW . . . Emotions, Volt 4066  
 102. RANGERS WALTZ . . . Mom & Dads, GNP Crescendo 439  
 103. SCRATCH MY BACK (And Mumble in My Ear) . . . Clarence Carter, Atlantic 2842  
 104. MEN ARE GETTING SCARCE . . . Chairmen of the Board, Invictus 9103 (Capitol)  
 105. KEEP PLAYIN' THAT ROCK & ROLL . . . Edgar Winter, Epic 5-10788 (CBS)  
 106. TREAT ME LIKE A GOOD PIECE OF CANDY . . . Dusik, Bell 45-148  
 107. TO YOU WITH LOVE . . . Moments, Stang 5033 (All Platinum)  
 108. OPEN THE DOOR . . . Judy Collins, Elektra 45755  
 109. LOVE OF MY MAN . . . Dionne Warwick, Scepter 12336  
 110. SANCTUARY . . . Dion, Warner Bros. 7537  
 111. KEEP ON KEEPIN' ON . . . N.F. Porter, Lizard 1010  
 112. HOPE . . . Mason Proffit, Ampex 11048  
 113. MEDLEY FROM SUPERSTAR . . . Assembled Multitude, Atlantic 2780  
 114. SO MANY PEOPLE . . . Chase, Epic 5-10806 (CBS)  
 115. LEVON . . . Elton John, Uni 55314 (MCA)  
 116. DON'T SAY YOU DON'T REMEMBER . . . Beverly Bremers, Scepter 12315

Bubbling Under The  
**TOP LP'S**

201. MOM & DADS . . . Rangers Waltz, GNP Crescendo GNP5 2061  
 202. JOHN STEWART . . . Lonesome Rider Picks Again, Warner Bros. WB 1948  
 203. PERCY FAITH & HIS ORCHESTRA . . . Superstar, Columbia CS 31042  
 204. TRUTH OF TRUTHS . . . Various Artists, Oak OR1001  
 205. MARY HOPKIN . . . Earth Song/Ocean Song, Apple SMAS 3381  
 206. MUPPET ALPHABET ALBUM . . . Sesame Street Muppets, Columbia CC 25503  
 207. JOE SOUTH . . . Capitol ST 845  
 208. LIVINGSTON TAYLOR . . . Liv, Capricorn SD 863 (Atco)

**BEST BETS**  
**FOR CHRISTMAS**

Below is a list of the best-selling LP's to date. As the sales of Christmas product increases so too will the number of best-selling Christmas LP's reported in this special chart—in accordance with sound research practices in terms of sufficient retailers reporting significant sales on specific records. This chart is running as a special buying and stocking guide.

NOTE: Many new Christmas releases have not yet had the full opportunity to be reflected here.

**CHRISTMAS LP's**

Pos. TITLE—Artist, Label & Number

1. A PARTRIDGE FAMILY CHRISTMAS CARD—Bell 6066
2. CHRISTMAS ALBUM—Jackson 5, Motown MS 713
3. ELVIS SINGS THE WONDERFUL WORLD OF CHRISTMAS—Elvis Presley, RCA LSP 4579
4. CHRISTMAS ALBUM—Andy Williams, Columbia CS 8887
5. MERRY CHRISTMAS—Bing Crosby, Decca DL 78128
6. JIM NABORS' CHRISTMAS ALBUM—Columbia CS 9531
7. CHRISTMAS SONG—Nat King Cole, Capitol SW 1967
8. CHRISTMAS IN MY HOME TOWN—Charley Pride, RCA Victor LSP 4406
9. GIVE ME YOUR LOVE FOR CHRISTMAS—Johnny Mathis, Columbia CS 9923

Compiled by the Billboard Music Popularity Charts Department for Issue dated 12/11/71

# Pollution control: A corporate responsibility



Pollution and pollution abatement have become important aspects of every business. They affect budgets, profit and loss, position in the community, corporate image, even the price of stock in some cases.

Pollution is a now problem that is receiving now attention from astute businessmen. Water treatment plants, fume scrubbers and filtration systems, land reclamation, plant beautification, litter prevention, employee education programs, are all types of things industry is doing to help in the pollution fight.

But regardless what a businessman is doing today he must be considering pollution control efforts for tomorrow.

One thing he can do is write for a free booklet entitled "71 Things You Can Do To Stop Pollution." It doesn't have all the answers on pollution. But it might give a businessman a few ideas for both today and tomorrow.

**People start pollution. People can stop it.**

Write For: Pollution Booklet  
P.O. Box 1771  
Radio City Station  
New York, N.Y. 10019



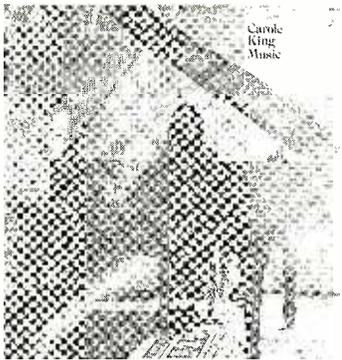
Keep America Beautiful



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# Billboard Album Reviews

DECEMBER 11, 1971



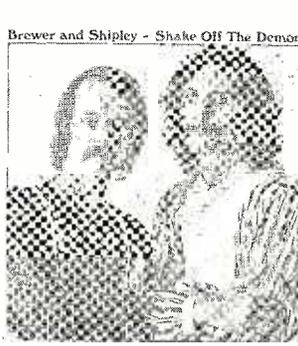
**POP**  
**CAROLE KING—**  
Music.  
Ode SP 77013

Carole King's words on the back cover best describe the contents of this exciting package, "music is playing inside my head over and over and over again my friend, there's no end to the music." Suggested cuts? After one listen all twelve will be your favorites. A blockbuster!

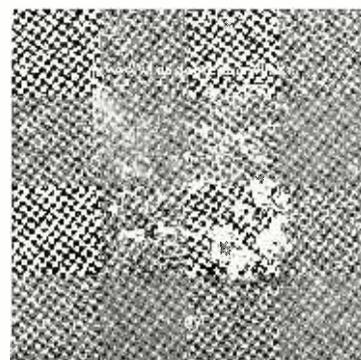


**POP**  
**BEST OF IRON BUTTERFLY—**  
Evolution.  
Atco SD 33-369

The Iron Butterfly was one of the first and perhaps the best of the psychedelic rock groups. This album is a must for Butterfly aficionados, chronicling their career up until their demise last year. Included are "In-A-Gadda-Da-Vida," "Soul Experience" and "Iron Butterfly Theme."

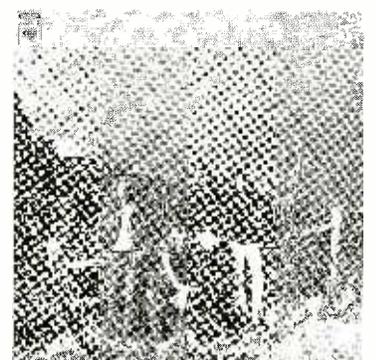


**POP**  
**BREWER & SHIPLEY—**  
Shake Off the Demon.  
Kama Sutra KSBS 2039 (Buddah)  
With their third release for Kama Sutra, Michael Brewer & Tom Shipley establish themselves as composers, performers and producers of the first rank. There is strong single potential inherent in "Sweet Love" and the title cut "Shake Off the Demon," while FMers will pick up on "Back to the Farm" and Jackson Browne's "Rock Me on the Water." Their most powerful entry to date is given added fullness by Mark Naftalin on piano and John Kahn on bass.



**POP**  
**FACES—**  
A Nod Is as Good as a Wink to a Dead Horse.  
Warner Bros. BS 2574

Any album by the Faces is an unmitigated delight and this is no exception. Their music is seething, vibrant rock that never fails to excite. Rod Stewart's sandpaper voice, with its strange quality of despair, dominates but does not overshadow the excellence of the Faces as a whole. Harken to "Stay With Me," "Too Bad" and "That's All You Need."



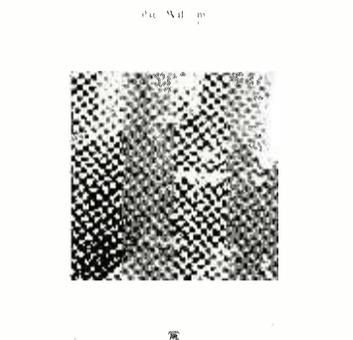
**POP**  
**BYRDS—**  
Farther Along.  
Columbia KC 31050

Anyone disappointed by "Byrdmaniax" will have his faith in the Byrds restored by their new LP. A super lyric makes Skip Battin & Kim Fowley's "America's Great National Pastime" a highlight. FM programmers have much from which to choose; "So Fine," "Lazy Water" and the title cut "Farther Along" are excellent.



**POP**  
**MAC DAVIS—**  
I Believe in Music.  
Columbia C 30926

Davis is currently a college concert tour smash and he is becoming one of the most popular composers/performers in the trade today. "Watching Scotty Grow" and "Something's Burning" (hits for others) are well-done here. Other cuts include "In the Eyes of My People," "Yesterday and You" and "Hollywood Humpty Dumpty." A beautiful spotlight is "Poem for My Little Lady." Will receive play and become a big seller for the talented Davis.



**POP**  
**PAUL WILLIAMS—**  
Just an Old Fashioned Love Song.  
A&M SP 4327

Williams, together with his co-writer Roger Nichols, has turned out some of today's top hit material. "We've Only Just Begun," "Old Fashioned Love Song," "Let Me Be the One" to name a few. In his debut package as a vocalist-pianist for A&M, Williams offers exceptional readings of that material plus some new compelling original ballads such as "Waking Up Alone," "When I Was All Alone" and "I Never Had It So Good."



**POP**  
**PAUL ANKA—**  
Buddah BDS 5093

Surely one of the finest performers and composers in the music business today, Paul Anka has a dynamite package of his talents which will garner much airplay and sales. "My Way" and "She's a Lady" are superb as done by their writer. "Everything's Been Changed" and "Yesterday, My Life Was More of Just the Same" are both terrific. A very special highlight is "That's What Living's About." This LP will return Anka to the charts.



**POP**  
**RICHARD HARRIS—**  
My Boy.  
Dunhill DSX 50116

Richard Harris had the idea of this LP, Johnny Harris produced, and the finished product is a beautifully poignant tale. Of finding a love ("Proposal"), fulfilling love ("This Is Our Child") and losing a love ("This Is Where I Came In"). An especially tender cut is "Requiem." It will be a very successful LP for Harris worthy of much acclaim and attention. The current single "My Boy" is also included here.



**POP**  
**LARRY McNEELY—**  
Living Game.  
Capitol ST 854

The banjo-guitar-harmonica wizard of the Glen Campbell TV show is in a strong commercial bag here as he turns composer-vocalist. The "silent one" delivers some heavy vocal workouts as well as instrumental work on material, mostly his own. Highlights include "Hard Time Keepin' You In Mind," "Mississippi Water" and his reading of Dylan's "Down Along the Cove."



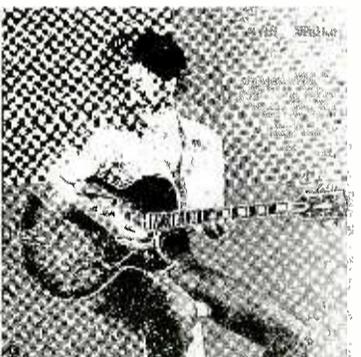
**POP**  
**MOUNTAIN—**  
Flowers of Evil.  
Windfall 5501

Per usual, the dominant factor in the success of this album will be composer-performer-producer Felix Pappalardi. The title cut "Flowers of Evil" should stimulate sales much the same way "Mississippi Queen" (also on this LP) sold "Mountain Climbing." Look for FM play on "Crossroader" and "One Last Cold Kiss." The sales impact should be immediate with chart action to follow.



**POP**  
**CHAD EVERETT—**  
All Strung Out.  
Marina MRA 2501 (MGM)

The "Medical Center" TV star turns singer and an impressive debut it is. With strong commercial possibilities for play, Top 40 and MOR, and at the dealer level, Everett comes on strong with "today" material. Top programming cuts include "You're My Soul and Inspiration," "Ain't No Sunshine" and a Nino Tempo original "Can't Kick the Habit of Lovin' You." Everett's new single "All Strung Out" is also included.



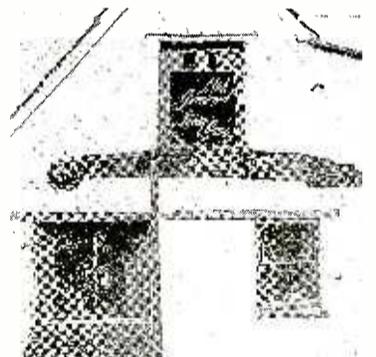
**POP**  
**DAVID T. WALKER—**  
I Want to Talk to You.  
Ode SP 77011

In just a short time Walker has gained the reputation from many rock critics as a fine guitarist. From studio session work with Paul Humphrey Merry Clayton and Billy Preston etc. to this debut album the critics were right. "I Want to Talk to You" has excellent single potential. LP should score soul as well as pop.



**POP**  
**KIM CARNES—**  
Rest on Me.  
Amos AAS 7016

Right in line with the fast selling Carole King, Carly Simon, Gayle McCormick types, this debut offers that same type of commercial appeal for Top 40, FM and MOR. With traces of the style of the above mentioned ladies, Miss Carnes is at the same time distinctive in her own right and could easily happen big the first time out. Strong cuts include "It Takes Time," "Sweet Love Song to My Soul," and "To Love Somebody."



**POP**  
**MICK GREENWOOD—**  
Living Game.  
Decca DL 75318

Mick Greenwood, singing in a pleasing and convincing manner, weaves tunes of uncommon feeling and sensitivity. His voice is reminiscent of a subdued Elton John and has a genuinely earthy feel to it. Worthy of particular attention are "My Life," "Keep Coming Back" and the Indian influenced "Sight."



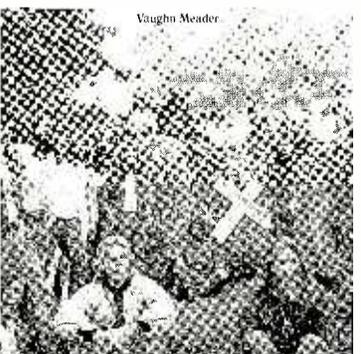
**POP**  
**STONEGROUND—**  
Family Album.  
Warner Bros. 2ZS 1956

Stoneground, a six-man, four-girl conglomerate led by ex-Beau Brummel Sal Valentino, lays down a uniquely stimulating and uplifting brand of music. Their music is infectious exciting and is colored by a wonderfully lighthearted feeling. Programmers take note of Lynne Hughes' vocals on "Passion Flower" and Sal's on "You Must Be One Of Us."



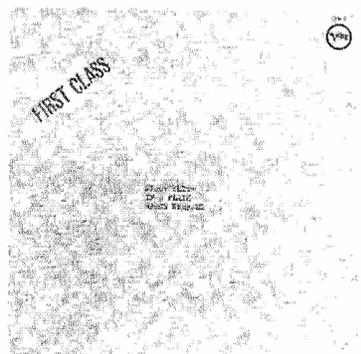
**SOUNDTRACK**  
**SOUNDTRACK—**  
The Boy Friend.  
MGM 1SE-32ST

The advance noise about the film adaptation of the stage hit should do much to pull this soundtrack package up the charts. The material, "It's Never Too Late to Fall In Love," "A Room in Bloomsbury," "Won't You Charleston With Me" and "The Riviera" well remembered from the stage is enhanced by the addition of the standards "You Are My Lucky Star" and "All I Do Is Dream of You." The Twigg starrer should fare well at the box office and the dealers.



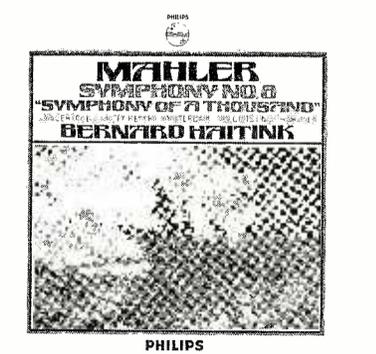
**COMEDY**  
**VAUGHN MEADER—**  
The Second Coming.  
Kama Sutra KSBS 2038

This LP is Vaughn Meader's answer to "Jesus Christ Superstar" and it's a hilarious (also evoking of sadness because you realize what an apt and accurate commentary it is on life today) treatment of what would happen if Jesus came back to earth today. "Earth" is perhaps the best individual cut, but it's suggested that radio stations play the LP in its entirety. Dealers can expect heavy sales, if this LP is promoted properly.



**JAZZ**  
**JIMMY SMITH—**  
In a Plain Brown Wrapper.  
Verve V6-8800

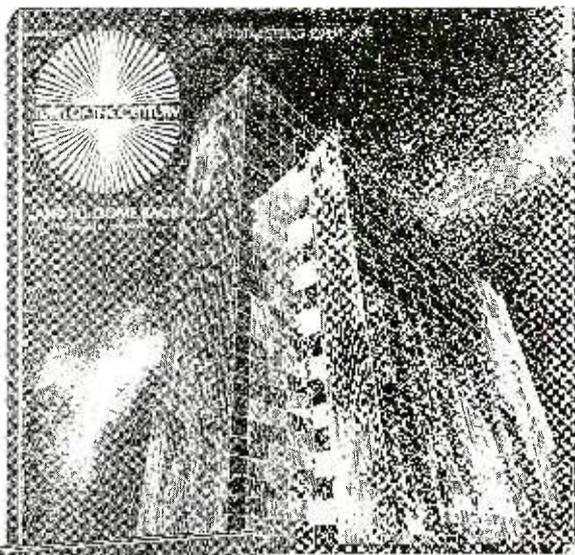
This is another tasteful beautifully arranged session from this great organ player. Cuts like "Jimmy Smith is a Midnight Cowboy," "No Substitute for Love" and the old R&B hit "I Don't Know" will garner airplay creating sales. Good entry.



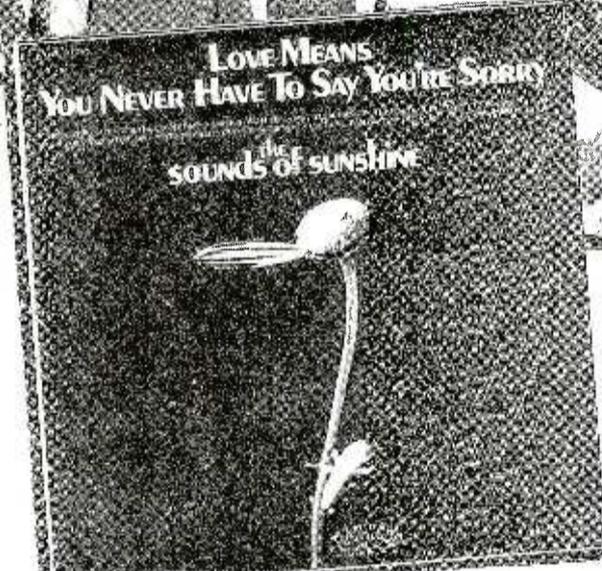
**CLASSICAL**  
**MAHLER: SYMPHONY NO. 8—**  
Bernard Haitink/Various Artists/Concertgebouw Orchestra, Amsterdam.  
Philips 6700 049

This tradition of sympathy to a composer whose power is only now getting the recognition it deserves, continues today with conductor Bernard Haitink. The Concertgebouw's current release of Mahler's "Symphony of a Thousand" gets the properly haunting outer-space sound of the piece with its huge chorus and fine soloists headed by famous baritone Hermann Prey.

**SELLING**



**LIKE PURE JOY**



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# Spotlight Singles

NUMBER OF  
SINGLES REVIEWED  
THIS WEEK  
75

LAST WEEK  
90

\*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

### ELTON JOHN—LEVON (4:59)

(Prod: Gus Dudgeon) (Writers: John-Taupin) (James, BMI)—This ballad, cut from the hot "Madman Across the Water" LP, is a powerful one that has it to put John back in the selling bag of his top 10 winner "Your Song." Flip "Goodbye" (1:45) (James, BMI). **UNI 55314 (MCA)**

### WILSON PICKETT—FIRE AND WATER (3:33)

(Prod: Brad Shapiro & Dave Crawford) (Writers: Fraser-Rodgers) (Irving, BMI)—From his "Don't Knock My Love" LP, Pickett has a winner in this wild driving funky beat swinger loaded with pop and soul potency for the top of the chart. Flip: "Pledging My Love" (3:23) (Lion, BMI). **Atlantic 2852**

## TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

### \* GLEN CAMPBELL—OKLAHOMA SUNDAY MORNING (2:55)

(Prod: Al De Lory) (Writers: Macauley-Hazlewood) (Kenwood/Campbell, BMI)—Campbell delivers an exceptional pop-country ballad in top style. Penned by British writers, this one should hit with impact top 40, MOR and country. Flip: (No information available). **Capitol 3254**

### RUFUS THOMAS—DO THE FUNKY PENGUIN (Part 1) (3:08)

(Prod: Tom Nixon) (Writers: Bridges-Thomas-Rice-Nixon) (Stripe/East/Memphis, BMI)—Thomas comes up with another wild dance item certain to climb right up the Hot 100 and soul charts. Flip: "Do the Funky Penguin (Part 1)" (3:12) (Stripe/East/Memphis, BMI). **Stax 0112**

### \* RAY CHARLES—WHAT AM I LIVING FOR (3:36)

(Writers: Jay-Harris) (Tideland/Progressive, BMI)—Back in his classic country-soul ballad bag, Charles turns in a fine performance of this super country material. A certain chart topper for "Feel So Bad," it could go all the way. Flip: (No information available). **ABC/Tangerine 11317**

### \* SAMMI SMITH—KENTUCKY (3:10)

(Prod: Jim Malloy) (Writer: Smith) (100 Oaks, BMI)—An original, moving ballad performance with much of the appeal of her "Help Me Make It Through the Night" should hit hard and heavy pop, country and MOR. Flip: (No information available). **Mega 615-0056**

### BYRDS—AMERICA'S GREAT NATIONAL PASTIME (2:56)

(Prod: Byrds) (Writers: Battin-Fowley) (Kyo/Bad Boy, BMI)—This wild rhythm item with a lyric line to match has it to bring the Byrds back with heavy sales and chart action. Lyric should be listened to throughout. Heavy jukebox record. Flip: (No information available). **Columbia 4-45514**

## SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

**LED ZEPPELIN—Black Dog (3:55)** (Prod: Jimmy Page) (Writers: Page-Plant-Jones) (Superhype, ASCAP)—Raucous rocker cut down in time from the smash LP should make a heavy Hot 100 chart dent. **Atlantic 2849**

**T. REX—Jeepster (4:10)** (Prod: Tony Tony Visconti) (Writer: Bolan) (Tro/Essex, ASCAP)—The current British smash should hit here with sales impact as well. From his LP "Electric Warrior." **Reprise 1056**

**RICK NELSON & the Stone Canyon Band—Gypsy Pilot (3:58)** (Prod: Rick Nelson) (Writer: Nelson) (Matragun, BMI)—Nelson's rocker with a super vocal workout has it to hit heavy via Top 40. **Decca 32906 (MCA)**

**JAY & THE AMERICANS—There Goes My Baby (3:20)** (Prod: Yaguda, Vance, Sanders & Black) (Writers: Nelson-Patterson-Treadwell-Leiber-Stoller) (Hill & Range Songs, BMI)—Group updates the Drifters' smash of the past and offers much for top 40. **United Artists 50858**

**MOUNTAIN—Roll Over Beethoven (2:29)** (Prod: Felix Pappalardi) (Writer: Berry) (ARC, BMI)—The Chuck Berry classic gets a wild revival by Mountain that should make noise . . . sales and charts. **Windfall 536 (Bell)**

**AUDIENCE—I Put a Spell On You (3:28)** (Prod: Gus Dudgeon) (Writer: Hawkins) (Travis, BMI)—The Screamin' Jay Hawkins oldie is brought up to date in a wild workout to follow their "Indian Summer" chart item. **Elektra 45756**

**\*VOGUES—American Family (3:25)** (Prod: Dick Glasser) (Writer: O'Day) (Viva/Wren, BMI)—Smooth ballad performance with a compelling lyric line offers much for MOR and top 40. **Bell 45-158**

**MATCHBOX—Don't Shut Me Out (2:48)** (Prod: George Peckham & Jack Oliver) (Writer: Gates) (Screen Gems-Columbia, BMI)—The David Gates rocker serves as strong material for the group's debut, loaded with top 40 potential. **Barnaby 2051 (CBS)**

### LAYING MARTINE—COME ON OVER TO MY HOUSE (2:09)

(Prod: Ray Stevens) (Writer: Martine) (Ahab/Peanut Butter/Kaskat, BMI)—Martine made a heavy Hot 100 chart dent with his debut, "Rub It In." Followup bubblegum swinger has it to fast top that success. Flip: (No information available). **Barnaby 2053 (CBS)**

### RONNIE DYSON—A WEDNESDAY IN YOUR GARDEN (3:12)

(Prod: Stan Vincent) (Writer: Bachman) (Dunbar, BMI)—Canada's Randy Bachman of the Guess Who fame penned this poignant ballad and Dyson turns in a top vocal workout, loaded with chart possibilities. Flip: "Abelene" (2:54) (Moon Rock, ASCAP). **Columbia 4-45496**

### SLADE—COZ I LOVE YOU (3:23)

(Prod: Charles Chandler) (Writers: Holder-Lee) (January, BMI)—Currently at the #1 spot on the British chart this easy beat rocker offers much of that play, sales and chart potential for the U.S. Strong entry. Flip: (No information available). **Cotillion 44139**

### ASYLUM CHOIR—TRYIN' TO STAY 'LIVE (2:50)

(Prod: Leon Russell & Marc Benno) (Writer: Russell-Benno) (Skyhill, BMI)—From the current chart LP, "Asylum Choir," Leon Russell turns in a wild vocal workout on this original rocker co-penned with Marc Benno. Flip: "Straight Brother" (3:08) (Skyhill, BMI). **Shelter 7313 (Capitol)**

### \* DAVE BUSKIN—THE REST OF THE YEAR (3:26)

(Prod: Norbert Putnam) (Writer: Buskin) (Levy, ASCAP)—A "seasonal" ballad, this stirring original material and exceptional performance should prove a heavy Hot 100 and easy listening item that will outlive the season. By far one of the best releases of the week for Top 40 and MOR. Flip: "Just For the Children" (3:44) (Levy, ASCAP). **Epic 5-10817 (CBS)**

### ALZO—THAT'S ALRIGHT (I DON'T MIND) (2:55)

(Prod: Bob Dorrough) (Writer: Fronte) (Clear Sky, BMI)—A cut from his debut LP, this folk rock newcomer has it to hit with impact first time out via top 40. Flip: (No information available). **Ampex 11052**

**SUSAN HART—Everyday (2:20)** (Prod: Michael & Perry Botkin, Jr.) (Writers: Hardin-Perry) (Peer Int'l., BMI)—The Buddy Holly oldie is updated in a fine swinging top 40 reading with much potential. **MGM 14315**

**HUDSON & LANDRY—Ajax Airlines (2:52)** (Writers: Hudson-Landry) (Meadow-lark, ASCAP)—From their hit LP, "Losing Their Heads," the zany duo offer more hilarious material with much of the play and sales potential of the "Ajax Liquor Store" chart item. **Dore 868**

**FLEETWOOD MAC—Sands of Time (3:00)** (Prod: Fleetwood Mac) (Writer: Kirwan) (WB, ASCAP)—From their "Future Games" LP comes a smooth rock ballad that offers much for top 40, FM and the charts. **Reprise 1057**

## CHRISTMAS PICKS

**STEVIE WONDER—What Christmas Means To Me (2:30)** (Jobete, BMI) **Tamla 54214 (Motown)**

**ELVIS PRESLEY—Merry Christmas Baby (3:15)** (Hill & Range, BMI) **RCA 74-0572**

**LITTLE JIMMY OSMOND—If Santa Were My Daddy (2:25)** (Osbro, BMI) **MGM 14238**

**BUCK OWENS & SUSAN RAYE—Santa's Gonna Come In a Stagecoach (1:59)** (Blue Book, BMI) **Capitol 3225**

**BRADY BUNCH—Frosty the Snowman (1:49)** (Hill & Range, BMI) **Paramount 0062**

**DONNY HATHAWAY—This Christmas (3:30)** (Kuumba, ASCAP) **Atco 6799**

**BROOK BENTON—Soul Santa (3:21)** (Hello Associates, BMI) **Cotillion 44141**

**VICTOR BUONO—Suffer the Children—Family 0905 (Paramount/Dot)**

**ROD MCKUEN and the Westminster Symphony Orchestra & Chorus—The Carols of Christmas (3:10)** (Editions Chanson, ASCAP) **Warner Bros. 7542**

**CHAMBERS BROTHERS—Merry Christmas, Happy New Year (3:00)** (Chambro, BMI) **Columbia 4-45518**

**CHEECH & CHONG—Santa Claus and His Old Lady (6:30)** (India Music Ink, ASCAP) **Ode 66021 (A&M)**

## TOP 20 COUNTRY

### COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

### GLEN CAMPBELL—OKLAHOMA SUNDAY MORNING (See Pop Pick)

### SAMMI SMITH—KENTUCKY (See Pop Pick)

### TAMMY WYNETTE & GEORGE JONES—TAKE ME (2:18)

(Prod: Billy Sherrill) (Writers: Payne-Jones) (Glad, BMI)—Their first duo for singles, the husband-wife team come up with a blockbuster ballad performance headed for the top. Flip: (No information available). **Epic 5-10815 (CBS)**

### LORETTA LYNN—ONE'S ON THE WAY (2:37)

(Writer: Silverstein) (Evil Eye, BMI)—Followup to her "You're Looking At Country" top 10 winner is a clever rhythm ballad penned by Shel Silverstein. Certain to prove a giant. Flip: "Kinfolks Holler" (2:10) (Coal Miners, BMI). **Decca 32900 (MCA)**

### MARTY ROBBINS—THE BEST PART OF LIVING (2:56)

(Prod: Marty Robbins) (Writer: Johnson) (Mariposa, BMI)—More of that exceptional Tex-Mex flavored ballad Robbins performance that can't miss going right to the top. Flip: (No information available). **Columbia 4-45520**

### BARBARA MANDRELL—TONIGHT MY BABY'S COMING HOME (2:05)

(Prod: Billy Sherrill) (Writers: Sherrill-Sutton) (Julep, BMI)—Infectious rhythm item penned by Glenn Sutton and Billy Sherrill is given a dynamic reading that will spiral it right up the chart. Flip: "He'll Never Take the Place of You" (3:13). **Columbia 4-45505**

### DOTTIE WEST—YOU'RE THE OTHER HALF OF ME (2:26)

(Prod: Jerry Bradley) (Writer: Gatlin) (First Generation, BMI)—From her current album comes a ballad beauty with a performance to match that should put her way up the chart. Pop appeal as well. Flip: "The Cold Hand of Fate" (2:23) (Tree, BMI). **RCA 74-0601**

### HAGERS—AIN'T NO SUNSHINE (2:07)

(Prod: Ken Mansfield) (Writer: Withers) (Interior, BMI)—The pop-soul smash hit by Bill Withers is given a potent country reading by the Hagers in this, their move to the Barnaby label. Loaded with chart potential. Flip: (No information available). **Barnaby 2056 (CBS)**

### CLAUDE KING—DARLIN' RAISE THE SHADE (Let the Sun Shine In) (2:50)

(Prod: Norris Wilson) (Writers: King-Taylor-Wilson) (Gallico/Algee, BMI)—By far one of King's finest, this could also prove one of his biggest, in sales and chart action. Top rhythm ballad material and performance. Flip: (No information available). **Columbia 4-45515**

## CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

**OSBORNE BROTHERS—Take Me Home Country Roads/Tears Are No Stranger (2:36/2:27)** (Cherry Lane, ASCAP/Rocky Top, BMI) **Decca 32908 (MCA)**

**WILBURN BROTHERS—The War Keeps Draggin' On (2:58)** (Sure-Fire, BMI) **Decca 32909 (MCA)**

**PENNY DeHAVEN—Another Day of Loving (2:30)** (Unart, BMI) **United Artists 50854**

**BOBBY HARDEN—Someone Write a Perfect Melody (2:54)** (Peters, BMI) **Mega 615-0053**

**RED STEGALL—Party Dolls and Wine (2:52)** (United Artists/Songmill, ASCAP) **Capitol 3244**

**KENNI HUSKEY—Within My Loving Arms (2:12)** (Blue Book, BMI) **Capitol 3229**

## TOP 20 SOUL

### SOUL

Spotlights Predicted to reach the

TOP 20 of the TOP SELLING SOUL SINGLES Chart

### WILSON PICKETT—FIRE AND WATER (See Pop Pick)

### RUFUS THOMAS—DO THE FUNKY PENGUIN (Part 1) (See Pop Pick)

### RAY CHARLES—WHAT AM I LIVING FOR (See Pop Pick)

## CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

**CONTINENTAL FOUR—How Can I Pretend (2:57)** (Mardix/Bon-Jose, BMI) **Jay Walking 013**

**MAJOR LANCE—Girl, Come On Home (2:45)** (Groovesville, BMI) **Volt 4069**

**CASSIETTA GEORGE—Somebody's Watching/He Never Left Me Alone (3:25/3:59)** (Madelon, BMI/Madelon, BMI) **Audio Arts 60026**

DECEMBER 11, 1971, BILLBOARD

# The Advertising Council shakes up a lot of people. Thank God!

We shake 'em up with tough, factual, thought-provoking advertising on drug abuse. We jar 'em with picture-stories of drunks on the highways and what happens to some people who forget safety belts. We're tough where we have to be. Reassuring and gentle where we can be. We try desperately to make business alert and aware. Because we believe that businessmen who are aware are

better able to cope with the problems around them. Our product is action-oriented

advertising campaigns in the public interest, conducted by The Advertising Council for over twenty-nine years.

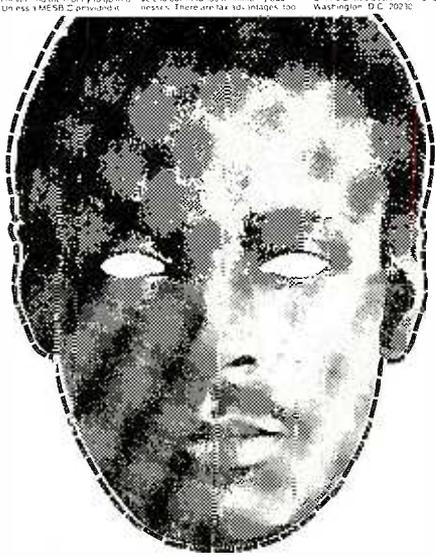
We get a lot of help in our job. Business people, advertising agencies and advertising media. People and companies who volunteer their space, time, talent and facilities, free! Last year, business publications donated thousands of advertisements for campaigns created in the public interest. Campaign subjects range from Drug Abuse  
Highway Safety  
Education  
Minority Business Enterprise  
The Handicapped  
United Funds  
to Jobs For Veterans.

We work together quietly, efficiently and effectively. It doesn't bother us at all that most of the people we help, don't even know our name!

**Try this on.**

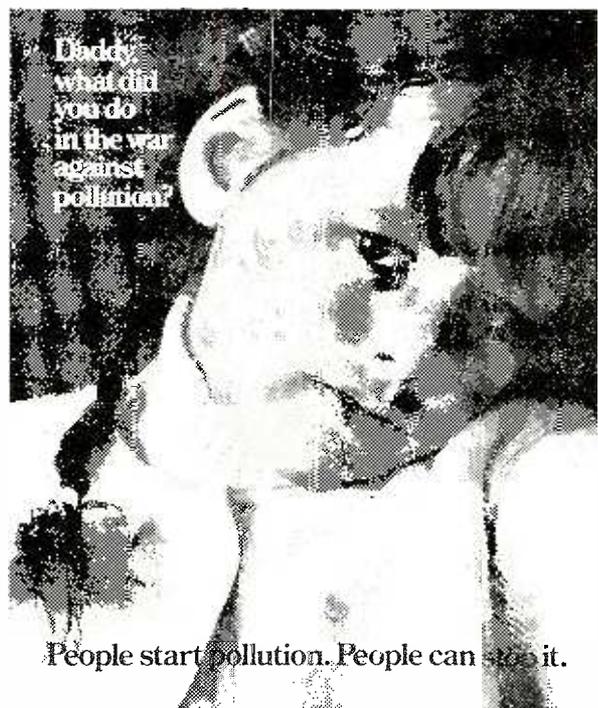
**Then try to start your own business.**

MESEBIC is the new Minority Business Enterprise. It's a program of the U.S. Dept. of Commerce. It's designed to help minority business owners and operators. It's a program that provides a wide range of services. It's a program that provides a wide range of services. It's a program that provides a wide range of services.



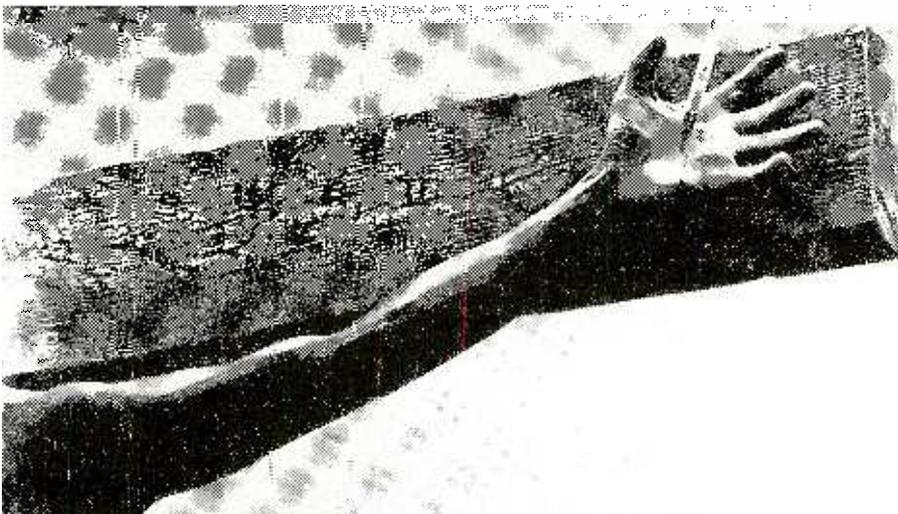
A mask to make people think about what it means to be a member of a minority group in the world of business. One ad in the **Minority Business Enterprise** campaign.

**Daddy, what did you do in the war against pollution?**



**People start pollution. People can stop it.**

A highly emotional appeal aimed at broadening the **Keep America Beautiful** campaign, to include the overall environmental pollution situation.



A pictorially devastating graphic, this award winning poster was created for the **Drug Abuse Information** campaign. Its message is clear!



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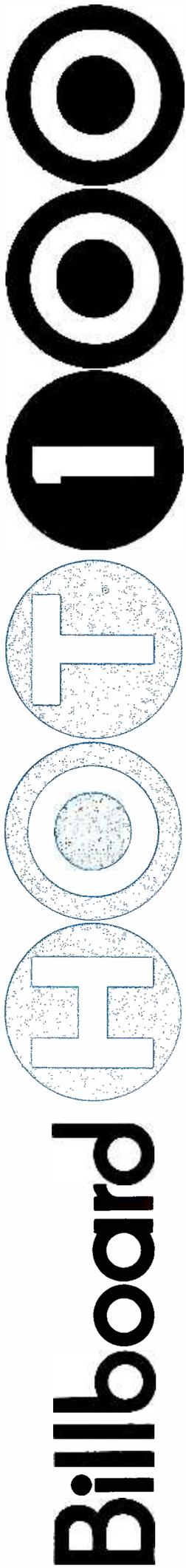


**STAR PERFORMER** — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.



Records Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending  
Dec. 11, 1971



THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	<b>FAMILY AFFAIR</b> *	Sly & the Family Stone (Sly Stone), Epic 5-10805 (CBS)
2	2	<b>THEME FROM "SHAFT"</b>	Isaac Hayes (Isaac Hayes), Enterprise/MGM 9038 (Stax/Volt)
3	4	<b>HAVE YOU SEEN HER</b>	Chi-Lites (Eugene Record), Brunswick 55462
4	6	<b>GOT TO BE THERE</b>	Michael Jackson (Hal Davis), Motown 1191
5	7	<b>AN OLD FASHIONED LOVE SONG</b>	Three Dog Night (Richard Podolor), Dunhill 4294
6	3	<b>BABY I'M-A WANT YOU</b>	Bread (David Gates), Elektra 45751
7	5	<b>GYPSIES, TRAMPS &amp; THIEVES</b> *	Cher (Snuff Garrett), Kapp 2146 (MCA)
8	11	<b>ALL I EVER NEED IS YOU</b>	Sonny & Cher (Snuff Garrett), Kapp 2151 (MCA)
9	15	<b>BRAND NEW KEY</b>	Melanie (Peter Scheekeryk), Neighborhood 4201 (Paramount)
10	8	<b>THE DESIDERATA</b>	Les Crane (Fred Werner & Les Crane), Warner Bros. 7520
11	13	<b>CHERISH</b>	David Cassidy (Wes Farrell), Bell 45-150
12	9	<b>ROCK STEADY</b>	Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2838
13	10	<b>IMAGINE</b>	John Lennon Plastic Ono Band (John & Yoko & Phil Spector), Apple 1840
14	20	<b>SCORPIO</b>	Dennis Coffey & the Detroit Guitar Band (Theodore & Coffey), Sussex 226 (Buddah)
15	19	<b>STONES</b>	Neil Diamond (Tom Catalano), Uni 55310 (MCA)
16	18	<b>RESPECT YOURSELF</b>	Staple Singers (Al Bell), Stax 0104
17	17	<b>A NATURAL MAN</b>	Lou Rawls (Michael Lloyd), MGM 14262
18	27	<b>YOU ARE EVERYTHING</b>	Stylistics (Thom Bell), Avco 4581
19	32	<b>HEY GIRL/I KNEW YOU WHEN</b>	Donny Osmond (Rick Hall), MGM 14322
20	22	<b>WHERE DID OUR LOVE GO</b>	Donnie Elbert (Donnie Elbert), All Platinum 2330
21	24	<b>THEME FROM "SUMMER OF '42"</b>	Peter Nero (Paul Leka), Columbia 4-45399
22	25	<b>SUPERSTAR (Remember How You Got Where You Are)</b>	Temptations (Norman Whitfield), Gordy 7111 (Motown)
23	12	<b>EVERYBODY'S EVERYTHING</b>	Santana (Santana), Columbia 4-45472
24	16	<b>TWO DIVIDED BY LOVE</b>	Grass Roots (Steve Barri), Dunhill 4289
25	34	<b>AMERICAN PIE</b>	Don McLean (Ed Freeman), United Artists 50856
26	14	<b>PEACE TRAIN</b>	Cat Stevens (Paul Samwell-Smith), A&M 2191
27	36	<b>SUNSHINE</b>	Jonathan Edwards (Peter Casperson), Capricorn 8021 (Atco)
28	31	<b>(I Know) I'M LOSING YOU</b>	Rod Stewart (Rod Stewart), Mercury 73244
29	21	<b>EASY LOVING</b> *	Freddie Hart (George Richey), Capitol 3115
30	44	<b>ONE MONKEY DON'T STOP NO SHOW</b>	Honey Cone (Greg Perry & General Johnson/Stagecoach Prod.), Hot Wax 7110 (Buddah)
31	52	<b>I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony)</b>	Hillside Singers (Al Ham), Metromedia 231
32	57	<b>CLEAN UP WOMAN</b>	Betty Wright (Willie Clarke & Clarence Reid), Alston 4601 (Atlantic)
33	28	<b>WILD NIGHT</b>	Van Morrison (Van Morrison & Ted Templeman), Warner Bros. 7518

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	37	<b>AN AMERICAN TRILOGY</b>	Mickey Newbury (Dennis Linde), Elektra 45750
35	39	<b>I'M A GREEDY MAN—Part I</b>	James Brown (James Brown, Brother 1 Prod.), Polydor 2-14100
36	38	<b>BEHIND BLUE EYES</b>	Who (Who), Decca 32888 (MCA)
37	43	<b>DROWNING IN THE SEA OF LOVE</b>	Joe Simon (Staff), Spring 120 (Polydor)
38	68	<b>LET'S STAY TOGETHER</b>	Al Green (Willie Mitchell), Hi 2202 (London)
39	48	<b>HALLELUJAH</b>	Sweathog (Joel Sill & Bill Schnee), Columbia 4-45492
40	40	<b>YOUR MOVE</b>	Yes (Yes & Eddie Offord), Atlantic 2819
41	41	<b>SHE'S ALL I GOT</b>	Freddie North (Jerry Williams, Jr.), Mankind 12004 (Nashboro)
42	42	<b>GRANDMA'S HANDS</b>	Bill Withers (Booker T. Jones), Sussex 227 (Buddah)
43	45	<b>CAN I GET A WITNESS</b>	Lee Michaels (Lee Michaels), A&M 1303
44	61	<b>I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony)</b>	New Seekers (David Mackay), Elektra 45762
45	55	<b>KISS AN ANGEL GOOD MORNING</b>	Charley Pride (Jack Clement), RCA 74-0550
46	60	<b>HEY BIG BROTHER</b>	Rare Earth (Rare Earth), Rare Earth 5038 (Motown)
47	53	<b>NOTHING TO HIDE</b>	Tommy James (Tommy James & Bob King), Roulette 7114
48	50	<b>FRIENDS WITH YOU</b>	John Denver (Milton Okun), RCA 74-0567
49	54	<b>WHITE LIES BLUE EYES</b>	Bullet (Bobby Flax & Lanny Lambert), Big Tree 123 (Ampex)
50	51	<b>LET IT BE</b>	Joan Baez (Norbert Putnam), Vanguard 35145
51	74	<b>DAY AFTER DAY</b>	Badfinger (George Harrison), Apple 1841
52	49	<b>LOVE</b>	Lettermen (Lettermen Inc.), Capitol 6316
53	58	<b>SATISFACTION</b>	Smokey Robinson & the Miracles ("Smokey" & Terry Johnson), Tamla 54211 (Motown)
54	46	<b>TILL</b>	Tom Jones (Gordon Mills), Parrot 40007 (London)
55	33	<b>QUESTIONS 67 &amp; 68/I'M A MAN</b>	Chicago (James William Guercio), Columbia 4-45467
56	93	<b>GEORGE JACKSON</b>	Bob Dylan (Bob Dylan), Columbia 4-45516
57	56	<b>DO I LOVE YOU</b>	Paul Anka (David Van De Pitte & Bruce Miller), Buddah 252
58	63	<b>AIN'T NOBODY HOME</b>	B.B. King (Zagarino & Michel), ABC 11316
59	47	<b>I'D LOVE TO CHANGE THE WORLD</b>	Ten Years After (Ten Years After), Columbia 4-45457
60	70	<b>THE WITCH QUEEN OF NEW ORLEANS</b>	Redbone (Pat Vegas & Lolly Vegas), Epic 5-10749 (CBS)
61	—	<b>ANTICIPATION</b>	Carly Simon (Paul Samwell-Smith), Elektra 45759
62	75	<b>SOUR SUITE</b>	Guess Who (Jack Richardson), RCA 74-0578
63	69	<b>PRETTY AS YOU FEEL</b>	Jefferson Airplane (Jefferson Airplane Inc.), Grunt 0300 (RCA)
64	71	<b>FOR LADIES ONLY</b>	Steppenwolf (Richard Podolor), Dunhill 4292
65	65	<b>LONG AGO TOMORROW</b>	B.J. Thomas (Burt Bacharach & Hal David), Scepter 12335
66	73	<b>ME AND BOBBY McGEE</b>	Jerry Lee Lewis (Jerry Kennedy), Mercury 73248
67	72	<b>MY BOY</b>	Richard Harris (Phil Gaultier & Bill Martin), Dunhill 4293

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
68	66	<b>MAMMY BLUE</b>	Pop Tops (Alain Milhaud), ABC 11311
69	88	<b>CAROLYN</b>	Merle Haggard and the Strangers (Earl Bell), Capitol 3222
70	87	<b>LOOKING FOR A LOVE</b>	J. Geils Band (Bill Szymczyk), Atlantic 2844
71	76	<b>TURN YOUR RADIO ON</b>	Ray Stevens (Ray Stevens), Barnaby 2048 (CBS)
72	—	<b>SUGAR DADDY</b>	Jackson 5 (The Corporation), Motown 1194
73	—	<b>THOSE WERE THE DAYS</b>	Carroll O'Connor & Jean Stapleton as the Bunkers (Shel Kegan), Atlantic 2847
74	92	<b>GET DOWN</b>	Curtis Mayfield (Curtis Mayfield), Curtom 1966 (Buddah)
75	89	<b>BLESS THE BEASTS AND CHILDREN</b>	Carpenters (Jack Daugherty), A&M 1289
76	98	<b>DEVIL YOU</b>	Stampeders (Mel Shaw), Bell 45-154
77	83	<b>TIGHTROPE RIDE</b>	Doors (Doors/Bruce Botnick), Elektra 45757
78	82	<b>LAY LADY LAY</b>	Isley Brothers (R. Isley, O. Isley, R. Isley), T-Neck 933 (Buddah)
79	85	<b>TRUCKIN'</b>	Grateful Dead (Grateful Dead), Warner Bros. 7464
80	80	<b>FOOL ME</b>	Joe South (Buddy Buie & Bill Lowery), Capitol 3204
81	90	<b>NO SAD SONGS</b>	Helen Reddy (Larry Marks), Capitol 6363
82	86	<b>ONCE YOU UNDERSTAND</b>	Think (Lou Stallman & Bobby Susser), Laurie 3583
83	84	<b>TELL MAMA</b>	Savoy Brown (Neil Slaven), Parrot 40066 (London)
84	—	<b>AFTER ALL THIS TIME</b>	Merry Clayton (Lou Adler), Ode 66018 (A&M)
85	—	<b>WAY BACK HOME</b>	Jr. Walker & the All Stars (Johnny Bristol), Soul 35090 (Motown)
86	—	<b>EVERYBODY KNOWS ABOUT MY GOOD THING (Part 1)</b>	Little Johnny Taylor (Miles Grayson), Ronn 55 (Jewel)
87	96	<b>THE GIRL WHO LOVED ME WHEN</b>	Glass Bottle (Bill Remal & Dickie Goodman), Avco 4584
88	—	<b>LOVE POTION NO. 9</b>	Coasters (Leiber & Stoller), King 6385
89	—	<b>TAKE IT SLOW (Out in the Country)</b>	Lighthouse (Jimmy Lenner), Evolution 1052 (Stereo Dimension)
90	100	<b>DAISY MAE</b>	Hamilton, Joe Frank & Reynolds (Steve Barri), Dunhill 4296
91	—	<b>THAT'S THE WAY I FEEL ABOUT 'CHA</b>	Bobby Womack (Free Productions & Muscle Shoals Sound), United Artists 50847
92	—	<b>GET UP AND GET DOWN</b>	Dramatics (Tony Hesler), Volt 4071
93	—	<b>I DON'T NEED NO DOCTOR</b>	Humble Pie (Glyn Johns), A&M 1282
94	—	<b>FIVE HUNDRED MILES</b>	Heaven Bound With Tony Scotti (Tony Scotti-Tommy Oliver), MGM 14314
95	97	<b>LOVE IS FUNNY THAT WAY</b>	Jackie Wilson (Carl Davis & Willie Thiberson), Brunswick 55461
96	—	<b>NO GOOD TO CRY</b>	Poppy Family (Terry Jacks), London 164
97	—	<b>AIN'T UNDERSTANDING MELLOW</b>	Jerry Butler & Brenda Lee Eager (Gerald Sime & Jerry Butler), Mercury 73255
98	99	<b>I'M GONNA BE A COUNTRY GIRL AGAIN</b>	Buffy Sainte-Marie (Bob Lurie & Maynard Solomon), Vanguard 35143
99	—	<b>LONG TIME TO BE ALONE</b>	New Colony Six (Pat McBride), Sunlight 1004 (Twilight)
100	—	<b>THE HARDER I TRY (The Bluer I Get)</b>	Free Movement (Toxey French, Michael O'Martian, Bill Straw), Columbia 4-45512

**HOT 100 A TO Z—(Publisher-Licensor)**

Ain't Nobody Home (Rittenhouse, BMI)	84
Ain't Understanding Mellow (Butler, ASCAP)	97
All I Ever Need Is You (United Artists, ASCAP)	8
American Pie (In Litigation)	25
An American Trilogy (Acuff-Rose, BMI)	34
Anticipation (Quackenbush, ASCAP)	61
Baby I'm-a Want You (Screen Gems-Columbia, BMI)	6
Behind Blue Eyes (Track, BMI)	36
Bless the Beasts and Children (Screen Gems-Columbia, BMI)	7
Brand New Key (Neighborhood, ASCAP)	9
Can I Get a Witness (Jobete, BMI)	43
Cerilyn (Shade, BMI)	69
Cherish (Beechwood, BMI)	11
Clean Up Woman (Sheryln, BMI)	32
Daisy Mae (Trousdale/Soldier, BMI)	90
Day After Day (Apple, ASCAP)	51
Desiderata, The (Old St., Paul, ASCAP)	10
Devil You (Corral, BMI)	76
Do I Love You (Spanka, BMI)	57
Drowning in the Sea of Love (Assorted, BMI)	37
I Knew You When (Lowery, BMI)	19
I Know I'm Losing You (Jobete, BMI)	28
I'd Like to Teach the World to Sing (In Perfect Harmony) (Hillside Singers) (Shade, BMI)	31
I'd Like to Teach the World to Sing (In Perfect Harmony) (New Seekers) (Shade, BMI)	44
I'd Love to Change the World (Chrysalis, ASCAP)	19
I'm a Greedy Man, Part 1 (Dynatone/Belinda, BMI)	35
I'm a Man (Irving, BMI)	55
I'm Gonna Be a Country Girl Again (Gypsy Boy, ASCAP)	98
Imagine (Maclen, BMI)	13
George Jackson (Ram's Horn, ASCAP)	56
Get Down (Curtom, BMI)	74
Get Up and Get Down (Groovesville, BMI)	92
The Girl Who Loved Me (Janse, ASCAP)	94
Got to Be There (Stein & Van Stock/Glenwood, ASCAP)	4
Grandma's Hands (Interior, BMI)	42
Gypsies, Tramps & Thieves (Peco, BMI)	7
Hallelujah (Colgems/Twinn)	39
The Harder I Try (The Bluer I Get) (Chaotic, BMI)	100
Have You Seen Her (Julia-Brain, BMI)	3
Hey Big Brother (Jobete, BMI)	46
Hey Girl (Screen Gems-Columbia, BMI)	19
I Don't Need No Doctor (Renleigh/Baby Monica, BMI)	93
I Knew You When (Lowery, BMI)	19
I Know I'm Losing You (Jobete, BMI)	28
I'd Like to Teach the World to Sing (In Perfect Harmony) (Hillside Singers) (Shade, BMI)	31
I'd Like to Teach the World to Sing (In Perfect Harmony) (New Seekers) (Shade, BMI)	44
I'd Love to Change the World (Chrysalis, ASCAP)	19
I'm a Greedy Man, Part 1 (Dynatone/Belinda, BMI)	35
I'm a Man (Irving, BMI)	55
I'm Gonna Be a Country Girl Again (Gypsy Boy, ASCAP)	98
Imagine (Maclen, BMI)	13
Kiss an Angel Good Morning (Playback, BMI)	45
Lay Lady Lay (Big Sky, ASCAP)	78
Let It Be (Maclen, BMI)	50
Let's Stay Together (Jec, BMI)	38
Long Ago Tomorrow (Hidden Valley/J.C./Cinema 5, ASCAP)	65
Long Time to Be Alone (Unart, BMI)	99
Looking for a Love (Kags, BMI)	70
Love (Maclen, BMI)	52
Love Is Funny That Way (Julia-Brain, BMI)	95
Love Potion No. 9 (Quinter, BMI)	88
Mammy Blue (Maxim, ASCAP)	68
Me and Bobby McGee (Combine, BMI)	66
My Boy (Colgems, ASCAP)	67
No Good to Cry (Linesider/Barrigore, BMI)	67
A Natural Man (Beresofsky-Hebb, Unlimited, BMI)	17
No Sad Songs (Screen Gems-Columbia, BMI)	81
Nothing to Hide (Mandan, BMI)	42
Old Fashioned Love Song, An (Alamo, ASCAP)	5
One Monkey Don't Stop No Show (Gold Forever, BMI)	30
Once You Understand (Songs for Everybody, BMI)	82
Peace Train (Irving, BMI)	26
Pretty as You Feel (Hot Buns, BMI)	63
Questions 67 & 68 (Aurelius, BMI)	55
Respect Yourself (East/Memphis/Klondike, BMI)	16
Rock Steady (Pundit, BMI)	12
Satisfaction (Jobete, BMI)	53
Scorpio (Interior, BMI)	14
She's All I Got (Williams/Excellence, BMI)	41
Sour Suite (Cirrus/Dunbar, BMI)	62
Stones (Prophet, ASCAP)	15
Sugar Daddy (Jobete, BMI)	72
Sunshine (Castle Hill, ASCAP)	27
Superstar (Remember How You Got Where You Are) (Jobete, BMI)	22
Take It Slow (Out in the Country) (C.A.M.-U.S.A., BMI)	89
Tell Mama (Chrysalis/Burgundy Butterfly, ASCAP)	83
That's the Way I Feel About 'Cha (Unart/Traceob, BMI)	91
Theme From "Summer of '42" (WB, ASCAP)	21
Those Were the Days (New Tandem, ASCAP)	73
Tightrope Ride (Alchemical, ASCAP)	77
Till (Chappell, ASCAP)	54
Truckin' (Ice Nine, ASCAP)	79
Turn Your Radio On (Affiliated Ent., BMI)	71
Two Divided by Love (Trousdale/Soldier, BMI)	24
Way Back Home (Four Knights, BMI)	85
Where Did Our Love Go (Jobete, BMI)	20
White Lies Blue Eyes (Kama Sutra, BMI)	49
Wild Night (Caledonia Soul, ASCAP)	33
Witch Queen of New Orleans, The (Novlene/Blackwood, BMI)	60
You Are Everything (Ballboy/Assorted, BMI)	18
Your Move (Cattillon, BMI)	40

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

We've got a great single  
for Christmas  
by five of my friends.

**SINGING DOGS**, barking "**JINGLE BELLS**", #48-1020.

It's two shepherds, a poodle, a terrier and  
a pinscher - and everyone's on key.  
Howard Smith of WPLJ-FM in New York  
discovered it first and has been getting  
calls and fan mail like crazy.

It's shipping now.  
There's only one problem:  
how come I got left out?





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

# ALBUMS

# TOP

# T

# Billboard

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	<b>SANTANA</b> Columbia KC 30595	9
☆	4	<b>SLY &amp; THE FAMILY STONE</b> There's a Riot Goin' On Epic KE 30986 (CBS)	5
3	2	<b>CAT STEVENS</b> Teaser & the Firecat A&M SP 4313	10
4	3	<b>SHAFT</b> Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)	17
☆	8	<b>LED ZEPPELIN</b> Atlantic SD 7208	3
6	7	<b>CHICAGO</b> At Carnegie Hall Columbia C4X 30865	5
7	6	<b>JOHN LENNON</b> Imagine Apple 3379	13
8	9	<b>ROD STEWART</b> Every Picture Tells a Story Mercury SRM 1-609	26
9	5	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	36
☆	40	<b>GRAND FUNK RAILROAD</b> E Pluribus Funk Grand Funk Railroad SW 853 (Capitol)	2
☆	13	<b>NEIL DIAMOND</b> Stones Uni 93106 (MCA)	5
12	12	<b>DONNY OSMOND</b> To You With Love MGM SE 4797	6
13	10	<b>THREE DOG NIGHT</b> Harmony Dunhill DSX 30108	8
14	11	<b>WHO</b> Meaty, Beaty, Big & Bouncy Decca DL 79184 (MCA)	4
☆	18	<b>ALL IN THE FAMILY</b> TV Cast Atlantic SD 7210	4
16	14	<b>CARPENTERS</b> A&M SP 3502	28
☆	24	<b>ELTON JOHN</b> Madman Across the Water Uni 93120 (MCA)	3
18	19	<b>JESUS CHRIST, SUPERSTAR</b> Various Artists Decca DXSA 7206 (MCA)	55
19	20	<b>MOODY BLUES</b> Every Good Boy Deserves Favour Threshold THS 5 (London)	17
20	16	<b>CHER</b> Kapp KS 3649 (MCA)	12
21	15	<b>CHI-LITES</b> (For God's Sake) Give More Power to the People Brunswick BL 754170	17
22	23	<b>HUMBLE PIE</b> Performance: Rockin' the Fillmore A&M SP 3506	6
23	25	<b>MARVIN GAYE</b> What's Going On Tamla TS 310 (Motown)	27
24	21	<b>BLACK SABBATH</b> Master of Reality Warner Bros. BS 7562	15
25	17	<b>PARTRIDGE FAMILY</b> Sound Magazine Bell 6064	16
26	28	<b>BARBRA JOAN STREISAND</b> Columbia KC 30792	13
27	27	<b>VAN MORRISON</b> Tupelo Honey Warner Bros. WS 1950	7
28	22	<b>PAUL &amp; LINDA McCARTNEY</b> Ram Apple SMAS 3375	28
29	26	<b>WHO</b> Who's Next Decca DL 79182 (MCA)	18
☆	—	<b>BOB DYLAN'S GREATEST HITS, VOL. 2</b> Columbia KG 31120	1
31	33	<b>DOORS</b> Other Voices Elektra EKS 75017	6
32	35	<b>JACKSON 5/SOUNDTRACK</b> Goin' Back to Indiana Motown M 742 L	9
33	29	<b>JIMI HENDRIX/SOUNDTRACK</b> Rainbow Bridge Reprise MS 2040	10
☆	49	<b>DON McLEAN</b> American Pie United Artists UAS 5535	5
35	37	<b>SONNY &amp; CHER LIVE</b> Kapp KS 3654 (MCA)	11

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	38	<b>ARETHA FRANKLIN</b> Aretha's Greatest Hits Atlantic SD 8295	12
☆	—	<b>ROBERTA FLACK</b> Quiet Fire Atlantic SD 1594	1
38	39	<b>FREDDIE HART</b> Easy Loving Capitol ST 838	10
39	42	<b>MELANIE</b> Gather Me Neighborhood NRS 47001 (Paramount)	5
40	41	<b>CURTIS MAYFIELD</b> Roots Curton CRS 8009 (Buddah)	6
41	30	<b>JETHRO TULL</b> Aqualung Reprise MS 2035	31
42	31	<b>CAT STEVENS</b> Tea for the Tillerman A&M SP 4280	45
43	34	<b>JAMES TAYLOR</b> Mud Slide Slim and the Blue Horizon Warner Bros. BS 2561	31
☆	—	<b>ISAAC HAYES</b> Black Moses Enterprise ENS 2-5003 (Stax/Volt)	1
45	32	<b>FIFTH DIMENSION</b> Live Bell 9000	8
46	48	<b>JEFF BECK GROUP</b> Rough & Ready Epic KE 30973 (CBS)	6
47	36	<b>JOAN BAEZ</b> Blessed Are... Vanguard VSD 5670/1	13
48	44	<b>LEE MICHAELS</b> 5th A&M SP 4302	28
☆	83	<b>ALICE COOPER</b> Killer Warner Bros. BS 2567	2
☆	69	<b>DIONNE WARWICKE STORY</b> Scepter SPS 2-596	7
51	46	<b>JEFFERSON AIRPLANE</b> Bark Grunt FTR 1001 (RCA)	13
52	53	<b>HUDSON &amp; LANDRY</b> Losing Their Heads Dore 326	3
53	54	<b>FIDDLER ON THE ROOF</b> Soundtrack United Artists UAS 10900	7
54	45	<b>DONNY OSMOND ALBUM</b> MGM SE 4782	23
55	43	<b>TOM JONES</b> Live at Caesar's Palace Parrot 2XPAS 71049/50 (London)	6
56	61	<b>QUINCY JONES</b> Smackwater Jack S&M SP 3037	9
57	51	<b>KRIS KRISTOFFERSON</b> The Silver Tongued Devil & I Monument Z 30679 (CBS)	20
58	58	<b>YES ALBUM</b> Atlantic SD 8283	24
59	50	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia GP 8	135
60	56	<b>BEACH BOYS</b> Surf's Up Reprise RS 6453	14
☆	77	<b>PETER NERO</b> Summer of '42 Columbia C 31105	3
☆	168	<b>LES CRANE</b> Desiderata Warner Bros. BS 2570	2
☆	196	<b>CHARLEY PRIDE</b> Sings Heart Songs RCA LSP 4617	2
64	66	<b>J. GEILS BAND</b> Morning After Atlantic SD 8297	6
65	62	<b>SUMMER OF '42</b> Soundtrack Warner Bros. WS 1925	14
66	57	<b>GRATEFUL DEAD</b> Warner Bros. 2WS 1935	9
67	59	<b>FRANK ZAPPA'S 200 MOTELS</b> Soundtrack United Artists UAS 9956	7
68	64	<b>SANTANA</b> Abraxas Columbia KC 30130	62
69	55	<b>PARTRIDGE FAMILY</b> Up to Date Bell 6059	37
70	67	<b>ALLMAN BROTHERS BAND</b> At Fillmore East Capricorn SD 2-802 (Atco)	21

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
☆	—	<b>TRAFFIC</b> Low Spark of High Heeled Boys Island SW 9306 (Capitol)	1
72	73	<b>BUDDY MILES LIVE</b> Mercury SRM 2-7500	11
73	65	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> 4 Way Street Atlantic SD 2-902	34
74	76	<b>BAND</b> Cahoots Capitol SMAS 651	9
75	75	<b>ROLLING STONES</b> Sticky Fingers Rolling Stones COC 59100 (Atco)	30
☆	86	<b>LOU RAWLS</b> Natural Man MGM SE 4771	15
77	63	<b>CARPENTERS</b> Close to You A&M SP 4271	65
78	74	<b>B.B. KING</b> In London ABC ABCX 730	9
79	80	<b>THREE DOG NIGHT</b> Golden Biscuits Dunhill DS 50098	42
80	68	<b>BLACK SABBATH</b> Paranoid Warner Bros. WS 1887	43
81	78	<b>ROBERTA FLACK</b> Chapter Two Atlantic SD 1569	68
82	82	<b>GUESS WHO</b> Best of RCA Victor LSPX 1004	35
83	85	<b>CHICAGO</b> Columbia KGP 24	96
84	84	<b>MAMAS &amp; PAPAS</b> People Like Us Dunhill DSX 50106	6
85	52	<b>TEN YEARS AFTER</b> A Space in Time Columbia KC 30801	16
86	87	<b>T. REX</b> Electric Warrior Reprise RS 6466	6
87	60	<b>KRIS KRISTOFFERSON</b> Me & Bobby McGee Monument Z 30817 (CBS)	14
88	47	<b>TRAFFIC, etc.</b> Welcome to the Canteen United Artists UAS 5550	10
89	79	<b>SAVOY BROWN</b> Street Corner Talking Parrot PAS 71047 (London)	13
90	91	<b>AL GREEN</b> Gets Next to You Hi SHL 32062 (London)	15
☆	—	<b>CAROLE KING</b> Music Ode SP 77013 (A&M)	1
92	89	<b>JAMES BROWN</b> Hot Pants Polydor PD 4054	15
93	70	<b>PINK FLOYD</b> Meddle Harvest SMAS 832 (Capitol)	6
94	71	<b>ISLEY BROTHERS</b> Givin' It Back T-Neck TNS 3008 (Buddah)	12
95	81	<b>BEE GEES</b> Trafalgar Atco SD 7003	12
96	97	<b>B.J. THOMAS</b> Greatest Hits, Vol. 2 Scepter SPS 597	4
97	92	<b>JAMES TAYLOR</b> Sweet Baby James Warner Bros. WS 1843	92
98	95	<b>ARETHA FRANKLIN</b> Aretha Live at Fillmore West Atlantic SD 7205	28
99	104	<b>STEVIE WONDER'S GREATEST HITS, VOL. 2</b> Tamla T 313 L (Motown)	4
100	100	<b>JACKSON 5</b> Maybe Tomorrow Motown MS 735	32
101	98	<b>GRAND FUNK RAILROAD</b> Survival Capitol SW 764	33
102	102	<b>THE PARTRIDGE FAMILY ALBUM</b> Bell 6050	59
103	106	<b>DENNIS COFFEY &amp; THE DETROIT GUITAR BAND</b> Evolution Sussex SXBS 7004 (Buddah)	5
104	105	<b>CURTIS MAYFIELD</b> Curtis Curton CRS 8008 (Buddah)	29

(Continued on page 70)

# Another Great New Album From Joan



Featuring the title song

## "Joe Hill"

from the Paramount Picture, Directed by Bo Widerberg

ALSO INCLUDES:

"Oh Happy Day", "That Was The Last Thing On My Mind",  
"Suzanne", "We Shall Overcome", "Do Right, Woman" and many others.

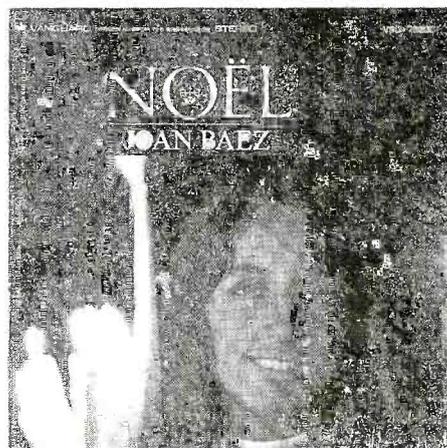
Concert Sound by Mark Levenson Photography by James Coyne Edited by Robert Jones & Christopher Knight

Produced by Christopher Knight Directed by Robert Jones

A production of The New Film Company, Inc., in association with Folklore Productions Inc.



Don't forget  
Joan's classic  
christmas album  
Noël



VSD • 79230

Continued from page 68

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
105	107	JONI MITCHELL	Blue Reprise MS 2038	24
106	109	ELVIS PRESLEY	I Got Lucky RCA Camden CAL 2533	3
107	117	CARLY SIMON	Anticipation Elektra EKS 75016	3
108	108	IKE & TINA TURNER	'Nuff Said United Artists UAS 5530	4
109	110	CHEECH & CHONG	Ode SP 77010 (A&M)	12
110	99	FIRESIGN THEATER	We're All Bozos on This Bus Columbia C 30737	12
111	111	CHICAGO III	Columbia C2 30110	36
112	103	OSMONDS	Homemade MGM SE 4770	25
113	115	TEMPTATIONS	The Sky's the Limit Gordy GS 957 (Motown)	32
114	118	SLY & THE FAMILY STONE	Greatest Hits Epic E 30324 (CBS)	58
115	101	JAMES GANG	Live in Concert ABC ABCX 733	14
116	96	JOHN DENVER	Poems, Prayers & Promises RCA LSP 4499	35
117	122	SONNY & CHER	The Best of Atco SD 33-219	3
118	113	THREE DOG NIGHT	Naturally Dunhill DS 50088	53
119	142	JONATHAN EDWARDS	Sunshine Capricorn SD 8201 (Atco)	4
120	124	BILL WITHERS	Just as I Am Sussex SXBS 7006 (Buddah)	24
121	123	VICTOR BUONO	Heavy! Dore LP 325	13
122	72	GRASS ROOTS	Their 16 Greatest Hits Dunhill DSX 50107	11
123	125	MICKEY NEWBURY	Frisco Mable Joy Elektra EKS 74107	5
124	88	LETTERMEN	Love Book Capitol ST 836	10
125	191	QUICKSILVER MESSENGER SERVICE	Quicksilver Capitol SW 819	2
126	158	JOHN DENVER	Aerie RCA LSP 4607	2
127	94	RARE EARTH	One World Rare Earth RS 520 (Motown)	22
128	128	FLEETWOOD MAC	Future Games Reprise RS 6465	7
129	130	RICHIE HAVENS	The Great Blind Degree Stormy Forest SFS 6010 (MGM)	5
130	133	GRAND FUNK RAILROAD	Live Album Capitol SWBB 633	54
131	112	FIFTH DIMENSION	Reflections Bell 6065	6
132	136	LYNN ANDERSON	How Can I Unlove You Columbia C 30925	2
133	141	JERRY LEE LEWIS	Would You Take Another Chance on Me Mercury SR 61345	3
134	121	NEIL YOUNG	After the Gold Rush Reprise RS 6383	65
135	131	ENGELBERT HUMPERDINCK	Another Time, Another Place Parrot XPAS 71048 (London)	14
136	177	JUDY COLLINS	Living Elektra EKS 75014	2

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
137	160	WAR	All Day Music United Artists UAS 5546	4
138	140	MOODY BLUES	A Question of Balance Threshold THS 3 (London)	66
139	129	EMERSON, LAKE & PALMER	Tarkus Cotillion SD 9900	24
140	119	HERBIE MANN	Push, Push Embryo SD 532 (Atlantic)	7
141	135	BLOOD, SWEAT & TEARS	B S & T 4 Columbia KC 30590	23
142	170	MELANIE	Garden in the City Buddah BDS 5095	2
143	126	JOHN ENTWISTLE	Smash Your Head Against the Wall Decca DL 79183 (MCA)	8
144	144	BOOTS RANDOLPH	World of Monument ZG 30963 (CBS)	3
145	147	TEMPTATIONS	Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	64
146	148	MOODY BLUES	On the Threshold of a Dream Deram DES 18025 (London)	66
147	150	JERRY BUTLER	Sagittarius Movement Mercury SR 61347	11
148	134	BLOODROCK	U.S.A. Capitol SMAS 645	6
149	114	JOHN LENNON/PLASTIC ONO BAND	Apple SW 3372	39
150	90	DEEP PURPLE	Fireball Warner Bros. BS 2564	17
151	116	DOORS	L.A. Woman Elektra EKS 75011	32
152	153	RAY CHARLES	25th Anniversary in Show Business ABC ABCX 731	4
153	155	RAY PRICE	Welcome to My World Columbia G 30878	2
154	154	MANOVANI & HIS ORCH.	To Lovers Everywhere London XPS 598	7
155	157	CACTUS	Restrictions Atco SD 33-377	3
156	149	ISAAC HAYES	To Be Continued Enterprise ENS 1014 (Stax/Volt)	54
157	180	LEON RUSSELL & MARC BENNO	Asylum Choir II Shelter SW 8910 (Capitol)	2
158	137	URIAH HEPP	Look at Yourself Mercury SRM 1-614	12
159	127	NEW RIDERS OF THE PURPLE SAGE	Columbia C 30888	14
160	151	GRANT GREEN	Visions Blue Note BST 84373 (United Artists)	7
161	161	O.C. SMITH	Help Me Make It Through the Night Columbia C 30664	6
162	166	OLIVIA NEWTON-JOHN	If Not for You Uni 73117 (MCA)	3
163	165	COMMANDER CODY & HIS LOST PLANET ARMEN	Ozone Paramount PAS 6017	3
164	167	JOHN MAYALL	Thru the Years London 2PS 600/1	5
165	169	DELLS	Freedom Means Cadet CA 50004 (Chess/Janus)	16
166	176	BOBBY WOMACK	Communication, United Artists UAS 5539	2
167	171	YOUNGBLOODS	Good & Dusty Raccoon BS 2566 (Warner Bros.)	2
168	93	STEPPENWOLF	For Ladies Only Dunhill DSX 50110	11

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
169	132	LIGHTHOUSE	One Fine Morning Evolution 3007 (Stereo Dimension)	21
170	164	EDDIE HARRIS	Live at Newport Atlantic SD 1595	3
171	174	NILSSON	Nilsson Schmilsson RCA LSP 4515	2
172	172	JOHN HAMMOND	Breakout Kudu KU-01 (CTI)	14
173	185	SEALS & CROFTS	Year of Sunday Warner Bros. BS 2568	2
174	120	LEON RUSSELL & THE SHELTER PEOPLE	Shelter SW 8903 (Capitol)	29
175	175	JOHNNY CASH	Collection: Greatest Hits, Vol. 2 Columbia KC 30887	8
176	178	ARTHUR FIEDLER & THE BOSTON POPS	Superstar Polydor PD 5008	2
177	189	CHAMBERS BROTHERS	Greatest Hits Columbia C 30781	2
178	181	TAMMY WYNETTE & GEORGE JONES	We Go Together Epic KE 30802 (CBS)	5
179	—	SESAME STREET 2	Original TV Cast Warner Bros. BS 2569	1
180	—	HONEYCONE	Souful Tapestry Hot Wax HA 707 (Buddah)	1
181	187	BLESS THE BEASTS & CHILDREN	Soundtrack A&M SP 4322	3
182	186	HELEN REDDY	Capitol ST 857	2
183	183	JEWISH AMERICAN PRINCESS	Various Artists Bell 6063	6
184	184	EMITT RHODES	Mirror, Dunhill DSX 5011	3
185	173	JOSE FELICIANO	That the Spirit Needs RCA LSP 4573	5
186	188	PENTANGLE	Reflection Reprise RS 6463	2
187	179	JOHN MAYALL/JERRY McGEE/LARRY TAYLOR	Memories Polydor PD 5012	5
188	193	MERRY CLAYTON	Ode SP 77012 (A&M)	4
189	190	MASON PROFFIT	Last Night I Had the Strangest Dream Ampex A 10138	6
190	—	DAVID FRYE	Richard Nixon, Superstar Buddah BDS 5097	1
191	—	ATOMIC ROOSTER	In Hearing Of Elektra EKS 74109	1
192	194	GLASS HARP	Synergy Decca DL 75306 (MCA)	3
193	198	JOHN HARTFORD	Aereo-Plain Warner Bros. WS 1916	3
194	195	CHUCK MANGIONE	Together Mercury SRM 2-7501	4
195	—	ANNE MURRAY & GLEN CAMPBELL	Capitol SW 869	1
196	—	IT'S A BEAUTIFUL DAY	Choice Quality Stuff/Anytime Columbia KC 30734	1
197	—	BILL COSBY	For Adults Only Uni 73112 (MCA)	1
198	—	SESAME STREET BOOK & RECORD	Original TV Cast Columbia CS 1069	48
199	199	WANDA ROBINSON	Black Ivory Perception PLP 18	6
200	—	BOZ SCAGGS BAND	Columbia C 30796	1

Allman Brothers Band	70
Lynn Anderson	132
Atomic Rooster	191
Joan Baez	47
Band	74
Beach Boys	60
Jeff Beck Group	46
Bee Gees	95
Black Sabbath	24, 80
Bloody, Sweat and Tears	141
Bloodrock	148
James Brown	92
Victor Buono	121
Jerry Butler	147
Cactus	155
Carpenters	16, 77
Johnny Cash	177
Chambers Brothers	177
Ray Charles	152
Cheech and Chong	109
Cher	20
Chicago	6, 59, 83, 111
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Merry Clayton	188
Commander Cody	163
Dennis Coffey	163
Judy Collins	136
Alice Cooper	49
Bill Cosby	197
Les Crane	62
Crosby, Stills, Nash & Young	73
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Dells	165
John Denver	116, 126
Neil Diamond	11
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Bob Dylan	30
Jonathan Edwards	119
Emerson, Lake and Palmer	139
John Entwistle	143
Jose Feliciano	185
Arthur Fiedler	176
Fifth Dimension	45, 131
Firesign Theater	110
Roberta Flack	81, 37
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David Frye	190
Marvin Gaye	23
J. Geils Band	64
Glass Harp	192
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Grass Roots	122
Grateful Dead	66
A. Green	60
Grant Green	160
Guess Who	82
John Hammond	172
Eddie Harris	170
Freddie Hart	38
John Hartford	193
Richie Havens	129
Isaac Hayes	156, 44
Jimmi Hendrix	33
Honey Cone	180
Hudson & Landry	52
Humble Pie	22
Engelbert Humperdinck	135
Isley Bros.	94
It's a Beautiful Day	196
Jackson 5	32, 100
James Gang	115
Jefferson Airplane	51
Jesus Christ Superstar	18
Jethro Tull	41
Jewish American Princess	183
Elton John	17
Quincy Jones	56
Tom Jones	55
B.B. King	78
Carol King	9, 91
Kris Kristofferson	57, 81
Led Zeppelin	5
John Lennon	7, 119
Lettermen	124
Jerry Lee Lewis	133
Lighthouse	169
Paul & Linda McCartney	28
Don McClean	34
Mamas & Papas	84
Chuck Mangione	194
Herbie Mann	140
Mantovani	154
Mason Proffit	189
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Melanie	39, 142
Lee Michaels	48
Buddy Miles	72
Joni Mitchell	105
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Anne Murray/Glen Campbell	195
Peter Nero	61
Mickey Newbury	123
New Riders of the Purple Sage	159
Olivia Newton-John	162
Nilsson	171
Donny Osmond	12, 54
Osmonds	112
Partridge Family	25, 55, 102
Pentangle	186
Pink Floyd	93
Elvis Presley	106
Ray Price	153
Charley Pride	63
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# Prestige: Jazz

**Charles Earland**  
Soul Story - Prestige 10018

The King of Soul Organ in a beautiful album which includes "I Was Made to Love Her" and "One for Scotty," accompanied by his new group which includes Virgil Jones.

**Gene Ammons**  
My Way - Prestige 10022

The greatest of all contemporary soul tenor players—Brother Jug himself—in a rocking session with charts by Bill Fischer. Dig on "Chicago Breakdown," "My Way," and "What's Goin' On" in a set that's full of goodies.

**Leon Spencer**  
Louisian Slim - Prestige 10033

The beautiful organ playing of Leon Spencer is enhanced by the sweet, swinging sounds of Grover Washington Jr. and Virgil Jones, and the songs are Spencer originals plus several soul ballads like Marvin Gaye's "Mercy, Mercy Me."

**Houston Person**  
Houston Express - Prestige 10017

A soulful big band date joining Houston Person's solid tenor with Horace Ott's big band charts featuring Thad Jones, Ernie Royal, Bernard Purdie and Jimmy Watson.

**Melvin Sparks**  
Spark Plug - Prestige 10016

Tenor Grover Washington Jr. joins Melvin Sparks, Virgil Jones, Idris Muhammad, Reggie Roberts and Leon Spencer in a solid, swinging album for guitarist Sparks.

**Rusty Bryant**  
Fire Eater - Prestige 10014

Another groovy tune from Rusty with Leon Spencer, Bill Mason, Idris Muhammad and Wilbert Longmire. The Hooker and Fire Eater are twin winners.

**Johnny Hammond Smith**  
What's Goin' On - Prestige 10015

In this Prestige package by organist Johnny Hammond Smith, Bill Fischer strings and horn decorate the swinging organ sounds on "What's Goin' On" and "I'll Be There."

**Boogaloo Joe Jones**  
What It Is - Prestige 10035

The funkier guitarist of them all in a set of originals and contemporary ballads such as Carole King's "I Feel in a Good Way" and Bill Withers' "Ain't No Sunshine." Bernard Purdie lays down the groove like he did for King Curtis and Grover Washington. King sings out on the horn in a perfect accompaniment to "Boogaloo Joe."

**Funk, Inc.**  
Funk, Inc. - Prestige 10031

The debut of a new group from Indianapolis (where Wes Montgomery came from). Their drummer, Jimmy Munford, has worked with James Brown, and among the group's members are Grant Green and Brother Jack McDuff. They cook and, like their name, they funk incorporated.

**Archie Shepp**  
Black Gypsy - Prestige 10034

The explosive and highly personal disciple of John Coltrane has in the past few years emerged as a major creator, and this album recorded in Paris features Archie on soprano saxophone in the company of Clifford Thornton on trumpet, Noah Howard on alto sax, pianist Dave Barbrel and drummer Sunny Murray.



PR 10018



PR 10022



PR 10033



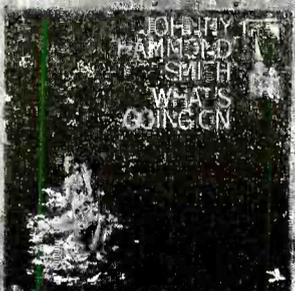
PR 10017



PR 10016



PR 10014



PR 10015



PR 10035



PR 10031



PR 10034

Coming in January, February: Great new releases by Idris Muhammad, Sonny Stitt, Dexter Gordon, Bernard Purdie



Amplex Tapes

Distributed by Fantasy Records

# A&M Records Lauds Distributors

• Continued from page 1

Buddah, Bell, A&M, and Paramount—the independent record distributor is doing quite well. More than 40 percent of the hits on Billboard's Hot 100 Chart this week were there because of independent distribution with Stax, represented by Isaac Hayes and the Staple Singers, was also very strong.

Laurie is back on the charts again with a record by a group called Think after a long absence. Perhaps this demonstrates quite fully that independent record distributors are getting involved again with independent labels now that certain monster labels have been taken away from them. Evolution, Vanguard, Nashboro, Brunswick, Sunlight, Big Tree, Scepter, Avco, Metromedia, Mercury, and Roulette are also part of the independent distribution scene and all are scoring quite well on the chart this week.

## Fead Explains

Bob Fead, vice president and general manager of A&M Records, said the move of the Finney organization to branch operations "invited the independent distributor get up a little earlier in the morning. The independent distributor has always been the way to go as far as our company is concerned. On the other hand, I feel that independent record distributors let Media Arts Records down," and he pointed to the fact that Don McLean had some excellent product on the Media Arts label.

"So, whether the other labels' independent distributors are really doing a job or not, I don't know. I believe they are now. We have no thought about doing our distribution any other way. One thing, the independent distributor had become better in the last six months . . . even though they may still have a long way to go."

A&M, incidentally, had its best financial year in history last year and this year is ahead of last year. A look at the Billboard charts over the past several months shows that the label has managed to break Carole King, Humble Pie, Cat Stevens, Lee Michaels, Quincy Jones, and Merry Clayton, among others. As for Herb Alpert, he's still selling strong, too. Fead pointed out that an album by Alpert released last January has sold 59,000 cassettes, 184,200 8-track CARtridges, and more than a quarter of a million copies of the LP.

"The 29 independent distributors that we have are an extension of A&M," Fead said. He pointed to Howie Ring (Music Merchants of New England) in Boston as "really getting behind Rita Cool-

ridge's album and helping us maintain momentum. Joe Simone in Cleveland (Progress Records) also takes a key role in promotion. Ring and Simone have been bright spots in the entire independent distribution picture. Cheech and Chong's LP probably owes its success to some extent to the fact that distributors around the country got behind it. We were excited about it here at A&M, but that feedback from distributors was very important."

## Lauds Lipsius

He said that A&M "is not a big company, although we do a lot of business. But we operate like a close, family-type of firm. Thus, we appreciate a distributor like Harold Lipsius in Philadelphia, who really gets involved with a record manufacturer. "The advent of the return of the retail operation in the market place has given the independent distributor an in-

centive again toward growing more active . . . given him interest in helping the retailer start records," said Fead. "I see the retailer in places like Florida; Houston; and Detroit getting actively involved in promotion again. Korvettes' Fifth Avenue store in New York, for example, felt so strong about the new Paul Williams album that they're going to put it on the store's speaker system December 10-11-12 along with four other artists. Williams, however, is not an established artist yet and we feel that Korvettes must really be interested in his becoming an established artist to do this for him. It's very easy to handle a new Carole King album, especially since she's just coming off more than 3.5 million in sales on her last album. It becomes a mechanical thing, promoting her—but to do this with a new artist means a lot to a record company.

# Buddah & Bell Like Distribs

• Continued from page 1

So the situation has helped us greatly," said Bogart.

Still, Bogart feels that many of the remaining independents are too big. "Some of them just don't give a damn," said Bogart. "Their promo men are messengers and their salesmen are delivery boys. If I had a choice, I would move

out on some of them. But the fact is that in many markets I have no choice."

Bogart likes to use the record companies which in certain places have their own distributors. "Companies such as London Records, which has its own outlets in certain places in this country, are good for us to use. These distributors I think have more of a feel-

# Copyrights Gain Year's Extension

WASHINGTON—The President signed the copyright extension bill into law last week, giving expiring copyrights another year of life through Dec. 31, 1972. The interim extension was the last of seven such extensions voted since 1962 to give the copyrights a chance at the longer term that will be granted in the long-delayed revision bill.

If the copyright revision bill fails to pass in 1972, it is doubtful whether another extension would be voted. House copyrights subcommittee chairman Rep. Robert W. Kastenmeier opposed the current extension as a "windfall" largely falling to a few individuals and corporations (Billboard, Nov. 27).

Also, for the first time, during House action, there were three dissents from the extension vote on the copyrights subcommittee of the House. This subcommittee is now made up of an entirely new slate of membership, with only chairman Kastenmeier remaining out of the original subcommittee that guided the House version of the copyright revision bill through weeks of hearings, and final passage by the House in 1967.

The extended copyrights would not, under the revision bill, be given any extra years over the above other copyrights existing when the new life-plus-50 year term goes into effect. The extended copyrights and all other already in existence when the overall revision is passed, would be given a total of seventy-five years from the date of registry.

If the revision is stymied once more in Congress, and the extended copyrights die, they would still have gained 10 years more than their normal 56-year terms. Over 56,000 music copyrights are affected by the extension.

# Latin Dealers Boycott Firm

• Continued from page 1

Pan American, which just became the U.S.-Canadian licensee for Disneylandia (Latin children's line), has evolved into a fully vertical supplier, i.e., involved in manufacturing, distributing and retailing.

Co-owner Marshall Frenkel said he is "pinched in from all sides." On the one hand, "I can't be sure that my suppliers won't sell dealers direct, therefore taking away my wholesale business," he said. "On the other hand, I must sell retail because it is a matter of my survival."

"Moreover, there are huge quantities of bootleg tapes being produced here and sold and even bootleg LP's and singles. I have turned over names to the FBI."

"Pan American is very difficult for us to deal with. They have lowered their retail prices," said Vicente Gintron, president of Spanish-American Record Association.

Wifredo Lopez, another SARA spokesman, said "We do not believe Pan American should be competing with the other retailers. We are trying to not buy anything from them (Pan American) and buy direct."

Frenkel said he did lower retail prices but also cut wholesale prices, offering up to a 14 percent rebate depending upon volume. "Of the 32 SARA members who signed a letter stating its purpose, 22 still buy from us," he said, adding that many were put into business by his father, Harry Frenkel, who founded Pan American over 25 years ago.

ing about the problems of the independent labels and what they need.

## Underground Move

"I think there is a sort of underground movement for independent record companies to team with each other and make certain distributors stronger. Sometimes I find myself on the telephone attempting to recruit another independent record company for one of my independent distributors. And other labels come after the Buddah group for the same reasons. I think it behooves the smaller independent labels to team up with other labels and build a distributor that is good and is willing to work all the good product that comes their way," Bogart said.

## Biegel Statement

The stronger independent distributors may acquire more territory as the smaller independent distributors go out of business, according to Irv Biegel, vice-president and general manager of Bell Records. But with Bell and the other large independent labels, the story is really the attraction of the small independent label to the larger one.

"We have about six or eight smaller labels within the confines of Bell Records. And these labels are plugged into our independent distribution system. This keeps new life coming from Bell and going into the distributors. So although independent distributors have been having a hard time of it lately, they are still being fed by lines such as ours.

Biegel also mentioned that a new label always comes along to tie up with the independent distributors. "Within the next two years, there will probably be at least 10 new labels to help strengthen the independent distributors stance in the record industry. There is always a new life giving source coming in to strengthen these distributors," Biegel said.

# Trading Card Promotion For Major Rock Artists

By NAT FREEDLAND

LOS ANGELES — Rock stars will be appearing on a series of trading cards in gum and cereal packages, and sold at toy stores, music stores and concerts.

Bo Donovan's "Hitmaker Trading Cards" has already signed such pop luminaries as Leon Russell, Joe Cocker, Chase, Three Dog Night, Dionne Warwick, the Beach Boys, Steppenwolf, the Carpenters, Tom Jones, Ike and Tina Turner, Buck Owens, Merle Haggard and Jeannie C. Riley. Artists from all the top ten record companies are included.

A former disk jockey on KDAY here, Bo Donovan spent two years organizing the rock trading cards operation. Each "Hitmaker Trading Card" will have a four-color photo of the artist on the top side and a short biographical sketch on the reverse.

The cards are being printed at the same Philadelphia plant that turns out all the traditional sports star cards. Approval for the rock series was obtained from the Federal Food and Drug Administration, which must pass on the vegetable dyes used in trading cards because of the danger of youngsters chewing on them.

The first appearance of Hitmaker cards in bubble gum and cereal packs is now set for February 1972, according to Donovan. Some groups will also distribute their own cards, Three Dog Night has already decided to give the cards away at its stadium concerts next summer.

In addition to artists, the Hitmaker cards have a "Behind the

Scenes" set which features producers, arrangers and studio musicians plus a "Hitplayers" run of disk jockeys. Every music personality appearing on the cards will retain approval of the distribution outlets and get a 5 percent royalty.

Bo Donovan is working towards worldwide distribution of his rock star cards. Arrangements are already underway to translate Hitmaker cards to French and Japanese.

# Studio P/R Adds Scribes

LEBANON, Ind.—Studio P/R, Inc., has signed an exclusive print contract with Earle Hagen, who has scored such shows as "Mod Squad," "I Spy," and "Gomer Pyle, USMC." The agreement will cover all of Hagen's television music.

In addition, the publishing and recording company has also concluded an exclusive contract arrangement for sheets, chorals and educational print to the Ray Ruff produced "Truth of Truths." Jim Houston, president of the company, and Sam Trust, executive vice-president, are planning new marketing concepts for the work.

The company has also moved into copyright administration with the representation of original works by Fred Karlin, winner of an Oscar in 1970, and Phil Everly of the Everly Brothers.

Studio P/R opened offices in Burbank, Calif., in July. They are planning expansion of their Lebanon office.

# Fantasy Picks LA Music West

NEW YORK—Music West, Inc., has been appointed distributor of Fantasy and Prestige Records in the Los Angeles area.

Deal was set by Saul Zaentz, president of Fantasy, and Eugene Settler, vice president of Music West.

# Dutch Court Hits 'Piracy'

• Continued from page 1

tion. Counsel for the plaintiffs was Dr. A.E. du Perri.

It was alleged that the defendants imported from Switzerland cassettes containing recorded music by James Last and marketed them—under the logo "Irish"—at prices far below the normal retail price in Holland. The cassettes, it was alleged, were pirated dubbings and originated from the Irish Magnetic Tape Co., Switzerland, which also supplied inlay cards.

The defendants were warned by the court that all such activity would have to cease. Any further infringement would make them liable to a fine for each offense. The fine would hold whether or not the disk, cassette or 8-track cartridge was a bootleg product or a straight copy of an authentic commercial recording. Furthermore, the defendants would be liable to pay all costs of any lawsuit.

# Brunswick Runs With Xmas '45'

NEW YORK—Brunswick Records is rushing out a new single for the Yule. The record, "The Christmas Party of Eight Reindeer," sung by a new group called The Neighborhood Kids, was produced by Henry Jerome, who negotiated the release through Nat Tarnopol, Brunswick president. Radio samples and stock copies were shipped simultaneously to the field last week.

# Capitol and Klein Vie Over Distribution Pact

• Continued from page 1

Capitol stated that no definite distribution agreement had yet been reached as of Thursday (2).

Steckler, speaking in the absence of Klein, who was in London, said the status of all necessary components necessary to complete the album make the Dec. 20 deadline feasible. He confirmed that the album will be a three-LP or two cassette or cartridge set, with a 60-plus page descriptive booklet. The album would list for \$12.98 and the tape packages for \$14.98.

When queried as to what portion of the profits would be given

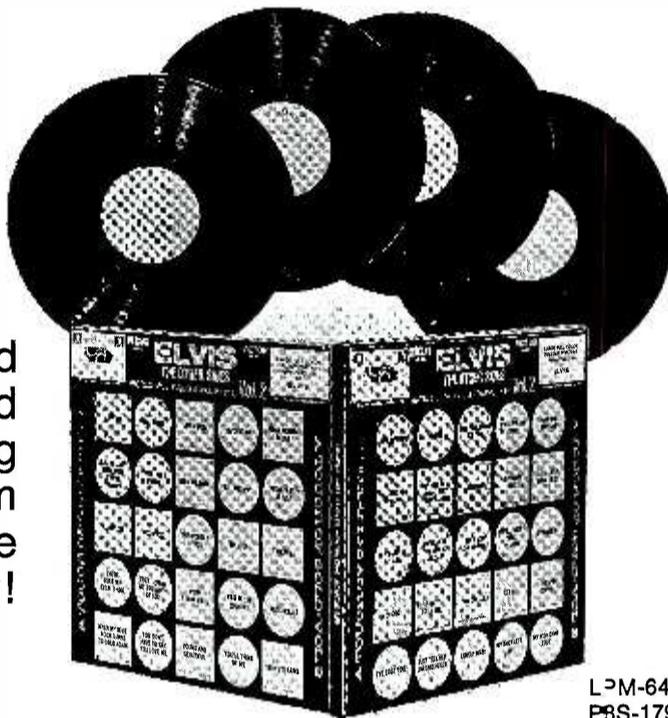
to charity. Steckler said that Klein would be the only person able to describe the agreement. Klein was unavailable for comment in London when his office was contacted by Billboard.

# '72 Acapulco IMIC

• Continued from page 1

booth. Cost for each booth will be \$800 and will include a Conference registration. Inquiries should be addressed to Exhibit Manager, International Music Industry Conference, Suite 900, 300 Madison Ave., N.Y., N.Y. 10017. Telephone: (212) 687-5523.

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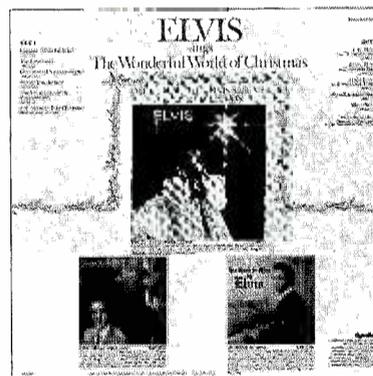
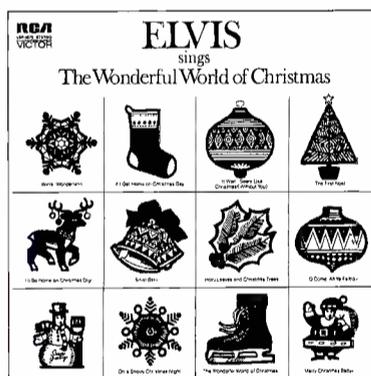
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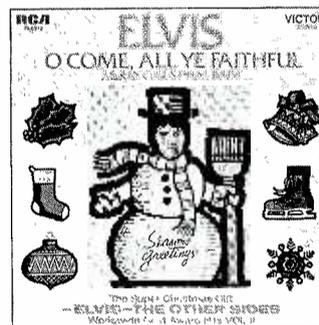
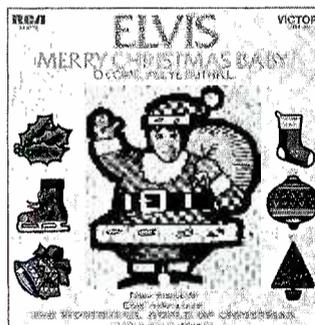
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