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CARTRIDGE TV PAGE 19

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Piracy Bill in High; Early OK Is Seen

By MILDRED HALL

WASHINGTON — Action on domestic antipiracy legislation and international treaty protection against record piracy went into high gear in the Capitol last week.

The McClellan Antipiracy Bill (S 646), already passed by the Senate, was groomed for action by the House copyright subcommittee last week, and will be considered by the full Judiciary Committee on Sept. 22, with approval and an early House vote expected to follow.

Added pressure is on Congress to pass the antipiracy amend-

ment to the U.S. copyright law so that this country can become an active member in an international treaty for mutual protection of recordings, to be worked out in a special Geneva conference in October.

The House Copyrights Subcommittee, which had proposed an amendment limiting the McClellan antipiracy bill to two years, voted to leave the bill in effect for three years (Billboard, issue July 10, 1971). Also, a language change was made in the response to record industry

(Continued on page 13)

Ampex to Make SQ Disks For CBS/Sony Systems

By RADCLIFFE JOE

NEW YORK—Ampex Records will produce prerecorded quadrasonic disks for use on the CBS/Sony SQ System. The non-exclusive agreement makes Ampex the second major recording company, outside of CBS, to produce four-channel disk product specifically for the SQ market. The first was Vanguard.

Ampex' first LP in this format will be the original cast recording of "Purlie," which will be released Oct. 15. Several other titles will subsequently be

released, and the company's SQ disk catalog is expected to swell to about 15 titles by the end of the year.

Although Ampex Records has decided to make its product available in the SQ format, its sister company, Ampex Stereo Tapes, will make its 8-track tapes available in a discrete four-channel format.

Initial releases will be simultaneous with the disk product, and will feature 20 titles from

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Progressive Rock TV Show Into Syndication on Jan. 1

By CLAUDE HALL

DETROIT — "The Detroit Tube Works," first television show devoted to progressive rock, will be launched into national syndication Jan. 1 as an FM radio and TV show, according to John Detz, general manager of WABX-FM here and father of the unique TV show.

The show will be simulcast in each market on a television sta-

tion and FM station. The reason, Detz said, is that the audio broadcast on TV is totally unacceptable for music as we know it today. The show will be syndicated through the National Educational Television network, who'll also do the duplicating. Bruce Jed of Lifestyle 71, progressive rock advertising representative firm, is handling most of the syndication details.

In each market, the aim will be to have the local progressive rock FM station broadcast the audio of the show in stereo. The

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JAMES BROWN
SOUL SUPERSTAR

See Center Section

N.Y.C. Ecology Bill Seen Clogging Record Market

By MIKE GROSS

NEW YORK—A new law in New York that will effect not only the packaging of records and tapes, but possibly effect actual sales by forcing an increase in the final sales price is in the works. The City proposes that all products in plastic containers and possibly even wrapped with plastic wrapping will be taxed if sold in New York. Obviously this effects 8-track tape packages, cassettes and record packaging.

This bill is one that is being used to discourage the use of packages that have a pollutionary effect on ecology. It is a well known fact that the large urban areas of our country are having financial difficulty and are looking for all possible means to raise money. Ivy Hill Lithograph, upon hearing of this new bill employed the legal firm of Royall, Koegel & Wells, and asked that they express an opinion as to their findings. They have now submitted their opinion and state that this law is but another in the city's drive on pollution and that they expect it to pass.

If this bill is passed, there is little doubt that other major cities throughout the U.S. will follow suit. All major markets are plagued with pollution problems and will be forced to do something about it as well as combat increased costs of proper sanitation disposal.

Collection of these monies may very well be the responsibility of branches and distributors in order to reduce the number of collection points that the city

will have to regulate. This will cause additional expense in the form of bookkeeping based on merchandising being shipped (sold) and returned to these collection points.

The title of the new bill is "F Tax on Containers" and has been passed by the city and is now awaiting approval by the New York State legislature during its next session. It has also been learned that New York

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Artist Prices on Campuses Jumps as Budgets Hold Line

By BOB GLASSENBERG

NEW YORK—High spiraling prices for artists are once again plaguing campus entertainment committees across the country as they make plans for their fall entertainment. And while many solutions have been offered to this artist price inflation, none seem to work.

"Prices have been inflating over the past three to four

years," said Miles Wilkins, advisor to the students through the public functions office at the University of Florida, Gainesville. "This year is no exception. While the big groups are generally higher in price, we have the same amount of money to work with each year for the past three or four years. This means that the budget does not go quite as far. But we are still making out." The budget for entertainment at the University comes from a portion of student activities fees charged at the be-

(Continued on page 26)

Premium LP Spurt Gives Majors More \$

By EARL PAIGE

CHICAGO—The album premium business is becoming so fast-paced that only major labels with pressing plants do well.

Cassette Player Sales Up in U.K.

By RICHARD ROBSON

Staff Member, Record & Tape Retailer.

LONDON—Sales of cassette recorders of all makes outstripped those of open-reel recorders last year for the first time, according to a survey just completed by Philips Electrical. The survey which is combined to recorders only, maintains that in 1969, 60 per cent of all tape

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Thus, RCA, Columbia, Capitol, Ampex and Pickwick were the only major exhibitors at the National Premium Show here.

RCA put together a package based on ecology for Mobil Oil, with the album's theme "America the Beautiful." In all, 24 songs were offered by a group of the label's artists with no identification of Mobil at all on the package.

Another RCA premium LP was made for Bristol Myers' shampoo based on the Broadway production of "Hair." Actually, explained RCA's John Hendrickson, a premium can be made up for just about every theme.

(Continued on page 54)

Hits Europe as 'Trade Blocker'

By IAN DOVE

NEW YORK—U.S. importer-exporter David Eskin claims that U.S. firms exporting product to Europe are being "discriminated against."

Eskin, whose company is based in New York, said that 75 percent import duty was charged by the U.K., 65 percent by Germany and 85 percent by France.

"But on records coming into the U.S. from Europe the duty is only 10 percent," he said. "We are getting the short end of the stick. Europe seems intent on putting up trade barriers."

(Continued on page 4)

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Custom Fidelity Tees Disk Label

HOLLYWOOD—One of the nation's leading custom record firms, the Custom Fidelity Co., is launching a new record label called Im'press Records and will be releasing a Glenn Yarbrough album in October, followed shortly by an album featuring Dennis Weaver of television fame in a soft country approach. Custom Fidelity president David W. Berkus has hired Bud Dain as president of the record label. Alex Hassilev, once a member of the Limelites and most recently an independent record producer, has been hired as vice president of a&r.

The new venture for the custom specialty shop comes on the heels of its greatest business year in history. Profits are up 85 percent over a year ago.

Other name artists are now being lined up for the new label, but Im'press will be relying heavily on a large unofficial network of recording studios coast-to-coast.

Berkus, who started Custom Fidelity as a short-run high quality record pressing operation in 1957, said he was more or less drawn into this latest phase of the record business. For several years, Custom Fidelity has specialized in custom records for colleges and small firms. In 1967, the firm formed a professional audio equipment sales division to sell equipment to studios across the country. Today, the firm has 61 associates, most of whom use the Custom Fidelity name in their advertising and promotional mate-

rial. In 1970, a special products group was formed to package oldie albums for radio stations. This was started basically in order to provide business for the record pressing operation, which was idle during the non-school months.

Dain was negotiating last week with three major labels for distribution, but said he was "not ruling out setting up our own distribution channels." In any case, Im'press will have its own promotional setup. Besides 61 representatives in the field who either operate a recording studio or office, Custom Fidelity also has three salesmen traveling the nation who'll also be promoting record product. "The recording studios we work with will be a primary new talent source as well as a secondary promotion force," Berkus said. He pointed out that one of

(Continued on page 12)

NARAS Confab on Expansion, Grammys, Election and Piracy

NEW YORK—A greater emphasis on a national totality, including chapter expansion into several more cities and more active solicitation of younger members; the election of Nashville's Wesley Rose as national president; the affirmation of the Academy's continuing commitments to a strong cultural and educational program; methods of improving the Grammy Awards television special; several changes in the Grammy Awards categories and voting procedure, and a strong stand against tape piracy, highlighted the annual meeting of the National Board of Trustees of the Record Academy (NARAS), held the weekend of Sept. 12 in Chicago's Drake Hotel.

The national emphasis focused on several items: the creation of a national executive committee to facilitate inter-chapter communications; plans for the creations of vice-presidencies for all chapters other than that of the president; increase

in financial allocations to the newer chapters; the formation of new NARAS chapters in such cities as Detroit, Memphis, San Francisco, Toronto, London, and wherever major recording activity is taking place, and a strong desire to create ways of making membership even more attractive to young recording talent, both in the field and also about to embark upon recording careers.

A Precedent

The election of Rose as national president marks the first time that this office will be held by someone outside the Academy's founding chapters of Los Angeles and New York. The latter's chapter president, Phil Ramone, was elected first vice president of the national organization; Atlanta's Bill Lowery, second vice president; Chicago's Paul Roewade, secretary, and Los Angeles' John Scott Trotter, treasurer. David Lease was officially designated as national executive director. He had been serving as national administrator.

The Academy's increased involvement in educational and cultural affairs was underscored by its earmarking of \$32,500 for the further implementation of its NARAS Institute program. Included in this amount are sums for additional teaching aids and the development of courses in the various chapters, plus the hiring of full-time director and secretary, and permanent office space.

Some of the funds for the Insti-

tute will be coming from the Academy's annual television show. A new NARAS TV committee was appointed to work in program planning with Coburt Productions, packagers of the one and a half hour show, scheduled to emanate next spring not from one, but from three chapter cities. Assigned to the committee were Ramone, Lowery and Roewade, along with Los Angeles chapter president Lee Young Sr., and Nashville's Glenn Snoddy.

In connection with the Grammy Awards, themselves, the Trustees continued their emphasis on culture by assigning additional categories to the jazz and classical fields. At the same time, they changed the wording of the "Contemporary" categories to "Pop, Rock and Folk," and eliminated "Contemporary Song of the Year" because of numerous past duplications among nominations with "Song of the Year." They extended to the arranging categories the committee nominating procedure now in effect in the engineering, album cover and album notes categories, and confirmed Oct. 16, 1970, through Oct. 15, 1971, as the cut-off dates for this year's Grammy Awards eligibility period.

Vow Support

During the discussion of the tape piracy situation, the trustees vowed to lend their individual efforts to the elimination of the practices involved and instructed executive director Lease to work closely with other groups combating what

(Continued on page 6)

Cary Named New Copyrights Register; Geneva Meet Next

WASHINGTON — George D. Cary, who has served as Deputy Register of Copyrights since 1961, has been appointed Register to succeed Abraham L. Kaminstein, who retired Aug. 31. Cary will represent the U.S. in a special October conference in Geneva on record piracy for his first international treaty appearance as Register. Former Register Kaminstein has been given a three-year honorary appointment as consultant in domestic and international copyright affairs.

The new Register, who has endorsed the principle of full copyright for recordings and protection against piracy both in domestic and international copyright law, has been with the Copyright Office continuously for 24 years. Cary was one of the principal speakers at Billboard's 1969 International Music Industry Conference (IMIC) in the Bahamas.

In announcing Cary's appointment, Librarian of Congress L. Quincy Mumford noted that the new Register's career in the Copyright Office has spanned legal, legislative and international affairs. He has played a prominent role in drafting the implementing legislation for the U.S. adherence to the Universal Copyright Convention,

and has acted as adviser in working out details of protection for U.S. copyright interests under recent Mexican law.

Domestically, Cary has served as a member of the special committee within the Copyright Office to revise the 1909 Copyright Act, and has participated in legislative hearings on the copyright revision. He is also widely known as the author of many articles on copyright law, as lecturer and teacher.

Sly's Leader Sued by Studio

LOS ANGELES — Sylvester Stewart, leader of Sly and the Family Stone, has been sued in Superior Court here for a total of \$18,415.65 by George A. (Geordie) Hormel, owner of the Village Recorder studio here. The complaint alleges that Stewart rented recording equipment for use in his home from the studio, agreeing to pay \$100 per hour for each hour equipment was used. Suit claims that Stewart failed to pay \$13,294.45 in rental fees and that he also caused \$5,121.20 damages to the equipment.

London Meet Shows 18 Albums

NEW YORK—London Records introduced 18 albums during the company's fall sales presentation at the Warwick Hotel here Sept. 14. The product was introduced by Herb Goldfarb, vice president for sales and marketing; Walt Maguire, vice president for pop a&r, and Terry McEwen, head of classical repertoire.

The major item in the new release is "Tom Jones Live at Caesar's Palace," the singer's first two-LP set since he began his recording career.

Also of key importance in the release is the Mantovani LP, the maestro's 57th in the London catalog. The latest is titled, "To Lovers Everywhere, USA," with a cover replica of a letter with a postage stamp bearing Mantovani's photograph. The cover has also been fashioned as an in-store mobile for promotional purposes.

Emphasis is also being placed on the company's latest bargain for the consumer, The Bonus-Pak Two-Record Set. The latest features Frank Chacksfield, John Mayall, and on the Hi label, Willie Mitchell. These sets carry a suggested list price of \$7.98.

Other highlights include the re-issued "Music from Fiddler on the Roof," on phase 4 stereo, timed to cash in on the upcoming release of the movie version. The set features Robert Merrill and Molly Picon.

A second Phase 4 stereo release incorporates "A Tribute to Satchmo," by Eric Rogers and the London Festival Band, while on the London-distributed NAM label, Gilbert O'Sullivan, managed and produced by Gordon Mills, makes his U.S. LP debut.

In addition to the Mantovani set, the London label itself carries three other new releases, including a new group debut with the Irish trio, Thin Lizzy; "Poppy Seeds," by Vancouver's Susan and Terry Jacks, also known as the Poppy Family; and "From Here On It Gets Rough," by Hildegard Kneff.

Memphis Music Member Drive

MEMPHIS — Memphis Music, Inc., in its first announced action since its awards presentation earlier this year, will shortly undertake a worldwide membership drive.

The organization has moved into new headquarters, in the Executive Plaza at 3003 Airways Boulevard here.

Executive director Marty Lacker said there would be a free barbecue and an athletic event for all members and their families in the latter part of this month, and a monthly newsletter published beginning in October.

Memphis Music also has put together a 30-minute film special, which will be shown for the first time in November.

In November, elections for a new Board of Directors will take place, and committees will be ap-

pointed to do the preliminary work on structuring a Hall of Fame. The second award presentation is being planned for next spring, with ballots slated to go out in January. Consideration is being given for a golf tournament to coincide with the awards show in 1972.

Court Rule On Cover Revamp

LOS ANGELES — The record industry practice of up-dating LP covers to take advantage of the popularity of artists therein passed its initial court test with the jury still out. Both the plaintiff, Arte Johnson, the dialectician who rose to fame on TV's "Laugh-In," and the defendant, GNP-Crescendo, record firm helmed by Gene Norman, got some crumbs. Title of the LP in contest is "Arte Johnson and Friends, You're on the Air."

Johnson, who filed suit in Superior Court some time ago, claimed GNP-Crescendo was guilty of unfair competitive practice and had used his recent "Laugh-In" characterization pictures without

(Continued on page 6)

Lafayette Deal On SQ Gear

NEW YORK—Lafayette Radio and Columbia Records in conjunction with CBS/Sony have agreed in principle to a licensing arrangement that will allow Lafayette to manufacture quadrasonic audio equipment under their house banner that will carry the SQ logo. Lafayette Radio is one of the largest retailers of electronic equipment.

Lafayette's four-channel stereo-quadrasonic equipment will be marketed through both Lafayette retail stores and its mail-order operation. The equipment is scheduled to be in the marketplace at the same time that major record companies, Columbia and CBS/Sony (Japan) in particular, are planning to release a large selection of quadrasonic records this fall.

Suit Dismissed Vs. Singleton

NASHVILLE—Chancellor Ned Lentz has dismissed a petition filed against the Shelby Singleton Corp. by Certron of Anaheim, Calif., and refused to appoint a receiver for the Nashville-based concern.

In answers filed by attorney Harlan Dodson III for the Singleton corporation, it was denied that there was any indebtedness to Certron and that, in fact, Certron was indebted to Singleton.

Singleton then counter-filed against Certron for \$149,000, which Singleton claims are amounts owed him and his distributors by the California tape duplicating company. The figure also includes \$125,000 in damages which Singleton claims were suffered in the shipment of defective and below standard tapes to distributors.

For More Late News See Page 54

Studio Track

By BOB GLASSENBERG

Cosimo Matassa was battering down the hatches at Jazz City Studios, New Orleans, waiting for a hurricane to hit, but he found some time to talk to me. He used to own Cosimo Recording, and, in fact, Jazz City is built on the figurative ashes of that studio. Cosimo was the scene of the first **Fats Domino** records of the first artists on the old De-Lux label, including **Paul Gayden** and **Ray Brown**.

"**Ornette Coleman** came out of here once," said Matassa, "and there were other people, lesser known perhaps, like **Ellis Marsalis**. There isn't much happening in jazz down here currently as far as studios go, but a few weeks ago **Ryuji Kohno**, the jazz critic for NHK, the Japanese radio network, came in and recorded a few traditional jazz groups to take back to his country. The main problem down here is that there is no label based in New Orleans, although there are still plenty of musicians to make a roster. Most of the artists who want to make it go to the coasts though." Matassa used to have **Dover Records** and did tunes such as "Barefootin'." But he claims that now there is no industry orientation in New Orleans so the recording business is slow but moving.

"It is starting to move again but with the more popular type of artists. Jazz City just finished the **Meters** for Jubilee Records and a **Lee Dorsey** set for Spring Records. Also, **Joe Banashak** is beginning to get active again as a producer down here so there is some movement," Matassa commented.

Jazz City, according to Matassa, is the only 8-track in town and soon will go the 16 tracks. "The musicians use every track too," said Matassa. "Even the traditional jazz artists are hip to the multitrack thing and these guys want the most natural sound possible. Of course with a multitrack we can get a much clearer recording and all artists appreciate that."

And as Matassa bolted down the final hatch at the studio, he commented, "We'll pick up again down here because this is a starting point and everything comes back sooner or later. In this case, sooner than most people think."

Ben Sidran is a keyboard musician and writer of songs and books. His first LP is due out on Capitol Records around the first of October. And the record, "Feel Yourself Groove," will probably do just that. The contributing artist list on the LP reads like the who's who of the new sound. **Jesse Davis**, **Jim Keltner**, **Gary Mallabar**, **Willie Ruff**, **John Pisano**, **Bozz Scaggs** and his rhythm section, **Mimi Farina**, **Judy Sidran** and **Blue Mitchell** are all on various tracks which were recorded at Capitol in Los Angeles. Then there are the two tracks made last year while Sidran was in England. They were done at Olympic with **Glyn Johns** as engineer. **Charlie Watts**, **Peter**

Frampton, a guitarist, and **Greg Ridley** set in along with an alto saxophonist **Chris Driscove**, who does a duet with Sidran, "Spread Your Wings," to close the LP. The album is a blend of improvisational music with lyrics. It was produced by Sidran, who also wrote all of the cuts. Aside from the closing track and the title cut, there is "Alexander's Ragtime Band," a free rock thing with a really fine Mitchell trumpet solo in the middle.

Sidran has also written a book, "Black Talk," dealing with the roots of music and the people who made it. As far as I can hear, the LP is the logical step after the Kooper Super sessions crossed with the new free form music from the likes of **Pharoah Sanders** toned down to a slow simmer with plenty of grooves to feel.

Incidentally, the Sidran set was mixed at Poppi Studios, Los Angeles, which has since fallen into the hands of **Berry Gordy** and **Motown Records** as their permanent Los Angeles turf.

Sonny Limbo, who is fresh from producing the new **Mary Wells** single out on Reprise, said that **Fame**, Memphis, is currently working on **Biggie Rat**, a **Leland Rodgers** production for Pye Records, U.K. Also for Rodgers and Pye is **Nitro Function** with an LP called "Explodes." Nitro Function is a three-piece group including ex-**Jimi Hendrix** bassist, **Billy Cox**, **Shar** on vocals and guitar, and **Tarp** on drums. The records are out this week in the U.K.

Meanwhile, Limbo produced a new LP by **Sami Jo** and is busy negotiating a deal with one of the biggies for her record. Also in was songwriter **Ray Whitley**. He did all the **Tams** recordings including "What Kind of Fool Do You Think I Am" and "Hey Girl Don't Bother Me," which is on the U.K. charts now. Whitley is doing "Sugar Creek Woman" for **Bill Lowry**.

Limbo also wants me to mention the "tightest rhythm section in the business. I mean they turn out the Memphis and Muscle Shoals sound by the gallon," he said. The section, called Memphis, includes **Ken Ball**, guitar; **Larry Lee**, guitar; **Tim Henson**, keyboards; **Shelton Irwin**, bass, and **Tarp Tarrant**, drums. Now if we could get Muddy down there. Well, Limbo said he'd go stark raving nuts.

Captain Beefhart checked into the Village Recorder, Los Angeles, to camp out and camp in an LP for Warner Bros. . . . how bizarre. . . . **John Lee Hooker** was in for ABC/Dunhill along with **B.B. King**. Both on mix duty for their new LP's. . . . The **Five Man Electrical Band** still doing it for MGM. . . . And welcome back to **Doc Siegel**, who was in the hospital. He's back at the board for Atlantic's **Black Oak Arkansas**.

The Record Plant in New York is hosting **Eddie Palmieri** for Roulette Records. . . . **Eddie Jason** for Love-Jan Records with **Roy Cicala** engineering. . . . **Stone Satisfaction** for the Ragmop label with **Don Covay** producing and **Carmine Rubino** engineering. . . . **Paul Stoker** in for Warner Bros., with **Shelly Yakus** engineering. . . . And Elektra Records' **Crabby Appleton** just finished up their new LP, "Rotten to the Core," with **Yakus** as mix man.

SHORT TAKES: **Jackie Lomax** up at Bearsville Studios, Woodstock, with his second LP in progress and **John Simon** producing. . . . **Charles Randolph Grean** recording **Paul Evans** for Laurie Records at Sound Exchange, New York City. The **Exclusives** are also in with **Bert de Coteaux**. . . . **Eyrie**, Polydor Records artists, (Continued on page 54)

Rubber Dubber Raided; Disks Seized

LOS ANGELES—A switch in legal tactics against disk pirates resulted in four raids by U.S. marshals here of locations used by Rubber Dubber, alleged prime illicit recorder and manufacturer of counterfeit live concert recordings here. Seizures of actual album product and materials occurred on Sept. 9 and 14.

Seizures were ordered by the clerk of Federal district court after two federal district court suits were filed by major publishers charging copyright infringement. Attorneys for the collective plaintiff publishers presented to the clerk an affidavit from a person

who knew where the materials, concerned with the alleged infringement, were located.

In the first raid, marshals seized over 2,000 Led Zeppelin albums in a building, described as a warehouse, located at 624 Anderson St. here. On Sept. 14, marshals hit two sites of Location Recorder Services, 2201 and 2609 W. Burbank Blvd., Burbank, where they took 25 boxes of cover slicks, along with the negatives used to produce those album front graphics. At the same time, they entered a local record pressing plant and seized 53 boxes of albums, 52 stampers and a large quantity of record label signatures. All materials seized in the raids were impounded in the federal marshal's office.

The Rubber Dubber operation was recently featured in a Time article and currently in the October issue of Esquire, which nominates the defendant firm as one of the "Heavy 89," the rock field's important personages and businesses.

During the raids, marshals were limited to seizing only product or material essential to the manu-

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DiMartino Sets Division, Deal With London

LOS ANGELES—Andy DiMartino Productions has formed an all encompassing company, including an audio-visual communications division to specialize in computer animation of musical product.

DiMartino, a former producer for Liberty and Uni. also has a distribution deal with British Decca and London Records in the U.S. First release under this arrangement is "Buckwheat." DiMartino hopes to lure established act to his operation by setting up a profit-sharing pool from his end of the company's net, to be divided among all the artists.

DiMartino recently produced "The Dream Makers" by Kent Morrill for Cream Records.

The deal with London helps set him in business. He will produce six LP's a year under the arrangement. A number of executives have been brought into the company as part of its initial growth pattern.

Beach Boy Draft Case Won

NEW YORK—Beach Boy Carl Wilson won a reversal in his five-year draft fight in his final appeal to a California Federal court, allowing Wilson to participate in a unique alternative service program under the U.S. Selective Service Act. The court action ended five years of legal hassling between the musician and his draft board.

Under the order of Federal Circuit Judge Harry Pregerson, Wilson will be allowed to satisfy his draft obligation by performing with the Beach Boys at prisons, hospitals and orphanages. In delivering his ruling, the judge noted the need for entertainment in prisons, citing entertainment as in the national interest. The singer's attorney, J.B. Tietz, called attention to the recent tragedy in Attica, N.Y., in urging approval of the alternate service.

Lawyer Sues Bigfoot Prod

LOS ANGELES — Attorney Edward M. Sherman is the plaintiff in a suit filed in superior court here, seeking cumulative damages of \$269,000 from Bigfoot Productions, Richard A. Podolor, William Cooper, American Recording Co. and Lightfoot Music Inc.

Sherman alleges that during the last four years, he is owed the following amounts for legal services rendered: Bigfoot, \$7,500; Lightfoot, Podolor, Cooper and American, \$5,250; and Podolor, \$22,500. In addition, Sherman alleges that Podolor and Cooper made slanderous statements about him, injurious to his business.

Complaint states that in January, 1969, Sherman and the two producers formed Bigfoot, with Podolor taking 51 percent, while Cooper and Sherman split 49 percent. Suit charges that instead of taking their business through Bigfoot, Podolor and Cooper channeled the business through Lightfoot and American.

Hits Europe as 'Trade Blocker'

Continued from page 1

Billboard last week published comments on "unofficial importers" who were causing concern to U.K. record companies unable to obtain simultaneous U.S.-U.K. release of major albums.

"It is rubbish to say they are concerned because nobody can claim the market is being flooded by foreign records. The average number of imported albums is probably between 50 to 100. How can that hurt?"

Eskin further claims that U.K. dealers importing U.S. albums are doing the British record companies a useful service.

"They act as a guide to what is selling and what is wanted. These stores are managed by young hip kids who really know the music scene," he commented.

"In any case, the amount of English product imported into, say, California is far, far in excess of the product that goes the other way. You don't hear the English companies complaining about that!"

"Or about the fact that four-fifths of the product issued by some U.S. companies, mainly in the classical market, are manufactured in Europe. Only the jacket is made here.

"I say this is discrimination. They should give us an equal chance."

Eskin, an exporter of many years' standing, also referred to statements from the U.K. concerning local importers avoiding copyright payment. He said: "Why should copyright be paid twice—the record manufacturer in the country of origin has already paid the copyright."

Le-Bo Ad Page

NEW YORK—The International Buyers Guide index listed the incorrect page for the Le-Bo Products ad. The correct page number is 243. Le-Bo's phone number is (212) 458-7700.

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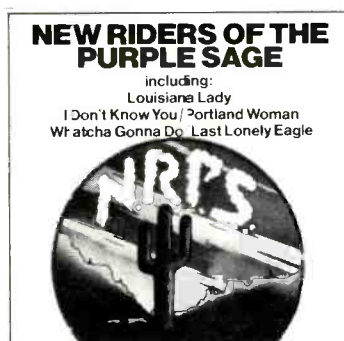
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Vol. 83 No. 39

DISK AIDS ANEMIA STUDY

NEW YORK—Cotillion Records is rush-releasing "Black Child Can't Smile," by Brook Benton. All proceeds of the single, about the minorities throughout the world that suffer from Sickle Cell Anemia, will go to research funds to combat the disease. This includes the total proceeds that Cotillion Records realizes, as well as the proceeds from Benton's royalties and the publishing rights, owned by Benton's manager, Al Rosenstein.

Benton wrote the song in collaboration with his doctor, Gerald Deas.

Uttal Off on Far East Tour of Bell Licensees

NEW YORK—Larry Uttal, president of Bell Records, has embarked on a three-week tour of Bell licensees in Tokyo, Hong Kong, Singapore, and other Far East cities.

Uttal will discuss various marketing techniques and promotion with CBS/Sony Records, Tokyo; Electric and Musical Industries, Hong Kong; and EMI Records Private, Ltd., Singapore.

Uttal mentioned that he hoped to solidify relationships with his licensees and further felt that "Japan has the fastest growing record market in the world and there is tremendous potential in many of the Far East countries. Nothing replaces personal contact, the experience of meeting people in their own territory, for a true understanding of what they need and their problems," said Uttal.

ARD Unit to Meet Wednesday

NEW YORK—The program and planning committee of the Association of Record Dealers will meet Wednesday (22). Members of the ARD's program and planning committee include Aaron Hall (Warner/Atlantic/Elektra Dist.); Dave Wolfson (Wolfson's, Bayonne, N.J.); Steve Jack (Paramount, Eastern Marketing); Alen Levy (Changes-Live Revue Editor); Mickey Gensler (Teen Discomat, president of the ARD); Chris Cornish (East Coast Sales Manager-Elektra); Stan Kaiser (Stan's Bronx, treasurer of ARD); Buck Reingold (East Coast Sales Director, Buddha); Dave Stein (Sid Bernstein Assoc.); Bill Hirsh (Action Records), and Morton D. Wax (public relations council of the ARD).

Jazz Festival On Davis Tour

NEW YORK—Miles Davis' month-long European tour, opening in Frankfurt, Germany, on Oct. 18, will be highlighted by a final day appearance at the prestigious seventh annual International Jazz Festival '71. The festival, set in Prague, Czechoslovakia, has become a major event among jazz aficionados.

Davis' Prague date falls midway on the tour, which also features stops: Oct. 18, Frankfurt; Oct. 19, Stuttgart; Oct. 20, Munich; Oct. 21, Milan; Oct. 24, Zurich; Oct. 25, Paris; Oct. 26, Brussels; Oct. 27, Paris; Oct. 29, Rotterdam; Oct. 30, Prague; Oct. 31, Warsaw; Nov. 2, Bucharest; Nov. 3, Belgrade; Nov. 5, Vienna; Nov. 6, Berlin; Nov. 7, Upsala; Nov. 8, Copenhagen; Nov. 9, Oslo; Nov. 11-12, England; Nov. 13, London; Nov. 14, Venice; Nov. 15, Bologna; Nov. 16, Italy; Nov. 17, Bordeaux; Nov. 18, Lyons.

Executive Turntable

Ed Ingram named general sales manager, Shorewood Packaging of Canada. He is a former sales manager, Modern Album, Canada. . . . Daniel Taylor appointed director of educational and classical music, Bourne Co., replacing Roger Herriman, Phillip W. Kirk joins Bourne as music coordinator, educational division. . . . Richard L. Jorgensen named vice president, finance, Sparta Electronic Corp.

★ ★ ★

Russ Molloy, formerly director of product planning at Telex, has joined Koss Electronics in the same position. . . . Irv Kessler has left UA after eight years. He was manufacturing vice president for four years and also held such posts as national credit manager, manager of branch administration and warehousing. . . . David Skepner has been appointed director of artists relations and activities, a new department at MCA Records. Skepner has been with various operations of MCA Inc. for 10 years.

NARAS Confab on Expansion, Grammys, Election and Piracy

• Continued from page 3

they consider to be the industry's prime evil.

Recognizing the need for additional funds to finance the Academy's expanded activities, the trustees voted to investigate thoroughly the possibility of a premium record built around past Grammy winners, and formed a new fund-raising committee of Atlanta's Bill Lowery, Chicago's Dick Schory, Los Angeles' Dave Pell, Nashville's Mary Reeves Davis and New York's John Hammond. They also appointed members to the already-existing finance committee. Included are Atlanta's Maurice LeFevre, Chicago's Loren Binford, Los Angeles' Bill Cole, Nashville's Bill Denny, and New York's F. M. Scott, III. Both Cole and Scott are former national treasurers.

The trustees also agreed to the publication of a Grammy Awards Book that will list all past winners and nominations, the number of Grammys won by each, plus additional data of interest to members of the Academy and the media that publicizes the awards. They instructed the various chapters to sub-

mit samples for a new, modernized logo, which would then be used on standardized application forms and stationery.

At the conclusion of the meeting, the trustees accepted the invitation of the Nashville contingent to host the 1972 spring get-together of the national board.

Court Rule On Cover Revamp

• Continued from page 3

his authorization on a remake of the original album cover. He sought to have his visage removed from the cover and asked \$350,000 damages.

The Superior Court ruled that the updated cover, using pictures of Johnson as "Wolfgang," "Rosmenko" and "Tyrone," could continue to be sold, provided that a label be affixed to the cover reading: "Early Arte Johnson characterizations of a Mexican, a hippie, a German, a super-patriot, a Russian and other pre-'Laugh-In' characters."

Irwin O. Spiegel, attorney for GNP-Crescendo, presented depositions from Saul Bihari, secretary-treasurer of Cadet Records here, and Johnny Musso, general manager, Kapp Records, stating that both these record industry veterans considered the remake of an album cover a standard industry practice.

Johnson originally recorded his portion of the album, which is a burlesque of radio talk shows by a number of different actors and actresses in May 1966. He received a fee of \$500.



JOHN LENNON and Yoko Ono are greeted by Dick Cavett after taping of the show to be aired Tuesday (21). They are flanked, left to right, by Allen Klein, president of Abkco Industries, and Pete Bennett, director of promotions.

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PAUL GLASS, above, veteran record and tape distributor, who heads All-State, Chicago, and the Glass Tape catalog, is back in retail. This time he's shown preparing the Dallas retail shop, which his son, Mike, opened recently.

ABC-Dunhill Rush For No. 1 Smash

LOS ANGELES—The No. 1 record in England, "Hey, Girl Don't Bother Me" by the Tams will be rush-released this week by ABC-Dunhill. The record, which is on the affiliated Probe label in England, is over the 500,000 sales mark. The Tams have just resigned with Dunhill label here after being away from the label for a time.

Closed-Circuit At Taylor Date

NEW YORK—Joshua Television provided closed-circuit color video-magnification of the James Taylor concert at the Hollywood Bowl Saturday (18).

The system, used by previous Taylor concerts in New York and Oakland, picks up images from three fixed-location and one hand-held camera on and around the stage, then transmits them via projector to a 15 by 20-foot screen over the performer's head.

Melanie, Mills Bros For Gallagher Fete

NEW YORK—Melanie and the Mills Brothers will entertain at the testimonial dinner Wednesday (22) at the Waldorf-Astoria for Bill Gallagher, former president of Famous Music Corp. Gallagher will receive the annual Ed Wynn Humanitarian Award, and the dinner is in aid of the American Parkinson Disease Association. WNEW air personality William B. Williams will be toastmaster.

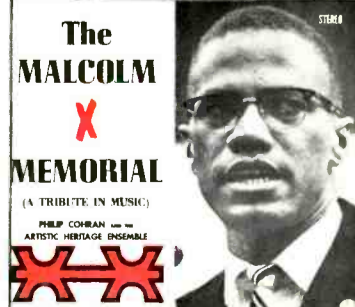
Ampex to Make SQ Disks For CBS/Sony Systems

• Continued from page 1

such labels as Project 3, Bell, Evolution, Atlantic, Atco, Vanguard and Ampex.

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General News

Cassette Players in Big Sales Gains in England

• Continued from page 1

equipment delivered to the retail trade was open reel while the remaining 40 percent was cassette.

In 1970, says Philips, the figures were reversed with cassette accounting for over 60 percent of the total market—an average growth rate since the cassette was first introduced in 1964 of 10 percent a year.

The survey stated that 500,000 tape players of all types were sold last year, a 50 percent increase over 1969, due mainly to a rise in the amount of Japanese equipment being imported which last year totalled 150,000 units.

Philips estimates that the total hardware market in 1970 was \$36 million, of which the firm claims a 25 percent share and brand leadership.

The survey also noted that while cassette recorders are gradually dropping in price, open reel recorders under \$72.00 have virtually disappeared, while sales of battery/mains units are now insignificant. This would indicate that the majority of open reel sales are being made to the hi-fi enthusiast only.

Compared with other European countries, to find a tape recorder of any type in a British home is still a comparative rarity. Sales per thousand households last year in Denmark, the Netherlands, Switzerland, Sweden, Germany, Belgium/Luxembourg, Italy, France, Norway and Austria were all well above the figure.

Looking to the future, it is predicted that the amount of Japanese equipment coming into the country will continue to increase and there will still be a demand for open reel recorders although the popularity of this configuration will decrease slowly.

Other interesting points revealed in the survey are that people in the south of England and the Midlands buy more tape equipment than people in the north and Scotland in relation to population. The south of the country is the biggest market.

Also, of the total number of retail outlets stocking tape recording equipment, 21 percent keep only one or two machines in stock and 62 percent have less than nine.

More than half the buyers of tape equipment last year were under 25 years of age.

Philips concluded its report: "It cannot be emphasized too strongly that during 1971, the tape recorder market will continue to expand and competition will intensify. The cassette recorder sector will continue to expand with reel-to-reel deliveries decreasing slowly as the

trend towards the higher price range continues."

"The trend towards lower prices for cassette recorders observed during 1970 in the U.K., and also in Europe over the past few years, is expected to continue here in the U.K."

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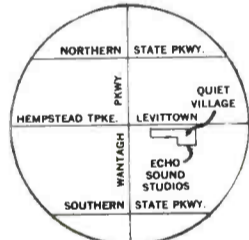
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Miller Band Bio Discography

NEW YORK — "Moonlight Serenade" a bio-discography of the Glenn Miller band, will be published by Arlington House in cooperation with the Miller estate. The book which goes on sale in February, was written by John

Flower, with an introduction by George T. Simon.

It contains complete details of Miller's civilian bands from 1935, when he organized his first group, to September 1942 when he broke up his band to enlist in the Air Force.

Mexican-U.S. Rock Groups Competing

LOS ANGELES — Mexican-American rock groups are being sought to compete in a Festival De Musica Pop '71 at the Sports Arena here Oct. 16-17. The groups chosen will be competing against five Mexican bands who won re-

gional competitions in Mexico City, Monterey, Torreon, Guadalajara and an Oct. 10 contest at the Tijuana Bull Ring. Final winner gets an appearance at the Split International Music Festival in Yugoslavia.

Because of the short time remaining before the Sports Arena Festival De Musica finals, there will be no preliminary elimination phase for the Mexican-American acts. These contestants will be selected by audition and bands wishing to enter should contact the Festival office at 1717 N. Highland Ave. or telephone 464-0737.

"The goal of Festival De Musica is to open doors in the U.S. for Mexican and Chicano pop music," said co-producer Humberto G. Esquivel, a veteran Latin-American TV and music executive and the brother of orchestra leader Juan Esquivel.

Over 200 Mexican groups competed in the regional contests. Scheduled to appear at the Sports Arena are winners Emiliano Zapata, Guadalajara; La Tribu, Torreon; La Division Del Norte, Monterey and La Tinta Blanca, Mexico City. Various producers put on the regional competitions, but the Los Angeles finals are being produced by Esquivel in partnership with Alfredo Garcia.

Seatrains session:

Marblehead, Mass. August 1971



Producer George Martin: Engineer Bill Price


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Dane and Hassilev Top Im'press Firm

• Continued from page 3

the representatives was Jack Gilfooy, drummer for Henry Mancini, who operated a 16-track studio in Bloomington, Ind.

"We're going to be getting tapes galore in here," Dain said. "I want to find groups like the Doors before they move to California and are 'discovered' in a place like the Troubadour."

Dain, who started in the mailroom at Liberty Records in 1960, spent most of his career with that firm, leaving a year ago as general manager and vice president. During his years with Liberty, he worked in every phase of the business, including promotion, production, and sales. He helped build such acts as Canned Heat, Nitty Gritty Dirt Band, and Jackie DeShannon.

Hassilev, besides producing records, has been active as a songwriter. He has also been involved in TV production and writing and producing TV commercials as well as radio commercials. He has his own 8-track studio at home, equipped with Moog Synthesizer.

Sabre Suit Vs. Tanner N Texas

SAN ANTONIO — Sabre Productions, Inc., has filed suit against Bob Tanner and Tanner N Texas pressing plant in Bexar County Court for the return of tapes and stamper.

Tapes and stamper in the suit were purchased from Joe Yannuzzi, also known as Joe Anthony on Harlem, Ebony and Master records. The tapes allegedly were held by Tanner in lieu of payment of a personal loan by Yannuzzi.

Included in the suit are such artists as Doug Sahm of the Sir Douglas Quintet, the Lyrics, Royal Jesters and Mat Ti Madison. The suit will be heard shortly.

Rubber Dubber Raid

• Continued from page 4

facture of product involved in the federal suits. Allegedly counterfeit albums involved in the suits included Rubber Dubber product such as "Led Zeppelin Live at the Forum"; "I'm Happy That You All Came Down" by Neil Young; "Isn't It Nice to Be Home Again?" by James Taylor; "Enjoy Jimi Hendrix," and "The All-American Phonograph Record Album" by Crosby, Stills, Nash and Young.

New S. Africa Rep

LOS ANGELES — RPM becomes A&M Records' sole licensee in South Africa Nov. 1, replacing Teal Records. RPM also handles Avco-Embassy Records and the Pickwick budget label.

Piracy Bill in High; Early OK Is Seen

• Continued from page 1

requests for clarification on the terminal date.

Rep. Robert W. Kastenmeier, chairman of the House Copyrights Subcommittee, has been reluctant to pass an antipiracy bill for fear the push for over-all revision would be weakened by piecemeal legislation. Also, Kastenmeier (D.-Wis.) was sympathetic to the "legal" tape duplicator's plea that some limits should be put on the non-duplication copyright to prevent possible monopoly by record manufacturers (Billboard issues June 19, June 26, 1971).

It has become clear recently that the standoff between Cable TV and broadcasters, plus the Federal Communications Commission's delay in completing proposed new CATV regulations, will put action on the general revision

bill to or beyond March 1972. McClellan, chairman of the Senate Copyrights Subcommittee, has said he cannot go ahead with CATV copyright terms until Congress and the FCC are agreed on basic regulation for the cable TV.

A Necessity

The antipiracy bill has been urged as a necessity in the interim. It has been endorsed in principle by the Copyright Office and by House Judiciary Committee chairman Emanuel Celler, whose committee is next in line to consider the bill and pass it on to the House floor for vote.

The copyright revision bill (S. 644) would also grant protection from unauthorized duplication to recordings, but additionally would award the same performance rights now granted only to copyrighted musical compositions. Also, like the McClellan antipiracy bill, the revision would give music publishers full damage and penalty rights against mechanical infringement.

Helping to speed the action were meetings scheduled to be held between the new Register of Copyrights, George Cary, and the House Copyrights Subcommittee chairman, to discuss speeding passage of the antipiracy bill before the Geneva conference on global piracy meets in October. Cary, who succeeded Abraham Kaminstein on the latter's retirement, will represent the U.S. at the Geneva conference which was planned by government and industry representatives of 41 nations in Paris, last spring. Cary will be accompanied by Robert D. Hadl, legal advisor to the Copyright Office, who attended the Paris talks.

Polydor Reissues Tax-Free Album

NEW YORK—Polydor Records plans to reissue the Tax Free LP due to heavy airplay and the review action which the LP has received in the past six months since its initial shipping date.

Polydor executives feel that the album has gathered an underground cult and will reissue the album and give it a new promotional slant. The intent is not to consider it a re-release, nor a re-service.

The LP is to be shipped along in a special package to radio stations. A more extensive advertising campaign, including radio ads will coincide with the release.

RCA Unveils Oct. Product

LOS ANGELES—RCA Records unveiled 67 albums in a special meeting here of retailers, distributors, and members of the press and the focus included six individual albums by Van Cliburn alone. The October release will also key on the RCA's lineup of independent labels, including product on Kirshner, Gregar, Wheel, Grunt, Daybreak, and Wooden Nickel Records. A highlight of the meeting, guided by advertising manager Jack Maher, and West Coast sales director Bill Graham, was a 0-8 demonstration by Hugo Montenegro that was written, arranged, and produced by the RCA Records artist.

The product was first unveiled at a sales meeting of RCA in Miami Sept. 9-12. The meeting here Friday (17) will be followed by a Thursday (23) meeting in New York and a meeting in Hamburg, Germany, on Sept. 28. Artists included in the October release range from new groups such as the Rock Flowers and artist David Patton, to releases by established acts such as the Jefferson Airplane, Bing Crosby, Dottie West, Brian Auger, Jose Feliciano, and the Siegel-Schwallow band.

Miguel Masters To Rare Bird

NEW YORK—Rare Bird Records has acquired masters of Texas-based pop singer Nito San Miguel. Rare Bird will initially release two singles by the artist, "Indian Outcry" and "Walking on the Beach." This will be followed by a 12-song album.



KRIS KRISTOFFERSON, seated left, renews his affiliation with BMI at the performing rights organization's Nashville office. BMI's Frances Preston, seated right, vice president, and, standing left to right, are Harry Warner, director of writer relations in Music City; Bob Beckman, of Combine Music Corp., and Bert Block Kristofferson's manager, looks on.

London Gets U.S. Distrib Rights to Reed New Label

NEW YORK—London Records has acquired American distribution rights to the new Greenwich Gramophone Co. label, recently formed by British composer and maestro Les Reed. Greenwich Gramophone, according to Walt Maguire, London's vice president for pop a&r, is expected to focus heavily on progressive underground styled material. Named to supervise the creative operations is Tony Reeves, until recently bass guitarist with the jazz-oriented British group, Colosseum.

Reeves' initial production for the firm is a rush album release titled "Windy Daze," by the group, Open Road. The unit is composed of two members of the original Open Road group which backed Donovan, and two other players. Reeves

also handled production of "Wide Open N-Away" by the Danish band, Day of Phoenix, also tabbed for immediate release.

The initial release of three LP's is rounded out by an album by Samurai, another jazz-influenced group. Albums will all be issued under the GSLP 1000 series and about 15 releases a year are now envisioned. A major and continuing promotional effort is planned for the label.

New S. Africa Rep

LOS ANGELES — RPM becomes A&M Records' sole licensee in South Africa Nov. 1, replacing Teal Records. RPM also handles AVCO-Embassy Records and the Pickwick budget label.

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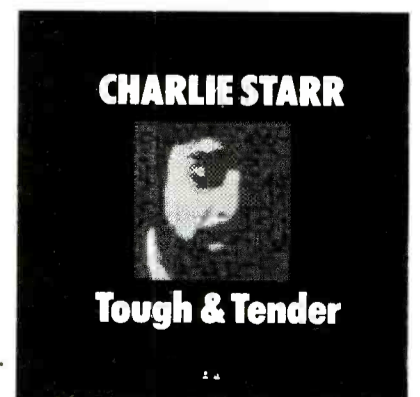


SD 6051

"So Close To Heaven" CHARLIE STARR

Produced by Lewis Merenstein for Thau-Merenstein
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... from his new album ...



SD 6052

Distributed by Atco Records



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- 28—Forum, Los Angeles, Calif.
- 29—Coliseum, Vancouver, B.C.
- October 1—Oakland-Alameda Coliseum, San Fran.
- 2—Arizona Coliseum, Phoenix

- 3—Memorial Auditorium, Dallas, Texas
- 5—Midstate Arena, Memphis, Tenn.
- 6—Municipal Auditorium, New Orleans, La.
- 7—Kiel Auditorium, St. Louis, Mo.
- 8—Cobo Arena, Detroit, Michigan
- 9—Minneapolis, Minn.

Painter, Stack Form Firm

NEW YORK—Walter Painter, director-choreographer, and Lenny Stack, musical director-arranger, have formed Painter-Stack Productions, Inc., to write, produce, choreograph, direct and arrange musical shows for nightclubs, theaters, television specials and concerts.

The newly-formed company was assigned by Allan Garr and Roger Smith of Rogallam Productions to direct, choreograph and arrange

"The New Ann-Margret Show," a mini-musical revue, which opened a 10-day engagement at the Latin Casino, Cherry Hill, N.J., on Sept. 16. It will be followed by a month-long run at the Las Vegas Hilton International beginning Wednesday (29).

Also on the agenda of Painter-Stack Productions are plans to create miniature musical reviews for a number of Holiday Inns across the country.

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'Monster or Miss' Market Spurs Merc's McBride to Talent Hunt

By EARL PAIGE

CHICAGO—The "monster or miss" situation with LPs—a few sell over 100,000 or many never reach 5,000—is putting more pressure on air chiefs, according to Mercury's Robin McBride. Thus, McBride is expanding his a&r staff here in an effort to take a harder look at new talent, particularly local talent.

"There seems to be no middle ground today," and it's this area, between 5,000 and a monster-seller, where talent is built, said the Midwest and International a&r chief of Mercury Record Productions.

One aspect of the problem is that new acts "must tour," he said. "Artist appearances form the heart of our contracts." Another aspect is that the a&r chief is becoming involved in the total development of an act.

"It used to be that the a&r director's responsibility was to discover talent and produce a superlative recording. I don't think any a&r director sees this as where their jobs and today."

Consequently, McBride has been off to Europe several times a year (he was just at the Wheeley Rock Festival in the U.K.), listening to more material from both abroad and here, working face to face with artists being signed. And it doesn't stop there. Besides being involved in the initial production of a package and coordinating the tour and marketing strategy, he has lately had to edit cuts from albums for radio exposure.

This latest role amounts to "re-composing" material, he said. This is done always with the artist in on the editing and sometimes, as

in the case with Chuck Margione, McBride's work becomes a perspective for the artist to go back and re-compose the cut for radio.

McBride sees the new relationship between artists and labels as

a two-way direction. "The label is at a disadvantage if there is nothing more involved than a record. There must be personal appearances and a whole concept to build around.

"The artists need to know that we are concerned before and after they sign and that we are a company that will be working for them."

Appearances present many problems too. McBride sees the monster or miss syndrome happening with clubs. "There are fewer venues, fewer clubs. But what are left are the best in the world." McBride's choice of words to describe a club probably points significantly to the real trial artists go through with today's sophisticated audiences.

He backs up the importance of artist exposure with the comment that more rock is being developed in Germany now that English groups are touring there. "Uriah Heep is filling concert halls in Germany," he said. As a consequence, German developed acts as Grumpy and Lucifer's Friend are gaining wide acceptance.

Turning down aspirants is always rough. McBride prefers, when possible, to meet all artists, even those with material not suitable. To facilitate this, he has hired Peter McLan and Mark Steinberg as assistants, and uses Irv Moskowitz occasionally. He said he is now caught up with European acts he is auditioning and can handle this on a week-to-week basis.

Local talent just signed include Giant City and Dixon, McBride wants to develop more and push Mercury's image as a Chicago and Midwest-based label.

Writers Name Nominees for Hall, Board

NEW YORK—A slate of 15 incumbents and 10 new nominees have been named by a committee of the Songwriters Hall of Fame on ballots for the board of directors. The 15 top vote-getters elected via the mails by the full membership, will comprise the new board.

Nominees for the new board include incumbents: Paul Ackerman, Stanley Adams, Oscar Brand, Edward Eliscu, Leonard Feist, John Hammond, George Hoffman, Jerry Leiber, Gerald Marks, Johnny Mercer, Howard S. Richmond, Bobby Russell, Arthur Schwartz, Robert Sour and William B. Williams.

The 10 new nominees include: Walter Bishop, Irving Caesar, Hal David, Jay Gorney, David Kapp, Alex Kramer, Burton Lane, Russell Sanjek, Charles Strouse and Bobby Weinstein.

Upon completion of balloting, the new board will convene to begin preliminary work on plans for the second annual awards presentation for next spring.

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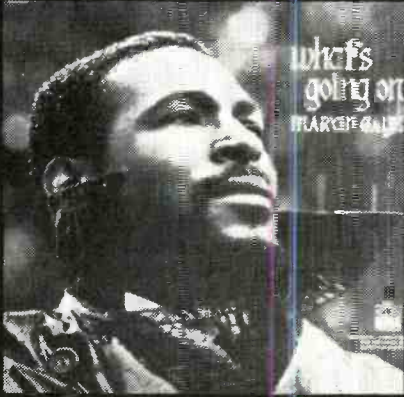
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Tape Cartridge

Stereodyne Wants Out of Blank Tape & Duplicating

NEW YORK—Stereodyne, Troy, Mich., blank tape manufacturer and duplicator, is getting out of the tape business, according to a spokesman at U.S. Smelting Refining & Mining Co., New York, the parent company.

U.S. Smelting has ordered its tape subsidiary to liquidate and sell its duplicating and blank tape equipment. "Our decision to discontinue the tape operation was reached after realizing Stereodyne is completely foreign to our overall concepts and operations," the spokesman said.

Stereodyne manufactures blank cassettes and 8-track cartridges un-

der the Dynapak label and is a custom duplicator of prerecorded music and spoken word products. Jules Sack, executive vice president and general manager, directs the Stereodyne operation.

A corporate spokesman said it is also discontinuing its Canadian tape operation.

U.S. Smelting is the second company in two weeks to discontinue its tape wing. Williamhouse-Regency, which owned Cassette Corp. of America, Carlstadt, N.J., blank tape manufacturer, sold the fixed assets of Cassette Corp. to Gabriel Manufacturing Co., Stony Point, N.Y. (Billboard, Sept. 4.)

GRT Music Tapes Remains Profitable

SAN FRANCISCO—Despite the uncertainty of the economy, GRT Music Tapes, the prerecorded tape division of GRT Corp., is continuing in a profit proposition.

Though obscured in corporate

reports, the division is scoring gains even as the general economy lags and GRT Corp. pursues its goal of reemphasizing the basic profile of GRT as a music company in prerecorded tapes and records.

"Our prerecorded tape business has been consistently profitable since the earliest days of the company in 1966," said Alan Bayley, president. "It continued in a profit position even through the dark days last winter when so many things seemed to be going wrong."

In its turnaround program, "and to make sure that our capabilities in tapes and records have not been impaired," Bayley said, the company has undergone a pruning of its "non-music" interests to further enhance GRT Music Tapes and Chess/Janus Records.

Under its turnaround program, GRT has new corporate management in the areas of finance and marketing, has made major reductions in operating costs, and, most important, has divested itself of peripheral activities.

For the fiscal year ended March 31, GRT Corp. reported a net loss (Continued on page 18)

Akai America Prods Labels; Sells Own 4-Channel Tapes

LOS ANGELES — No matter which direction the 4-channel race takes in coming months—discrete or matrix—prospects of more software look brighter than a few months ago.

And it is the equipment manufacturers who are putting pressure on record companies and tape duplicators to produce more product.

Except for RCA, an early pioneer in the quadrasonic chase, and a handful of independents producing 4-channel samplers, the major have been cautious in releasing repertoire. Columbia and Ampex have promised product in the fall, but others are either sitting on the fence or are planning only one or two titles.

Equipment manufacturers are bemoaning the fact that software producers are not moving fast enough. Some hardware producers are taking the "bull by the horns" and are taking steps to guarantee goods.

For example, Akai America, solidly in the forefront of discrete quadrasonic systems, is releasing open reel and 8-track cartridge software which it will sell across the U.S. in hi-fi stores, mass merchandising outlets, department stores and specialty locations. Prerecorded tape will be marketed through Akai's manufacturer representatives.

Product in open reel (7-inch) will retail at \$14.95, and 8-track cartridges (12 tunes) will list at \$7.95 and \$4.95 (six tunes), said Milt Philipson, marketing vice president.

The initial Akai release will include 10 open reel and 10 8-track titles from Enoch Light's Project 3, with Philipson negotiating with

other independent record producers for their music libraries.

Akai also plans to use quadrasonic software as premiums and direct sales in packaging it with its family of 4-channel open reel players. The company also has in development a working quadrasonic 8-track auto model (Billboard, Sept. 18).

The Enoch Light product is in addition to several software samplers (7-inch reels) already in the Akai catalog, including two titles produced by Warren Gray of Veri/Sonics. A third sampler, "Hawaii," is being produced by Gray in open reel for release in January.

"Our business is hardware," Philipson said, "but we believe there isn't enough software in the marketplace. Because of that," he said, "we're being forced to release our own."

The executive realizes record manufacturers are treading softly "to see which way the quadrasonic race will go and how much hardware is in the field." But he also believes the case for 4-channel is solid.

"They (record companies) are beginning to wake up, but we need software to stimulate the sale of equipment, right now."

Philipson is the second executive from a major hardware manufacturing company to hide record companies on the dearth of product.

Bryce Bateman, product director of Teledyne Packard Bell, said "software companies are not doing enough to speed up and heat up the mass consumer market for quadrasonic" (Billboard, Sept. 11).

To heat up the quadrasonic race ever farther, Akai is working on a discrete 4-channel cassette unit,

which it hopes to have "sometime in early 1972," Philipson said. Initially, Akai will have a synthesizer unit for 4-channel cassette to springboard into discrete quadrasonic cassette.

He feels the matrix concept is an interim step leading to an industry-wide discrete configuration, "probably in two years."

Store Owner Lambasts Bootleg Tape Retailers

LOS ANGELES—"Tape piracy is so widespread in Southern California that legitimate retailers are selling bootleg product to stay in business," said Jim Wunderlick of Melody Records & Tapes, of Bellflower, Calif.

"If they don't," he said, "many feel the illegal duplicators will put them out of business." Wunderlick feels that many record manufacturers are indifferent to the mounting problem of tape bootlegging. He also feels the California law on illegal tape duplicating is ineffective.

Two sources of bootleg product are swap meets and service stations, he said. "People are aware they are breaking the law, but they have little or no fear of being prosecuted."

"In addition, the business of producing pirated tape is now a sophisticated and professional art," Wunderlick said. "Bootleg tape is plastic-sealed four-color packaged, thus making it harder to distinguish from the legitimate product."

He claims at least six Texaco (Continued on page 29)

JAPAN EYES CHINA AND EUROPE AS NEW MARTS

LOS ANGELES—Japan is turning to Europe and China in the aftermath of President Nixon's import surcharge edict. Europe, however, would like to keep the Japanese consumer electronics industry at arms length.

To compensate for the surcharge in the U.S. and in an effort to pick up the pieces of its own economy, Japan is planning an aggressive trade push in Western Europe. Governments there may react with restrictions of their own on imports.

Under pressure to find new outlets for their merchandise, Japanese companies are also looking at Eastern Europe and China, where sales last year totaled about \$1 billion. Representatives of several major Japanese manufacturers are participating in China's Trade Fair, Canton, opening Oct. 15.

(Japan continued to tighten its currency exchange control to prevent any runaway rise in the value of the now-floating yen. In light of this action, the Japanese Government requested the U.S. lift its 10 percent import surcharge. The Japanese feel the decision to free the yen from its fixed exchange rate against the dollar is sufficient justification for removal of the import barrier.)

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Soft/Hardware Spurt by Mallory Battery

INDIANAPOLIS—More than batteries is coming out of the Mallory Battery Co. these days. With little fanfare, Mallory has built an impressive business in blank tape and cassette players.

Since June 1969, when Mallory entered the blank tape market with a single cassette tape line, it has added additional cassette and cartridge lines, merchandisers, accessories and equipment. It markets tape products in Europe, Canada, South America, Mexico and Australia.

Mallory is one of the rare companies in the tape industry, offering a complete package of blank tape, accessories, equipment and batteries.

The family of products has grown as the company's commitment and earnings in tape have increased, said Frank Vendely, general sales manager of Mallory Distributor Products Co., Indianapolis, the distribution arm of Mallory Battery Co., Tarrytown, N.Y.

"There is no question that the industry continues to grow at a rapid rate," Vendely said, "and, frankly, it's difficult not to get excited about its future prospects." Mallory continues to add new lines and increase its promotion and merchandising thrust in the tape field, he said.

The company offers a professional line of low-noise, gamma ferric cassette blanks in 60 and 90-minute lengths packaged in a Philips-styled box, a standard gamma ferric line in 30, 60, 90 and 120-minute lengths packaged in a hinged soft plastic box, 8-track cartridge blanks in 40 and 80 minutes packaged in a slip-case, and open reel in 3, 5 and 7-inch reels. All tape lines market under the Duratape label.

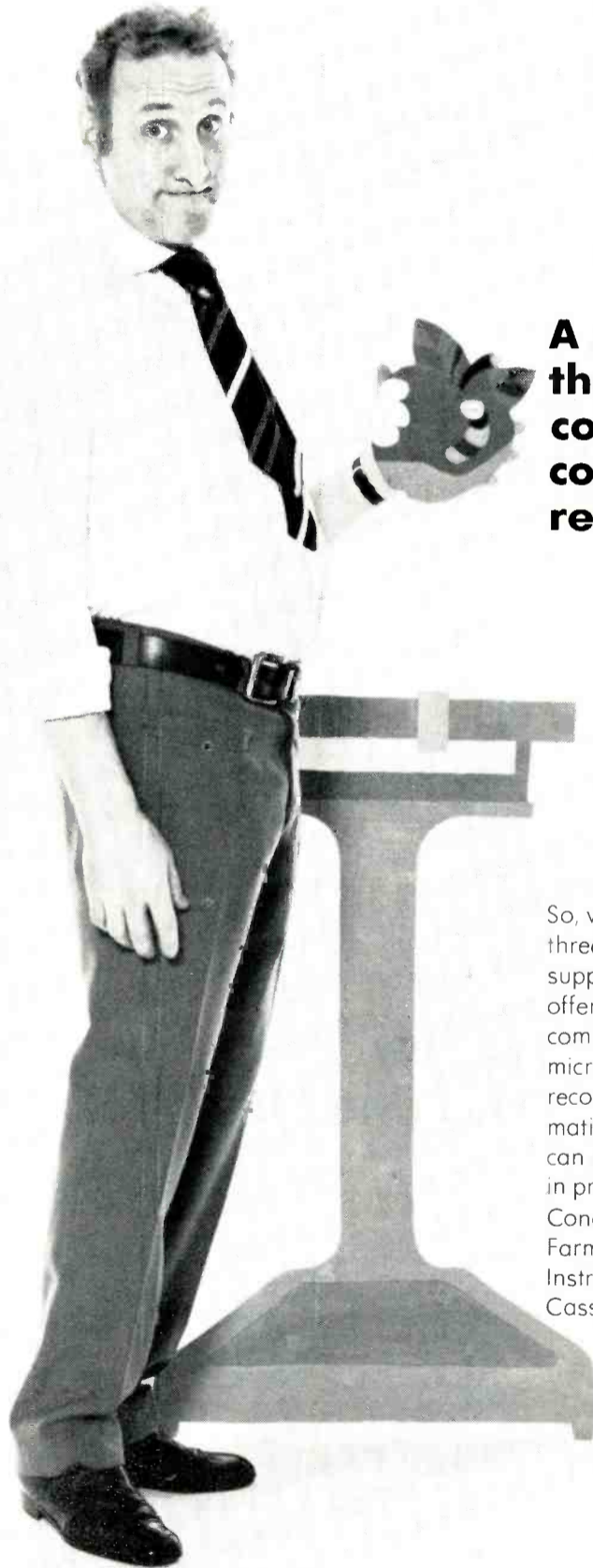
Beside packaging one tape per box, the company also offers 12-pack display boxes for the standard line, 10-pack display boxes for the professional line and blister packs for the standard line. Head

cleaners are also blister packed. In the accessory field, Mallory has introduced two counter merchandisers: one loads from the back, has a plexiglass front and

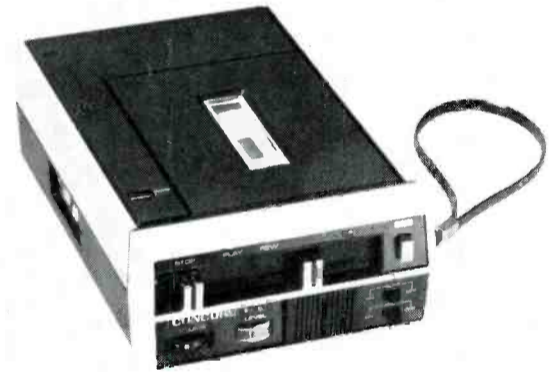
holds 60 cassettes; the other is a revolving blister pack unit holding 72 cassettes. It has also a line of carrying cases for cassette recorders.

After successfully entering the blank tape market, Mallory introduced three monaural cassette portable player/recorders, which are shipped with alkaline batteries.

The line includes the following models: MCR-1204 at \$39.95, MCR-1209 with AC-DC at \$49.95 and MCR-1232 with AM-FM radio at \$99.95.



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Tape Happenings

Certron, Anaheim, Calif., has appointed three manufacturer representatives in the educational market: **A/V Tape Sales Co.**, Ft. Lee, N.J.; the **James W. Bell Co.**, Atlanta, Ga.; and **Redshaw Audio Visual Co.**, Libertyville, Ill. . . . **Tapette Corp.**, Huntington Beach, Calif., spoken word custom duplicator, is duplicating work for **Pacific Mutual Life Insurance Co.**, **Mattel**, **Rampart College**, **Achievement Dynamics**, among others, reports Jim Neiger, president. . . . **GRT Music Tapes** had its biggest order week (Aug. 23-27) in the company's history, according to the company. . . . **RCA's** consumer electronics division is passing a portion of the 10 percent surcharge on imported products onto distributors.

Maxell Corp. of America, New York, has added two representatives in the midwest: **Fishman Associates**, Indianapolis, Ind., and **Irving W. Rose Associates**, Chicago. . . . **The Weltron Co.**, Durham, N.C., has introduced a AC hysteresis synchronous motor for use in tape players. Model 70-911 has a dealer net price of \$15.42. . . . **Robins Industries**, College Point, N.Y., has appointed **Hank Miller Sales Associates**, Cleveland, as its manufacturers representative. . . . **Eastern Specialties Corp.**, Mine Hill, N.J., has introduced an adaptor that allows cassettes to play in 8-track players. Model TCA-46 lists for \$29.95.

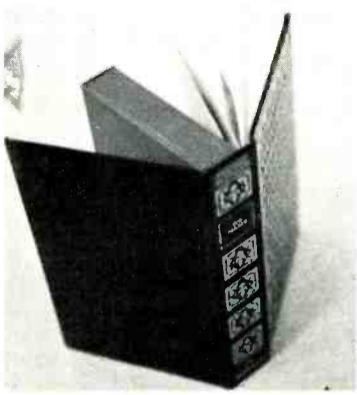
Capitol's Rice Creates 'Cadillac' Tape Package

LOS ANGELES—Capitol Records is working on new packaging for a series of prerecorded tapes featuring repertoire by "cadillac" acts, said Fred Rice, national merchandising development manager.

Music will be culled from a variety of albums and presented in 8-track and cassette format. Packaging will be in book style and have artist and music information tipped in on the inside front cover. The release is scheduled for January.

Each tape will have 10 tracks; packages will be color-coded for artist identification, with artist names imprinted on the spine of each "book" tape package. Bookends will be merchandised with the series so consumers may set the tapes on bookshelves, Rice said.

Ten titles will be released initially from among the following artists: Glen Campbell, Peggy Lee, Ernie Ford, Merle Haggard, Buck Owens, the Lettermen, Al Martino, Nat Cole, Lou Rawls, Bobbie Gen-



CAPITOL is working on a new tape packaging concept for its prerecorded 8-track cartridges and cassettes.

try, Frank Sinatra, Sonny James and the Beach Boys.

Rice said Capitol is investigating releasing its quadrasonic and classical product in this format.

German Head Start Projects Fair European Machine Count

HAMBURG — Despite more than 3.5 million cassette players in use throughout West Germany, the country is still waiting for a major cassette boom, according to statistics released by the local record industry.

Comparably, there are 1.5 million cassette players in operation in France and 1 million in use both in Italy and the United Kingdom.

By the end of this year, 17 million players will be operative throughout Europe, including around 350,000 8-track units, 95 percent of which will be installed in cars.

The growing interest in cassette recorders has also resulted in an increase in the number of different models available. At present there are about 100 domestic and foreign makes available here,

most of which differ considerably in quality, design, price and capability. So far, over 80 percent of the hardware sold has been of the portable variety.

At this year's Berlin Radio/TV Exhibition, cassette players were introduced which conform to hi-fi standards. Said the West German phonograph industry: "The improvement in sound quality will no doubt accelerate sales of cassette hardware," hoping that the steady growth in this market during the past six years—1.5 million units in 1969; 3 million in 1970—will continue.

But experts believe that cassettes and 8-track cartridges will have the best chance of increased sales with the motoring fraternity, because of the convenience of having either a cassette or cartridge player installed in the car.

BSR 8-Track Decks in Late '71; 8-Track Discrete by Spring

BLAUVELT, N.Y. — BSR (USA) is making 8-track decks for introduction late this year and will introduce an 8-track discrete quadrasonic deck next spring.

The 8-track deck will be sold to OEM accounts and will be private labeled, according to John Holland, vice president and general manager.

He feels the 8-track equipment market is rapidly expanding in the home, where it is gaining momentum and competing with cassette.

Holland has more reservations about quadrasonic as a mass consumer concept, maintaining "it will take time before it truly becomes a mass selling item." BSR does

not anticipate introducing four-channel open reel or quadrasonic auto units.

"The open reel concept is not a high volume business," he said, "and we're strictly geared to big volume. Another drawback to quadrasonic right now is the lack of software. Record companies are being extremely cautious, perhaps too much so."

BSR is building a new \$1 million addition to its facility which will be completed sometime in 1972. The addition will be used for warehousing and is adjacent to present facilities which house executive and sales offices, manufacturing, assembly, repair and distribution.

Music Tapes Are Profitable

• Continued from page 16

of \$11,799,035 on sales of \$19,666,167. The loss includes \$4,379,040 from discontinued operations and \$2,877,459 from extraordinary charges.

The loss from continuing operations amounted to \$4,542,536 and includes additional reserves and writeoffs of deferred assets amounting to \$1,900,000. The net loss is \$4.14 a share on 2,850,437 average shares outstanding.

(GRT's 1971 fiscal year includes only nine months, since it has received approval to change its fiscal year end from June 30 to March 31. The results of the years 1971 and 1970 are therefore not directly comparable. However, in 1970, GRT net sales were \$31,147,992 with after-tax earnings of \$1,001,508, or 34 cents a share on a fully diluted basis of 2,956,481 shares outstanding and all warrants and other common stock equivalents.)

(Current data indicates GRT is now operating at a profit, Bayley stated. The quarter ended July 3 shows a loss and includes costs associated with the final phase of the turnaround program.)

Since the beginning of its new fiscal year, April 1, GRT Music Tapes has acquired several major music licenses, including MGM/Verve, Jubilee (comedy), Cartwheel, Dore, Lizard and Lionel, among others, said Tom Bonetti, president of GRT Music Tapes. "These additions plus the recent successes of ABC/Dunhill, Monument and Metromedia are spearheading increased sales and profits."

The sales volume of MGM/Verve Records alone, which had been projected annually at about \$3.5 million, is running at a rate that is far exceeding the projected figure, Bonetti said.

Two other important steps taken by GRT Corp. to develop its music muscle concern Chess/Janus Records under Marvin Schlacter, its new president, and in Canada, where GRT of Canada Ltd. is guided by Ross Reynolds.

To strengthen its record arm, GRT recently purchased Pye's former interest in Janus Records. This exchange allowed GRT Corp.

(Continued on page 29)

Molloy Seeks New Markets

MILWAUKEE—Koss Electronics, manufacturer of stereophones, is exploring new product avenues in the consumer audio field.

Russ Molloy, product planning director, is doing market research, developing and defining fresh areas for Koss to pursue. Possibilities include the broadcasting, educational and industrial areas.

Koss recently moved into the quadrasonic market with four-channel headphones which are gaining substantial acceptance as a quad accessory, Molloy said.

On quadrasonic, he feels that "it's up to the dealer to merchandise the four-channel concept and make it a mass selling item. Manufacturers have to provide marketing tools for retailers, such as demonstration samplers, but dealers are going to have to be innovative in their selling techniques," he said.

Molloy believes the matrix concept is a "present" system and thus may achieve more consumer impact initially than discrete, which is more costly and likely to take longer to achieve mass consumer acceptance.

"At this point," he said, "the industry's role is to involve the consumer in quadrasonic—matrix or discrete—and not confuse him."

Billboard Tape Cartridges

(Based on Best Selling LP's)

| This Week | Last Week | Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.) |
|-----------|-----------|--|
| 1 | 1 | TAPESTRY Carole King, Ode '70 (A&M) (BT 77009; CS 77009) |
| 2 | 3 | EVERY PICTURE TELLS A STORY Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609) |
| 3 | 2 | EVERY GOOD BOY DESERVES FAVOUR Moody Blues, Threshold (M24805; M24605) |
| 4 | 5 | RAM Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375) |
| 5 | 4 | WHO'S NEXT Who, Decca (6-9182; C73-9182) |
| 6 | 8 | SHAFT Soundtrack/Isaac Hayes, Enterprise (EN8-2-50002; ENC 2-50002) |
| 7 | 6 | CARPENTERS A&M (BT 3502; CS 3502) |
| 8 | 9 | MASTER OF REALITY Black Sabbath, Warner Bros. (Ampex M82562; M52562) |
| 9 | 11 | SOUND MAGAZINE Partridge Family, Bell (Ampex M86064; M56064) |
| 10 | 7 | MUO SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros. (Ampex M82561; M52561) |
| 11 | 12 | AQUALUNG Jethro Tull, Reprise (MB 2035; M5 2035) |
| 12 | 13 | JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-6000; 13-6000) |
| 13 | 14 | DONNY OSMOND ALBUM MGM (GRT 84782; 54782) |
| 14 | 10 | WHAT'S GOING ON Marvin Gaye, Tamla (T81310; M75310) |
| 15 | 15 | POEMS, PRAYERS & PROMISES John Denver, RCA Victor (PBS 1711; PK 1711) |
| 16 | 18 | ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic (Ampex M87205; M57205) |
| 17 | 26 | BARK Jefferson Airplane, Grunt (PB FT 1001; PKFT 1001) |
| 18 | 16 | STICKY FINGERS Rolling Stones, Rolling Stones (M859100; M559100) |
| 19 | 21 | 5th Lee Michaels, A&M (BT 4302; CS 4302) |
| 20 | 20 | A SPACE IN TIME Ten Years After, Columbia (not available) |
| 21 | 24 | THE SILVER TONGUED DEVIL & I Kris Kristofferson, Monument (GRT 830679/530679) |
| 22 | 17 | ALLMAN BROTHERS BAND AT FILLMORE EAST Capricorn (Ampex M82-802; M52-802) |
| 23 | 39 | HOT PANTS James Brown, Polydor (BF 4054; CF 4054) |
| 24 | 43 | (For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick (Ampex M 84170; M 54170) |
| 25 | 19 | 4-WAY STREET Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902) |
| 26 | 25 | TEA FOR THE TILLERMAN Cat Stevens, A&M (BT 4280; CS 4280) |
| 27 | 34 | ANOTHER TIME, ANOTHER PLACE Engelbert Humperdinck, Parrot (Ampex M 79848; M 79648) |
| 28 | 44 | LIVE IN CONCERT James Gang, ABC (8022 733; 5022 733) |
| 29 | 23 | L.A. WOMAN Doors, Elektra (ETB 5011; TC5 5011) |
| 30 | 22 | BLUE Joni Mitchell, Reprise (Ampex M82038; M52038) |
| 31 | 30 | WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL Ike & Tina Turner, United Artists (X04018; XC7018) |
| 32 | 27 | PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887) |
| 33 | 35 | GOLDEN BISCUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT & Ampex 85098; 55098) |
| 34 | 28 | ONE WORLD Rare Earth, Rare Earth (R-8-1520; R-75520) |
| 35 | — | BARBRA JOAN STREISAND Columbia (CA 30792; CT 30792) |
| 36 | 31 | CHICAGO TRANSIT AUTHORITY Columbia (1810 0726; 1610 0854) |
| 37 | 33 | B S & T 4 Blood, Sweat & Tears, Columbia (CA 30590; CT 30590) |
| 38 | 41 | BEST OF Guess Who, RCA Victor (PBS 1710; PK 1710) |
| 39 | 42 | JUST AS I AM Bill Withers, Sussex (Ampex M8 7006; M57006) |
| 40 | 37 | CLOSE TO YOU Carpenters, A&M (BT 4271; CS 4271) |
| 41 | 36 | SURVIVAL Grand Funk Railroad, Capitol (8XW 764; 4XW 764) |
| 42 | 29 | TARKUS Emerson, Lake & Palmer (Ampex M89900; M59900) |
| 43 | 45 | UNDISPUTED TRUTH Gordy (955 T; Cassette not available) |
| 44 | 32 | FIREBALL Deep Purple, Warner Bros. (Ampex M82564; M52564) |
| 45 | — | BLESSED ARE . . . Joan Baez, Vanguard (J86571; J56571) |
| 46 | 46 | UP TO DATE Partridge Family, Bell (Ampex 86059; 56059) |
| 47 | — | ME & BOBBY McGEE Kris Kristofferson, Monument (GRT 8044-30817; 5044-30817) |
| 48 | 40 | STEPHEN STILLS II Atlantic (Ampex M87206; M57206) |
| 49 | 49 | ABRAXAS Santana, Columbia (CA 30130; CT 30130) |
| 50 | — | MAYBE TOMORROW Jackson 5, Motown (81735; 75735) |

Billboard SPECIAL SURVEY For Week Ending 9/25/71

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Cartridge TV

Mainichi Sets Up EVR School Project

TOKYO—Mainichi Broadcasting Corp. has established an EVR Course Library aimed at this country's 1,000 high schools. Initial programs, which will be screened in the schools on the EVR system are designed to help young, Japanese high school graduates decide on a career.

Four films, developed with the aid of college professors, psychologists and businessmen, will be released to the schools this fall. They are: "Industry and People," "Profession and Personality," "Process of Making Choice," and "Work Site and Life."

According to Mainichi spokesmen, "Industry and People," will explain the function and social meaning of each Japanese industry. It will also describe the various types of jobs available to high school graduates.

The second film, "Profession and Personality," will explore various professions available to school leavers in this country. It will also seek to analyze on the basis of a person's ability and personality, his possible aptitude for his chosen profession. The film will also place emphasis on the individual's need for self-knowledge in the selection of a profession.

"Process of Making Choice" will

offer a wide range of professional advice from a cross section of experienced spokesmen of various professions; and will try to drive home the importance of any chosen profession to the student deciding on it.

"Work Site and Life" will highlight the viewpoints of three high school graduates who have spent a year in business and industry.

These graduates will talk about their jobs, and the spiritual and social effects it has had on their lives.

Teletape Develops Network Concept

NEW YORK—Teletape Corp., has developed a communications concept called Realtime Network, which will utilize the cartridge TV format to offer motivational programs to key executives of corporations across the nation.

According to Matthew Culligan, president of Teletape, the network, using all available systems of cartridge TV, will create job enrichment, assist career development, and help maintain exacting

FCC Radio Frequency Ruling Is Posing New Problem for CTV

NEW YORK—The advent of cartridge TV, already long delayed by fluctuating economies, technological bugaboos, and the near total absence of standards, faces yet another hurdle—the problem of coming to grips with the Federal Communication Commission's (FCC) ruling on radio frequency interference posed by the new medium.

With the exception of the CBS Electronic Video Recording System which voluntarily submitted its units to the FCC, and quickly

received a clean bill of health, most other announced systems have found themselves snarled, in one way or another by the proposals.

As a result, already announced delivery dates are jeopardized, and with the recent 90-day extension of comment date granted by the FCC at the request of the Consumer Electronics Division of the EIA, and the International Tape Association, further lengthy delays seem increasingly possible.

The major obstacle facing manufacturers in their efforts to cope with the FCC's proposals is the ceiling of 2,000 microvolts over a 300 ohm load, which the commission rules as the limit for RF interference. Affected companies argue that the FCC's level would be much too low to produce a good quality picture for the home television receiver screen.

It is expected that they would argue this point for all it is worth in an effort to roll back any binding decisions the FCC may want to make when the new expiration date for comment on the proposal comes due.

Officials at Sony, one of the companies that will be directly affected by the commission's proposal, claim that despite problems posed by the proposals, the company does not foresee any major changes in its delivery plans.

"We are working closely with the FCC," said S. Koriama, merchandising manager for the Sony VTR system, "and we feel fully capable of meeting any ruling that may be made on CTV systems." Still, however, sideline observers feel that any need to modify the units to cope with possible FCC rulings, could set Sony back with its delivery plans.

Ampex, whose Instavideo units are Japanese manufactured, and whose announced delivery date for industrial models is the end of this year, is also expected to be snagged, although officials of the company stress that there is no truth to this.

"We have not stopped accepting orders," said a spokesman for the company, "and we have every intention of meeting our delivery deadlines."

One of the few companies out-

side of CBS-EVR that may not be immediately affected by the proposals is Cartridge Television Inc., and, as Sam Gelfman, vice president of the company, explained, the main reason behind this is that initial Cartrivision units will be built into a console-type cabinet with its own television set, thereby eliminating the technicality of feeding RF into a television set through antenna terminals, as is the case with other systems.

As no single player units will become immediately available, it is expected that Cartrivision technicians will be able to cope with any modifications suggested by the FCC, without snarling their delivery schedules.

In its docket, the FCC said it wanted to avoid uncontrolled use of the radio spectrum and harmful interferences by CTV systems. This stemmed from widespread rumors that most CTV sets could pose major interference problems to regular television channels if marketed without certain basic modifications.

The proposed rules would place an upper limit on permissible radio frequency radiation from "Class 1" TV devices. The limit, says the FCC, is intended to permit the reproduction of a good quality picture when the device is connected to an average TV receiver, but low enough so that interference potential of the player, would be confined to an area within a few feet of either unit.

Philips to Sell Videotape Unit In Germany

NEW YORK — Philips will sell its videotape recorder player in Germany under its own name and will private label models for such German firms as Grundig and Telefunken.

Other European firms which will offer the Philips 1/2-inch videotape system are Thorn Electrical Industries in England; Industrie Zanussi, in Italy and Willi Studer in Switzerland.

The machines will be available in the two European color systems, PAL and SECAM.

North American Philips is adopting the European model for the U.S. market and the NTSC color system. It is being projected for availability in the U.S. next year. The American market price will be under \$1,000. The European price will be much lower.

Little Tapes Golf Series

NEW YORK—Gene Littler has taped a series of golf programs for East End Enterprises, for use in cartridge TV systems. The three 30-minute programs cover the broad base of this popular game from grip and driving to the middle and short games. Littler's famous "pendulum power" process is used throughout.

The series was shot on videotape and on high-speed film at Indian Wells Country Club, Palm Springs, and features slow motion, stop action and other innovations to aid the viewer in getting the grasp of the game.

The series is part of the East End Enterprises growing catalog of "Instruct-C-Vision" shows developed specifically for cartridge TV systems. It was inadvertently reported in last week's issue of Billboard that Arnold Palmer had done the series for East End.

Workshop on CTV In N.Y. Oct. 14-15

NEW YORK — A special two-day workshop on cartridge TV, designed to close the existing credibility gap, will be held Oct. 14-15 at the Commodore Hotel.

The seminar on "Videocassette Program Production and Marketing" is being sponsored by Knowledge Industry Publications. It will cover a broad base of subjects ranging from "Program Marketing and Finance," through to "Videocassettes and Alternative Distribution Systems," and "The Videocassette Market."

Additional subjects scheduled for coverage are "The Creation of Programming," "Hardware Systems—What Buyers/Users Say,"

"Videocassettes and Education," "Program Production and Design," and "Communication, Art or Business?"

Speakers and panelists selected to address the two-day confab include Lawrence Biford, vice president/general manager, Columbia Pictures Cassettes; Stanley Gabor, associate dean, school of continuing education, New York University; Anthony Palms, director of marketing, Time-Life Video; Peter Ryan, district sales manager, Motorola Systems, Inc.; John Barwick, director of program development, Videorecord Corp. of America; Robert Walker, director of videoplayer systems marketing, Warwick Electronics; and Les Davis, vice president, East End Enterprises.

A number of cartridge TV software producers have been invited to screen their product at the seminar. Among those who have accepted so far are, Grove Press, Optronics Libraries, Visual Information Systems, Motorola Systems, Videorecord Corp. of America, and Ayerat Laboratories.

Registration fees for the two-day seminar are set at \$130 per person for Knowledge Industry Publications subscribers.

Jim Neiger Heads Duplicating Plant

LOS ANGELES—A tape duplicating company aimed at the educational-industrial-business market has been formed by Jim Neiger, president.

The Huntington Beach-based firm, Tapette Corp., has a duplicating-recording studio-distribution facility and markets its own line of blank cassette tape.

It distributes its own brand of cassette blanks and cassettes from BASF, primarily to the educational market, along with a line of tape recorders in the 11 western states, Neiger said.

The 4-track studio gives Tapette the capability of producing spoken word tapes from their creative start to duplication.

quality control over a corporation's internal communications.

Speaking at the Sky Club, Sept. 15, Culligan said the new motivational network is designed to reduce corporations' spendings by developing executive talent, building morale and promoting strong executive motivation.

Realtime Networks is an extension of Teletape's entry several months ago, into the cartridge TV software field. The firm will use its own production facilities at two Manhattan locations to produce the programs.

Teletape's decision to beef up its CTV programming division is part of the company's over-all thrust in the creation and production of product for the communications field.

The firm's total communications capabilities include the creation, development and merchandising of industrial motion pictures, television and radio commercials, audiovisual productions, programming for CATV and cable TV, as well as programming for telecommunications in management information systems.

Its principal clients, to whom the initial Realtime Network programs will be sold, include industry, education, medicine, government, business, commerce and related service industries.

Decca/AEG Telefunken Scraps LP Videodisk Plans

BERLIN — Decca/AEG Telefunken has scrapped plans for an LP videodisk for use with its videodisk system, according to reliable information circulating at the Radio-TV exhibition held here recently.

AUDIO OPTICS, LOW-COST UNIT

NEW YORK — A new audiovisual system with emphasis on low-cost and compactness, has been developed by the firm of Attardi, Nogid and Watnick, in cooperation with Loral Electronics.

The system, scheduled for launching before the end of the year, is called Audio Optics, and utilizes four-millimeter film in a cartridge, providing both audio and color image with running time of up to 100 minutes.

Although officials of the company are reluctant to reveal details of the system, which utilizes the rear screen projection format, it is understood that when released, Audio Optics hardware will list for about \$100 per set, with the cost of programming ranging between \$10 and \$25 per copy.

CTV Way for RCA Dept.?

NEW YORK—The Professional Educational Services division of RCA Institutes may offer its college undergraduates and graduate level courses in electrical engineering and related subjects, on cartridge TV.

Main obstacles to PES making the move at this time are the lack of hardware, and the high cost of processing the division's 41 or more courses into videocassettes.

The courses cover the complete spectrum of electrical engineering from basic electricity to digital computer fundamentals.

RCA has been offering videotaped engineering courses at its institutes for several years. Over the last few months the company formed PES to make these courses available to "outside organizations."

According to informed sources, student reaction to videotaped courses over textbooks has been overwhelmingly positive, and, it is expected that if the company decides to offer the programs in CTV format, there would be even greater student enthusiasm.

Kennedy Center Opens; 'Will Bills Be Just for Elite'?

WASHINGTON — After 13 years of planning, fund-raising and agonizing, the nation finally received its \$66 million showcase for the performing arts as the Kennedy Center held its grand opening last week. The severely rectangular white structure on the Potomac houses three plush theaters—one for opera and ballet seating over 2,000, a concert hall seating nearly 3,000 and a theater for drama and musicals.

All have superb acoustics that promise to accommodate every sound to perfection for every seat in the house, from the new world premiere of Leonard Bernstein's opening "Mass," to appearances by the Fifth Dimension, Burt Bacharach and Arlo Guthrie.

The big question mark about the dazzling, red-carpeted, mirrored and chandeliered center at this point (beyond some criticism of the outside design and the emphasis on costly opulence inside) is whether the programming will be too heavily an "elite" one. Judging by the advance schedules, many feel that the center will be a gathering ground for the best in conventional opera and concert and ballet, leaving only a tag-end of its schedule open to the so-called popular genre, and beyond that to the hard rock, the progressive, innovative and revolutionary works that the young clamor to perform and hear.

So far the only rock groups scheduled for the Concert Hall are Chicago and the Fifth Dimension, appearing in September. Arlo Guthrie will follow. There will be folk, country and jazz performances by Count Basie, Joe Williams, Muddy Waters, Clark Terry, Dave Brubeck, Charlie Byrd, and Roberta Flack, Buddy Rich and Gerry Mulligan.

In the popular field, the top-drawer commercial talent that can be relied on to bring in Washington's over-30, 40 or 50 set, include Peggy Lee, Burt Bacharach, Pearl Bailey, Victor Borge, Rod McKuen, Charles Aznavour, Diahann Carroll, Tony Bennett on dates through November.

The lion's share of access to the center will go to opera and the classics, symphony and ballet. A steady stream of the magnificents and the well-knowns in symphony

(Continued on page 22)

Menge, Lambusta To Form Firm

NEW YORK — Herre, Block, Shanaberg, Inc. (HBS), at present involved in talent management and film production here and in Los Angeles, has joined with F. William Menge and Joe Lambusta to form Menge Productions, a promotion company to be based in Orlando, Fla. Menge Productions will cover the Southern states for college concerts and public promotions.

Dick Herre and Pete Shanaberg will remain in New York. Paul Block, also a talent coordinator for the Mike Douglas Show, will remain in Los Angeles. Lambusta and Menge will be based in the main offices in Orlando.

WELK TOUR HITS A PEAK

LOS ANGELES — Lawrence Welk topped his own all-time record for big name band tours when his Aug. 27-Sept. 9 itinerary of 15 shows in two weeks grossed \$916,980. Promoted by Lou Parnell, Nashville, and coordinated by Welk's manager, Sam Lutz, the tour broke house records at the Roanoke Civic Center and the Ft. Wayne Coliseum.

Welk's syndicated TV show has been sold in 215 markets by Irv Ross of Don Fedderson Productions, beating the 194-station ABC-TV coverage when Welk was on that network. Welk will also make forays into the field in the next three months to personally promote his just released book, "Wunnerful, Wunnerful," published by Prentice-Hall.

Grand Funk U.S. Tour

NEW YORK—Grand Funk Railroad embark on a 31-day coast-to-coast U.S. tour in October—flying city-to-city on their recently acquired airplane—opening Oct. 2 at the 65,000 seat Atlanta Braves Stadium and closing in Pittsburgh on Nov. 1. Grand Funk will make 22 appearances in 21 states including a festival-type concert in the 85,000 seat Cotton Bowl, Dallas. Manager Terry Knight is counting on a \$1.5 million gross from the tour, which is expected to bring the total number of Grand Funk tickets sold to half a million.

The Capitol group's itinerary includes: Oct. 2, Atlanta Braves Stadium; Oct. 3, Boston Gardens; Oct. 4, Milwaukee Civic Arena; Oct. 7, Detroit Olympia Stadium; Oct. 8, Buffalo Memorial Auditorium; Oct. 9, Toronto's Maple Leaf Gardens; Oct. 10, Cincinnati Gardens; Oct. 13, Memphis Mid-South Coliseum; Oct. 15, Hollywood Florida Sportatorium; Oct. 16, Sam Houston Coliseum.

Also: Oct. 17, Cotton Bowl; Oct. 18, Oklahoma City Fairgrounds Coliseum; Oct. 20-21, Los Angeles Forum; Oct. 23, Salt Lake City, Salt Palace; Oct. 24, Oakland Coliseum; Oct. 26, Seattle Coliseum; Oct. 27, Minneapolis Sport Center; Oct. 28, Lincoln, Neb. Memorial Auditorium; Oct. 30, Cleveland Public Auditorium; Oct. 31, Chicago Amphitheatre; Nov. 1, Pittsburgh Civic Auditorium.

Talent In Action

HOOKFOOT

Whisky a Go Go, Los Angeles

Hookfoot has, in Caleb Quaye, a superior guitarist and keyboard man with a distinctive singing voice and an effective gimmick of singing in unison with his guitar runs. Unfortunately, that's about the only good thing about the group which seemed apparent at their Whisky opening. The other three Hookfoot musicians were noisy, derivative and tended to drown out most of the interesting things Quaye got into. Ian Duck, looking like an amiable scarecrow, was particularly perfunctory on his vocals.

Hookfoot's claim to fame is that they are popular English session musicians and played a prominent back-up role on Elton John's "Tumbleweed Connection" album. So obviously they've got the musical technique to sound effective when taking outside direction. It would be a shame if the quartet doesn't take time out for some hard thinking about their own musical direction and change to a more distinctive approach—preferably featuring a lot more of Caleb Quaye. NAT FREEDLAND

KAI WINDING SEPTET

Century Plaza Hotel, Los Angeles

Kai Winding's dream four-trombone group made sounds as smooth as liquid gold at the Century Plaza's Hong Kong Bar. Along with Winding, the front-line trombones are Frank Rossolino, Jimmy Cleveland and Kenny Shroyer on the bass horn.

The band's book is ample and draws on many top jazz writers. Each piece generally features at least three individual trombone solos after stating the theme in ensemble. The material ranges from originals like Billy Byer's "Jai Lai" to a ripping, uptempo attack on "Just the Way You Look Tonight." It's true enough that trombones have a rather limited dynamic range, even with the arsenal of mutes the Winding Septet brings to the gig. But the way the songs are contrasted in programming each set maintains audience interest high.

The septet's three big-name trombones, Winding, Rossolino and Cleveland are all so accomplished and fluent that there's no way to pick a favorite soloist. Frank Stanniere provided effective piano chordings, Stan Gilbert turned in a sterling bass solo on "Stan's Tune." A surprise extra plus to the group is a rotund, afro-haired teen drummer named Duffy Jackson, who is the son of great jazz bassist Chubby Jackson and clearly shares his father's famous onstage clowning talents. Young Duffy is also a spectacularly gifted drummer and a sure bet to emerge as a top star of the '70s. NAT FREEDLAND

THE FOUR TOPS, SMOKEY ROBINSON & THE MIRACLES

Greek Theater, Los Angeles

For anyone who loves the Motown sound as much as this reviewer, the Greek Theater dual bill of the Four Tops and Smokey Robinson & the Miracles has got to be considered something of a disappointment. This is mainly attributable to the usually electrifying Four Tops, who turned in a surprisingly perfunctory opening set on the first night of the week's engagement.

The Four Tops hit the right notes and only occasionally did the familiar harmonies seem to be drifting off. But for some reason the group's spirit was down and their readings came across like a

walk-through. One problem was that the orchestra and the staging cues were obviously not sufficiently rehearsed.

Smokey Robinson & the Miracles got the audience on their side as soon as they bounded onstage costumed in black velvet hot pants outfits with thigh-high boots and panty hose. They started off on some of their old hits with great verve, but then fell into the trap of using Smokey's uniquely sweet, high tenor for a series of mushy middle of the road ballads that make the Miracles sound like the Ink Spots with Afros. An increasingly restless audience began yelling out song titles like "Get a Job" and "Mickey's Monkey." To his great credit, Smokey then promptly junked the rest of the program and did nothing but requests for the remainder of the evening, which made everything fine again. NAT FREEDLAND

SONNY & CHER

Magic Mountain, Valencia, Calif.

Sonny & Cher wound up the summer season at this park 35 miles from Los Angeles, and management couldn't have picked a more popular choice, judging from audience reaction. The 3,500-seat Showcase Theater was filled for every performance the final week of the season, with youngsters and adults alike screaming for joy.

Obviously their television show has made the young husband-wife team more popular than ever, based on reception they received on introduction, and for every song. Problem with the act is it only ran about 35 minutes, and too much time was devoted to Sonny's patter.

Cher is the singer of the two (which Sonny admits), but was limited to a handful of numbers. Best of these was "The Beat Goes On," an old favorite. Act is extremely polished, and gives an attitude of almost ad-lib, which it definitely isn't.

Two-a-night show was backed by Magic Mountain's big band, plus some of singers' sidemen. Sonny helps wife with bongo beats when she solos. Dave Hungate led orchestra to give performances a big, full sound. FRANK BARRON

SAVOY BROWN JOHN BALDRY WISHBONE ASH

Carnegie Hall, N.Y.

Rock—loud driving, mind-bending and eardrum-rupturing—is alive and doing "very well, thank you" at Carnegie Hall. And, if the audience response Sept. 14 to the three British imports—Savoy Brown, John Baldry and Wishbone Ash—is any indication, the format is undoubtedly blessed with longevity.

Of the three groups sharing the stage, Savoy Brown, Parrot Records, was without doubt the most musically professional. The sounds of the reorganized group, though loud, were cohesive, indicating a carefully planned approach to production and arrangements.

The group's repertoire is a potpourri of bluesy rock, pure rock, and rock and roll. It's Carnegie concert offering included a number of tunes from its recently released album, "Street Corner Talking."

Baldry—Warner Bros. Records—who has worked with top line entertainment names like Elton John and Rod Stewart and whose current album has, in fact been produced by these gentlemen, has the basic qualities of a really

(Continued on page 39)

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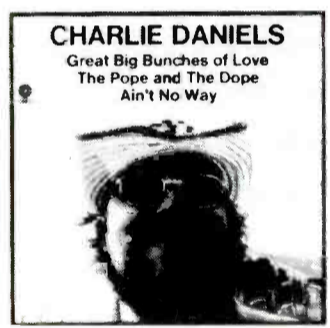


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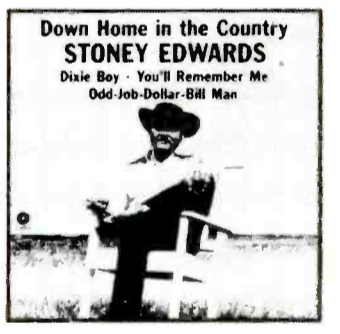
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JOY OF COOK

From The Music Capitals of the World

DOMESTIC

NEW YORK

Blood, Sweat & Tears does a week at Philharmonic Hall, Dec. 16, then takes a night off before returning Dec. 18-22. The Columbia band also plays three Upstate dates next month, at the Memorial Auditorium, Buffalo, Oct. 8; Rensselaer Poly Tech in Troy, Oct. 9; and Utica Memorial Auditorium, Oct. 10. . . . **The Guess Who** headline the War Memorial in Rochester, Oct. 23 with **Ballin' Jack**. . . . **Joan Baez** appears in concert at Carnegie Hall, Monday (27), to benefit the works of Italian social activist **Danilo Dolci**, "the Ghandi of Italy." . . . Next **Richie Havens** single will be **Bobby Scott's** "Think About the Children,"

on Stormy Forest. . . . Metro-media's **Spirit in Flesh** unleash some high energy on Carnegie Hall, Wednesday (22). Light show included. . . . **Trucky Buzzard**, **Bill Wyman**-produced British group debuting at the Whiskey in Hollywood, Wednesday (29), join **Lee Michaels** for a Carnegie Hall concert, Oct. 7. . . . Vanguard's **Sandy Bull** is working again, and producing his fourth LP for the label. **Jeff Zoraya** is handling the engineering. . . . **Jackie Lomax**, now living in Woodstock, is into his second Warner Bros. LP with **John Simon** producing. . . . Capitol of Canada will release an LP, "Prepared in Peace," by Australian group, **The Flying Circus**. . . . **Ran-**

dy Newman will play Town Hall, Thursday (30); **Captain Beefhart**, Oct. 7; **Taj Mahal**, Oct. 16. Free Flow Productions are trying to establish Town Hall as a pop spot. . . . Added to Philharmonic Hall's great performers series are **Livingston Taylor**, Dec. 5, and **Donny Hathaway** in the spring. . . . "Strollin'," a "stop pollution" theme by the **Mills Brothers**, to the Peer Southern Organization for publishing. . . . The address of Sire Records was incorrectly listed in the Buyers Guide last week. The correct address is 165 West 74th St., New York 10023. . . . Bands and singers of the Big Band Era come to the Westchester County Center, White Plains, Friday (24). Featured will be **Buddy Rich & his Orchestra**, **Lee Castel** and the **Jimmy Dorsey Orchestra**, **Bob Crosby**, his Orchestra and the **Bobcats**, **Vaughn Monroe** and **Bob Eberly**. . . . Cadet's **Timmie Rogers** plays a week's engagement at the Latin Casino, Philadelphia starting Oct. 4. . . . **Larry Weiss** produced "Candida" with **Tony Camilli** for the Sunflower label. . . . **Jimmie Haskell** will score "Dead Head

Miles," starring Alan Arkin, for Paramount. He arranged current disks by Hamilton, Joe Frank & Reynolds, Tommy Roe, B.B. King and the Free Movement. . . . Epic's **Redbone** plays California's Long Beach Arena, Friday (24). They're in L.A. for their third LP. . . . **Henry Mancini** will compose TV themes for all three major networks. **ED OCHS**

LOS ANGELES

Bronco, sent stateside by Island Records, will play only Southern California dates during their month's stay in Hollywood Hills. Basing Street West, Island's U.S. representative, plans to break in all new acts within one geographical area, rather than attempting American nationwide tours. Bronco opened at the Whisky a Go Go, Sept. 15-19. . . . **Firesign Theater** lost out in Science Fiction's highest award, the Hugo, for their "Don't Crush That Dwarf, Hand Me the Pliers" album, when they didn't win a two-thirds majority. Former **Procol Harum** guitarist **Robin Trower**, forming a yet-untitled new group with **Jethro Tull**, drummer **Clive Bunker**, bassist **Jim Dewar** and singer **Frankie Miller**. . . . Rock to reach the lunar surface with **Concert of the Moon**, planned by Heavenly Musicians Productions, to be beamed Moonward via Stanford University radio telescope. . . . MacArthur Park to hold free **Country Music Jamboree** sponsored by Musicians Union Local 47 Sunday afternoon (26) starting at 1:00. . . . **Leon Russell** to produce a live **Freddie King** album at Armadillo World Headquarters in Austin, Texas, Friday and Saturday (24-25). Russell will sit in as pianist for the set.

Increase Records will release **Cyrus Paryar** on Elektra and **Dick Summer** on A&M in October. . . . "Bloodrock USA" to have comic-book style jacket design by **Bob Lockhart**. . . . **Blood, Sweat & Tears** songbook in release by Amsco. . . . **Lettermen** retain Music Marketing International as promotion marketing consultants. MMI is headed by **Buzz Wilburn**, formerly of Capitol. **SOUNDTRACK:** **Melanie** penning the songs for "All the Right Noises," English film starring **Olivia Hussey**. . . . **Taj Mahal** to act in "Sounder," drama about 1930's Louisiana sharecroppers. . . . **Joan Baez** singing folk classic "I Dreamed I Saw Joe Hill Last Night" for **Bo Widerberg's** "Joe Hill" film. Widerberg made the smash "Riviera Madigan." . . . **Lala Schifrin** to score his third **Clint Eastwood** film for director **Don Siegel**, "Dirty Harry." . . . TV: **Nancy Sinatra** taping special of her Vegas Hilton show with **Frank Sinatra Jr.** and the **Muppets**. . . . **Blood, Sweat & Tears** concert at Chino Prison to be seen on "American Dream Machine" via Public Broadcasting Network. . . . **LIVE:** **Creedence Clearwater Revival** plays the L.A. Forum Oct. 15 to start a five-city West Coast tour. . . . **War** and **Sugarloaf** played free Ecology Day concert at Griffith Park Sunday (19).

CINCINNATI

With ducats scaled at \$4 in advance, **James Brown**, backed by a contingent of talent that included the **Dramatics**, the **Stylists**, **Brenda and the Tabulators**, **Clay Tyson**, **Bobby Byrd**, **Vicki Anderson** and the **J. B. Blues Band**, with **John Lee Hooker** as special guest, attracted a disappointing 1,420 payers in a one-nighter stop at Cincinnati Gardens Sept. 10. . . . The **Blue Ridge Quartet** was in at **Rusty York's** Jewel Studios here last week to do the audio for their syndicated TV seg, "The Blue Ridge Quartet Show," which is seen in over 40 markets.

Twanka Music, a local outfit owned by **Arnold Helton** and **Ray Ellington Jr.**, is introducing new writers and artists on the Alco label. They recorded **Cecil Humphries**, **Charlie Swope** and **Arnold Helton** at the Jewel Studios last week. . . . **Albert Washington**, who has been spotted on the Fraternity and Starday-King labels,

has been signed by **Rusty York**. His initial single output, "Loosen These Pains," released last week, hit the No. 48 spot on Cincy's soul station, WCIN.

At a \$6.50 top, **Lawrence Welk** and his **Champagners** drew an estimated 11,000 to Cincinnati Gardens in a one-nighter Sept. 8.

Roger Williams made the area recently to promote his new Kapp LP, "Summer of '42," with **Lee Fogel**, of the local MCA office, serving as pilot. . . . The veteran **Rusty Draper**, who warbles in both the pop and country vein, set for the Oct. 8-16 period at the local Playboy Club. . . . **Santana** stops off at Cincinnati Gardens for a one-nighter Oct. 1, with **Belkin Productions** promoting. . . . **Grand Funk** does a similar stint at the Gardens Oct. 10. . . . The **Stan Kenton** band set for two performances at Stouffer's Inn downtown Oct. 1.

BILL SACHS

Signings

Richard Sarstedt to Evolution Records with an album and single, "Another Day Passes By." Sarstedt, who joins the label via London-based Rocking Horse Productions, has moved to L.A. and is preparing for his first U.S. concert tour. . . . Single-songwriter **Jack Schectman** to Columbia. He has been a regular in Toronto-area folk clubs. . . . **Donny Hathaway** to Warner Bros. Music as a songwriter. . . . **Donna Theodore** to Uni with Carole King's "What Am I Gonna Do?" **Steve Tyrell** produced. . . . Singer-writer-guitarist **Bobby Womack** to the Paragon Agency in Macon, Ga., for representation. . . . **Jesse Winchester** due to sign with Warner Bros. . . . **Brian Neary** to Kapp with "Lady Solitaire." . . . Australia's **Rick Springfield** to Capitol in the U.S. with "Speak to the Sky." **Binder-Porter Productions** have also recently signed Australia's **Daddy Cool** to Warner Bros. and **Spectrum** to Atlantic. . . . **Christopher Milk**, rock group, to United Artists. . . . **Spyder Turner** not with MGM as reported. He's currently negotiating for a new label. . . . **Al-iotta Haynes Jeremiah**, Chicago-based Ampex group, to Creative Management Associates for agency representation. Group's latest single is "Tomorrow's Another Day." . . . **Angus** to Bell with **Jerry Fuller** producing.

Kennedy Center Opens

• Continued from page 20

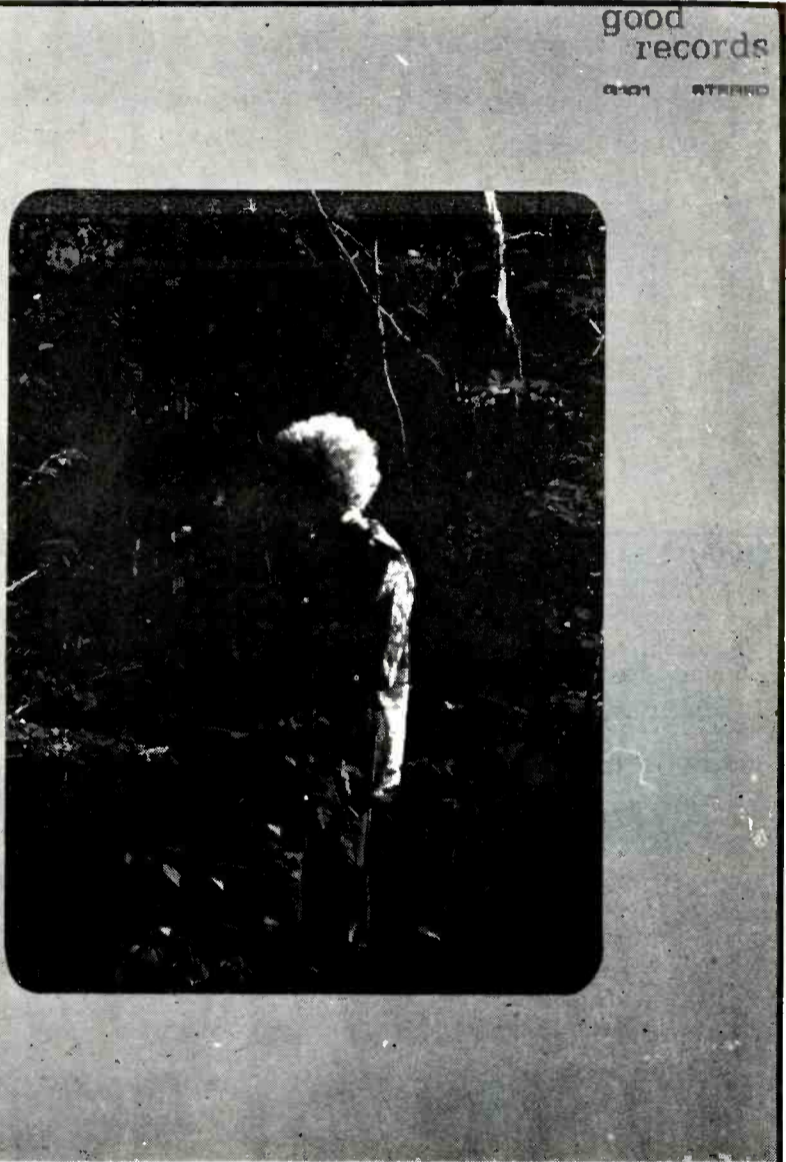
conductors and orchestras, solo instrumentalists, opera and dance stars and groups has been scheduled for these three months. The opening "firsts" in addition to Bernstein's emotionally received "Mass" were to include the premiere of modern opera composer Gianastera's "Beatrice Cenci," and Duke Ellington's commissioned score for "The River," a ballet to be performed by the American Ballet Theater.

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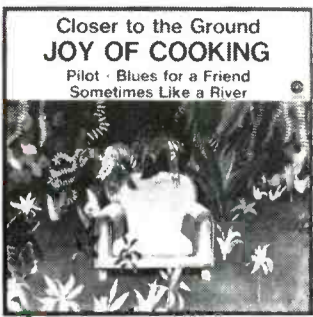
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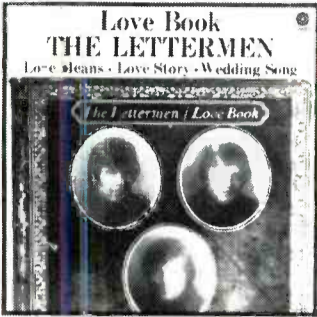
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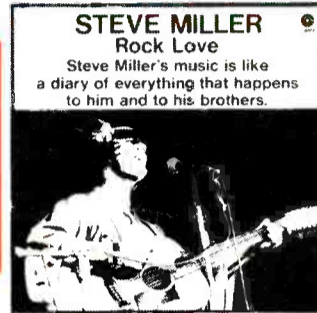
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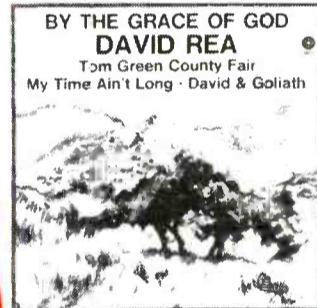
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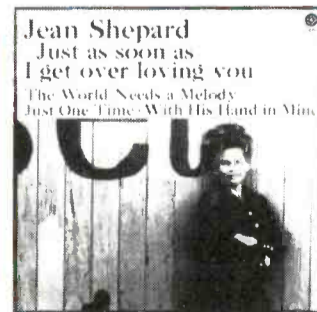
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Radio-TV programming

From Library to Music Director

By EARL PAIGE

CHICAGO — If WCFL ever cracks open to become No. 1 in this market, much of the credit will go to its experienced behind-the-scenes music library people, according to Nick Acerenza. Acerenza, now the music director, spent 11 years in WCFL's library and in fact has worked nowhere else.

While deejays at WCFL come and go and some adopt such wacky names that people wonder if they really exist, the music library is so permanent that if you haven't been there five years you're strictly a novice.

The library staff compiles the weekly playlist via telephone calls to 30 shops all over the metropolitan area here. This is the heart of WCFL's music programming.

"I can spot a hype immediately," Acerenza said. "Our people have been calling these shops for

so many years that they have a beautiful rapport. In almost all cases, we have personally visited the shops, too."

Acerenza acknowledged that some shops have been reported receiving free records as an incentive to hype reports to radio stations. He said a cross-section of calls in all neighborhoods makes this impossible in WCFL's case.

The poll of retail outlets by the library's nine staffers and WCFL's 24-hour request line averaging 3,500 requests per week constitute the basic criteria for what the station airs. This decision is reached by the joint committee of Acerenza, station manager Lew Witz and program manager Robert E. Lee, who all consult with the deejay staff.

All hasn't been completely rosy at WCFL lately. For one thing, the station has been sued by two

promotion men and a talent agency (Billboard, May 22 and 29). Acerenza wasn't asked to comment on the suits, but he does believe that WCFL is moving up in ratings and insists that he is more accessible to promotion men than is probably true of counterparts at many other stations.

Citing a recent Pulse survey, Acerenza claimed that Dick Biondi (4-7 p.m. and Larry O'Brien 9-10 p.m.) are leaders across the board here.

Veteran promotion man Paul Gallis said that he has never heard of a station here knocking off the top gun unless it came in the evening hours. Thus, WCFL's strength evenings is something promotion men here are watching.

As for Acerenza's accessibility, he said that even though the station does maintain Wednesday and Thursday hours for promotion men, he has an "open door" policy. "If a promotion man is going to be out of town Wednesday and Thursday or has something I just must hear, then fine, he can come in Monday or Friday. Promotion men have a job to do and I understand their problems."

Acerenza hears over 400 singles a week. This figure might include cuts from albums, too, because, like stations everywhere, WCFL is programming more and more cuts. Actually, there are 10 to 12 LP's on the station's list and a given cut may be aired three or four times a day. The chart singles from the meat of the 30 on WCFL's 40 list will be aired eight to 10 times in 24 hours. Then there are two or three gold singles from a list of 1,000 and at least one "hit bound" an hour. There are also what Acerenza calls "programming extras"—singles or cuts that ideally fit into the hectic schedules during certain periods (these can range from Ray Stevens' "All My Trials" to Cher's "Tramps, Thieves & Things") and constitute what he calls a "good sound that we can build around."

Critics have said WCFL's records follow one another with no apparent pattern or forethought, but Acerenza denied this as ve-

(Continued on page 25)



BOB VAN CAMP, music director and air personality at WSB, Atlanta, teams up with Chet Atkins, right, to honor Carole Pagano as winner of the 50,000-watt station's "Great Talent Search." Atkins, a vice president of RCA Records and one of their leading artists, auditioned Miss Pagano for a record contract. The audition was broadcast live on the station.

1st Progressive Rock TV Show To Go Into Syndication Jan. 1

• Continued from page 1

television station will be broadcasting the sound, as usual, in monaural. But young adults today are used to "hearing music in stereo and with good sound," said Detz, "while television only has that three-inch speaker." He said that great pains are being taken to record the best possible mix of performers on the show, all of

which are being recorded live. Some five shows are already in the can for the national syndicated push. These shows feature such acts as Alice Cooper, Johnny Winter, Melanie, and the new group of Commander Cody & the Lost Planet Airmen.

"We're going to make it a point to introduce new groups on the show," Detz said, who feels that the show will "be able to give coherence for the first time to the national rock scene. With the closing of many clubs around the country, new acts are having trouble getting started. The show will give them valuable exposure."

WABX-FM is a Century Broadcasting station; other stations in the chain include KSHE-FM in St. Louis and WFME-FM in Chicago. The chain has just purchased, subject to FCC approval, WBCN-FM in Boston, a progressive rock station, and KWST-FM in Los Angeles, a wall-to-wall format station. Where possible, Century stations will broadcast the stereo portion of the show.

The show was actually launched in Detroit in the fall of 1969 on a local education TV station, WIVS-TV, Channel 56. There were eight black & white shows, each an hour long and shown once a month. In the Fall of 1970, WXON-TV, channel 62, carried the show in the Detroit area. This time, the shows were two hours long in color and were called "The Detroit Tube Works" for the first time. It was aired every two weeks and carried commercials. For the first time, WABI-FM began simulcasting the audio portion of the show in stereo. There were 13 shows in this series.

The new national version will be available in either one-hour or 90-minute blocks. It will carry three national commercial spots and availabilities for five local spots; the show will have only five commercial breaks. As before, Detz plans to use WABX-FM air personalities as hosts, but stated that a recording artist may be used as host from time to time.

"The program will be directed to the 18-30-year-old who ordinarily finds nothing available on television that interests, stimulates, or challenges his imagination," Detz said. "A new generation of viewers has grown up that has seen through the shallowness of the current TV programs and either doesn't watch, or if he does, only with disinterest. Television networks will soon realize that their audience is bottoming out with no new younger viewers taking their place."

Detz is planning on gaining at least 35 markets to broadcast the weekly show via TV and FM radio.

KBPI-FM Sells Three-Spot Set

DENVER—KBPI-FM, a tight-formatted station keying its programming on super hits dating back to 1955, is attempting to pioneer a unique advertising approach based on the theory that it takes at least three impacts to obtain retention. Program director Nick St. John said that the station is selling advertising spots only in sets of three. These are called "programmed response sets" and consist of a record followed by a 10-second spot, record, 10-second spot, record, 10-second spot, station jingle. "Effectively, the sponsor is buying a 10-minute time block with no message but his," St. John said. He felt this approach cuts down considerably on "dial switchers." After all, why bother—by the time your hand gets to the radio, we're playing a record again." The new jock lineup at the station includes Jerry Cassell, former program director of KYSN, Colorado Springs; Don West, former KIMN air personality, and Jim Love, Joe Gunn and Bill Graham. Music director is Frank Felix.

KBPI-FM, once a soul station, integrates a current top 30 record playlist with the oldies. The current records are based on local sales.

KSUD Switching to Full Gospel Format

WEST MEMPHIS, Ark.—ming half-country, half-gospel, has KSUD, which has been program-switched to a full-time religious format, according to general manager Harold G. Penn. Penn invites gospel music artists to send him personalized IDs for broadcast on the station. Reason for the total religious music and talk approach, Penn said, is "after much debate and research, we decided there was a great need in the Memphis market for a 100 percent gospel station." Announcers on the daytime station are Bill Pride, Dennis Robbins, Al Harkins, and Penn.

Randal and Sharon in Consulting Company

LOS ANGELES—Randal/Sharon, a new broadcast specialist firm, has been launched by Ted Randal and Bob Sharon. Sharon, veteran radio man as salesman, general manager, and owner, was most recently general manager of KIIS, Los Angeles. Randal has been one of the nation's leading programming consultants for the past 13 years and today consults radio stations in the U.S., Canada and Australia.

The new firm will be able to offer radio stations total consulting in management, sales and programming either separately or as a complete package.

"We will be working in all formats," Randal said. "If necessary, we will design a format to fit the market. But first we'll evaluate the market needs of the station to figure out the best way for the station to go to become the best product. And both Sharon and myself believe in using the present staff to their best capabilities. We don't believe that cleaning out at a sta-

tion is necessarily the way to solve a radio station's problems."

Sharon felt that the very top management in broadcasting today is making "terrible judgments in regards to people. The only thing we have in this industry is people. Turnover costs too much. Business is very competitive today, especially under the present economic conditions. It's difficult to recapture the money spent in turnover. But too many managers keep turning over people, hoping to find a gem in programming to make their station work."

"Too, for the first time in radio, it's difficult for a manager or station owner to do everything himself," Sharon said. "The general manager has to stay out in the community. Unless the manager has a top lieutenant at the station, operating the station becomes a backbreaker." One of the reasons why there are mistakes being made regarding people is that a lot of big companies outside broadcasting are getting into the field; "they're not broadcasting-oriented, so they make mistakes in people to operate the stations they've invested in."

Randal said that the key asset of Randal/Sharon will be to bring programming and sales together. "Even a great station manager finds it difficult to get these divisions operating efficiently if one or more is out of tune."

Plans are to absorb the various operations of Ted Randal Enterprises into the parent firm of Randal/Sharon in the future. Randal operates a record information tip sheet, an oldies record service, a new record service, serves as music director to the Armed Forces Radio-Television Service in selecting all music played on their station, and does what Randal calls

(Continued on page 25)

AFRS DJ Tom Campbell Tours U.S. European Military Bases

LOS ANGELES—Armed Forces Radio personality Tom Campbell is currently on a month's swing through European military broadcast facilities where he is doing on-location shows for overseas audiences and satelliting back live programs to California for his KLOK, San Jose, afternoon trick.

Campbell, who hosts an hour program on AFRS based on singles off the Billboard chart, is visiting AFRS installations to ascertain local listening preferences and gain a first hand insight into what his audience's interests are.

Campbell's "Stateside" show is normally sent to AFRS stations in disk form, taped here one week and out in the field the next. In many instances, he will act as a guest disk jockey on a local AFRS station, substituting for the disk program.

The government and KLOK in San Jose, are working out the arrangements whereby he will beam back material for his daily 2-6 p.m. show on the 50,000-watt station which covers the Bay area.

Campbell will be using satellite and transAtlantic cable in sending back material for music program.

He will hold conferences with local AFRS program directors to see how he can better communicate with his worldwide audience.

Once the 20-city tour is com-

pleted, Campbell will go to Washington for a debriefing with AFRS officials.

While in Europe Campbell hopes to catch up with Creedence Clearwater Revival which is on a concert tour there and use them on some of the programs. He has already taped a five-part series with them for later use.

Among the cities he is visiting are Frankfurt, Stuttgart, Heidelberg, Wiesbaden, Milan, Venice, Madrid, Berlin, Brussels, London, Glasgow, and Keflavik (Iceland).



CREEDENCE CLEARWATER REVIVAL meets up with AFRS-KLOK personality Tom Campbell in San Francisco prior to flying down to do his "Stateside" show in Los Angeles.

From Library to Music Director

• Continued from page 25

hemently as he denied that WCFL and the Chicago radio market in general do not break hit records.

Every record is on a card with details as to title, artist, intro time, length, how it fades, tempo at the beginning, tempo at the end, number of weeks on the air, when

it went on and came off and so forth.

Actually, the library staff is responsible for maintaining files on 15,000 singles and 10,000 LP's. This alone is a large task quite aside from the main one of publishing the list that goes to 350 record shops and is printed to the tune of 350,000 copies.

The staff and years of employment: Don Woodville (34), Bernie Miraglia (27), Maryan Weller (14), Howie Beyer (13), Sam Tannen (5), Bea Abbot Ruby (3) and newcomers Kathy Agnew and Fran Devito.

In making the retail survey, the volume of business done by shops polled is graded. Thus more weight is given the singles according to the store's volume. Store personnel are asked their 30 best-selling singles and are asked also to list other data. Acerenza swore by the poll and he is backed up by retailers such as Andy Andersen. Andersen, who has operated record shops since 1946 here, said: "The poll is as accurate as the information being fed into it."

Acerenza said he has visited many shops both as an unannounced "John Citizen" and later as his real self. Where instances exist of top-selling singles that are not heard on WCFL, Acerenza explained that they "just do not fit our sound." This is subject to another qualification: "They do not fit our sound this week—maybe next week."

Some of the records Acerenza said WCFL has broken include "Images," "Here Comes That Rainy Feeling," "Chick-a-Boom," "Stay Awhile" and "If Not for You." He said WCFL was also the first to go on "Battle Hymn of Lt. Calley" (a real switchboard blower) but that it came right off it because WCFL was only trying to use it for impact.

Basically, WCFL stays away from controversial records, he said. He questions, however, those who harshly judge certain lyrics. He said "Try Some, Buy Some" was actually antidrug. He said people called and complained that "Chick-a-Boom" was a "dirty" record. "We mailed the party a copy of the lyrics to prove otherwise," he said.

The hassel over drug lyrics, not playing certain records because "they do not fit the sound," and the many other problems that Acerenza and other music directors must daily face have little effect on this happy Italian.

If promotion men get ulcers because WCFL only adds three new records a week, or because Acerenza says a record that doesn't fit today might fit tomorrow, this piece of information might help. Acerenza had an ulcer at age 21 when he joined WCFL 11 years ago. That's when he made his motto "Tomorrow is another day."

Randal and Sharon

• Continued from page 24

"light consulting" to many radio stations as well as consulting personally.

Sharon got his start in radio as an announcer on KXEO, Mexico, Mo., but three months later went into sales "because I soon found out that salesmen make more money." He was in sales at WHB, Kansas City, for four-plus years, thus learned Top 40 radio from its beginning under pioneer Todd Storz. KFWB and KPOL, Los Angeles, were under his wing at one time and were very successful.

Randal started as a disk jockey on KASH, Eugene, Ore., in 1947 while attending the University of Oregon. He worked small market stations for about nine years. His success stories include CHUM, Toronto, KROY in San Francisco, and too many other stations to mention. He formed Ted Randal Enterprises in 1962 after working as music coordinator for all Crowell-Collier stations and air personality at KFWB, Los Angeles.

WTOA-FM Switch

TRENTON, N. J.—WTOA-FM, which features a format devoted to travel entertainment and related mor music, is shifting call letters to WPST-FM, according to Herbert W. Hobler, president of the parent firm of Nassau Broadcasting.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Bob Bolton, many years at WQXI, Atlanta, is out; they told him the station is going to a lesser personality approach. Jack Reno is back in radio at WUBE, Cincinnati country music station. Last week Dick Whittington, air personality on KGIL, San Fernando Valley, Calif., simulcast his regular morning show on KABC-TV, Los Angeles, from 8-9:30 a.m. while TV show's regular host Ralph Story was on vacation.

★ ★ ★

Andy Volvo, music director at WKBI, St. Marys, Pa., has been assigned the added responsibilities of program director. Woodrow C. Gardella, president of Dellwood Music and Dellwood Records, 160 S. Leswing Ave., Saddle Brook, N.J., says he'll put all radio stations who write on his mailing list for product. Lineup at WSEB, Sebring, Fla., includes Jeff Lee, program director Bob Bryan, Alex Sabo, and Kevin Pennell. The station is MOR daytime, rock at night and needs both kinds of records. Lineup at WTWA, Thomson, Ga., including Bill McConnell, program director Jim Lowe, Gary Bryan, and Herb Berndon. Lowe says: "I still say small-town radio is the greater. It may take a little longer to get there, but the relaxed working conditions beat the hell out of the big city." Also said the station was going to program country music 7-10 p.m. and needs records.

★ ★ ★

Looking through my notes—the stuff that I haven't had room in Vox Jox yet to print—I ran across some hurried scribbling I'd made maybe a month back about Jim McDonald being named program director of WSMJ, Burlington, N.C., a country music station. Jim was promoted when Bobby Watkins was promoted to general manager. This makes McDonald the only black program director in country music. There is a black country air personality (as I remember his name is Ray Brown) in Mississippi, but I think that Normal Suttles, president of Smiles Broadcasting, rates a Claudius Seal of Approval for promoting McDonald. Roy Hennessy: I had misplaced your letter until now; are you still in need of a job?

★ ★ ★

Just sitting here reading Orben's Comedy Letter. And laughing. If your station doesn't subscribe, why don't you write Robert Orben for a sample copy at 1529 East 19th St., Brooklyn, N.Y. 11230. Alan Rosen is leaving his summer relief position at WABC and WPLJ-FM, New York, to join the engineering department of WLS, Chicago. Rosen used to program WTKO, Ithaca, N.Y. John Leisher is one of the staff announcers at WCAS, Cambridge, Mass., who needs work (the station is going to simulcast WJIB-FM, Boston). Call him at 617-492-6450 if you know of a job.

★ ★ ★

Ron Bedford, who used to work at WFLI, Chattanooga, Tenn., writes in from the U.S. Charles Walf, Destroyer, stationed in Mayport, Fla. The "24-hour Happy Hitline" at WFLI is 821-3555 if you'd like to call the station and request a record for the voyaging Bedford. Steve Martin, formerly with KITE, San Antonio, is now doing the 6-10 a.m. shift on KBER, a San Antonio country music station. Cool Jewel, a female, is now doing a show on KAUM-FM, Houston.

★ ★ ★

The ad hoc committee for the new professional radio programming society is even now contacting by letter a bevy of programming executives in regards to nominations for a steering committee to form the society on an official basis. It's a lonely job, try-

ing to start something such as this society. But the society will benefit every radio station and every man—air personalities, music and program directors and general managers—in radio. If you want to be in this society and involved in its birth, may I suggest you write a letter to either of two men. Or both. Ted Randal is chairman of the ad hoc committee. His address is 1606 N. Argyle, Hollywood, Calif. 90028. Russ Barnett is secretary. His address is: KMPC, 5858 Sunset Blvd., Los Angeles, Calif. 90028. Don't call, because both men are busier than hell with their regular day's work. Just write them a note of a letter telling them that you're behind them in forming the society, whose purpose will be to raise the professional status of radio programmers and programming itself within the broadcast industry. Let them know that you want to be a part of the society. The way I think the society is going to be set up, air personalities, and people like me, will be associate members. But the society needs everyone—you and me included—to be successful. There should be no competitive barriers! Whether you're a general manager, a program director, or an air personality, please write Barnett or Randal and let them know you're interested in working to establish the society.

★ ★ ★

Allen Light writes that a new station has emerged (I forgot the call letters) in Palm Springs, Calif. The morning personality is general manager Elliot Field, former air personality on KFWB, Los Angeles; Jack Hickey with a talk show. Stan Layne does a noon-4 p.m. show, followed by Felix Walker, Light, and all-night man Jerry Burke, the son of record producer Sonny Burke. Chris Coleman does weekend work. Harbor Advertising, a New York production house, is expanding to offer local stations in small markets the New York sound for their advertisers, according to Art Portnow. The firm will also provide personalized station IDs and such. Contact Art at Harbor Advertising, 765 Amsterdam Ave., New York, N.Y. 10025.

★ ★ ★

WVIC-FM, Lansing, Mich., should be wrapping up its "Simulated Rock Festival" about now. Station president and general manager Bob Sherman wrote that it would be a 24-hour stereo festival complete with all of the top artists in their live recorded performances, everything from "Woodstock" to Monterey stuff will be aired on a sponsored basis with two 10-second sponsor mentions per hour. Great idea. Be a good suggestion for other stations, AM and FM, to pick up on. Call Sherman at WVIC for more details about this radio special.

(Continued on page 29)

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
Billboard
165 W. 46th St.
New York, N.Y. 10036

POSITIONS WANTED

ATTENTION PROGRAM DIRECTORS!! If you believe in "Much More Music" and limiting your announcers to time and temperature and reading promo cards, don't waste your time with this ad. However, if you are looking for a truly creative and imaginative personality, Look No Further! Drop-ins and witty comments are nothing new, but when they are wrapped around a warm and sincere style, that is. Currently number one despite being located in two of the top 15 major market metro survey areas. I'm not a clown, and don't go on ego trips. This 10 year pro is looking for a place he and his family can settle down. Box 436, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 10/9

A BIG Voice is meant for Rock. If you're into rock, my talent and your money could be the thing that makes your station COOK. I'm young, 23, with medium market experience and large market talent, able and eager to do HEAVY production. Sorry, I don't scream. I'm wrapped and ready to go. Will consider any reasonable offer. I've got two years plus experience, am married and own a 3rd. I'm ready now. Ken Sebring, 2915 Mayflower Dr., Lynchburg, Va. 24501. (703) 846-8763. 9/25

I want to make radio my life. 22—married. Graduated from Los Angeles City College AA Degree in radio broadcasting—1 yr. exp. campus radio 3rd phone. Top 40 or MOR. I know carts, production in serving and play by play. Tape, resume and photo contact Bob Sky (213) 344-2474, 5300 Newcastle Ave., Encino, Calif. 91316. 9/25

D.J. and salesman to sell during the day and do a night rock show or similar situation, but would like to work with contemporary or modern country format. I am experienced and a proven producer in sales. Midwestern or Western area preferred, but all replies considered. Box 434, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 9/25

TOP FIVE MARKET, MOD COUNTRY, AFTERNOON DRIVE PERSONALITY. CURRENTLY EMPLOYED AT 50,000 WATT AM, LOOKING FOR FIRST BREAK INTO TOP 40. SIX YEARS' EXPERIENCE. CONTEMP. MOR. TIGHT FORMAT. MOD COUNTRY. 22 years old, single, natural enthusiastic delivery. DEPENDABLE COMPANY MAN. The money is not as important as this break. Willing to relocate. Third ticket. College experience in station management. Production, copy, promotion experience as well. Current Mod Country Aircheck, Photo, and resume available. Please contact Box 438, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 10/2

JUST COPPED A CERTIFICATE IN THE BILLBOARD AIR PERSONALITY COMPETITION. I am looking to either drive-time or nighttime at one of those "MAJORS" out there. Mid-twenties, college, married, bright-happy-tight with lots of personality. I am a proven rating-getter. Rock music authority. both Top 40 and Progressive Rock. Programming experience. Three years in medium market. Eight-year veteran. Box 437, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 10/2

PRODUCTION HEAVY—25, married, daughter, background in news and as jock—now PD at N.Y. State rock-house. Want PRODUCTION ONLY in large Eastern or Midwest market. Six years experience. Box 435, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 9/25

Music Director/Producer of 50 kw. Major Market station in East looking for JOB IN SIMILAR CAPACITY or as assistant Program Director at similar station or as program director at smaller station. I have the experience, the references and the qualifications to help with or handle all types of music and programming. Call or write: GARY WAIGHT, 42 Sunnyside Ave., Pittsburgh, Pa. 15106 or phone (412) 279-4284. 10/2

TOP RATED MORNING MAN WOULD LIKE TO JOIN TOP RATED M-O-R/CONTEMPORARY OPERATION. I've been practicing eleven years and know every phase of the game pretty well. I'm a Program Director and I'd like to be yours. I'm looking for a permanent position with a growth operation. Together we may not be able to cut down the cost of living, but we sure can add to the enjoyment of listening! Write Box 439, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 10/2

POSITIONS OPEN

Wanted: Top Country P.D./D.J. Pro to assume responsibility in maintaining #1 Pulse rating of Radio K-WOW. (Survey pop. 1,010,000, San Gabriel/Pomona valleys) only sincere responsible broadcasters need apply to this bright So. Calif. outlet. Some automation experience considered. Send tape/resume to Jon Wickstrom, South Mills & Olive, Pomona, Calif. 91766. Ph. (213) 339-3544. 10/9

Morning personality—opening soon for a pro at a Modern MOR Station in medium Eastern City. Must be able to communicate and entertain in highly competitive 6 station market. No time and temperature parrots please. Great opportunity to get in on ground floor of expanding station. Send your tape-references-picture and salary requirements now to Box 433, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 9/25

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IBS Regional Directors Sue Board; Delay Seating

PROVIDENCE—A Class Action suit has been filed in the Superior Court of Rhode Island by several of the regional directors of the Intercollegiate Broadcasting System against members of the board of directors of the IBS. The suit alleges irregularities in the spring 1971 elections, and the plaintiffs in the suit have received a temporary restraining order against seating the new Board of Directors.

According to the suit, the following irregularities took place: A nominating committee composed of three board members had not been appointed by the chairman of the Board of Directors on or before Feb. 1, 1971; A slate of candidates was not presented to the secretary of IBS on or before March 1, 1971, but was presented April 24, 1971, to the chairman of the board and not the secretary of the corporation; The secretary of the corporation did not mail the ballots and personal biographies of the candidates to each voting member within a reasonable time after the March 1, date. Moreover, these ballots, were mailed by the corporation's Treasurer with the knowledge and consent of the Chairman of the Corporation on April 25, 1971, a substantial time after the date of mailing as specified in the by-laws.

The suit also said that station WWAS-FM, St. Francis College, Biddeford, Me., submitted nominations for the 1971-72 Board of Directors and enclosed the slate with that notice. The ballots of April 25, as prepared by the defendants, did not list the nominees of WWAS-FM as counter nominees on slate form or as nominees. The suit alleged that this constitutes a conspiracy by the board of directors to violate the rights of the voting members to cast ballots for counter nominees. It is also alleged that this is in violation of the rights of a voting member to submit counter nominees or nominees.

Also alleged was that the bylaws were not followed when the treasurer, not the secretary, sent out the ballots and made them returnable to him. All ballots, according to the bylaws, are returnable to the secretary of the corporation within 20 days. It is claimed further that a majority of all voting members of the corporation did not

in fact return their ballots so as to constitute the quorum required by the bylaws. Furthermore, the suit said, that the secretary of the board never announced the results of the balloting and thereby precluded the regional directors from electing a board of directors. The defendants further conspired to violate the rights of the voting members and the regional directors by refusing to send the results of the balloting after the demand had been made by the plaintiffs in the case, according to the complaint.

It is further alleged that: the regional directors, after having notified the Board of Directors that the majority of the voting members had failed to return their ballots and that the regional directors, according to the bylaws, had polled their voting members and were ready to cast ballots, the defendants refused to allow the plaintiffs to do so and instead sent out a second ballot to all voting members dated May 15, 1971. There is no provision for such a ballot in the IBS bylaws. Also, this second ballot was returnable to the treasurer, not the secretary, as specified in the bylaws.

Furthermore, it is alleged that a letter was sent to all regional directors stating that the proposed slate of nominees as contained on both ballots, had been elected and that all "new" regional directors had been polled. This, according to the complaint, also constitutes a conspiracy by the defendants to violate the rights of the voting members and the plaintiffs because an insufficient number of second ballots had been returned and the voting members of each region had not elected new regional directors.

It is also alleged that there was no special meeting of the Board of Directors called although the bylaws stipulate for such a meeting if three Regional Directors request it in writing, as happened. It is also alleged that the Treasurer of the Corporation gave no financial report at any of the board meetings, although requested to do so.

The complaint also claims that the Board of Directors had a meeting Sept. 11, after a restraining order had been issued Sept. 3 restraining all further meetings until the complaint could be ruled upon.

The Plaintiffs ask that the court rule to adjudicate and determine that the slate prepared by the nomi-

nating committee for the nominees to the 1971-72 Board of Directors be null and void; that both slates prepared and sent to the voting members be invalid and void; that the 1971-72 Board of Directors as prepared by the nominating committee cannot take office and that the offices are thereby vacated; that the 1970-71 Board of Directors continue in their capacities until their successors take office.

The court has also been asked to determine if the Regional Directors can be authorized to cast votes for the voting members of their regions and that such votes may be for any counter nominee or nominees of their choice; that the Treasurer of the Corporation be ordered to make an accounting of funds of the corporation and that the Treasurer and President, with the remaining defendants be permanently enjoined and restrained from distributing funds of the corporation and also be permanently enjoined and restrained from taking seats as elected members of the Board of Directors.

Also, the plaintiffs ask that the corporation be placed in their hands or as the court may order.

Plaintiffs in the case include Larry Jordan, Central regional director; Bill Kohlstrom, member of the board of directors; vice president for planning and development and Great Lakes Regional director; Thomas B. McCloud, member of the board of directors and Empire regional director; Larry K. Phillips, vice president for regions and Southern regional director; and John Roberts, New England regional director.

The defendants include George Abraham, executive vice-president of the corporation; Herbert B. Barlow Jr., assistant secretary; David W. Borst, vice-president, West; Rod G. Collins, vice-president programming; Richard H. Crompton, chairman of the nominating committee; George F. Eustis, Jr., president; Fredrick J. Kass, Jr., Treasurer; William R. Malone, chairman of the Board of Directors; James D. Nelson, member of the second position of the nominating committee; and Joseph S. Steinberg, Secretary. All of the defendants are members of the Board of Directors.

A hearing for a preliminary injunction has been set for Monday (27).

Artist Price Inflation Plaguing Campus Again; Budgets Stay Same

• Continued from page 1

ginning of each semester. This is generally the case at every college and university across the country.

"A major problem," Wilkens continued, "is that the colleges and universities are competing with each other. They are their own worst enemies. Their competition is a reason for the high prices for artists. I do not feel that the commercial promoter pays the same price as the campus. We are on speaking terms with each other, but I have found that sometimes the campuses get locked out of some tours by major artists."

In reference to campus competition, Wilkens simply commented that a school such as his cannot compete with the facilities of schools with large coliseums such as Alabama's. "If it rains outside, we have to go inside and refund a great deal of money. I guess when there is inflation in the country the price for artists must rise. I cannot blame anyone,

especially the agents who do their best," he said.

"Our two major concerts this semester feature Blood, Sweat and Tears and Ike and Tina Turner," said Wilkens. "The BS&T concert will be held outside and we have secured a rain date for it. The capacity of our football stadium, 25,000, should offset the cost of the concert. We hope to break even. With Ike and Tina Turner, we hope to make some money, even though we are holding the concert indoors at the gymnasium which seats 7,200."

The University of Florida also has a club program which Wilkens helps to run. Artists perform on Thursday and Friday night for a maximum of 1,000 people at two shows. "Our budget here is generally small and we have been able to provide good entertainment at a low cost because we use many regional groups and lesser known talent," Wilkens commented.

The price in the club is \$1.00 and \$1.50 for non-students. The price for the larger concerts is generally around \$3.00 top.

"Sometimes we have to charge more but that is rare."

"I wish the big groups would work on a strict percentage basis," said Roberta Applegate, program director at the student center of Bradley University, Peoria, Ill. "They could take more jobs with a high percentage and no guarantee. This would take much pressure off the schools, most of which book acts for entertainment of their students and not to make money. The guarantee scares many people and is often too high. Many moderately priced groups have priced themselves out of our market and we cannot come to terms with them." An example of a show which she booked on a straight percentage basis was the Johnny Cash Show.

1st Country Show

"This is our first country show here and we are happy to have it on this basis. I would say that there was a bigger difference in prices for groups between 1969 and 70 than 70 and 71. But it is hard to tell at this point.

What's Happening

"Rock Perspectives," is a new show offered to member stations of the IBS. It is a 12-week, half-hour series surveying rock music. The show was produced by **Jim Cameron**, our friend at WLVR-FM, Lehigh University, Bethlehem, Pa. Topics covered include the Electric Flag as the first super group; the British blues; white blues; English rock; classical rock; country rock; bizarre rock; movies and rock; and women in pop music. They are available for 75 cents per program through the Programming Division, IBS, 134 New Cabell Hall, University of Virginia, Charlottesville.

★ ★ ★

I'm still working on the listings of campus reps for print in this column. All interested parties still have time to write me in New York for their listing.

★ ★ ★

Just a brief reminder for campus radio picks. I only want one pick, hopefully your best. Include the record title, artist, company and specify if the pick is an album, album cut or single. If you choose an LP cut, also specify the album. No picks will be printed without this information. Also I would like to have a name at the station, as well as call letters, school affiliation, location and phone number.

Picks and Plays: **KKUP-FM**, De Anza College, Cupertino, Calif., **Michael Horgan** reporting: "20 Granite Creek," (LP), Moby Grape, Reprise. . . . **KZAG-FM**, Gonzaga University, Spokane, Wash., **Larry Duff** reporting: "Fallin' Lady," Punch, A&M. . . . **KVCR-FM**, San Bernardino Valley College, San Bernardino, Calif., **Scot Hunter** reporting: "Smiling Faces Sometimes," Undisputed Truth, Gordy. . . . **KLCC-FM**, Lane Community College, Eugene, Ore., **Dave Chance** reporting: "Barbra Joan Streisand," (LP), Columbia.

WVVS-FM, Valdosta State College, Valdosta, Ga., **Bull Tullis** reporting: "Street Corner Talking," (LP), Savoy Brown, Parrot. . . . **WECU**, East Carolina University, Greenville, N.C., **Gene Williams** reporting: "Sweet Sounds of Music," Bells, Polydor. . . . **WMOT-FM**, Middle Tennessee University, Murfreesboro, **Robert Mather** reporting: "The Rain Came Down," Young, Ampex. . . . **WLSU**, Louisiana State University, Baton Rouge, **Dex Bott** reporting: "Bayou Country/Kentucky Home," Gritz, Ode '70. . . . **KSMU**, Southern Methodist University, Dallas, Tex., **Bill Harwell** reporting: "Olena," Don Nix, Elektra.

WISC-FM, Clarkson College of Technology, Potsdam, N.Y., **Mark Smith** reporting: "Surf's Up," (LP), Beach Boys, Warner Bros. . . . **WRCT**, Carnegie Mellon University, Pittsburgh, **Brad Simon** reporting: "Your Move," Yes, Atlantic. . . . **WSUA**, State University of New York at Albany, "James Gang Live in Concert," (LP), ABC/Dunhill. . . . **WNTC**, **WNTC-FM**, SUNY Potsdam; "No Next Time," "Ten Wheel Drive," Polydor. . . . **WGSU-FM**, SUNY, Genesee, **John Davlin** reporting: "Tough Times," (LP), Big Joe Williams, Arhoolie. . . . **WRBB**, Northeastern University, Boston, **Dana Woodbury** reporting: "Live at the Regal," (LP), B.B. King, ABC/Dunhill. . . . **WVBU**, **WVBU-FM**, Bucknell University, Lewisburg, Pa., **James Morrell** reporting: "One Fine Morning," (LP), Lighthouse, Evolution. . . . **WKUL**, Waynesburg College, Waynesburg, Pa., **Gary Olsen** reporting: "Everything's Alright," Yvonne Elliman, Decca. . . . **WLVR-FM**, Lehigh University, Bethlehem, Pa., **Jim Cameron** reporting: "Nicely Out of Tune," (LP), Lindisfarne, Elektra. . . . **WLRN**, Lehigh University, **Scott Hopkins** reporting: "Get It While You Can," Janis Joplin, Columbia.

WSUR, Wisconsin State University, Eau Claire, **Rob Lundy** reporting: "Maggie May," Rod Stewart, Mercury. . . . **KVPC-FM**, Parsons College, Fairfield, Iowa, **Ted Wolff** reporting: "Sun Ship," (LP), John Coltrane, ABC/Impulse. . . . **WLUC**, **WLVC-FM**, Loyola University, Chicago, **Judy Mullen** reporting: "Acquiring the Taste," (LP), Gentle Giant, Vertigo. . . . **WFAL**, Bowling Green University, Bowling Green, Ohio, **Frank Mramor** reporting: "One Fine Morning," Lighthouse Evolution. . . . **WGLT**, Illinois State University, Normal, **Gary Theroux** reporting: "Everlovin' Lady," Jon Hall, Paramount. . . . **WGS**, The Athenaeum of Ohio, Cincinnati, **Jim Albemarle** reporting: "Valerie," Cymarron, Entrance. . . . **KRC**, Rockhurst College, Kansas City, Mo., **Pete Modica** reporting: "Only You Know and I Know," Delaney and Bonnie, Atco. . . . **WGRE-FM**, Depauw University, Greencastle, Ind., **Curt Wilson** reporting: "Handbags and Gladrags," Chase, Epic.

Bradley has about two shows a semester in a facility which seats 7,200. "We cannot compete with the University of Illinois which has facilities with a 30,000 seating capacity. They can have just about any entertainment they want and break even. But we must shop around," she concluded.

According to Jon Slutsky, fine arts commissioner at the University of California, Riverside, the prices have been getting higher and higher. "But the groups are getting what they ask for," he said. "This makes us raise our ticket prices, even though there is no profit motive involved. And we have tried to book on a straight percentage basis but the answer has always been no. Even the people who sell few albums are getting outrageous with their prices. All it takes is one successful campus tour and they are off."

Slutsky does not like many of

the agents he has dealt with. "Most are just trying to get my money, no matter how they come on to me," he commented. "They do not deal the same way with the students as they deal with commercial promoters, although the students give the agents more business," he commented.

"We have good rapport with the commercial promoters, however. They have even co-produced shows with us in the past. But the main problem is money and something must be done to resolve the situation."

Slutsky said that with a small school in the sticks, what is needed is a Van Morrison or other name artist. "Now we take a big risk here because of his price. We may also have to raise ticket prices in this situation. But let's face it, only names are good at a school such as this. And this always costs a great deal of money."

Dear Mommy and Daddy,

Camp isn't as much fun this year. Swimming and making rope belts was fun for the first five weeks but it's not interesting now. The weather has been funny sometimes and we see a lot of funny things going on across the lake. What does Tucky Buzzard mean? All the kids whisper about it but when I come up to ask the other kids they just dance and sing around real crazy like. Sometimes I feel like dancing and singing around too. Is Tucky Buzzard bad? I think it is a good thing because it really makes me happy. I have something to tell you that might make you real annoyed at me and everything but I'm decided to be a summer camp follower and travel where Tucky Buzzard travels to. You can come and see me when I'm in these cities, watching Tucky Buzzard. (My complexion has cleared up a lot)

September 29 - October 3 - Los Angeles,
Whiskey A Go Go
October 4 - Boston, Music Hall

October 7 - New York, Carnegie Hall
October 8 - Providence, R.I., Loew's Theatre
October 10 - Pittsburgh, Syrian Mosque
October 11-12 - Columbus, Ohio, Ogura Theater
October 15-16 - Detroit, East Town Theater
October 19 - Indianapolis
October 20 - Houston
October 23 - Phoenix
October 26 - San Diego
October 29-30 - San Francisco
November 4-5 - Gainesville, Florida,
University of Florida
November 6 - Jacksonville, Florida
November 7 - Miami

Well Mommy and Daddy, I must go join my friends who are still dancing and singing to Tucky Buzzard. Why is my whole body trembling? Please don't feel anxious about me.

Love,
Sara Jane

TUCKY BUZZARD

Time Will Be Your Doctor
Rolling Cloud
Pisces Apple Lady



St-787



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**BEST NEW RECORD
OF THE WEEK:**

**"Try On My Love
for Size"**

**CHAIRMEN OF THE BOARD
(Invictus)**



By ED OCHS

SOUL SLICES: Curtom's *Impressions* spare the pen, but not the sword of Curtis Mayfield's sharp production for their version of Marvin Gaye's "Inner City Blues." Gaye will counter with his original, but "I'm not worried," says NATRA promotion man of the year Cecil Holmes, who's about to pick up gold in his other hand for the Honey Cone and Bill Withers. Then there's Laura Lee, and the Isley Bros.' last word in soul of pop hits on their "Givin' It Back" LP, and Dennis Coffey's Sussex single, "Scorpio, Scorpio." "We're selling a lot of r&b records," admits Holmes with his usual understatement. . . . Next Delfonics will be "Walk in the Sun," on Philly Groove; while the Sound Experience join the Nat Turner Rebellion on the Soulville label with "40 Acres and a Mule." . . . New Reggie Garner on Capitol, "Blessed Be the Name." . . . Next Al Green: "Let's Stay Together," on Hi. He'll tour Africa in November. . . . The Sickle Cell Anemia Fund will benefit from Brook Benton's disk, "Black Child Can't Smile." . . . That's Brenda Holloway's sister, Patrice, on Capitol with "That's the Chance You Gotta Take." . . . Album Happenings: Isley Bros., "Givin' It Back" (T-Neck); Main Ingredient, "Black Seeds" (RCA); "The Best of Kool & the Gang" (De-Lite); Robinson & the Miracles, "One Dozen Roses" (Tamlia); New Birth, "Ain't No Big Thing" (RCA); Johnny Hammond, "Breaking Out" (Kudu); Aretha Franklin, "Aretha's Greatest Hits" (Atlantic); Buddy Miles, "Live" (Mercury); "Rasputin's Stash" (Cotillion); Alice Coltrane, "Universal Consciousness" (Impulse); Eric Mercury, "Funky Rock" (Enterprise); Hubert Laws, "The Rite of Spring" (CTI); Jimi Hendrix, "Rainbow Bridge" (Reprise); James Brown, "Hot Pants" (Polydor); Aretha Franklin, "Soul to Soul," (Atlantic); Z.Z. Hill, "The Brand New Z.Z. Hill" (Mankind).

★ ★ ★

ON THE HOTLINE: RCA has cut the "intro" from the Main Ingredients' "Black Seeds" single, now breaking everywhere. . . . At the Apollo till Tuesday (21); Curtis Mayfield, Kool & the Gang, Hugh Masekela & the Union of South Africa, and LaBelle. . . . Soul Sauce picks & plays: Freda Payne, "You Brought the Joy" (Invictus); Chi-Lites, "I Want to Pay You Back" (Brunswick); Beginning of the End, "Monkey Tamarind" (Alston); King Curtis, "Changes" (Atco); Jackie Moore, "Cover Me" (Atlantic); G.C. Cameron, "Act Like a Shotgun" (MoWest); Curtis Mayfield, "Mighty, Mighty" (Curtom); Jodi Mathis, "Mama" (Capitol); Isaac Hayes, "Shafi's Theme" (Enterprise); Betty Everett, "I'm a Woman" (Fantasy). . . . Motown will release the Elgin's British hit, "Heaven Must Have Sent You." . . . Donny Hathaway has signed with Warner Bros. Music as a songwriter. . . . Breakouts: James Brown, Persuaders, O.V. Wright, 8th Day, Ponderosa Twins, Joe Tex, War, Main Ingredients, Four Tops, Bobby Byrd, New Birth, Joe Simon, Luther Ingram, Intruders, Bobby Womack, Krystal Generation. . . . Arthur Fields, Capitol district promotion manager in Philly, reads Soul Sauce. Do You?



THE LAST POETS, Douglas Records artists, rally around the NATRA award for "Best Spoken Word Album" in soul music. At the presentation are, left to right, Last Poet Alafia Pudim, seated; Charles Lourie, associate merchandising director for Columbia; Last Poet Nilija, front; James Tyrell, Columbia product manager; Rick Blackburn, director of national sales; Last Poet Omar Ben Hassen; Last Poets' personal manager, Abowole; Ken Schaffer, Douglas publicity man; Stan Snyder, Columbia sales and distribution vice-president.

28

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 | STICK-UP Honey Cone, Hot Wax 7106 (Buddah) (Gold Forever, BMI) | 7 | 26 | 27 | GHETTO WOMAN B.B. King, ABC 11310 (Pamco/Sounds of Lucille, BMI) | 3 |
| 2 | 4 | MAKE IT FUNKY, Pt. 1 James Brown, Polydor 14088 (Dynatone, BMI) | 5 | 27 | 42 | GIVE THE BABY ANYTHING THE BABY WANTS Joe Tex, Dial 1008 (Mercury) (Tree, BMI) | 3 |
| 3 | 3 | SPANISH HARLEM Aretha Franklin, Atlantic 2817 (Progressive Trio, BMI) | 8 | 28 | 39 | ALL DAY MUSIC War, United Artists 50815 (Far-Out, ASCAP) | 6 |
| 4 | 2 | BREAKDOWN, Pt. 1 Rufus Thomas, Stax 0098 (East/Memphis, BMI) | 7 | 29 | 32 | BLACK SEEDS KEEP ON GROWING Main Ingredient, RCA 74-0517 (Ingredient, BMI) | 4 |
| 5 | 5 | IF YOU REALLY LOVE ME Stevie Wonder, Taml 54208 (Motown) (Jobete, BMI) | 6 | 30 | 30 | I JUST WANT TO CELEBRATE Rare Earth, Rare Earth 5131 (Motown) (Jobete, BMI) | 4 |
| 6 | 10 | THIN LINE BETWEEN LOVE AND HATE Persuaders, Atco 6822 (Cotillion/Win or Lose, BMI) | 7 | 31 | 35 | A NATURAL MAN Lou Rawls, MGM 14262 (Berekofsky-Hebb Unltd., BMI) | 5 |
| 7 | 7 | TIRED OF BE'ING ALONE Al Green, Hi 2194 (London) (Jec, BMI) | 12 | 32 | 33 | PIN THE TAIL ON THE DONKEY Newcomers, Stax 0099 (East/Memphis, BMI) | 3 |
| 8 | 8 | THE LOVE WE HAD (Stays On My Mind) Dells, Cadet 5683 (Chess/Janus) (Chappell/Butler, BMI) | 8 | 33 | 44 | MACARTHUR PARK Four Tops, Motown 1189 (Canopy, ASCAP) | 2 |
| 9 | 6 | AIN'T NO SUNSHINE Bill Withers, Sussex 219 (Buddah) (Interior, BMI) | 12 | 34 | 17 | MERCY MERCY ME (The Ecology) Marvin Gaye, Taml 54207 (Motown) (Jobete, BMI) | 13 |
| 10 | 11 | HIJACKIN' LOVE Johnnie Taylor, Stax 0096 (Groovesville, BMI) | 5 | 35 | 31 | (UNTIL THEN) I'LL SUFFER Barbara Lynn, Atlantic 2912 (Crazy Cajun, BMI) | 9 |
| 11 | 12 | TRAPPED BY A THING CALLED LOVE Denise LaSalle, Westbound 182 (Chess/Janus) (Ordona/Bridgeport, BMI) | 6 | 36 | 36 | BLOOD IS THICKER THAN WATER Eddie Floyd, Stax 0095 (East/Memphis, BMI) | 3 |
| 12 | 13 | CALL MY NAME, I'LL BE THERE Wilson Pickett, Atlantic 2824 (Wren, ASCAP) | 5 | 37 | 29 | SLIPPED, TRIPPED AND FELL IN LOVE Clarence Carter, Atlantic 2818 (Fame, BMI) | 7 |
| 13 | 9 | SMILING FACES SOMETIMES Undisputed Truth, Gordy 7180 (Motown) (Jobete, BMI) | 14 | 38 | — | HOT PANTS—I'M COMING, COMING, I'M COMING Bobby Byrd, Brownstone 4203 (Polydor) (Dynatone, BMI) | 1 |
| 14 | 14 | A PART OF YOU Brenda & the Tabulations, Top & Bottom 408 (Jamie/Guyden) (Dandelion, BMI) | 6 | 39 | 38 | LUCKY ME Moments, Stang 5031 (All Platinum) (Gambi, BMI) | 7 |
| 15 | 16 | WOMEN'S LOVE RIGHTS Laura Lee, Hot Wax 7105 (Buddah) (Gold Forever, BMI) | 8 | 40 | 46 | IT'S IMPOSSIBLE New Birth, RCA 74-0520 (Sunbury, ASCAP) | 2 |
| 16 | 18 | SURRENDER Diana Ross, Motown 1188 (Jobete, BMI) | 3 | 41 | 49 | GEORGIA BLUE/ALL MY HARD TIMES Joe Simon, Spring 118 (Polydor) (Cape Anne, BMI/Lowery, BMI) | 2 |
| 17 | 15 | WHATCHA SEE IS WHATCHA GET Dramatics, Volt 4058 (Groovesville, BMI) | 13 | 42 | 43 | SLIPPED, TRIPPED AND FELL IN LOVE Ann Peebles, Hi 2198 (London) (Fame, BMI) | 2 |
| 18 | 19 | TAKE ME GIRL, I'M READY Jr. Walker & the All Stars, Soul 35084 (Motown) (Jobete, BMI) | 7 | 43 | — | I'LL LOVE YOU UNTIL THE END Luther Ingram, KoKo 2103 (Stax/Volt) (Klondike, BMI) | 1 |
| 19 | 20 | SHE'S ALL I'VE GOT Freddie North, Mankind 12004 (Nashboro) (Williams/Excellorec, BMI) | 6 | 44 | 47 | CAN YOU GET TO THAT Funkadelic, Westbound 185 (Chess/Janus) (Bridgeport, BMI) | 4 |
| 20 | 28 | A NICKEL & A NAIL O.V. Wright, Back Beat 622 (Don, BMI) | 5 | 45 | 45 | FUNKY RUBBER BAND Popcorn Wylie, Soul 35087 (Motown) (McLaughlin/Ala-King, BMI) | 2 |
| 21 | 34 | YOU'VE GOT TO CRAWL (Before You Walk) 8th Day, Invictus 9098 (Capitol) (Gold Forever, BMI) | 3 | 46 | — | I BET HE DON'T LOVE YOU Intruders, Gamble 4016 (Gamble-Huff, BMI) | 1 |
| 22 | 25 | YOU SEND ME Ponderosa Twins + One, Horoscope 102 (All Platinum) (Higuera, BMI) | 4 | 47 | 50 | BREEZIN' Gabor Szabo/Bobby Womack, Blue Thumb 200 (Tracebob/Unart, BMI) | 2 |
| 23 | 22 | WEAR THIS RING (With Love) Detroit Emeralds, Westbound 181 (Chess/Janus) (Bridgeport, BMI) | 10 | 48 | — | COMMUNICATION Bobby Womack, United Artists 50816 (Unart/Tracebob, BMI) | 1 |
| 24 | 24 | K-JEE Nite-Liters, RCA Victor 74-0461 (Rutri, BMI) | 13 | 49 | — | WANTED DEAD OR ALIVE Krystal Generation, Mr. Chand 8006 (Mercury) (Defrantz-Monique, ASCAP) | 1 |
| 25 | 26 | FEEL SO BAD Ray Charles, ABC 11308 (Arc/Playmate, BMI) | 4 | 50 | — | WALK EASY MY SON Jerry Butler, Mercury 73241 (Butler, ASCAP) | 1 |

Waters Healthy For Comeback

NEW YORK — Muddy Waters, Chess veteran bluesman, embarked Wednesday (15), on his most extensive public appearance tour since his serious auto accident in 1969.

Waters will cover the states of Illinois, Wisconsin, Michigan, Washington, D.C., and several dates in Canada, including the University of Waterloo, Kitchener, Ontario; the Esquire in Montreal and the Colonial in Toronto, during September through mid-October.

The blues great recently completed the most productive summer tour of his career, and is expected shortly on record with a new Chess LP, "Live at Mr. Kelly's."



ROBERTA FLACK, Atlantic Records soul stylist, finds herself surrounded by famous friends following her recent opening at Los Angeles' Greek Theatre. Leading the way, left to right, are: Atlantic promotion man George Furness; Flip Wilson; Cannonball Adderley; and show co-star Quincy Jones.



*Sincerely Dedicated To James Brown,
A Man We Are Proud
To Call Brother.*





Soul Brother #1

It takes plenty to be Soul Brother No. 1.

It takes a hard gruelling backbreaking schedule of 335 performances in the coming year—mainly one-nighters.

It takes a crowded stage that houses a troupe of dancers, a 21-piece orchestra with four drummers, two working and two standing by, a male singer, a female singer and sometimes someone called Elsie TV Mama, a back up trio and a spotlight that always seeks out James Brown.

It takes backstage work, meeting the street people, the James Brown fans, and the politician. Even His Highness, Oba of Lagos, Adeyinka Oeykan 11.

It takes the responsibility that goes with the job—getting down and facing your Brothers and telling them that America is the greatest country in the world, when (to them) the signs are plain and obvious that it isn't. And James Brown explaining why it is. . . . "I'm talkin' about the land, the country, not the government. There's no country in the world can beat us if we get the race problem fixed. This is HOME. We can't leave. Never found another nation yet that can make hard ice cream or decent soul food.

It takes work behind the scenes, the donation of 10 percent of the James Brown one-nighter gross—reckoned at around \$2.5 million to black charities and ghetto youth groups.

It takes, most of all, the music. The different elements that make up the James Brown style, that have laid a trail of Gold Records and chart accomplishments since those first recordings for Syd Nathan's King label

out in Cincinnati back in 1956. The simplified mixture of the gospel and the blues, the primitive and the sometimes savage. Brown himself says: "James Brown is 75 percent businessman and 25 percent talent."

Where did it all begin?

James Brown was born (nobody gives the exact date, but between 1930 and 1934) in Toccoa, Ga., red clay country north of Augusta, on the South Carolina border. Poor black. His father washed and greased cars and the rent was \$7 a month on the place where they lived.

James washed cars too. He also picked cotton. He left school in the seventh grade (which adds poignancy to his "Stay in School" campaign a couple of years ago when he made speeches on the subject and distributed thousands of "Stay in School" and "Don't Be a Drop Out" buttons to kids).

Brown recalls: "My family was so poor, you wouldn't even believe it. My father greased and washed cars in a filling station. Sometimes I worked for him. Other times I picked cotton, worked on the farm, worked in a coal yard. In the afternoons I had to walk home along the railroad tracks and pick up pieces of coke left over from the trains. I'd take that home and we'd use it to keep warm.

"I always loved to dance. Even when I was eight years old I could do it. The soldiers from the National Guard would be camped right outside our town and when I was just a little kid, I'd dance.

"They'd throw nickels, dimes and sometimes quarters at me and I'd take that home and it would help my folks to pay the rent.

"The kids in my school would pay me 10 cents to dance for them. I was always the best dancer in the group. In fact, any kind of sports I ever came into contact with, I was the number one cat."

Brown shined shoes outside Station WRDW, Augusta, Ga. He now owns that station.

He also went to reform school for three years on charges of car theft and breaking and entering. And, like many others, he came out a changed person.

There were no more odd jobs. No hanging around. James Brown formed his first group, a trio. "I made an on-and-off existence with it. I mean, I had a very, very big family. Not brothers and sisters but a lot of close relatives and I had to help feed them," he says.

The Brown trio made a record for a Macon, Ga., radio station and a man from King Records, out in Cincinnati, heard it. The James Brown story was really beginning.

His first hit—on King's Federal subsidiary—was "Please Please Me"—he still includes it in his show. The year was 1956. Charlie Gillett in his rock and roll history, "The Sound of the City" says: "This atmospheric, intense song made the rhythm and blues Top 10 and sold a million copies over a long period. Like almost all Brown's other records, it was more a reflection of the singer than it was a response to contemporary conventions of what constituted a successful record.

"Brown was the dominant figure on every record he made.

Continued on page JB-12



Merchandising For The Masses

JERRY SCHOENBAUM, Polydor president, is out to prove that James Brown doesn't merely appeal to the black community alone. He's backed up in this theory by a team of regional promotion men.

When Polydor signed James Brown earlier this year, Polydor president Jerry Schoenbaum spelled out the simple credo: "We firmly believe that James Brown can sell records in any area of this country. Where his footing is not already strong, it will be soon."

"In any area" is the key phrase in Schoenbaum's statement because Polydor's aim, basically is to service major white market areas, where previously they were neglected in the belief that James Brown appeals to the black community and the black community alone.

"We believe this theory to be obsolete and unwarranted," said Schoenbaum.

So the James Brown movement—to create an additional market for the singer—is in full swing, and a muscular drive is being undertaken to improve James Brown's album sales. It is accompanied by special displays and a heavy advertising campaign, including deluxe window displays that have been sent to retailers in metropolitan areas to aid the cause.

Polydor mounted a strong attack on the New York Times Square area with posters and album jackets promoting the most recent James Brown LP, "Hot Pants."

To develop these new areas for Brown, Polydor has also taken out advertising for "Hot Pants" in major underground and rock papers as Rolling Stone, Creem, Circus and Crawdaddy. This is in addition to trade magazines and black music journals.

The main thrust of Polydor's drive will be on albums rather than singles.

Explained Schoenbaum: "The problem here lies mainly in the black areas where the tendency is to buy the single, not the LP. To combat this we intend to supply stores with lavish window trimmings that will emphasize the album."

"With the economy in a state of turmoil and confusion, however, this has made the task of selling albums even more difficult. But Polydor's promotion men believe so strongly in Brown's selling potential that they see the economy as an annoying but minor problem in relation to marketing Brown's album product."

"The concept in the white communities is merely to place the product before the record consumer and he will buy it. This, along with regional promotion with radio stations and local media, will produce a significant surge in Brown's album sales," added Schoenbaum.

Polydor will also package Brown's albums in slick four-color jackets that should enhance the appeal of the record immeasurably, considers Schoenbaum. And a spokesman from Polydor's creative department said: "Where James Brown is concerned we will make the package as tasteful as any jacket in the record industry. An artist of Brown's calibre should be given as fine a treatment on the cover as he gives on the record."

Polydor considers that this approach quite naturally brings its own rewards—with a better cover the album gets better store display space.

Commented Schoenbaum: "The fact that Brown is a phenomenally successful showman who performs well over 300 nights in a year will automatically help sales. Although his shows are almost always held in the black areas of a major city, news and reviews of the event are carried in the major metropolitan newspapers."

"It is of notable importance that Brown is sincere in his empathy with the black people and his records and image reflect this. He constantly advises all young people to stay in school and away from drugs . . . but there's no stopping anyone getting into this man's music."

The European James Brown

For the black population of Europe, the non-appearance of James Brown in their territory for 10 years was as big a crime as Presley's solitary confinement in the States for the 50's and 60's rock 'n rollers.

When he did first arrive in 1965, Brown rode on the crest of the enormous soul boom that all Western Europe was enjoying. Black vocal groups, and black give-em-all-I've-got soul singers were arriving continually to promote sudden hit singles, playing two shows a night, driving probably 60 miles to be at the next gig by one o'clock.

Brown dispensed with all this. He brought with him sophistication, and a five star aura. Rock's most hard working man was as near to the movie rock star as we shall ever see.

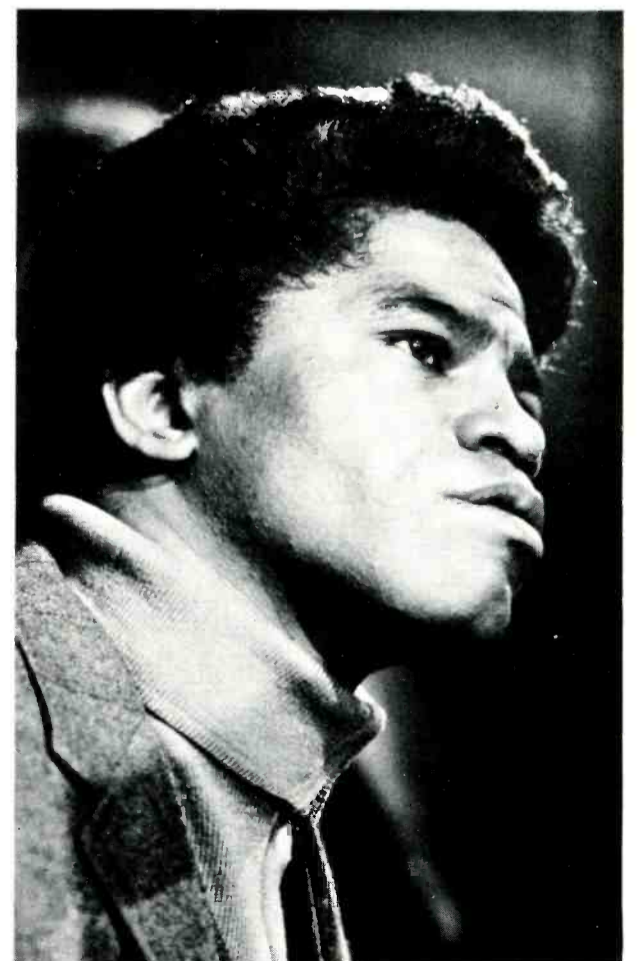
His record sales have never been spectacular—he has had only two top thirty entries in England—but his consistency makes him a valuable property. His popularity in England is matched in Germany, Belgium, France and Holland, where he can fill any hall to capacity and sell thousands of at least six singles and 6 albums a year. What is surprising is that he often duplicates LP material to a smothering degree. A hit single is quickly followed by an album of the same name with a few B sides and Part Two's completing the tracks. "Best Of" LP's appear yearly with an instrumental album following a couple of months later. He justifies them with sales, which, in fact, are increasing. Brown is more popular than he's ever been.

Brown arrived in Europe for a second time in March this year. He packed the Olympia in Paris three nights running, played in Frankfurt and Berlin to 9,000 people and also did concerts in Amsterdam and Brussels.

His only disappointment was the first house in Birmingham, which was only half full. But his other English gigs were capacity, the Albert Hall in London selling out in a couple of days.

What Brown relies on to sell his shows is hard work, sex, a whole lot of movement, and 15 oz. of funk. He's a showman first, and a musician second. He dances like hovercraft, and screams every eighth bar—"but it's always in tune, man," he says.

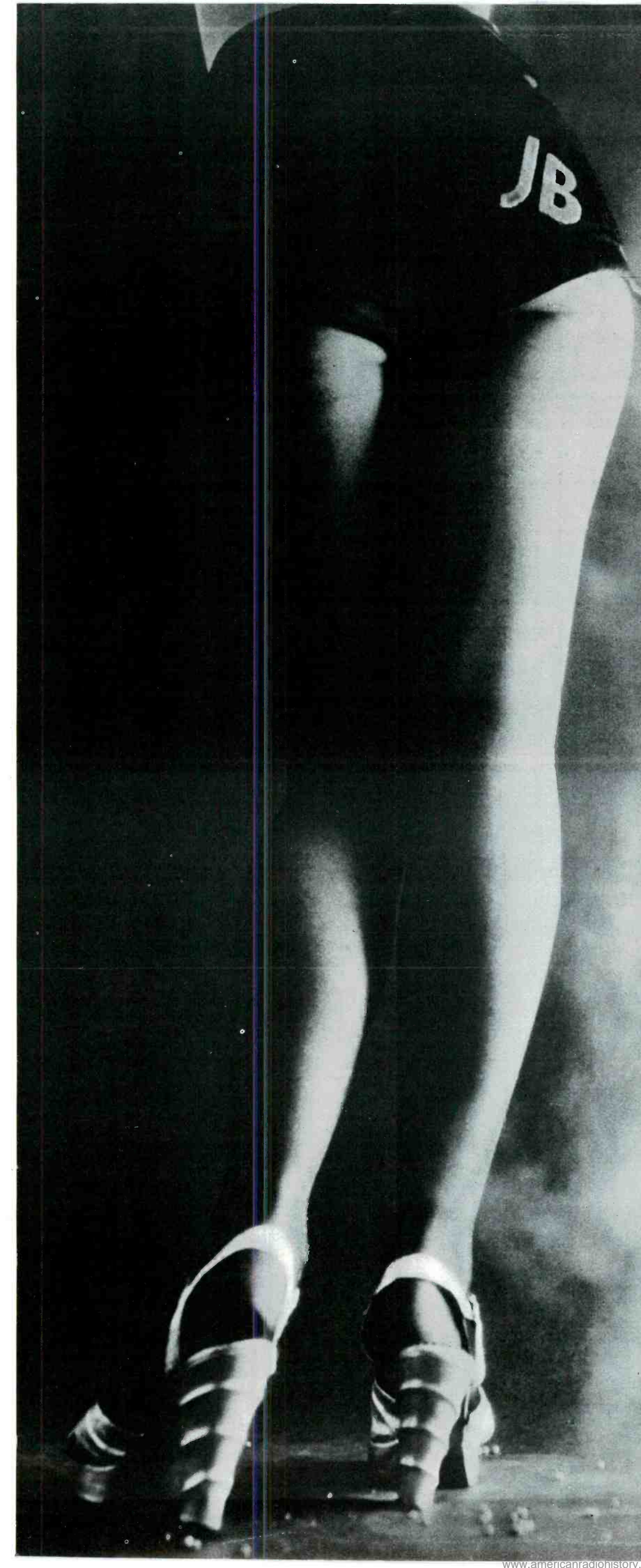
Whereas 99 percent of the soul acts that visit Europe are down home and accessible, Brown is the black superstar who seemingly lives in a different world. He doesn't appear real, and that is his magic. America is convinced of it, Europe nearly so.



JAMES BROWN—a major figure in Europe, Africa, America, Japan . . . all around the world.

A Salute to James Brown Sponsored by Polydor Records

SEPTEMBER 25, 1971, BILLBOARD



We got to use what we got
& we got what we want:
JB on Polydor worldwide*

*Polydor has represented James Brown
internationally since 1965



Polydor International, Hamburg, Germany



James Brown in Action

QUOTE: "Another factor that enters into Brown's in person appearances, a quasi religious quality. At the end of a show he rushes back onstage, his face drenched with the sweat of exhaustion, and collapses. His attendants throw a bespangled robe over him. In a matter of seconds, the robe rises and Brown flies forth like a phoenix emerging from a fiery pyre. . . . The convulsive ritual has been compared by some reviewers to an enactment of the Crucifixion. The analogy is sound." ARNOLD SHAW "The World of Soul" (Cowles)



We've enjoyed getting into **HOT PANTS.**

DAVIS FRIED KRIEGER INC.
Advertising and Design

JAMES BROWN HAS HOT PANTS

IN HIS NEW ALBUM ON POLYDOR



DFK takes pleasure in saluting
music's hottest performer.
JAMES BROWN.

No.1 Records by James Brown on Billboard's Rhythm & Blues Charts

- 1959—Try Me (Federal)
- 1965—I Got You (I Feel Good) (King)
Papa's Got a Brand New Bag (King)
- 1966—It's a Man's Man's Man's World (King)
- 1967—Cold Sweat (King)
- 1968—I Got the Feelin' (King)*
Say It Loud—I'm Black and I'm Proud (King)*
- 1969—Give It Up or Turnit a Loose (King)
- 1970—Super Bad (Parts 1 & 2) (King)
- 1971—Hot Pants, Part 1 (She Got to Use)
(What She Got to Get What She Wants) (King)

*with the Famous Flames

(From Nov. 23, 1963, to Jan. 30, 1965, no r&b charts were compiled)



Of over 500 Soul radio stations across the country, James Brown owns three. WRDW, Augusta, Ga., WJBE, Knoxville, Tenn., and WEBB, Baltimore, all are part of JB Broadcasting. In each city, the ownership is listed as JB Broadcasting of Augusta, or Knoxville or Baltimore Ltd., depending upon location of the station.

James Brown: Spokesman

In his home, framed in a place of honor, James Brown has a place card. It came from the White House and was there when James Brown was invited to dinner.

There's writing on the card. From Lyndon Johnson, then President of the United States.

The message read: "Thanks much for what you are doing for your country—Lyndon B. Johnson."

* * *

Look magazine has James Brown on the cover that asked, Is this the most important Black man in America?

* * *

A few weeks after the death of Dr. Martin Luther King, after the riots had stopped, the Police Chief in Rochester (scene of some of the disturbances) went on record as saying to James Brown: "Your remarks to those present were a major contribution to maintaining peace and tranquility in our community."

* * *

Playwright-author Le Roi Jones at a Black Power Conference in 1968: "James Brown is our number one poet."

This is a different side of James Brown, as different from the frantic stage personality, with the fake collapses is from James Brown the businessman, with his food franchises and his radio stations.

In April 1968, James Brown stepped forward and had himself counted. Previously he had been quiet—as far as public statements on civil rights, the Black revolution were concerned. But the death of Martin Luther King jolted him.

During the week that followed Dr. King's death, Brown gave up over \$30,000 worth of bookings to commute between Boston, Rochester and Washington, D.C. to play his part. To tell his people: "This is the greatest country in the world. If we destroy it, we're out of our heads. We've come too far to throw it away. "You've got to fight with dignity."

James Brown differs from many militants—black and white. He is a successful radio station owner, one of the few black owners in the U.S. His business plans include a national restaurant chain and other ambitious financial ventures. His payroll and his earnings both in the millions annually spell out the fact that Brown is a capitalist—in capital letters.

Despite these characteristics which smack of the establishment, Brown is a spokesman for blackness; for the underprivileged of the urban ghetto and the rural South. He will not rest until the black man receives true justice. He is imbued with social conscience and racial pride.

Tying this all together is the fact that he is a patriot. He does not want to see this country burn or its government destroyed. During the ghetto riots he appeared on radio and TV shows urging the populace to keep cool. The U.S. in his credo is still No. 1 and will continue to be if we all do our jobs properly.

Arnold Shaw in his book "The World of Soul" (Cowles) analyzes the remarkable set of attributes noted above. The fact that they are part of a man who is one of the great entertainers of our time, whose first hit dates back to "Please, Please, Please" on King in 1956—and an entertainer who has proved his staying power by still turning out great records and notable live performances, surely pictures a man of uncommon artistic and moral fiber.

As for his musical style and stage performance, it is the blackest black and that's the way Soul brother No. 1 wants it to remain.

PAUL ACKERMAN

He made statements like this, walking the ghetto streets, appearing on television, flying between the three cities by private jet.

And New York Sen. Jacob Javits insisted that Brown's message to blacks, which went out over national television, be included in the Congressional Record.

There was the Vietnam incident when James Brown also said it loud.

Brown was the first major Black entertainer to play for the troops in Vietnam. He went in June 1968 and afterwards admitted frankly: "We had to fight to do this show."

He continued: "I could only take eight of my band but I saw plenty of empty seats in the plane in the economy class—well, they said transportation was hard to come by—I won't argue the point.

"I drew more people than Bob Hope at one place—38,000 people—but Hope gets six months preparation and I got a day and a half. . . . And I've been trying to get over there for a year now.

"Go back? Sure. But first class. I went economy. Why? I don't know, the USO does. . . . I spent \$3,500 of my own money. . . ."

The dignity question is important to Brown—"Say It Loud, I'm Black and I'm Proud," He himself claims that he has no ambitions to be a leader in the strict—and narrow—political sense, "just an example and a man. I want Black kids to be able to point to me and see a hard working, honest man who made it . . . and for them to feel that if they stay in school and work hard, they can make it too."

Brown cares for his people. When he played a sell-out Yankee Stadium concert he told them: "Without you there wouldn't be a James Brown—this evening

Continued on page JB-13



HE DOESN'T need a crown to prove it, but here James Brown is crowned King of Rhythm & Blues for the sixth straight year at the Fan Playhouse Club in Philadelphia.

PHILIPS SUDAMERICANA S.A.

La Paz, Bolivia

PHONOGRAM S.A.I.C.

Buenos Aires, Argentina

PHILIPS CHILENA S.A.

Santiago de Chile, Chile

POLYDOR S.A.

Mexico 20 D.F., Mexico

Polydor affiliates and licensees

in Latin America are proud

to represent

"El Excitante,"

MR. JAMES BROWN

S.A. FEDISCOS

Guayaquil, Ecuador

INDUSTRIAS PHILIPS

DE COLOMBIA S.A.

Bogota, Colombia

"EL VIRREY" IND.

MUSICALES S.A.

Lima, Peru

POLYDOR S.A.

Caracas, Venezuela

G. K. ENTERPRISES S.A.

Panama,

Republic of Panama

SALON DE MOZART

C. POR. A.

Republica Dominicana

ALBATROS S.A.C.I.

Asuncion, Paraguay

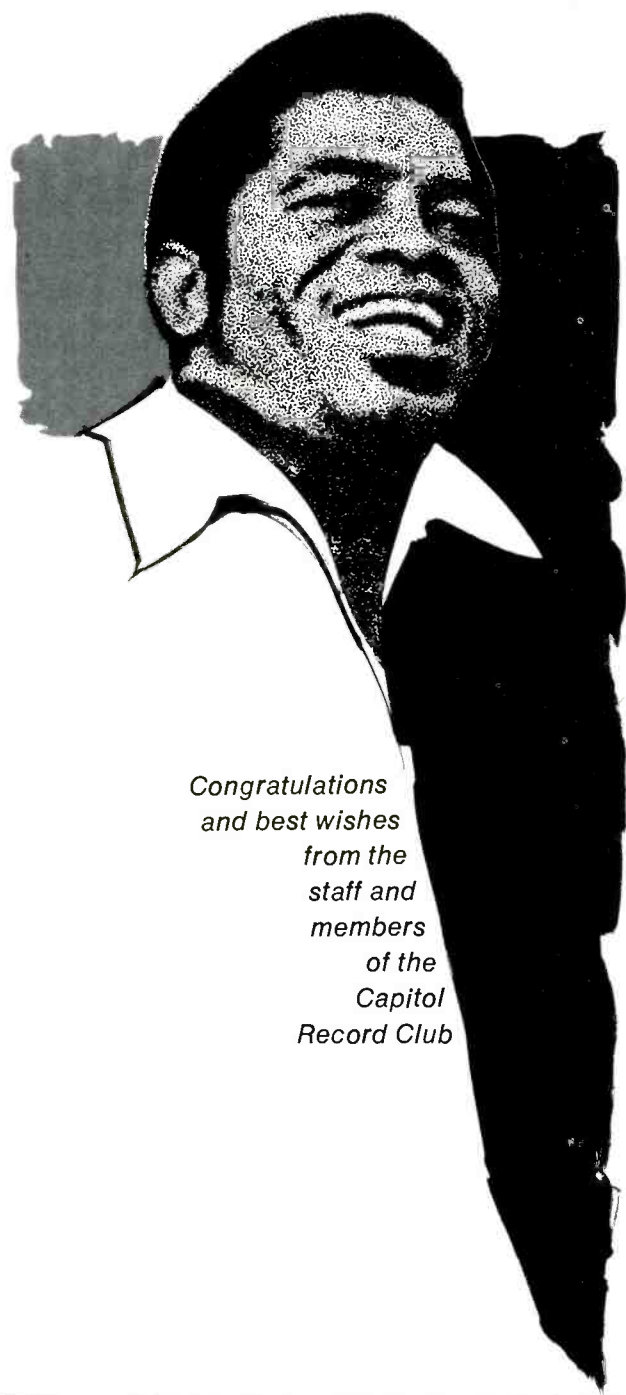
COMPANHIA BRASILEIRA

DE DISCOS PHONOGRAM

Rio de Janeiro, Brazil

PHILIPS DEL URUGUAY S.A.

Montevideo, Uruguay



*Congratulations
and best wishes
from the
staff and
members
of the
Capitol
Record Club*

Welcome . . .

James Brown

to

Polydor Records

Sterling Sound, Inc.

Back To Africa



MOB SCENES greeted the whole James Brown Revue—he took exactly the same show that he tours the U.S. with—when they touched down in Lagos for the first time.

James Brown is a Freeman of Lagos, Nigeria. It happened on his first visit to Africa, in December 1970, when he made his first stop after arriving for a courtesy call to the palace of the Oba of Lagos, Adeyinka Oyekan 11, where he spent over an hour discussing the position of the black man with his highness.

He was named a Freeman of the city by Oba Oyekan and presented with a chain of office. A scroll detailing the story of James Brown and his influence on black people all over the world was given him, with the Oba's seal and hand.

James Brown acknowledges America as his home and Africa as the motherland. Of a recent tour of Africa, he said: "It's the same in any country that I visit—take the suits and collars off and everybody's the same.

"Touring Africa was a tremendous and heartwarming experience for me because I found that I was so loved and well known over there. Everywhere I went I was given an overwhelming reception.

"We'd stop the plane at some remote town to refuel and I'd be aroused from my sleep by hundreds of people trying to break into the aircraft to see me. So I had to get out of the plane into an open car and wave as we drove through the crowds."

Soul music, especially the emotional, full of motion kind that Brown puts down, appeals to the African much more than the straight down home blues styles. This is one of the keys to the mass acclaim that James Brown receives when he sets foot on the continent.

It is also evident, Brown notes, of the traditional ways of the African being changed by the appearances and ways of modern Africa, which takes its lead from the urban black of the U.S. There's a need, too, for the young African to see that a brother has made it . . . and made it big all over the world, as Brown has.

That first tour James Brown made of Nigeria and Zambia is etched deep in his memory . . . and not just because of the meeting with royalty.

James Brown went over with his entire revue that included singer Bobby Byrd and Vicki Anderson, the JB's band, JB dancer Ann Norman, arranger Dave Matthews, and engineer Ron Lenhoff, arriving in Lagos to an immediate mob scene. It took the local police, aided by some military personnel, 15 minutes to get the singer off the plane and into some waiting limousine.

Thousands of fans had awaited Brown's charter jet and more fans lined the 12-mile route from the airport into Lagos. Brown's schedule of five concerts in Nigeria took him to four cities and the reception was the same at each.

The tobacco firm, Philip Morris International, underwrote the Nigerian concert and Brown gave the local population exactly the same show that he gives in the U.S.

In Lagos the singer was presented with a Gold Record, honoring him as the first non-Nigerian to sell 50,000 copies of a single release. Polydor president Jerry Schoenbaum handled Brown outside of the U.S. before he signed with the company from King, has statistics that show Brown selling a couple of thousand more copies of a single than there were phonographs in the whole country!

From Nigeria the Brown revue went to Zambia for three more concerts—all three were held at huge outdoor stadiums before audiences of over 20,000.

Here, too, he was honored. Zambian President Kaunda proclaims Brown officially as Head of the State of Music in Zambia. Brown responded typically by singing, "It's a Man's World."

Wherever Brown played, the gifts rolled in—flowers,

robes, trinkets and tokens of appreciation. Local observers couldn't remember when an entertainer was so warmly received by the Nigerians. Only the late Louis Armstrong's 1961 Nigerian trip came close to equalling the crowd reaction from his African brothers and sisters.

At the Dag Hammarskjöld Stadium in Ndola, Zambia, Brown's concert drew 25,000 and was attended by the Head of State. The Sunday Times of Zambia reported that all day before the evening concert in Ndola, taxis were fully booked and railroad and bus stations packed as fans flocked in to hear Soul Brother No. 1—they came from villages as much as 200 miles away to see him.

James Brown The Black Knight

By ED OCHS
Editor, Soul Sauce

James Brown—MR. BROWN—has exploded with incredible regularity on so many stages over the years, that he appears "frozen" in that position of attention. He's always on stage, ever-exploding, caught in the electro-magnetic field of action-reaction with an audience. A non-stop communicator, his records are a cross between blood-pressing drums and the most primitive of newspapers, flying by with the impact of a buzzsaw. Though no one will ever call it sweet, the message is clear, delivered with the reliability of the "Daily News."

Uuh! Get Down, get loose, now tighten up!

He works hard and fast, hot and cold, and with only a record of his pitted voice and funk-crazed band to leave behind, Brown appears to be always on the scene! Playing his thing. Black is black, and you can dance to it.

Brown listens and learns well. For 15 years no one has been able to tell where one song ended and another began. He has an uncanny ability to pick up street talk, the drone of the deadends. He feels the rough rhythm and bare soul coursing through the slang, the crude potential for some kind of universal Black chord, then throws it back into the streets, as something alive with the tension of survival.

"I Got You," "It's a Man's World," "Cold Sweat," "Raw Soul," "Super Bad," "Hot Pants."

They become spectacularly visual, electric and essential when Brown beats them up in his human rhythm machine before releasing them with the power of a punch in the gut.

Brown is too busy to answer Blacks and whites who begrudge him his formula ("Anyone could do it, but who'd want to?"), his energetic follow-through, his people's audience and contemptuous egoism. For what? But Brown is nowhere to be found, not by his many employees, not even by his own record company. He is too busy listening for the rhythms running through the sound of approaching feet, Black feet, his ear bent to the floor, the street, the restless planet. An idea! Suddenly, Brown is in the studio, though he's probably already has one strong single breaking on the charts, and when Mr. Brown gives the word—bombs away! Two singles on the charts, another album, an instrumental, a single for Bobby Byrd, his fans in Africa, Vietnam, Yankee Stadium, Louisville, pick a night, any night. James Brown would certainly rather boil the air in his own sweat than leave it to aimless thought and silence, because he is one Black man who just can't sit down.

A Salute to James Brown Sponsored by Polydor Records

SEPTEMBER 25, 1971, BILLBOARD

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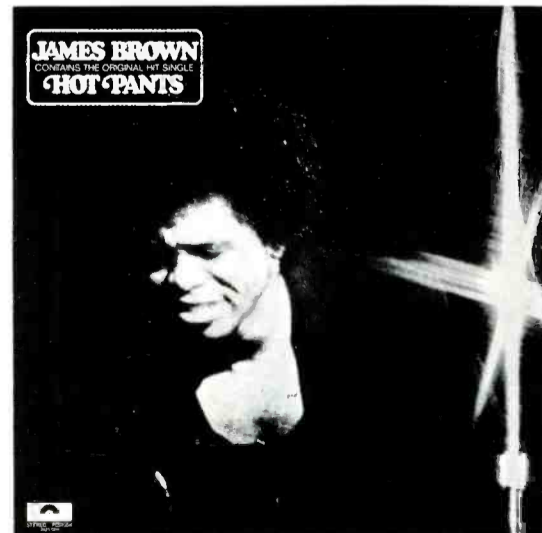
Initial Release:

“HOT PANTS”

Album: 2425 086

Cassette: 3177 055

8-Track: 3827 050



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Soul Brother #1

Continued from page JB-3

"In most of his pre-1964 records, he used subdued vocal group support and thin musical accompaniment, which provided sufficient atmosphere to confirm the mood his voice suggested but never relegated him to the role of only presenting words or a sound to the audience.

"What he sang seemed to matter to him."

King Records at that time had such artists as Earl Bostic, Lucky Millinder, Wynonie Mr. Blues Harris, Roy Brown, Little Willie John, Cowboy Copas, Moon Mullican, among others. The label was formed in 1945 by Sydney Nathan who once explained his philosophy: "It's no trick to find good performers—the trick is to find good writers who can perform. It's material, great songs, that make the difference."

With Brown, King had all three—material, writer and great performer.

And to all this Brown added his—commitment.

He was one of the first singers to pioneer road concert tours for the black artist—too long confined to the Southern, chitlin, circuits. And he still continues to meet the people this way—playing small towns in every state, working in small intimate concert halls and clubs where he was literally closer to the roots. (Of course, he can fill a mammoth Yankee Stadium as well!)

James Brown was also one of the first of the blues band to assemble a group of supporting singers and get around the circuit with his own James Brown Show, billing the backing group, the Famous Flames, as a separate act with their own spot.

Now James Brown is the Soul Machine with heart. He's machinelike in the way he organizes his life and work.

The statistics are impressive: he works 335 days this year and reckons he loses seven pounds with each performance. In an average month he will give away some 5,000 autographed photographs and 1,000 pair of James Brown cuff links—thrown into the audience. He will wear 120 freshly laundered shirts and more than 80 pairs of shoes. He will change costume for his performance 150 times.

He will be onstage working, sweating, giving, performing over 80 hours where he will sing, play and dance his way through 960 songs, playing any one of eight instruments.

He is songwriter, arranger, choreographer and clothes designer for himself and the cast of his show.

The one-nighters are run with military precision, necessary because there is a two-ton truck for all the equipment—the instruments and gear—plus an elegantly fitted-out bus for the cast and a private Cadillac for Brown himself.

James Brown likes to sleep late. So he has his chauffeur leave for the next engagement as soon as he has dropped his boss off at the hotel after the evening's performance. The following day Brown flies to the next stop and the chauffeur, who could have been driving all night, picks him up at the airport. One of Brown's three valets sometimes accompanies the chauffeur on the overnight drives.

Anyone in the company of 30 that travels with Brown who is late, missing either bus or performance, gets fined. Says Brown: "If transportation is missed, the guilty must pay their own fare to the next city. If they're going to work they'd better be there when it's time to work . . . or else."

Because James Brown is himself playing for high stakes.

With the show playing all but 30 nights of a year, the gross can actually run as high as \$3 million and from this James Brown himself gets \$250,000.

But personal appearances are only part of the empire built around the 135 pound singer.

He has a publishing firm, a record production firm. He publishes virtually all the material he records and his singles average close to half a million apiece in sales.

Part of the James Brown family are two Lear jets and six cars, five radio stations and a house in the St. Alban's section of Queens, N.Y. that is the longest way from his \$7 a month Georgia shack.

And there is no sign of a let up in the pressured life he leads. When you question him about how long he will go on he replied: "I can last as long as I live. My driving force is people. I want to do things for people—I want to help them get their message across. They see what I've done with my life and it helps to give them both hope and confidence. Everyday that I live is part of history . . . because I'm part of history."

"I support progress. I want things that will benefit the black man, the white man, the country. I'm a black man—I stand up. I don't back up. I don't want to live in a country where I pay my taxes and get treated like a tourist.

"It's all a question of pride and dignity."

It takes plenty of that to be Soul Brother No. 1.

SEPTEMBER 25, 1971, **BILLBOARD**

Spokesman

Continued from page JB-7

event should serve as a reminder of what Black people can do if they get together. . . . That marquee tonight says James Brown—that's not a baseball team or a football team, but a soul brother!"

And why not?

He says: "My people put me on top. I owe them for what I am today. I only wish that I was able to help out more. Nothing I can do for my people is too much."

What he does do is. . . .

Through James Brown Enterprises (JBE) he provides jobs for hundreds of ghetto dwellers in businesses that are in and a part of the Black community. In cold cash it adds up to around \$250,000 a year.

In Oct. 1969, proceeds from a special series of James Brown concerts went towards scholarships for Black students.

In 1968, a summer long concert series resulted in donations to Black organizations.

Money earned—around \$25,000—from a special benefit at New York's Apollo Theater in December 1969 was left in Harlem through various community agencies. The year before Brown received a list of 3,000 needy New York families from social agencies and presented them each with gift certificates.

Percentages of James Brown's earnings go into a James Brown Scholarship Fund to enable students to attend colleges. . . .

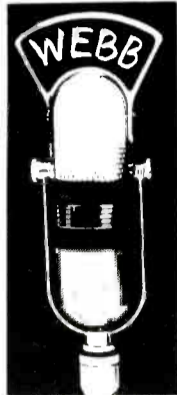
The list runs on. . . .

A final summation of the Brown philosophy. He once said: "I'm a racist—when it comes to freedom. I can't rest until the Black man in America is let out of jail, until his dollar is as good as the next man's. This country's going to blow up in two years unless the white man wakes up. The Black man's got to be set free. He's got to be treated like a man.

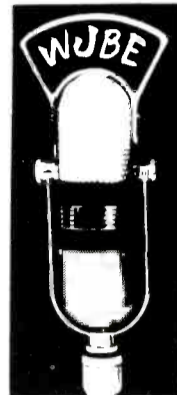
"I don't say hire a cat because he's Black. Just hire him if he's right. This country is like a crap game. I'll lose my money to any man as long as the game is fair. But if I find the dice are crooked, I'll turn over the table. What we need are programs that are so out of sight, they'll leave the militants with their mouths open. A militant is just a cat that's never been allowed to be a man."

Congratulations to

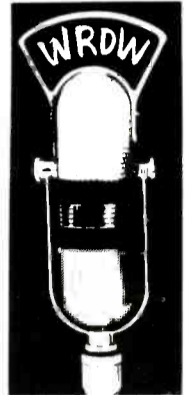
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OSIBISA, British-based Afro-rock group, share the microphone with Bob Kinsley, left, American Forces Radio deejay, who spent an hour alternating between Osibisa music and conversation. The Decca group, from left to right, Robert Bailey, Teddy Osei and Mac Tontoh, recently toured the West Coast with Three Dog Night.

Big Sponsors Backing All-Black 'Soul Train'

LOS ANGELES—"Soul Train," a local all-black show which originated in Chicago two years ago, goes into national syndication soon here. The hour-long show, which will be hosted by its original emcee, Don Cornelius of Chicago, will be syndicated by Mission Argyle Productions. Cornelius is also producer. Charles Stern Agency here is coordinating talent. Several other programs, aimed at the black community, are planned.

The opening show, which features Eddie Kendricks, Gladys

Knight and the Pips and the Honey Cones, is being taped at Metromedia studios here. Mark Warren of "Laugh-in" is directing.

Stern feels that "Soul Train" is one of the first musical shows to answer a need of many advertisers to reach the black consumer. "Prior to 'Soul Train,'" he said, "shows that featured blacks utilized them either as a host or guest. They were usually intermixed with whites. True, the exposure was good for the artist but there was no guarantee that the audience would be predominantly black. 'Soul Train' is looking for just that black audience and we feel it's going to get it." Products and Sears, sponsors of the show, are concentrating all their efforts in the 15 markets that account for more than 80 percent of the black customers.

"Soul Train" will debut in seven of those 15 markets with its premiere show this October. They are: Los Angeles, Cleveland, Houston, Philadelphia, San Francisco, Detroit and Birmingham, St. Louis, Atlanta, Baltimore, New Orleans, Washington, D. C., New York, Chicago and Memphis will begin airing it in January.

Stern feels that the record industry will be quick to realize the value of a show that is reaching a market that has long "been elusive to it with the exception of a few companies." Several labels have expressed an interest in the show and are actively supplying talent.

Music Tapes Are Profitable

Continued from page 18

to integrate the Chess and GRT Records organizations into Chess/Janus Records. The record division currently has four singles and three albums on the charts, and in July experienced the first seven-figure billing in the history of the Record Group.

GRT of Canada is concentrating on the creation, promotion and sale of records, tapes and accessories. It recently received gold records for a single, "Do the Fuddle Duddle," by the House of Commons and an album, "One Fine Morning," by Lighthouse.

Since re-emphasizing the posture of GRT as a music company, its earnings and cash flow pattern have been substantially improved. "The many divisions which drained our profits, cash and management time have been disposed of," Bailey stated. "We are meeting our projections, budgets and operating on forecast."

"With the losses and writeoffs of fiscal 1971 behind us," he said, "And with an apparent improvement in the nationally economy, we are now cautiously optimistic."

Bootleg Tape

Continued from page 16

service stations in the Bellflower area are selling illegally duplicated titles. "Some have even published catalogs listing more than 200 tapes," he said. The result has been a 40 percent decrease in tape sales at Melody Records & Tapes.

"The problem is so widespread that even a community non-music specialty store deals in pirated tape," Wunderlick stated. Executives at Melody Records have reported each case to record companies and to Texaco, which claims it has no control over what franchise stations sell.

Service station operators are sending out catalog sheets printed on Texaco and Pacific Service Stations Co., Inc., 14400 Telegraph Road, Whittier, Calif., letterhead.

The catalog lists product from Columbia, ABC-Dunhill, Capitol, Atlantic, Warner Bros.-Reprise, MCA, A&M, Bell, Motown, among many other labels.

Wunderlick said he has purchased illegally duplicated tapes at several service stations and swap meets and has turned them over to authorities.

"Frankly, I'm pleading for help, or legitimate retailers either will have to sell pirated tape to stay in business or find they're out of business," he said.

The charts tell the story—**Billboard** has THE CHARTS

SEPTEMBER 25, 1971, BILLBOARD

BEST SELLING Soul LP's

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

| This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart |
|-----------|-----------|---|----------------|
| 1 | 2 | SHAFT Soundtrack/Isaac Hayes, Enterprise ENS 2-5002 (Stax/Volt) | 7 |
| 2 | 1 | WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown) | 15 |
| 3 | 3 | ARETHA LIVE AT THE FILLMORE WEST Aretha Franklin, Atlantic SD 7205 | 17 |
| 4 | 4 | FREEDOM MEANS Dells, Cadet CA 50004 (Chess/Janus) | 7 |
| 5 | 8 | (For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick BL 754170 | 8 |
| 6 | 6 | HOT PANTS James Brown, Polydor PC 4054 | 3 |
| 7 | 5 | JUST AS I AM Bill Withers, Sussex SXBS 7006 (Buddah) | 16 |
| 8 | 9 | 'MR. BIG STUFF' Jean Knight, Stax STS 2045 | 6 |
| 9 | 10 | LIVE AT FILLMORE WEST King Curtis, Atco SD 33-359 | 7 |
| 10 | 11 | UNDISPUTED TRUTH Gordy G 955L (Motown) | 10 |
| 11 | 7 | THE SKY'S THE LIMIT Temptations, Gordy GS 957 (Motown) | 19 |
| 12 | 13 | IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul SS 731 (Motown) | 19 |
| 13 | 12 | CHAPTER TWO Roberta Flack, Atlantic SD 1569 | 56 |
| 14 | 16 | SURRENDER Diana Ross, Motown MS 723 | 8 |
| 15 | 15 | TRUTH IS ON ITS WAY Nikki Giovanni & the New York Community Choir, Right On RR 05001 | 6 |
| 16 | 19 | BREAKOUT Johnny Hammond, Kudu KU-01 (CTI) | 9 |
| 17 | 18 | MAGGOT BRAIN Funkadelic, Westbound WB 2007 (Chess/Janus) | 8 |
| 18 | 14 | CURTIS LIVE Curtis Mayfield, Curtom CRS 8008 (Buddah) | 17 |
| 19 | 17 | RAINBOW FUNK Jr. Walker & the All Stars, Soul S 732L (Motown) | 9 |
| 20 | 20 | WHAT YOU HEAR IS WHAT YOU GET/ LIVE AT CARNEGIE HALL Ike & Tina Turner, United Artists UAS 9953 | 11 |
| 21 | 21 | ONE WORLD Rare Earth, Rare Earth RS 520 (Motown) | 9 |
| 22 | 23 | DONNY HATHAWAY Atco SD 33-360 | 20 |
| 23 | 26 | SWEET SWEETBACK'S BAADAASSS SONG Soundtrack, Stax STS 2043 | 16 |
| 24 | 24 | OSIBISA Decca DL 75285 (MCA) | 12 |
| 25 | 22 | THEM CHANGES Buddy Miles, Mercury SR 61280 | 37 |

| This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart |
|-----------|-----------|---|----------------|
| 26 | 27 | SAGITTARIUS MOVEMENT Jerry Butler, Mercury SR 61347 | 2 |
| 27 | 29 | BEST OF TWO WORLDS Soul Children, Stax STS 2043 | 9 |
| 28 | 28 | HOWLIN' WOLF SESSIONS Various Artists, Chess CH 60008 | 3 |
| 29 | 30 | SECOND MOVEMENT Eddie Harris & Les McCann, Atlantic SD 1583 | 16 |
| 30 | 31 | BLACK IVORY Wanda Robinson, Perception PLP 18 | 3 |
| 31 | 32 | EXPOSED Valerie Simpson, Tamla TS 311 (Motown) | 10 |
| 32 | 25 | MAYBE TOMORROW Jackson 5, Motown MS 735 | 22 |
| 33 | 43 | NATURAL MAN Lou Rawls, MGM SE 4771 | 3 |
| 34 | — | GIVIN' IT BACK Isley Bros., T-Neck TNS 3008 (Buddah) | 1 |
| 35 | 34 | ALL BY MYSELF Eddie Kendricks, Tamla TS 310 (Motown) | 20 |
| 36 | — | BLACK SEEDS Main Ingredient, RCA LSP 4483 | 1 |
| 37 | 38 | WE CAME TO PLAY Persuasions, Capitol ST 791 | 8 |
| 38 | 47 | MORNING, NOON & THE NITE-LITERS Nite-Liters, RCA LSP 4493 | 8 |
| 39 | 37 | WHERE I'M COMING FROM Stevie Wonder, Tamla TS 308 (Motown) | 21 |
| 40 | 33 | MELTING POT Booker T. & the MG's, Stax STS 3001 | 37 |
| 41 | 35 | TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014 (Stax/Volt) | 42 |
| 42 | 36 | NOW Four Tops, Motown MS 675 | 3 |
| 43 | — | BEST OF KOOL & THE GANG DeLite DE 2009 | 1 |
| 44 | 44 | B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723 | 30 |
| 45 | 41 | LOVEJOY Albert King, Stax STS 2040 | 13 |
| 46 | 50 | THE FUZZ Calla SC 2001 (Roulette) | 2 |
| 47 | 40 | VOLCANIC ACTION OF MY SOUL Ray Charles, ABC ABCS 726 | 17 |
| 48 | 45 | KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008 | 32 |
| 49 | 49 | WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650 | 44 |
| 50 | — | ONE DOZEN ROSES Smokey Robinson & the Miracles, Tamla 312 L (Motown) | 1 |

Vox Jox

Continued from page 25

Looks is if Ron O'Brien is going from KTLK, Denver, to WCAR, Detroit. . . . Talking with John Detz, station manager of WABX-FM, Detroit, during the annual Radio Programming Forum recently, he commented that he'd hardened up the sound of WABX-FM since WCAR went rock. . . . Al Caldwell, program director of KAYC, Beaumont, Tex., "The Elvis Presley Story" produced by Watermark in two six-hour segments and reports "fantastic" demographics. Ages 12 to 50 called and kept phone lines tied up constantly. . . . My apologies to Jerry Stevens, program director of WMMR-FM, Philadelphia. Jerry did a tremendous speech and presentation at the Ra-

dio Programming Forum in Chicago a couple of weeks back (I covered the session with Jerry and David Moorhead myself, as a reporter). In the special report in Billboard, the printers in Cincinnati not only left out my story on Jerry's speech, but also the photograph of the session. The whole session, incidentally, was a knockout. Everyone who was there, ranging from WGAR air personality Don Inus to Don Graham, world's leading record promotion executive, dug the session and I, for one, learned a hell of a lot. Again, my apologies, Jerry.

Tom Watson is now at KERN, Bakersfield, Calif., in a 10 a.m.-3 p.m. slot; he'd been at KQEO, Albuquerque, N.M. . . . Jon Holi-

day, station manager of KXLY, Spokane, is a father again and threatens me with "12 hours of listening to old Haley Mills records" if I don't mention that the boy is named Jonathan Christopher Carlisle Holiday. Lord, John, what a hell of a name for a disk jockey. . . . Bill Kelly is now on WBVP, Beaver Falls, Pa., a station that takes an adult approach to Top 40 music. Rest of staff includes Jim Reynolds, Chuck Wilson, program director Tony Scott, Mike Anthony, and weekend personalities Earl Lewis and Phil Marcus. . . . Program director Rick D'Amico, WKFR, Battle Creek, Mich., needs a mature, entertaining morning man for the Top 40 Drakish station. Says the station's FM affiliate may soon be going to a country music format.

Billboard TOP 40 Easy Listening

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

| Wk. Ago | 1 | 2 | 3 | TITLE—Artist, Label (Dist. Label) (Pub., Lic.) | Weeks On Chart |
|---------|----|----|----|--|----------------|
| | | | | | |
| 1 | 1 | 1 | 9 | THE NIGHT THEY DROVE OLD DIXIE DOWN Joan Baez, Vanguard 35138 (Canaan, ASCAP) | 8 |
| 2 | 2 | 3 | 18 | SUPERSTAR Carpenters, A&M 1289 (Skyhill/Delbon, BMI) | 4 |
| 3 | 3 | 4 | 4 | WEDDING SONG (There Is Love) Paul Stookey, Warner Bros. 7511 (Songbirds of Paradise, ASCAP) | 9 |
| 4 | 5 | 13 | 21 | SO FAR AWAY/SMACKWATER JACK Carole King, Ode 66019 (A&M) (Screen Gems-Columbia, BMI/Screen Gems-Columbia, BMI) | 4 |
| 5 | 7 | 11 | 13 | ANOTHER TIME, ANOTHER PLACE Engelbert Humperdinck, Parrot 40065 (London) (MCA, ASCAP) | 5 |
| 6 | 6 | 7 | 17 | ALL MY TRIALS Ray Stevens, Barnaby 2089 (CBS) (Ahab, BMI) | 5 |
| 7 | 24 | — | — | NEVER MY LOVE Fifth Dimension, Bell 45-134 (Warner-Tamerlane, BMI) | 2 |
| 8 | 18 | 22 | 27 | LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) Kris Kristofferson, Monument 8525 (CBS) (Skyhill, BMI) | 5 |
| 9 | 9 | 9 | 10 | UNCLE ALBERT/ADMIRAL HALSEY Paul & Linda McCartney, Apple 6279 (MacLen/McCartney, BMI) | 6 |
| 10 | 10 | 5 | 5 | SWEET CITY WOMAN Stampede, Bell 45-120 (Corral, BMI) | 7 |
| 11 | 4 | 2 | 3 | AIN'T NO SUNSHINE Bill Withers, Sussex 219 (Buddah) (Interior, BMI) | 7 |
| 12 | 8 | 8 | 9 | CRAZY LOVE Helen Reddy, Capitol 3138 (Warner Bros./Vanian, ASCAP) | 9 |
| 13 | 19 | 23 | 28 | TALK IT OVER IN THE MORNING Anne Murray, Capitol 3159 (Almo, ASCAP) | 4 |
| 14 | 14 | 21 | 34 | I WOKE UP IN LOVE THIS MORNING Partridge Family Starring Shirley Jones & Featuring David Cassidy, Bell 45-130 (Screen Gems-Columbia, BMI) | 5 |
| 15 | 11 | 6 | 7 | SPANISH HARLEM Aretha Franklin, Atlantic 2817 (Progressive Trio, BMI) | 8 |
| 16 | 17 | 18 | 33 | K-JEE Nite-Liters, RCA 74-0461 (Rutri, BMI) | 6 |
| 17 | 15 | 14 | 14 | GO AWAY LITTLE GIRL Donny Osmond, MGM 14285 (Screen Gems-Columbia, BMI) | 7 |
| 18 | 21 | 25 | 39 | IF YOU REALLY LOVE ME Stevie Wonder, Tamla 54280 (Motown) (Jobete, BMI) | 4 |
| 19 | 12 | 10 | 11 | CHIRPY CHIRPY CHEEP CHEEP Mac & Katie Kissoon, ABC 11306 (Intersongs-U.S.A., ASCAP) | 9 |
| 20 | 13 | 12 | 12 | ALL DAY MUSIC War, United Artists 50815 (Far-Out, ASCAP) | 7 |
| 21 | 26 | 26 | — | ANNABELLA Hamilton, Joe Frank & Reynolds, Dunhill 4287 (Sunbury, ASCAP) | 3 |
| 22 | 27 | 33 | — | CALIFORNIA KID & REMO Lobo, Big Tree 119 (Ampex) (Ensign, BMI) | 3 |
| 23 | 20 | 17 | 6 | HOW CAN YOU MEND A BROKEN HEART Bee Gees, Atco 6824 (Casserole/Warner/Tamerlane, BMI) | 14 |
| 24 | 16 | 16 | 2 | BEGINNINGS Chicago, Columbia 4-45417 (Aurelius, BMI) | 12 |
| 25 | — | — | — | FREEDOM COMES, FREEDOM GOES Fortunes, Capitol 3179 (Maribus, BMI) | 1 |
| 26 | — | — | — | VALERIE Cymarron, Entrance 7502 (CBS) (Press, BMI) | 1 |
| 27 | 37 | — | — | I'VE FOUND SOMEONE OF MY OWN Free Movement, Decca 32818 (Mango/Run-a-Muck, BMI) | 2 |
| 28 | 22 | 20 | 19 | IF NOT FOR YOU Olivia Newton-John, Uni 55281 (MCA) (Big Sky, BMI) | 15 |
| 29 | 29 | 30 | — | KO KO JOE Jerry Reed, RCA 48-1011 (Vector, BMI) | 3 |
| 30 | 25 | 24 | 16 | WHERE EVIL GROWS Poppy Family, London 148 (Gone Fishin', BMI) | 8 |
| 31 | 40 | — | — | BIRDS OF A FEATHER Raiders, Columbia 4-45453 (Lowery, BMI) | 2 |
| 32 | 32 | 38 | 38 | I'D RATHER BE SORRY Ray Price, Columbia 4-45425 (Buckhorn, BMI) | 8 |
| 33 | 33 | 36 | — | THE SONG IS LOVE Mary Travers, Warner Bros. 7517 (Paramar, ASCAP) | 3 |
| 34 | 35 | 35 | — | STAGGER LEE Tommy Roe, ABC 11307 (Travis, BMI) | 3 |
| 35 | 31 | 29 | 29 | A SONG FOR YOU Andy Williams, Columbia 4-45434 (Skyhill, BMI) | 5 |
| 36 | — | — | — | GYPSIES, TRAMPS & THIEVES Cher, Kapp 2146 (MCA) (Peso, BMI) | 1 |
| 37 | — | — | — | IS THAT THE WAY Tin Tin, Atco 6821 (Casserole, BMI) | 1 |
| 38 | 30 | 31 | 40 | HOW CAN I UNLOVE YOU Lynn Anderson, Columbia 4-45429 (Lowery, BMI) | 5 |
| 39 | — | — | — | ROLL ON New Colony Six, Sunlight 1001 (Twilight) (New Colony, BMI) | 1 |
| 40 | — | — | — | DO I LOVE YOU Paul Anka, Buddah 252 (Spanka, BMI) | 1 |

Billboard SPECIAL SURVEY For Week Ending 9/25/71

Classical Music

Philips to Bow a New Classical Label in U.K.; Promotion Accented

LONDON — Special attention to promotion and closer liaison between head office and members of the sales team were the main themes at the annual conference held last week here by Philips records. The company presented its new product and revealed details of a new classical label, Universo, due for release in November, retailing about \$3.

"It will contain both new recordings and reissues that we have constantly been asked for. Philips has never had a strong mid-price classical label, and Universo will fill this gap with recorded material that we are certain will find a wide market," said classical producer manager Quita Chavez.

New sleeves, and a logo based on

design of the letter U, will be used in a nationwide poster and leaflet campaign to launch and support the new repertoire.

Universo first releases include Bernard Haitink conducting coupled Bartok performances, the "Concerto for Orchestra" and the "Dance Suite"; a new recording by violinist Arthur Grumiaux of romances and serenades for violin and orchestra; baritone Gerard Souzay singing Schubert, Schumann and Hugo Wolf lieder; a new Shostakovich Sixth Symphony from the Berlin Radio Symphony Orchestra, and Colin Davis conducting highlights from Haydn's The Seasons.

October sales promotion is being based on Philips limited subscrip-

tion box editions, all selling at special prices from Oct. 1 to next Jan. 31, plus a 95p. introductory Tchaikovsky sampler.

Outstanding will be a two-orchestra set of the complete Tchaikovsky symphonies and suites, including the Manfred Symphony, on 10 disks, retailing at \$36, with Igor Markevitch conducting the LSO and Antal Dorati conducting the new Philharmonia, comprising reissues.

A new recording of Beethoven's "Missa Solemnis" under Eugen Jochum on two disks will retail at \$8.40; a set titled "The Splendours of Baroque" on six disks in luxury packing will sell around \$7.50, and five LPs at \$14, will include the complete Mozart wind serenades and divertimentos, with young conductor Edo de Waart directing his Netherlands Wind Ensemble. New recordings of symphonies of J. C. Bach, Haydn, Mozart and Beethoven's first two symphonies will come under the title "The Rise of the Symphony", first major issue from Philips by Neville Marriner and the Academy of St. Martin-in-the-Fields. The four boxed disks will sell at just under \$13.

A catalog gap will be filled by the box of Monteverdi madrigals retailing at \$20.40, Raymond Leppard conducts the English Chamber Orchestra with singers Heather Harper, Ann Howells, Sheila Armstrong, Robert Tear, Luigi Alva and John Wakefield.

Philips is also planning a large-scale campaign for their October release of the long-lost Paganini Violin Concerto. Issue will be world wide on Oct. 11, day following world premiere public performance in London by Henryk Szeryng.

ASCAP Names '71-'72 Award Winners

NEW YORK — The American Society of Composers, Authors and Publishers (ASCAP) has announced its award winners for the 1971-72 distribution year. Included among the classical award recipients were Spoleto Festival director, Gian Carlo Menotti; composer Virgil Thomson, and writer Steven Schwartz, who collaborated with Leonard Bernstein on the "Mass," which recently inaugurated the JFK Center in Washington.

Other well-known composers who will receive awards in the Standard Field are Alberto Ginastera, whose new opera "Beatrice Cenci" will receive its world premiere at the Kennedy Center for the Performing Arts; Ned Rorem, whose "Fables," an opera commissioned by the University of Tennessee, was premiered on its campus this spring; as well as Benjamin Lees, whose "Medea of Corinth" scored for vocal quartet and wind quintet, received its world premier in January at the Royal Festival Hall in London and its American premiere at the 41st Festival of American Music at the Eastman School in May.

Michael Brozen, Barbara Kolb and Olly Wilson who are recipients of Guggenheim grants for this year, are on the Awards list, as is

Loren Rush, receiving his first ASCAP Panel Award, and the recipient of grants from the Guggenheim Foundation and the National Institute of Arts and Letters. An award was also given to Robert Wykes, a Pulitzer Prize nominee this year.

New writer-members in the Standard Field, Keith J. Robinson and Bruce Saylor, were recognized by the Panel for their contributions to serious music; and Edwin London, Chairman of the Music Department of the University of Illinois at Urbana, is one of the many award recipients active in colleges and universities throughout the country.

EMI Sets Mid-Price Label

LONDON — EMI next month will bow its first new label in several years, according to classical marketing manager, John Whittle. Named HMV Legacy, the new mid-price label will draw on what EMI calls its "legacy" of past recordings, thus falling in line with other majors re-issuing performances from the past catalogs on lower-priced labels.

First issue of six comes on Oct. 1, priced at \$3.00 retail.

These will contain performances by horn-player Dennis Brain, organist Albert Schweitzer, and contralto Kathleen Ferrier singing with the Vienna Philharmonic Orchestra. There will also be a disk of performances by famous tenors including Caruso, Gigli, John McCormack and Georges Thill, one of Elgar conducting his own music, and a coupled recital record of singing by Ljuba Welitsch and Maria Cebotari.

"We are glad to be able to release this material from what is undoubtedly the world's largest treasury of recorded material by great artists of the past," said Whittle. "We have been recording all these artists and others of equal stature, and historic performances, for the past 70 years, and now at last some of it can come back. We plan to follow the first six issues with regular releases throughout the year."

1st Major Red Seal Market Drive in U.K. Starts Nov. 5

LONDON — The first major marketing campaign for RCA's classical Red Seal label here will begin on Nov. 5 with the release of six "money-saver" sets retailing at low prices until February 1972. Focus of the campaign will be a sampler LP featuring highlights from "Carmen" and "Aida," to be released Oct. 8. The money savers will be promoted by a special mailing through the Royal Festival Hall address list reaching 40,000 potential buyers, and there will be 500 window display cards, 1,000 window stickers and 200,000 full color leaflets.

All the advertising and display material will feature the money-saver seal which will identify the whole series. There is a competition involved in the series for the RCA sales force, and salesmen achieving the highest sales above target on the six sets, excluding the sampler, will win a free three day holiday for two in Rome.

RCA's new series under license from the French Harmonia Mundi company will be launched Friday (24). The label specializes in baroque and avant-garde music and some of the product has previously been available here on the Oryx labels.

In a presentation of new product, RCA revealed its forthcoming single and album product on both the RCA label and its distributed Vanguard and Barclay labels.



SERAPHIM, Capitol Records budget line, marks its fifth year with a celebration which includes a large birthday cake. Celebrating the event are Seraphim executive and Capitol's marketing vice president, Brown Meggs, right center, and his West Coast classical staff. The Seraphim catalog at present numbers 324 LP's.

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.

- SUPERSTAR . . . Carpenters, A&M
DO YOU KNOW WHAT I MEAN . . . Lee Michaels, A&M
IF YOU REALLY LOVE ME . . . Stevie Wonder, Tamla (Motown)
YO YO . . . Osmonds, MGM
MacARTHUR PARK . . . Four Tops, Motown
BIRDS OF A FEATHER . . . Raiders, Columbia
ONE FINE MORNING . . . Lighthouse, Evolution (Stereo Dimension)
NEVER MY LOVE . . . Fifth Dimension, Bell
GYPSIES, TRAMPS & THIEVES . . . Cher, Kapp
ONLY YOU KNOW & I KNOW . . . Delaney & Bonnie, Atco
I'M COMIN' HOME . . . Tommy James, Roulette
PEACE TRAIN . . . Cat Stevens, A&M

ACTION Records

NATIONAL BREAKOUTS

SINGLES

THERE ARE NO NATIONAL BREAKOUTS THIS WEEK.

ALBUMS

- BEE GEES . . . Trafalgar, Atco SD 7003
B.B. KING . . . Live at the Regal, ABC ABC5 724
SOUL TO SOUL . . . Soundtrack, Atlantic SD 7207
SMOKEY ROBINSON & THE MIRACLES . . . One Dozen Roses, Tamla T 312 L

REGIONAL BREAKOUTS

SINGLES

RUB IT IN . . . Laying Martine, Barnaby 2041 (CBS) (Ahab, BMI) (HOUSTON)

ALBUMS

THERE ARE NO REGIONAL BREAKOUTS THIS WEEK.

Bubbling Under The HOT 100

101. I HEAR THOSE CHURCH BELLS RINGING . . . Dusk, Bell 990
102. RUB IT IN . . . Laying Martine, Barnaby 2041 (CBS)
103. CO CO . . . Sweet, Bell 45-126
104. DAY BY DAY . . . Holly Sherwood, Carousel 30,057 (Bell)
105. SPILL THE WINE . . . Isley Brothers, T-Neck 932 (Buddah)
106. NICKEL & A NAIL . . . O. V. Wright, Back Beat 622
107. NEW JERSEY . . . England Dan & John Ford Coley, A&M 1278
108. BEND ME SHAPE ME . . . Storm, Sunflower 113 (MGM)
109. MIDNIGHT MAN . . . James Gang, ABC 11312
110. DESDEMONA . . . Searchers, RCA 74-0484
111. SHE'S ALL I GOT . . . Freddie North, Mankind 12002 (Nashboro)
112. I'M SO GLAD . . . Fuuz, Calla 179 (Roulette)
113. SLIPPED, TRIPPED & FELL IN LOVE . . . Ann Peebles, Hi 2198 (London)
114. FREEDOM COMES FREEDOM GOES . . . Fortunes, Capitol 3179
115. DO I LOVE YOU . . . Paul Anka, Buddah 252
116. WALK EASY MY SON . . . Jerry Butler, Mercury 73241
117. HARD RAIN'S GONNA FALL . . . Leon Russell, Shelter 7305 (Capitol)
118. VALERIE . . . Cymarron, Entrance 7502 (CBS)
119. WHAT ARE YOU DOING SUNDAY . . . Dawn, Bell 45.141
120. KEEP IT IN THE FAMILY . . . Road Home, Dunhill 4285

Bubbling Under The TOP LP'S

201. FUZZ . . . Calla SC 2001 (Roulette)
202. STATLER BROTHERS . . . Pictures of Moments to Remember, Mercury SR 61349
203. PHARAOH SANDERS . . . Thembi, Impulse AS 9206 (ABC/Dunhill)
204. VALERIE SIMPSON . . . Exposed, Tamla TS 311
205. WANDA ROBINSON . . . Black Ivory, Perception PLP 18
206. MARK LINDSAY . . . You've Got a Friend, Columbia C 39735
207. GRASS ROOTS . . . Their 16 Greatest Hits, Dunhill DS 50107
208. MAIN INGREDIENT . . . Black Seeds Keep on Growing, RCA LSP 4483
209. RANDY NEWMAN . . . Live, Reprise RS 6459
210. CYMARRON . . . Entrance Z 30962
211. HOOKFOOT . . . A&M SP 4316
212. IAN & SYLVIA with DAVID WILCOX . . . Columbia C 30736

SEPTEMBER 25, 1971, BILLBOARD

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Country Music

Nashville Agents Reactivate NATD

NASHVILLE — Reactivation of the Nashville Association of Talent Directors (NATD) was brought about at a meeting here last Tuesday night (7). The organization, once a cohesive force in the inter-workings of booking of country talent, had become almost totally inactive over the past couple of years. Now it is showing signs of new vigor.

Tandy Rice, owner and president of Top Billing, a leading talent firm, brought about the resurgence with a letter to all agents here urging attendance. He received a positive response from every agency in the city.

Rice, laying the ground rules for the gathering, suggested that all matters to be aired by the group be submitted in writing in

advance, and that discussion be limited to these matters.

The need for reactivation became apparent following recent discussions between buyers and promoters here. They sought out artists asking they restructure their prices.

At that time individual agents indicated that the matter needed considerable study. Although they were amenable to sitting down with the buyers and discussing the matter, each was acting individually.

Nashville's agents have always functioned in a unique manner, working in close cooperation with one another, booking each other's acts in packages and, although competitive, operating in a manner so as to keep the entire industry healthy. That cooperation

lagged slightly during the drought days of NATD.

The need for an alliance became more evident with a recent notice that buyers planned to meet again in the near future and press their requests for talent cost relief.

Despite the contention of some promoters that country music gates are off due to overpricing, some reports from fair managers, auditorium operators and the like indicate the opposite is sometimes true. On at least a dozen occasions this spring and summer, new house records were set. Two shows in Indiana this month each had an attendance of 20,000, and they were all-country. Danny Davis and the Nashville Brass, playing a date in Michigan last week (in a relatively small town), drew 10,000.

Top 5 Nominees for CMA's 10 Categories of Excellence Named

By BILL WILLIAMS

NASHVILLE — The top five nominees in the 10 categories of excellence for the Country Music Association Awards have been named by Ernst and Ernst, accounting firm handling the balloting.

The names of each winner will be revealed Oct. 10, when CMA's Fifth Annual Awards Show will be telecast live over NBC.

The nominees, narrowed down from the first-balloting list, are:

Entertainer of the Year: Merle Haggard, Loretta Lynn, Charley Pride, Jerry Reed, and Conway Twitty.

Single Record: "Amos Moses," Jerry Reed; "Easy Loving," Freddie Hart; "Help Me Make It Through the Night," Sammi Smith; "I Won't Mention It Again," Ray Price; "When You're Hot, You're Hot," Jerry Reed; "Rose Garden," Lynn Anderson.

Album of the Year: "Help Me Make It Through the Night," Sammi Smith; "I Won't Mention It Again," Ray Price; "A Tribute to the Best Damned Fiddle Player in the World," Merle Haggard; "When You're Hot, You're Hot," Jerry Reed; "Rose Garden," Lynn Anderson.

Song of the Year (Composer's award): "Coal Miner's Daughter," Loretta Lynn; "Easy Loving," Freddie Hart; "Put Your Hand in the Hand," Gene MacLellan; "I Remember the Year Clayton Delaney Died," Tom T. Hall, and "When You're Hot, You're Hot," Jerry Reed.

Female Vocalist: Lynn Ander-

son, Loretta Lynn, Dolly Parton, Sammi Smith and Tammy Wynette.

Male Vocalist: Merle Haggard, Ray Price, Charley Pride, Jerry Reed and Conway Twitty.

Vocal Group: Carter Family, Hager Brothers, Osborne Brothers, Statler Brothers and Tompall and the Glasers.

Vocal Duo: Johnny Cash and June Carter; Charlie Louvin and Melba Montgomery; Porter Wagoner and Dolly Parton; Conway Twitty and Loretta Lynn; Tammy Wynette and George Jones.

Instrumental Group: Buckaroos, Danny Davis and the Nashville

Brass, the Po Boys, The Strangers and the Wagonmasters.

Instrumentalist: Chet Atkins, Roy Clark, Floyd Cramer, Boots Randolph, Jerry Reed.

The Hall of Fame Award winner also will be named on the television show. Tennessee Ernie Ford, for the third year, will host the awards show. The program, with all the top people in the country field as presenters, will include two special production numbers, one dealing with Bluegrass Music, the other with famous vocal duos.

The third (and final) ballot in the elections will be mailed on Sept. 23.

'Opry' Week Events Use Kustom Units

NASHVILLE — Kustom Electronics of Chanute, Kansas, will provide sound and amplification for the majority of events scheduled during the week of the "Grand Ole Opry" Birthday Celebration here.

Kustom plans to utilize the events to showcase its products. The firm announced a few weeks ago (Billboard, Aug. 21) that it would take a strong move into the country field. At that time Chuck McKinney, vice president of the corporation, named Earl Owens promotion manager and hinted that new moves would be announced shortly.

McKinney said that the Kustom

equipment would be used first on Wednesday, Oct. 13, at the ASCAP awards dinner at the Hillwood Country Club. It will be used the following day at both the United Artists show and the CMA-sponsored International Seminar. On Friday it will be used at both the Dot and Decca parties and shows, and on Saturday at the RCA breakfast, the Capitol luncheon, and the Atlas Agency dance. Columbia will use its own equipment at its function, the only label not using Kustom.

McKinney also announced that the following acts have been completely equipped by Kustom: Danny Davis, Jeannie C. Riley, Hank Williams Jr., Tommy Cash, Waylon Jennings, and Buddy Lee Attractions, for use by its various talents.

The official again stressed the firm's total involvement with country music, which it credited for "putting Kustom where it is today." He said the firm would work with performing artists in their travel, in publicity and promotions. There will be tie-ins with dealers wherever artists using Kustom equipment appear.

McKinney said the company would work closely with the artists in the development of the product, and build specific equipment to fit all individual needs. This would include the use of the gear for outdoor shows, indoor shows, and various environmental situations. Plans call for bringing artists into the plant to work with engineers and develop the proper product.

Here's a New Record That's Progressing to the Top

"A LITTLE PIECE AT A TIME"

(Shue 1975)

b/w "SNAP YOUR FINGERS"



John L. Sullivan



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Brite Star's Pick Hits

Brite Star's Pick Hits

Why Did They Have To Die So Young
(A Tribute to HENDRIX, JOPLIN, MORRISON)
TINY TIM—Vic Tim Records

For The Good Times—Toni Lee Wright (NU-TOP)
Love—Live Wires (R.E.F.)
Love Me Like You Love Me Now—Debbie Sadler (MBS)
I'm Proud To Be An American—Grace Williams
(Recordit Diamond)
Why Were We Born—Skip Sands (Dixie)
On Old Boot Hill—Lance Hill (Sherwood)
Lola Belle/Rosebud Girl—Rod Rogers (National)
Bye Bye Baby—The Blues Climax (Horne)

Album of the Week:
ARETHA'S GREATEST HITS—ARETHA FRANKLIN (Atlantic)

For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contracts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Mart Today: SEND YOUR RECORDS FOR REVIEW TO: Brite-Star Promotions, 728 16th Avenue South, Nashville, Tenn. 37203. (615) 244-4064.

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

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 9/25/71

★ 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 | YOU'RE MY MAN Lynn Anderson, Columbia C 30793 | 10 |
| 2 | 2 | I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510 | 16 |
| 3 | 3 | I'M JUST ME Charley Pride, RCA LSP 4560 | 11 |
| 4 | 5 | SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol ST 835 | 4 |
| 5 | 4 | A MAN IN BLACK Johnny Cash, Columbia C 30440 | 15 |
| 6 | 6 | THE LAST TIME I SAW HER Glen Campbell, Capitol SW 733 | 9 |
| 7 | 8 | THE SENSATIONAL SONNY JAMES Capitol ST 804 | 8 |
| 8 | 11 | TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS) | 4 |
| 9 | 10 | ROSE GARDEN Lynn Anderson, Columbia C 30411 | 40 |
| 10 | 12 | I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca DL 75292 (MCA) | 4 |
| 11 | 14 | POEMS, PRAYERS & PROMISES John Denver, RCA LSP 4492 | 13 |
| 12 | 13 | BEST OF PORTER WAGONER & DOLLY PARTON RCA LSP 4556 | 9 |
| 13 | 9 | RUBY Buck Owens & the Buckaroos, Capitol ST 795 | 11 |
| 14 | 26 | PITTY, PITY, PATTY Susan Raye, Capitol ST 807 | 4 |
| 15 | 17 | HE'S SO FINE Jody Miller, Epic E 30659 (CBS) | 5 |
| 16 | 18 | PICTURES OF MOMENTS TO REMEMBER Statler Brothers, Mercury SR 61349 | 6 |
| 17 | 19 | TODAY Marty Robbins, Columbia C 30816 | 3 |
| 18 | 20 | THE INCREDIBLE ROY CLARK Dot DOS 25990 (Paramount) | 11 |
| 19 | 21 | HAG Merle Haggard, Capitol ST 375 | 24 |
| 20 | 16 | TOUCHING HOME Jerry Lee Lewis, Mercury SR 61343 | 14 |
| 21 | 7 | WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor LSP 4506 | 22 |
| 22 | 45 | IN SEARCH OF A SONG Tom T. Hall, Mercury SR 61350 | 2 |
| 23 | — | CALIFORNIA GRAPEVINE Freddie Hart, Capitol ST-593 | 1 |
| 24 | 25 | I'VE GOT A RIGHT TO CRY Hank Williams Jr., MGM SE 4774 | 6 |
| 25 | 15 | LONESOME Sammi Smith, Mega M31-1007 | 7 |
| 26 | 27 | WELCOME TO MY WORLD Eddy Arnold, RCA LSP 4570 | 9 |
| 27 | 33 | SONGS OF LEON PAYNE George Jones, Musicor MS 3204 | 2 |
| 28 | — | WILL THE REAL DAVE DUDLEY PLEASE SING Mercury SR 61351 | 1 |
| 29 | 30 | GLEN CAMPBELL'S GREATEST HITS Capitol SW 752 | 25 |
| 30 | 37 | KO-KO JOE Jerry Reed, RCA LSP 4596 | 2 |
| 31 | 35 | SUPER COUNTRY Danny Davis & the Nashville Brass, RCA LSP 4571 | 2 |
| 32 | 39 | SINGS "LEAVIN' AND SAYIN' GOODBYE" Faron Young, Mercury SR 61354 | 7 |
| 33 | — | DAVID HOUSTON'S GREATEST HITS, VOL. 2 Epic E 30602 | 1 |
| 34 | 34 | FOR THE GOOD TIMES Ray Price, Columbia KC 30160 | 56 |
| 35 | 24 | I WANNA BE FREE Loretta Lynn, Decca DL 75282 (MCA) | 16 |
| 36 | 36 | LIVE AT THE SAM HOUSTON COLISEUM Mel Tillis, MGM SE 4788 | 1 |
| 37 | 28 | MARTY ROBBIN'S GREATEST HITS, VOL. 3 Columbia C 30571 | 21 |
| 38 | 32 | SOMETHING SPECIAL Jim Reeves, RCA LSP 4528 | 13 |
| 39 | 40 | FROM ME TO YOU Charley Pride, RCA Victor LSP 4468 | 35 |
| 40 | 38 | LOVE LETTERS FROM ELVIS Elvis Presley, RCA LSP 4530 | 12 |
| 41 | 23 | DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513 | 23 |
| 42 | 41 | GWEN (Congratulations) Tommy Overstreet, Dot DOS 25992 (Paramount) | 10 |
| 43 | 43 | CEDARTOWN, GEORGIA Waylon Jennings, RCA LSP 4567 | 3 |
| 44 | 22 | HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca DL 75276 (MCA) | 21 |
| 45 | 44 | NEXT TIME I FALL IN LOVE (I Won't) Hank Thompson, Dot DOS 25991 (Paramount) | 12 |

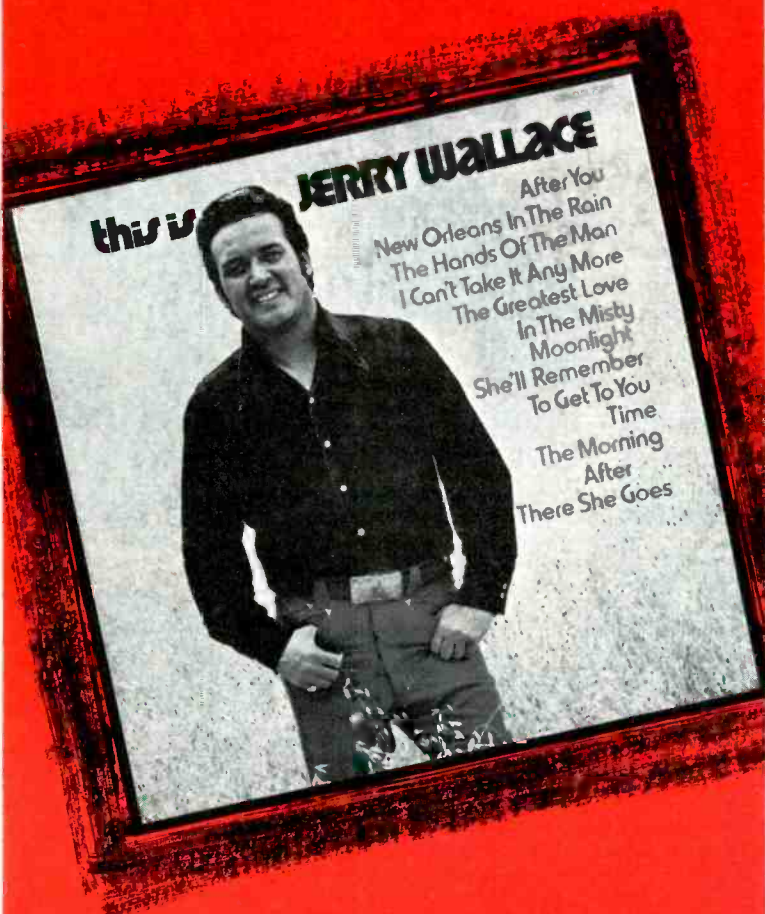
Country Music

Nashville Scene

Dave Dudley, whose "Fly Away Again" is about a truck ride instead of a truck ride, has been singled out by Overdrive Magazine, a trucking organ, as having sung the single of the month. . . . Archie Campbell and Grandpa Jones headlines the fair in Charlotte, N.C., at the end of this month. . . . Jim Ed Brown has added a vocal trio to accompany him with background on his performances. . . . Ferlin Husky went into the hospital with shock recently, but is doing nicely. . . . Dottie West has undergone surgery. . . . Target's Alice Creech has made a guest appearance on the Wheeling Jamboree. . . . Dot's Tommy Overstreet is back in the Clement studios for more album cutting. . . . Stan Hitchcock has to miss the Nashville festivities in October due to a two-week booking in the Hawaiian Islands. . . . Jamey Ryan has cut her first session locally for the Air Force. . . . The Roy Clark Show, with Hank Thompson, Archie Campbell, Curtis Potter, the Sound Generation and others headline the Arkansas Livestock Exposition in Little Rock early next month. . . . George Hamilton IV goes to Longview, Tex., for the big exposition and livestock show there. . . . Ferlin Husky heads for Fargo, health permitting, to do a Snowmobile show. . . . Slim Whitman has signed with the Buddy Lee agency. . . . Dolly Parton has recorded some open-end radio station promos and ID's without individual station identifications, and they are available to any country station requesting them. Write to 1007 17th Ave. South, Nashville 37212. . . . Musicor is making moves toward getting back into country strong. . . . J.D. Holmes has signed a contract with Misty Records of Houston. . . . Capitol has given a plaque to WAME Radio in Charlotte for being first to play Freddie Hart's "Easy Lovin'." . . . The University of Arkansas invited Leon McAuliffe to appear with the University's Marching Band at half-time at the California game. . . . Gardner Webb College in North Carolina will confer a Doctor of Humanities Degree on Johnny Cash, the first time a country artist has been so honored. . . . Charles Wright, a Dallas producer, has signed Sherman Beam of Little Rock, Buddy Meredith of Rapid City, S.D., and Chuck Gray of Dallas to Danrite Records. . . . The LeGarde Twins have been signed for three weeks at the Bayshore Inn, Vancouver, B.C. . . . Talented Judy West has signed with Bill Walker's publishing firm as a writer. She also is appearing nightly at the Nashville City Club. . . . The Kenny Brent show has begun taping in Denver for TV syndication. The first artists to appear as guests were Johnny Paycheck and Sandi Scott. . . . Clyde Beavers is off to a string of dates in the Pennsylvania area. . . . Ronie Barth has recorded an old pop standard, "Have You Ever Been Lonely," in a country vein, and it's getting strong air play. . . . West Plains, Mo., has designated Sept. 25 as Porter Wagoner Day. It will be a day-long celebration, with some money-raising activities for the Southeastern Indian Antiquities Survey. . . . The first Ohio Country Music Festival drew record-breaking crowds, and has been termed an overwhelming success. . . . Kris Kristofferson, after playing Woodstock and then Monticello, N.Y., will make an appearance here at the Vanderbilt Field House. . . . Larry Butler likely will produce future Johnny Cash sessions at Columbia. . . . Sam Luvello, producer of "Hee-Haw," flew to Nashville for the premier performance of the newly syndicated show. It's being fed by line

(Continued on page 35)

THIS IS JERRY WALLACE



from the great album

THIS IS JERRY WALLACE

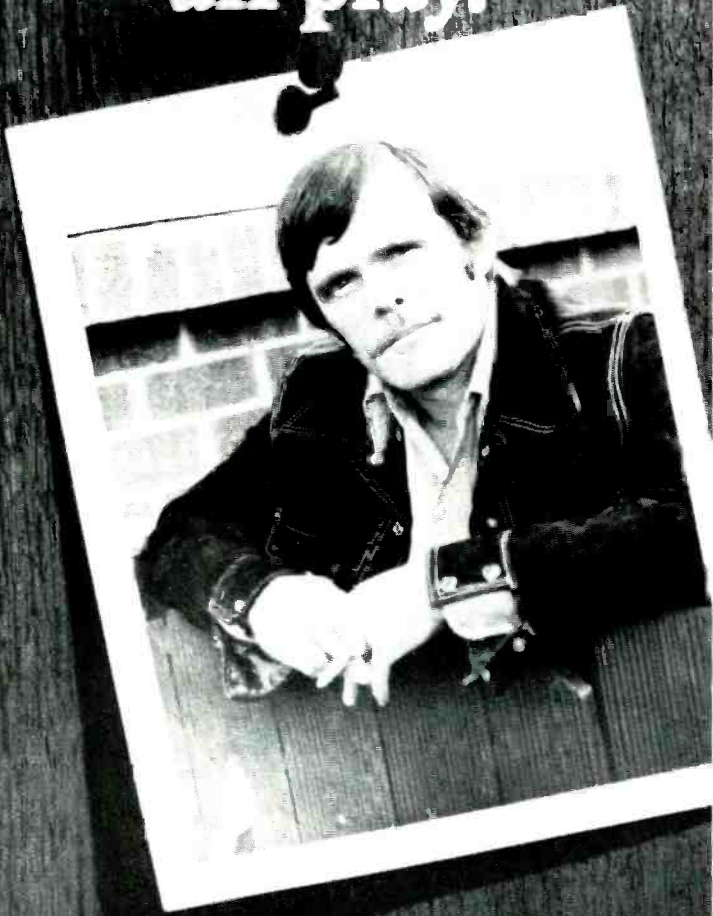
DECCA 75294

comes the new hit single

"THE MORNING AFTER"

32859

There are three good reasons why this song is getting great Country & Western air play.



The first is the talent of the man who sings it—Johnny Paycheck. When he delivers a lyric it really comes alive.

The second is the song itself: "She's All I Got" is a catchy, up-tempo tune with some unusual changes that sound very natural. And very good.

And the third, but certainly not the least reason, is the man who produced the song, Billy Sherrill. He's been behind so many of Nashville's recent hits, the only ones who've been able to keep count are the people who give the Grammys.

Add the reasons up, and you get great DJ and listener response. In every major city in the U.S.

And by the way, if you think the reasons that "She's All I Got" has been getting great C&W air play sound like three good reasons why it'll soon be climbing the Top-40 charts, far be it for us to say you're wrong.

Johnny Paycheck's "She's All I Got." On Epic Records

Hot Country Singles

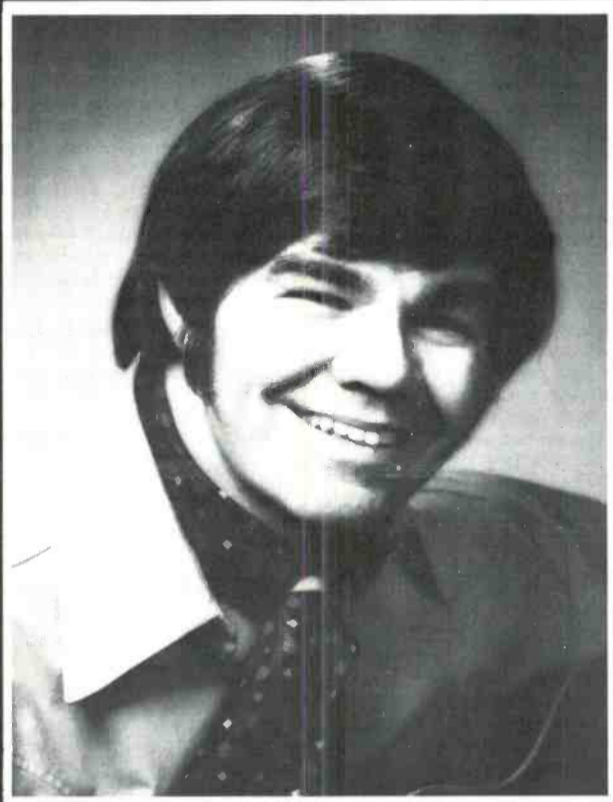
Billboard SPECIAL SURVEY For Week Ending 9/25/71

★ 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 | THE YEAR THAT CLAYTON DELANEY DIED Tom T. Hall, Mercury 73221 (Newkeys, BMI) | 12 | 38 | 42 | BACK THEN Wanda Jackson, Capitol 3143 (Duchess, BMI) | 8 |
| 2 | 2 | EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI) | 12 | 39 | 45 | I'M GONNA ACT RIGHT Nat Stuckey, RCA 48-1010 (Cedarwood, BMI) | 4 |
| 3 | 3 | QUITS Bill Anderson, Decca 32850 (MCA) (Stallion, BMI) | 10 | 40 | 41 | IF YOU THINK IT'S ALL RIGHT Johnny Carver, Epic 5-10760 (CBS) (Green Grass, BMI) | 7 |
| 4 | 4 | I'D RATHER BE SORRY Ray Price, Columbia 4-45425 (Buckhorn, BMI) | 8 | 41 | 47 | HANGING OVER ME Jack Greene, Decca 32863 (MCA) (Tree, BMI) | 4 |
| 5 | 5 | YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca 32851 (MCA) (Sure-Fire, BMI) | 9 | 42 | 44 | LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) Roger Miller, Mercury 73230 (Combine, BMI) | 8 |
| 6 | 9 | HOW CAN I UNLOVE YOU Lynn Anderson, Columbia 4-45429 (Lowery, BMI) | 6 | 43 | 68 | NEVER ENDING SONG OF LOVE Dickie Lee, RCA 48-1013 (Metric, BMI) | 2 |
| 7 | 12 | I DON'T KNOW YOU (Anymore) Tommy Overstreet, Dot 17387 (Paramount) (Shenandoah/Terrace, ASCAP) | 7 | 44 | 54 | THE NIGHT MISS NANCY ANN'S HOTEL FOR SINGLE GIRLS BURNED DOWN Tex Williams, Monument 8503 (CBS) (House of Cash, BMI) | 5 |
| 8 | 6 | PITTY, PITTY, PATTY Susan Raye, Capitol 3129 (Blue Book, BMI) | 11 | 45 | 36 | LOSER'S COCKTAIL Dick Curless, Capitol 3105 (Champion, BMI) | 9 |
| 9 | 10 | LEAVIN' AND SAYIN' GOODBYE Faron Young, Mercury 73220 (Tree, BMI) | 8 | 46 | 46 | I WILL DRINK YOUR WINE Buddy Alan, Capitol 3146 (Blue Book, BMI) | 6 |
| 10 | 8 | BRAND NEW MISTER ME Mel Tillis & the Statesiders, MGM 14275 (Sawgrass, BMI) | 9 | 47 | 48 | A SONG TO MAMA Carter Family, Columbia 4-45428 (House of Cash/Oak Valley, BMI) | 4 |
| 11 | 11 | WHEN HE WALKS ON YOU (Like You Have Walked on Me) Jerry Lee Lewis, Mercury 73227 (Blue Crest/Hill & Range, BMI) | 10 | 48 | 50 | WEST COAST HIGHWAY George Hamilton IV, RCA 74-0531 (Wren/Heavy, BMI) | 2 |
| 12 | 7 | GOOD LOVIN' (Makes It Right) Tammy Wynette, Epic 5-10759 (CBS) (Aigee, BMI) | 11 | 49 | 49 | CONGRATULATIONS (You Sure Made a Man Out of Him) Arlene Harden, Columbia 4-45420 (Crosskeys, ASCAP) | 9 |
| 13 | 14 | PICTURES Statler Brothers, Mercury 73229 (House of Cash, BMI) | 6 | 50 | 57 | THE TWO OF US TOGETHER Don Gibson & Sue Thompson, Hickory 1607 (Acuff-Rose, BMI) | 5 |
| 14 | 17 | FLY AWAY AGAIN Dave Dudley, Mercury 73225 (Addell, BMI) | 6 | 51 | 51 | OPEN UP THE BOOK Ferlin Husky, Capitol 3165 (Lowery, BMI) | 3 |
| 15 | 26 | CEDARTOWN, GEORGIA Waylon Jennings, RCA Victor 48-1003 (Tree, BMI) | 8 | 52 | 52 | COUNTRY GIRL WITH HOT PANTS ON Leona Williams, Hickory 1606 (Milene, ASCAP) | 6 |
| 16 | 16 | HERE I GO AGAIN Bobby Wright, Decca 32839 (MCA) (Contention, SESAC) | 12 | 53 | 53 | HELLO LITTLE ROCK Wynn Stewart, Capitol 3157 (Sawgrass, BMI) | 2 |
| 17 | 15 | WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca 32842 (MCA) (Blue Book, BMI) | 11 | 54 | 55 | WHEN YOU'RE TWENTY-ONE Claude King, Columbia 4-45441 (Dejab, BMI) | 2 |
| 18 | 13 | I'M JUST ME Charley Pride, RCA Victor 47-9996 (Tree, BMI) | 14 | 55 | 56 | JUST AS SOON AS I GET OVER LOVING YOU Jean Shepard, Capitol 3153 (Gallico, BMI) | 2 |
| 19 | 20 | BE A LITTLE QUIETER Porter Wagoner, RCA 48-1007 (Owepar, BMI) | 5 | 56 | 58 | I WANNA BE LOVED COMPLETELY Warner Mack, Decca 32858 (MCA) (Pageboy, SESAC) | 5 |
| 20 | 29 | ROLLIN' IN MY SWEET BABY'S ARMS Buck Owens & the Buckaroos, Capitol 3164 (Blue Book, BMI) | 4 | 57 | 59 | SIX WEEKS EVERY SUMMER (Christmas Every Other Year) Dottie West, RCA 48-1012 (Con Brio, BMI) | 3 |
| 21 | 22 | MARK OF A HEEL Hank Thompson, Dot 17385 (Paramount) (Central Songs, BMI) | 11 | 58 | 65 | RED DOOR Carl Smith, Columbia 4-45436 (Acuff-Rose, BMI) | 3 |
| 22 | 23 | IT'S A SIN TO TELL A LIE Slim Whitman, United Artists 50806 (Bregman, Vocco, Conn, ASCAP) | 7 | 59 | 62 | CHOKIN' KIND Diana Trask, Dot 17374 (Paramount) (Wilderness, BMI) | 9 |
| 23 | 19 | SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol 3172 (Blue Book, BMI) | 13 | 60 | 70 | FOR THE KIDS Sammi Smith, Mega 615-0039 (Evil Eye, BMI) | 2 |
| 24 | 18 | GOOD ENOUGH TO BE YOUR WIFE Jeannie C. Riley, Plantation 75 (SSS Int'l.) (Belwin-Mills, ASCAP) | 13 | 61 | 61 | WHAT A DREAM Conway Twitty, MGM 14274 (Berkshire, BMI) | 3 |
| 25 | 27 | THERE MUST BE MORE TO LIFE (Than Growing Old)/FIRE HYDRANT #79 Jack Blanchard & Misty Morgan, Mega 615-0031 (Hall-Clement/Birdwalk, BMI)/Hall-Clement/Birdwalk, BMI) | 10 | 62 | 63 | MUDDY BOTTOM Osborne Brothers, Decca 32864 (MCA) (House of Bryant, BMI) | 3 |
| 26 | 21 | THE LAST TIME I SAW HER Glen Campbell, Capitol 3213 (Warner-Tamerlane, BMI) | 13 | 63 | 64 | DON'T HANG NO HALOS ON ME Connie Eaton, Chart 5138 (Rose Bridge, BMI) | 3 |
| 27 | 30 | NO NEED TO WORRY Johnny Cash & June Carter, Columbia 4-45431 (Henson, SESAC) | 3 | 64 | 66 | HONKY TONK STARDUST COWBOY Bill Rice, Capitol 3156 (Jack & Bill, ASCAP) | 3 |
| 28 | 32 | AFTER ALL THEY USED TO BELONG TO ME Hank Williams Jr., MGM 14277 (Williams Jr., BMI) | 6 | 65 | 67 | MAY OLD ACQUAINTANCE BE FORGOT Compton Brothers, Dot 17391 (Paramount) (Brother Two, ASCAP) | 4 |
| 29 | 28 | DON'T LET HIM MAKE A MEMORY OUT OF ME Billy Walker, MGM 14268 (Hill & Range/S-P-R, BMI) | 10 | 66 | — | ANOTHER NIGHT OF LOVE Freddie Weller, Columbia 4-45451 (Young World/Center Star/Equinox, BMI) | 1 |
| 30 | 35 | IF THIS IS OUR LAST TIME Brenda Lee, Decca 32484 (MCA) (Blue Crest, BMI) | 8 | 67 | 69 | FALL AWAY Tex Ritter, Capitol 3154 (Acuff-Rose, BMI) | 2 |
| 31 | 34 | LOVE'S OLD SONG Barbara Fairchild, Columbia 4-45422 (Duchess, BMI) | 8 | 68 | — | SHORT & SWEET Bobby Bare, Mercury 73236 (Return, BMI) | 1 |
| 32 | 33 | KO-KO JOE Jerry Reed, RCA 48-1011 (Vector, BMI) | 3 | 69 | 74 | CHARLOTTE FEVER Kenny Price, RCA 48-1015 (Window, BMI) | 2 |
| 33 | 40 | THE MORNING AFTER Jerry Wallace, Decca 32859 (MCA) (4 Star, BMI) | 6 | 70 | 71 | HOLD ON TO MY UNCHANGING LOVE Jeanne Pruitt, Decca 32857 (MCA) (Moss-Rose, BMI) | 2 |
| 34 | 39 | RINGS Tompall & the Glaser Brothers, MGM 14291 (Unart, BMI) | 5 | 71 | — | HOME SWEET HOME David Houston, Epic 5-10778 (CBS) (Algee/Tree, BMI) | 1 |
| 35 | 24 | MY BLUE TEARS Dolly Parton, RCA 47-9999 (Owepar, BMI) | 11 | 72 | 72 | I GET LONELY WHEN IT RAINS Leroy Van Dyke, Decca 32866 (MCA) (Jack & Bill, ASCAP) | 2 |
| 36 | 25 | THE PHILADELPHIA FILLIES Del Reeves, United Artists 50802 (Milene, ASCAP) | 12 | 73 | 73 | SOMEONE STEPPED IN (And Stole Me Blind) Webb Pierce, Decca 32855 (MCA) (Brandywine, ASCAP) | 2 |
| 37 | 37 | SATURDAY MORNING CONFUSION Bobby Russell, United Artists 50788 (Pix Russ, ASCAP) | 12 | 74 | 75 | SHE'S LEAVING (Bonnie, Please Don't Go) Jim Ed Brown, RCA 74-0509 (Tree, BMI) | 1 |
| | | | | 75 | — | MOUNTAIN WOMAN Harold Lee, Cartwheel 198 (Tree, BMI) | 1 |

Are You
Stocking

Dickey Lee's



"NEVER ENDING SONG OF LOVE"

RCA #48-1013

Billboard

★ 43

Record World

54

Published by United Artists
Exclusively on RCA Records

DIRECTION:



111 LYLE AVENUE
NASHVILLE, TENNESSEE

Country Music

Nashville Scene

• Continued from page 33

to stations from here. . . . **Charlie Walker** was the first country act to be booked into the plush, 100-year-old Oakmont Club in Pennsylvania. . . . **Bill Anderson** is taping the "Johnny Bench Show" in Cincinnati. . . . **Roy Drusky**, **Crash Craddock** and **Merle Haggard** played three sellout shows in Cincinnati, Dayton and Akron. . . . **Billy Don Burns** and his manager-producer, **Shane Wilder**, begin a 9,000-mile cross-country personal appearance tour Oct. 1, taking them into 37 states. They'll be in Nashville for a session for Souncot, and will attend the convention. . . . **Frankia Treat** from Springdale, Ark., will move into the country field this fall with her first release in November. **Shane Wilder Record Productions** will handle the action. . . . **Mack Lunsford**, vice president and general manager of Great Northern Song Publishing, Oshkosh, Wis., has signed singer-guitarist **Eleanor Wallace** to a writing contract. . . . **Del Reeves** played before 18,000 at the Manassas, Va., fairgrounds. . . . **Freddie Hart** has stepped up sharply on personal appearances after his smash hit, "Easy Lovin'."

Sizemore Firms To Nashville

NASHVILLE—Interstate Talent Agency and Bearpaw Music, both headed by Bill Sizemore, have moved their offices here from Baltimore.

ITA handles such artists as Ronnie Dove, Bobby Vee, Johnny Tillotson and Ray Peterson. It also deals with soul talent Ruby Winters, and with Gigi and Gerri Jackson, part of the Ronnie Dove Revue.

Sizemore also manages all of the acts excepting Tillotson who, coincidentally, got his start in the profession here as a finalist in a Pet Milk country talent show.

Sizemore plans to expand considerably in the country field, but will handle only artists "who measure up to the caliber of the pop-country acts already under my wing." He will seek talent for both management and booking purposes.

Bearpaw Music, his publishing outlet, will be managed by Frank Myers. The staff includes Betty Rogers, who has been associated with several firms in the music business.

Headquarters for both companies will be at 806 16th Avenue South, in the heart of Music Row.

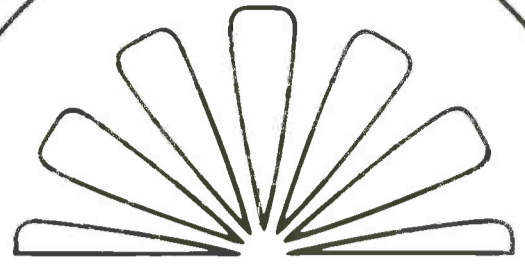
Ben Peters' Strong Start

NASHVILLE—Ben Peters, one of country's most prolific writers, has inaugurated his new publishing company, Playback Music, with two strong releases.

Peters also has formed a partnership with arranger-producer Don Tweedy known as Jingle Corporation of America, which will work in the creation and production of network and regional commercials.

Peters has authored the new singles by Charles Pride and Anita Carter and has singles forthcoming by Joan Leslie, Jack Ward and Jean Shepard. He is co-writer of the current Jean Shepard single.

The Jingle Corporation is now headquartered at 816 16th Avenue South.



Nat Stuckey

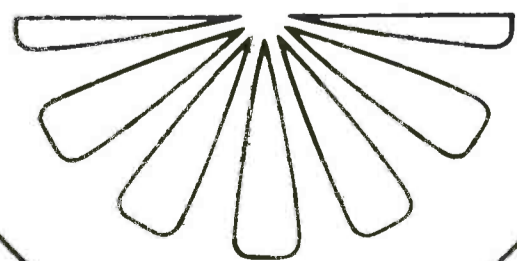
Has the Action!

"I'M GONNA ACT RIGHT"

RCA #48-1010

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Jukebox programming

One-Stops Joining Fight vs Long 45's

CHICAGO—One-stops are now warning jukebox programmers about excessively long singles with the result that the length of recordings affects seriously the sales of certain disks. According to a survey, the controversy over long singles is multifaceted:

● The most vehement objection to lengthy singles is centered in the Midwest, where at least one Kansas City, Mo., one-stop is cautioning programmers about "Uncle Albert" which is 4:47 minutes long.

● Singles are so perishable that labels often cannot react in time when it is learned that length is hurting jukebox sales.

● Length is becoming a prime criterion in the thinking of many jukebox programmers, especially where it concerns potential "cover" records—i.e., disks that would normally be bought in heavy quantity to go over almost all the route.

● But where lengthy records are programmed, the results are often puzzling. Some long records receive little play and others do very well.

"It's come down to the point where we at least want to know in front how long a record is," said Wayne Hesch, Arlington Heights, Ill., programmer and one of the most outspoken critics of long singles.

"We don't like to think of boycotting a record just because of length. But it does affect how we feel about using it as a cover."

Hesch relented in the case of "Uncle Albert" and bought fairly early and fairly heavy. "We had tremendous requests for it. Now," he said, "our meter surveys even where it was requested tell us it isn't even showing up among the top playing records."

Davidson's One-Stop manager Harold Hassler said he asterisks overly long singles and did so with "Uncle Albert." "Our programmers believe using singles over 4 minutes is like going back to nickel play," he said.

He also cited the much-publi-

cized case of "For Madmen Only," the 8:46-minute flip of Steppenwolf's "Ride With Me." After the group learned of objections, it announced "Ride With Me" would be reissued with a new flip ("Black Pit," a 3:30 cut from an as yet unreleased LP).

"We learned from the manufacturer," said Hassler, "that 'Ride With Me' never moved well enough to make the reissue possible." The record peaked at No. 52 on the Billboard "Hot 100" Aug. 28 and was off the charts two weeks later.

Programmers surveyed are noting the Four Tops' new version of "McArthur Park," the original being one of the earliest long singles. The Motown disk breaks the song into two parts 2:35 and 2:59 minutes long respectively.

Jukeboxes Go to School: Furnish Fun Plus Funds

By BENN OLLMAN

WAUKESHA, WIS. — School bells make welcome music for Larry Von Reuden, music route man and programmer for Suburban Vending Co., headquartered in nearby Sussex.

This fall marks the third year that Hamilton high school students are placing their stamp of approval on Von Reuden's jukebox selections. The school has two jukeboxes, one in the cafeteria and the other in its Honors Study Hall.

The units were installed here two years ago after the student council petitioned their principal for jukeboxes. He okayed the request on two conditions: (1) "The sound be kept at moderate levels; (2) student behavior remain likewise."

Both realistic provisos have been met. And the 80-play jukeboxes have proved beneficial both to the students and the operator since their installation.

credit instrument, similar to the "Krafftfahrzeugbrief," which is issued by the traffic authorities to enable a newly-manufactured car to be used on the public highway.

Furthermore, the MAB certificate states the origin of a jukebox—whether it was manufactured domestically or was imported.

"The purchase of a MAB identified box is safe in the knowledge that he has not bought merely a second-hand, reconditioned jukebox, or possibly a machine which has not been imported by a West German importer, or may not have come into the country by the proper distribution channels," the report said.

During the past 12 years, it has become common knowledge, the VDAI report continues, that a MAB is essential for each jukebox. This had also caused a competitive spirit in that jukeboxes with MAB certificates give the buyer confidence. The buyer is aware that he has purchased a piece of highly-valuable merchandise.

The VDAI, the only body which is responsible for the issue of MAB certificates in West Germany, emphasized that its eight-page, multilingual document on the subject was "not restricted just to the West German market." It stresses that besides the credit and ownership advantages, MAB had "injected stability and reliability into the whole jukebox market."

SET MOA SHOW

CHICAGO—Music Operators of America (MOA) will have the Buck Owens show as a highlight of its annual awards banquet talent presentation here Oct. 17 at the Sheraton House Hotel.

So far, talent for the jukebox businessmen consists of Ronnie Dove and his show, Browning Bryant, Boots Randolph and the Owens program which features Don Rich, Susan Raye, Buddy Allan and the Bakerfield Brass.

MOA executive vice president Fred Granger said response to MOA's annual awards has been very good. MOA will honor Charley Pride, Dawn, "Rose Garden" singer Lynn Anderson and Columbia Records. RCA executive Mort Hoffman told Granger that he will fly up from the Country Music Association convention in Nashville to accept Pride's award.

Title Strips Aid Programmer In Detailed Log of Location

By EARL PAIGE

MADISON, Wis. — Title strips can be put to good use right in the jukebox programmer's shop. This is the belief of Pat Schwartz at Modern Specialty here who has one of the most comprehensive systems around.

Mrs. Schwartz is one of many programmers who is shop bound because although she spends three to four hours daily at jukebox programming she also works in cigarette vending and at other tasks.

But at a moment's glance, she can tell where every recording anywhere on the Lou Glass route is spotted, even to whether it's A-1, Q-5 or any other position on the programming panels of the firm's far flung jukeboxes.

So often, she said, tavern owners or personnel will phone in and say a certain recording is sticking or won't play. Invariably, they will report it as "A-1" and not bother to explain what title they mean.

Mrs. Schwartz merely has to look at one of two program panel cards she maintains for every location. On the cards are the actual title strips in the tavern or whatever location. She uses two cards so that 40 title strips can be accommodated on each—adding up to the usual 80—selections available on most jukeboxes.

Once operable, the system runs smoothly she said. Route men merely take along an extra strip when they go to a location to change records. As they make the switch to new releases, they note on the top of the extra strip which jukebox position (A-1 and so forth) the record occupies. Thus, the coded strip comes back to the shop for Mrs. Schwartz's location logs.

Of course, the location logs serve

the perhaps more useful function of providing a perpetual inventory of every recording around the route.

Programmers buying in small test quantities often have difficulty knowing where a recording was used. This results in doubling up or arriving at a location with a "new" record already on the box. Mrs. Schwartz, however, has to merely check the log before getting the route men's records together and can thus avoid any such problem.

Should a location complain they have not received a certain recording, Mrs. Schwartz can settle it immediately. She can argue about one recording or the total quantity a location is being given. "One place called to gripe and I told them that in the past two months they had received 47 records—I knew because I was looking at their log.

She explained that as each recording is placed in a location, the date of placement (and the date it's ultimately taken off) are also detailed on the log.

Some records seemingly never leave a location. She said she is still looking at Gale Garnett's "We'll Sing in the Sunshine" (circa 1964) and that often she must type up new strips for this oldie.

Other aspects of her system include subscribing to special publications that list all singles, keeping the Billboard "Hot 100" clipped (her pile goes back to 1953), and keeping a cross reference file on record titles used on the firm's boxes. She also types all title strips, all of which explains how she can easily spend so much time programming. "It pays off, or I wouldn't be doing it," she said.

Veteran Collectors Answer To Programming: Continental

DENVER — Veteran collectors who spend much of their off-duty time in their own locations, are an ideal answer to the programming problem, according to Don Akin and Bob Rothberg, partners at Continental Music Company here.

Continental Music, which has set many precedents in the Denver phonograph industry since it was founded 12 years ago, handles all programming for a large number of locations through three collectors. Two have been on the staff from the beginning, and as 12-year veterans, have little difficulty in correctly assessing the tastes of customers at their locations. Each has the complete responsibility, including making up all changes, the decision on whether or not a new disk has enough potential for programming it in their spots, the purchasing of all new records, and so forth. With this sort of background behind them, Continental Music Company collectors "do the whole job" — and partners Akin and Rothberg could not be better pleased with the results.

Changing anywhere from two to four records per week, the collectors meet briefly each morning, before starting out on the routes, to pass along helpful tidbits of information to one another. A collector who has a heavy percentage of Spanish-American residents in his area, for example, may have found that a record tested experimentally is showing far better collections than expected. Other collectors are urged to work it in experimentally. By and large, however, there is such sharp diversification on the routes that except for a "basic mix" of ballads, country music and novelties, music menus on each route show very little resemblance to the other two.

The "front office" of course, has

frequent suggestions to make and will often stipulate that the collectors reserve space for a select list of new records. This, however, happens infrequently, so that to all practical extents the collectors "write their own tickets."

Except for Spanish music—and this constitutes a very big slice of total volume—Continental collectors do all of their record buying at a single one-stop (Mile High One-Stop) located conveniently nearby just off the lower downtown Denver business district. The advantages of buying through a single source are almost too many to mention, Akin & Rothberg have found.

Actually one of the youngest jukebox operations in the Colorado capital, Continental Music has been willing to experiment, diversify into numerous fields. Typical was the fact that for several years, Akin and Rothberg surprised the trade by going into bulk vending, an almost unheard practice on the part of music operations. This resulted in a contract with one of the city's largest supermarket chains, an opportunity which grew so rapidly that it was necessary to create an entirely separate department to handle it.

Continental has been just as advanced in merchandising music, always willing to develop new trends, to experiment with a specific artist's work, after a conference with all of the collectors indicates that they approve and agree. Continental was far ahead of the field when Johnny Cash first began to become popular, for example, and pioneered a number of top country-western artists with extensive success.

The Denver organization with an extremely central location near

(Continued on page 45)

GERMANY

Maintain Jukebox Standards

By WALTER MALLIN

COLOGNE — The jukebox industry here is attempting to get a better focus on the origin of machines and insure that new ones can be distinguished from reconditioned ones.

Over 110,000 "Musikautomaten-briefe" (MAB) certificates have been issued since March, 1959—the date of the introduction of MAB jukebox certificates—according to a report by the West German Coin Machine Industry Association (VDAI).

These printed copyright documents are a safeguard against any falsification or fraud. But according to VDAI, more and more the certificate has become a kind of

1-Stop Founder Glassman Dead

MILWAUKEE—One-stop pioneer, Lazaar Glassman, president and founder of Radio Doctors, died here September 6, at Mount Sinai Hospital, following a lengthy illness.

Glassman founded the firm in 1930 as a radio repair shop. It grew into one of the record industry's largest wholesale/retail operations, servicing jukebox operators and record shops all over the midwest.

Survivors include his widow, Doris, and two sons, Stuart, who heads up Downtown Radio Doctors, and Gerald, at the Third Street Radio Doctors outlet.

Coin
Machine
World

FLA. MEETING

Florida Amusement & Music Association (FAMA) members hope to get some legislative answers when a panel at FAMA's convention addresses the group Saturday (25). Florida Sen. Lew Brantley and Reps. John Forbes and Joe Kennelly will appear with moderator Joe Doyle. The same day there will be a discussion on security with Jared M. Nicholson of the Macke Co. Music Operators of America president Les Montooth and executive vice president Fred Granger will also address FAMA. The meeting convenes Friday (24) at the Thunderbird Motel in Jacksonville.

consecutive
flip side play[☆]



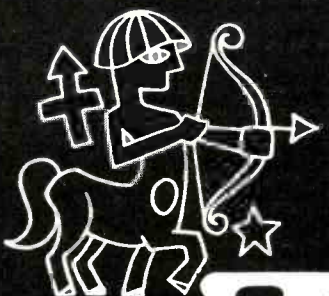
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ZODIAC

Tosh's One-Stop Record Specialty

SEATTLE—The record industry is making a mistake by not tailoring singles specifically for the jukebox industry, according to Tosh Hori, veteran record man here who has just opened Tosh's Record One-Stop here to specialize in servicing the jukebox industry. Hori is already selling to operators in Alaska, Washington, Montana, Idaho, and Oregon, but says "be-

cause I've worked in every phase of this business, there's nothing, I guess, that I can't handle, so about 50 percent of our business is outside the jukebox field." Key jukebox operators in his area include Jerry English Coin Machine, Boise; Kline Music, Tacoma; and Hit Parade Music, Seattle. And, his feeling is that with just a few exceptions radio stations are not

watching jukebox play to any great extent. KOL in Seattle is paying attention to jukebox programming recently, but "radio stations as a whole don't pay attention much to jukebox play," Hori said. "They should; because these are the records that people are paying good money to hear."

But, since radio stations aren't ordinarily focusing much attention on what jukeboxes are programming, this makes it even more vital that the record industry consider jukeboxes as a prime exposure medium for new product. "I can't vouch for all jukebox operators, but I know that operators in my area will still try new records on jukeboxes . . . records which radio stations and retail stores won't try playing or stocking . . . and the jukebox operators have started so many hits in the past." He said that in his opinion Johnny Cash, Charley Pride, and Tammy Wynette were developed largely by the jukebox industry. He paid tribute to Columbia Records for their attention to the jukebox scene on records and wished that other labels were as interested.

"Operators, as a whole, are looking for help today in regarding programming," Hori said. "Oldies are getting stronger, especially rock oldies, because you just don't see that many new records directed specially to the jukebox field. Of course, maybe rock oldies are more popular today on jukeboxes, too, because the jukebox audience that used to appreciate Tommy Dorsey are now older and the current audience grew up with rock. The percent of oldies being used on jukeboxes is not that great yet—only about 5 percent—but I think the use of oldies will be growing. I'm talking about records that were hits six-to-eight months ago." He pointed out that these records, to some extent, were more keyed to the needs of jukebox operators.

As for the little LP, "from everything I've gathered, some operator don't care for the little LP at all. It depends on the product, of course. If the album was a hit, then the little LP based on it will go fairly well. But I think some operators are using the little LP only to keep the location happy—not because they're making money." For some reason, a hit record does not necessarily mean that it will be a hit jukebox tune. "Rose Garden" by Lynn Anderson and "For the Good Times" by Ray Price are much more popular in the northeast than product by the Carpenters, he felt. "And, compared to the amount of product out, the little LP is just not that strong in jukebox programming."

Hori, prior to launching his own firm, was singles and album buyer for Transcontinental Music about a year. Before that, he was assistant manager for seven years with Seattle Record One-Stop. A former musician who played with local bands, he has been in the record and music business more than 20 years.

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What's Playing?

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

Baltimore; Soul Location

Jerry J. Eanet, programmer,
Evans Sales & Service



Current releases:

"Smiling Faces Sometimes," Undisputed Truth, Gordy 7180;
"Ain't No Sunshine," Bill Withers, Sussex 219;
"Thin Line Between Love and Hate," Persuaders, Atco 6822.

Beaver Dam, Wis.; Teen Location

Ruth E. Sawejka, programmer,
Coin Operated Amusement Co.



Current releases:

"How Can You Mend a Broken Heart?," Bee Gees, Atco 6824;
"Uncle Albert," Paul & Linda McCartney, Apple 6278;
"The Night They Drove Old Dixie Down," Joan Baez, Vanguard 35138.

Oldie:

"Go Away Little Girl," Donny Osmond, MCM 14285.

Deadwood, S.D.; Country Location

John Trucano, operator;
Pat Burns, programmer,
Black Hills Novelty Co.



Current releases:

"The Year That Clayton Delaney Died," Tom T. Hall, Mercury 73221;
"Night Miss Nancy Ann's Hotel for Single Girls Burned Down," Tex Williams, Monument 8503;
"You're Looking at Country," Loretta Lynn, Decca 32851.

Oldies:

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

Denver, Teen Location

Ralph Ludi, programmer,
Apollo Stereo Music



Current releases:

"Never My Love," Fifth Dimension, Bell 134;
"Do You Know What I Mean," Lee Michaels, AGM 1262;
"Yo-Yo," Osmonds, MGM 14295;
"Maggie May," Rod Stewart, Mercury 73224.

Fertile, Minn.; Campus/Young Adult

Duane Knutson programmer,
Automatic Sales Co.



Current releases:

"Uncle Albert," Paul & Linda McCartney, Apple 6278;
"Signs," Five Man Electrical Band, Lionel 3213;
"How Can You Mend a Broken Heart?," Bee Gees, Atco 6824.

Oldies:

"Sunrise Serenade," Enoch Light;
"Mack the Knife," Brad Swanson.

Rockford, Ill.; Country Location

Charles Marik, operator;
Jerry Schultz, programmer,
Star Music Co.



Current releases:

"How Can I Unlove You," Lynn Anderson, Columbia 45429;
"Ko-Ko Joe," Jerry Reed, RCA 1011;
"Rollin' in My Sweet Baby's Arms," Buck Owens, Capitol 3164;
"Good Enough to Be Your Wife," Jeannie C. Riley, Plantation 75.

Sussex, Wis.; Campus/Young Adult Location

Larry Von Reuden programmer,
Suburban Vending



Current releases:

"Uncle Albert," Paul & Linda McCartney, Apple 6278;
"Riders on the Storm," Doors, Elektra 45738;
"Maggie May," Ron Stewart, Mercury 73224.

Oldie:

"In the Mood," Enoch Light & Light Brigade, Project 3 1389.

Toms Rivers, N.J.; Campus/Young Adult Location

Anthony Storino, programmer,
S&S Amusements



Current releases:

"Uncle Albert," Paul & Linda McCartney, Apple 6278;
"Crazy Love," Helen Reddy, Capitol 3136.

Trenton, Mo.; Country Location

Bill Welch, programmer,
Automatic Music Co.



Current releases:

"Rollin' in My Sweet Baby's Arms," Buck Owens, Capitol 3164;
"The Year That Clayton Delaney Died," Tom T. Hall, Mercury 73221;
"In a Jetway to Dallas," Red Stegall, Capitol 3170.

Trenton, Mo.; Teen Location

Art Hunolt, programmer,
Automatic Music Co.



Current releases:

"Take Me Home, Country Roads," John Denver, RCA 0445;
"Yo-Yo," Osmonds, MGM 14295;
"Birds of a Feather," Raiders, Columbia 45453.

New LP/Tape Releases

Weekly product list includes the most recent LP and tape releases. Listings are in alphabetical order by artist in pop, by composer in classical. Prices are manufacturers' suggested list and subject to change.

Symbols: LP—long-playing record album; CA—cassette; 8T—8-track cartridge; OR—open reel tape.

POPULAR

ARTIST, Title
Config., Label, No., List Price

ATKINS, CHET
Pickin' My Way
(LP) RCA Victor LSP 4585\$5.98
(BT) PBS 1802\$6.95
(CA) PK 1802\$6.95

BARRON, RONNIE
Reverend Ether
(LP) Decca DL 75303\$4.98

BIKEL, THEODORE
Silent No. More
(LP) Star 119\$4.98

BROWN'S MEL FIFTH
(LP) Impulse AS 9209\$5.98

THE BLUES PROJECT
Lazarus
(LP) Capitol ST 782\$5.98

COLTRANE, JOHN
Sun Ship
(LP) Impulse AS 9211\$5.98

CORYELL, LARRY, At The Village Gate
(LP) Vanguard VSD 6573\$5.98

DANIELS, CHARLIE
(LP) Capitol ST 790\$5.98

DUST
(LP) Kama Sutra KSBS 2041\$4.98

EDWARDS, STONEY
Down Home in the Country
(LP) Capitol ST 834\$5.98

EXUMA
Do Wah Nanny
(LP) Kama Sutra KSBS 2040\$4.98

FERRANTE & TEICHER
(LP) United Artists UAS 5531\$4.98

FRANKLIN, ARETHA
Greatest Hits
(LP) Atlantic SD 8295\$5.98

ARTIST, Title
Config., Label, No., List Price

GARRETT, TOMMY
The 50 Greatest Hits
(LP) United Artists UXS 79\$5.98

THE GRASS ROOTS
Their 16 Greatest Hits
(LP) Dunhill DSX 50107\$4.98

GREEN, GRANT
Visions
(LP) Blue Note BST 84373\$5.98

GREENE, JEAMIE
Mary Called Jeanie Greene
(LP) Elektra EKS 74103\$4.98

HAMILTON, CHICO
His Great Hits
(LP) Impulse AS 9213-2\$5.98

HART, FREDDIE
Easy Loving
(LP) Capitol ST 838\$5.98

HEATH, TED
Those Were the Days
(LP) London SP 44164\$4.98

HELP
Second Coming
(LP) Decca DL 75304\$4.98

JONES, ELVIN
Genesis
(LP) Blue Note BSTX 84369\$5.98

THE JOHNSTONS
Colour of the Dawn
(LP) Vanguard VSD 6572\$5.98

JOY OF COOKING
Closer to the Ground
(LP) Capitol SMAS 828\$5.98

JUICY LUCY
Gets a Whiff A This;
(LP) Atco SD 33-367\$4.98

KENNEDY, JERRY
Plays With All Due Respect to Kris Kristofferson
(LP) Mercury SR 61339\$4.98
(BT) MCB-61339\$6.95
(AT) MCR-61339\$6.95

KING, B. B.
Live at The Regal
(LP) ABC ABCS 724\$4.98

ARTIST, Title
Config., Label, No., List Price

LINDISFARNE
Nicely Out of Tune
(LP) Elektra EKS 74099\$4.98

MACK, LONNIE
The Hills of Indiana
(LP) Elektra EKS 74102\$4.98

MAGIC
(LP) Rare Earth R 527L\$4.98

MULLER, WERNER & HIS ORCH
Song of Joy
(LP) London SP 44166\$4.98

MURRAY, ANNE
Talk It Over in the Morning
(LP) Capitol ST 821\$5.98

POCO
From The Inside Out
(LP) Epic KE 30753\$5.98
(BT) 30753\$6.98
(CA) 30753\$6.98

REA, DAVID
By The Grace of God
(LP) Capitol ST 826\$5.98

RUSSELL, GEORGE
Easy Listening
(LP) Beverly Hills BHS 31\$4.98

ARTIST, Title
Config., Label, No., List Price

SEDAKA, NEIL
Emergence
(LP) Kirshner KES 111\$4.98

THE SHIRELLES
Happy & In Love
(LP) RCA Victor LSP 4581\$5.98
(BT) PBS 1803\$6.95
(CA) PK 1803\$6.95

SONNY & CHER LIVE
(LP) Kapp KS 3054\$4.98

SOUNDTRACK—The Last Run
(LP) MGM ISE 305T\$4.98

STEVENS, BOBBY & THE CHECKMATES, LTD.
(LP) Rustic RR 2001\$4.98

STRING CHEESE
(LP) Wooden Nickel WNS 1001\$5.98
(BT) PBSWN 1001\$6.98

SYKES, KEITH
1-2-3
(LP) Vanguard VSD 6574\$5.98

THE VENTURES
(LP) United Artists UXS 80\$5.98

THE WACKERS
Wackering Heights
(LP) Elektra EKS 74098\$4.98

WHITE NOISE
An Electric Storm
(LP) Island SW 9303\$5.98

Each new LP and Tape release must be reported to Billboard for inclusion on this page. The following information is requested to insure accurate data.

| POPULAR | | CLASSICAL | |
|-------------------------------|-------------------------------|-----------------------------------|-------------------------------|
| Name of Artist | Name of Album | Name of Composer & Title of Album | Name of Artist |
| (LP) Label & Number.....Price | (LP) Label & Number.....Price | (LP) Label & Number.....Price | (LP) Label & Number.....Price |
| (BT) Number.....Price | (BT) Number.....Price | (BT) Number.....Price | (BT) Number.....Price |
| (CA) Number.....Price | (CA) Number.....Price | (CA) Number.....Price | (CA) Number.....Price |
| (OR) Number.....Price | (OR) Number.....Price | (OR) Number.....Price | (OR) Number.....Price |

Please send information to Helen Wirth, Billboard, 165 West 46th St., New York, N.Y. 10036.

Talent In Action

• Continued from page 20

good entertainer and has even gathered a number of really good musicians around him. However, he is still some distance away from getting it all together.

The act strives after variety, but it is too loud, and the artist himself may well achieve the greatness after which he aspires through developing his own talents as well as those of his group instead of the on-stage preening in which he indulges.

Wishbone Ash—Decca Records—is an enthusiastic quartet of players shaped in the mold of Grand Funk Railroad and could probably make it, if only on sheer gutsiness and enthusiasm.

RADCLIFFE JOE

STEVE MILLER
CANNONBALL ADDERLEY
MAHAVISHNU
JOHN McLAUGHLIN
Beacon Theater, New York

Mixed consciousness rolled out of the Beacon Theater as the stage was struck by three different moods from three distinct musicians. Julian Cannonball Adderley, playing alto saxophone and accompanied by Nat Adderley, trumpet; Walter Booker, bass; George Duke, electric piano; Roy McCurdy, drums, and Airto Moriera, percussion, set the tone of the evening with their opening tune, "Black Messiah." The sextet then went into "Walk Tall," "Directions," and "Mercy, Mercy, Mercy." The set was a blend of well-known tunes with new innovations.

Mahavishnu John McLaughlin's guitar was soul-piercing during his first set. Backed by a four-man

ensemble, the Mahavishnu Orchestra, which included an electric violin, McLaughlin attempted to communicate the emotions of his environment. Judging from the reactions of the audience, the Douglas Records artist's communication was quite successful.

The Steve Miller Band offered a good blend of acoustic and electric rock, a fine ending to a good evening of music and people. "Mexico," "Deliverance," "Space Cowboy," and "Livin' in the U.S.A.," were outstanding and the set, which lasted over an hour, created the unifying factors for a fine evening of entertainment.

BOB GLASSENBERG

ENGELBERT HUMPERDINCK
Royal Box, New York

Engelbert Humperdinck may put gooseflesh on the ladies but he also has a way with a good country song. He included the vintage, "Just Out of Reach," the modern "Help Me Make It Through the Night" and his first major hit, "Release Me." He commented on the latter: "It stamped my style."

It's a sexy act, with asides directed at the ladies grouped around the stage, full of jacket and tie removing, a little self-mockery and a lot of confidence. The songs range widely from "Quando, Quando, Quando" to "You'll Never Walk Alone." It was the end of a five month U.S. tour for the London Records singer but there was little sign of wear and tear.

Laurie Holloway conducted, and Engelbert's own musicians included John Spooner, drums, Michael Green, guitar and Rory McDonald, bass guitar.

IAN DOVE



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AT

Expo Seventy-One

1971 MUSIC & AMUSEMENT MACHINES EXPOSITION

Sherman House, Chicago

sponsored by

MUSIC OPERATORS OF AMERICA

THREE GREAT DAYS!

SPECTACULAR EXHIBITS

Friday, October 15
9:00 AM to 3:00 PM—Exhibits Open
12:00 Noon—Ladies Luncheon
3:30 PM to 6:00 PM—MOA Industry Seminar
Hospitality Suites Open in Evening

OUTSTANDING EVENTS

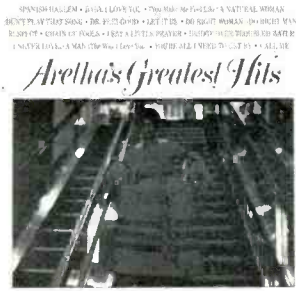
Saturday, October 16
10:00 AM to 6:00 PM—Exhibits Open
11:30 AM to 1:00 PM—
MOA Bruncheon and Membership Meeting
Hospitality Suites Open in Evening

Sunday, October 17
10:00 AM to 2:00 PM—Exhibits Open
6:00 PM to 7:00 PM—Cocktail Hour
7:00 PM to 1:00 AM—
Gala Banquet and Stage Show

Music Operators of America, 228 N. LaSalle Street • Chicago, Illinois 60601 (312) 726-2810

Billboard Album Reviews

SEPTEMBER 25, 1971



POP
ARETHA FRANKLIN—
 Aretha's Greatest Hits.
 Atlantic SD 8295

Take 14 of Aretha Franklin's most exciting singles performances and put them together in one package and you have a blockbuster sales item. From her first smash "I Never Loved a Man (The Way I Love You)" to her current hit "Spanish Harlem," it's easy to see why she has remained at the top of the best seller lists.



POP
THE GRASS ROOTS—
 Their 16 Greatest Hits.
 Dunhill DSX 50107

The Grass Roots have been riding along on a steady string of hits and 16 of their very best are included in this one album. Beginning with their earlier hits, "The River Is Wide" and "Let's Live for Today" all the way up to their recent winners, "Temptation Eyes" and "Sooner or Later," this package is headed for top sales.



POP
POCO—
 From the Inside.
 Epic KE 30753

Poco remains one of the most original groups around today and they should win much favor with their fans with this latest outing. They are tops with "Hoe Down," "From the Inside," "What Am I Gonna Do" and an exciting "Just for Me and You." Exceptional programming fare here with sales sure to follow close behind.



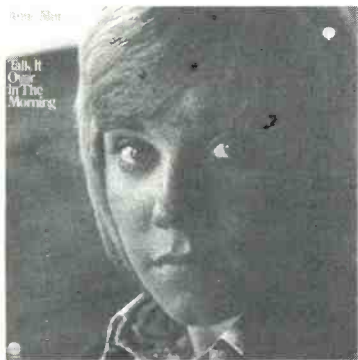
COUNTRY
FREDDIE HART—
 Easy Loving
 Capitol ST 838

Freddy Hart went straight to the top of the country charts with his beautiful "Easy Lovin'" hit and is faring well on the Hot 100 also. This album followup should prove equally successful. Hart turns in fine performances of "Without You," "One More Mountain to Climb" and his original "The Whole World Holding Hands."



POP
JOY OF COOKING
 Closer to the Ground.
 Capitol SMAS 828

Following a debut album that simmered on the nation's pop LP charts, Joy of Cooking has returned with a followup that shows that the group is, in fact, getting it all together. The group has developed a more definitive sound, with cohesive rhythms complementing strong vocals. In view of all this, this album could do better than its predecessor.



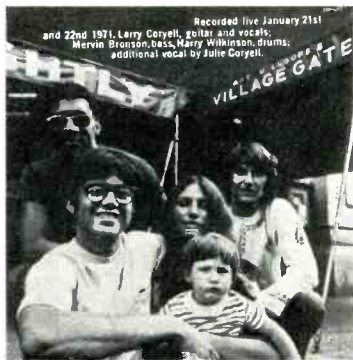
POP
ANNE MURRAY—
 Talk It Over in the Morning.
 Capitol ST 821

That "Snow Bird" winner has come up with another album outing that should prove an immediate top programming item and fare well in sales also. She's at her best with Jose Feliciano's "Destiny," James Taylor's "Night Owl" and Carole King's "You've Got a Friend," but also included in the standouts are "I Know" and her current single "Talk It Over in the Morning."



POP
EXUMA
 Do Wah Nanny.
 Kama Sutra KSBS 2040

This is the premiere LP for Exuma on the Kama Sutra label. And while it is not a total departure from his other LP's, there is more of the Caribbean Island feeling here than in the others. There is much power and energy behind this LP, which will make a hit with many new folk, as well as all the old Exuma fans. Best cuts include "Do Wah Nanny," "22nd Century" and "Roweena."



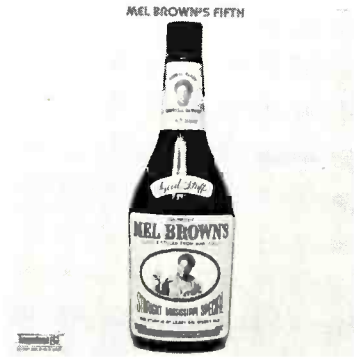
POP
LARRY CORYELL AT THE VILLAGE GATE—
 Vanguard CSD 6573

Coryell has placed his unique provisional guitar in front of multiple rock and funk rhythms and has come up with his best, most controlled LP to date. This live recording is of excellent quality and contains five tunes which should receive heavy underground FM exposure. The vocals by Julie Coryell add a great deal to the music. Outstanding tunes include "Can You Follow?," "After Later" and "The Opening."



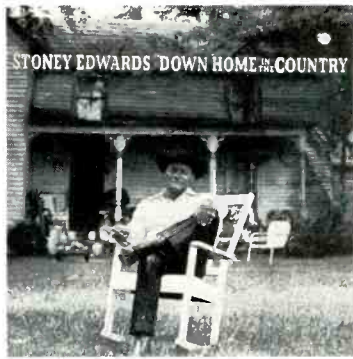
POP
NEIL SEDAKA—
 Emergence.
 Kirshner KES 111

Sedaka makes his debut on the label with a collection of original tunes he penned along with Howard Greenfield, and they're among some of the finest he's ever done. Especially noteworthy are "I'm a Song (Sing Me)," "Cardboard California," "God Bless Joanna" and "Rosemary Blue." Sedaka should win many new fans with this album and have a healthy sales run on the charts.



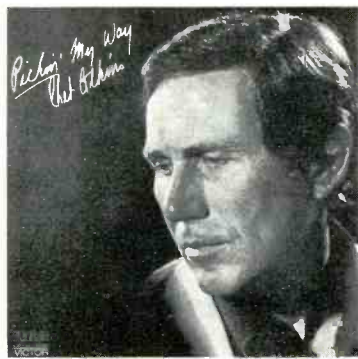
POP
MEL BROWN'S FIFTH—
 Impulse AS 9209

Brown's guitar and improvising virtues are apparent throughout the album, the influences of Mississippi are apparent, as are the influences of the great improvising masters of the West Coast. But what is most apparent is the funk/free form guitar of Brown and his spirit of musical force. "Time for a Change," "Luv Potion" and "Home Made" are good examples of Brown's wizardry.



COUNTRY
STONEY EDWARDS—
 Down Home in the Country.
 Capitol ST 834

This second album by Stoney Edwards for Capitol Records shows in no uncertain terms, that this is a truly serious contender for top country honors. Edwards, who writes some of his material, has a natural talent for country music, and this album should propel him into the country charts. Tunes include, "Dixie Boy," "Odd Job, Dollar Bill Man" and "Saturday Night."



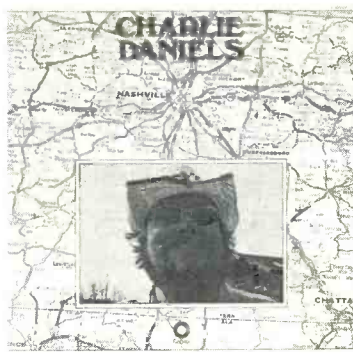
COUNTRY
CHET ATKINS—
 Pickin' My Way
 RCA LSP 4585

As Johnny Cash observed in his "Ode to Chet," Chet Atkins is a master craftsman. He has a deeply sensitive approach to the guitar that offers the listeners professionalism without that taint of commercialism, and makes him a favorite among audiences other than country buffs. Included here are tunes like "Black Mountain Rag," "Lover Come Back to Me," and the title tune, "Pickin' My Way."



POP
MAGIC—
 Rare Earth R 527L

Magic is a good name for this group, which combines funk and whiteness into a good, jovial LP. The tunes carry messages and the musicians here carry the tunes. There is funk, balladry, soul, rock and acid here for the asking. Magic is across the board and should receive heavy air play at pop radio stations across the country. "Pacifying Burn," "Keep On Movin' On," "Absolutely Free" and "I'm Your Landlord" round off this LP.



POP
CHARLIE DANIELS
 Capitol ST 790

This debut album should be an instant success for veteran Nashville session man, Charlie Daniels. The songs written by Daniels, and produced by Jerry Corbitt, are an exciting blend of rock, folk and country, treated with an expertise garnered from long years of association with entertainers like Bob Dylan, the Beatles and Leonard Cohen. Selections include, "The Pope and the Dove," "Ain't No Way," "Little Boy Blue."

SPECIAL MERIT PICKS

POP

THE VENTURES (2 LP's—United Artists UXS 80)

This deluxe double record set at a special low price is a tremendous bargain especially for collectors. Many of the group's super hits are included here such as "Hawaii-Five-O," "Telesat." Other standouts include "Tequila," "Grazin' in the Grass" and "Classical Gas."

DUST—Kama Sutra KSBS 2041

Utilizing a combination of pulsating, earthy rhythms and some good vocals, this new group on the Kama Sutra label emerges as a strong contender for chart honors. Debut offerings include "Stone Women," "Often Shadows Felt" and "From a Dry Camel."

B.B. KING—Live at the Regal. ABC ABCS 724

B.B. King's beautiful rapport with a crowd was never so evident as it was in Chicago, Nov. 21, 1964, when "Live at the Regal" was recorded. Ed Michel has cleaned up Johnny Pate's original, essential and timely production, polishing the perfection of this "live" recording among the many albums. King comes on in a storm of intensity that elevates "Everyday I Have the Blues" and "You Upset Me Baby" among the best blues ever. Like brand new!

LONNIE MACK — The Hills of Indiana. Elektra EKS 74102

Memphis, now Nashville Lonnie Mack bids for a chart comeback with still another fine LP of country-soul and pop-gospel. Mack is dedicated, often moving and brilliant, yet "undiscovered" by a pop public that would tune in fast if they could hear Mack soul away on "Rings," Dylan's "The Man in Me" and "All Good Things Will Come to Pass." Buttry, Briggs and Putnam back Mack for an honest shot at popular exposure.

THE SHIRELLES—Happy & in Love. RCA Victor LSP 4581

Surprise, plus a little Magic of believing, returns to us the sweet Shirelles, who have found the producer who can deliver them to a second-childhood of hits, hits, hits in Randy Irwin, Shirley, Micki and Beverley dip into "No Sugar Tonight," "Go Away and Find Yourself," "Gonna Take a Miracle" and "Dedicated to the One I Love." George Andrews and Joe Scott arranged and conducted, and with a lot of sentiment on their side, the Shirelles are here now.

JEANNIE GREENE—Mary Called Jeanie Greene. Elektra EKS 74103

Jeanie Green is one backup singer who's clearly made it through to the front, as her milder Joplinsque attack is elevated by her ease, efficiency and, yes, perfect pop voice. Don Nix sets her into a fight-on Memphis rock environment with Wayne Perkins, Roger Hawkins, Barry Becket and Marlin Greene. Nix' production makes it all sparkle on "You Know Who You Are," "Only the Children Know" and "Going Home." And check out her piano work, too.

LINDISFARNE—Nicely Out of Tune. Elektra EKS 74099

Lindisfarne is perfectly in tune with itself and the rock universe of Neil Young, Grin, Moody Blues and others who sing to shed a little light upon the way. Alan Hull writes and wails "Winter Song," "Clear White Light" and "Scarecrow Song," as the British band gets real musical, chipping in soft-rock soundwaves that put to rock Hull's high, positive thoughts. A touch of the Beatles helps here.

RANDY BURNS—ESP-Disk ESP 2007

This LP marks the return of Burns to the ESP label. It is a soft sound, filled with feelings of togetherness and love. Burns' voice is one of the most clear, resonant, true voices in the business today. And the backing of the Sky Dog Band adds much to the songs. "Sorrow's Children," "Lisa" and "Deegan Street," are among the best of this LP. But all the tunes carry the flair of a long time musician/writer who cares for his music and his audience. With a good promotion, this LP should carry to the top of the charts.

DAVID REA—By the Grace of God. Capitol ST 826

Folk guitarist David Rea turns singer-rock, keying a remarkable array of exciting, spirited and spontaneous rock, folk and traditional music on his second LP, and it all pops, while retaining the substance of a quality disk, as the Windfall crowd features Rea, Dino Danelli, Mike Seeger and Leslie West on brilliant romps through "Tom Green Country Fair," "Western Plains" and "Here We Go."



POPULAR ★★★★★

THE JOHNSTONS—Colours of the Dawn. Vanguard VSD 6572

BOBBY STEVENS & THE CHECKMATES, LTD.—Rustic RR 2001

JOHN MANNING—White Bear. Columbia C 30741

WHITE NOISE—An Electric Storm. Island SW 9303

THE WACKERS—Wackering Heights. Elektra EKS 74098

JUICY LUCY—Get a Whiff a This. Atco SD 33367

STRING CHEESE—Wooden Nickel WNS 1001

ALBUM REVIEWS

BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

when answering ads . . .

Say You Saw It in the Billboard

(ADVERTISEMENT)



DEAR DEALERS:

As noted in Billboard last week, FIND will have a weekly news column in Billboard... designed to communicate with present and potential FIND dealers... to keep you informed on the current status of FIND. In case you missed last week's initial FIND News column, drop us a note and we will send you a copy.

Merchandise from participating manufacturers continues to pour into FIND's Terre Haute warehouse. As FIND has well over 500 labels participating in its program, you can imagine the headaches Dean White, FIND's Operation Manager in Terre Haute, is experiencing. The FIND warehouse inventory is being set up by Music Industry Code (MIC) numbers assigned to the product of each label. This means the FIND warehouse stock will be set up strictly numerically, by label.

As you will note, when the FIND Customer Order Forms, Customer Counter Service Centers, Promotional Materials, etc., are sent to you within the next two weeks, both the manufacturers' product number and the corresponding MIC number will be printed in the FIND Catalogs... we are asking your customers to order by MIC number to facilitate our prompt filling of all your customer orders. Incidentally, in answer to your many questions for more information on the FIND warehouse, following are some of the vital statistics: Its square footage is over 40,000 feet; we have over 1200 record and tape bins to warehouse the special order merchandise your customers are ordering through you. The FIND warehouse also has the latest material handling equipment to aid our personnel in processing orders within 48 hours of receipt. An early issue of Billboard will carry interior photos of the FIND warehouse.

Speaking of photos, presently we have a field rep in the Midwest, MILES KILLOCH, who, among his other very important duties, will be taking photos of your stores; and from time to time FIND will reproduce these in this column to show you how other dealers are merchandising the FIND concept in their stores to get the most sales on catalog merchandise.

The FIND Catalog is presently in its final stages. Again, you can understand the vast data on all labels to be computer stored for reproduction in the FIND Catalog... with the product so arranged in the Catalog that it automatically acts as a special sales rep for you... you will have another sales person in your store via the FIND Catalog!

For your information, the FIND Catalog will have the following sections:

- Popular Artists
- Popular Collections
- International Collections
- Religious Collections
- Theatre/Films/TV (Musical)
- Classical
- Classical Collections
- Spoken Word
- Instruction
- Humor
- Children's
- Christmas
- Miscellaneous

There will also be interesting editorial features in the FIND Catalogs that will sell additional catalog merchandise for you.

THE IMPORTANT THING TO REMEMBER IS TO KEEP THE FIND CATALOG ON DISPLAY AT ALL TIMES SO THAT IT CAN DO A REAL SALES JOB FOR YOU ON CATALOG PRODUCT!

More next week... if you have any questions re FIND, please address them to me c/o FIND at the address noted below.

Remember, if it's in the FIND Catalog, it's in the FIND warehouse, and available for immediate shipment to you for your customer special orders!

Add to your profits and customer service now by becoming a participating FIND dealer!

BILL WARDLOW

P.S.: If you have applied to be a FIND Dealer but you haven't yet returned your signed letter of understanding with FIND, do it now, as we cannot service you until we have these on file.

FIND Service International
9000 Sunset Boulevard, Los Angeles, California 90069
213/273-1555

International News Reports

U.K. Vertigo: Wider Range Of Music

LONDON—Discussing the development of the U.K. Vertigo label, product manager John Carr told the Philips annual conference that it was originally intended to work intensively with a relatively small number of artists. He felt now however the number of artists must be a manageable number but big enough to give a wide range to the music.

"It must," said Carr, "above all, represent the sound of contemporary music and this is not just to be found with a few musicians in this country. It may be found in the music of American, Canadian and continental bands and could be best exploited by an open-mindedness on our part and a willingness to release the music

we want and need rather than the musicians we have."

Carr told the force of the need of close liaison between head office in the force in the way of promotional aids which could be made available to dealers in areas where various bands are appearing.

He announced the release of three new Vertigo albums this month by Canadian act Lighthouse, Beggar's Opera group and Dr. Z. This latter album is by Dr. Keith Keyes-Morris who is a professor of music at Swansea University. Carr also mentioned other forthcoming Vertigo albums which would be released in the coming months including a second album by Ian Mathews, plus LP's by Assagai, Jade Warrior, Legend and New Patto.

Committee To Advise Chess Releases In U.K.

LONDON — A special committee of outside music industry personalities including Mike Raven, Mike Ledbitter, Alexis Korner and rock authority Charlie Gillett will be advising Philips over the coming months regarding future releases from the American Chess catalog.

Howard Tomney, responsible for U.S. product, said the company would by trying its best to exploit the best of the back catalog and at the same time giving maximum concentration to the label's current material. Tomney said that he felt that both the catalog and current material could benefit each other in the terms of sales turnover.

Philips is mounting a special push behind the October release of Chess albums which will in-

clude a recently recorded album by Chuck Berry. The release will also feature albums by Pot Liquor (the Red Bus company is currently planning a U.K. tour by the act for later this year), the Detroit Emeralds and Cissy Houston.

Young Japan Starts Tour

VANCOUVER — "Young Japan," a package tour comprising 20 Japanese singers and musicians, began its North American tour here this week, in a performance which was recorded on location by Aragon Records.

"Young Japan" includes the Japanese rock group, Brown Rice, and singer Osamu Kitayama. The live recording was carried out under the sponsorship of the Canada-Japan Society and was aided by the Toshiba Industrial group.

Special mobile equipment was leased from independent Toronto producer, Merv Buchanan, who is now based at Aragon.

"Young Japan" will play in New York, Boston, Toronto, Los Angeles, Mexico City and Honolulu before returning to Tokyo.



WITH THE opening last week of its \$180,000-plus Music Center in Bond Street, Chappells has put in a powerful challenge to EMI's HMV store in Oxford Street for the position as Britain's leading showplace disk outlet. Operating on the self-service principle, the center claims to be "the biggest music store in Europe." It has 5,000 square feet devoted to a display of 25,000 albums in hexagonal browser and 3,500 tapes—the country's most comprehensive selection—and a further 5,000 square feet for sheet music, instruments, hi-fi, plus Keith Prowse ticket and travel concessions. The redesigned interior has been under construction since January and follows a tour of Scandinavian and Continental countries by managing director Alex Strickland. For Chappells, this is only the beginning of a drive to establish the Philips-owned organization as a formidable contender in the retail trade. An expansion program is envisaged, but as yet remains undefined. Plans, to some extent dependent on the progress of the Bond Street outlet, will be formulated early next year.

MCA Mounts 1st Corporate Sales Push

LONDON — The first major MCA corporate sales campaign will be launched in October. The campaign, as yet untitled, will center around the five MCA acts Wishbone Ash, Osibisa, Mick Greenwood, Budgie and Stackridge, with concentration on specially designed window displays. The same theme will be used in press advertising during the campaign's month-long duration.

An intensive promotional campaign is also planned for the second Wishbone Ash album, "Pilgrimage" which is released this week. Three-piece point-of-sale display units for the album will be distributed to key dealers and 2,000 new Wishbone Ash posters will be available to dealers through Selecta distributors.

Point-of-sale material and extensive advertising is also planned for the release of the debut album by singer/songwriter Mick Greenwood called "Living Game" which will be released next week.

RCA Canada Spanish Disk

TORONTO—RCA Canada has announced the acquisition of a Spanish master by Tony Ronald called "Help (Get Me Some Help.)" National sales manager, Ed Preston, says that the single is presently top of the charts in Spain. Acetates and advance tapes were rushed to RCA branches.

RCA's Preston says the label is rush-releasing both English and French versions of the song.

Selwood Quits For Own Co.

LONDON — Kinney European manager Clive Selwood is leaving the company at the end of this month to devote his time to the running of his own record company, Dandelion Records, as well as the management of the two disk jockeys he represents—John Peel and Pete Drummond.

Selwood has been with the Kinney Record Group since it took over the Elektra label at the beginning of 1971. Before this time, he worked for six years with Elektra, firstly as a one-man representative of what was then considered to be a "specialist" label, with sole charge of sales, press, radio and TV, until the distribution deal was signed with Polydor. He was promoted to European manager—in charge of Elektra's recording and publishing interests throughout Europe—in 1969.

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The Midwest Leading Manufacturer of Water Beds

Strike Delays Start Of CBS-U.K. Conference

By PAUL PHILLIPS

Staff Member, Record & Tape Retailer

KILLARNEY, Ireland—A strike by the workers of the Irish electricity industry which brought power cuts of five and six hours at a time, hampered product presentation at the CBS 1971 European sales conference.

This resulted in a late start for the conference and meant chaos for the visual side which was based around slides and film clips.

However, CBS managed to overcome this owing to reorganization

by artists' liaison manager Derek Witt and work by art department whose job it was to synchronize the visuals with the presentations.

Marketing manager Glyn Evans announced an autumn selling campaign "The Greatest Hits Are on CBS" and centers around albums already available and a new release of "Greatest Hits" collections by Bob Dylan, Ray Stevens, Roy Orbison and others.

CBS has taken its biggest step to boost the campaign by allocating budgets to area sales managers to be used in advertising for bulk order dealers in the local press.

While the "Greatest Hits" are the concentration area, CBS is extending the campaign to cover the catalogs of all artists involved. There will also be more general albums, such as Simon and Garfunkel's "Bridge Over Troubled Water" which has been among the top 10 albums for almost 18 months in the U.K.

All titles in the campaign will be available on tape, which should help boost CBS's percentage sales which, tape product manager James Fleming announced, is already in double figures.

In a bid to encourage dealers to stock tape, CBS has special offers relating to seven pilferproof display units. Six out of the seven stands are free to dealers who order the number of tapes the individual stands hold. The seventh, a wall unit, is free with an order for 150 tapes.

Fleming also announced CBS's first line of blank tapes—the CC60 (60 minutes) and the CC90 (90 minutes). There is a counter merchandiser which holds 26 blank tapes and dealers ordering the full amount will be invoiced for only 24 tapes.

A Disney soundtrack, "Bedknobs and Broomsticks" will be part of the first release on a new Disney label, Disneyland Doubles which is a series of singles and top and flip sides aimed at the children's market. Another Disney soundtrack "Scandalous John" on Buena Vista plus a three track single from the film, featuring Rod McKuen, will also be released.

Also announced at the conference were the first releases on the Monument and Douglas labels, both under new UK licensing deals with CBS.

Delegates were entertained on Saturday (11), the last night of the conference, by the Tremeloes and new signing Robert Young. Another new signing, U.S. group Fishbaugh, Fishbaugh and Zorn, played as part of the a&r presentation earlier and also made a surprise appearance at the Saturday party.

POLYDOR SA SPAIN DEBUT

MADRID—The founding of Polydor SA in Spain separates the Polydor product, marketing and sales forces from those of Fonogram SA, Madrid, the Philips subsidiary.

Mariano de Zuniga is managing director of both Fonogram and Polydor SA and Christian Lohse, who formerly headed the DGG division within Fonogram, is named marketing manager of Polydor SA. His assistant is Saul Tagarro and the Polydor label chief is Jesus Maria Campos.

Warner Bros. Canada Intro Fall Product

TORONTO—Warner Bros. of Canada, Ltd., hosted a reception at Eastern Sound Studios to unveil the label's fall product. Ken Middleton, WB president, welcomed dealers and media people to the meeting which featured new product by Donovan, Deep Purple, Randy Newman, Labelle, Paul Stookey, Gordon Lightfoot, Fanny, the Kinks and the Beach Boys.

Surprise guests at the party were the Reprise act, Brave Belt, who were in Toronto cutting a new album.

WB executives on hand included national sales manager Gord Edwards; promotion executives Mike Reed, Tom Williams and Bruce Bissell; a&r director John Pozer, and Ontario branch manager Armand Beaudin.

Edwards is to take the film presentation on the road for presentation at other WB branch offices. The fall product from Atlantic/Atco will be presented at a similar meeting later this month.

Premier Awards Lighthouse Gold

TORONTO—Lighthouse received their first Canadian gold record for their debut album on GRT, "One Fine Morning," this week.

The presentation was made during a concert at the CNE Bandshell by the Ontario Premier, William Davis. Davis donned a Lighthouse T-shirt for the presentation.

The concert was the finale of the CNE's Youth Day.

A&M Canada, Rios Single

TORONTO—A&M has scheduled a new Miguel Rios single, based on "Te Deum" of Charpentier, the new release is titled "United." It was produced by Raphael Trabuchelli, with arrangement and orchestral direction by Waldo de los Rios.

Rios is scheduled to perform the song at the Unicef Gala, which is to be televised by Eurovision on Nov. 14.

Jackson 5, Ampex Meet

TORONTO—Ampex Music of Canada hosted a reception this week for the visiting Motown stars, the Jackson Five, to coincide with the group's appearance at the CNE.

The event took place at the recently opened upstairs dining lounge of Ed's Warehouse eatery.

Ampex was represented by national sales manager, Joe Pariselli; national promotion director, John Driscoll; and Skip Fox, Ontario promotion manager.

From The Music Capitals of the World

MEXICO CITY

Alejandro Siegrist has resigned as general manager, Orfeon Records. . . . Tom Jones set to appear in Mexico City, probably the Sporting Arena, with a 51-piece orchestra on Sept. 23. . . . Argentinian singer Sandro arrived here for TV work and a nightclub show. . . . Titled "Super Onda Chicana," Polydor SA released (on their Fontana label) a number of Mexican groups playing and writing rock music in English. Included were *Revolucion de Emiliano Zapata*, *Tinta Blanca*, *La Tribu*, *Rosario*, *Quinta Vision*, *Division Del Norte*.

Enrique Caceres, leader singer with Los Panchos, has left the group to go solo. His place will be taken by Ovidio Hernandez. Caceres has to fulfill a Japanese contract with Los Panchos before he starts to record for CBS. . . . Mexican composers Felipe Gil and Hector Meneses have joined forces as a duo and made their debut at the Jaime's nightclub. . . . Guillermo Infante, former Orfeon Record president and ex-president of the Mexican Association of Phonograph Producers, is in Washington taking a four-month course in English. . . . Singer Enrique Guzman has signed with Peerless Records after being without a record contract for a year. . . . Luis Arturo Carcamo has rejoined Capitol in the public relations department. . . . Two French language songs are popular in Mexico—"Les Rois Mages" by Sheila (Orfeon) and "Butterfly" by Daniel Gerard (CBS). Both are available and selling well in French and Spanish. ENRIQUE ORTIZ

SYDNEY

Astor Records are mounting a big promotion on "Rock Mass for Love" recorded at St. George's Cathedral with the Dean of Perth and rock group Bakery. . . . Local producer Wayne Thomas named Kinney Music's professional manager. Also Cleo Calvo, ex-Go-Set will assist Phil Greenop in product and promotion. Mike Kempster is transferring to Adelaide and ex Astor sales representative Peter Mitchel will take over the Brisbane area.

Festival recording artists, New Dream, are having their recently successful record, "Soft Delights" released throughout Europe on Oct. 1 and in Japan on Sept. 10. EMI recently signed group, Grapevine, as recording artists. . . . Local artists Tim Meek with "Save the Land" and Cliff Portwood with "The Wind" are the latest promotions by RCA. . . . Another conversion of Carole King's "Child of Mine" has been recorded by Leonie Goodwin on Spin Records. Greg Quill partner in Cellar Music is recording an LP and single for Festival Records.

Fable recording artist Matt Flinders is having a runaway seller with his latest "Butterfly." Matt resumed his ABC Show that previously ran for 26 weeks and he is signing for another 13. . . . Perth disk jockey, Mike A'Hern ex radio Caroline, London, has been promoted to musical director at Radio Station 6PM.

The final of Hoadley's "Battle of the Sounds" in conjunction with 3UZ in Melbourne was won by Adelaide group Fraternity followed by Sydney group Sherbert. . . . Ted Mulry received a silver disk award from EMI in Melbourne for his record of "Falling in Love Again." The presentation was made by EMI promotion man, Jeff Reynolds in the absence of state manager, David Douglas. . . . Singer Johnny Farnham with U.K. actors Dame Anna Neagle and Derek Nimmo will star in "Charlie Girl" opening in Melbourne on Sept. 25.

Radio Station 3AK in Melbourne are doing a big station promotion with theme "3AK Where No Wrinkles Fly."—"You Can Have Wrinkles on Your Face Without Having Them on Your Mind." . . . Barry Kimberley of Essex Music, Australia, announced the signing of Bandstand Song Writing Award winners Fred Dyer and Terry Fielding (country section) plus Steven Kennedy and Peter Dawson (pop section).

ROBERT FOWLER

TOKYO

Norio Oga, 41, graduated from Tokyo Art University in music in March, 1953. A year later he entered the Berlin National Music University in West Germany, graduating in July, 1956. After a brief career as an opera singer, he joined the staff of Tokyo Tsushin Kogyo (now Sony Corporation) in April 1963. In March, 1968, CBS of the U.S. and the Sony Corporation of Japan formed CBS/Sony Records, Inc. in Tokyo as a 50:50 joint venture firm. Oga was named a director and in April 1970 was named president.

LONDON

Chas Peate, who runs his own Belsize Music firm from the London offices of Radio Luxembourg, has acquired three masters from Lally Stott's own production company. Stott, composer of "Chirpy Chirpy Cheep Cheep," has placed sides by acts called Peacock, the Blue Jacks, and another act with Belsize, which will handle the masters and the songs in the UK, America and Canada. Peate will also have Stott's future material in the aforementioned territories.

Page Full of Hits boss Terry Noon has signed his catalog with a Japanese publisher for the first time. The music publishing company is now represented by the local Hara Music firm.

The Dart label, formed by Clive Stanhope and Tim Satchell of the Chart Productions company, has signed an initial six-month pressing and distribution deal with RCA. Stanhope has negotiated an exclusive worldwide deal with Bill and Steve Jerome Associates of New York for the rights to four American acts, Mightily Love, Tin Can Alley, Cottage and Banana. Dart's first release will be by Tin Can Alley with a single called "Funky World."

On his recent visit to America accompanying the act, Osibisa, Gerry Bron concluded a number of deals for his acts. Bron has placed the Uriah Heep group with Mercury, Paladin with Columbia, writer Tony Hazzard with Uni and Colosseum will switch from Dunhill to Warner Bros. for its next album release. . . . Mike Noble, a songwriter, has joined the Essex Music group to develop and promote the company's new copyrights. Other new appointments at Essex include those of Howard Harding—a former international release co-ordinator at Philips who has joined Essex in a similar capacity with responsibilities for the Fly label and Lois Gartlir who is now responsible for the company's sheet music activities. . . . Mike Willis, who has been handling promotion for Kinney's contemporary catalog, has left to form his own indie promotion unit. . . . A new children's series of budget albums called Discotales is being introduced by the Deacon company next month with the release of two albums, "Hans Christian Andersen Volume Two" and an album based on "Grimm's Fairy Tales." The new series has been produced in association with Television and Radio Commercial Productions, a firm run by disk jockey Brian Matthew. PHILIP PALMER

SEPTEMBER 25, 1971, BILLBOARD

York Switches To U.K.-Decca

LONDON—After one year with EMI-U.K., York—the label offshoot of Yorkshire Television—has switched its distribution to Decca under a new three-year worldwide licensing deal.

Through the deal, Decca takes over all existing product on York from EMI. The first new release will be "Sing" by Ransom Head produced by Jack Winsley and Bob Saker of Winsac Productions.

Other future product on York will include a single by Lovelace Watkins called "Someday Man" written by Paul Williams, and "Mr. Trombone Man" by Michael Blount, produced by Deke Arlon. Decca will release the York label under its own logo in the U.K., America and Canada but will issue the label's product on the Decca label in the rest of the world.



AT A reception held in their honor, are, left, Dash Crofts and, right, Jim Seals, of the duo Seals & Crofts, who are seen in the Penthouse Suite of the Dorchester Hotel, London, talking with Ian Ralfini, managing director of the Kinney Record Group (U.K.). Seals & Crofts have just signed a recording contract with Warners/Reprise for worldwide distribution, and the duo has been in Britain for the past week recording tracks for a new album.

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Special Reports from the Billboard Group

disco grafia
internazionale

Italian Rock Riots Cause Industry Concern

By GERMANO RUSCITTO

MILAN — Pop music does not generate violence in itself, but the big open air concerts in Italy are exploited by extreme political groups in an attempt to direct the energy of youth towards disturbance or even anti establishment rebellion. It is not the concert but the open air gathering that offers some minorities an opportunity to create disturbance.

This is the general opinion of the Italian music industry following recent disturbances.

Michel Bonnet, managing director and general manager of Italian EMI, emphasizes: "Not only in Italy, but also in France, in the U.S. and the U.K.—in all these places big pop concerts have caused riots. Present easy communications make what happens in New York or at the Isle of Wight immediately known in Italy and, when the same circumstances occur here, it is very easy to exploit this inclination to disturbance involving a kind of mistaken emulation of the foreign youth. But it is not the artists who bring violence. Unfortunately what happens can be useful for conservative towns which do not like this kind of concerts. There is, however, some exaggeration in the news reports about what occurs during these pop concerts, and this builds an image which is much too negative. It seems to me therefore absurd to think that major concerts will not be allowed in the future. Even Claudio Villa (a popular veteran singer here), for instance, has been involved in riots during a recent tour of his, but no one has dreamt of cancelling any date of Claudio Villa's tour."

"It is not the artists who create dangerous situations, but rather of a pre-existing attitude among the audience, often exploited by extreme political groups. However, I can understand that the authorities might be reluctant to grant further permits for big public concerts which would attract 20- or 30,000 people, but there will be no difficulties in arranging theatre concerts, with 6,000 people attending, easy to control and allowed to let off their enthusiasms in a lawful way."

Bonnet added that "in spite of all the troubles, these tours have contributed and still contribute to promote the sales of the records by the artists who come to Italy. Most of the people have just heard the records by these artists, but it is the live show, the immediate contact, which gives a big push to sales, not only regarding the artists who have performed live but also for other acts of the same genre. Only recently there have been live appearances in Italy by the greatest international groups and so, sales-wise, there is still a lot of space to exploit."

Bonnet concluded stating that "if these pop artists, on an international level, could appear more often on television, the anticipation for public concerts would have a more musical than social image and the excitement would be conveyed with a closer connection to the music."

CBS artists Santana and Chicago concerts have both caused controversy. Santana had to cancel their second show in Milan and their concert in Rome. Giuseppe Giannini, an executive of CBS-Sugar, maintains, concerning these riots, that "it is a matter of political groups causing disturbance which cashed in on the coming general elections. It is therefore a temporary situation which will soon come to an end. Concerts do, however, promote high sales and we are trying to arrange more. Perhaps the artists have felt uneasy, but as a promotion it has been worth it. We trust we shall solve the problems together with the Italian impresarios and organizers as well as with the foreign managers and artists."

"It would be convenient, for the good of the music, to eventually arrange concerts with tens of thousands of people attending and ticket prices at less than a dollar, as lately happened in Hollywood. Obviously, foreign performers and managers, realizing such events have a high promotional value, should conform their financial requests to circumstances."

Francesco Fanti, RCA international marketing manager for Southern Europe also agrees that riots have nothing to do with music, but rather with politics.

Fanti added that "the contact between the artist and his audience is really necessary and because the clubs are becoming discotheques and the next available venues will be the big theatres or open air spots."

"American artists are accustomed to perform in excitement-filled shows, which often give way to riots, so that we should not worry about them being afraid of future tours. Also, they are paid very well and usually carefully protected. Such situations are not, as a rule, really dangerous for them. The promotional side of these tours is very valuable and sales reflect this."

Fanti too agrees that "if pop artists performed more often on television, excitement at a live concert would not reach the riot stage."

Giuseppe Velona, Ri-Fi international manager, said: "Foreign performers' attitude as regards future Italian tours will very much depend on how international press comments on the situation."

Pier Tacchini, Kinney group's catalog manager at Ricordi, considered the Cantagiro date in Milan, when the Led Zeppelin had to interrupt their performance as a typical example of political, not musical violence. "Two hours before the event started, there were already large groups of police in the surroundings of the Vigorelli area. Already some boys were picking stones to be kept ready in their bags. The battleground had already been chosen. The concert or any other musical gathering are just pretexts, and if they were lacking other pretexts would be found."

Tacchini maintained many show producers have declared themselves

unwilling to embark in more enterprises of the kind, as they proved extremely unfavorable economically for them. Besides the riot problem, there is the one of patrons attempting free entry and who want to get in without resorting to violence. "We do not remember this in the past," he said.

Tacchini does not think these tours are really valuable from the promotional point of view. "Notwithstanding the prominence given by the press to these events, sales only get a light push. Reasons for this are simply in the fact that these big concerts are only in big towns, such as Milan, Rome and Bologna. What about the other Italian towns, and the provinces? Italy is much bigger and therefore once again we have to count on television."

RTR RECORD & TAPE
RETAILER OF THE MUSIC BUSINESS PAPER

U.K. Record Price Structure Is 'Ludicrous'

By RICHARD ROBSON

Staff Member, Record & Tape Magazine

LONDON—A call for "some co-operation between manufacturers and dealers" to sort out the bewildering new price structure for records and tapes has been made by a north London dealer. The plea comes from Bertram Thompson, a director of the Disc & Tape Centre at Cockfosters, London, and pretty fairly sums up the retail trade's attitude towards the prices muddle.

An editorial in Record & Tape Retailer pointed out that manufacturers appear to have gone haywire in their re-pricing of record and tape product following the recent mini-budget. Singles, for instance, now vary in recommended retail price from 1.1 dollars to 1.2 dollars according to company, while full-price pop cassettes retail for anything between 4.9 dollars and 5.07 dollars.

Quite apart from the extra work the price variations are making for shop staff, some dealers firmly believe that it is bad for business and is creating an air of bad will between the retailer and his customers. Some dealers even claim they are being accused by the customer of overcharging and "juggling with prices" because of the variations.

Thompson said: "I really wonder if the manufacturers have any idea how difficult it is for dealers to explain to a price conscious public the variations, and the reasons for, this ludicrous situation. All we are doing is trying to defend the manufacturers by offering some reasonable explanation to customers who more often than not, just don't believe us."

Thompson continued: "The price situation is really ludicrous particularly in respect of cartridge product where it is quite pathetic. We have some six to eight different prices in the standard 8-track range and three to four different levels in the so-called budget range. To make life a little sweeter and less complicated for both staff and consumers, the obvious answer would appear to be for dealers to try and work out an average price for 8-track tapes but unfortunately, this is not possible as the profit margin is insufficient to cover the reduction on the higher price tapes."

Thompson has, however, decided to round off the price of all his

Billboard Japan MUSIC LABO

TV Theme Songs Attract Disk Buyers

TOKYO—About 10 years ago there were many hit songs in Japan which came from film musicals but now, following the decline of the Japanese film musical, this phenomenon is no longer to be seen. And unlike the U.S. where the Broadway musical is extremely popular, there is no equivalent in Japan.

But recently a new trend has emerged—theme songs from television programs are attracting public attention and at the same time some of the music from advertising commercials is becoming popular.

One song, the theme of the "Fuyu No Kumo" program of the Tokyo Broadcasting System (TBS) titled "Polyushka Pole" is currently receiving the most attention.

It hit the Music Labo chart in July, recorded by the chorus of the Red Army on Nippon Victor. There are also versions of the song by the London Festival Symphony orchestra, conducted by Stanley Black (King), and by Masami Naka (Nippon Victor) also appearing on the chart. Naka also acts in the "Fuyu No Kumo" program.

In the television commercial field, Jerry Wallace's "Mandom," which was released in January this year, was a big hit with over 70,000 singles sold. It was originally a song advertising cosmetics. Among other commercials rearranged for regular release is "Come On Sportsman"—previously an advertisement for a tailoring firm.

Tokyo's Record Retailer League has started to issue record gift checks—after working on the idea for two years—in an attempt to boost sales.

The business control of the checks is being done by an operation division of Retailers' League and initially 200 record shops agreed to handle the checks. The League's total membership is 252.

The League is supporting the idea with a series of display units, stickers, leaflets and direct mail, plus radio and television advertising. Advertising is heaviest on radio, where the advertisement is included in six programs.

Commission on a cheque is 5 percent—the profit to the dealer is small—but the League considers that it will provoke more record sales.

Areas outside of Tokyo are starting to consider the idea seriously.

month's time. I'm selling most of my stuff at the old price and waiting to see what happens." He added that he had rounded off tape releases at 5.9 dollars.

Taylor also says that not only does he believe the public no longer knows the price of records, but that dealers are also unable to keep track of the various levels.

Any collusion between manufacturers on prices is, of course, illegal and would constitute an infringement of the Restrictive Practices Act. However, Pye general manager Geoffrey Bridge, commenting on the problem, said prices might well level out again over the next few months and individual companies could begin to fall more in line with each other pricewise.

But Bridge added: "Every company must have its own pricing policy, taking into account its own individual overheads and manufacturing costs. And after all, there is nothing to stop dealers rounding off prices themselves now that resale price maintenance has been abolished."

HITS OF THE WORLD

AUSTRIA SINGLES

- This Week**
- 1 CO-CO—Sweet (RCA)
 - 2 CHE SARA—Jose Feliciano (RCA)
 - 3 LOVE STORY—Francis Lai (EMI/Columbia)
 - 4 SILVERMOON—Michael Nesmith (RCA)
 - 5 BORRIQUITO—Peret (Ariola)
 - 6 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)
 - 7 SCHOEN IST ES AUF DER WELT ZU SEIN—Roy Black and Anita (Polydor)
 - 8 BUTTERFLY—Danyel Gerard (CBS)
 - 9 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA)
 - 10 WILLST DU MIT MIR GEHN?—Daliah Lavi (Polydor)

LP's

- This Month**
- 1 3 X 9—Various Artists (Polydor)
 - 2 TARKUS—Emerson, Lake & Palmer (Island)
 - 3 LOUIS ARMSTRONG MEMORIAL—Louis Armstrong (CBS)
 - 4 LEBEN HEISST LIEBEN—Peter Alexander (Ariola)
 - 5 NON STOP DANCING, Nr. 12—James Last (Polydor)
 - 6 PENDULUM—Creedence Clearwater Revival (Liberty)
 - 7 ATMOSPHERE—Danyel Gerard (CBS)
 - 8 STARPARADE 7 1/2—Various Artists (Polydor)
 - 9 MASTER OF REALITY—Black Sabbath (Vertigo)
 - 10 STICKY FINGERS—Rolling Stones (Rolling Stones Records)

BELGIUM SINGLES

(Courtesy Telemoustique)

- This Week**
- 1 THE FOOL—Gilbert Montagne
 - 2 J'AI TANT BESOIN DE TOI—Crazy Horse
 - 3 JESUS—Jeremy Faith (Decca)
 - 4 CO-CO—Sweet (RCA)
 - 5 BORRIQUITO—Pierre Perret (Supreme)
 - 6 HERE'S TO YOU—Joan Baez
 - 7 POUR UN FLIRT—Michel Delpech (Barclay)
 - 8 I LOVE YOU, JE T'AIME—Frederic Francois
 - 9 JE T'AIME, JE T'AIME—Michel Sardon
 - 10 HIGH TIME WE WENT—Joe Cocker (RCA)

LP's

(Courtesy Telemoustique)

- This Month**
- 1 RAM—Paul McCartney
 - 2 TARKUS—Emerson, Lake & Palmer
 - 3 FLAGANT DELIT—Johnny Hallyday
 - 4 STICKY FINGERS—Rolling Stones
 - 5 C'EST LA MEME CHANSON—Claude Francois
 - 6 WELL CUT—Jenghiz Khan
 - 7 SHE'S A LADY—Tom Jones
 - 8 LOVE STORY—Soundtrack
 - 9 MELTING POT—Booker T & the MG's
 - 10 SINFONIAS—Waldo de los Rios

BRAZIL RIO DE JANEIRO SINGLES

(Courtesy IBOPE)

- This Week**
- 1 OH ME, OH MY—B. J. Thomas (Top Tape)
 - 2 IMPOSSIVEL ACREDITAR QUE PERDI VOCE—Marcio Greick (CBS)
 - 3 AMADA AMANTE—Roberto Carlos (CBS)
 - 4 IT'S TOO LATE—Carole King (Odeon)
 - 5 FIRE AND RAIN—James Taylor (Philips)
 - 6 IF—Breed (Philips)
 - 7 BE MY BABY—Cissy Houston (Top Tape)
 - 8 IT DON'T COME EASY—Ringo Starr (Apple)
 - 9 QUEM MANDOU VOCE ERRAR—Claudia Barroso (Continental)
 - 10 HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival (Liberty)

RIO DE JANEIRO LP's

(Courtesy IBOPE)

- This Month**
- 1 AS 41 MAIS—Varios (CBS)
 - 2 MAR DE ROSAS—Fevvers (Odeon)
 - 3 PENDULUM—Creedence Clearwater Revival (Liberty)
 - 4 LOVE STORY—Johnny Mathis (CBS)
 - 5 RAM—Paul McCartney (Apple)
 - 6 O CAFONA NO. 2—Varios (S. Livre)
 - 7 MINHA DOCE NAMORADA—Varios (S. Livre)
 - 8 LOVE STORY—Francis Lai (RGE)
 - 9 CAETANO VELOSO—Caetano Veloso (Philips)
 - 10 SALVE, SALVE BRASILEIRO—Eduardo Araujo (Odeon)

BRAZIL SAO PAULO SINGLES

(Courtesy IBOPE)

- This Week**
- 1 IF—Breed (Philips)
 - 2 THAT'S WHAT I WANT—The Square Set (CBS)
 - 3 AMADA AMANTE—Roberto Carlos (CBS)
 - 4 TOAST AND MARMALADE FOR TEA—Tin Tin (Polydor)
 - 5 OH ME, OH MY—B. J. Thomas (Top Tape)

- 6 SO KUERO—Evaldo Braga (Polydor)
- 7 MINHA HISTORIA—Chico Buarque (Philips)
- 8 ANOTHER DAY—Paul McCartney (Odeon)
- 9 BOEMIO DEMODE—Paulo Vinicius (Copacabana)
- 10 MENINA DA LADEIRA—Joao So (Odeon)

SAO PAULO LP's

(Courtesy IBOPE)

- This Month**
- 1 AS 14 MAIS, VOL. XXV—Diversos (CBS)
 - 2 LOVE STORY—Johnny Mathis (CBS)
 - 3 LOVE STORY—Francis Lai (RGE)
 - 4 O COMPANHEIRO—Altemar Dutra (Odeon)
 - 5 SINFONIAS—Waldo de los Rios (Continental)

BRITAIN

(Courtesy Record Retailer)

*Denotes local origin

- This Week**
- 1 HEY GIRL DON'T BOTHER ME—Tams (Lowery)—Probe
 - 2 I'M STILL WAITING—D. Ross (Jobete/Carlo)—Tamlamotown (Deke Richards & Hal Davis)
 - 3 DID YOU EVER—Nancy & Lee (Reprise)—London Tree
 - 4 BACK STREET LUV—*Curved Air (Blue Mountain)—Warner Bros. (Curved Air)
 - 5 NATHAN JONES—Supremes (Tamlamotown)—Jobete/Carlin
 - 6 IT'S TOO LATE—Carole King (Screen Gems/Columbia)—A&M (Lou Adler)
 - 7 NEVER ENDING SONG OF LOVE—*New Seekers (United Artists)—Philips (David MacKay)
 - 8 I BELIEVE (In Love)—*Hot Chocolate (RAK)—RAK (Mickie Most)
 - 9 SOLDIER BLUE—Buffy Sainte-Marie (Cyril Shane)—RCA (B. Ste. M./Jack Nitzsche)
 - 10 WHAT ARE YOU DOING SUNDAY—Dawn (Carlin)—Bell Tokens/Dave Appell
 - 11 MAGGIE MAY/REASON TO BELIEVE—*Rod Stewart (Mercury)—Kappelman/Rubin Stewart
 - 12 YOU'VE GOT A FRIEND—James Taylor (Warner Bros.)—Screen Gems-Columbia (Peter Asher)
 - 13 LET YOUR YEAH BE YEAH—*Pioneers (Island)—Trojan (J. Cliff/S. Crooks)
 - 14 IN MY OWN TIME—*Family (United Artists)—Reprise (Family)
 - 15 FOR ALL WE KNOW—Shirley Bassey (United Artists)—United Artists
 - 16 TWEEDLE DEE TWEEDLE DUM—*Middle of the Road (RCA) Sunbury (G. Tosti)
 - 17 COUSIN NORMAN—*Marmalade (Decca)—Citrine (Marmalade)
 - 18 TAP TURNS ON THE WATER—*C.C.S. (Rak)—Rak/C.C.S. (Mickie Most)
 - 19 WHEN LOVE COMES ROUND AGAIN—*Ken Dodd (Melanie)—Columbia (John Burgess)
 - 20 WE WILL—*Gilbert O'Sullivan (April/MAM)—MAM (Gordon Mills)
 - 21 DADDY DON'T YOU WALK SO FAST—*Daniel Boone (Penny Farthing)—Intune
 - 22 BANGLA DESH—*George Harrison (Apple)—Harrisons
 - 23 DEVIL'S ANSWER—*Atomic Rooster (G.H. Music/Sunbury)—B&C (Atomic Rooster)
 - 24 LEAP UP & DOWN—*St. Cecilia (Polydor)—Jonjo (Jonathan King)
 - 25 LIFE IS A LONG SONG/UP THE POOL—*Chrysalis (Chrysalis)—Jan Anderson
 - 26 HEARTBREAK HOTEL/HOUND DOG/DON'T BE CRUEL—Elvis Presley (Belwin-Mills)—RCA
 - 27 TOM-TOM TURN AROUND—*New World (Rak)—Chinnichap/Rak (Mickie Most)
 - 28 GET IT ON—*T Rex (Essex)—Fly (Tony Visconti)
 - 29 CHIRPY CHIRPY, CHEEP CHEEP—*Middle of the Road (RCA)—Flamingo (G. Tosti/I Greco)
 - 30 MOVE ON UP—Curtis Mayfield (Carlin)—Buddah (Curtis Mayfield)
 - 31 AT THE TOP OF THE STAIRS—*Formations (Mojo)—Lowery
 - 32 FREEDOM COME, FREEDOM GO—*Fortunes (Capitol)—Cookaway (Cook & Greenaway)
 - 33 ANOTHER TIME, ANOTHER PLACE—*Engelbert Humperdinck (Decca)—Leeds/Melanie (Gordon Mills)
 - 34 MOON SHADOW—*Cat Stevens (Island)—Freshwater (Paul Samwell-Smith)
 - 35 (For God's Sake) GIVE MORE POWER TO THE PEOPLE—*Chi-Lites (Julio-Brian) (E. Record)
 - 36 WON'T GET FOOLED AGAIN—*Who (Fabulous)—Track
 - 37 KEEP ON DANCING—*Bay City Rollers (Bell)—Jewel (Jonathan King)

- 38 48 REMEMBER—*Rock Candy (MCA)—KPM-Zack Lawrence
- 39 37 LITTLE DROPS OF SILVER—*Gerry Monroe (Chapter One)—Intune
- 40 36 KNOCK THREE TIMES—Dawn (Bell)—Carlin (Tokens, Dave Appell)
- 41 47 AMAZING GRACE—Judy Collins (Elektra)—Harmony (Mark Abramson)
- 42 46 MY WAY—Frank Sinatra (Reprise)—Shapiro/Bernstein (Don Costa)
- 43 32 GET DOWN & GET WITH IT—*Slade (Polydor)—Barn (Chas. Chandler)
- 44 38 CO-CO—*Sweet (RCA)—Chinnichap/Rak (Phil Wainman)
- 45 39 BACK SEAT OF MY CAR—*Paul & Linda McCartney (Apple)—Northern (P&L McCartney)
- 46 34 ME & YOU & A DOG NAMED BOO—Lobo (Philips)—Carlin
- 47 SUPERSTAR/FOR ALL WE KNOW—Carpenters (A&M)—Rondor (Jack Daugherty)
- 48 YOU DON'T HAVE TO BE IN THE ARMY TO FIGHT IN THE WAR—*Mungo Jerry (Dawn)—Our Music (Barry Murray)
- 49 BUTTERFLY—Danyel Gerard (CBS)
- 50 44 BLACK & WHITE—*Greyhound (Trojan)—Durham/Essex (Dave Bloxham)

CANADA SINGLES

(Courtesy Maple Leaf System National)

- This Week**
- 1 UNCLE ALBERT/ADMIRAL HALSEY—Paul & Linda McCartney (Capitol)
 - 2 RAIN DANCE—Guess Who (RCA)
 - 3 SWEET HITCH-HIKER—Creedence Clearwater (Musimart)
 - 4 MAGGIE MAY—Rod Stewart (London)
 - 5 AIN'T NO SUNSHINE—Bill Withers (Ampex)
 - 6 NIGHT THEY DROVE OLD DIXIE—Joan Baez (Ampex)
 - 7 LIAR—3 Dog Night (RCA)
 - 8 I JUST WANT TO CELEBRATE—Rare Earth (Ampex)
 - 9 WON'T BE FOOLED AGAIN—Who (MCA)
 - 10 DO YOU KNOW WHAT I MEAN—Lee Michaels (A&M)

DENMARK LP's

(Courtesy IFPI)

- This Month**
- 1 HERFRA HVOR VI STAAR—Niels Skousen & Peter Ingemann (Polydor)
 - 2 EVERY GOOD BOY DESERVES FAVOUR—Moody Blues (Threshold)
 - 3 PEARL—Janis Joplin (CBS)
 - 4 HAIR—Danish Version—Hair Ensemble (Polydor)
 - 5 NON STOP DANCING, VOL. 12—James Last (Polydor)
 - 6 MASTER OF REALITY—Black Sabbath (Vertigo)
 - 7 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
 - 8 BAL PAA KAI'EN—Kai Loevring (Oktav)
 - 9 VOODOO CHILE—Jimi Hendrix (Karsell)
 - 10 WITH COMPLIMENTS—James Last (Polydor)

ITALY SINGLES

(Courtesy Discografia Internazionale)

*Denotes local origin

- This Week**
- 1 TANTA VOGLIA DI LEI—*I Pooh (CBS)—RCA
 - 2 WE SHALL DANCE—Demis (Philips)—Music Music/Allo Music
 - 3 PENSIERI E PAROLE—*Lucio Battisti (Ricordi)—Acqua Azzurra
 - 4 EPPUR MI SON SCORDATO DI TE—*Formula Tre (Numero Uno)—Acqua Azzurra
 - 5 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA)—RCA
 - 6 LA RIVA BIANCA, LA RIVA NERA—*Iva Zanicchi (Ri Fi)—Mascotte/Ri-Fi Music
 - 7 AMOR MIO—*Mina (PDU)—Acqua Azzurra/PDU
 - 8 CASA MIA—*Equipe 84 (Ricordi)—Fonofilm
 - 9 ERA IL TEMPO DELLE MORE—*Mino Reitano (Durium)—Fiumara/Ariston
 - 10 DONNA FELICITA—*Nuovi Angeli (Car Juke-Box)—Chappell
 - 11 VENDO CASA—*I Dik Dik (Ricordi)—Acqua Azzurra
 - 12 DJAMBALLA—*Augusto Martelli (Cinevox)—Cinevox
 - 13 ERA BELLA—*I Profeti (CBS)—April Music
 - 14 AMORE CARO, AMORE BELLO—*Bruno Lauzi (Numero Uno)—Numero Uno
 - 15 MOZART—SINF. NO. 40—Waldo de los Rios (Carosello)—Curci
 - 16 DIO MIO NO—*Lucio Battisti (Ricordi)—Acqua Azzurra
 - 17 I AM . . . I SAID—Neil Diamond (Uni)—Melody

- 17 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Beechwood BMI
- 15 UNA STORIA COME QUESTA—*Adriano Celentano (Cian)—Margherita
- 19 COM'E GRANDE L'UNIVERSO—*Gianni Morandi (RCA)—RCA
- 23 BUTTERFLY—Danyel Gerard (Joker)—Saar
- 22 HOW CAN YOU MEND A BROKEN HEART?—Bee Gees (Polydor)
- 22 SWEET HITCH-HIKER—Creedence Clearwater Revival (America)—Ariston/Palace
- 24 GET IT ON—Tyrannosaurus Rex (RCA)
- 25 AMERICA—*Fausto Leali (Philips)—Vittoria/Alfiere

LP's

(Courtesy Discografia Internazionale)

*Denotes local origin

- This Month**
- 1 E FU SUBITO
 - 2 AZNAVOUR—*Charles Aznavour (Barclay)
 - 3 DEL MIO MEGLIO—*Mina (PDU)
 - 4 TARKUS—Emerson, Lake & Palmer (Island)
 - 5 AMORE E NON AMORE—*Lucio Battisti (Ricordi)
 - 6 EMOZIONI—*Lucio Battisti (Ricordi)
 - 7 PENDULUM—Creedence Clearwater Revival (America)
 - 8 AQUALUNG—Jethro Tull (Island)
 - 9 CONCERTO GROSSO PER I NEW TROLLS—*I New Trolls (Cetra)
 - 10 ABRAXAS—Santana (CBS)
 - 11 ATOM HEART MOTHER—Pink Floyd (Harvest)
 - 12 STICKY FINGERS—Rolling Stones (Rolling Stones)
 - 13 AH L'AMORE L'AMORE QUANTE COSE FA FARE L'AMORE—*Ornella Vanoni (Ariston)
 - 14 LOVE STORY—Francis Lai (Paramount)
 - 15 RAM—Paul McCartney (Apple)
 - 16 DI VERO IN FONDO—Patty Pravo (Philips)

JAPAN SINGLES

(Courtesy Music Labo Co., Ltd.)

*Denotes local origin

- This Week**
- 1 WATASHI NO JYOKAMACHI—*Rumiko Koyanagi (Reprise)—Watanabe
 - 2 SAYONARA O MO ICHIDO—*Kiyohiko Ozaki (Philips)—Nichion
 - 3 JYUNANA SAI—*Saori Minami (CBS/Sony)—Nichion
 - 4 MELODY FAIR—Soundtrack (Polydor)—Intersong
 - 5 SUMMER CREATION—*Joan Shephard (Liberty)—J.C.M.
 - 6 MANATSU NO DEKIGOTO—*Miki Hirayama (Columbia)—Takarajima
 - 7 AME NO BALLADE—*Masayuki Yuhara (Union)—J.C.M.
 - 8 KINO KYO ASHITA—*Junji Inoue (Philips)—P.M.P.
 - 9 SARABA KOIBITO—*Masaaki Sakai (Columbia)—Nichion
 - 10 YOKOHAMA TASOGARE—*Hiroshi Itsuki (Minoruphone)—Yomiuri Pack
 - 11 MANCHURIAN BEAT—*Rumi Koyama (Union)—Victor, Watanabe
 - 12 OTOKO—*Koji Tsuruta (Victor)
 - 13 AME NO HI NO BLUES—*Yuko Nagisa (Toshiba)—Takarajima
 - 14 DON'T PULL YOUR LOVE—Hamilton, Joe Frank & Reynolds (Stateside)—Toshiba
 - 15 MINATO NO WAKAREUTA—*Hiroshi Uchiyamada & the Cool Five (RCA)—Uchiyamada
 - 16 BUTTERFLY—Danyel Gerard (Polydor)—Watanabe
 - 17 INDIAN RESERVATION—Raiders (CBS/Sony)—Shinko
 - 18 BIWAKO SHUKO NO UTA—*Tokiko Kato (Polydor)
 - 19 SWEET HITCH-HIKER—C.C.R. (Liberty)
 - 20 MATSU NO YUWAKU—*Four Leaves (CBS/Sony)—Nihon Television Geinc

MEXICO SINGLES

(Courtesy Radio Mil)

- This Week**
- 1 MARY ES MI AMOR—Leo Dan (CBS)
 - 2 LOVE HER MADLY (Amala Locamente)—Doors (Gamma)
 - 3 LOS REYES MAGOS—Sheila (Orfeon)
 - 4 FELICIDAD—Victor Yturbe (Philips)
 - 5 PECADO MORTAL—Los Barbaros (Raff)
 - 6 ROSA MARCHITA—Roberto Jordan (RCA)
 - 7 IT'S TOO LATE (Demasiado tarde)—Carole King (A&M)
 - 8 NEAR TO YOU (Cerca de ti)—Carpenters (A&M)
 - 9 THEME FROM "LOVE STORY"—Francis Lai (Gamma)
 - 10 VAMOS A PLATICAR—Los Socios del Ritmo (Capitol)

NORWAY LP's

(Courtesy Verdens Gang)

- This Month**
- 1 RAM—Linda & Paul McCartney (Apple)
 - 2 PEARI—Janis Joplin (CBS)
 - 3 STICKY FINGERS—Rolling Stones (Rolling Stones)
 - 4 DU SKA FAA EN DAG IMARA—Alf Proysen (Fortana)

- 5 AQUALUNG—Jethro Tull (Sonet)
- 6 JESUS CHRIST SUPERSTAR—Various (MCA)
- 7 STEPHEN STILLS, VOL. 2—(Atlantic)
- 8 SVENSKTOPPAR 10—Various (Flora)
- 9 ROSE GARDEN—Lynn Anderson (CBS)
- 10 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)

SOUTH AFRICA SINGLES

(Courtesy Southern African Record Manufacturers & Distributors Assn.)

- This Week**
- 1 CO-CO—Sweet (RCA)—Phil Wainman, Teal
 - 2 YOU—Peter Maffay (Gallo)—Copyright Control (Gallo)
 - 3 HE'S GONNA STEP ON YOU AGAIN—John Kongos (RPM)—Clan, RPM
 - 4 I DID WHAT I DID FOR MARIA—Tony Christie (MCA)—Francis Day, Gallo
 - 5 HOLD ON TO WHAT YOU'VE GOT—Peanut Butter Conspiracy (CBS)—MPA, GRC
 - 6 BANNER MAN—Blue Mink (Parlophone)—Clan, EMI
 - 7 RAIN, RAIN, RAIN—Gentle People (RPM)—Clan, RPM
 - 8 LADY ROSE—Mungo Jerry (Pye)—Essex, Teal
 - 9 ME AND BOBBY MCGEE—Gordon Lightfoot (Reprise)—Combine, Teal
 - 10 HOW CAN YOU MEND A BROKEN HEART—Bee Gees (Polydor)—Intersong Ltd., Trutone

SPAIN SINGLES

(Courtesy El Musical)

*Denotes local origin

- This Week**
- 1 FIN DE SEMANA—*Los Diablos (EMI)—Ritmo y Melodia
 - 2 HELP—*Tony Ronald (Movieplay)—Canciones del Mundo
 - 3 AHORA SE QUE ME QUIERES—*Formula V (Philips)—Fontana
 - 4 CARMEN—*Trebol (CBS)—April
 - 5 BUTTERFLY (Spanish)—Danyel Gerard (CBS)
 - 6 BROWN SUGAR—Rolling Stones (Hispanovox)—Essex Espanola
 - 7 ROSAS A SANDRA—Jimmy Frey (Ekipo)—Musica del Sur
 - 8 BORRIQUITO—*Peret (Ariola)
 - 9 ANOTHER DAY—Paul McCartney (EMI)—EGO
 - 10 HOY DARIA YO LA VIDA—(Columbia)

LP's

(Courtesy El Musical)

*Denotes local origin

- This Month**
- 1 STICKY FINGERS—Rolling Stones (Hispanovox)
 - 2 RAM—Paul McCartney (EMI)
 - 3 SEVILLANAS—*Manolo Escobar (Belter)
 - 4 AMORES—*Mari Trini (Hispanovox)
 - 5 EMERSON, LAKE & PALMER—Emerson, Lake & Palmer (Ariola)
 - 6 ANONIMO VENECIANO—Banda Original (Hispanovox)
 - 7 BLUES FROM LAUREL CANYON—John Mayall (Columbia)
 - 8 JOHN WESLEY HARDING—Bob Dylan (CBS)
 - 9 LOVE STORY Y OTROS EXITOS—Shirley Bassey (Hispanovox)
 - 10 ROCK 71—Various (CBS)

Veteran Collectors

• Continued from page 36

the downtown district, and convenient to all sections of the city, feels that its music market is probably as diverse as will be found in many major cities along the Atlantic Seaboard, for an example. Akin and Rothberg cover every section of the city, involving numerous ethnic groups, with just about the same degree of success at each spot. Requests are religiously honored, and there are very few instances in which a request did not pay excellent returns simply because if the programming is being done by a collector thoroughly familiar with his market he can "talk the location owner out of it" if he feels that there is no future for the request. A library of about 5,000 old favorites is maintained, with a minimum of five on each standard, or outstandingly successful request number.

Continental Music Company reports only mediocre success with little LP's. "Their only useful purpose in our market has been to indicate specific singles which may have an excellent profit potential when they come out individually later on," it was pointed out.

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
79

LAST WEEK
83

*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

CHICAGO—QUESTIONS 67 & 68/I'M A MAN (3:25/3.27)

(Prod. James William Guericco) (Writers: Lamm/Winwood-Miller) (Auerlius, BMI/TRO-Cheshire, BMI)—Reissued by demand, Chicago has another top chart winner in this coupling, both from past albums. Columbia 4-45467

BAND—LIFE IS A CARNIVAL (3.38)

(Prod. Band) (Writers: Danko-Helm-Robertson) (Canaan, ASCAP)—Their first release in well over a year, this funky beat swinger with a potent lyric line should fast prove their biggest to date. Flip: (No Information Available). Capitol 13199

ELGINS—HEAVEN MUST HAVE SENT YOU (2:34)

(Prod. Brian Holland-Lamont Dozier) (Writers: Holland-Dozier-Holland) (Jobete, BMI)—The super breakthrough that happened for Smokey Robinson's "Tears of a Clown" in England and the U.S. should repeat for this reissue by the Elgins. Heavy vocal workout could easily go all the way! Flip: (No Information Available). V.I.P. 25065 (Motown)

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

SUPREMES—TOUCH (2:55)

(Prod. Frank Wilson) (Writers: Sawyer-Wilson) (Jobete, BMI)—Change of pace for the trio is this ballad performance with each taking a solo turn. Offers much of the sales and chart potency of their recent "Nathan Jones." Flip: (No Information Available). Motown 1190

DAVY JONES—I REALLY LOVE YOU (2:54)

(Prod. Jackie Mills) (Writer: Gundry) (Language of Sound/Leslie Ann Gary, ASCAP)—Jones follows his "Rainy Jane" hit with a driving rhythm ballad that offers far more sales and chart potency than that recent hit. Flip: (No Information Available). Bell 45-136

MARK LINDSAY—ARE YOU OLD ENOUGH (2:01)

(Prod. Mark Lindsay) (Writer: O'Day) (Viva/Wren, BMI)—Lindsay has a sure-fire top 40 winner in this swinger that has more of that selling power of "Arizona" than his recent hits. Flip: (No Information Available). Columbia 4-45462

IMPRESSIONS—INNER CITY BLUES (Make Me Wanna Holler) (3:12)

(Prod. Curtis Mayfield) (Writers: Gaye-Nyx) (Jobete, BMI)—Powerful Marvin Gaye rhythm material serves as a potent commercial winner for both the pop and soul charts. Flip: (No Information Available). Curtom 1964 (Buddah)

STAPLE SINGERS—RESPECT YOURSELF (3:30)

(Prod. Al Bell) (Writers: Rice-Ingram) (East/Memphis/Klondike, BMI)—Dynamite funky beat blues swinger with a potent lyric line that will put them back in the selling bag of their smash "Heavy Makes You Happy." Flip: (No Information Available). Stax 0104

KING CURTIS—CHANGES (Part 1) (2:40)

(Prod. King Curtis & Arif Mardin) (Writer: Miles) (Miles Ahead, ASCAP)—The Buddy Miles powerhouse now riding the Hot 100 is given a wild treatment by the late and great Curtis that is certain to spiral the pop and soul charts. Dynamite sax work. Flip: (No Information Available). Atco 6834

MANFRED MANN—PLEASE MRS. HENRY (2:32)

(Prod. David Hadfield) (Writer: Dylan) (Dwarf, ASCAP)—Group's first for the label, penned by Bob Dylan is a blockbuster that has it to hit hard and fast. Flip: "Prayer" (5:37) (Belinda, BMI). Polydor 14097

SISTER'S LOVE—THE BIGGER YOU LOVE (2:59)

(Prod. Herb Alpert/Barry Kane/Larry Levine) (Writers: Marcellino-Larson) (Almo, ASCAP)—Group broke through big in soul with "Are You Lonely" and this powerhouse rhythm item, with a wild vocal workout, is loaded with pop and blues soul potential. Flip is a driving ballad with potential as well. Flip: "And This is Love" (3:25) (Jobete, BMI). A&M 1292

* NEW WORLD—TOM TOM TURNAROUND (3:18)

(Prod. Mike Hurst) (Writers: Chinn-Chapman) (Chinnichap, BMI)—Producer Mike Hurst has a winner in this strong folk group. Record hit high on the British chart and offers much of that potential here. Strong ballad material and performance. Flip: "Lay Me Down" (2:24) (Blackwood, BMI). RAK 4505 (CBS)

MIKE CURB CONGREGATION—MONDAY MAN (2:37)

(Prod. Billy Strange) (Writers: Strange-Richards) (Harlene, ASCAP)—Penned by Keith Richards and Billy Strange, this driving rocker, from the current flick "Bunny O'Hare" has all the ingredients to prove a heavy Hot 100 item. Powerful vocal workout. Flip: "Right Or Wrong" (The Ballad of Bunny O'Hare) (2:07) (Dijon/MGM, BMI). Verve 10666 (MGM)

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

ERIC BURDON & JIMMY WITHERSPOON—Soledad (3:57) (Prod. Jerry Goldstein & Eric Burdon) (Writers: Burdon-Sterling) (Far Out, ASCAP)—Burdon and Witherspoon team for a strong down-home blues ballad set to a funky beat. MGM 14296

SHIRLEY BASSEY—For All We Know (2:43) (Prod. Johnny Harris) (Writers: Karlin-Wilson-James) (Pamco, BMI)—This redoing of the Carpenters ballad hit took the stylist high on the British charts and offers much of that play and chart action here as well. United Artists 50833

SUNDAY FUNNIES—Walk Down the Path of Freedom (2:55) (Prod. Andrew Oldham) (Writers: Aitken Kosinski) (Jobete, BMI)—From their debut LP comes a heavy swinger loaded with top 40 potential. Powerful Andrew Oldham production work. Rare Earth 5035 (Motown)

JO MAMA—Keep on Truckin' (3:05) (Prod. Tom Dowd & Albhy Galuten) (Writer: Kortchmar) (Portfonio/Sho' Nuff-Walden, ASCAP)—Folk rock ballad set to a wild funky beat offers much for top 40 and the Hot 100. Atlantic 2832

AL De LORY & MANDANGO—Jesus Christo (2:30) (Prod. Al De Lory) (Writers: Carlis-Carlos-Singleton) (Belinda, BMI)—Latin beat rhythm item with a super vocal performance and arrangement could easily come from left field and prove a smash. Watch out for this one. Capitol 3196

LES CRANE—The Desiderata (3:58) (Prod. Fred Werner & Les Crane) (Writer: Werner) (Old St. Paul, ASCAP)—The TV and radio star delivers a moving

narration on a strong piece of material that could prove another off-beat sales winner a la Tom Clay's "What the World Needs Now Is Love." Warner Bros. 7520

STREET CHRISTIANS—(Next Time You Think) Think a Jesus Thought (2:30) (Prod. "Bugs" Bower/Bill Dean) (Writer: Dean) (Distinctive, ASCAP)—Driving rhythm item with a potent lyric line offers much for top 40 and the charts. Pip 8926

MIKE CLIFFORD—You Say Love (2:16) (Prod. Guy Hemric) (Writers: Haskell-Hemric) (Dijon, BMI)—From the flick "Dagmar's Hot Pants, Inc." comes a commercial top 40 rhythm item that could break Clifford through for a heavy chart item. AIR 171 (MGM)

GYPSEY—Here (In the Garden) (Part II) (3:04) (Prod. Clark Burroughs) (Writer: Rosenbaum) (Sunbeam, BMI)—Driving rock item that offers much of their "Gypsy Queen" hit earlier in the year. Metromedia 228

2ND CHAPTER OF ACTS—Jesus Is (2:24) (Prod. Buck Herring) (Writer: Overstreet) (Latter Rain, ASCAP)—Strong Jesus-rock item with a top vocal workout that could break the group through . . . first time out. MGM 14298

RAY ANTHONY—Pure Imagination (2:40) (Prod. Ray Anthony) (Writers: Bricusse-Newley) (Taradam, BMI)—From the film "Willy Wonka and the Chocolate Factory," this Leslie Bricusse-Ray Anthony Newley ballad material is given a strong MOR treatment by Anthony. Ranwood 911

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

JOHNNY CASH with the Evangel Temple Choir—PAPA WAS A GOOD MAN (2:35)

(Prod. Larry Butler) (Writer: Bynum) (Passkey, BMI)—A potent followup to his "Singing in Viet Nam Talking Blues" is this dynamic Cash ballad performance and it's headed right for the top. Flip: "I Promise You" (2:58) (House of Cash, BMI). Columbia 4-45460

DUANE DEE—HOW DO YOU MEND A BROKEN HEART (3:19)

(Prod. Ron Chancey) (Writers: Gibb-Gibb) (Casserole/Tamerlene, BMI)—Dee turns in a fine country reading of the Bee Gees' pop smash hit and it has all the ingredients to spiral him right up the chart. Flip: "Georgeanna" (2:02) (Wilderness, BMI). Cartwheel 200

DALE VAN HORNE—JODY AND THE KID (3:53)

(Prod. Fred Foster) (Writer: Kristofferson) (Buckhorn, BMI)—The moving Kristofferson ballad material is given an equally moving performance that should prove a country giant and move right over Hot 100 and Easy Listening. Flip: "Make It Beautiful" (2:20) (Combine, BMI). Monument 8526 (CBS)

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

CHET ATKINS—Black Mountain Rag (2:34) (Acuff-Rose, BMI) RCA 74-0536

RED LANE—Set the World on Fire (With Love) (2:21) (Tree, BMI) RCA 74-0534

GLEN SHERLEY—Pud 'n' Tane (2:26) (House of Cash, BMI) MEGA 615-0041

STONEY EDWARDS—Oddjob Dollar-Bill Man (2:31) (Central Songs, BMI) Capitol 3191

GAIL WYNTERS—Snap Your Fingers (2:37) (Fred Rose, BMI) HICKORY 1613

BILL CARLISLE—Man of the Lord (2:35) (Locomotive, BMI) HICKORY 1611

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

ELGINS—HEAVEN MUST HAVE SENT YOU (See Pop Pick)

SUPREMES—TOUCH (See Pop Pick)

IMPRESSIONS—INNER CITY BLUES (Make Me Wanna Holler) (See Pop Pick)

STAPLE SINGERS—RESPECT YOURSELF (See Pop Pick)

KING CURTIS—CHANGES Part 1 (See Pop Pick)

SISTERS LOVE—THE BIGGER YOU LOVE (See Pop Pick)

EBONYS—DETERMINATION (2:21)

(Prod. Gamble-Huff) (Writers: Gamble-Huff) (Assorted, BMI)—Group follow their smash "You're the Reason Why" with another powerhouse blues ballad penned by Gamble and Huff. Much pop appeal here as well. Flip: "Do It" (2:47) (Assorted, BMI). Philadelphia International 3510 (CBS)

EDDIE BO—CHECK YOUR BUCKET Part 1 (2:37)

(Prod. Eddie Bo) (Writer: Bocage) (Cotillion/Bouville, BMI)—A super smash in the New Orleans area, this funky beat blues swinger has it to spread fast, climb the soul chart and move over pop as well. Flip: "Part II" (2:33) (Cotillion/Bouville, BMI). Bo-Sound 5551 (Atlantic)

Z.Z. HILL—CHOKIN' KIND (3:00)

(Prod. Jerry Williams Jr.) (Writer: Howard) (Wilderness, BMI)—This updating of the country blues ballad is the one that should pull Hill through for a giant soul chart hit. Flip: "Hold Back (One Man at a Time)" (3:05) (Four Star, BMI). Mankind 12007 (Nashboro)

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

DONNIE ELBERT—Where Did Our Love Go (2:58) (Jobete, BMI) ALL PLATINUM 2330

SOLOMON BURKE—The Night They Drove Old Dixie Down (2:53) (Canaan, ASCAP) MGM 14302

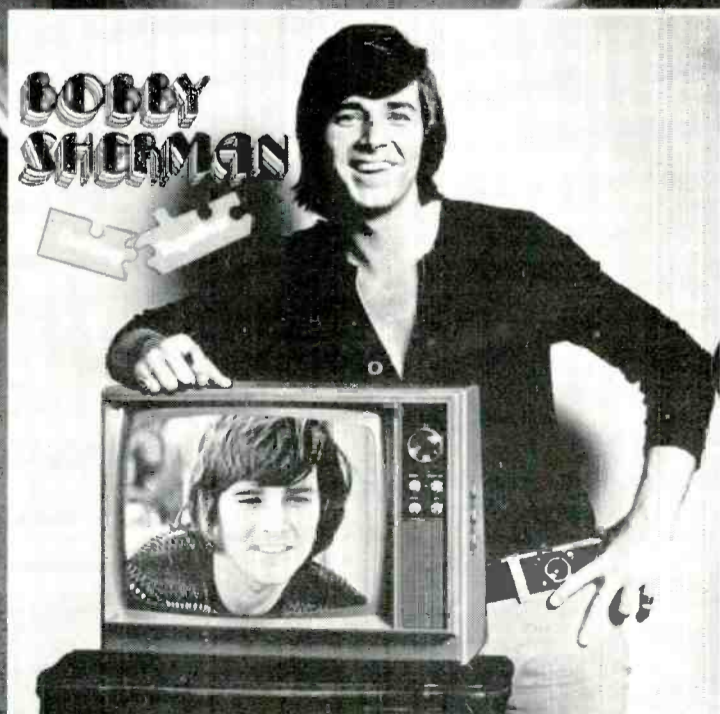
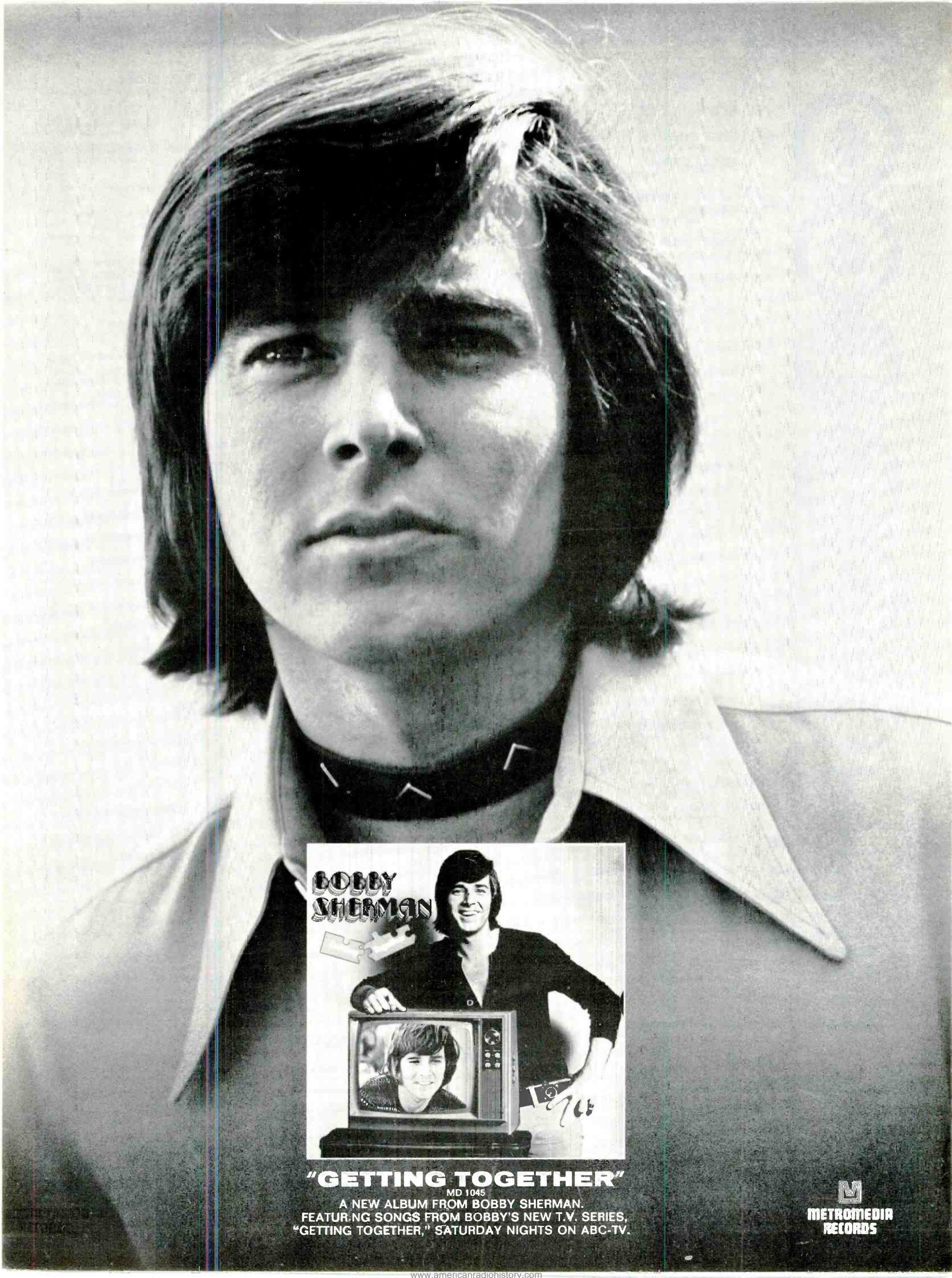
ARCHIE BELL & THE DRELLS—Archie's in Love (2:46) (Muscle Shoals Sound/Cotillion, BMI) ATLANTIC 2829

TRILOGY—Georgie Porgie (2:49) (Interior/McCoy, BMI) SUSSEX 225 (Buddah)

GWEN McCRAE—Goin' Down the Road Feelin' Bad (3:04) (Metric, BMI) COLUMBIA 4-45448

OLIVER SAIN—St. Louis Breakdown (2:40) (Sign of Aires, BMI) ABET 9445

SEPTEMBER 25, 1971, BILLBOARD



"GETTING TOGETHER"

MD 1045

A NEW ALBUM FROM BOBBY SHERMAN.
FEATURING SONGS FROM BOBBY'S NEW T.V. SERIES,
"GETTING TOGETHER," SATURDAY NIGHTS ON ABC-TV.


**METROMEDIA
RECORDS**



Billboard

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|---|---|
| 1 | | 1 GO AWAY LITTLE GIRL 8 | Donny Osmond (Rick Hall), MGM 14285 |
| 2 | 4 | 4 MAGGIE MAY/REASON TO BELIEVE 11 | Rod Stewart (Rod Stewart), Mercury 73224 |
| 3 | 3 | 3 AIN'T NO SUNSHINE 11 | Bill Withers (Booker T. Jones), Sussex 219 (Buddah) |
| 4 | 8 | 8 THE NIGHT THEY DROVE OLD DIXIE DOWN 7 | Joan Baez (Norbert Putnam & Jack Lothrop), Vanguard 35138 |
| 5 | 2 | 2 SPANISH HARLEM 9 | Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2817 |
| 6 | 5 | 5 UNCLE ALBERT/ADMIRAL HALSEY 7 | Paul & Linda McCartney (Paul & Linda McCartney), Apple 6278 |
| 7 | 6 | 6 SMILING FACES SOMETIMES 14 | Undisputed Truth (Norman Whitfield), Gordy 7108 (Motown) |
| 8 | 12 | 12 SUPERSTAR 4 | Carpenters (Jack Daugherty), A&M 1289 |
| 9 | 10 | 10 WHATCHA SEE IS WHATCHA GET 13 | Dramatics (Tony Hester), Volt 4058 |
| 10 | 7 | 7 I JUST WANT TO CELEBRATE 11 | Rare Earth (Rare Earth & Tom Baird), Rare Earth 5031 (Motown) |
| 11 | 11 | 11 STICK-UP 8 | Honey Cone (Greg Perry & General Johnson/Stagecoach Prod.), Hot Wax 7106 (Buddah) |
| 12 | 16 | 16 DO YOU KNOW WHAT I MEAN 9 | Lee Michaels (Lee Michaels), A&M 1262 |
| 13 | 14 | 14 I WOKE UP IN LOVE THIS MORNING 7 | Partridge Family, Starring Shirley Jones & Featuring David Cassidy (Wes Farrell), Bell 45-130 |
| 14 | 20 | 20 IF YOU REALLY LOVE ME 7 | Stevie Wonder (Stevie Wonder), Tamla 54208 (Motown) |
| 15 | 15 | 15 WON'T GET FOOLED AGAIN 11 | Who (Lambert-Stampa-Cameron), Decca 32846 (MCA) |
| 16 | 19 | 19 TIRED OF BEING ALONE 10 | Al Green (Willie Mitchell & Al Green), Hi 2194 (London) |
| 17 | 9 | 9 HOW CAN YOU MEND A BROKEN HEART? 14 | Bee Gees (Bee Gees & Robert Stigwood), Atco 6824 |
| 18 | 21 | 21 SWEET CITY WOMAN 7 | Stampeders (Mel Shaw), Bell 45-120 |
| 19 | 40 | 40 YO-YO 3 | Osmonds (Rick Hall), MGM 14295 |
| 20 | 25 | 25 SO FAR AWAY/SMACKWATER JACK 5 | Carole King (Lou Adler), Ode 66019 (A&M) |
| 21 | 22 | 22 CHIRPY CHIRPY CHEEP CHEEP 10 | Mac & Katie Kissoon (Miki Dallan), ABC 11306 |
| 22 | 18 | 18 SIGNS 18 | Five Man Electrical Band (Dallas Smith), Lionel 3213 (MGM) |
| 23 | 27 | 27 MAKE IT FUNKY (Part 1) 5 | James Brown (James Brown), Polydor 14088 |
| 24 | 24 | 24 THE STORY IN YOUR EYES 8 | Moody Blues (Tony Clarke), Threshold 67006 (London) |
| 25 | 29 | 29 RAIN DANCE 7 | Guess Who (Jack Richardson for Nimbus 9), RCA 74-0522 |
| 26 | 13 | 13 TAKE ME HOME, COUNTRY ROADS 23 | John Denver With Fat City (Milton Okun), RCA 74-0445 |
| 27 | 35 | 35 THIN LINE BETWEEN LOVE & HATE 5 | Persuaders (Poindexter Bros.), Atco 6822 |
| 28 | 30 | 30 SATURDAY MORNING CONFUSION 12 | Bobby Russell (Snuff Garrett), United Artists 50788 |
| 29 | 17 | 17 LIAR 12 | Three Dog Night (Richard Podolor), Dunhill 4282 |
| 30 | 39 | 39 I'VE FOUND SOMEONE OF MY OWN 17 | Free Movement (Joe Porter), Decca 32818 (MCA) |
| 31 | 23 | 23 BANGLA DESH/DEEP BLUE 7 | George Harrison (George Harrison & Phil Spector), Apple 1836 |
| 32 | 33 | 33 WEDDING SONG (There Is Love) 9 | Paul Stookey (Jim Mason & Ed Mottau), Warner Bros. 7511 |
| 33 | 34 | 34 BREAKDOWN (Part 1) 7 | Rufus Thomas (Tom Nixon), Stax 0098 |

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|---|---|
| 34 | 36 | 36 THE LOVE WE HAD (Stays on My Mind) 7 | Dells (Chuck Stepney & Chuck Barksdale), Cadet 5683 (Chess/Janus) |
| 35 | 42 | 42 TRAPPED BY A THING CALLED LOVE 6 | Denise LaSalle (Crajon Enterprises), Westbound 182 (Chess/Janus) |
| 36 | 37 | 37 I AIN'T GOT TIME ANYMORE 11 | Glass Bottle (Bill Ramal & Dickie Goodman), Avco 4575 |
| 37 | 45 | 45 STAGGER LEE 6 | Tommy Roe (Steve Barri), ABC 11307 |
| 38 | 38 | 38 SURRENDER 7 | Diana Ross (Nickolas Ashford & Valerie Simpson), Motown 1188 |
| 39 | 41 | 41 ALL DAY MUSIC 8 | War (Jerry Goldstein), United Artists 50815 |
| 40 | 49 | 49 EASY LOVING 6 | Freddie Hart (George Richey), Capitol 3115 |
| 41 | 48 | 48 LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) 6 | Kris Kristofferson (Fred Foster), Monument 8525 (CBS) |
| 42 | 43 | 43 MARIANNE 6 | Stephen Stills (Stephen Stills & Bill Halverson), Atlantic 2820 |
| 43 | 62 | 62 MacARTHUR PARK (Part II) 3 | Four Tops (Frank Wilson), Motown 1189 |
| 44 | 50 | 50 ANOTHER TIME, ANOTHER PLACE 6 | Engelbert Humperdinck (Gordon Mills), Parrot 40065 (London) |
| 45 | 46 | 46 WHERE EVIL GROWS 9 | Poppy Family (Terry Jacks), London 148 |
| 46 | 70 | 70 BIRDS OF A FEATHER 3 | Raiders (Mark Lindsay), Columbia 4-45453 |
| 47 | 47 | 47 STOP, LOOK, LISTEN (To Your Heart) 14 | Stylistics (Thom Bell), Avco 4572 |
| 48 | 66 | 66 ONE FINE MORNING 3 | Lighthouse (Jimmy Ienner), Evolution 1048 (Stereo Dimension) |
| 49 | 52 | 52 K-JEE 12 | Nite-Liters (Fuqua III Prod.), RCA 74-0461 |
| 50 | 57 | 57 ANNABELLA 5 | Hamilton, Joe Frank & Reynolds (Steve Barri), Dunhill 4287 |
| 51 | 51 | 51 CRAZY LOVE 8 | Helen Reddy (Larry Marks), Capitol 3138 |
| 52 | 55 | 55 CALL MY NAME, I'LL BE THERE 5 | Wilson Pickett (Dave Crawford & Brad Shapiro), Atlantic 2824 |
| 53 | 69 | 69 WOMEN'S LOVE RIGHTS 4 | Laura Lee (William Witherspoon/Stagecoach), Hot Wax 7105 (Buddah) |
| 54 | 58 | 58 KO-KO JOE 4 | Jerry Reed (Chet Atkins), RCA 48-1011 |
| 55 | 60 | 60 A NATURAL MAN 5 | Lou Rawls (Michael Lloyd), MGM 14262 |
| 56 | 53 | 53 TAKE ME GIRL, I'M READY 8 | Jr. Walker & the All Stars (Johnny Bristol), Soul 35084 (Motown) |
| 57 | 54 | 54 I LIKES TO DO IT 10 | People's Choice (Bill Perry & Rudy Wilson), Phil-L.A. of Soul 349 (Jamie/Guyden) |
| 58 | 79 | 79 THE YEAR THAT CLAYTON DELANEY DIED 6 | Tom T. Hall (Jerry Kennedy), Mercury 73221 |
| 59 | 59 | 59 IS THAT THE WAY 5 | Tin Tin (Maurice Gibb & Billy Lawrie), Atco 6821 |
| 60 | 56 | 56 MAGGIE 16 | Redbone (Lolly Vegas & Pete Welding), Epic 5-10670 (CBS) |
| 61 | 89 | 89 NEVER MY LOVE 2 | Fifth Dimension (Bones Howe), Bell 45-134 |
| 62 | 64 | 64 THEM CHANGES 10 | Buddy Miles (Robin McBride & Buddy Miles), Mercury 73228 |
| 63 | 63 | 63 HOW CAN I UNLOVE YOU 6 | Lynn Anderson (Glenn Sutton), Columbia 4-45429 |
| 64 | 65 | 65 HIJACKIN' LOVE 5 | Johnnie Taylor (Don Davis), Stax 0096 |
| 65 | 67 | 67 THINK HIS NAME 5 | Johnny Rivers & the Guru Rem Das Ashram Singers (Johnny Rivers), United Artists 50822 |
| 66 | 88 | 88 GYPSIES, TRAMPS & THIEVES 2 | Cher (Snuff Garrett), Kapp 2146 (MCA) |

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|---|--|
| 67 | 71 | 71 ROLL ON 6 | New Colony Six (Sanctuary Prod.), Sunlight 1001 (TwiNight) |
| 68 | 73 | 73 TALK IT OVER IN THE MORNING 3 | Anne Murray (Brian Aherne), Capitol 3159 |
| 69 | 61 | 61 GIMME SHELTER 5 | Grand Funk Railroad (Terry Knight), Capitol 3160 |
| 70 | 75 | 75 ALL MY TRIALS 5 | Ray Stevens (Ray Stevens), Barnaby 2039 (CBS) |
| 71 | | — ONLY YOU KNOW AND I KNOW 1 | Delaney & Bonnie (Delaney & Bonnie), Atco 6838 |
| 72 | 81 | 81 CHARITY BALL 2 | Fanny (Richard Perry), Reprise 1033 |
| 73 | 74 | 74 DON'T TRY TO LAY NO BOOGIE WOOGIE ON THE KING OF ROCK AND ROLL 6 | John Baldry (Rod Stewart), Warner Bros. 7506 |
| 74 | | — I'M COMIN' HOME 1 | Tommy James (Tommy James & Bob King), Roulette 7110 |
| 75 | 76 | 76 GHETTO WOMAN 3 | B.B. King (Ed Michel & Joe Zagarino), ABC 11310 |
| 76 | 91 | 91 YOU'VE GOT TO CRAWL (Before You Walk) 2 | 8th Day (Greg Perry-HDH Proud), Invictus 9098 (Capitol) |
| 77 | 84 | 84 PIN THE TAIL ON THE DONKEY 3 | Newcomers (Allen Jones), Stax 0099 |
| 78 | 80 | 80 FEEL SO BAD 5 | Ray Charles (Joe Adams), ABC 11308 |
| 79 | 82 | 82 MILITARY MADNESS 4 | Graham Nash (Graham Nash), Atlantic 2827 |
| 80 | 87 | 87 ONE TIN SOLDIER (The Legend of Billy Jack) 2 | Coven (Mundell Lowe), Warner Bros. 7509 |
| 81 | 85 | 85 SOME OF SHELLEY'S BLUES 3 | Nitty Gritty Dirt Band (William E. McEuen), United Artists 50817 |
| 82 | 93 | 93 THAT'S THE WAY A WOMAN IS 3 | Messengers (Mass Prod.), Rare Earth 5032 (Motown) |
| 83 | 83 | 83 HE'D RATHER HAVE THE RAIN 4 | Heaven Bound, With Tony Scotti (Tony Scotti & Tommy Oliver, With Michael Lloyd), MGM 14284 |
| 84 | 90 | 90 IT'S A CRYIN' SHAME 2 | Gayle McCormick (Dennis Lambert & Brian Potter), Dunhill 4288 |
| 85 | | — I DON'T NEED NO DOCTOR 1 | Humble Pie (Glyn Johns), A&M 1282 |
| 86 | 86 | 86 I KNOW I'M IN LOVE 11 | Chee Chee & Peppy (J. James), Buddah 225 |
| 87 | 97 | 97 IT'S FOR YOU 2 | Springwell (Pink Unlimited & Vinny Testa), Parrot 359 (London) |
| 88 | | — PEACE TRAIN 1 | Cat Stevens (Paul Samwell-Smith), A&M 2138 |
| 89 | | — YOU SEND ME 1 | Ponderosa Twins + One (B. Massey), Horoscope 102 |
| 90 | | — HOT PANTS—I'M COMING, COMING, I'M COMING 1 | Bobby Byrd (James Brown Prod.), Brownstone 4203 (Polydor) |
| 91 | 92 | 92 SOLO 3 | Billie Sans (Pat Cusimano), Invictus 9102 (Capitol) |
| 92 | 95 | 95 HANDBAGS & GLADRAGS 3 | Chase (Frank Rand & Bob DeStocker), Epic 5-10775 (CBS) |
| 93 | 94 | 94 CAN YOU GET TO THAT 3 | Funkadelic (George Clinton), Westbound 185 (Chess/Janus) |
| 94 | 96 | 96 A PART OF YOU 5 | Brenda & the Tabulations (Gilda Woods & Van McCoy), Top & Bottom 408 |
| 95 | | — ALL MY HARD TIMES 1 | Joe Simon (John Richbourg), Spring 118 (Polydor) |
| 96 | | — EVERYTHING'S ALRIGHT 1 | Yvonne Elliman (Tim Rice & Andrew Lloyd Webber), Decca 32870 (MCA) |
| 97 | 99 | 99 BLACK SEEDS KEEP ON GROWING 3 | Main Ingredient (Silvester, Simmons & McPherson), RCA 74-0517 |
| 98 | 100 | 100 I LIKE WHAT YOU GIVE 2 | Nolan (Gabriel Mekler), Lizard 1008 |
| 99 | | — YOUR MOVE 1 | Yes (Yes & Eddie Offord), Atlantic 2819 |
| 100 | | — I'D LOVE TO CHANGE THE WORLD 1 | Ten Years After (Ten Years After), Columbia 4-45457 |

HOT 100 A TO Z—(Publisher-Licensee)

| | | | | | | | |
|--|----|---|----|---|----|---|----|
| Ain't No Sunshine (Interior, BMI) | 3 | Ghetto Woman (Pamco/Sounds of Lucille, BMI) | 75 | One Tin Soldier (The Legend of Billy Jack) (Cents & Pence, BMI) | 80 | Take Me Girl, I'm Ready (Jobete, BMI) | 56 |
| All Day Music (Far Out, ASCAP) | 39 | Gimme Shelter (Abkco, BMI) | 69 | Only You Know & I Know (Irving, BMI) | 81 | Take Me Home, Country Roads (Cherry Lane, ASCAP) | 82 |
| All My Hard Times (Lowery, BMI) | 95 | Go Away Little Girl (Screen Gems-Columbia, BMI) | 1 | A Part of You (One Eye Soul/McCoy, BMI) | 94 | Talk It Over in the Morning (Almo, ASCAP) | 68 |
| All My Trials (A&M, BMI) | 50 | It's for You (Maclen, BMI) | 87 | Peace Train (Irving, BMI) | 88 | That's the Way a Woman Is (Stein & Van Stock/Positive, ASCAP) | 82 |
| Annabella (Sunbury, ASCAP) | 70 | I've Found Someone of My Own (Mango/Run-A-Muck, BMI) | 30 | Pin the Tail on the Donkey (East/Memphis, BMI) | 77 | Them Changes (Miles Ahead/Three Bridges, ASCAP) | 67 |
| Bangla Desh (Harrisons, BMI) | 31 | K-Jee (Rutri, BMI) | 49 | Rain Dance (Cirrus/Sunspot/Walrus-Moore/Dunbar, BMI) | 25 | Thin Line Between Love & Hate (Cotillion/Win or Lose, BMI) | 27 |
| Birds of a Feather (Lowery, BMI) | 46 | Ko-Ko Joe (Vector, BMI) | 54 | Reason to Believe (Koppelman-Rubin, BMI) | 67 | Think His Name (Music Pushers, ASCAP) | 65 |
| Black Seeds Keep on Growing (Ingredient, BMI) | 36 | Liar (Mainstay, BMI) | 29 | Roll On (New Colony, BMI) | 67 | Tired of Being Alone (Jac, BMI) | 16 |
| Breakdown, Pt. 1 (East/Memphis, BMI) | 33 | Love We Had, The (Stays on My Mind) (Chappell/Butler, ASCAP) | 34 | Saturday Morning Confusion (Pix Russ, ASCAP) | 28 | Trapped by a Thing Called Love (Ordeno/Bridgeport, BMI) | 35 |
| Call My Name, I'll Be There (Walden, ASCAP) | 52 | Loving Her Was Easier (Than Anything I'll Ever Do Again) (Combine, BMI) | 41 | Signs (Four Star, BMI) | 22 | Uncle Albert/Admiral Halsey (Maclen/McCartney, BMI) | 6 |
| Can You Get to That (Bridgeport, BMI) | 93 | MacArthur Park, Part 2 (Canopy, ASCAP) | 43 | Smackwater Jack (Screen Gems-Columbia, BMI) | 20 | Wedding Song (There Is Love) (Songbirds of Paradise, ASCAP) | 32 |
| Charity Ball (Braitree/Tingle, BMI) | 71 | Maggie May (MRC, BMI) | 60 | Smiling Faces Sometimes (Jobete, BMI) | 7 | Whicha See Is Whicha Get (Groovesville, BMI) | 9 |
| Chirpy Chirpy Cheep Cheep (InterSongs—U.S.A., ASCAP) | 22 | Make It Funky, Part 1 (Dynamite, BMI) | 2 | Solo (Gold Forever, BMI) | 20 | Whicha See Is Whicha Get (Groovesville, BMI) | 32 |
| Crazy Love (Warner Bros./Van Jan, ASCAP) | 21 | Marianne (Goldhill, BMI) | 42 | Some of Shelley's Blues (Screen Gems-Columbia, BMI) | 81 | Where Evil Grows (Gone Fishin', BMI) | 45 |
| Deep Blue (Harrisons, BMI) | 51 | Military Madness (Giving Room, BMI) | 79 | Stagger Lee (Travis, BMI) | 5 | Women's Love Rights (Gold Forever, BMI) | 53 |
| Do You Know What I Mean (Labrea/Satwa, ASCAP) | 31 | Never My Love (Warner-Tamerlane, BMI) | 61 | Stop, Look & Listen (To Your Heart) (Bellboy/Asorted, BMI) | 37 | Won't Get Fooled Again (Track, BMI) | 15 |
| Don't Try to Lay No Boogie Woogie on the King of Rock & Roll (Hastings, BMI) | 72 | The Night They Drove Old Dixie Down (Canaan, ASCAP) | 4 | The Story in Your Eyes (TRO-Cheshire, BMI) | 24 | You've Got to Crawl (Before You Walk) (Gold Forever, BMI) | 76 |
| Easy Loving (Blue Book, BMI) | 46 | One Fine Morning (C.A.M./U.S.A., BMI) | 48 | Superstar (Skyhill/Delbon, BMI) | 8 | The Year That Clayton Delaney Died (Newkeys, BMI) | 58 |
| Everything's Alright (Leeds, ASCAP) | 90 | I'm Coming Home (Big Seven, BMI) | 74 | Surrender (Jobete, BMI) | 38 | Yo Yo (Lowery, BMI) | 19 |
| Feel So Bad (Arc/Playmate, BMI) | 78 | Is That the Way (Cassrole, BMI) | 59 | Sweet City Woman (Corral, BMI) | 18 | Your Move (Cotillion, BMI) | 99 |

Introducing

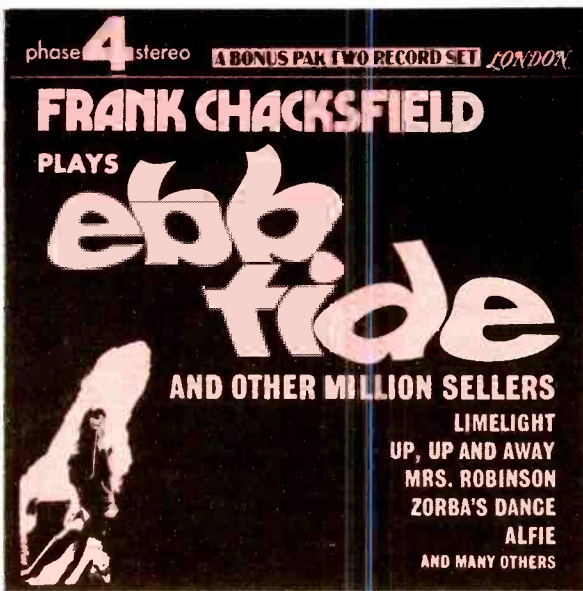
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S P L

A T O P

Billboard

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

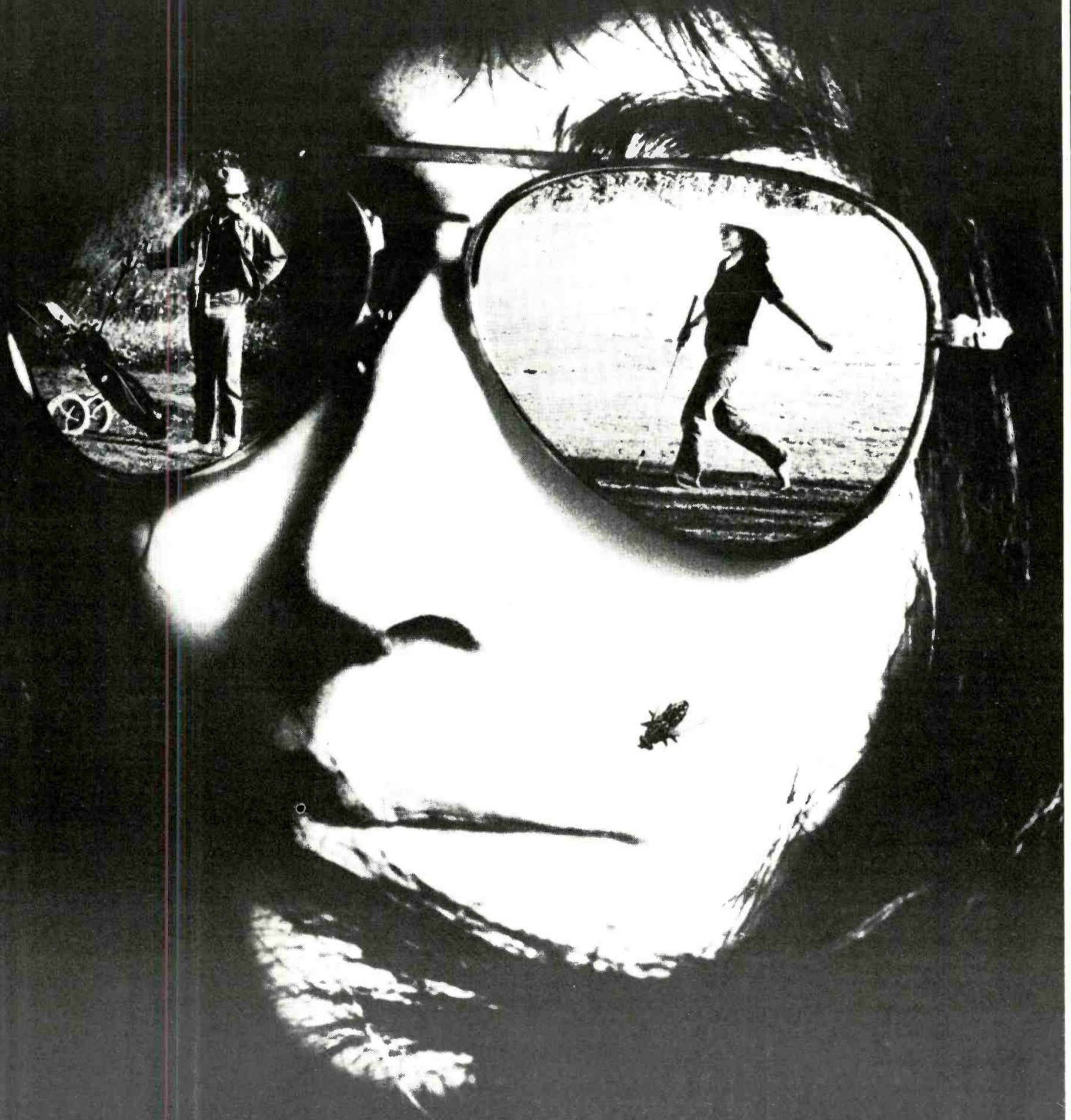
| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 1 | CAROLE KING Tapestry Ode SP 77009 (A&M) | 25 |
| 2 | 3 | ROD STEWART Every Picture Tells a Story Mercury SRM 1-609 | 15 |
| 3 | 2 | MOODY BLUES Every Good Boy Deserves Favour Threshold THS 5 (London) | 6 |
| 4 | 5 | PAUL & LINDA McCARTNEY Ram Apple SMAS 3375 | 17 |
| 5 | 4 | WHO Who's Next Decca DL 79182 (MCA) | 7 |
| 8 | 8 | SHAFT Soundtrack/Isaac Hayes Enterprise ENS 2-5002 (Stax/Volt) | 6 |
| 7 | 6 | CARPENTERS A&M SP 3502 | 17 |
| 8 | 9 | BLACK SABBATH Master of Reality Warner Bros. ES 2562 | 4 |
| 11 | 11 | PARTRIDGE FAMILY Sound Magazine Bell 6064 | 5 |
| 10 | 7 | JAMES TAYLOR Mud Slide Slim & the Blue Horizon Warner Bros. BS 2561 | 21 |
| 11 | 12 | JETHRO TULL Aqualung Reprise MS 2035 | 20 |
| 12 | 13 | JESUS CHRIST SUPERSTAR Various Artists Decca DXSA 7206 (MCA) | 45 |
| 13 | 14 | DONNY OSMOND MGM SE 4782 | 12 |
| 14 | 10 | MARVIN GAYE What's Going On Tamla TS 310 (Motown) | 16 |
| 15 | 15 | JOHN DENVER Poems, Prayers & Promises RCA Victor LSP 4499 | 24 |
| 16 | 18 | ARETHA FRANKLIN Aretha Franklin Live at Fillmore West Atlantic SD 7205 | 17 |
| 26 | 26 | JEFFERSON AIRPLANE Bark Grunt FTR 1001 (RCA) | 2 |
| 18 | 16 | ROLLING STONES Sticky Fingers Rolling Stones COC 59100 (Atco) | 19 |
| 19 | 21 | LEE MICHAELS 5th A&M SP 4302 | 17 |
| 20 | 20 | TEN YEARS AFTER A Space in Time Columbia KC 30801 | 5 |
| 24 | 24 | KRIS KRISTOFFERSON The Silver Tongued Devil & I Monument Z 30679 (CBS) | 9 |
| 22 | 17 | ALLMAN BROTHERS BAND At Fillmore East Capricorn SD 2-802 (Atco) | 10 |
| 39 | 39 | JAMES BROWN Hot Pants Polydor PD 4054 | 4 |
| 43 | 43 | CHI-LITES (For God's Sake) Give More Power to the People Brunswick BL 754170 | 6 |
| 25 | 19 | CROSBY, STILLS, NASH & YOUNG 4 Way Street Atlantic SD 2-902 | 23 |
| 26 | 25 | CAT STEVENS Tea for the Tillerman A&M SP 4280 | 34 |
| 34 | 34 | ENGELBERT HUMPERDINCK Another Time, Another Place Parrot XPAS 71048 (London) | 3 |
| 44 | 44 | JAMES GANG Live in Concert ABC ABCX 733 | 3 |
| 29 | 23 | DOORS L.A. Woman Elektra EKS 75011 | 21 |
| 30 | 22 | JONI MITCHELL Blue Reprise MS 2038 | 13 |
| 31 | 30 | IKE & TINA TURNER What You Hear Is What You Get/ Live at Carnegie Hall United Artists UAS 9953 | 12 |
| 32 | 27 | BLACK SABBATH Paranoid Warner Bros. WS 1887 | 32 |
| 33 | 35 | THREE DOG NIGHT Golden Biscuits Dunhill DS 50098 | 31 |
| 34 | 28 | RARE EARTH One World Rare Earth RS 520 (Motown) | 11 |
| 176 | 176 | BARBRA JOAN STREISAND Columbia KC 30792 | 2 |

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|--|----------------|
| 36 | 31 | CHICAGO TRANSIT AUTHORITY Columbia GP 8 | 124 |
| 37 | 33 | BLOOD, SWEAT & TEARS B S & T 4 Columbia KC 30590 | 12 |
| 38 | 41 | GUESS WHO Best of RCA Victor LSPX 1004 | 24 |
| 39 | 42 | BILL WITHERS Just as I Am Sussex SXBS 7006 (Buddah) | 13 |
| 40 | 37 | CARPENTERS Close to You A&M SP 4271 | 54 |
| 41 | 36 | GRAND FUNK RAILROAD Survival Capitol SW 764 | 22 |
| 42 | 39 | EMERSON, LAKE & PALMER Tarkus Cotillion SD 9900 | 13 |
| 43 | 45 | UNDISPUTED TRUTH Gordy GS 955 (Motown) | 10 |
| 44 | 32 | DEEP PURPLE Fireball Warner Bros. RS 2564 | 6 |
| 178 | 178 | JOAN BAEZ Blessed Are Vanguard VSD 6570/1 | 2 |
| 46 | 46 | PARTRIDGE FAMILY Up to Date Bell 6059 | 26 |
| 97 | 97 | KRIS KRISTOFFERSON Me & Bobby McGee Monument Z 30817 (CBS) | 3 |
| 48 | 40 | STEPHEN STILLS II Atlantic SD 7206 | 11 |
| 49 | 49 | SANTANA Abraxas Columbia KC 30130 | 51 |
| 50 | 52 | JACKSON 5 Maybe Tomorrow Motown MS 735 | 22 |
| — | — | BEE GEES Trafalgar Atco SD 7003 | 1 |
| 52 | 53 | GUESS WHO So Long, Bannatyne RCA LSP 4574 | 6 |
| 53 | 48 | CHICAGO Columbia KGP 24 | 85 |
| 54 | 54 | OSMONDS Homemade MGM SE 4770 | 14 |
| 63 | 63 | NEW RIDERS OF THE PURPLE SAGE Columbia C 30888 | 3 |
| 56 | 51 | PAUL STOOKEY Paul And Warner Bros. WS 1912 | 6 |
| 57 | 50 | CHICAGO III Columbia C2 30110 | 35 |
| 100 | 100 | BEACH BOYS Surf's Up Reprise RS 6453 | 3 |
| 59 | 61 | JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843 | 81 |
| 60 | 55 | CURTIS MAYFIELD Curtis Live Curton CRS 8008 (Buddah) | 18 |
| 61 | 57 | ROBERTA FLACK Chapter Two Atlantic SD 1569 | 57 |
| 62 | 56 | RAIDERS Indian Reservation Columbia C 30768 | 15 |
| 63 | 38 | THE MOTHERS Fillmore East—June 1971 Reprise MS 2042 | 6 |
| 64 | 47 | TEMPTATIONS The Sky's the Limit Gordy GS 957 (Motown) | 21 |
| 65 | 59 | DIANA ROSS Surrender Motown MS 723 | 8 |
| 66 | 64 | ANDY WILLIAMS You've Got a Friend Columbia KC 30797 | 5 |
| 67 | 60 | JAMES GANG Thirds ABC/Dunhill ABCX 721 | 24 |
| 68 | 67 | THE PARTRIDGE FAMILY ALBUM Bell 6050 | 48 |
| 69 | 62 | BURT BACHARACH Close to You/One Less Bell to Answer A&M SP 3501 | 15 |
| 70 | 73 | BUDDY MILES Them Changes Mercury SR 61280 | 64 |

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|---|----------------|
| 82 | 82 | KING CURTIS Live at Fillmore West Atco SD 33-359 | 6 |
| 72 | 65 | THREE DOG NIGHT Naturally Dunhill DS 50088 | 42 |
| 91 | 91 | ISLE OF WIGHT/ATLANTA POP FESTIVAL Various Artists Columbia G3X 30805 | 2 |
| 74 | 75 | GODSPELL Original Cast Bell 1102 | 8 |
| 75 | 66 | ELTON JOHN 11-17-70 Uni 93105 (MCA) | 17 |
| 76 | 68 | SLY & THE FAMILY STONE Greatest Hits Epic E 30324 (CBS) | 47 |
| 77 | 69 | CHASE Epic E 30472 (CBS) | 21 |
| 78 | 58 | LEON RUSSELL & THE SHELTER PEOPLE Shelter SW 8903 (Capitol) | 18 |
| 79 | 70 | JEAN KNIGHT Mr. Big Stuff Stax STS 2045 | 6 |
| 80 | 76 | RAY PRICE I Won't Mention It Again Columbia C 30510 | 16 |
| 81 | 71 | CHARLEY PRIDE I'm Just Me RCA LSP 4560 | 10 |
| 82 | 78 | NEIL YOUNG After the Gold Rush Reprise RS 6383 | 54 |
| — | — | B.B. KING Live at the Regal ABC ABCS 724 | 1 |
| 84 | 87 | LONDON HOWLIN' WOLF SESSIONS Chess CH 60008 (Chess/Janus) | 6 |
| 85 | 84 | ALICE COOPER Love It to Death Warner Bros. WS 1883 | 28 |
| 86 | 89 | DELLS Freedom Means Cadet CA 50004 (Chess/Janus) | 5 |
| 121 | 121 | JOHNNY MATHIS You've Got a Friend Columbia C 30740 | 4 |
| 88 | 88 | GLADYS KNIGHT & THE PIPS If I Were Your Woman Soul SS 731 (Motown) | 20 |
| 89 | 86 | JIMI HENDRIX Cry of Love Reprise MS 2034 | 30 |
| 90 | 77 | JANIS JOPLIN Pearl Columbia KC 30322 | 35 |
| 158 | 158 | FREE Live A&M SP 4306 | 3 |
| 92 | 80 | OSIBISA Decca DL 75285 (MCA) | 13 |
| 136 | 136 | VICTOR BUONO Heavy Dore LP 325 | 2 |
| 94 | 83 | CARLY SIMON Elektra EKS 74082 | 23 |
| 95 | 81 | GRAHAM NASH Songs for Beginners Atlantic SD 7204 | 15 |
| 126 | 126 | RAY STEVENS Greatest Hits Barnaby Z 30770 (CBS) | 4 |
| 97 | 72 | EMERSON, LAKE & PALMER Cotillion SD 9040 | 34 |
| 98 | 85 | GRAND FUNK RAILROAD Live Album Capitol SWBB 633 | 43 |
| 129 | 129 | SUMMER OF '42 Soundtrack Warner Bros. WS 1925 | 3 |
| 100 | 95 | DONNY HATHAWAY Everything Is Everything Atco SD 33-332 | 18 |
| 101 | 94 | HENRY MANCINI & HIS CONCERT ORCHESTRA Mancini Concert RCA LSP 4542 | 9 |
| 102 | 96 | JR. WALKER & THE ALL STARS Rainbow Funk Soul SS 732 (Motown) | 10 |
| 103 | 79 | VIKKI CARR'S LOVE STORY Columbia C 30662 | 12 |
| 104 | 93 | JOHN BALDRY It Ain't Easy Warner Bros. WS 1921 | 13 |
| 105 | 111 | BOOKER T. & THE MG's Melting Pot Stax STS 2035 | 33 |

(Continued on page 52)

mrs. lennon's new single—
mrs. lennon b/w midsummer new york
is apple record 1839 🍏



• Continued from page 50

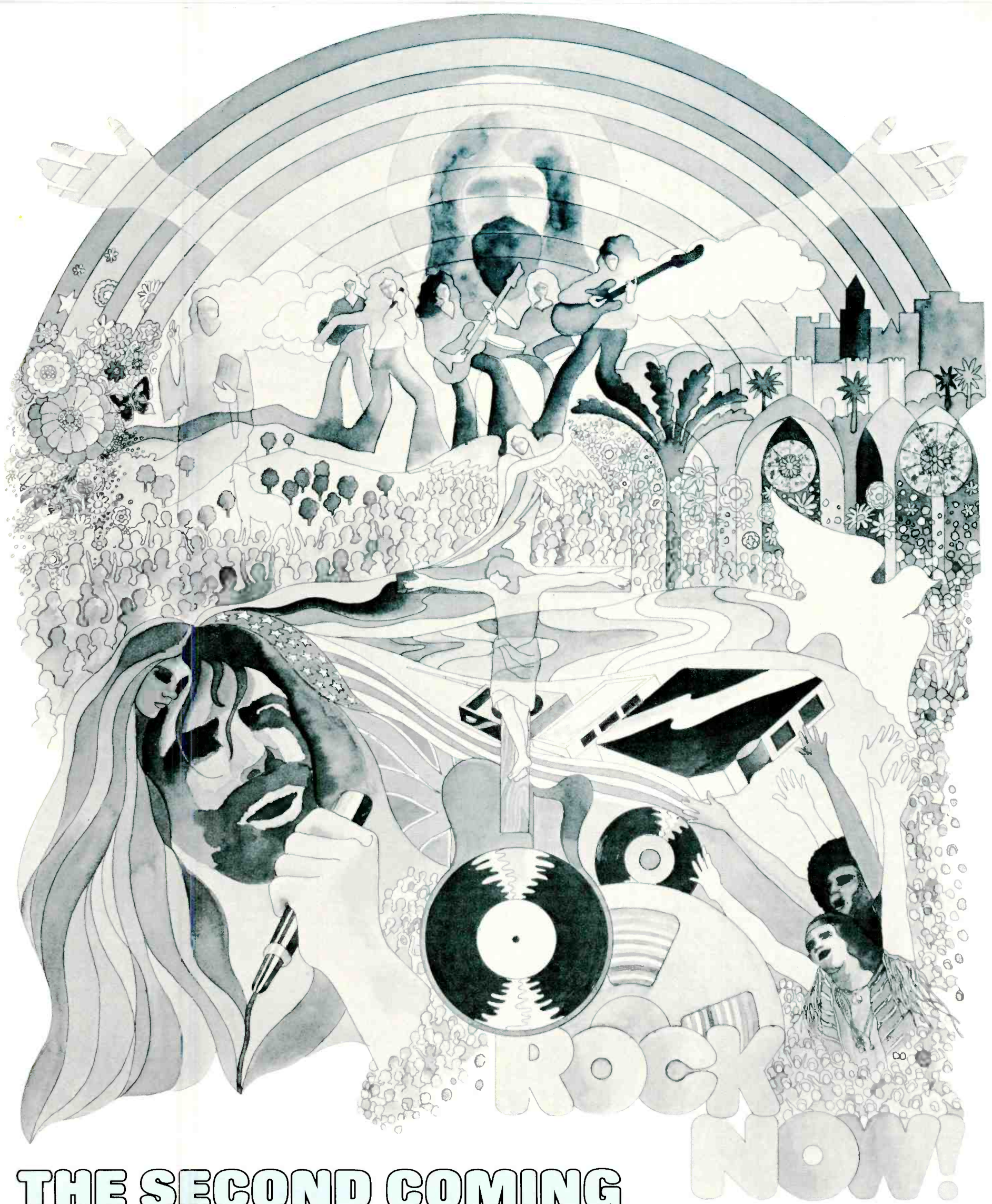
POSITIONS 106-200

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|--|----------------|
| 106 | 106 | HUDSON & LANDRY Hanging in There Dore 324 | 25 |
| 107 | 104 | CAROLE KING Writer Ode SP 77006 (A&M) | 22 |
| 108 | 112 | FUNKADELIC Maggot Brain Westbound WB 2007 (Chess/Janus) | 7 |
| 109 | 90 | ATOMIC ROOSTER Death Walks Behind You Elektra EKS 74094 | 13 |
| 110 | 74 | EDDIE HARRIS & LES McCANN Second Movement Atlantic SD 1583 | 18 |
| 111 | 113 | STEVIE WONDER Where I'm Coming From Tamla TS 308 (Motown) | 21 |
| 112 | 110 | OSMONDS MGM SE 4724 | 35 |
| 113 | 130 | JOHN SEBASTIAN Four of Us Reprise MS 2041 | 2 |
| 114 | 114 | CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402 | 62 |
| 115 | 101 | ISSAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt) | 43 |
| 116 | 115 | TEMPTATIONS Greatest Hits, Vol. 2 Gordy GS 954 (Motown) | 53 |
| 117 | 107 | MARY TRAVERS Mary Warner Bros. WS 1907 | 24 |
| 118 | 125 | LYNN ANDERSON You're My Man Columbia C 30793 | 10 |
| 119 | 105 | MOODY BLUES On the Threshold of a Dream Deram DES 18025 (London) | 121 |
| 120 | 102 | ELTON JOHN Tumbleweed Connection Uni 93096 (MCA) | 36 |
| 121 | 127 | MERLE HAGGARD & THE STRANGERS Someday We'll Look Back Capitol ST 835 | 2 |
| 122 | 122 | MOODY BLUES A Question of Balance Threshold THS 3 (London) | 55 |
| 123 | — | SOUL TO SOUL Soundtrack Atlantic SD 7207 | 1 |
| 124 | 186 | SAVOY BROWN Street Corner Talking Parrot OAS 71047 (London) | 2 |
| 125 | — | SMOKEY ROBINSON & THE MIRACLES One Dozen Roses Tamla T 312 L (Motown) | 1 |
| 126 | 103 | STEPPENWOLF Gold/Their Greatest Hits Dunhill DSX 5099 | 30 |
| 127 | 108 | ELVIS PRESLEY C'mon Everybody RCA Camden CAL 2518 | 10 |
| 128 | 141 | TAMMY WYNETTE Greatest Hits, Vol. 2 Epic E 30733 (CBS) | 2 |
| 129 | — | FOUR TOPS Greatest Hits, Vol. 2 Motown M 740 L | 1 |
| 130 | 135 | LOU RAWLS A Natural Man MGM SE 4771 | 4 |
| 131 | 139 | LIGHTHOUSE One Fine Morning Evolution 3007 (Stereo Dimension) | 10 |
| 132 | 137 | BLACK OAK ARKANSAS Atco SD 33-354 | 5 |
| 133 | — | URIAH HEEP Look at Yourself Mercury SRM 1-614 | 1 |
| 134 | 163 | JOHN LENNON Imagine Apple 3379 | 2 |
| 135 | 147 | ROD STEWART Gasoline Alley Mercury SR 61264 | 47 |
| 136 | 109 | GLEN CAMPBELL The Last Time I Saw Her Capitol SW 733 | 8 |
| 137 | 92 | TOM CLAY What the World Needs Now Is Love Mowest MW 103-L (Motown) | 5 |

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|--|----------------|
| 138 | 116 | TOM JONES SINGS SHE'S A LADY Parrot XPAS 71046 (London) | 19 |
| 139 | 93 | GORDON LIGHTFOOT Summer Side of Life Reprise RS 2037 | 18 |
| 140 | 138 | HUMBLE PIE Rock On A&M SP 4301 | 17 |
| 141 | — | FIRESIGN THEATER I Think We're All Bozos on This Bus Columbia C 30737 | 1 |
| 142 | 149 | JAMES GANG Rides Again ABC ABCS 711 | 58 |
| 143 | 151 | CREEDENCE CLEARWATER REVIVAL Pendulum Fantasy 8410 | 40 |
| 144 | 155 | SWEET SWEETBACK'S BAADASSSSS SONG Soundtrack Stax STS 3001 | 13 |
| 145 | 99 | ELVIS PRESLEY Love Letters From Elvis RCA Victor LSP 4530 | 14 |
| 146 | 120 | ELVIS PRESLEY World Wide Gold Award Hits, Vol. 2 RCA LPM 6402 | 5 |
| 147 | 150 | FREDA PAYNE Contact Invictus SMAS 7307 (Capitol) | 16 |
| 148 | 152 | JOHNNY RIVERS Home Grown United Artists UAS 5532 | 3 |
| 149 | 146 | EDDIE KENDRICKS All By Myself Tamla TS 209 (Motown) | 19 |
| 150 | 117 | JODY MILLER He's So Fine Epic E 30659 (CBS) | 5 |
| 151 | 156 | CONWAY TWITTY I Wonder What She'll Think About Me Leavin' Decca DL 75292 (MCA) | 2 |
| 152 | 154 | CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200 | 78 |
| 153 | 140 | 8th DAY Invictus ST 7306 (Capitol) | 8 |
| 154 | 185 | JOHN HAMMOND Breakout Kudu KU-01 (CTI) | 3 |
| 155 | 131 | B.B. KING Live at Cook County Jail ABC ABCS 732 | 32 |
| 156 | 148 | FIVE MAN ELECTRICAL BAND Signs Lionel LRS 1100 (MGM) | 9 |
| 157 | 118 | BYRDS Byrdmaniax Columbia KC 30640 | 10 |
| 158 | 169 | AL GREEN Gets Next to You Hi SHL 32062 (London) | 5 |
| 159 | 194 | JERRY REED KoKo Joe RCA LSP 4596 | 2 |
| 160 | 160 | NEIL DIAMOND Tap Root Manuscript Uni 73092 (MCA) | 45 |
| 161 | 167 | LOVE STORY Soundtrack Paramount PAS 6002 | 39 |
| 162 | — | KENNY ROGERS & THE FIRST EDITION Transition Reprise MS 2039 | 1 |
| 163 | — | KOOL & THE GANG Best of De-Lite DE 2009 | 1 |
| 164 | 161 | RAY PRICE For the Good Times Columbia C 30106 | 55 |
| 165 | 177 | NIKKI GIOVANNI & THE NEW YORK COMMUNITY CHOIR Truth Is on the Way Right On RR 05001 | 6 |
| 166 | 119 | HELEN REDDY I Don't Know How to Love Him Capitol ST 762 | 17 |
| 167 | 128 | YES ALBUM Atlantic SD 8283 | 13 |
| 168 | 142 | BOBBY GOLDSBORO Come Back Home United Artists UAS 5516 | 5 |

| THIS WEEK | LAST WEEK | ARTIST Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|---|----------------|
| 169 | 175 | DONNY HATHAWAY Atco SD 33-360 | 20 |
| 170 | 168 | BLACK SABBATH Warner Bros. WS 1871 | 57 |
| 171 | 123 | ANDY WILLIAMS Love Story Columbia KC 30497 | 32 |
| 172 | 159 | SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914 | 85 |
| 173 | 181 | JIM NABORS Help Me Make It Through the Night Columbia C 30810 | 9 |
| 174 | 145 | SHA NA NA Kama Sutra KSB5 2034 (Buddah) | 8 |
| 175 | 179 | LOVE MACHINE Soundtrack/Dionne Warwick Scepter SPS 595 | 5 |
| 176 | — | IF 3 Capitol SMAS 820 | 1 |
| 177 | 170 | WHO Tommy Decca DXSW 7205 (MCA) | 106 |
| 178 | — | POCO From the Inside Epic KE 30753 | 1 |
| 179 | 134 | HAMILTON, JOE FRANK & REYNOLDS Dunhill DS 50103 | 15 |
| 180 | 180 | SANTANA Columbia CS 9781 | 107 |
| 181 | 132 | SHIRLEY BASSEY Something Else United Artists UAS 6797 | 9 |
| 182 | 192 | NITE-LITERS Morning, Noon & Nite-Liters RCA LSP 4493 | 9 |
| 183 | 184 | MOBY GRAPE 20 Granite Creek Reprise RS 6460 | 2 |
| 184 | 195 | TOMMY JAMES Christian of the World Route SC 30001 | 2 |
| 185 | 196 | WISHBONE ASH Pilgrimage Decca DL 75295 | 3 |
| 186 | — | CHEECH & CHONG Ode SP 77030 (A&M) | 1 |
| 187 | 124 | BUTTERFIELD BLUES BAND Sometimes-I Just Feel Like Smiling Elektra EKS 75013 | 4 |
| 188 | 188 | DANNY DAVIS & THE NASHVILLE BRASS Super Country RCA LSP 4571 | 2 |
| 189 | 189 | ROGER WILLIAMS Summer of '42 Kapp KS 3650 | 2 |
| 190 | 190 | RAY CONNIF Great Contemporary Instrumental Hits Columbia C 30755 | 3 |
| 191 | 191 | PERSUASIONS We Came to Play Capitol ST 791 | 2 |
| 192 | 133 | HERB ALPERT & THE TIJUANA BRASS Summertime A&M SP 4314 | 10 |
| 193 | 193 | SOUNDS OF SUNSHINE Love Means You Never Have to Say You're Sorry Ranwood R 8089 | 6 |
| 194 | — | CHER Kapp KS 3649 | 1 |
| 195 | 187 | GYPSY In the Garden Metromedia KMD 1044 | 8 |
| 196 | — | ARETHA FRANKLIN Aretha's Greatest Hits Atlantic SD 8295 | 1 |
| 197 | 197 | DON NIX Living by the Days Elektra EKS 74010 | 3 |
| 198 | 200 | MARTY ROBBINS Today Columbia C 30816 | 2 |
| 199 | — | BERT KAEMPFERT Now! Decca DL 75305 (MCA) | 1 |
| 200 | — | ISLEY BROTHERS Givin' It Back T-Neck TNS 3008 (Buddah) | 1 |

| | |
|---|---------------|
| Allman Brothers Band | 22 |
| Herb Alpert & the Tijuana Brass | 192 |
| Lynn Anderson | 118 |
| Atomic Rooster | 109 |
| Burt Bacharach | 69 |
| Joan Baez | 45 |
| John Baldry | 104 |
| Shirley Bassey | 181 |
| Beach Boys | 58 |
| Bee Gees | 51 |
| Black Oak Arkansas | 132 |
| Black Sabbath | 8, 32, 170 |
| Blood, Sweat & Tears | 37 |
| Booker T. & the MG's | 105 |
| James Brown | 23 |
| Victor Buono | 93 |
| Butterfield Blues Band | 187 |
| Byrds | 157 |
| Glen Campbell | 136 |
| Carpenters | 7, 40 |
| Vikki Carr | 103 |
| Chase | 77 |
| Cheech & Chong | 186 |
| Cher | 194 |
| Chicago | 36, 53, 57 |
| Chi-Lites | 27 |
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| Ray Conniff | 190 |
| Alice Cooper | 85 |
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| Danny Davis & the Nashville Brass | 188 |
| Deep Purple | 44 |
| Dells | 86 |
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| Funkadelic | 108 |
| Marvin Gaye | 14 |
| Nikki Giovanni & the New York Community Choir | 165 |
| Bobby Goldsboro | 168 |
| Grand Funk Railroad | 41, 98 |
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| John Hammond | 154 |
| Eddie Harris & Les McCann | 110 |
| Donny Hathaway | 100, 169 |
| Isaac Hayes | 115 |
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| Henry Mancini | 101 |
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A&M Fall Meeting: 14 LP's, 6 New Acts

NEW YORK—Six new A&M Records acts were featured among 14 new album releases shown at the company's fall product screening held at the Pierre Hotel Sept. 15. They were Tim Weisberg, David T. Walker, Bill Medley, Sandy Denny and Billy Preston.

The additions whose repertoires

Asst. Register Charges Bias, Sues Library

WASHINGTON—Barbara Ringer, Assistant Register of Copyrights and a prominent figure in domestic and international copyright law, has quietly brought suit against Librarian of Congress, L. Quincy Mumford, over his refusal to consider her application for the post of Register of Copyrights, which went to George Cary, former deputy register. (See separate story.)

Miss Ringer's attorney, Joseph Rauh, has brought suit in Federal District Court here on two grounds: 1. That application procedures were not properly followed when she was admittedly denied an interview required by the statute, rather than being told a choice had already been made. 2. More importantly, Miss Ringer said, she was suing to bring to light what she feels is a general discriminatory policy against women and blacks in the Library of Congress.

Miss Ringer feels that a change is needed in the paternalistic style in which the library functions, leaving no official recourse open to employees of the Library or its Copyright Office for outside appeal beyond the Librarian himself—except in the courts.

Symptomatic of the deep schism in the ancient cultural halls was a spontaneous sit-down strike in July by black stacks workers who protested discrimination and non-advancement, and have also brought suit under the Fair Employment Practices Act. Miss Ringer claims that her sympathy with their cause was a factor in her failure to be considered for the post as Register.

Barbara Ringer, a 22-year veteran in the Copyright Office, is perhaps best known to the music and record industries and copyright experts here and abroad for her years of work with former Register Abraham Kaminstein on copyright revision and treaty matters. Miss Ringer made a strong case for protection against record piracy at recent House Copyrights Subcommittee hearings on the McClellan anti-piracy bill. (Billboard, June 19, 1971.)

As far back as 1958, Miss Ringer suggested that some consistent protection against piracy under federal copyright law was needed. Her study entitled "The Unauthorized Duplication of Sound Recordings" was one of a number of preliminary studies in a decade of preparation for the copyright law revision. (Billboard, April 28, 1958.)

Marks Folio on Lighthouse LP

NEW YORK — Edward B. Marks Corp. has published a vocal-guitar-piano folio containing all the songs on the "Lighthouse—One Fine Morning" album by Lighthouse. Also included are the lyrics, plus story and photos of the Canadian group.

Lighthouse will use the publication as a program book at their concerts.

range from folk, to pop, to jazz to rock, are expected to lend added impetus to the rapidly growing A&M and Ode labels.

The remaining releases featured new product by Merry Clayton, Quincy Jones, Marc Benno, Humble Pie, Gary Wright, Cat Stevens, Fairport Convention, and the soundtrack album from the movie, "Bless the Beasts and Children," on which the title song is sung by the Carpenters.

The fall releases bring to 65 the number of albums released by A&M this year. This is a drop from 1970, but according to Jerry Moss, president of A&M, it is part of the company's merchandising strategy to release less product, so that the company's marketing and merchandising efforts can be more effectively channeled.

Moss also disclosed that his company would devote more time to the marketing and merchandising of single product. He said three A&M singles—two by the Carpenters and one by Carole King—were certified gold records this year, and it is the feeling of both his staff and himself that other product in the label's catalog had the same sort of potential.

Previously released albums by such chart riding artists as Sergio Mendes and Brasil '77, Carole King, Flying Burrito Bros., the Carpenters, Hookfoot and Rita Coolidge, will also be included in the company's new marketing thrust.

Ascher Sets Up Deals Overseas

NEW YORK—Everett Ascher, vice president of Emil Ascher, Inc., distributors of background and mood music, has returned from a trip to London, Germany, Portugal and Denmark, where he arranged for the acquisition of new music to add to the already extensive library of his company.

Ascher is now on the West Coast where he heads the Regent Recorded Music division of Ascher, Inc. He is meeting with television film producers and agencies regarding the contents of the newly acquired music.

Increase Adds To Rock Series

NEW YORK — Increase Records is adding three albums to its rock historical series, "Cruisin'." The albums highlight a given year with a top disk jockey of the year recreating his own program, complete with call letters, jingles and commercials.

The years added to the series are 1955, 1963, and 1984, in addition to the 1956-62 albums already released.



• Continued from page 4

completed their LP at Ultra-Sonic Studios, Hempstead, N.Y., with Bill Stahl and Mike Colchamiro engineering. RCA, New York, had John Denver in with Milt Okun producing and Ray Hall engineering. Also in were Annette Peacock with Bob Ringe producing and Gus Mossler engineering. And RCA producer Richard Robinson in with an unnamed group. . . . Echo Sound, Levittown, N.Y., hosted Richie Havens in with a new group for his Stormy Forest label, Dandelion Wine, and Jeff Katz was in mixing a soundtrack for a television special, "True Champion," out this fall.

Ecology Bill Seen Clogging Disk Mart

• Continued from page 1

City is now considering shrink-wrapping entirely. While both the food and cigarette industries utilize shrink-wrapping more than the record and tape industry, this move would increase the cost of record products and tape packages if they would remain the same as they are today and thereby effect sales.

Paper and cardboard will not be affected but all difficult-to-dispose-of containers will be taxed. The expected approval of this new law should go into effect around Jan. 1, 1972.

Ivy Hill Lithograph has been investigating and creating ways and means of combating these increased costs in terms of the record and tape industry in which it is so heavily involved. Ivy Hill has devised new concepts in tape packaging which not only eliminates the exposure to this new law but at the same time will reduce the cost of packaging to all manufacturers. Ivy Hill has introduced a new flip-top box for cassettes and 8-track tapes that does not require shrink-wrap and eliminates the

need of the coffin-type box for cassettes.

One of the major record companies has been working closely with Ivy Lithograph creating tape insertion packaging concepts that can be accomplished by automatic machines at a speed of up to 300 per minute. At the same time, it eliminates the need for a full-color heat seal label on the 8-track cartridge and a full color card on the cassette package.

Samples of the newly developed packages for cassettes and tapes as well as the new type finish on LP jackets will be showcased at the Canyon Counts Club in Palm Springs, Calif., the weekend of Oct. 15.

Ivy Hill Lithograph also plans to have similar showing here for all merchandise and manufacturing personnel during the week of Oct. 18.

Anyone interested in investigating this law further may receive a copy of the Royal, Koegel & Wells opinion by contacting either Ellis Kern, Thomas Noonan or Lewis Garlick at the Ivy Hill Lithograph facility here.

UA Trims Roster—Gears for 'Quality'

LOS ANGELES—United Artists Records product manager Eli Bird told the company's National Sales Meeting here Sept. 10 that UA has drastically reduced its artists roster in order to concentrate more efforts on hand-picked quality releases.

"We are not yet satisfied with all our product," Bird said. "But we feel that sales returns this year already indicates we are moving in the right direction." UA dropped 250 acts within the past year as its album releases dropped from 210 to 73 and singles fell from 113 to 72 within the same span of time.

UA's product development group goes over the marketing progress of each release on their current list regularly, at their weekly meetings,

Bird said. Ambitious promotion kits have helped break releases such as Canned Heat's "Live in Europe" album.

Dan Bourgouise, Bird's assistant, stated that a label today must make a major effort behind each artist it releases because it takes three albums to bring a performer to top hit status in the current market.

Marty Cerf of UA's product development group pointed up the company's commitment to quality control and major effort at all phases of production and marketing by telling how a debut album by George Gerdes was completely re-recorded after the artist and producer decided they weren't fully satisfied with the first master.

NMPA Issues Report On Price Freeze, Tax

NEW YORK—A special report on how the current price freeze and import surcharge affects the music publishing industry has been issued to members of the National Music Publishers Association. "While there are some areas that music await further clarification," Leonard Feist, executive vice president, said, "the report serves as the most current available guidelines for meeting requirements of the new economic restrictions."

During the freeze, NMPA said, new and substantially revised editions, including import, should be priced on the same formula specified for new publications: seller's cost plus his regular markup.

Reprints and discounts, the report points out, should be regarded as frozen at price levels during the 30-day period prior to Aug. 15. Also, publications which were out of print during the period, and subsequently reprinted, are frozen at the same price as the last edition.

"There is a question on reprints

already printed with higher prices before Aug. 15, and the publishing industry is attempting to get a favorable ruling for these cases," Feist said.

Regarding imports, the NMPA report notes that an importer may pass on a price increase during the freeze, but it must be on a penny for penny basis and must not include markups. The 10 percent surcharge, NMPA said, does not apply to music which was given duty-free entry by the Florence and Beirut conventions.

Premium LP Spurt by Cos

• Continued from page 1

Capitol's Max K. Callison said his label's premium department is one of the best profit centers in the company. However, he often must travel to Jacksonville, Ill. and "wine and dine" pressing plant managers so that a premium LP can get through the lines usually clogged with regular merchandise.

Unusual items from Capitol include a Peggy Lee package for Abbott Laboratories with a special message for doctors. Jewel Home Shopping is switching from a regular Christmas LP to one featuring Bozo and his Pals—a kiddie LP. Glen Campbell, featured on a Christmas LP only in California Safeway stores last season, will be national this year.

David Crosby & Graham Nash National Tour

Introducing **Judee Sill**

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- September 17 Milwaukee, Wisconsin
- September 18 Chicago, Illinois
- September 19 Minneapolis, Minn.
- September 21 Cincinnati, Ohio
- September 22 Columbus, Ohio
- September 24 Detroit, Michigan
- September 25 Cleveland, Ohio
- September 27 Montreal, Canada
- September 28 Toronto, Canada
- September 30 New York City
- October 1 Providence, R.I.
- October 3 Boston, Mass.
- October 4 New York City
- October 5 Philadelphia, Pa.
- October 7 Fort Worth, Texas
- October 8 Dallas, Texas
- October 10 Los Angeles, Calif.
- October 11 Los Angeles, Calif.
- October 14 Berkeley, Calif.
- October 15 Berkeley, Calif.
- October 17 San Jose, Calif.



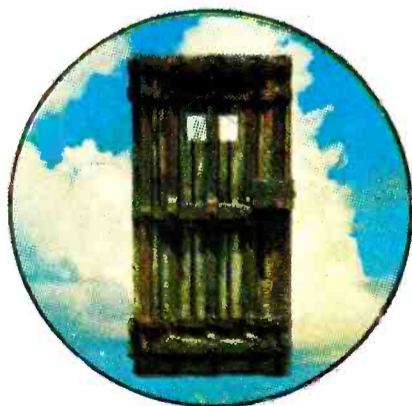
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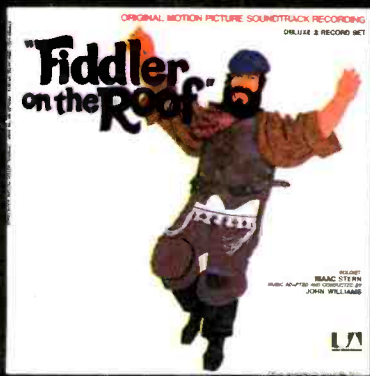


on Asylum Records



ASYLUM RECORDS SD 5050

On Records & Tapes (Tapes Distributed by Ampex)



Fiddler On The Roof / Original Motion Picture Soundtrack
LP-UAS-10900
8-Track-U-5013 Cassette-K-5013



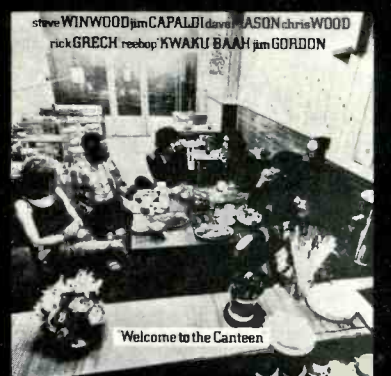
Miles Davis/Miles Davis
LP-UAS-9952
8-Track-X-04017



200 Motels/ Original Motion Picture Soundtrack
LP-UAS-9956
8-Track-X-04020 Cassette-XC-7020



Buck Wilkin/Buck Wilkin
LP-UAS-5541
8-Track-U-8311
Cassette-K-0311



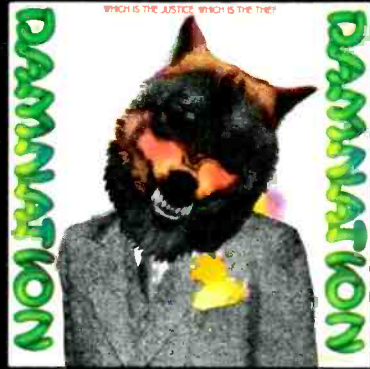
Traffic, etc./Welcome To The Canteen
LP-UAS-5550
8-Track-U-8323
Cassette-K-0323



Ferrante & Teicher/It's Too Late
LP-UAS-5531
8-Track-U-8297
Cassette-K-0297



Bobby Womack/Communication
LP-UAS-5539
8-Track-U-8302



Damnation/Which Is The Justice, Which Is The Thief?
LP-UAS-5533



The Quintet/Future Tense
LP-UAS-5514



50 Guitars of Tommy Garrett/South Of The Border, Vol. III
LP-UAS-5528
8-Track-U-8285



Greatest Hits of 1971
LP-UAS-6817



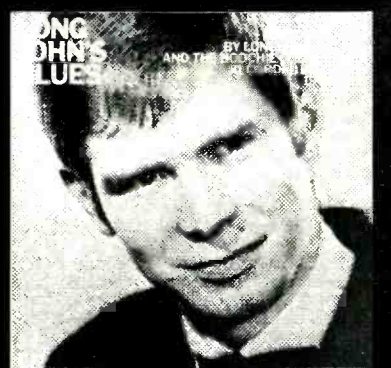
Bobby Russell/Saturday Morning Confusion
LP-UAS-5548
8-Track-U-8320 Cassette-K-0320



Anonymous Venetian/Original Motion Picture Soundtrack
LP-UAS-5218



Vikki Carr/The Ways To Love A Man
LP-UAS-6813
8-Track-U-8298
Cassette-K-0298



Long John Baldry & The Hoochie Coochie Men/Long John's Blues
LP-UAS-5543
8-Track-U-8303



Bobby Goldsboro/Come Back Home
LP-UAS-5516
8-Track-U-8278
Cassette-K-0278



Grant Green/Visions
LP-BST-84373
8-Track-9162



Jimmy McGriff/Black Pearl
LP-BST-84374
8-Track-9165
Cassette-C-1165



Elvin Jones/Genesis
LP-BST-84369
8-Track-9158



Johnny Rivers/Home Grown
LP-UAS-5532
8-Track-U-8313
Cassette-K-0313

LISTEN TO THIS PAGE.

The small squares above represent 20 full-size albums. When your UA representative calls, listen to what he has to show you.

