

# QUADRASONIC SOUND

The Newest Sonic Development *Spotlighted in this issue*

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# Billboard

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**CARTRIDGE TV PAGE 15**  
**HOT 100 PAGE 56**  
**TOP LP'S PAGES 58, 60**

## Motorola to Bow 8 Matrix Home Units

By BRUCE WEBER

CHICAGO—Motorola's consumer products division will introduce several matrix quadrasonic home 8-track models in the spring of 1972.

The company is not pulling in its horns on discrete 4-channel units—in fact, it's adding five discrete quadrasonic players to the line—but merely taking

advantage of a two-market sound concept: Matrix and discrete.

"We're not forsaking our staunch support of a discrete concept in favor of any matrix system," said Ken Thomson, manager of the consumer products division. "But we certainly see two consumer markets developing for quadrasonic in the next few years."

Motorola, which already has three discrete 4-channel home cartridge players in its line, will add five more discrete cartridge models in 1972. The company  
*(Continued on page 10)*

## Canadian Sales To Hit \$65 Mil

By RADCLIFFE JOE

TORONTO—Record sales in Canada are expected to top the \$65 million mark in 1972, according to Joe Pariselli, general manager of Ampex Canada.

Speaking at his company's fall sales meeting held here last week, Pariselli said record sales have been showing a steady increase in this country over the past few years. In 1970 they topped the \$50 million mark,  
*(Continued on page 4)*

## Japan in Consumer Push On 4-Channel Equipment

TOKYO — Four-channel stereo equipment will be the central home entertainment product being offered consumers in Japan through the end of December.

Thirteen companies have 4-channel type of equipment. Among them, Nippon Victor is using the discrete system; the

others are going with a matrix concept. Except for the CBS/Sony SQ matrix system, there is not a big difference among the products of the other companies.

The feeling here is that the public will be in a good mood to buy quadrasonic sound prod-  
*(Continued on page 62)*

## WB TO ACQUIRE BEARSVILLE CO.

LOS ANGELES — Warner Bros. Records is working out final contract details to acquire Albert Grossman's New York-based Bearsville Records. A joint venture arrangement is being negotiated.

Bearsville Records had originally been distributed by Ampex, tape distributor for all Kinney record companies, including Warner.

Bearsville maintains a recording studio in Woodstock, N.Y. Producer John Simon has worked on a lot of the label's product.

Bearsville artists include Jesse Winchester, Todd Rudgren, the Butterfield Blues Band, Electric Flag, Jesse Frederick and Lazarus.

## Bway: Disk Cos In Waiting Game

By MIKE GROSS

NEW YORK — The record companies are playing a "wait-and-see" game with the Broadway musical theater this season. Instead of committing themselves to original cast albums, with attendant investments in the financing and subsequent recording and promotion costs, the companies are holding off to see what the show's chances are after the reviews are in.

The pattern is quite different from previous seasons when the record companies were all trying to outmaneuver each other to acquire a potential hit musical. Of the musicals scheduled for the

first half of this season, only "Jesus Christ, Superstar" and "Two Gentlemen of Verona" have original cast album commitments. "Superstar" will be  
*(Continued on page 62)*

## Family Theme At Melanie Co

By ROBERT SOBEL

NEW YORK — Scherkerlyk Enterprises, newly formed all-entertainment complex, is adopting a "one family" concept as its over-all operating philosophy. The company, which at present includes the Famous Music-distributed Neighborhood Records and a management and concert division, will tie its efforts to a unity of purpose centered on artistic as well as commercial goals.

Gene Weiss, manager and vice president of the disk operation,  
*(Continued on page 8)*

## CBS Intl Busting Language Concept

By IAN DOVE

NEW YORK — The theory that only original language versions are good sellers is being challenged by CBS International. To contest the concept, CBS International chief Walter Yetnikoff

reports that the "Love Story" single has been recorded in German, Japanese, French and Spanish by Andy Williams. "In Germany, Spain and Japan, his version in the local language is selling extremely well, bringing in an extra bonus of increased airplay. The Spanish version is particularly strong in Argentina and Mexico as well as Spain, while the Japanese-language version is keeping pace with the English-language single, also available in that country," he said. "Total Japanese sales are 500,000."

CBS International is applying the same techniques to French singer Danyel Gerard's single, "Butterfly." For CBS, he has already cut the song in German, Spanish and English. On other

labels, due to previous contractual agreements, it is available in Italian and Japanese. The U.S. release of "Butterfly" is set for next week with CBS  
*(Continued on page 62)*

## UA Test-Marketing Mini LP's; Plans Big Promotion

By NAT FREEDLAND

LOS ANGELES—United Artists Records is test-marketing a series of 33 r.p.m. miniature albums as an alternative to the generally fading singles market.

The first two seven-inch mini albums are short versions of current UA albums by British

groups. "Swallow Tales" by Cochise carries 17 minutes of music and the Groundhogs' "Split" has 19 minutes. This comes to over half the playing time of the average LP.

First pressing of the mini al-  
*(Continued on page 10)*

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Boomerang's helping, too: with key concert dates in major markets. (In Buffalo, for example, one station's music director, who was frankly if-y on the album, saw the group live and was absolutely knocked out.)



And Boomerang will be playing rock and roll that *really* rocks and rolls in Milwaukee, Sept. 29, Jacksonville, Oct. 1, Huntsville, Oct. 2, West Palm Beach, Oct. 3, Pittsburgh, Oct. 4,

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## Studio Track

By BOB GLASSENBERG

It's 10 a.m. and the mix-down on this last tune has taken all night from 11 o'clock until now and it still isn't right. There are four tired people left at the board, trying to operate and punch in the right tracks at the right time. Tempers have been flaring because the trumpet came in okay but he forgot his cue for the lead guitar and the vocal didn't fade at the right point. Have to start the tape again.

Sound familiar? Of course not. I've never seen it go that long but I have seen some mighty chagrined looks after the fifth try with 15 tracks to mix and only four hands. But now Nick Balsamo of Echo Sound Studios, Levittown, has built a sophisticated piece of equipment which he claims will solve the problem of multitrack mix-down. The device is called Digilog and, simply put, it is a cross between a digital computer and analog recorders.

"Any kind of mix from eight channels and up gets very hairy," said Balsamo. "And when you get up to 16-track it's really tense. One mistake on a fade or level and you have to start all over again. And if you can't get the mix in the first few tries, forget it. But with Digilog, everything is automated after the first mechanical mix. And you can put one track at a time in sections because the computer remembers the mix for that channel and stores it and automatically mixes the pre-programmed channel in at the right time on the final tape. So now with this thing, you can mix in stages and get it right the way you want it without guessing or putting on tennis shoes to run all over the board and do all the tracks at once.

"Now let's see. We have 15 tracks to mix so let's do the rhythm first. When we have the take we want we can go back and do the next three tracks over the rhythm. Then the vocal tracks. Then the horns. That whatever else. Ole! The finished product. Now for a ride over to the record company for them to hear the tape. Take out the horns? O.K. All I have to do is go back to the studio and take out the programmed tape. Feed it into Digilog and the levels are already set. There is no memory work on my part because Digilog remembers. Just simply make another master tape through the board and take out the horns, manually. Digilog does the rest automatically.

"Now a producer can mix and go forward on the tape, stop, come back at any given time. Once a track is made, it's made and that's it. Digilog remembers the whole process of when to raise the level and lower it and when to fade, when to use what and where. How much time will it save? And how much gray hair on the producer will it prevent?"

Anyway, for the particulars, Balsamo said that he has worked it to fit the Ampex MM 1000. And it works best at the moment when a track can be used on the 16-track master tape. This means it works best with any mix up to

15 tracks. And the thing does work — like a charm. For the moment, he's got the only one hooked up to his control panel. This is probably the most time-saving and mind-saving innovation in the recording industry to come along in years. Balsamo is in the process of altering the MM 1000 to allow the producer an additional track on which to place the information for Digilog. This will free all 16 tracks of the regular tape for music

★ ★ ★

At the A&M Studios, Los Angeles, were and are, **Sister Love** with **Eddie Theodorou** producing. . . . **Paul Williams** with **Michael Jackson** producing. . . . **Billy Preston** with **Joe Greene** and **Preston** producing. . . . **England Don** and **John Ford Coley** with **Louie Shelton** producing. . . . **Vin Cardinal** with **Richard Adler** producing. . . . **Gerry Mulligan** with **Steve Goldman** producing, all for A&M Records. Outside work includes **Joan Baez** working on her television special, with **Peter Schickle** producing. . . . **Carole King** for Ode '70 Records with **Lou Adler** producing. . . . **John Hurley** with **Rick Jarrard** producing for Bell Records. . . . **Matt Moore** producing **Linda Stevens** for Decca Records. . . . **Don Cherry** in for Monument Records. . . . **Seals and Croft** in for Warner Bros. Records, and **Bobby Sherman** in for Metromedia Records.

★ ★ ★

At Eastern Sound Studios, Toronto, is **Guns and Butter**, a group from Boston being co-produced by **Geoff Haslam** and **Lloyd Grossman** for **Marshall Chess Productions**. The group includes **Jeff Lyons**, vocal; **Peter Cohen**, bass; **Paul Cohen**, lead guitar; **Peter Tucker**, drums; **Richard Ploss**, flute and saxophones; and **Lenny Federer**, violin. And we all know who **Marshall Chess** is. Also in Eastern is **Frijid Pink** for Parrot Records doing a new single with **Benny Testa** producing. **Anne Murray** of Capitol Records is in with her producer **Brian Ahern**, finishing up the soundtrack for her latest CBC special. And Ahern is also producing **Bob Carpenter** who is being backed by the **Maritime Mafia**. Then we have **Murray McLaughlin** in for True North Productions produced by **Eugene Martinec**. Martinec and True North did **Syrinx** and **Bruce Cockburn**. McLaughlin will probably come out on the True North label and be distributed in the U.S. by Columbia Records. **Tommy Graham**, Capitol Records artist, is also in producing himself.

★ ★ ★

At the Columbia Recording Studios, New York, **Paul Simon** is being produced by **Roy Halee**. . . . **Genya Ravan** produced by **Aaron Shefran** and **Mike Vager**. . . . **Leonard Bernstein** is in with **John McClure** producing. . . . **Charlie Byrd** is in with **Teo Macero** producing. . . . **Anthony Newman** is in with **Steve Paul** producing. . . . **Peter Nero** is in with **Paul Leka** producing. . . . The **Rascals** are in and **Felix Cavaliere** is producing.

## TURNER EYES NEW LABELS

NEW YORK—Although Spyder Turner's most current release, "I Can't Make It Anymore," is on the MGM Record label, his contract with the company has expired and his representatives, Enchanted Door Management Co., Inc., is currently negotiating with other labels for rights to future Turner product. It was reported that Turner had just signed with MGM in Billboard's Sept. 11 issue.

## Singleton Sues MGM

NASHVILLE — The Shelby Singleton Corporation has filed a \$500,000 lawsuit against MGM, charging the "inducement" of Jeannie C. Riley to break her contract with Singleton.

Chancellor Ned Lentz, who handled two other recent cases involving Singleton (both vs. Certon), set Oct. 1 as the date for MGM to show cause why it should not be permanently enjoined from recording Miss Riley, who has been under contract to Singleton for the past three years.

MGM has not yet filled an answer. It signed and recorded Miss Riley a few weeks ago, and her initial release had been set for this month. Singleton was involved in a similar lawsuit, on the other side of the fence, a few years ago when Aubrey Mayhew sued him on the same counts. The courts then ruled in Singleton's favor.

## Canadian Sales To Hit \$65 Mil

• Continued from page 1

and this year they rose again by another 15 percent.

The bullishness of the Canadian record market has prompted Ampex Canada to release a record fall catalog of more than 40 albums. The release, representing an investment of more than \$500,000, is the largest product catalog ever introduced at a single showing by the company and is probably the largest ever released by any one distributor in this country.

Fourteen of the 40 albums came from Ampex Records, the others were culled from the fall catalogs of Motown, Vanguard, Sussex and others.

Although record releases reached a new high, prerecorded tape releases were low keyed, and Pariselli explained that the reason for this was that the tape market, plagued by piracy, had dropped off by more than 12 percent in the past year.

Ampex Canada was originally structured as a tape distribution outlet, but has since diversified its operations to include record manufacturing and music publishing.

## WB Music Moves

NEW YORK — Warner Bros. Music Publishing has moved to 1230 Avenue of the Americas effective immediately. The phone number remains the same, (212) 759-4422. The officers here house the company's extensive sheet music and folio print administration divisions, headed by Irving Brown, general manager.

## WB's Audvideo Dept Discontinued

LOS ANGELES — Warner Bros. Records has discontinued its audio-visual department. Van Dyke Parks, who was in charge of the operation, remains with the company as a producer and artist.

## Ampex Shows Its Intl Side at Meet

CHICAGO — Ampex Records' international image shows up well in its new release of 14 LP's, only six of which are U.S. acts. Moreover, Ampex' Canadian subsidiary is releasing 30 LP's. Ampex is also releasing "Purlie" in quadrasonic (SQ-4) disk form, distributors at the national sales meeting here were told.

U.K. acts consist of Andy Roberts (set for a U.S. fall tour with a British act package). Also (former Mercury Records solo performer), the Wishful Thinking group, Marc Ellington (with "friends" such as Ian Matthews and others) and jazz tenorist Lol Coxhill (a two-LP set). The French-Canadian act Guillotine and two packages featuring Anita Kerr (one an electronic rock plus Royal Philharmonic orch. Christmas LP) round out the international offerings.

Ampex' U.S. acts come from widely dispersed areas of the country and in two cases involve people affiliated with the label. For example, Guillotine, even though from Canada, was produced by Mrs. Lee Aposteleris whose husband owns Alpha Dist. Corp., the

New York Ampex outlet. Bob Rinkle, who handled the visual presentation here and is an Ampex staffer, is featured in his own LP.

Other U.S. acts: Los Angeles group Sante Fe, Miami's Bethlehem Asylum, bottleneck blues guitarist veteran Walter Furry Lewis, San Francisco coffee house performer Cris Williamson and the Chicago group Mason Proffit.

Promotion tie-ins include Chapel Music's push together with TV appearances and the release of two singles for Miss Kerr's Christmas LP, a U.S. tour of coffee houses (New York, Chicago, Los Angeles) for Miss Williamson, a rock bagpipe oriented single in 10 days, the Marc Ellington album and Mason Proffit's solid string of campus bookings running into 1972 (\$100,000 in booking revenue alone).

"Purlie," which Ampex Records president James Frey said has already scored sales of 130,000 LP's, the long-running Broadway show, will have a national road company performance in all major markets to assist the push on the new quadrasonic package.

## Big 3 to Release Paxton Anthology as Music Book

NEW YORK—The Big 3 Music Corp. (Robbins-Feist-Miller) will release the "Tom Paxton Anthology" for the music print market. The development of the Paxton songbook was a cooperative project of Murray Deutch, executive vice president and general manager of United Artists Music Publishing Group, which controls Paxton copyrights, and the Big 3 which distributes UA sheet music and folios.

Paxton's anthology contains the writer-artist's contemporary classics including "Whose Garden Was This?" "Talking Vietnam Pot Luck Blues," "Jimmy Newman," "Bottle of Wine," "Hold on to Me Babe," "The Last Thing on My Mind," and some 20 other Paxton originals.

The Big 3 music print division has indicated that the Paxton anthology will receive special merchandising support aimed at boosting its sale in the growing contemporary music book market. Under the direction of Allen Stanton, executive vice president and

general manager of the Big 3, and Herman Steiger, director of music print operations, the publishing firm has already made a strong push in this market with the previous release of songbooks by Phil Ochs, Bob Dylan, John Hartford, Tim Hardin, John B. Sebastian and Eric Anderson.

## Elektra's Bread on Campbell Show

NEW YORK — Elektra Records artists, Bread, will appear on the Glen Campbell Show, Tuesday (28), to kick off the promotion of their new single "Baby I'm a Want You." The group will perform three tunes on the show, including "If," "Make it With You," and "It Don't Matter to Me." The last two songs will be performed with Campbell and Ann Murray, noted Canadian songstress of Capitol Records. Bread's fourth album is due at the end of this month.

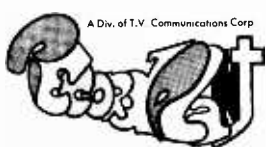
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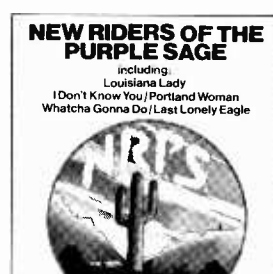
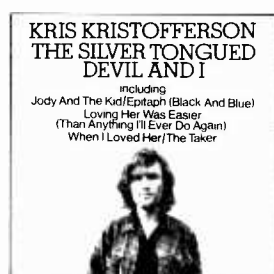
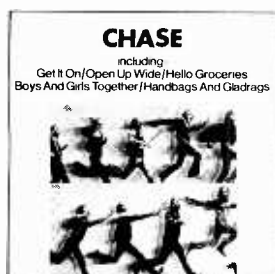


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Vol. 83 No. 40

## PHOTO BOOK ON R'n'R

NEW YORK—The Bobbs Merrill Co. is planning to publish "Brothers and Sisters: A Rock & Roll Photography Album," in the fall 1972. The book will be produced by Abby Hirsch as a photo collection that documents the rock scene from the Beatles to the present. It will include many shots of never-before-seen performances and candid shots of every major music maker. The text for the photos will be reminiscences of the photographers about their famous subjects and the ambience in which they were captured.

## IRMA, Service For Writers, Pubs Is Formed

LOS ANGELES — International Record and Music Administrators (IRMA), a new administrative service for songwriters, independent publishers and small record labels, has been founded in Hollywood by Wes McWain and Tom Hartman.

McWain was formerly manager of Gene Autry's Republic Records and associated publishing companies. Hartman was West Coast manager of Tree International.

"We are set up to handle all the professional paperwork for songwriters and small publishers or labels," said McWain. "We keep a complete file of all the forms for copyright, contracts, clearances and licensing. A lot of songwriters who do their own publishing don't even know all the paperwork they need to protect themselves."

IRMA's service runs \$10 a month for songwriters and \$35 monthly for publishers and record companies. Fireproof individual files for business papers are included in the fee. IRMA is located at 1509 N. Gordon St., Hollywood.

## Nikki Giovanni To Black Expo

CHICAGO — Nikki Giovanni will participate in the Black Third Annual Expo of the SCLC's Operation Breadbasket which opens in the International Amphitheatre here Friday (1). Miss Giovanni will read selections from her recent album "Truth Is on Its Way," on the Right On Record label. She will be backed by the Breadbasket Choir and members of the Benny Diggs New York Community Choir.

This year's event will be hosted by the Rev. Jesse L. Jackson and will feature black political luminaries such as Mayor Carl Stokes of Cleveland; Mayor Richard Hatcher of Gary, Ind.; and Manhattan Borough president Percy Sutton. Artists appearing at the Expo include Aretha Franklin, B. B. King, Isaac Hayes, Roberta Flack, the Jackson Five, Bill Cosby and Flip Wilson.

## Newley, Bricusse Pact With Playboy

LOS ANGELES—The Playboy Records operation has acquired world publishing rights to the movie and theater songwriting team of Anthony Newley and Leslie Bricusse.

Bob Cullen, executive vice president of Playboy Records, is in Europe lining up overseas publishing and distribution arrangements. His appointment list includes Chris Blakell of Island Records, Sir Edward Lewis of English Decca and Gordon Mills of Management Agency & Music.

## Executive Turntable

Irwin Tarr will be leaving RCA Friday (1). He had been vice president in charge of planning. During the course of his career at RCA, Tarr was responsible for the advent of Stereo 8, and Quad 8. Prior to that he was responsible for innovations in mass distribution of records. Tarr received NARM awards in 1959 and 1960 as "man of the year," and in 1968 NAR cited him as "man of the decade." He had been with RCA for the past 20 years.



TARR



COHEN



CALAMITA



WILDER

Kip Cohen named director, popular a&r, East Coast. Cohen was previously associated with Bill Graham running the Fillmore East and before that was a Broadway show casting director. Frank Calamita appointed vice president, planning and development, CBS/Columbia group. He has been vice president, administration and development, CBS International since 1969, joining CBS in 1962. Don England named director, sales and distribution, Masterwork Audio Products and Accessories. He previously held key management positions in the Columbia organization.

Amos Wilder, director of production services, Motown Record Corp., promoted to vice president of the manufacturing division of the company. He will remain in Detroit. He joined the company in 1967 as administrative assistant to senior vice president, Mrs. Esther Edwards.

Gene Weiss named vice president and general manager of Neighborhood Records, new label to be distributed by Famous Music. Weiss at one time was executive with Columbia Records. His artist credits include folk-rock singer Melanie, whom he brought to national attention while with Columbia.



WEISS



BYRD



McLEAD



ANTI

E.B. (Skip) Byrd appointed director, commercial field sales, RCA Records. He joined RCA seven months ago as South-eastern district sales manager, and was previously a regional manager with Epic Records in Atlanta. . . . Dave Marshall promoted to national singles promotion manager, London Records. He was previously Eastern singles promotion representative for London, being succeeded in this post by Mike Milrod, until now promotion man with London Records Distributing Corp. in New York. . . . Terry Kane named chief engineer, Capricorn Sound Studios, Macon, Ga. He is also president of Koehn Electronics in Macon and formerly staff engineer at Miami's Criteria Studios.

Eddie O'Loughlin named general professional manager, Kama Sutra music publishing companies, joining from Sunbury Dunbar Music. . . . Judy McLead, formerly head of production at Connie De Nave public relations agency, promoted to junior publicist.

Herb Sanders, administrative assistant to Joe Smith at Warner Bros. Records, has won a national fellowship and has returned to medical school. . . . Michael Donnelly was named national director of operations for U.D.C., the distribution division of United Artists Records. He was moved up from operations manager of the U.D.C. Los Angeles depot. Bob Todd has left Mercury as Los Angeles a&r head. He had held the post two years. Previously, he had been associated with Columbia/Screen Gems and ABC/Dunhill.

Don Anti, previously regional promotion manager for MCA Records in San Francisco, has been transferred to the national promotion staff in Los Angeles and will be national singles manager, reporting to national promotion director Pat Pipolo. Anti is a former KFWB music director, Los Angeles. . . . Don Shain has left Decca after 13 months as its pop a&r director. Before that he had been Capitol's international a&r director. . . . Irv Azoff joins the Heller-Fischel Agency in Los Angeles, heading up the college concert booking division.

Bill Valenziano appointed manager, artist development, Capitol Records and Max Kendrick named to Capitol's artist development manager, East Coast. Valenziano was formerly West Coast artist relations representative. Kendrick joined Capi-

(Continued on page 62)



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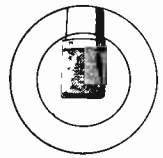
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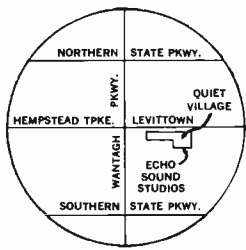
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## New Home Keyboard Unit Developed

LOS ANGELES — During the first three weeks of shipping, Optigans, a new kind of home entertainment keyboard instrument, have been selling as fast as retailers can stock them, even though the two Optigan models currently available retail for \$349.95 and \$399.95.

One White Front store in San Fernando Valley sold its entire shipment of 60 Optigans in a week, moving half the units during a weekend.

"It will take us the rest of the year just to fill the orders we already have," said Optigan Corp. president F. Roy Chilton. Optigan is wholly owned by Mattel, Inc. The instrument evolved from Mattel's constant research and development experimentation with new ways to make toys "talk."

Staff researchers began to tinker with optical recording, and the releasing of sound with a beam of light instead of with a needle, as used in movie soundtracks. Mattel's first idea was to make a low-cost toy organ, but the sound-quality potential was so good that Mattel soon decided to develop it as a full-fledged musical instrument.

The company's Optigan team has been together two years as of Sept. 1. An Optigan factory was constructed at a new industrial park in Compton here just over a year ago, with an assembly line now capable of turning out 200 units daily.

The Optigan is played like a chord organ, but instead of attempting to imitate a variety of sounds by electronic means, as in

much more expensive electric organs. Optigans actually reproduce the real sounds via optical recording disks that are inserted into a recorder beneath the keyboard. There are currently 14 disks available, with the number to be doubled by Christmas.

Each 12-inch disk is grooveless but contains 57 endless tracks, of which 24 are used to program the three-octave melody keyboard, played by the right hand. The left hand plays an "accompaniment panel" which consists of three rows of seven buttons for major, minor and diminished chords. In addition, each disk programs five switches which provide rhythm accompaniments, intros and breaks or special effects. All these sounds, melody, chord rhythms and special effects, are controlled by printed circuits within the instrument.

The first Optigan shipments went to Southern California. Chicago is now being serviced, too, and the company expects to cover all Eastern Seaboard outlets by the time the Christmas shopping season gets into full swing.

In appearance, the Optigan is a small console chord organ, 33 inches high, 35 inches wide and 18 inches deep. It is shipped in individual cartons and includes an instruction book with many songs plus four disks. "Big Organ and Drums," "Pop Piano Plus Guitar," "Guitar in 3/4 Time" and "Latin Fever."

Volume is controlled through a foot pedal, as on most electric organs. The more expensive stereo model has separate speakers for the keyboard and chords, plus a reverb dial for echo chamber richness.

In the early marketing phases,  
(Continued on page 62)

## Melanie Co. Adopts Family Concept as its Philosophy

• Continued from page 1

said "this is a unique approach. We're not simply interested in putting out product or artists on the street. We're interested in quality. And in this regard we feel that we can give the artist what he should get in attention promotion and development. We want to give him time to grow with us. And the only way this can be done is to keep ourselves dedicated and specialized.

"For this reason too, we do not accept artists en masse for our roster. At the moment, we are focusing most of our attention on Melanie, a singer we feel will continue to make it big. Another act, Five Dollar Shoes, a hard rock group we recently signed, will get the same family-type of treatment. We offer them the right studio, the right equipment and the best facilities, all within the confines of a person to person relationship. This philosophy is spurred by Peter Scherkerky. Everything he produces has that ring. And as owner of the complex, he oversees all projects with the artistic in mind. He be-

lieves that if you stick with a project long enough, it will work."

Jerry Kellert, formerly with William Morris, gave up his position with the agency to join Scherkerky Enterprises because he believes in the "family" philosophy very strongly. "It's a very exciting idea," said the newly appointed head of the management and concert division. "On the concert end, we plan every date carefully. We make certain that the exposure is the best for the artist. Not simply for us to make money. For example, Melanie chose a date upstate at a university which held only 2,000, instead of choosing to perform at the city's concert hall, where the attendance would be threefold." The monetary rewards were smaller but the satisfaction was greater to her.

"This family-type of organization lets us do this. Also, we protect the acts without pampering them. We let them make selections regarding songs but Peter makes the final decision when it comes to recording. All in all, we believe in development and specialization, triggered by family spirit and cooperation."

## New Computer Takes Error Away From Publishers

LOS ANGELES—A Bakersfield computer firm has come up with a programming system designed for music publishers.

The company, Libra Computer Systems, Inc., designed and developed the system which is geared to finding and correcting errors in royalty statements. Buck Owens' Blue Book company is its first client.

General manager Steve Tapley says that the system will enable publishing houses to accurately check and separately compile sales and dollar figures submitted to it by any label.

The computerized system has built-in audit controls to check and be sure if a writer is being paid the correct royalty rate for a particular recording. Other features of the system include an audit

system which takes reported sales by record number and separately compiles those sales according to the number of albums sold. Libra's system will also convert foreign currency to U.S. currency for foreign sales.

The system can also allocate royalties from a source to up to 100 different writers, as in the case of a songbook. "It gives every publisher his own data processing department without having to make an investment in any equipment. This system isn't just meant to check figures submitted to publishers from another computer. We only use those figures as guidelines for the separate system we've developed. We have our own song numbers and arrive at a dollar figure through an entirely different computer program," Tapley says.

## 9 Titles Launch New Line of Specially Priced Camden LP's

NEW YORK—RCA Records is launching a new line of two-record specially priced Camden albums with an initial release of nine titles. RCA has assembled the first group of its two-record Camden sets from the extensive catalogs of the company's top artists. These will be offered at a suggested list price of \$3.98.

The initial nine package release packages by Perry Como, Boots Randolph, Henry Mancini, Chet Atkins, Hank Snow, Porter

Wagoner, the Blackwood Brothers Quartet, Homer & Jethro, and various artists including Hugo Montenegro, Marty Gold, Art Mooney, Jean Goldkette, Leo Addeo, the Melachrino Strings and the Living Voices.

This is the first time the Camden catalogs of major artists have been utilized for specially priced two-record sets, actually two LP's at a suggested retail price only \$1 more than the cost of one Camden album.

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# CARPENTERS

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# Motorola to Bow 8 Matrix Home Units

• Continued from page 1

has no plans to introduce four-channel open reel or cassette equipment.

The new discrete players will join three other models in the line: FH275W at \$399.95, GP111HW at \$229.95 and GA101GU at \$199.95.

(There are no plans to introduce any matrix equipment in Motorola's automotive products division, which has one four-channel cartridge unit in its line: model TM920S at \$159.95.)

Motorola's matrix cartridge system has been developed by the company's engineers in the home products division and offers a new unique matrix concept, Thomson said. He said pricing has not been decided on the new units.

"The matrix system provides a bridge from existing stereo equipment to the discrete concept," Thomson stated. "There is definitely a market for both systems, especially matrix in the beginning stages of the quadrasonic race."

"There is a cost factor to con-

sider, too, (matrix is less expensive) and you don't have to throw in extra amplifiers," he said. "Matrix also offers another advantage to the many manufacturers scrambling to introduce 4-channel product—it's a way to get into the market cheap and fast."

Many believe that the matrix concept is an interim system, with the discrete format eventually gaining momentum and earning a bigger share of the market.

Thomson agrees and cites that as one reason for entering the matrix field. "There are immediate sales in that format," he said, "and if it (matrix) is an interim concept, then it is important to gain an early foothold in the marketplace."

On the long-range, the Motorola executives sees matrix units being used as promotional and price leaders and discrete models being the mass consumer system.

To support his theory that quadrasonic is a mass consumer sound concept, Thomson believes that about 50 percent of the component business will be in four-channel by late 1973.

All of Motorola's quadrasonic models will be manufactured in its Quincy, Ill., facility.

Thomson cautions that it will take longer for the four-channel markets to develop "if software producers continue their footdragging."

He expects more and more of the record companies and tape duplicators to introduce four-channel titles, but wishes they would participate at a faster pace. "There is absolutely no reason for them to hold back any longer," he said. "There is enough equipment in the market to justify even the most cautious software manufacturer to get in."

To stimulate software participation, Thomson often shops music and retail locations and requests quadrasonic tapes.

He has also shipped hundreds of discrete quadrasonic players to Motorola distributors as a promotion to make industry leaders aware of four-channel product.

# Sony Corp.'s Net Profit Up

NEW YORK—Sony Corp.'s consolidated net profit rose to \$11,935,000, or 24 cents an American Depository share, in the third quarter ended July 31 from \$6,041,000, or 12 cents a share, a year earlier. Sales totaled \$149,900,000 in the quarter, up from \$99,700,000.

(One American depository share represents two shares of the company's common stock.)

Sony's consolidated profit in the first nine months of the current fiscal year rose to \$27,845,000, or .55 cents a share, from \$20,407,000, or 42 cents a share, a year earlier. Nine-month sales rose to \$339,400,000 from \$294,200,000 a year earlier.

Exports in the third quarter were \$82,800,000, up from \$48,800,000. Domestic sales were \$67.1 million.

Sony expects full year net profit to exceed its estimate of a 10 percent increase from the \$27,536,000 earned in fiscal 1970.

# BMI's Daniel to Be U.S. Delegate At Moscow Fete

NEW YORK — Oliver Daniel, vice president, Concert Music Administration, BMI, will represent the U.S. as the delegate of the National Music Council at the International Music Council Assembly and Congress to be held in Moscow Monday (4) through Saturday (9). Daniel has been invited by the Union of Soviet Composers to attend these meetings as their guest and to speak on the subject of "Tradition Past and Future." The alternate American delegate to the Congress is Mme. Olga Koussevitzky, who will be returning to Russia for the first time since her departure in 1920.

This is the first such Congress to be held in Russia. Daniel was chairman of the planning committee for the first International Music Congress to be held in the U.S., which took place in New York and Washington in September, 1968.

# LP's; Plans Big Promotion UA Test-Marketing Mini

• Continued from page 1

bums is going out in a promotional mailing to radio stations, music publications and head shop retailers across the country. UA then will take ads in consumer publications, inviting readers to send in a coupon and to order these two mini albums by mail—for just the cost of shipping, or perhaps even free.

### Debut of Group

In November, UA will release its first new product in a mini album, the debut of a group called Christopher Milk. Initial pressing here is to be 10,000. Projected retail store price will be \$1.79.

"The UA mini album concept is not just another extended play 45," said Martin Cerf of the company's creative services group. "It's got packaging artwork and liner information as complete as any 12-inch album. There's no secret that singles sales are down except in the r&b market and we feel that the mini album could replace the single."

In appearance, UA's mini LPs are seven inches across, the size of a standard 45 rpm single. But the mini plays at 33 rpm and has the narrow center hole of a standard 12-inch album, so it can contain more music.

These records may be stacked on an automatic turntable without a 45 adapter, if the arm lifter can be set to come down at seven inches.

"We feel that there are all

kinds of advantages to the mini album," said Cerf. "It's a good format for getting airplay with a new artist, the program director doesn't have to listen to all the tracks on an album to find something for his list, but he has a better idea of what the artist is capable of than he could from just the A and B side of a single. FM stations mostly feel they're copping out if they play a single anyway. Another obvious advantage is that the label doesn't have to invest as much money for studio time to expose new artists with a mini album. And everybody today admits that most first albums aren't big sellers, they just get the artist known so he'll sell more the next times."

UA's mini album packaging does indeed look like seven-inch album jackets. The two current jackets have foldout pages to contain the liner notes, which are more extensive than on most current LPs. Lyrics of the Groundhogs album are printed on the record sleeve. The minis are shrink-wrapped too.

"Our main holdup in putting the miniature albums into general release is resistance on pricing from the rackjobbers," Cerf said. "They like to have as few standard prices as possible so they can figure their volume percentages easier. But we're hoping to show enough sales action in the mini album format so that they'll jump right in with UA."

# Market Quotations

As of Closing, Thursday, September 23, 1971

NAME	1971 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	21	8	354	167/8	15	153/4	- 1/8
A&E Plastik Pak Co.	127/8	45/8	140	53/8	45/8	45/8	- 3/4
Amer. Auto. Vending	101/2	67/8	22	91/2	9	9	- 1/4
ABC	48	25	453	457/8	441/2	447/8	- 3/8
Ampex	253/8	137/8	845	161/4	15	151/4	- 13/8
Automatic Radio	141/4	61/4	97	73/8	61/2	61/2	- 5/8
ARA	1471/2	117	159	1381/2	134	1371/2	- 3
Avco Corp.	183/4	121/8	1425	183/4	171/8	177/8	+ 1/8
Avnet	155/8	81/4	578	135/8	121/4	121/4	- 15/8
Bell & Howell	53	321/8	225	461/4	441/2	441/2	- 7/8
Capitol Ind.	217/8	81/2	99	91/4	81/2	87/8	- 1/4
Certron	83/8	3	129	31/2	31/8	31/8	- 1/2
CBS	497/8	301/8	1030	453/4	435/8	443/8	- 3/4
Columbia Pictures	173/8	91/2	398	101/4	93/4	93/4	Unch.
Craig Corp.	9	31/2	100	41/8	37/8	37/8	- 3/8
Creative Management	173/4	75/8	60	101/4	93/4	93/4	- 1/4
Disney, Walt	1287/8	77	445	1153/8	111	1113/4	- 1
EMI	51/8	3	285	37/8	31/4	33/8	- 1/4
General Electric	657/8	527/8	2467	633/4	611/8	621/8	- 7/8
Gulf + Western	31	253/4	634	271/8	253/4	263/8	- 5/8
Hammond Corp.	137/8	85/8	136	101/8	91/2	91/2	- 1/2
Handleman	47	35	906	40	373/8	391/8	+ 1/4
Harvey Group	87/8	33/4	42	51/8	45/8	43/4	- 1/4
Instruments Sys. Corp.	123/8	6	272	73/4	71/4	71/4	- 3/8
Interstate United	131/2	75/8	124	97/8	91/2	91/2	- 3/8
ITT	673/8	49	2440	57	553/8	553/8	- 11/4
Kinney Services	393/8	281/4	369	333/8	321/4	323/8	- 3/8
Macke	145/8	83/8	90	113/8	107/8	107/8	- 3/8
Mattel, Inc.	521/4	233/4	1983	28	233/4	273/4	+ 11/8
MCA	30	213/8	724	291/4	28	28	- 7/8
MGM	267/8	151/2	91	233/4	22	22	- 1
Metromedia	307/8	173/8	121	26	251/8	251/4	- 7/8
3M	1237/8	951/8	770	1211/4	1191/4	1203/8	+ 1/8
Motorola	893/4	511/2	343	853/4	82	821/2	- 33/4
No. American Philips	317/8	217/8	94	251/4	235/8	237/8	- 15/8
Pickwick International	373/8	32	202	351/2	347/8	351/4	+ 1/4
RCA	403/4	26	14,807	371/8	321/4	363/4	+ 37/8
Servmat	391/4	251/2	278	391/4	381/8	381/2	- 1/8
Sony Corp.	251/8	141/4	4479	183/4	175/8	177/8	- 1/4
Superscope	325/8	141/4	234	173/8	151/4	16	- 11/2
Tandy Corp.	381/4	303/8	1755	331/2	303/8	303/4	- 17/8
Telex	223/8	123/8	1174	151/4	133/4	133/4	- 1/8
Tenna Corp.	111/2	51/8	164	51/2	51/8	51/4	- 3/8
Transamerica	20	151/4	1499	19	177/8	181/4	- 3/4
Transcontinental	11	53/8	467	57/8	53/8	53/4	- 1/8
Triangle	223/4	143/8	24	171/8	161/2	163/4	- 1/8
20th Century-Fox	157/8	85/8	432	105/8	95/8	95/8	- 1
Vendo	171/2	113/4	62	121/8	113/4	12	Unch.
Viewlex	103/4	61/8	151	73/8	67/8	67/8	- 1/2
Wurlitzer	171/2	101/8	50	167/8	153/4	153/4	- 5/8
Zenith	547/8	363/8	448	511/4	481/8	49	- 11/4

As of Closing Thursday, September 23, 1971

OVER THE COUNTER*	Week's High	Week's Low	Week's *Close	OVER THE COUNTER*	Week's High	Week's Low	Week's *Close
ABKCO Ind.	6	41/2	43/4	Kirshner Entertain.	63/4	5	5
Alltapes	35/8	3	33/8	Koss Electronics	71/8	61/2	7
Amer. Prog. Bureau	3	21/4	21/4	Marvin Josephson	77/8	51/4	51/4
Bally Mfg. Corp.	301/2	28	281/4	Mills Music	15	131/2	131/2
Cartridge-TV	205/8	191/2	193/4	NMC	1	101/4	101/2
Data Packaging	85/8	73/4	73/4	Perception Ventures	73/4	43/4	61/2
GRT Corp.	35/8	31/4	31/4	Recoton	5	41/8	41/8
Gates Learjet	71/4	6	71/4	Schwartz Bros.	7	61/2	61/2
Goody, Sam	81/8	71/8	71/8	Teletronics Int.	43/4	31/2	31/2
Integrity Entertain.	8	61/4	71/8	United Record & Tape	5	41/4	41/4

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

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

# Hawaiian Music Assn Formed to 'Keep Pace'

By WAYNE HARADA

HONOLULU — A Hawaiian music association has been formed to keep pace with the resurgence of Island music. Randolph Crossley, president of the Hawaii Corp., is the first chairman of the group, and composer R. Alex Anderson is the first president.

The HMA's goal is to keep pace with the renewed growth of Hawaiian music in Hawaii, in composition, in recording, and in national marketing. Its board of directors include local and mainland musicians, composers, publishers, broadcasters, recording and business executives.

Crossley is president and board chairman of the Hawaii Corp., which is providing initial support and facilities for the HMA. Anderson is composer of such well-known melodies as "Mele Kalikimaka" and "Lovely Hula Hands."

Other new officers: I. B. (Buddy) Peterson, vice president; Charles Bud Dant, executive director; Harry Dods, treasurer; and Edward Nobriga, sergeant at arms.

Several key committees have been established, and chairmen are John Akaka (membership), Dant (product improvement), Cecil Seavey (radio-TV participation) and Anderson (a "Search for Songs" campaign).

Board members include Chet Atkins of RCA, Sonny Burke of Daybreak, and Owen Bradley of Decca; composer-conductor Gordon Jenkins; film director Joseph Pasternak; Michael Goldsen of Criterion Publishing; Herbert Gottlieb of ASCAP; and William Putnam of United and Western Recording Studios.

# Linhart Getting Joint Campaign

NEW YORK — Buddah/Kama Sutra Records, Bernstein & Fields Management and CMA have begun a joint campaign to launch a personal appearance and promotional tour for Buzzy Linhart in conjunction with the release of Linhart's new album, "The Time to Live Is Now."

The tour began in Boston, where Linhart appeared with Brewer and Shipley and Airtone. Linhart has appeared in Baltimore, Washington, Cleveland, Cincinnati, Columbus, Detroit, Chicago and St. Louis thus far. He is scheduled to continue the tour to Denver, Seattle and San Francisco, returning to New York for a mid-October date at Carnegie Hall.

OCTOBER 2, 1971, BILLBOARD

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 what it's all about...

# Monterey Plays it Safe; Avoids 'Trips'

By ELIOT TIEGEL



JIMMY WITHERSPOON and Eric Burdon shout the blues.

MONTEREY, Calif.—The 14th annual Monterey Jazz Festival carefully avoided booking the kind of quasi-jazz acts which has been bring troublemakers to festivals.

Cognizant of what happened at Newport, where several hundred kids crashed the gates and stormed the stage, Monterey Festival director Jimmy Lyons developed a safe program for his five concerts (Sept. 17-19) by using primarily mainstream acts and musicians.

As a result, the overriding feeling at the Fairgrounds was of vintage and established forms, with some newness added for spice. And

it saved Monterey—and big jazz festivals.

This year's festival was a trip through nostalgia, with a salute to Kansas City blues and a rekindling of the fervor which marked the "Jazz at the Philharmonic" series, with its founder, Norman Granz, coming here from Europe to receive an award.

The turnout was strong. There were sellouts at the first three concerts (7,000 persons at each show in the Fairground) plus closed circuit TV at the second and third shows.

Over-all, there were 33,894 paid

admissions for a box office gross of \$155,492.

Creatively, there were a few high marks, notably the swiftly-paced set by Dave Brubeck and Gerry Mulligan, the totally inventive creations of Erroll Garner, the sensuous blues by Jimmy Witherspoon (who pulled Eric Burdon from the audience for a brief duet), the hypnotic marriage of John Handy's alto with the sarod of Ali Akbar Khan, and Oscar Peterson's blazing style.

A special warmup band of Roy

Eldridge, Clark Terry, John Lewis, Ray Brown, Mundell Lowe and Louie Bellson, launched the festival Friday evening in Louis Armstrong's memory with delightful mainstream music.

### Brubeck Set

Brubeck's set seemed to be pushed a bit (he never said one word, which is strange for him), but artistically, all the solos were charming, warm and easy on the ears.

Mulligan played his baritone beautifully, sitting down through

the complete set. Drummer Alan Dawson uncorked one spectacular solo, using a circular shaker on top of one drum stick plus a regular stick. His work on the tom-toms drew a standing ovation. Overall performance, along with that of bassist Jack Six, helped the material.

Although there were few police and no incidents, there were times when all the performers playing soft numbers, were treated to rudeness by a rather heavy-drinking  
(Continued on page 50)



GERRY MULLIGAN, left, teams with Dave Brubeck to offer blazing modern jazz paced by drummer Alan Dawson.

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## WALLY WHYTON LEAVE THEM A FLOWER AM 12010

In all, this is a collection that should win Wally Whyton immediate recognition. For what Wally is saying is greatly in need of being heard. "Leave Them A Flower," has become almost the national anthem of conservationists across Europe.



## DICK JURGENS & HIS ORCHESTRA HERE'S THAT BAND AGAIN TODAY AM 12011

His first album for FD's Amsterdam label sold over 50,000 copies. This second album will be even more successful. This is nostalgia of the first order; dance music for the over 30 crowd.



## THE ESOTERIC CIRCLE with JAN GARBAREK FD 10125

As a group, The Esoteric Circle, featuring Jan Garbarek on tenor sax, is much more than a compendium of the solo strengths of its individual members. The four have achieved an arresting collective identity.

## taking off



## GIL SCOTT-HERON SMALL TALK AT 125th & LENOX FD 10131

Perhaps the most astonishing of them all is Gil Scott-Heron, a 21-year-old poet, novelist and songwriter who plays piano and sings as well as recites on *Small Talk at 125th and Lenox*. His imagination is sophisticated, literary and formally compact.



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## Gold Awards

John Denver has been certified for his RCA album, "Poems, Prayers and Promises," by the RIAA. It's Denver's second gold record award in a little over a month. Last month he was awarded a gold single for "Take Me Home, Country Roads."

★ ★ ★

MGM Records has struck gold with two singles: Donny Osmond's "Sweet and Innocent" and "Signs" by the Five Man Electrical Band. The Electrical Band is on Lionel, which MGM distributes.

★ ★ ★

The RIAA has certified "Andy Williams' Greatest Hits" (Columbia) as having achieved more than one million in sales. The album represents Williams' 16th gold LP award.

★ ★ ★

The Moody Blues' new Threshold album, "Every Good Boy Deserves Favor," distributed by London Records, has been certified for a gold record by the RIAA. This latest certification means that all six of the Mood Blues albums on the American market have now achieved gold award status.

★ ★ ★

Freda Payne's Invictus single, "Bring the Boys Home," certified by RIAA.

"Signs," the Five Man Electrical Band single on MGM's Lionel subsidiary, gets the gold.

Rare Earth's third album, "One World," reached the million seller mark for the Rare Earth label.

## Tenna Lists Net for Yr.

CLEVELAND — Tenna Corp. reported a net of \$675,919,000, or 23 cents a share, on sales of \$30,728,447 for the fiscal year ended June 30. The net included an extraordinary income of \$42,900, or 2 cents a share.

Last year it earned \$1,653,064, or 56 cents a share, on sales of \$35,634,132.

Harvey A. Ludwig, president, said the sluggish performance is expected to influence first quarter results, but he looks for improvement in the second quarter and second half. Sound-equipment sales, made up largely of tape players, accounted for 63 percent of Tenna's volume in fiscal 1971.

Tenna improved its financial position with working capital of \$12,011,582 and shareholders' equity of \$15,153,367, or \$5.10 a share. Tenna has no long-term debt.

## Company I Forms Label

NEW YORK — Sweet Breeze Records has been formed by Company I Productions. The first record to be released on the new label is a special seven-inch 33 1/3 LP featuring Claude Jones, a seven-man band. The record retails for \$1.50 but is being sold at prices from 99 cents.

According to Deena Karabell of Company I, this is an attempt to establish a viable vehicle for unknown artists. The label is working on national distribution but is currently doing most of its business through the mail. Schwartz Brothers, Washington, is its first distributor for the product.

There are five cuts on the mini-album, which has a playing time of 17 minutes. Don Johnston, head of the company, also produced the album.

Plans are to keep the label totally independent except for eventual distribution. The address is Company I, 140 W. 79th St., New York, N.Y. 10024.

## Fight Over Steel Band Name to High Court

CHICAGO — The continuing skirmish over rights to the name of an internationally known steel band reached the Superior Court when Hugh Borde filed suit here against Warner Bros. Records, Van Dyke Parks, Allan Gervais, Kenrick Headley, Courtney Leiba, Rev. Fr. John Sewell and Knolly Williams. Borde charged infringement on a trade name, unfair competition and interference with contractual relationship. He asks a total of \$815,000 in damages, an accounting of profits and declaratory relief.

Borde claims that "more than 20 years ago, he adopted the name Trinidad Tripoli Steel Band (TTSB) as a trade name and has continuously done business under that name. He claims that Parks, an executive with WB records, and the five other defendants named a group of his former employees to do business as the "Esso Trinidad Steel Band" (ETSB). Borde alleges that this name misled his past buyers and prospective clients for the use of his TTSB. Suit charges that defendants circulated a letter written by Rev. Sewell, who used Parks' office as letterhead address, advising customers and prospective clients that Borde was responsible for "lies" about members of the

Esso Trinidad Steel band and that he also was responsible for an attempt to have certain members of the ETSB deported. Borde claims that this letter caused buyers and prospects to shy away from booking his Trinidad Tripoli Steel Band, in that they did not wish to be involved in the internecine conflict.

Borde alleges that Dec. 1, 1970, he and the Trinidad Tripoli Steel Band signed a recording contract with WB, at which signing he was not represented by counsel. He charges that Parks told him that WB and its attorneys could take care of any problems and that he would be fully protected. Borde asks the court to require that WB attach to their recently released LP by ETSB a statement that the performance is by Borde and the TTSB. He also seeks termination of the band's pact with WB.

Borde alleges that on June, 1971, the TTSB, which he lead, consisted of sidemen who had been with the band six years and more and that the defendants induced 22 members of the band to refuse to perform, miss gigs and finally to discharge Borde as leader of the band. He also asks the court to enjoin the defendants from using the name, "Esso Trinidad Steel Band."

## Marcucci Back in Disks; MGM Distributes Label

LOS ANGELES — Bob Marcucci, the man behind Frankie Avalon, Fabian and the Philadelphia Sound of early rock'n'roll, is back in the record business again. His new label, Romar, is being distributed by MGM. Upcoming first releases are singles by a group called Griffin, "In the Darkness," and soul singer Linda Carr.

Marcucci said he is going to concentrate exclusively on singles until his Romar artists are established. Since deactivating his Chancellor label in 1963 because he didn't appreciate what was going on musically as acid rock started coming in, he has been mostly involved in management. He managed Lou Christie through most of the singer's biggest hits and has been TV gossip columnist Rona Barrett's manager for the past four years. He also manages Molly Bee, who is essaying a comeback after some years out of the business to start a family.

Marcucci plans a big promotional effort for Romar's Gerard Bel Isle, 21-year-old singer. These days his own taste is much more into soul than bubblegum music, Marcucci said. However, he is considering issuing one or more nostalgia albums of the Fabian-Frankie Avalon Philly Sound and said he would be delighted to re-

lease any of the new recordings. Fabian is reported to be working on. "What a publicity gimmick that would be," he said. Every disk jockey in the country would want to hear what a 1971 record by Fabian and Bob Marcucci sounded like."

Marcucci intends to use independent producers on Romar so he can concentrate on promotion and management. He will set up a publishing arm and is seeking writers. "I don't plan on signing a lot of artists to Romar," Marcucci said. "At Chancellor, I only had Frankie Avalon and Fabian and Claudine Clark. But that was plenty."

## Arambasin Gets Suit Dismissal

LOS ANGELES—Tom Arambasin, prominent retailer and mail-order record business operator here, was dismissed with prejudice as a defendant in the Superior Court suit filed recently by Ode Records and Carole King against Yours for the Asking Music charging unfair competition. Arambasin was cited originally as owner of College Records, Ltd.



BHASKAR MENON, left, president of Capitol Records, came to the Fairmont Hotel, San Francisco, to wish the Lettermen well at their opening. Exchanging greetings are, left to right, Menon, Jim Pilze of the Lettermen; Wayne Arnold, district promotion manager, Capitol San Francisco; Tony Butala, Lettermen; Lang Binns, San Francisco/Seattle district sales manager; and Gary Pike of the Lettermen.



# Cartridge TV

## FCC Revises Controls Limiting Radiation From Player/Recorders

By MILDRED HALL

WASHINGTON—The Federal Communications Commission has revised its earlier proposed standard for restricting radio frequency radiation from CTV player/recorder devices for use in homes, schools and industry. The new proposed standard for cabinet radiation from the so-called "Class I" television devices is 15 microvolts per meter at a distance in feet of 157 divided by the frequency in megahertz — or at a distance of one meter (3.28 feet), whichever is the larger distance.

Because of the change in the radiation standard, the FCC has again extended time limits for comment from Oct. 26 to Nov. 26, 1971, and for reply comments, time has been extended from Nov. 8 to Dec. 8, 1971.

The Commission announced in its original July 14 rule-making proposals that it was setting radiation limits high enough to allow a good picture, but low enough to make sure the new video player/recorders would not interfere with regular broadcast TV reception in the area. In addition to limiting radiation to within a few feet of either the device or the TV set, the FCC plans standards to safeguard against interference due to inexperienced servicing of the player/recorder systems.

The original petition for rule-making on standards came from Motorola, manufacturer of the Electronic Video Recorder (EVR) developed by the CBS Laboratories.

Type approval by the FCC will be required when rules are finalized, ending the current interim period when manufacturers can distribute CTV product regardless of type, provided they meet technical specifications and have systems tested for radio frequency radiation in the FCC's laboratory.

The FCC standards for type-approval as proposed require that 1) the device must comply with technical standards; 2) design and construction of the equipment must insure compliance for at least five years of average operation and maintenance; 3) it must be so constructed that any adjustment of controls accessible to the user will not result in operation that violates technical standards.

Further, if the record/player system includes a tuner as part of its design, the tuner will have to be certified by FCC. Each device will carry a type-approval number assigned by the commission.

The Commission has commented on three current types of player/recorder systems. It noted that the simplest and

most inexpensive is apparently the EVR type, which requires "no more than a relatively simple connection" between player and TV set, via a short length of coaxial cable, and a switch to permit the home viewer to connect his set either for standard TV reception or the video recorder/player output. However, the "risk of interference" is considerable, hence the rule-making to establish limits.

A second type designed for playing by direct delivery of video and sound signals into the TV set would cause the least interference. But this type would mean modification of the TV set, and so would be objectionable to the home viewer and to many manufacturers. However, manufacturers who find their systems run afoul of the radiation limits could market this type.

A third type was found to be almost completely out of bounds because of wide interference potential. It involves no connection at all between the receiver and a device which simply radiates a TV signal on a regular channel not allocated for use in the area. The Commission doubts that the radiated-signal method (showing up in some recently marketed TV cameras) could conform to its proposed radiation limits except in "very unusual circumstances."

## Philips Working To Firm VCR as Global Standard

LOS ANGELES—Philips is pushing to have its video-cassette recorder become a standard system around the world. The giant Dutch company has made good inroads in Europe in having a number of manufacturers accept its VCR system, as it calls its videotape cartridge television unit, and it hopes to have American set manufacturers join the standardization bandwagon.

The European electronics giant is known to be disturbed by the lack of uniformity in the American hardware field, where both American and Japanese machines are being readied for consumer display within the next two years.

Standardization around the world for players is the most pressing problem facing the infant cartridge TV field, Philips officials, as well as top men among other hardware firms, realize.

Philips, which established standards for audio cassettes several years ago, would like nothing better than to be the standard bearer for the CTV market.

In order to gain a foothold in the European market, Philips has given technical data to a number of companies which are moving to build CTV units to the Philips specifications.

Among them are AEG Telefunken; Grundig; Blaupunkt; Zanussi; Italy; Studer and Lenco, in Switzerland, and Thorn, England. Philips plans to private label machines for Grundig and Telefunken.

Philips is reported setting up  
*(Continued on page 52)*

## Canada Pilot Program Bows

MONTREAL — Bellevue-Pathé is developing a series of cartridge television pilot program for the Canadian Department of Education.

The program involves a bilingual series for the French-English educational system. Each student will have an EVR Teleplayer which will allow him to record his own dialog on a separate track.

The company also has contracts with around one-third of Canada's cable TV systems to provide them with programs in cartridge form.

This association is based on a recent decree from the Canadian Radio and Television Commission requiring cable operators to pay for Canadian Film Board titles which they previously obtained gratis, to begin originating programs and to broadcast shows

*(Continued on page 49)*

## Showco to Build New Video Wing

DALLAS — Jack N. Calmes, manager of Bloodrock and Freddie King, and head of Showco Sound here, is expanding his company into live recordings, and will have mobile broadcast units for closed-circuit TV showings. "And we are now extensively researching the videocassette market," he says.

Since his sound company was formed to handle one-night concerts, he wants to use one-night shows as the basis for the cassettes.

"We want to reproduce live concerts—or any live event. There is so much potential in the cartridge market. But we are just interested in production, not marketing."

Calmes, 27, admits he wants to be in on the ground floor. "We are strictly involved in music now, but that doesn't preclude any other type event for cassettes—political, musical, historical."

A former musician and concert promoter, Calmes wants to develop the technological end of the business. "The youngsters who go to concerts today, or buy albums, eventually will want to see those groups perform on cartridge. Just think, you'll be able to buy a 30-40-minute cassette featuring a group in concert, or even many groups."

"I see the kids buying in-depth interviews, or perhaps a character study of the group. There could even be a documentary on cartridges, such as the Beatles were going to do. It could be a different group. It will be musical history."

For the videocassette market, Calmes is going to build a mobile recording studio here, including a 16-track mobile facility to be used for purposes of exploring the videocassette industry. He will experiment with photographic techniques to see if he can improve screens.

The ultimate, he foresees, is "3-D quadrasonic cassettes."

The firm plans to open an office in Japan this fall to handle concerts for Led Zeppelin, and eventually other English and American rock groups. And sometime next year, Calmes hopes to open a similar office in Europe. With an office in Japan, Showco will work closely with Japanese manufacturers on components and electronic gear.

Partnered with Calmes are design engineers Rusty Brutsche and Jack Maxson, both with musical and recording backgrounds. A sep-

*(Continued on page 49)*

## FCC Grants EVR Okay; Motorola Ships EVR's

CHICAGO—Motorola Systems, Inc., will ship at least 100 EVR Teleplayers this month. The shipment is the first to come out of the company's manufacturing plant since a waiver to resume shipment was granted by the Federal Communications Commission.

Shipment of the players had been snarled as a result of a Motorola-initiated FCC investigation into possible radio frequency caused by cartridge TV systems.

According to Lloyd Singer, Motorola's vice president, this initial shipment starts a full-scale marketing campaign by his company, now that the major hurdle has been cleared.

Singer said that within the next few months a "substantial number" of Teleplayers will be shipped to a number of customers including the federal government. "These customers form part of a backlog of orders we must liquidate."

Singer added that the Teleprogram Division of Motorola will also be beefing up its operations, with heavy concentration on the police and medical markets. "Having received the official go-ahead for the shipment of players, we

for suitable programming, and efforts of the Teleprogram Center will be concentrated on sorting and classifying the contents of the more than 1,000 programs in our library," he said.

While waiting for government clearance, Motorola has increased its inventory of machines and has been building its library of programming.

During the recent period of non-

*(Continued on page 49)*

## Squibb to Use EVR To Bow Product

NEW YORK—E.R. Squibb, a major drug company, plans using the EVR system this fall to introduce new products to medical audiences. The company plans using the new medium to reach doctors and hospital administrators with free programming. Ayerst Laboratories is another pharmaceutical house which has announced plans for EVR'ing its product and sales information to specialized viewers.

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## WB Records Deletes Audio/Visual Wing

LOS ANGELES—Warner Bros. Records has cut back its in-house audio-visual operation. Van Dyke Parks, in charge of WB audio-visuals, will remain with the label as producer and artist.

Joe Smith, Warner executive vice president, explained the cut thusly: "We had made as many of our own short films about

Warner artists as we intended to at this point. We're very pleased with the quality of the featurettes Van Dyke made for us and we're going to put forth every effort to get them widely aired."

Parks' audio-visual department produced short films on guitarist Ry Cooder and the Earth, Wind & Fire group for TV exposure

## Sony Calls Its Color Unit U-Matic

TOKYO—Sony Corp. hopes to hold the U.S. price to \$800 for its U-Matic color videocassette player which will be available in America next year.

By next spring Sony will also be selling in the U.S. a color videocassette recorder priced at about \$1,050.

The U-Matic color video player is built under common specifications adopted by Sony, Matsushita

(Panasonic) and Japan Victor. The player uses ¾-inch tape and weighs 48 pounds. Sony expects to produce 50,000 U-Matics in 1972.

Time-Life and about 30 other software firms are preparing programs for the new cassette format. A 30-minute blank tape will sell for about \$16 and an hour tape should cost \$29, a Sony spokesman said.



# Tape Cartridge

## Tape Dealers Note Less Defective Units; More Under-\$100 Purchases

LOS ANGELES—An increasing number of dealers are finding two things prevalent in consumer electronics as the market tries to rebound in the closing months of 1971.

They are:

—Consumer return of defective tape equipment is at a lower point than ever before.

—Equipment in the under-\$100 range is bigger business than ever.

The reasons are simple to explain, many state. There is a stronger effort by retailers to educate customers on preventive maintenance and quality control. In addition, more retailers are providing their own warranty programs to supplement those of the manufacturer.

Many dealers point out that many returns are necessary. Such "defects" are often nothing more than a consumer's failure to clean or demagnetize the head on the unit, his use of poor quality tape or too high an expectation of low-end models.

To combat "consumer defects," retailers are making stronger efforts to train their sales personnel to teach consumers preventive maintenance.

At Wally's Stereo Tape City in New York, a buyer is given instructions on head cleaning and demagnetizing, tape-jamming, and a brief "how to" course on the player. He is also cautioned against poor quality blank tape and bootleg prerecorded tape. To give the consumer additional confidence, Wally's Stereo Tape City warrants everything for a year's parts and labor.

On the second matter—sales in the under-\$100 category—retailers report that while high-end products continue to sell at a fast pace, it is often the under-\$100 piece of equipment the consumer buys to upgrade his component system.

In addition, portable cassettes and cassette/radio combinations in the under-\$100 category are the biggest sellers in consumer electronics. In 8-track, the under-\$100 deck is fast becoming a more integral component part than ever before and the auto 8-track market is primarily one of under-\$100 units.

Dealers are having good fortune with 8-track playback/record units in the under-\$100 price range and cassette models in the \$29.95 to \$79.95 range as promotional

items to build traffic. The trend also has been for more and more tape capability with components—both cartridge and cassette—and most of these units fall in the under-\$100 price range.

Most of these 8-track and cassette decks can be removed from a component system, with many of them compatible portable units or units that can stand alone with their own speakers.

Educational usage of the cassette player is also introducing many consumers to the potential of the configuration. It is in this respect that the portable cassette may have some advantages over 8-track for virtually all cassette units now possess record capability. This, too, is resulting in a growing cassette market in the under-\$100 bracket.

This is not to take anything away from 8-track, dealers are quick to state. The auto market, long a strong point for the 8-track, shows more strength in the under-\$100 range. Units also include added features, like the ability to use a unit in the home and the car.

Record capability at a reasonable price was an advantage the cassette long held over 8-track. Within the past year, however, several manufacturers have broken the \$100 price level in 8-track units with record capability.

The under-\$100 8-track playback/record unit is already spurring 8-track sales and is expected to do so even more in the future.

## MEMOREX SCHEDULING BLANK 8-TRACK SERIES

SAN FRANCISCO—Memorex is introducing a line of blank 8-track cartridges in three time lengths, said Jud Phelps, audio tape product manager.

The cartridges will come in 40, 64 and 80-minute lengths and are aimed at the consumer and educational markets. List prices are \$2.99 for the 40, \$3.29 for the 64 and \$3.49 for the 80.

Packaging will be black 8-track slip cases with white lettering. The units will be color coded for easier identification: blue (40), orange (64) and yellow (80).

To promote the line, Memorex is offering a five percent advertising allowance to dealers. The five percent can be earned by advertising all of the company's audio products, with dealers being paid in the form of credit memos.

The blank cartridge line completes the family of products: blank cassettes in chromium dioxide (C-60 and C-90), and gamma ferric (C-30, 60, 90 and 120); and open-reel polyester based in 5-inch (600, 900 and 1,200 feet) and 7-inch (1,200, 1,800 and 2,400 feet) reels.

Distribution of the cartridge line will be through regular channels and distributors. (Billboard, Aug. 14.)

## ATC Mounts Growth Plans; Covers Full Marketing Cycle

LOS ANGELES — Advanced Technological Concepts (ATC), accessory equipment manufacturer, is on a growth and expansion drive in manufacturing, distribution and product.

Rodney Scully, president, said he is broadening his two-step distribution network to more than 100 representatives to handle the company's 14 different products, ranging from power supplies to mounting brackets and home speaker systems.

The company recently moved to expanded warehouse and sales facilities in West Los Angeles and doubled its manufacturing-assembly plant to 50,000-square-foot in La Mesa, Mexico. ATC International S.A., which manufactures all products for the U.S.-based company, is beginning to produce stereo console cabinets for an OEM account.

Scully said his company is also broadening its product lines to the OEM market, where he supplies goods to Craig, Tenna, Morse, GC Electronics, among others. Eventually the company will manufacture its own auto tape players and accessories for the video tape market, like power supplies, conversion kits, carrying racks, etc.

Effected directly by the 10 percent import surcharge (on goods from Mexico), Scully said despite the imposition of the surcharge he expects a 50 percent increase in business this year over 1970 and a 30 percent gain in 1972. He is passing the surcharge on to his customers.

The company is investigating the military and foreign markets as future growth areas. It sells in the South American nations through Telexport, of Florida, a manufacturers representative.

## Akai Uses Subtle Image Bolstering

LOS ANGELES—It isn't a secret that Akai America had to quickly build a consumer image when it entered the American market.

They did it with good equipment and a feverish campaign in promotion and merchandising. The flurry is likely to continue with a bigger splash in 1972, according to Hal Rothberg, creative services director of Akai.

The Japanese company, which recently opened its U.S. arm, has something for just about every taste in equipment, but to establish a consumer franchise in America it had to pursue creative avenues, too.

To expose the Akai name, Rothberg has had the following promotions and gimmicks:

—Co-sponsoring a 20-hour syndicated 120-station telethon hosted by Jerry Lewis for muscular dystrophy.

—Offering audio and video products to the motion picture and television industry for use in network TV shows and feature films.

—Giving away audio product on syndicated and network game programs.

—Planning advertising in national consumer and trade magazines.

—Going after product endorsements from personalities in the entertainment and athletic fields.

—Exposing the Akai name with contests, promotions and allowances at the dealer level.

Beside donating money to the muscular dystrophy fund, Akai video and audio taped the 20-hour show for the organization's archives and gave 10 video units, models VT 100 and VT 700, and open reel tape decks, model X330, to the organization. It also distributed counter coin collectors to its dealer network.

In the motion picture and television area, Akai has made its equipment available as "script builders" in several projects, including a feature film called "Why?" where a VT 100 was used in the context of the film; "Mission Impossible," where eight open reel recorders were used; "Mannix," where an open reel recorder and a video tape recorder were built into the script as office equipment for Mannix; and a video tape unit being used in a feature film being shot in Europe. The VT 100 is being used in the script and by producers in scouting shooting locations.

### Working on Deal

Rothberg is also considering Ralph Edwards' "This Is Your Life" television program as a vehicle to expose the company's name and products. In exchange for a 30-second spot, Akai would videotape each show and present the software package and a VT 100 to each guest.

One of the more successful promotions in getting exposure and image for Akai's name is the use of celebrity endorsements, Rothberg said. Often the personalities appear in mailers and ads plugging Akai equipment.

Already endorsing equipment are Henry Mancini, Quincy Jones, Mitzi Gaynor, Neal Hefti, Fred Astaire, Percy Faith, among entertainers, and Hank Stram, Dave Hill and Billie Jean King, among sports stars.

The discouraging signs in the economy, the dock strike and the 10 percent import surcharge have not dampened Akai's promotion drive.

"We lost a little of our impetus," Rothberg said, "but we're counting on the economy turning, a quick end to the dock strike and the lifting of the surcharge. We have not curtailed our promotion and marketing programs."

## AMPEX READIES 20 DISCRETE PAK

CHICAGO — Ampex Stereo Tapes will release 20 discrete quadrasonic 8-track titles at \$7.98 about Oct. 15.

But Julie Cohen, national marketing manager, would like to release more. "I would release 100 titles if I could get masters," he said. "Failure to get masters is holding us up."

Indications are that Ampex's initial quadrasonic release will be current rather than catalog product and will be in 8-track only. Titles also will be released in two-channel 8-track.

Don Hall, vice president, believes consumer acceptance of quadrasonic depends largely on the availability and sales of four-channel equipment. Hall has long supported the discrete quadrasonic concept.

Ampex's first quadrasonic release includes product from Vanguard, Atlantic, Atco, Bell, a Christmas package by the Partridge Family; Ampex, "Purlie," both on tape and four-channel disk, and "Classical Film Themes; a sampler from Evolution Records; and 10 titles from Project 3.

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# Ampex Sets Atlantic Vintage Mono Tapes

NEW YORK—Atlantic Records is dipping into its archives for a tape (and disk) release of "Their Greatest Recordings" series.

The product, primarily recorded in monaural, will be issued on 8-track cartridges and cassettes in monaural format by Ampex Stereo Tapes, which duplicates/markets Atlantic's titles. Disks also will be released in monaural.

The first release will be on Atco and includes the following artists: Laverne Baker, the Coasters, Chuck Willis, the Clovers, Joe Turner and the Drifters. A second release, a blues anthology, will be released on Atlantic.

In all cases, the product will be offered on tape for the first time, said Bob Kornheiser, tape director of Atlantic. The tape titles will be sold at regular \$6.95 list prices.

In order to avoid consumer confusion and not mislead the public, Ampex Stereo Tapes will alter its logo on both cartridges and cassettes by dropping "Stereo" from its name, since the bulk of the product is in monaural format.

"We feel the oldies are collector's items and should be available in their original recording format, not rechanneled," Kornheiser said.

(Continued on page 49)

## Faraday-3M Tape Suit Resolved

TECUMSEH, Mich. — Faraday and 3M have settled their patent infringement case involving the formula for lubricated magnetic tape.

3M has been a licensee and paid royalties to Faraday in past years, said Fred J. Kluin, president of Faraday. The negotiated settlement calls for an undisclosed cash-out settlement on future royalties.

Faraday recently settled separate actions against Capitol Industries, Bell & Howell and Ampex.

# BASF Soft/Hardware Penetrating Europe

GERMANY—BASF is expanding into two new tape markets in Europe: prerecorded tape and equipment.

The company, primarily a blank tape manufacturer, has introduced two portable cassette players, with more contemplated, and revealed that BASF Records and tape company, already established elsewhere in Europe, will be launched in England next year.

(According to sources at BASF Systems, the American arm of the giant chemical conglomerate, the company is not planning to introduce records, prerecorded tapes or tape players in the U.S.)

Model CC 9200 lists at about \$120 and includes an "instant review button," which allows immediate playback, while CC 9300 has a radio and lists at \$165. Both units are at the low-end of BASF's future line of products.

Additional models will be introduced next year, with plans to include home systems in the line, said Henry Pattinson, manager of BASF's audio video tapes division.

BASF's plans on prerecorded tapes were less clearly defined, but Pattinson said a label definitely will be launched in the UK next year. The record and tape label is now in operation in Germany, France, Austria and Switzerland.

Although the company has considered building its own pressing and duplication facilities in the UK, it now seems more likely it will seek a licensing agreement.

## Motorola Branch After Big Chains

LOS ANGELES — Motorola's distribution arm in California is going after more mass merchandising chains to market home and automotive audio products.

Dean Dudley, sales manager of Motorola California, a wholly owned subsidiary of Motorola Inc., Franklin Park, Ill., said "there is increasing possibilities of doing more business with mass merchandisers."

The company is distributing products to Wallichs Music & Entertainment Co., White Front and May Co., with plans to expand to other mass consumer outlets. Wallichs sells four automotive 8-track players and televisions, while White Front handles the complete audio products line.

(Continued on page 49)

OCTOBER 2, 1971, BILLBOARD

# ITA Appoints 3 Members to Bd.

NEW YORK—The International Tape Association has appointed three members to its board of directors. They are Alan Bayley, chairman and president of GRT Corp.; Don Hall, vice president of Ampex Stereo Tapes; and Dan Denham, general manager of 3M's magnetic tape division.

Larry Finley, executive director of the organization, also made the following appointments at the ITA's first annual meeting:

Oscar Kusisto, Motorola, chairman of the board; George Simkowski, Bell & Howell, president; Gerry Citron, Norelco, vice president (video); Jeffrey Berkowitz, Panasonic, vice president (audio); Anthony Palma, Time-Life Video, secretary; and George Saddler, TDK Electronics, treasurer.

Re-elected board members include the following:

Irving Katz, Audio Magnetics; Ed Campbell, Lear Jet Stereo; Irving Stimler, Optronics Libraries; Tom Dempsey, BASF Systems; Ed Mason, Belair Enterprises; Robert Jaunich, Memorax; Richard O'Brian, Sony; Jerry Geller, Scepter Records; and Jerry Orbach, JVC America.

Committee reports were given by John Jackson, BASF, on raw tape; Joseph Kazimer, Bell & Howell, on warranties; Carl Lustig, Cassette Recording, on duplication; George Simkowski and Philips Goodell, both of Bell & Howell, on sales statistics; and Anthony Palms, Time-Life Video, on the Video Information committee.

# Two Major Trade Shows Tout Tape as Premium

CHICAGO — The recent display of interest in tape products as premium items has sent several major companies into the field.

Ampex Stereo Tape, for one, has formed a premium department in an effort to broaden its distribution base for prerecorded tape. Another, Veri/Sonics, has been formed to package disk and tape premiums to the educational, industrial and business fields.

Both joined the established premium regulars, like RCA, CBS, Panasonic, Capitol, among others, at the National Premium Show in Chicago.

At the show, where convention traffic was slow, component systems with built-in 8-track, AM-FM multiplex radio and phonograph

turntables perked the most interest among buyers.

Quadrasonic equipment by Panasonic and RCA interested some buyers, but the lack of software was seen as a limiting factor in four-channel premium sales.

Among the hardware exhibitors at the show were Ampex, RCA, Toyo, Topp Electronics, 3M, North American Philips, Toshiba, Sony, Panasonic, Ross, Delmonico International, Magnavox, Channel Master, Sharp and Bell & Howell.

Touting cassettes as "still a good premium buy" was Louis Lowinger of North American Foreign Trading Corp., who offers a cassette unit at \$79.95. But

(Continued on page 49)

## ITA Amassing Anti-Pirate Fund

NEW YORK—The International Tape Association is building a war chest to combat tape piracy and counterfeiting, said Larry Finley, executive director.

The organization received a citation for the role it played in helping the district attorney's office and the Recording Industry Association of America (RIAA) crack a counterfeiting ring in New York. (Billboard, Sept. 18.)

Finley disclosed the ITA is working with William Lee of the Department of Commerce and Robert Pitorsky of the Federal Trade Commission in an attempt to find solutions to tape pirating.

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# Emerson Bows 8 Tape Units; '72 4-Channel Set

GREENWICH, Conn. — Emerson's audio product line for 1972 includes eight tape players, with plans to introduce a four-channel home 8-track unit "sometime next year."

George Hakim, marketing vice president, said the quadrasonic market is just beginning to develop, "and Emerson will be fully involved with a four-channel home player."

Emerson's sister subsidiary, Pilot Radio & Television, has already introduced a discrete 8-track quadra-

sonic home unit, model PTD400, at \$119.95. Pilot is also marketing a stereo cassette deck, PTD100, at \$169.95.

The Emerson audio products line includes modular, home and portable units in 8-track and cassette.

The modular stereo center units include one with a built-in cassette player/recorder with AM-FM/FM multiplex radio, model 31M30, at \$219.95, and another with an 8-track player with AM-FM radio, model 31M29, at \$179.95.

(Continued on page 49)

# TDK V.P. Counters Tax With Product Expansion

NEW YORK—TDK Electronics made its position perfectly clear on two concerns of the tape industry: the 10 percent import surcharge and the technical advances made in tape.

On the former, it labeled President's Nixon's surtax as "improper and outdated tools in international trade," and on the latter it introduced a series of new products.

TDK's trade position was outlined by H. Kawamura, executive vice president, who said:

"We disagree with many specific provisions of the administration's program. We consider the surtax, the investment tax proposals and similar protectionist measures improper. They are backward steps that avoid long-range, mutually beneficial solutions." (TDK Electronics is a Japanese-owned company.)

In an effort to strengthen its position in light of the surtax burden, TDK is examining the efficiency of its operations and hopes to cut costs in both shipping and packaging," Kawamura said.

"The basic way to ride out economic problems is to expand rather than pull in our horns," he

said. "With this in mind we are moving to bolster our marketing and distribution operations in the U.S."

The initial step in strengthening its position in the American market is through new product introductions, including:

—A low noise high output 120-minute gamma ferric blank cassette at \$2.99.

—A Super Dynamic 120-minute gamma ferric blank cassette at \$3.99.

(Continued on page 52)

## 3 NEW LABELS TO ITA ROSTER

LOS ANGELES — A&M and Chess/Janus Records have joined the International Tape Association, announced Larry Finley, executive director of the organization.

The ITA, in its continued fight to stamp out tape and record piracy and counterfeiting, is holding a meeting on bootlegging in the Plaza Hotel, New York, Oct. 7.

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## Irish Tape Bows Blank ChroDio Cassette Line

PLAINVIEW, N.Y.—Irish Magnetic Recording Tape has introduced a line of chromium dioxide blank cassettes, series 263, in 60 and 90-minute lengths.

Packaged in a Philips-styled box, the C-60 lists at \$3.75 and the C-90 at \$4.75. A C-30 also will be offered.

"There is an increasing dealer interest in chromium coated tapes, since equipment manufacturers have promised more tape recorders with built-in bias switches," said George Krug, sales manager.

The chromium line will be marketed with the company's three other blank cassette lines, all gamma ferric coated.

The 262 series includes a C-60 at \$2.55, which is packaged in a Philips-styled box. A C-90 soon will be introduced. The low-end line, series 199, is offered in a hinged soft plastic box in C-30 at \$1.20 and C-60 at \$1.45. A C-90 also will be offered. The professional line, series 261, is packaged in a one-piece album mail-

er box in C-30 \$1.75, C-60 at \$1.85, C-90 at \$2.90 and C-120 at \$3.45.

The company offers its cassette and video tape lines to the educational market, which is fast becoming an important marketing segment of Irish's profit structure. Krug said.

"Business overall, not only in the education market, has been excellent and picking up, especially in the past six months," he said. "Our business this year will be most definitely up over 1970, and we expect next year to be even better."

In an effort to avoid consumer confusion, Irish Tape is merchandising its tape under a unique labeling plan. Packaging will carry a "good," "better" and "best" identification depending on tape classification.

Irish "best" is an extended range high-density, low-noise C-60 in the 262 series; "better" is the 261 series; and "good" is the 199 series.

## TAPE PIRATES IN FUNNY PAPERS

CHICAGO—It's not a laughing matter, but tape bootlegging is the subject of a nationally syndicated comic strip by Al McWilliams and John Saunders.

The strip, "Dateline: Danger," focuses on bootlegged cassettes rather than 8-track, which has been the prime configuration for illegal tape duplicators. The comic strip appears in the Chicago Sun Times, among other publications.

## Tape Happenings

Craig has introduced a monaural portable cassette recorder, model 2621, at \$47.95. . . . **GRT Music Tapes** has launched an incentive program for its distributors. . . .

**Ampex Stereo Tapes** will sell its discrete quadrasonic 8-track pre-recorded tapes at \$7.98, beginning about Oct. 15. . . . **JVC America** will demonstrate its four-channel discrete disk system at the Audio Engineering Society Convention in New York, Oct. 5-8. . . .

**Magnetic Video Corp.**, Farmington, Mich., has installed a multi-channel cassette and cartridge tape duplicating system built by **Ampex** (model BLM-200). . . . **SJM Electronics**, Wilmington, Del., has introduced a cartridge-to-cartridge 8-track duplicator, model STM-1600. A STM-1800 reel or cassette-to-cassette duplicator will be marketed in early November, said T.H. Willis, president. . . . The national headquarters of **Benjamin Electronic Sound Co.**, Farmingdale, N.Y., is

(Continued on page 49)

## MCP Sues MCA Tech Over Record-A-Tape

LOS ANGELES—Suit has been filed here in Superior Court by MCP Industries, Covina, Calif., and Century Merchandising Corp. seeking \$42,000,000 in damages from Electrodyne, MCA and MCA Technology.

MCP alleges that the defendants failed to provide 20 Record-A-Tape machines causing MCP to lose profits and endanger its business relationship with Atlantic-Richfield.

In a letter, filed with the court, Joseph Murphy, president of MCP, on Oct. 1, 1970, outlined to Lee Grundeis, president of MCA Tech, the deal between the two firms. Murphy wanted to work out a feasibility program with 20 ARCO filling stations to utilize the tape venders in these locations. He agreed to pay \$80,000 for the machines. The letter stated that royalties would be paid as follows: sale of "premium tape," \$2.40; "economy tape," \$1.45, and blank tape, 75 cents.

## Trailer/Camper in Car Tapes' Future

LOS ANGELES—Car Tapes is pursuing the recreational vehicle field as an outlet for its tape players and accessories.

The company is aiming two 8-track players at the mobile home camper market, with distribution on an OEM basis and through a manufacturers representative organization.

The primary units are CT 3900 with AM radio at \$79.95 and CT 3700 with AM-FM/FM multiplex radio at \$119.95. Both units, along with Car Tapes' regular line, will be marketed through LaSalle Deitch Co., Elkhart, Ind., a warehousing representative.

# Billboard Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.)
2	1	<b>TAPESTRY</b> Carole King, Ode '70 (A&M) (8T 77009; CS 77009)
1	2	<b>EVERY PICTURE TELLS A STORY</b> Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
3	3	<b>EVERY GOOD BOY DESERVES FAVOUR</b> Moody Blues, Threshold (M24805; M24605)
4	6	<b>SHAFT</b> Soundtrack/Isaac Hayes, Enterprise (EN8-2-50002; ENC 2-50002)
5	4	<b>RAM</b> Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375)
6	5	<b>WHO'S NEXT</b> Who, Decca (6-9182; C73-9182)
7	7	<b>CARPENTERS</b> A&M (8T 3502; CS 3502)
8	8	<b>MASTER OF REALITY</b> Black Sabbath, Warner Bros. (Ampex M82562; M52562)
9	9	<b>SOUND MAGAZINE</b> Partridge Family, Bell (Ampex M86064; M56064)
10	—	<b>IMAGINE</b> John Lennon, Apple (8XT 3379; 4XT 3379)
11	10	<b>MUD SLIDE SLIM AND THE BLUE HORIZON</b> James Taylor, Warner Bros. (Ampex M82561; M52561)
12	17	<b>BARK</b> Jefferson Airplane, Grunt (P8 FT 1001; PKFT 1001)
13	12	<b>JESUS CHRIST, SUPERSTAR</b> Various Artists, Decca (6-6000; 13-6000)
14	11	<b>AQUALUNG</b> Jethro Tull, Reprise (M8 2035; M5 2035)
15	14	<b>WHAT'S GOING ON</b> Marvin Gaye, Tamla (T81310; M75310)
16	13	<b>DONNY OSMOND ALBUM</b> MGM (GRT 84782; 54782)
17	19	<b>5th</b> Lee Michaels, A&M (8T 4302; CS 4302)
18	20	<b>A SPACE IN TIME</b> Ten Years After, Columbia (not available)
19	45	<b>BLESSED ARE . . .</b> Joan Baez, Vanguard (J86571; J56571)
20	35	<b>BARBRA JOAN STREISAND</b> Columbia (CA 30792; CT 30792)
21	21	<b>THE SILVER TONGUED DEVIL &amp; I</b> Kris Kristofferson, Monument (GRT 830679/530679)
22	23	<b>HOT PANTS</b> James Brown, Polydor (8F 4054; CF 4054)
23	24	<b>(For God's Sake) GIVE MORE POWER TO THE PEOPLE</b> Chi-Lites, Brunswick (Ampex M 84170; M 54170)
24	15	<b>POEMS, PRAYERS &amp; PROMISES</b> John Denver, RCA Victor (P8S 1711; PK 1711)
25	28	<b>LIVE IN CONCERT</b> James Gang, ABC (8022 733; 5022 733)
26	27	<b>ANOTHER TIME, ANOTHER PLACE</b> Engelbert Humperdinck, Parrot (Ampex M 79848; M 79648)
27	16	<b>ARETHA LIVE AT FILLMORE WEST</b> Aretha Franklin, Atlantic (Ampex M87205; M57205)
28	18	<b>STICKY FINGERS</b> Rolling Stones, Rolling Stones (M859100; M559100)
29	34	<b>ONE WORLD</b> Rare Earth, Rare Earth (R-8-1520; R-75520)
30	25	<b>4-WAY STREET</b> Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
31	26	<b>TEA FOR THE TILLERMAN</b> Cat Stevens, A&M (8T 4280; CS 4280)
32	32	<b>PARANOID</b> Black Sabbath, Warner Bros. (Ampex M81887; M51887)
33	36	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia (1810 0726; 1610 0854)
34	—	<b>SURF'S UP</b> Beach Boys, Reprise (Ampex M86453; M56453)
35	29	<b>L.A. WOMAN</b> Doors, Elektra (ET8 5011; TCS 5011)
36	—	<b>TRAFALGAR</b> Bee Gees, Atco (Ampex M87003; M57003)
37	31	<b>WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL</b> Ike & Tina Turner, United Artists (X04018; XC7018)
38	40	<b>CLOSE TO YOU</b> Carpenters, A&M (BT 4271; CS 4271)
39	22	<b>ALLMAN BROTHERS BAND AT FILLMORE EAST</b> Capricorn (Ampex M82-802; M52-802)
40	38	<b>BEST OF</b> Guess Who, RCA Victor (P8S 1710; PK 1710)
41	33	<b>GOLDEN BISCUITS—Their Greatest Hits</b> Three Dog Night, Dunhill (GRT & Ampex 85098; 55098)
42	42	<b>TARKUS</b> Emerson, Lake & Palmer (Ampex M89900; M59900)
43	—	<b>ARETHA'S GREATEST HITS</b> Aretha Franklin, Atlantic (Ampex M88295; M58295)
44	46	<b>UP TO DATE</b> Partridge Family, Bell (Ampex 86059; 56059)
45	39	<b>JUST AS I AM</b> Bill Withers, Sussex (Ampex M8 7006; M57006)
46	47	<b>ME &amp; BOBBY MCGEE</b> Kris Kristofferson, Monument (GRT 8044-30817; 5044-30817)
47	48	<b>STEPHEN STILLS II</b> Atlantic (Ampex M87206; M57206)
48	30	<b>BLUE</b> Joni Mitchell, Reprise (Ampex M82038; M52038)
49	—	<b>ISLE OF WIGHT/ATLANTA POP FESTIVAL</b> Various Artists, Columbia (GA 30911 & GA 30922; GT 30911 & GT 30922)
50	—	<b>HOMEMADE</b> Osmonds, MGM (GRT 84770; 54770)

Billboard SPECIAL SURVEY For Week Ending 10/2/71

## International Tape

LONDON—Hitachi has introduced a mini cassette recorder, model TRQ-20, in the U.K. . . . **Dolby Laboratories** demonstrated its B-Type noise reduction system at the FIRATO hi-fi show in Amsterdam. . . . **Sanyo** introduced its consumer electronics products here. . . . **EMI** is increasing its prices Oct. 1. Dealer margin on prerecorded tape product has been raised from 28 to 30 percent. EMI cassettes will carry a L2.50 tag while cartridges will be priced at L2.60. . . . **RCA** has also hiked its prices on prerecorded cassettes and cartridges. All future RCA prerecorded cassettes will be dolbyized. The company is also introducing a mid-price Caprice prerecorded cassette series beginning in October with a 25 title release. Product will be selected from RCA's International and Victrola catalogs. . . . **Philips** has demonstrated a prototype of a new stereo cassette recorder at the International Radio and Television Exhibition in Berlin. . . . Among equipment being introduced by **Rank Audio Products** at the Audio Fair are two new Akai cassette

(Continued on page 49)

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## Booking Exec Schuster High on Campus Dates; Helps in Promotion

*Editor's note: This is the first of a two-part interview with the head of booking at Grossman Glotzer Management, Bob Schuster. He is a graduate of the University of Wisconsin Law School and has been a partner of Grossman Glotzer for the past three years, since the merger of the two firms.*

NEW YORK—Since off-campus concerts sometimes turn into political footballs, Bob Schuster of Grossman Glotzer Management would rather book his groups for campus dates.

"Campuses have their problems also," said Schuster. "Problems like jealousy between the various booking committees at one college or university, which tends to make the campus booker seem less experienced than the promoter who does open bookings in a city or town. But the audiences at campus dates and their over-all enthusiasm, tend to outweigh any of the minor problems which one might incur."

To further take care of these minor problems, Schuster has prepared a booklet with hints on how

to run a successful campus concert. The booklets are sent to every school at which one of the firm's artists is booked. In addition, Grossman Glotzer also supplies the school with posters and ad mats for publicity purposes. "We also send out taped interviews with our artists to the campus radio stations," said Schuster. "The stations play an important role in campus bookings and artist exposure."

### Promotional Film

A new 8½-minute promotional film on Seatrain, Capitol Records artists, is being prepared by Schuster and his associates. The firm will offer the film to colleges and universities for showing as a short with other feature length films. Whenever possible, the short will coincide with a personal appearance with the group.

"By helping to control advertising on the campus, we can help to reduce the costs of the concert," said Schuster. "In general, we will go out of our way to help a school in any possible manner within our power."

According to Schuster, open

promotions, those done off-campus by promoters, are not doing as well as campus concerts. "A few years ago, the student or youngster had \$10 in his pocket. He would spend five on an album and five on a concert. Now the same person only has \$5 in his pocket. He would rather get the concert at home as often as he wished so the money is spent on the album. Some people call this inflation," Schuster quipped.

Schuster stressed the major difference between an agent and a manager. "An agent is licensed by the state as an employment agency. He is also recognized by the American Federation of Musicians as a talent agent and technically, he can use his license to get employment for anyone out of work."

### Not Licensed

"A management company is not licensed by anyone. Usually, a management firm takes care of the business end of an artist's career. Also, it makes suggestions to the artist and helps the artist get promotion and publicity necessary to become well known. If the manager does his job well, he will assemble a good promotional package, such as the package we have for campus concerts, and he will work with the artist's road people. We have made a check list for road people. It is 30 pages long and helps them and us coordinate the activity of the artists. Usually, the manager is the closest person to the artists and acts as an advisor in all capacities," Schuster said.

"Since the manager is closer to the artist than the agent, he can help make decisions easier. He is more concerned with the artist and his comfort, while at the same time, he can also be concerned with the buyer and his needs. It is this balance which helps both artist and buyer realize their full potential with an audience. The manager makes the smooth transition. He can help in the tight situations and arbitrate the best possible contract terms for all concerned parties."

"Thus we supply campuses with promotional material and simple hints on the best way to utilize their strengths and underplay their weaknesses. We also give them help in keeping the artist happy. So the artist, by the time he gets to the campus, has only to go out and entertain his audience. Everything else has been taken care of. This makes the relationship between the manager, artist and campus a firm relationship and one which lasts," Schuster commented.

## 8-Minute Aretha Cut for Jukeboxes; Others on Campus

CHICAGO — An eight-minute cut, "Spirit in the Dark," from Aretha Franklin's "Live at Fillmore West" LP, is now available on jukeboxes. In fact, a company here is producing mini seven-inch diameter versions of many head shop type big sellers. But there are problems.

Richard Prutting of Little LP's Unlimited, in suburban Northbrook produces all types of product, but of late he has been able to press 10 different mini-LP's for the campus jukebox programmers.

He says this is important because to program jukebox albums, one whole tier (that's 10 disks) of the panel must be devoted to the non-singles product (since pricing is different).

Prutting suggests a campus program of such albums as Stephen Stills' second LP, Carole King's "Tapestry," James Taylor's "Mud Slide Slim," Elton John's "Tumbleweed Connection," Aretha Franklin's "Live at Fillmore West" and five earlier releases (Wilson Pickett, Wes Montgomery, Les McCann & Eddie Harris, Supremes-4 Tops and Diana Ross).

Stills' jukebox album contains "Bluebird Revisited," "Ecology Song," "Sugar Babe," "Marianne" and "Relaxing Town" which is typical of the selecting job Prutting must perform. All cuts are kept the same length as on the original 12-in. album.

Working by himself, Prutting, 25, has produced over 50 albums from 12 labels to date.

However, jukebox programmers are apathetic about putting al-

bums on. Many feel the supply of albums will dwindle as it once did when almost all companies gave up on the jukebox LP concept. Also, some jukeboxes are being made that require a special adapter kit to handle albums.

The mechanics of new jukeboxes doesn't worry Prutting too much, nor does it bother his competitor, Bernie Yudkofsky of Gold Mor Dist. in Englewood, N.J. who also produces jukebox albums.

Both are concerned, however, because it could appear they are producing something that will be made obsolete. Right now, though, Prutting figures most jukeboxes can play albums.

The big problem is getting the programmers of jukeboxes to bother with albums. Now that many jukeboxes have gone from three for 25¢ play to two for 25¢ play, some programmers are loath to furnish patrons the three album cuts for a quarter.

Basically, Prutting believes college people probably do not know this product is available. He's going to nudge one-stop wholesalers near campuses a little hoping they will push the albums.



PUNCH, A&M Records group, talks over their recent concert at New Mexico State University, Las Cruces, with Gary Pratz, assistant station manager, KRWG, seated right; Guy Phillips, kneeling right, program director and Chazz Barclay, editor of the campus newspaper. KRWG is the campus station at Las Cruces. Punch has been playing promotional concerts at campuses throughout the Southwest and West.

## Texas U. Sets Cultural Plan

AUSTIN, Tex. — The 1971-72 entertainment program at the University of Texas, will feature music, dance and theatre. The student-planned program, sponsored by the Texas Union in conjunction with the University of Texas Cultural Entertainment Committee, opens with the Proposition, an improvisational theater group, Oct. 12.

Other artists to appear through the season include the Royal Winnipeg ballet; Virgil Fox and Pablo's

(Continued on page 49)

## What's Happening

By BOB GLASSENBERG

Station Notes: WMUC, University of Maryland, College Park, has gone to progressive music with album orientation. Send product care of Sheldon Michelson. . . . WVCR-FM, San Bernardino Jr. College, San Bernardino, Calif., is a 5,000-watt free form educational station. Send product to Jim Watkins a/k/a Scott Hunter. . . . Al McGoldrick is now music director at WBCR, Brooklyn College. He's been carrying on a running battle with Warner Bros. now non-existent campus department. Right On, Al . . . the stations at the campuses of the University of California may be forming a network. . . . WMSU, University of Southern Mississippi, Hattiesburg, is Top 40 with David Rutledge as manager. Address all product to him. . . . Geary Tanner has left WREK-FM, Georgia Tech, Atlanta. Mike Caldwell has taken over as co-music director with Greg Diddy. They do a fine job. . . . WRCU-FM, Colgate University, Hamilton, N.Y., is now in full operation with Susan Venarde taking Pete Stassa's place. Stassa is in London for the fall semester. . . . WVVS-FM, Valdosta State College, Valdosta, Ga., is reportedly giving the local and area commercial stations a helluva time. Go to it, Bill Tullis and friends. . . . Thanks for the Punch picture from the gang at KRWG, Las Cruces. . . . WCDE and WCDE-FM, Davis and Elkins College, Elkins, W. Va., has tied into a cable company and now reaches over 8,000 people. Send all product to Jim Ward. . . . Clarion State College, Clarion, Pa., is starting a new radio station. Write to Robert Moneck. . . . WFAL, Bowling Green State University, Bowling Green, Ohio, now has Frank Mramor as its general manager. . . . Brandywine College has changed its station's call letters to WBCR with plans to go FM commercial in the near future. Write to Fred Honsberger or call at (302) 478-0677.

★ ★ ★

I have a list of all campus reps for A&M Records. If you need to know who to ask for service, write or call me. You should have received the albums by following artists: Tim Weisberg; Billy Preston; Fairport Convention; Bless the Beasts and Children (sound-track); Jim Carroll; David T. Walker, and Merry Clayton.

★ ★ ★

Programming DB now has 18 campus stations signed to take the Ron Britain show into syndication. Buddah Records and Earth Magazine are the first to advertise through the show. Call Pat West at (815) 939-3694 for particulars.

★ ★ ★

PICKS AND PLAYS: WLVR-FM, Lehigh University, Bethlehem, Pa., Jim Cameron reporting: "Imagine" (LP), John Lennon, Apple. . . . WLRN, Lehigh University. Scott Hopkins reporting: "One Fine Morning," Lighthouse, Evolution. . . . WVBU, WVBU-FM, Bucknell University, Lewisburg, Pa., James Morrell reporting: "Simple Sister," Procol Harum, A&M. . . . WNTC, State University of New York, Pottsdam: "Won't Get Fooled Again," Who, Decca. . . . WSUA, SUNY, Albany, Eric Lonshein reporting: "We Can Be

(Continued on page 52)

## Cinema Studies Courses Off And Rolling at NYU

NEW YORK—An undergraduate degree program in cinema studies has been started at New York University's Washington Square Campus. The program, coinciding with the graduate program offering the same type of curriculum, are reported to be the only ones of their kind to offer degrees directly in cinema.

The programs are designed to prepare students for careers as film critics, historians, archivists, curators, librarians and teachers. They supplement the film and television crafts courses offered by the School's institute of Film and Television.

Dr. Edward S. Perry, chairman of the department of Cinema Studies at NYU said there were plans to develop a media study center to create prototype courses in film and TV for teachers throughout the country who are interested in treating films more seriously. "In addition to our regular curriculum, we are interested in developing interdisciplinary workshops for teachers from other disciplines who are interested in film," said Perry. "Most teachers especially in secondary schools, do not have training in this area," he added.

Films completed by undergraduates and graduate students during the past year will be shown at the 31st Annual Film Festival of the School of the Arts Thursday through Saturday (23-25). In conjunction with the Festival, the first Abraham Schneider Film Awards

will be granted to the outstanding work in student film. Schneider, chairman of the board of Columbia pictures, has given \$10,000 toward awards for the NYU Annual Film Festival over the next five years.

The award will consist of four prizes of \$500 each to the film students who have displayed the most promise in their work, according to Mitchell Block, director of the festival. Among the judges for the event is Arthur L. Mayer, co-author of "The Movies," a history of film.

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## Duke's Old 'A Train' On Time in USSR

LENINGRAD—The Duke Ellington jazz band opened its historic tour of Russia with a concert before a capacity audience at Oktyaborsky Hall Sept. 13. The day before, Duke and the members of his band were enthusiastically welcomed at the airport by a crowd of jazz musicians and fans waving a 17-foot-long placard: "Welcome to Leningrad, Duke," and a marching band of pickup Dixieland players.

That evening, Ellington's Paul Gonsalves commenced the band's musical activity in Russia by sitting in with Alexei Kanunnikov's Dixielanders in a small, cozy restaurant on the top of modern-looking 18-storied Sovetskaya Hotel.

All 15,000 tickets for the El-

## Big Band's Show For Garden Set

NEW YORK — An afternoon concert of big bands and vocalists is set for Madison Square Garden Oct. 24. The lineup, according to Richard Nader, executive producer of the series, will feature Woody Herman and the Herd, Stan Kenton and his Orchestra, Billy Eckstine, Rosemary Clooney, Tex Beneke and his Orchestra—with Ray Eberle and the Modernaires.

The Garden was the scene of the First Big Band Festival on June 16, which grossed \$68,000. Tickets are \$7, \$6 and \$5.

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lington band's five concerts in Leningrad, the major music breakthrough since Benny Goodman's appearance here in 1962, were sold long before the dates. Public interest to the event was so great that many people were readily paying for the "load" (tickets to others concerts or shows considered by managers to be a financial failure due to a lack of wide public interest), packaged by ticket distributors. It seemed everyone wanted to see and hear Duke Ellington.

Acting as emcee as well, Duke found the language barrier no obstacle, as audience reaction was most enthusiastic through the entire concert, peaking at standard repertoire like "Take the 'A' Train," "Perdido," "Satin Doll" and "Sophisticated Lady," evergreens so familiar to Russian fans from tape recordings and VOA's Willis Conover's jazz programs (there are practically no Ellington records in record stores here—Melodiya has released only several disks that are collectors' items now).

Though lacking its famous veteran, the late Johnny Hodges, the Ellington band is still a wonderful jazz body, and its first contract with Russian audiences was quite successful. Paul Gonsalves, Harry Ashby, Harry Carney, Jim Coul and Rufus Jones captivated the audience, while the Nell Brookshire-Cootie Williams vocal duo won the crowd with a bit of inspired showmanship. From the start Duke created an intense, personal mood, with the atmosphere of the entire show friendly and informal. People attending were mostly in their 30's, the generation which stuck to jazz in their teens, their tastes still strongly along jazz lines. And they liked Ellington and all that good old jazz.

The concert seemed over, when after several curtain calls a long continuous standing ovation and cries for "More!" made the Duke prolong his concert, his sidemen appearing from behind the scenes one after another, again taking their seats. That third and final part of the concert was sort of a jam, informal and enjoyable for both the band and audience.

And when Ellington uttered in Russian, "I love you madly . . ."—that prelearned phrase was the most satisfying end of the long-awaited jazz festivity.

## Bread's Rock Easy For All Ages to Enjoy

NEW YORK — Self-contained groups who write and perform their own soft-rock are winning audiences of all ages, according to Steve Harris, vice-president of artist development at Elektra Records. Citing the Bee Gees, BS&T, Simon & Garfunkel and now Elektra's group, Bread, Harris said that "The best groups today can draw their popularity from adult, young adults and even teens.

"Bread's organist and bassist, Larry Knechtel, won a Grammy for his arrangement of 'Bridge Over Troubled Water.' Jim Griffin, lead vocalist and guitar, won an Academy Award for writing 'For All We Know' as a theme song to a movie. Mike Botts is an outstanding studio drummer in Los Angeles. And David Gates produced the group and has written all of their hit songs. This is a self-contained group which draws an audience of all ages at their live performances," said Harris.

Added Harris, "Our singles get air play on the AM radio stations, the Top 40 outlets. The albums get FM underground play.

## Smith, Hoch Disk a Hit

LOS ANGELES — Dallas Smith and Abe Hoch hit a gold single with the first record out of their new production-management firm, Renaissance Entertainment. The million-seller is "Signs," by the Five Man Electrical Band on MGM's Lionel label.

Also on the Renaissance Entertainment artist roster are Timber and David Ackles, who records for Elektra, UA's Oliver and Bobby Vee, plus the Columbia group Prairie Madness.

Before forming Renaissance Entertainment, Dallas Smith was a Liberty staff producer who won gold records with Canned Heat, the Nitty Gritty Dirt Band and the Allman Brothers. Abe Hoch has eight years of experience as a personal manager, including a three-year stint with Williams & Price.

## Newman Tours In LP Tracks

NEW YORK—Randy Newman, singer-songwriter who has rarely toured in the past, opens a month-long tour Thursday (30) at Town Hall, prompted by the commercial success of his Reprise "promotional" album, "Randy Newman Live."

Initial concert dates, featuring Newman solo, his piano and songs, include: Saturday (2), John F. Kennedy Center, Washington; Thursday (7), Harvard University; and Royce Hall, UCLA, Oct. 26.

## WB's Dead Oct.

NEW YORK — The Grateful Dead will have their month at Warner Bros. in October, when the label keys the San Francisco group's new album, "Grateful Dead," to a major merchandising, advertising, promotion and publicity campaign on all seven LPs in the group's Warner Bros. catalog.

"Grateful Dead," their second live double-album—recorded at Winterland, Manhattan Center and Fillmore East—will ignite promotions of Grateful Dead baseball shirts, wall posters, cover slicks, AM & FM radio spots, ads and personal appearances by the Dead throughout October.

And the middle of the road stations also pick up on the tunes. There are three different demographic audiences here and all three of them show up for a concert.

Television, and the media, in general, has also played a large part in the group's success. "One week they will appear on the 'Glen Campbell Show' and sing their hits. The next week they'll be on the 'Smothers Show' and sing 'Mother Freedom.' Now there are two different types of songs working here and the shows generally appeal to two audiences. So we have this type of exposure to break into the public domain."

The exposure culminates in a live performance, where, Harris says, everyone turns out to hear the group. "I feel that there is a need which must be filled to bring people from diverse backgrounds together to hear an act which fulfills all the musical tastes of that diverse group. It brings the individuals in the audience together and helps them see their similarities."

## Talent In Action

### SLY AND THE FAMILY STONE, RARE EARTH, RUTH COPLAND

Madison Square Garden, New York

More than 20,000 mesmerized Sly and the Family Stone fans jammed Madison Square Garden Sept. 9 to worship, starry-eyed, at the shrine of their idol; and Sly, making his first New York City concert appearance in two years, did not disappoint.

Sly — Epic Records — strutted, postured, cooed, yelled, stomped, danced and sang, oozing the enviable self-confidence of the successful. Sly's magnetism is frightening. He needs only to sweep onto a stage and, without recourse to a single chord of music, has people swooning in the aisles. He is the sort of entertainer that can do no wrong in the eyes of his believers.

He picked some of his best-known tunes for his second night's offering, "Dance to the Music," "Everyday People," and "I Want to Take You Higher," among others; and his worshippers, bathed in euphoria, floated away on clouds of contentment.

Rare Earth, on the label of the same name, remains a consistently good group. They may not have the charismatic appeal of Sly and his entourage, but they play a brand of music that pays attention to lyrics and arrangements without the aid of gimmickry and flamboyance. Their too short appearance on stage featured many of their more popular tunes including current chart rider, "I Just Want to Celebrate."

Rounding off the bill was Ruth Copland, Invictus Records. Miss Copland is, unfortunately, a talent married to the wrong format of musical expression. Her forte is in low-keyed folksy-type tunes in which the prettiness of her voice is easily apparent. She would do better to leave the screaming, over-amplified rock sounds alone, and develop the format to which she is best suited.

RADCLIFFE JOE

### SCOTT FAGAN VIKKI SUE ROBINSON

West Bank Cafe, N.Y.

Scott Fagan, who came to the notice of music critics earlier this year when he wrote the score for the off-Broadway musical, "Soon," and Vikki Sue Robinson, who emerged on the show business scene this summer as Richard Farina's girlfriend in the Lenox Arts Center production of "Long Time Coming and Long Time Gone," have teamed to form a folk-rock duo with much potential.

Fagan, former Atco artist, is basically a poet with a sound musical background, and a professional approach to the acoustic guitar, while Miss Robinson is a sincere, involved singer with a pretty little voice, which would readily lend itself to careful grooming. Their voices, despite Miss Robinson's obvious greenness, blend easily as they explore, sometimes skittishly, sometimes passionately, always sincerely, such subjects as love, ecology, politics and war.

The team, appearing at the Village's West Bank Cafe, do not yet have a label, but it seems inevitable that with their potential, some enterprising producer would soon "discover" them, and develop that raw talent into a polished gem. Their selections at the West Bank Cafe included a number of tunes from "Soon." Among them were "Roll Out the Morning," "It Won't Be Long," "One More Time," "Please Stay Healthy," and "They Call That Straight."

RADCLIFFE JOE

### JERRY LEE LEWIS

Landmark Hotel, Las Vegas

Making his Las Vegas debut in a main room, Jerry Lee Lewis offers an action-packed performance. His musical explosion includes rock, country, blues and gospel. Backed by 10 musicians using eight amplifiers, the piano pounding, keyboard slamming entertainer, opened with "I Got a Woman."

Against a backdrop of a hanging mirror, the singer, who was a little hoarse, offered hit songs "Crazy Arms," "Great Balls of Fire," "Louisiana Man," "Whole Lotta Shakin' Going On," plus a medley of drinking songs.

He followed "Danny Boy" with the gospel song "Amazing Grace," which utilizes the same tune. He features his new record "Would You Take Another Chance on Me, Darling?" and then a hard rock version of "Me and Bobby McGee."

The Jerry Lee Lewis Show features special guests "Thee Four," Bill Strom, Ken Lovelace, Rust College Trio, the Memphis Beats and daughter Linda Gail Lewis, who missed the show due to illness.

LAURA DENI

### DAN HICKS

Gaslight, N.Y.

Dan Hicks and His Hot Licks appeared at the Village's Gaslight Sept. 8. The stage was set with the front half of a stuffed heron and a disc hung from the ceiling depicting palm trees on Hawaiian shores for typical Hicksian atmosphere. They never travel without 'em.

The band from Sausalito was at its musical best playing their own style of "jazz, waltz, kind of folksy tunes" with hints of 1940's old radio background crooning. Hicks, however, was not up to his usual dancing, sarcastic self, although he did manage to disregard audience requests.

The opening number, "Where's the Money," gave Hicks an obvious opportunity to mention the Hot Licks' latest album of the same name on Blue Thumb label. "By Hook or By Crook," "Traffic Jam," "How Can I Miss You If You Don't Go Away" and "If You Like Singing" were all performed with the understated attitude of professionals who don't have to prove they're into their music.

CAROL SEILER

### BILL WITHERS

Troubadour, Los Angeles

A refreshingly unfettered performance marked Withers' debut Sept. 14 and the impact of his hour on stage indicates he has the potential to become a major force in pop music.

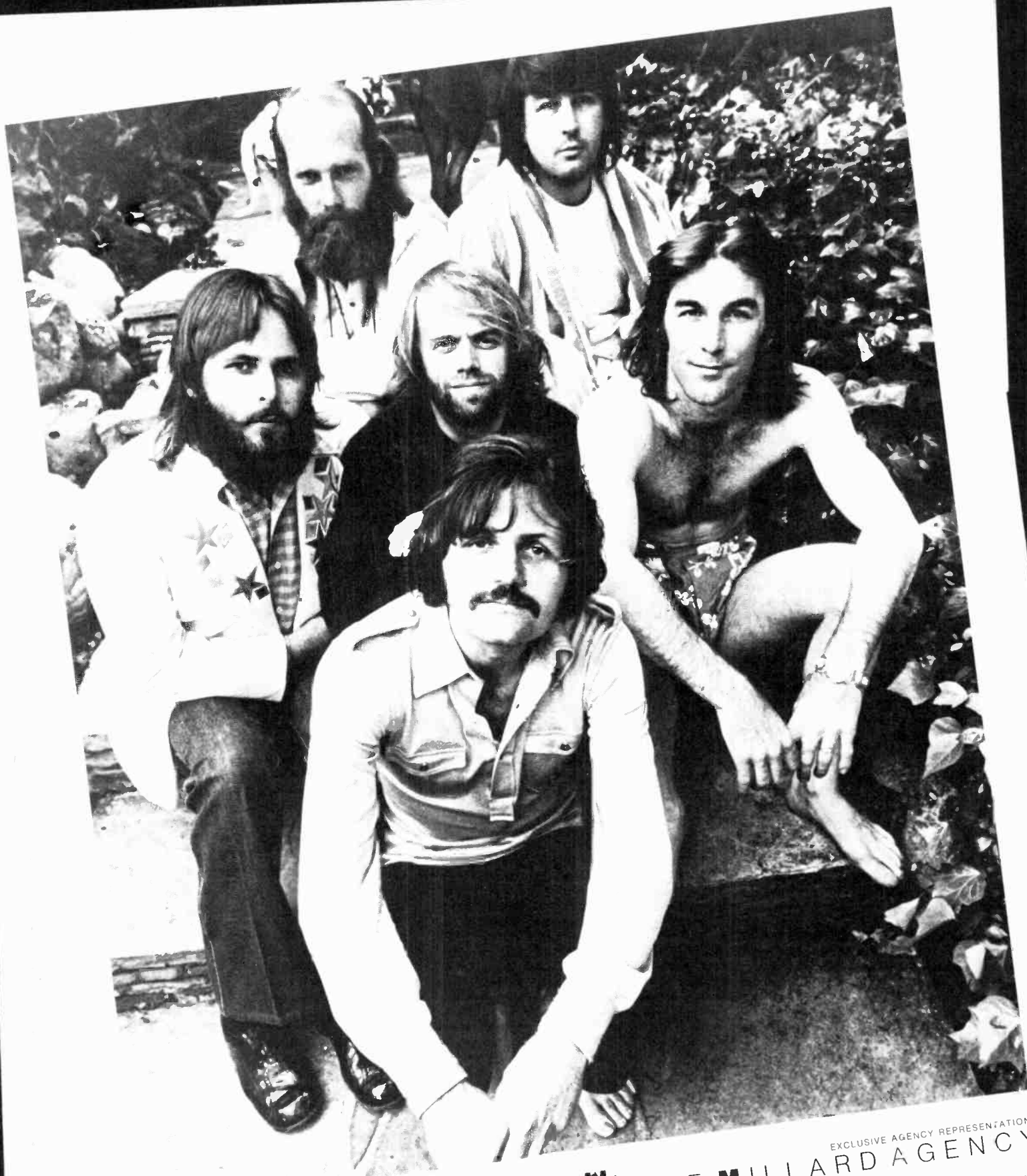
He has a very good voice, (Continued on page 22)

## Mgrs. Elect Purcell, Heller

NEW YORK—Jerry Purcell has been elected president of the Conference of Personal Managers, and Seymour Heller has been elected vice president of the organization. They succeed Sherwin Dash and Ken Greengrass.

At the same time, it was announced that the new six-member National Board of the Conference would be composed of Purcell, Heller, Jess Rand and Mel Shayne, new president and vice president of the Conference of Personal Managers West, and Robert Coe and Jackie Bright, new president and vice president of the Conference of Personal Managers East.





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# Concerts Slated for New York & Atlanta

NEW YORK — Contemporary Production Associates will produce a series of concerts in New York and Atlanta. In New York, the firm has secured exclusive use of the Anderson Theater, a 1,700-seat hall two blocks south of the Fillmore East. The theater is being made available on any Friday and

may be used for promotional purposes, concerts, etc.

In cooperation with National Musitime Corp., and several record companies, Contemporary Production Associates are developing a long-term program at the Anderson, emphasizing quality and continuity. Therefore, the Anderson Theater is available through Contemporary Production Associates for non-commercial purposes. The firm's intention is to provide a concert situation for those artists (with or without recording contracts) who would not normally be able to reach the concertgoing public. Newly released artists will similarly have an opportunity to receive substantially more exposure and promotion than they would if restricted to the club circuit.

The firm is coordinating efforts with Odyssey House, the drug-addiction rehabilitation organization. It is considering contributing a substantial part of its New York gross to Odyssey House. It has also made arrangements with WBAI-FM, N. Y., for strictly non-commercial live radio broadcasts of the concerts for the benefit of the artists and the listening audience. Several subsequent deals are also in progress concerning corporate sponsorship of their productions.

Essentially, the firm is interested in producing promotional concerts featuring low-cost tickets, top-flight entertainment and unpretentious entertainment.

## Talent In Action

• Continued from page 20

marked by clean phrasing, a strong delivery, gentleness when it is called for, and a powerful grasp on translating tender situations in life into music. He is an all around talent, marvelously capable of involving an audience in his private world set to music. Withers' strength lies in the beauty of his voice, melting with romance and the softness of a caress. But he can get downright soulful, digging into the gutsiness of the blues.

He provides honest, ungingimicked peeks into life—ghetto life in "Harlem," the sadness in "I'm Her Daddy," a lost love in "Ain't No Sunshine" (his Sussex single hit), self-confidence in a new career ("Do it Good") and his devotion to a grandmother in "Grandma's Hands."

Playing acoustic guitar, which he does fairly well, he was accompanied by a quartet which helped showcase his own technical skills. The audience response to his works, his gracious stage mannerisms and delightful stories preceding each song, was very supportive. He deserved it, and more.

ELIOT TIEGEL

### BEE GEES TIN TIN

Philharmonic Hall, N.Y.

It was raining outside Philharmonic Hall for the first of three Bee Gees' concerts (Monday 13) but as soon as the trio came on stage, there was sunshine within. Barry, Robin and Maurice Gibb, who record for Atco Records, brought along drummer Geoff Bridgeford and were accompanied by the McLan Forest Orchestra conducted by Bill Shepard. They concentrated heavily on their hit records, including "Massachusetts," "Lonely Days," "1941 New York Mining Disaster" and brought the near capacity house down with "How Can You Mend a Broken Heart." They treated the audience to a wonderfully comic bit midway in the performance with Robin in the spotlight, and proved through their writing, music and performance that they're one of the most talented groups on the pop scene today.

Another Atco group, Tin Tin, who recently scored with their "Toast and Marmalade for Tea" hit, opened the show and were very well received. RAY FORNO

## From The Music Capitals of the World

DOMESTIC

### NEW YORK

Jethro Tull's fall concert tour of the U.S. includes New York stops at Madison Square Garden Oct. 18; Harper College, Binghamton, Oct. 19; Rochester War Memorial, Oct. 30; Buffalo Memorial Auditorium, Nov. 1; and Albany's Palace Theater, Nov. 14.

Epic's Poco winds up the year headlining two concerts at Carnegie Hall, Dec. 7-8. . . . Ovation's Paul Horn tours with Donovan, starting Oct. 23. . . . Drummer Elvin Jones plays the Village Vanguard, Oct. 19-24 with a quintet of Chick Corea, Joe Farrell, Frank Foster and Gene Perla. His latest Blue Note LP is "Genesis." . . . Leon Russell appears in the metropolitan area this fall, Oct. 23, at the Cherry Hill (N.J.) Arena. . . . James Taylor's at the Syracuse War Memorial, Tuesday (5). . . . A&M's Lee Michaels will be accompanied on drums by Keith Knudsen for his Carnegie Hall appearance Thursday (7). . . . Capitol's Ashton, Gardner & Dyke stop off at Madison Square Garden Nov. 26, as part of their winter U.S.-Canadian concert tour. . . . Stephen Sondheim has penned "Hollywood and Vine" for playwright George Furth's new comedy, "Twigs." The duo, plus director Michael Bennett, worked together on "Company." The play opens at the Broadhurst, Nov. 21. . . . Tony Bennett gives two shows at Carnegie Hall Oct. 9. . . . Hy Fenster, of Irving Berlin Music, and 30 years in sales and promotion, died Sept. 14 of a heart attack. He was 58. . . . Rare Earth's on the Los Angeles Forum bill with Sly & the Family Stone, Friday (1). They play Cornell University, Ithaca, N.Y., Oct. 9. . . . Fonit's Nino Taranto, the Red Skelton of Italy, appears at Carnegie Hall, Saturday (2), for a night of Neapolitan song with Dea, Nina Landi, Carlo Taranto and Otello Profazio. . . . Singer Julie Budd makes her Broadway debut in "Wild and Wonderful," opening at the Lyceum Theatre, Nov. 9. . . . Buzzy Linhart set for Carnegie Hall, Sunday (3), and C. W. Post College, Westbury, Tuesday (5). . . . Stevie Winwood's Traffic kicks off its U.S. concert tour, Friday (1), at the Syracuse War Memorial, then plays Ithaca College, SUNY at Plattsburg and Kleinhans Auditorium, Buffalo, that week. . . . Reprise's Ides of March plays Broome Tech, Binghamton, Oct. 31. . . . Chase, Epic's jazz-rock group, gigs at the U.S. Military Academy, West Point, Oct. 22. ED OCHS

taking his hit, "Ain't No Sunshine When You're Gone," out on the road for concert dates supporting Bill Cosby, Aretha Franklin and Blood, Sweat & Tears.

Hand injuries seem epidemic around James Taylor. He's just recovering from his second one and now Jack Oliver, who works with Peter Asher in Taylor's management office, broke his hand in a motorcycle accident.

England's Yes has a lot of new sounds with the addition of Rick Wakeman, voted Britain's No. 1 keyboard player in the Melody Maker Poll. Former Strawb member, Wakeman plays not only piano, electric piano and organ but also portable Moog and Mellotron—sometimes three at a time. Yes starts a U.S. tour at the Whisky a Go Go Nov. 3-7.

Jack Beale is now P.G.&E. management executive. . . . Chuck Landis, former L.A. concert promoter and now owner of the Largo nitery helping his sons, Steve and Todd, open their Monterey Park Mall record & tape store, Clan Records. . . . Dick Glass had an audience of 150 singing along in Larrabee Studios as he recorded five songs for his upcoming Axioms Records album.

United Artists Records' latest James Bond movie soundtrack, "Diamonds Are Forever," will be out for the holidays with John Barry scoring and Shirley Bassey singing the title song as the team did for "Goldfinger." . . . Donovan's Warner Bros. deal includes a movie as well as recordings. The untitled film project will combine animation and live action sequences. Donovan is to star, sing, write the music and the screenplay.

Veteran bandleader Billy Kay will orchestrate the new edition of Hotel Tropicana's "Folies Bergere" opening Thanksgiving Day. . . . Moog specialist Mort Garson's latest will be the "Monkeys, Apes and Man" score for a Wolper Productions National Geographic special.

South Coast Repertory Theater, one of L.A.'s best avant-garde troupes, opened Friday (1) with a

(Continued on page 24)

### Midwest, East Tour by Kaye

NEW YORK — Sammy Kaye and his Orchestra begin an Eastern and Midwest states swing Saturday (2) at the Wildwood Park Pavilion, Dayville, Conn., and will conclude their first lap with a pre-Christmas date Dec. 17 at the Logan Tower, Boston.

In between, they will play dates in Greensburg, Pa. (Oct. 9); Des Moines (Oct. 29); Framingham, Mass. (Nov. 1); Cedar Rapids, Ia. (Nov. 8), and Youngstown, Ohio (Nov. 20).

### LOS ANGELES

Bill Withers, the Sussex Records singer-writer who knocked out the critics at his Troubadour debut last month, is now signed with International Famous Agency and is



JIMMY HASKELL, left, listens to David Clayton-Thomas put together his solo debut album for Columbia. Haskell arranged and conducted the sessions which were recorded in Los Angeles.

OCTOBER 2, 1971, BILLBOARD

## Signings

The Bob Crewe Generation to Metromedia Records with "Mammy Blue." Bob Crewe produced, his first in a long-term deal. . . . David Ackles to Warner Bros. Music as a songwriter. His third Elektra LP will be produced in London by Bernie Taupin. . . . Capricorn's Jonathan Edwards to Associated Booking for agency representation. Due is his first LP, "Jonathan Edwards." . . . Doc Watson, blind, brilliant country picker, to Poppy Records, now distributed by UA. Jack Clement will produce in Nashville. . . . Singer-songwriter Nanette Natal to Stereo Dimension Records with an album, "The Beginning." Bill Russo produced for the Evolution label. CMA handles bookings. . . . Keyboard artist/composer McCoy Tyner to Milestone Records. Orrin Keepnews will produce. . . . Ron Dante, former lead singer of the Archies, to Scepter Records with "That's What Life Is All About." . . . Sisters Rosalind and Rosemonde to Ovation with "Daddy, Please Give a Little Time to Me."

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# SEPTEMBER 5, 1971

# THOUSANDS HEAR MELANIE PREVIEW NEW SINGLE\* AND ALBUM\*\* AT THE SARATOGA PERFORMING ART CENTER

## Talent In Action

### MELANIE

*Saratoga Springs, N.Y.*

Without reservation, Melanie is the most creative, most magnetic young female performer embracing the folk-rock scene today. Her concert performance Sept. 5 at the Saratoga Springs Performing Arts Center was enchanting for its style, simplicity and taste. In addition, her self-composed songs are filled with deep feelings and melodic architecture which are far above the hollow wastelands and surface noise produced by most other youthful artists.

All her attributes, the haunting wails, the inner storm she creates with her strong strumming on acoustic guitar, the powerful lyrics, which are full of fantasy/realism and hold out pertinent messages and meanings to youth, enraptured the audience with one outpouring after another. Tune after tune, "Beautiful People," "Good-bye Ruby Tuesday," "Tuning My Guitar," "Lay Down (Candles in the Rain)," among her oldies, rang with finality of perfection.

The near-overflow audience of predominately college students echoed and mirrored her total involvement in the themes of pain, love, hope, peace, with a communication of their own. Stamping, stomping, applauding, yelling, and by rushing to the stage, they paid her homage in a scene so reminiscent of the Garland phenomenon, and made her sing encore after encore. And her newer tunes, heard in public for the first time, created a similar impact. These included "A Brand New Key," "A Little Bit of Me" and "Living Bells." All have hit potential, and are cuts from her debut LP on Scherkeryk Enterprises-owned Neighborhood Records, company she owns and which is distributed by Famous Music. The album, "Gather Me," will be released in about a month. ROBERT SOBEL

SEPTEMBER 18, 1971, BILLBOARD



### CONCERT REVIEW

## Melanie Reveals New Maturity

■ SARATOGA, N. Y.—Melanie, the big-eyed, beautiful lady who is one of the most charismatic performers around, charmed her audience once again on Sunday, Sept. 5, at the Saratoga Performing Arts Center.

The Neighborhood artist sang tunes from her forthcoming album, as well as ones from past Buddah label recordings. The crowd, nearly 10,000 strong, were captivated by such standouts as "Beautiful People," "Nickel Song," "Brand New Key," "Ring the Living Bell," "Lay Down (Candles in the Rain)" and her heart-tugging rendition of the Stones' classic, "Ruby Tuesday."

Throughout the performance, as always, she touched the audience with feelings of empathy and love, but at this concert there was a marked difference. For the first time, her fans saw Melanie as a woman, not a girl; and her new works reflect her growth nicely.

Fred Goodman

RECORD WORLD SEPTEMBER 18, 1971

## cashbox talent on stage

### Melanie

SARATOGA, N. Y. — When a crowd applauds unrecorded, just written material before the first full phrase is uttered, an explanation is in order. It seems that Melanie's fans couldn't wait for the evening show—they sat in on her soundcheck and dutifully learned each tune from her forthcoming Paramount-distributed Neighborhood LP inside and out.

Yet come concert time, Melanie was still hesitant about revealing the songs, even after crowd reaction showed total approval. No one can call her over-confident, but timidity is a large part of her charm. "Steppin' Out With My New Man Tonight" seemed to indicate that charm is changing form, however: it's her first woman-in-the-raw-badmouthin'-herman song, but a most successful attempt at changing a dreamy-eyed child into a vamp about town. The child has become an internationally acclaimed singer and no doubt the grown-up side will follow suit.

Shouts for "Carolina," "Ruby Tuesday," "Alexander Beale" and countless others were answered in kind song during a two-hour plus set which continued out backstage when she was cajoled into signing autographs and granting less specific audiences to the throngs who just would not leave. And it's still good to know that she's more comfortable in the role of chanteuse than of Pope. Somehow, it works better that way.

r.a.

September 18, 1971

\*SINGLE: "BRAND NEW KEY" NRA4201  
\*\*ALBUM: "GATHER ME" NRA47001

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# From The Music Capitals of the World

## DOMESTIC

• Continued from page 22

fully staged version of the Who's rock opera "Tommy." . . . Van Morrison and Linda Ronstadt at UCLA Oct. 16. . . . Poco broadcast a live set over KMET Thursday (30) then played Santa Monica Civic the following two nights with England Dan & John Ford Coley plus Jerry Rioppelle. . . . The Allman Brothers and Cowboy at Santa Monica Civic next Thursday (7).

Seven added concerts for Capitol Records Joy Wagon Tour with Joy of Cooking, Leo Kottke and Joyous Noise. . . . Judy and Jim, singing duo, join comic-host C. Curtiss at the Playboy Club. . . . Choreographer-director Walter

Painter and conductor-arranger Lenny Stack formed Painter-Stack Productions. Firm's debut gig is "The New Ann-Margret Show."

NAT FREEDLAND

## PHOENIX

Count Basie has been set for another Arizona State University concert next month. . . . Weela Gallez, her songs and piano noodling began an indefinite stint at The Doll House. . . . Vicki Manning and Ken Lange teamed as guitar-playing folksingers and are currently appearing in the lounge at the Captain's Beef Rigger.

Clyde McCoy of "Sugar Blues" fame signed up to headline next March at the French Quarter in Scottsdale. The DeCastro Sisters lead off 1972 at the French Quarter, followed by Randy Sparks and the Back Porch Majority's return on Jan. 31 and Helen Forrest on Feb. 28. Currently spotlighted: the Sound Arrangement. . . . Nadine Jansen and her trio appeared at Tony Hart's Band Box prior to starting a Texas tour. . . . Monday McKenna & The Wild Cards are the country-western music specialists at Bob Simpson's Tool Shed. . . . Valley vocalist Toni Lee Scott is the Friday and Saturday night only attraction in the Flamenco Lounge at the Hotel Adams. . . . Brady-Hiatt and the Sonics are the hot lounge rockers at Mr. Lucky's.

The English group, Hookfoot, joined Uni's Elton John for his Coliseum concert on Sept. 17. . . . Leonard Stanley is the Steinway specialist in the Carefree Inn's lounge. . . . The Bach-to-

Bacharach syncopation of Hugo, Hal and Caesar is the lure at Camelback Inn's La Cantina Lounge. . . . The Al Skully Trio entertains nightly at the Saddleback Inn. PHIL STRASSBERG

## SAN FRANCISCO

Creedence Clearwater Revival back from Europe and open in Honolulu Saturday (2) at H. I. C. Auditorium, move on to L. A. Oct. 15; Oakland, Oct. 16; Seattle, Oct. 21; Portland, Oct. 22; Vancouver, Oct. 23, and Sports Arena, San Diego, Oct. 24. Show same as they took to Europe, with Tony Joe White and Tower of Power on same bill. . . . Black Sabbath and Sweathog at Winterland, Friday-Saturday (1-2), a Bill Graham show. . . . "Jesus Christ, Superstar," another "Bill Graham Presents," at Oakland Coliseum Saturday-Sunday (2-3) . . . at the Circle Star Theatre Oct. 8 through 10, Smokey Robinson with Sonny and Cher coming up the 15th through 17th . . . at The Family Farmacy, Severly Gutacker Monday (27), Steve Iverson and Cathy Hudwell, 28th, Peter Spelman, 29th and Peter Buswell, 30th. . . . Polydor threw a bash for Link Wray to herald his first Bay Area appearance in 10 years.

Brewer and Shipley, Kama Sutra recording duo, cutting at Wally Heider's Sept. 19-28 and Oct. 4-8. . . . Rod McKuen at Civic Auditorium in San Jose Oct. 1; Masonic Auditorium, San Francisco, Oct. 2; Sacramento Municipal Auditorium Oct. 3. Promotions via Jim Lange, KSFO. . . . Quicksilver's David Freiberg, fined \$500 and sentenced to two months in San Mateo for possession. Request for stay until early October granted. . . . Earl (Fatha) Hines opens at El Matador Thursday (23) for 3 weeks. . . . Fantasy's Creedence Clearwater winds up 10-city tour of Europe in London on Monday (27). Russ Gary, Fantasy engineer, traveled with group and Wally Heider sent remote recording unit. . . . Charles Barden, San Francisco Symphony's 25-year-old apprentice in conducting, has been named consultant to staff of Booker T. Washington Community Service Center. . . . Bill Graham productions at Winterland coming up: Black Sabbath and Sweathog Oct. 1 and 2. . . . At the Circle Star Theatre in San Carlos Sept. 30 through Oct. 3, Stevie Wonder and Gladys Knight and the Pips.

SHIRLEY LEWIS HARRIS

## DETROIT

The Joe Henderson Sextet was in town for three days at the Strata Concert Gallery finishing up Sept. 26. . . . Buddy Greco will be at the Moon through Saturday (2). Lofty's Pavilion Lounge will host singer Gordon MacRae through Saturday (2). Performing at Windsor's Elmwood Casino through Saturday (2) will be Wayne Newton. In town at the Raven Gallery

through Oct. 17 will be guitarist Duncan Tuck.

The Moody Blues will be at Cobo Hall Oct. 8 in connection with the release of their new album, "Every Boy Needs Favour." Neil Diamond will be in concert Saturday (9) at the University of Detroit Memorial Building.

Nancy Wilson was in town Sept. 25 for a National Medical Fellowship benefit concert. Grand Funk is coming home again for a one-nighter at Cobo Hall, Thursday (7).

Jerry Garcia of the Grateful Dead will feature Commander Cody on his first solo album to be released by Douglas Records.

Detroit-based Diversified Management Agency (DMA) is joining forces with Ronnie Jones Ltd. to open a London office. Jones was formerly with the American Program Bureau. DMA is currently preparing a European tour for Ted Nugent and the Amboy Dukes.

Detroit's Magic has just released their first album on Motown's Rare Earth label. Local disk jockey Scott Regan produced and directed the release. HARRY TAYLOR

## CINCINNATI

WLW Radio holds its annual Record Distributors Luncheon, a gesture of appreciation, at Avco's executive quarters in the Provident Tower Tuesday (5). . . . Ashton, Gardner and Dyke stop off at Cincinnati Gardens Nov. 25 as part of their U.S. concert tour. . . . David Crosby and Graham Nash, working at a \$6.50 top, attracted a near-capacity crowd to 2,500-seat Taft Auditorium Tuesday night (21).

The Beachboys display their wares at Taft Auditorium Wednesday (29) in a two-hour concert sponsored by WEBN Radio. Ducats have been scaled at \$4 in advance. . . . Shelton Records artist Leon Russell presents his new act in a single performance at Franklin County Veterans' Hall, Columbus, Ohio, Oct. 14. . . . Buddah's Sha Na Na set for a one-nighter at John Carroll University, Cleveland, Oct. 1.

Chuck Moore, formerly on promotion for Columbia Records here, was in at Rusty York's Jewel Studios last week to cut two original pieces with his new talent find, Terry Loop. Moore's Monte Cristo Productions is publishing both sides. . . . Also in at the Jewel Studios last week were Parsons Lee, who did an album with the Chet Oliver Singers, and Cal Golden, of Hot Springs, Ark., to etch some square-dance music and calls.

Jethro Tull, Warner/Reprise group, firmed for concerts at Ohio State University, Columbus, Oct. 23; Hara Arena, Dayton, Ohio, Oct. 24, and Public Auditorium, Cleveland, Nov. 13. . . . James Taylor, Warner Bros. artist, inked for Ohio University, Athens, Ohio, Oct. 7. . . . Bea Donaldson, local booker-manager, just back from a Hawaiian trek with the Jackson 5. She heads back there in November with the Osmond Brothers and her own mild rock group, the Heywoods. BILL SACHS

## MIAMI

A series of concerts at the Fronton featuring heavy names in the industry is planned by Purple Grackle Productions of Coconut Grove. Next on the agenda is United Artists Ike and Tina Turner scheduled for Oct. 10. Negotiations are still underway with John Mayall and Fleetwood Mac with Deep Purple. . . . Other concerts in the area. Led Zeppelin at the Hollywood Sportsatorium, and Grand Funk Railroad coming up Oct. 15. . . . Jack Jones, in town for a Diplomat Hotel engagement, utilized Miami's Criteria Recording Studios for an overdubbing session. . . . GWP Records producer Andy Wiswell (formerly associated with Capitol and RCA) recorded a rock opera "Hard to Be Good" at Criteria and Atco's Cactus had a three day overdubbing session at the studios. . . . Rick Bowen of East Coast Concerts sponsoring a new group from Philadelphia, Bang who are currently recording their

first LP at Criteria with Ron Albert and Howie Albert producing and recording. The album is slated for release late this month.

Plans for the fall and winter season at the Coconut Grove Playhouse are going full steam ahead, according to Charlie Cinamon, executive vice president. Concerts pretty much set include Sarah Vaughan and Count Basie; Frankie Laine and Soupy Sales; Godfrey Cambridge and the Edwin Hawkins Singers, Herbie Mann and Morgana King, Kris Kristofferson (Nov. 19-21), Moms Mabley and Oscar Peterson and a country/western special featuring Faron Young and Jeannie C. Riley. . . . Bruce Wescott combo returned to the Harbor Lounge (following Freddy Cole's successful engagement at the popular nite spot) with Monte Alexander. . . . Local singers the Freeman Sisters, who had a long run at the Pow Wow Room, Thunderbird Motel, have signed with CMA talent agency. . . . Sir Julian and his Trio booked into the lounge at the Tom Jones Pub, downtown Miami. . . . Pitarate's World will feature Poco Nov. 13. The Dania amusement center is resuming concerts under the direction of Ron Scheaverini. . . . Rick Shaw, former radio personality in Miami, went back on the air Sept. 1 at WINZ in the 6 to 9 p.m. slot. . . . The Rhodes Brothers opened at the Crossways Airport Inn. . . . Jackie Davis, jazz organist and show business personality, was recording a new LP at Criteria Recording Studios, Sept. 20. Davis and Jack Weintraub, executive of the Broadcast People, planning a half hour TV series aimed toward Channel 8 which is beamed to condominiums and hotels on Miami Beach.

SARA LANE

## HONOLULU

The busy show season is ahead in Hawaii. Theodore Bikel, the Jackson Five, Led Zeppelin, Leon Russell, Smokey Robinson and the Miracles, Sugarloaf, Stevie Wonder, Helen Reddy, Diahann Carroll and Hamilton, Joe Frank and Reynolds were September visitors, but October is even more hectic. Creedence Clearwater Revival returns Saturday (2) with Tony Joe White and Tower of Power; "Jesus Christ, Superstar" plays Friday (8) and Saturday (9) with a cast of 30; Black Sabbath and Sweat Hog share a bill Oct. 10; Guess Who returns Oct. 16; Frank Zappa is penciled in Oct. 24; The Temptations unwind Oct. 31; Traffic checks in Oct. 31. And among other future attractions: Ten Years After, Nov. 13; Tony Bennett, Nov. 19; Donovan, Dec. 18.

Deejay Lucky Luck has started broadcasting his early-morning KORL show from the Sheraton-Waikiki Hotel, mixing music with guest interviews. . . . The Society of Seven's UNI single, "Frisco Bay," getting big airplay here. (Continued on page 40)

## McNeely Tapes

NEW YORK—Capitol's Larry McNeely takes off from tapings of "The Glen Campbell Goodtime Hour" for a fall tour of colleges and nightclubs to coincide with the release of his new Capitol album in November, co-produced by manager Bill Thompson and Phil Gillin.

McNeely, who will appear on Campbell's TV show for the third consecutive year, kicks off his fall tour with a concert at Utah State University, Logan, Oct. 29, followed by a concert at Calgary University, Alberta, Canada, Oct. 30. He then leaves on a nine-day cross-country tour for dates in Colorado, Miami, Philadelphia and Boston, winding up for a week's appearance at the University of South California beginning Nov. 9.

McNeely will be accompanied by his manager, Bill Thompson, who will coordinate all promotional activities and appearances with local Capitol personnel in each city.

OCTOBER 2, 1971, BILLBOARD

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# Radio-TV programming

## PROGRAMMER SPEAKS UP

### Progressive Rock Success Formula

**EDITOR'S NOTE:** This article by Jerry Stevens, program director of WMMR-FM, Philadelphia progressive rock station, is the latest in a series of bylined articles from the nation's leading program directors, air personalities, and general managers. Stevens has been in the Philadelphia market many years, previously working at WIBG when it was the market's leading Top 40 operation. He has been responsible for turning WMMR-FM into a very profitable operation.

There was a time when the radio disk jockey, personality, talent, or whatever tag you put on him had virtually complete control of the music he played. This function was abused, and in a sense, led to some difficulties in the 50's.

But, remember how each personality was interested and involved—

and interesting? How many of the gigantic names of the past are remembered for the music they played and for the interest their programs offered?

Well, balance, mix and selection are once again essential. And, in our progressive rock approach, air-talent has a choice on music, though management is able to maintain control and exercise its responsibility. There are reasons for this.

First, progressive rock music is a reflection of a vibrant and dynamic culture. Since it is the result/combination of so many different idioms and eras, we are totally honest in also presenting all

the idioms by themselves. And that's one of the beautiful aspects of a progressive rock approach—an opportunity to program from such a wide range of music. If I program Janis Joplin, then I must program Bessie Smith (Janis' inspiration). The entire blues field is now opened. This reasoning is applied to every music-idiom.

Beatles? Then how about Chuck Berry, Little Richard, Beach Boys, Everly Brothers.

B.B. King? Chicago? Then why not Count Basie.

Jose Feliciano? Then; Andres Segovia, Carlos Montoya, Manitas De Plata.

If my audience found a liking for the movie "2001" and its music soundtrack including "Blue Danube," then why not "The 1812 Overture?" Mozart? Beethoven?

#### Much Broader Approach

A progressive rock approach, when looked upon this way, opens a whole world from which to program. The idea, musically, is to maintain listener interest by means of balance, familiarity, imagination, challenge and the correlation of idioms, eras and artists.

Air personalities include: Johnny Craft, Michael Tearson, Doug Randall, David Dye, Ed Sciaky, Jonathan Takiff, Luke O'Reilly, and Gene Shay. Paul Messing is production director. They've all been most essential in making WMMR a success, as has Joel Samuelson, the general manager.

Air talent must have a thorough and intimate knowledge of an LP library that may well number in the thousands. While listening to a selection being aired, he should, if it's natural, spontaneously decide that a specific record would sound great if it were played next. Maybe the record in mind would sustain the current mood, match the instrumentation, lyrically continue or complete a message or dynamically change the pace. His knowledge of the music and the library is most essential. In an attempt to appeal to an aware, thoughtful and informed audience, we'll play any meaningful music that has rhythm, color, melody, tone and lyric, but most importantly, we'll do it with taste. This kind of consistent presentation demands hard work and a personal involvement in listening time. There's no way a man will be allowed to "wing it" on a daily basis and take the easy way out. Everyone is involved in the selection of new product.

All new product is screened and approved by airplay. Each man is a "director" utilizing music and program material for its utmost effect . . . for the sheer joy of it, weaving spells, sparking imaginations, provoking thought, making current events more relevant, telling a story or simply playing to the weather.

To paraphrase Ralph Gleason,

knowledgeable and respected San Francisco music critic in a *Rolling Stone* article. "A microphone cries out to be spoken into and it's human nature to talk away. A valuable man will do his talking by way of music he plays." How can anyone add to the creations and likes of Bob Dylan? The most anyone could do would be to embellish or enhance by deciding what goes before or after. What is there to say after you've played "Sad Eyed Lady of the Lowlands?" This is a major reason why the air personality must pick his own music.

Radio is communication and each man strives for a person-to-person relationship with "one" listener. The opening of a microphone should signal resumption of conversation and presentation with that one person, who, ideally,

(Continued on page 28)

### The Ratings

In the April/June Pulse for Philadelphia, WMMR-FM had a 4 between 6-10 a.m., 6 from 10 a.m.-3 p.m., 7 from 3-7 p.m., and 10 from 7-midnight. In overall ratings from 7-midnight, the progressive rock station was third in a tie with WDAS and only four points behind the leading Top 40 station, WFIL. In males and females 18-34, average quarter hour, the station was third in the morning and in mid-day, and second from 3 p.m. until midnight.

### L.A. PROMO MEN TO 'STIFF' PHOENIX'S PAT McMAHON

LOS ANGELES—The Los Angeles Promotion Men's Award, fondly referred to as "The Stiff," will be presented to Pat McMahon, Phoenix air personality and former program director of KRIZ, when he will be honored with a dinner and "roast" here Friday (1). The roast—to which everyone is invited—will be at 7:30 p.m. at the Marquis Restaurant, 8240 West Sunset Blvd. Tickets for the event will be \$10 each. To make reservations, call Randy Brown at 469-1212, ext. 565.

The dinner is being planned by the so-called "un-association" of Los Angeles area record promotion men, who are promising a "few surprises" for the dinner. Everyone in the radio and record industries is invited to attend, including husbands and wives.

### New L.A. Suburb Outlet Mikes Melange Music

THOUSANDS OAKS, Calif.—KGOE, a new station specializing in a middle-of-the-road format that leans on light rock records by such acts as the Carpenters, the Bee Gees, and even the Doors has gone on the air here. General manager is Jay Raymond. Program director is Frank Touch, who also does the morning show. Mike Saxon does the 10 a.m.-2 p.m. show, followed by George Nicholson. At present, the station is on the air only during the day, but Touch said the station will be going full time within 90 days. John Durbin is news director.

The format of the station hinges on three different playlists. There's a current list of 30 singles, complemented by a list of 500 album cuts that are used for balancing

the sound of the station. The third list is oldies. About 50 album cuts are played a day and 75 different oldies, said Touch. The oldies, incidentally, were not necessarily million-sellers, but all were top 10 chart items. Records from each of these groups are put in three separate bins and the air personalities have to play them all, but have some leeway about exactly when they're played in order to better balance the sound of the station.

Artists in a light rock vein include Mary Travers, Cher, and England Dan and John Ford Coley, but these are countered against Sergio Mendes and Tony Bennett for a fully adult-appealing sound, Touch said. The station serves Ventura and Santa Barbara counties here.

### Fringe Station Girds for L.A. Entry

By CLAUDE HALL

ANAHEIM, Calif.—Because of the lucrative aspects of the national advertising dollar, KEZY here is going to launch its programming increasingly in the days to come at the total Los Angeles market. In the past, the oldies format station has been satisfied with being king of Orange County. Not that the area isn't a major market by itself, because Orange County has about 1.4 million people and KEZY in a May, 1971, Hooper led the county market in the morning and the afternoon. In the afternoon, the station had a hefty 18.8 share of the audience and big brother KHJ in Los Angeles proper had a 10 share. Dan Mitchell is general manager of the 5,000-watt station.

Veteran program director Arnie McClatchey attributes the success

of the station, which focuses on oldies in combination with exactly 30 current singles, on non-consistency. Instead of settling for a tepid rotation pattern, KEZY strives for a "whole sound" concept in programming. Music director is Jack Alexander, who works at home. From around 2,000 oldies and 30 current singles, Alexander works to build music themes. McClatchey said this type of programming is aimed at "keeping listeners listening longer." This is a constant battle with him. "And I felt that by programming for overall sound, we could get listeners to stick with us longer. We had the audience before, but we weren't getting them to stay tuned."

#### Netted More Listeners

This format approach works, he said, because "we've increased our

weekly come in ARB ratings surveys by close to 300,000 people since we started this type of programming."

Some 2,000 oldies are kept on file in the music library in green shucks. Each green shuck has a number. At home, Alexander has screened all of the new releases of the week and come up with four or five singles that he wants to add to the current list of 30 singles. These are approved by McClatchey on one of Alexander's twice-a-week visits to the radio station. Also, while at home, Alexander compiles the actual playlist record-for-record used by the station. He does this by filling out a sheet covering six hours of programming, listing only the number of the record. Thus the air personality never knows the

(Continued on page 28)

### 'Tooth Fairy' To Khaki Net

CHICAGO—"The Tooth Fairy" has been drafted. David Green of the Chicago Radio Syndicate here said last week that the syndicated radio series, developed and produced by Dick Orkin, will now be distributed to American military bases all over the world under an agreement with the American Forces Radio and Television Network. The series, available in 195 episodes designed for 39 weeks, is already on the air in such major markets as Chicago, Detroit, Houston, and Minneapolis. Orkin was the father of the "Chickenman" radio series of a few years ago. That series was also broadcast via AFRTS. Chicago Radio Syndicate distributes the series. Sandy Orkin is national sales manager of the firm.



WELCOMING PERRY COMO to his first visit to San Francisco in many years were John Riona, left, assistant program director of KSFO, San Francisco, and Al Newman, right, program director for all Golden West stations. Como was hosted to a reception by RCA Records.

### Pipolo Points up Promotion Changes

By CLAUDE HALL

UNIVERSAL CITY, Calif.—Top 40 radio is a myth, according to Pat Pipolo, national promotion director of MCA Records and its Uni, Kapp, and Decca labels. Most stations, he said, are programming only 30 records, plus a couple of picks.

This, in one way or another, has brought about several changes in record promotion. One is a greater awareness of publicity to create and establish a record artist. "The radio listener is much more aware of what's going on in records today. They're not just listeners, but usually fans as well. They want to know about the musicians on a record, what they're doing and what they have done—in-depth information. This is why we hired Mike Sherman to head up publicity. The idea is to build

a sustained drive of information about each artist above and beyond the record itself."

Another thing that has happened, again possibly caused by the limited exposure given to most records today, is that record promotion men's responsibilities and duties have expanded. The only thing new about people in the record business is that they're using the term "baby" rather than the term "sweetheart," he said, but today record promotion for MCA, in addition to being responsible for airplay, are active in one-stop selling, inventory, and everything else in their markets. "They're with a record from start to finish . . . and they certainly don't drop their work on a given record just because it's on the air in their market."

MCA still has five independent distributors — Transcontinental, in Denver; ABC Records & Tape Sales, Seattle; Heilicher Bros., Minneapolis; ARC/Jay Kay, Detroit; and Records Sales, Memphis. "We feel they're as much a part of the family as the people working directly for us and we have a local promotion man in each of those markets besides our own dozen-and-a-half promotion managers. In addition, we hire outside independent record promotion men occasionally." And Pipolo himself sometimes calls as many as 10 radio stations a day. "But it's not like the old days when you'd call a station to say: 'I've got a record, man! Wait until you hear it. You'll jump out of your skin.' Those were the old days. But

(Continued on page 28)

# Mercury is #1 across the board.

**"Maggie May" Rod Stewart  
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#1—Record World Singles Chart**

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**"The Year That Clayton Delaney Died"  
Tom T. Hall  
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# Progressive Rock Success Formula

• Continued from page 26

would be a composite of our target audience 18-34 years old. We've been highly successful with our target audience (demographically 18-34 and sociographically possessing a life-style that yearns for social concern, quality and taste). Efforts are made to avoid "final," inane and banal statements and intros, along with any excess of extraneous irrelevant talk.

One of the inherent pitfalls in programming from a large and varied library is the natural tendency to gravitate towards personal preference. Most personalities who are musically involved and aware will invariably favor jazz or blues or *both*. Some will favor the folk idiom. Constant monitoring is essential to prevent any given show from becoming categorized. When all is said and done, we are a rock 'n' roll radio station and the emphasis should be placed on rock, everything else is supportive. So, we carefully watch each and every air show. Self-indulgence is tolerated, but not to its excess.

Although all music and material is pre-screened and approved, our people are encouraged to perform on a free-form basis, musically and structurally. Commercials can be clustered to minimize the number of interruptions or delayed to allow for the completion of a theme. Our personalities are *not* salesmen and will not, in any way, blend commercials into their music, nor will they endorse (however subtly) any of the advertised products. They have the option to float news within an hour also. We never *stop* for news. It is informally and smoothly included in any given hour by the personality. I see no need for "newscasters" (in general) whose only claim is an "authoritative" voice and delivery accompanied by suitable sound effects. News is information and is imparted like any other material as one of our welcomed responsibilities. News content is *not* selective commentary, but composed of items that are social, political and human, and aired for its relevancy to our listeners. Accidents, robberies, rapes, etc., do not fit that definition. If an accident causes traffic tie-ups it will be mentioned, but the emphasis will be on the traffic problem, not the cause. Above all, news is handled and treated *HUMANLY*, minus its traditional and largely undeserved, aura of apocalyptic reverence.

In-public service we are geared to the needs of our community. We attempt to produce and present with sensitivity.

In public affairs we've attempted to be topical, relevant and provocative.

Promotionally, we place *no* emphasis on contests, forced listening or gimmicks. We will not attempt to buy an audience. Any station promotion usually takes the form of important LP and ticket giveaways. Since our inception in early 1970, we've experienced minimal promotion. Our audience discovered us by themselves and the numbers have steadily increased.

We've become a very "personal" radio station to them.

One major and quite justifiable criticism of many progressive rock radio stations is that they take themselves too seriously, are humorless, use a soap-box and are rather instructive and pedantic. Radio should be entertaining informative and when necessary, serious. Efforts are made *not to be* ponderous, purposely underplayed and dull, whether musically or by a personality's approach.

In our air talent, I look for warmth, sincerity and a belief in our concepts, along with extensive musical knowledge. I've thrown out the "worn out" criteria of beautiful voice, slickness and the erroneous meaning of the word "professionalism." Give me some-

one who can relate, communicate and contribute.

There's a lot of "don'ts"—however, *one* of the keys that I've found to successful progressive rock programming is: What you *don't do*, and what you *don't play* is important, *and* if you do, *why?*

We've omitted the predictable, the superficial and any false excitement. We've added imagination, depth, taste, naturalness and the spontaneous. Radio should live and breathe. It should spark imaginations, provoke thought, but above all, be entertaining.

It's really nothing new, but simply a rebirth and further development of the basics. Radio is so much more than just a jukebox aimed at people who hear, but don't listen.

## Pipolo Points up Promotion Changes

• Continued from page 26

everybody knows how tough it is to get a record played at all today, so there's no sense talking about that."

### Some Brave Left

Fortunately, Pipolo said, there are still a "few pioneers who'll play a record that's not by an established act or follow-up to a hit." So, the problem of the record promotion man is to find someone at some radio station who believes in a piece of product as much as he does, get it on the air, and back it with stock in the market. In areas where you have direct distribution, there's no problem getting product into the market; in areas that are only racked, you have a problem.

"After the record takes off, success or failure is a matter of spreading the word about it. And another problem is that you can't get discouraged about the length of time it may take to spread a record. In the past year, we had two records that took a long time to make. The Free Movement hit took six months."

He felt that Top 40 radio stations were playing more and more album cuts today, but it's usually the progressive rock stations who built the act or the record. "Progressive rock stations are really the contemporary stations of today."

Top 40 stations have "the ratings game" and advertising agencies on their back, plus the radio competition in their market, thus have to keep their playlists tight and "I don't know what the answer is for the record promotion man" in trying to break through the tight playlist barrier. "But too many stations for too long have

kind of ignored sounds that didn't fit with the sounds of time. How black is a soul record when it's selling a million copies? I think many stations are wising up to the fact that records do not necessarily have to be classified as soul or progressive rock or even country music. If a record sells big, it obviously has wide demographic appeal. Seems to me that these stations have an obligation to the public to pay those records if the listeners want to hear them enough to buy them."

Pipolo knows a lot about what the public likes to buy—he spent many years working as a record store clerk before getting into record promotion with the record company. He started in 1957 working in Broadway area record stores in New York, including Strand Music and the Colony. "I did everything—clerk, packed records in the backroom. And I didn't make much money. For that reason, I have a great feeling for the people who work at the retail level. The hours are long, the pay low, and you have to work with all kinds of customers. What I learned in those years was people."

After a while, he became head of singles. He left the retail business to join Kapp at their New York City sales branch, then got transferred to Los Angeles. He later worked for Record Merchandisers in sales before shifting over to work as a promotion man for Vee Jay Records, becoming national promotion director before the label closed its doors. After a two-year stint with Liberty Records as national promotion manager, he joined Uni Records in Nov. 1967, as national promotion manager and worked his way up to his present position.

## Fringe Station Girds for L.A. Entry

• Continued from page 26

music he's going to play until the music has been pulled for his show. "This allows the air personalities to concentrate on being personalities," McClatchey said.

Alexander said that, as a rule, between nine and 12 of the current 30 list will be played in a given hour and that the full list is rotated every two-and-a-half to three hours.

KEZY, in its battle against the big brother stations in Los Angeles, has done away with the previously held policy of waiting to go on a record until KHJ also went on it. "Now, we stay away from them," McClatchey said. In fact, the station takes pride in breaking records in the market and points to "Close to You," "Traces," "Want Ads," "Treat Her Like a Lady," "Here Comes That Rainy Day Feeling" and others that KEZY felt it played first in the market. McClatchey still hates to play a record that record companies do not stock in the area of Orange County.

Air personalities at KEZY include Mark Denis 6-9 a.m., McClatchey until noon, Gary Mar-

shall noon-4 p.m., Steve Sands 4-8 p.m., Paul Freeman until midnight, and Jay Davis in the all-night slot.

McClatchey started in radio on KVAN in Portland, Ore., at the age of 15. After military service working with the American Forces Radio and Television Service in Germany, he worked for a production firm in California before working a year at KWIZ in Orange County. He joined KEZY about five years ago and has been program director the past four-and-a-half years. Alexander started at KLOK in San Jose, Calif., in 1967, working as music director at the same time for their sister station KWIZ in Orange County. He came to KEZY last November and McClatchey said that the KEZY sound "jelled" at that point. Before that, we'd left the music up to the air personalities." Alexander also worked at KXOA, Sacramento, for about five months until it was sold.

McClatchey and Alexander are so confident about their format approach, which McClatchey refers to as "non-screaming rock," that they have launched a consulting service on the side. Until recently, they consulted WGAR, Cleveland.

# Letters To The Editor

Dear Editor,

Way back in the spring of 1966 I had the great pleasure of meeting you and Don Ovens whilst I was on holiday in New York. In those days I was a deejay on the "pirate" ship Radio London and calling myself Dave Dennis. Today, with bigger and better responsibilities, I can use my real name—Neil Spence!

I'm writing to tell you what's been happening to me as I hope you'll be interested for one, and for two because you might be able to help. As you will see, I'm now program director for U.B.N. which is (would you believe) a RADIO STATION in a biscuit factory! We broadcast via a post office land line to two vast biscuit/cake factories in the London area and serve some 4,000 souls with a daytime Top 40 format and Pams 'series 28' jingles which we rewrote and made applicable to biscuit makers—I bet Pams thought we were but utterly crazy! The whole object is to entertain and improve management/worker relations on the shop floor. And, by crickey, it works! I won't blind you with figures but they're impressive. We have three studios, six d.j.'s and go 24 hours for six days a week. And, incidentally, we change format *twice* in that time—once to go MOR and then, nighttimes, we're all soul/blues and reggae for a 100 percent black audience!

Now here's the thing, Claude—I'm having great difficulty in getting air checks of U.S. radio stations. Mike O'Shea, program director of KLIF, was very kind and sent me some groovy tapes but a request to Rick Sklar of WABC came back with "return to sender" all over it. I've yet to discover why! I was wondering if you could drop a word into a few friendly Top 40-type ears to see if they could send some air checks to us.

If you could spare the time to drop a line back here, Claude, I'd dearly love to know what happened to such people as Ruth Meyer of WMAC back in 1966 and the sparkling Jack Spector. I'm afraid I'm really out of touch with events for complicated reasons. However, I'm catching up gradually through avid reading of Billboard.

The likelihood of commercial radio here in England is about as exciting as a leg of last week's cold mutton. Oh, dear Lordy, the powers that be are SO SCARED stiff of sounding like that "terrible and nauseating American radio." I just wish I could work in the U.S. and REAL radio. Even this network is no substitute for the genuine article. And with that cry from the heart, I'll stop moaning and pack it in.

In advance, Claude, many thanks for any help you can give me—all the very best to you and my kindest regards to Don, I shan't forget getting my picture in BILLBOARD with him—now almost exactly five years ago!

D. Neil Spence  
Programme Director  
U.B.N.  
Isleworth, England

Dear Editor:

In the July 17 issue, you asked a question about a person whom I had nearly forgotten . . . Toby Dowdy!

I first heard Toby when he was the sign-on announcer at WRUF AM & FM in Gainesville, Fla., while I was a student at the University of Florida.

As I remember, Toby hosted the early morning record show and later on, came back with his band to play at noon time on the air.

Toby eventually gained a program slot on the then WMBR-TV, Jacksonville, Fla. It was while he was there that he introduced young Johnny Tillotson to professional music making. I remember very well while I was an announcer at

WRUF, a very young and polite Johnny Tillotson came up to me one day and asked what was involved in making a demonstration tape. Since then, of course, Johnny has been discovered by both Toby and Archie Bleyer.

John Beaty  
WWSH-FM  
Bala Cynwyd, Pa.

*Editor's Note: Yep, but Toby Dowdy did more for the radio-music industry than discover Johnny Tillotson. Dowdy discovered a young guy named Phil Yarbough, now known as Bill Drake. That's the contribution Dowdy made.*

Dear Editor,

What does a disk jockey do on his vacation? Wrong . . . he listens to other radio stations. On my recent vacation I had the opportunity to listen to quite a few "boondock operations." Why do so many "boondock" operations (not all, but many) sound that way. I mean sloppy production, and a conglomeration of music that nobody really understands. When you ask why, you get the answer: "Us hicks do things differently in the sticks." I ask this: why do people in smaller communities have to be given bad radio? Why can't they be treated to the same techniques, maybe not as professionally executed as the majors, but still the same techniques: good production, well selected music and jingles, and disc jockeys who sound professional? I think that some of these smaller stations are overwhelmed by the super-powerful giants from the major city miles away. As everybody knows these small operations play a very important role . . . a role that the big boys can't play . . . that of providing the local area with local news, sports, weather, etc. Let's assume all the professionalism of the big shots in your presentations. Let's eliminate the terms "hick" and "boondocks" when comparing your radio station to others in bigger markets. Mr. manager or program director, it's your job to instill the professional spirit of programming into your help. They must be given direction. If they are allowed to do things without direction, they will more than likely be unsuccessful if they should reach a larger market. It's your job to teach these people why they are or should be doing things to make your station sound better. Let's put a major league sound into the minor league markets.

Bill Drake  
Wemp,  
Milwaukee

Dear Editor:

Just finished reading in your Letters column the blast at record promotion men NOT coming to Long Island.

Speaking for myself and WGLI, we have never encountered this problem. Of course, it must be realized that the promotion men of New York City have to cover a fantastically large area with many more radio stations scattered around than perhaps any other area of the country. Long Island is over 100 miles long, and it takes a good number of hours to adequately cover it. If one were to hit every radio station on Long Island he would travel over 200 miles to do it.

In glancing through the list of promotion people who have been at our station in the last month or so I see Paul Johnson, Atlantic; Mike Milrod, London; Steve Greenberg, RCA; Steve Borkum, Polydor; Perry Cooper, Empire Distributors; Steve Meyers, Capitol; Howard Rosen, Elektra; Mike Oliveri, Warner Bros.; Mike Shavelson, 4 Star Radio Records; Barry Feidel (formerly Malverne Distributors); Alan Leffler, Roulette; Mickey Wallach, ABC; Nat

(Continued on page 30)

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# HOW NEW IS OLD?

- What was the first Rock 'n' Roll single to hit No. 1?
- What was Perry Como's first No. 1 single and when?
- What artist or act had the most weeks in the No. 1 spot on Billboard's singles chart in a calendar year?

Answering first things first—old can be as new as the next record you spin—the next sound you hear.

You can create life even after record mortis has set in—you can make it young—make it new—make it wake 'em, grab 'em, shake 'em—

Here's the ammunition—here's the challenge—use it to the best of your imagination—to the fullest of your pleasure.

**NO. 1 RECORDS:** How would you like to have a listing of every record that reached #1 position on Billboard's charts since 1941, week-by-week? It's available for you and includes the issue date, title, artist and label.

**TOP 10 RECORDS:** How about a listing of every record that reached the Top 10 positions on Billboard's charts since 1947, in alphabetical order? Well, it's included in the same package with the NO. 1 RECORDS listing!

And if that weren't enough to get you going in new programming directions, here are some more listing packages you may not even have thought of which should be the backbone of every programming man's library:

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| <p><b>A</b> POP SINGLES LISTING: No. 1 record, week-by-week, from 1941 through 1970; Top Ten records from 1947 through 1970 .....Price \$50.00</p> <p><b>B</b> POP ALBUMS LISTING: No. 1 album from 1947 through 1970; Top Ten albums from inception of 10-position chart in August 14, 1948 issue through 1970. During period when separate Mono and Stereo charts were published, a separate listing is included for each ..... \$50.00</p> <p><b>C</b> COMBINED POP LISTING (SINGLES AND ALBUMS) ..... \$80.00</p> <p><b>D</b> COUNTRY SINGLES LISTING: No. 1 record, week-by-week, from inception of chart in May 15, 1948 issue through 1970; Top Ten records for same period ..... \$40.00</p> <p><b>E</b> COUNTRY ALBUM LISTING: No. 1 album, week-by-week, from inception of chart in the January 11, 1964 issue through 1970; Top Ten albums for same period ..... \$25.00</p> <p><b>F</b> COMBINED COUNTRY LISTING (SINGLES AND ALBUMS) ..... \$50.00</p> <p><b>G</b> RHYTHM AND BLUES (SOUL) SINGLES LISTING: No. 1 record, week-by-week, from inception of chart in the May 22, 1948 issue through 1970 with the exception of the period from November 30, 1963 through January 30, 1965, when no R&amp;B charts were published; Top Ten records for same period ..... \$40.00</p> <p><b>H</b> RHYTHM AND BLUES (SOUL) ALBUMS LISTING: No. 1 album, week-by-week, from inception of the chart in the January 30, 1965 issue through 1970; Top Ten albums for same period ..... \$25.00</p> | <p><b>I</b> COMBINED RHYTHM AND BLUES (SOUL) LISTING (SINGLES AND ALBUMS) ..... \$60.00</p> <p><b>J</b> EASY LISTENING LISTING: No. 1 record, week-by-week, from July 17, 1961 issue through 1970; Top Ten records for same period..... \$30.00</p> <p><b>K</b> COMBINED SINGLES LISTING (POP, COUNTRY, RHYTHM AND BLUES (SOUL), EASY LISTENING) ..... \$115.00</p> <p><b>L</b> COMBINED ALBUMS LISTING (POP, COUNTRY, RHYTHM AND BLUES (SOUL) ..... \$75.00</p> <p><b>M</b> GRAND COMBINATION OF <b>K</b> AND <b>L</b> ..... \$165.00</p> <p><b>N</b> TOP 1000 "ALL TIME" BILLBOARD CHART WINNERS: More than 15 years of Billboard's singles charts (October 30, 1954 - December 31, 1970) have been tabulated to produce the chart—singles with the longest and strongest chart action. Additionally, a listing of the 75 top artists for the same period and top 25 records for each year covered, is included in the package ..... \$50.00</p> <p><b>O</b> COMBINATION OF PACKAGES <b>M</b> AND <b>H</b> ..... \$215.00</p> |
|--|---|

Finally, the answers to the 2nd, 3rd and 4th questions up above:

- The first Rock 'n' Roll single to hit No. 1 was Bill Haley and the Comets' "Rock Around the Clock," July 9, 1955.
- Perry Como's 1st No. 1 single was "Till the End of Time," RCA Victor, Sept. 15, 1945.
- Elvis Presley had the most weeks (25 weeks) in No. 1 spot on Billboard's singles chart in a calendar year.

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# Vox Jox

By **CLAUDE HALL**  
Radio-TV Editor

Former staff members of the American Forces Vietnam Network (AFVN), Saigon Headquarters, will be holding a semi-reunion in Chicago around the second weekend in October. They're looking for cronies who worked for the Big VN in 1969-70 who might be interested in attending. For further information, contact **Bill Clarke**, KLZ-TV, Box 5007, Denver, Colo. 80217 or call him at 303-292-3456. . . . Okay, so I mentioned the coming great sandwich-eating contest in New Orleans between myself and **Russ Regan** of Uni Records. Those Central Grocery Store sandwiches in New Orleans. And **Bill Stewart**, program director of WNOE, New Orleans, writes: "After reading your column, I had to go down and get one. They are the greatest. The wrapper I'm enclosing in this envelope should whet your appetite." For those of you who don't already know, the **Bill Gavin** sixth annual Radio Program Conference will be held Nov. 11-14 at the Roosevelt Hotel, New Orleans. You can register by sending \$100 to Gavin at 114 Sansome St., San Francisco, Calif. 94101. Gavin always has a heady turnout of record men. This year, I'd like to see a strong turnout of radio men—especially all of you guys in Texas, Louisiana, Mississippi, Alabama, Tennessee. A lot of major market radio men have already mentioned to me that they are planning to attend. I intend to be there. And not just to challenge **Russ Regan** to a sandwich-eating contest, but because there's usually pretty good vibes at the Gavin meetings; the structure of his conferences support a lot of personal rapping. So, it'll be a good chance for you to meet guys from other markets. Hope to see all of you there.

I just noticed in the **Dick & Billie Joan Reus** report that **Bob Canada** has joined **WLEE** in Richmond to work with Reus as a Joint programming team. Canada is also doing the 3-6 p.m. shift on the

air. . . . **Betty Breneman** has rejoined RKO radio as music coordinator. For the past many months, she has been working with her husband **Tom Breneman Jr.** in the firm of Breneman Radio Services, Los Angeles. Tom Breneman will continue the firm, but Betty is back picking music and coordinating the picks of the various RKO radio stations consulted by **Bill Drake**.

**Reb Foster** is now with KRLA, Los Angeles. . . . **Frank Wood Jr.** has departed WDAI-FM, progressive rock station in Chicago, to return to WEBN-FM, Cincinnati. I hear that Wood Jr. is going to be taking more and more of a responsibility at the station and Wood Sr. less and less. Anyway, more than one of the ABC-FM progressive rock stations are now without program directors. Don't know why, but **Allan Shaw** is the man to talk to. Phone number is 212-LT 1-7777. . . . **Boom Cannon** is out of WORD, Spartanburg. Good night man. Had experience in music, too. Call him at 803-583-4395 if you need someone good. . . . I fouled up a week ago in printing the lineup at KONG, Visalia, Calif. Correct spelling is **Allan Richmond** and **Jim Martin**.

**Jay (Jay Brooks) Strickett** is leaving KIMM, Rapid City, S.D. Call him at 412-279-0933 if you need a good, hard-working man. Background includes college and music chores at WAMS, Wilmington, Del. . . . **Scotty Brink**, 615-292-1230, is serious about moving into programming; experience includes air personality work on many major market stations. Willing to take a good medium market station if any manager will give him a crack at programming. . . . Just got a phone call from **Jack Pride**. He's back at work programming a country station—KTRM—in one of the best small markets in the nation. I say "small," but Beaumont, Tex., is actually a tri-city area and there're 350,000 people sitting right there

## KRAFT BACKING TV CMA FETE

NASHVILLE — The annual Country Music Association awards show will be televised live from the Grand Ole Opry House at 10 p.m., Oct. 10, on NBC-TV with Tennessee Ernie Ford as host. Joe Cates is executive producer of the show; Walter Miller producer-director and Chet Hagan co-producer and writer. Performing or presenting awards will be Chet Atkins, Johnny Cash, Glen Campbell, Loretta Lynn, Buck Owens, Bill Monroe, Bill Anderson, Roy Clark, Merle Haggard, Jan Howard, Sonny James, Lynn Anderson, Charley Pride, Jerry Reed, Jeannie C. Riley, Dolly Parton, Ben Smathers and the Stoney Mountain Cloggers, Earl Scruggs, the Stonemans, Conway Twitty, and Porter Wagoner. Kraft again sponsors.

and a heavy portion of them country music fans. Pride needs country singles and album service. If you record companies don't have the station on your mailing list, you're making a mistake. The box number is P.O. Box 5225 and the zip code is 77706.

**Peter Hill**, program director of WVVV-FM, progressive rock station, in Blacksburg, Va., needs better album service. The AM station gets good singles service. Line-up at WJJJ, Christiansburg, Va., the AM affiliate, includes **Lewis Kanode**, **Bob Riddle**, **Bob (Ed Roberts) Helbush**, **Hill**, and **Rich Alvis**, with **Lex (Mike Laurence) Felker** doing weekends. . . . Here's a note from **Bob Belz**, WCRO, Johnstown Pa.: "I want to thank you for one of the good feelings in my life when I saw my name as 'honorable mention' in the small market DJ competition. It was helpful in obtaining a better-paying job within a matter of days. I have taken over morning drive at this station as of today." And would you believe, Bob, that another winner was offered a job paying up to \$125,000 a year? I don't know if he's going to take it or not, but. . . .

I'm updating my list of **Top 40** stations and need help. For example, I know more than one station — **KAAY**, Little Rock — in Arkansas must play rock music. Would the program directors of all **Top 40** stations everywhere, including Canada and Australia, drop me a note listing call letters, address, phone number, wattage, broadcast hours, hours broadcast **Top 40** music, name of program director, name of music director. I know perhaps a hundred or so and have a list of more than 200, but would like to update my files and expand them, if possible. So, please write me.

**Gene Nelson**, vice president of WLCS, Baton Rouge, La., writes to ask me how many medium markets do I know with four **Top 40** operations? And here's how those four **Top 40** stations score in the June/July Pulse. WLCS is No. 1 with a 34 from 6-10 a.m., 32 from 10 a.m.-3 p.m., 34 from 3-7 p.m. and 29 from 7-midnight. WAFB-FM is the second-leading rocker with 6, 7, 9, and 10. WIRB has 7, 9, 8, and 5. WAIL has 1, 2, 2, and 1. The No. 2 station in the market, though is WXOK, soul music operation, with 19, 25, 23, and 25. Third would be WJBO-FM with 13, 6, 5, and 10, beating out its AM counterpart which had only 5, 3, 2, and 5. The country music station seems to be goofing off in the market because it only has 3, 5, and 3, with its FM side coming on with 2 from 7-midnight. Anyhow, WLCS continues to dominate the market (and has done so about the last 18 years. I think) and Nelson modestly states "we feel we can do a little better."

**Skip Broussard**, vice president of Media Services headquartered in Raleigh, N.C., writes that he has

(Continued on page 32)

# RADIO-TV mart

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

Radio-TV Job Mart  
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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

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: CONTEMPORARY, 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 work any full-time shift. 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

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

Florida/California/Warm Climates. Ohio, Indiana, other areas considered if offer is right! Lover of sun and ocean, resort cities, college towns. Market size not important. \$150-\$200. 12 years' Contemporary—Top 40—MOR experience. Had TV Bandstand and did Sports. Seek 3-7, 7-12 or all night show. Perhaps a remote from a nightclub, restaurant, supermarket. Will come as Programmer/Personality or Palm Jockey. Sharp music director. Great promoter. Enjoy personal appearances. If you're #1—I'll keep you there! If not, I'll get you there! I'll have contests, won't cost you a thing—I have the prizes. Financially secure, good references, clean cut, 31. Maybe we can get a trade for a motel. Could bring ACE production/personality plus 1st ticket/fair announcer along. Call: 1-513: 274-1003. And I'll play aircheck. I can fly in for personal interview. I have 1400 oldies—every hit since 1956—Top 100 for each year. Best library in the country. Nick Powers, 1869 St. Agnes, Dayton, Ohio 45407. 10/9

Mature air personality, 28 years old, seeks position with medium or major market station in Canada, North-eastern or Far West U.S. Well-rounded broadcasting background; 2 years as news editor at top-rated CBS affiliate in upstate New York, AM and FM PD experiences, thorough knowledge of Contemporary, MOR, and Easy Listening music; voice-over work, narrator of USIA documentary. DJ in all time slots. Tight board. Tight copy. Excellent references. 3rd endorsed. Military service completed. Single. Available immediately. Peter Allen (315) 336-1823. 10/9

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 WRIGHT, 42 Sunnyside Ave., Pittsburgh, Pa. 15106 or phone (412) 279-4284. 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

# Letters To The Editor

• Continued from page 28

LaPatén, RCA: Moe Shulman, Alpha Distributors; Morty Wax, Independent; Lenny Bronstein, Larry Harris, Matty Mathews and Joe Senkiewicz of Columbia; Red Schwartz, Steve Kahn, Brunn Recotape; Lester Collins, Beta Distributors; Jerry Ross, Malverne; Jerry Duben, UA; Fred Ruppert, Elektra; Chuck Tore, Kinney Distributors, and others. I've probably missed some, and many of these gentlemen are frequent visitors.

Perhaps our "good fortune" at seeing these gentlemen so frequently is due to the fact that we (Scott

Robbins, my music director, and I) are always willing to see them, sit with them, listen to them, and respect their opinions. I know of some station people who look down on promotion men as "evils" necessary or not. We at WGLI have always and will continue to treat them with the respect of peers.

Just wanted to set the record "straight" insofar as Long Island is concerned.

Gordie Baker  
Program director

WGLI  
Babylon, L.I., N.Y.  
(Continued on page 41)

OCTOBER 2, 1971, BILLBOARD

Thank You **Billboard**  
for the Awards  
Honoring Our Graduates

## DON IMUS

MOR Medium Market Personality of the Year 1970  
KXOA Sacramento/California  
MOR Major Market Personality of the year 1971  
K GAR Cleveland/Ohio

## ANDY BARBER

Top 40 Medium Market Personality of the Year 1971  
KEYN Wichita/Kansas



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Our 35th Year of Service to Broadcasters



# Teegarden & Van Winkle

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313-773-6800

# Bob Seger

## "Lookin' Back"

# Gear Publishing Company

# Vox Jox

• Continued from page 30

just opened up an Atlanta office. Address is Suite 17, 3675 Peachtree Rd., N.E., Atlanta, Ga. 30319. Besides consulting, he says he'll be doing specialized production work for stations, agencies, and advertisers. Also says: "Air personalities who wish a written critique of a cassette aircheck can do so for the price of return postage."

★ ★ ★

There's nothing more intriguing than watching a good record promotion man at work—his enthusiasm for the product, especially when he gets hooked on a particular record. **Don Whittemore** has been transferred out of the murky depths of Cleveland by RCA Records to join their Los Angeles office. He's promoting "Mammy Blue" by a gentleman who prefers to be called **Jimmy**

**Darin** now. The tune is on Kirshner Records, distributed by RCA. There are cover records out on the song; to be precise, I guess Darin's version is a "cover," since the other record, the competition, was out first. Whittemore is undaunted. "I'm going to annihilate whatever competition is around. They've had four weeks to make it with their version." Well, how come you're telling me, I wonder, and he mentions "Amos Moses." I didn't do anything on "Amos Moses," I point out; that was all the work of Larry Douglas, another promotion man who had extraordinary faith in a particular record and worked like hell on it. "Well, you mentioned it in Vox Jox." Yeah, I admit that, but that can't make a record. It's skillful, energetic, creative, exciting promotion work by a record promotion man that makes a record. So, watch out, radio stations: **Don**

**Whittemore** is going to come knocking at your door.

★ ★ ★

**Logan N. (Norman Logan) Fleckles** is leaving WSIC, Statesville, N.C. He's 25, married, one child, and has a first ticket, plus over six years experience in deejay work, news work, and programming. You can reach him through 312-439-0370. In a note, he adds: "As per a recent quip in your column about being able to tell a good jock by the size of his U-Haul trailer behind his car, I have a permanent bumper hitch on mine. Don't construe this to mean I'm a floater. I'm just a victim of circumstance." . . . Everybody interested in lining up **Dick Orkin's** "Tooth Fairy" series for their market (it's a very good syndicated comedy series, each two minutes long), can get a sample from **David Green**, the Chicago Radio Syndicate, 25 East

Chestnut St.—19A, Chicago, Ill. 60611. Or call him at 312-944-7724.

★ ★ ★

"The Scott Ross Show," a syndicated religious soft-sell program hosted by **Scott Ross** and produced by **Larry Black**, is going great guns. It's now on the air in Bogota, Colombia, and Panama. It's a Billboard award winner for Best Religious Program; that shows you how much I think of it. And it's free. Write Black, care of the show, at Freeville, N.Y. 13068, if you're interested in airing the weekly show. It has a Top 40 approach. . . . **Tom Stewart**, producer, is out of KKDJ-FM, Los Angeles. . . . The Mojo-Man asks me to drop his phone number: 213-336-9457. He's seeking Top 40 work, an evening position.

★ ★ ★

**Randy Hames** is retiring as network program director of the American Forces Korean Network and will be stateside around the middle of November. You still have a chance to write him for a couple of more weeks via AFKN, APO San Francisco 96301. Past experience includes KEEL, Shreveport, and WBAP, Fort Worth. I sort of think he'll be going back to KEEL. Are you listening, **Larry Ryan**? . . . **Jimmy Jay** is now at WJOY, Burlington, Vt. WJOY staff includes **Ross Lee**, **Mark Brady**, **Larry Brett**, **Graham MacKenzi**, and **Jay**. . . . Lineup at WEED, Rocky Mount, N.C., includes **Bob Walker**, **Mike Lewis**, **Jay Anderson**, **Louis Jones**, and **Buddy Moore**. . . . Whup! I promised to mention that **Don Arnsan**, new personality with KGOE, Thousand Oaks, Calif., has a record just released on White Tree Records called "Can't Wait for Tomorrow." **Danny King** is president of the record label, which is located in Palmdale, Calif., where Arnsan used to work on KUTY.

★ ★ ★

**Les Woodie**, manager of WKDE, P.O. Box 512, Altavista, Va. 24517, complains of "lousy record and album service." WKDE is a country music station. More and more record labels have been cutting back on record promotion service en masse to radio stations. It simply is too expensive for the return. Some markets can't sell enough copies of a decent percentage of the new releases to make it worthwhile to service all of the stations in that particular market. Most major labels now have record service divisions that will sell records at cost to small market stations: you can write the individual labels about these services. The Billboard also operates a division to provide all of the labels at cost, plus postage, to radio stations. You can write **Joe Taras**, RSI, Billboard, 165 W. 46th St., New York, N.Y. 10036, about the details.

★ ★ ★

**Dan Carlisle**, air personality at WRIF-FM, Broadcast House, 20777 West Ten Mile, Southfield, Mich. 48075, has a 30-minute interview show with **Noel Redding**, formerly of the Jimi Hendricks Experience; **Rod Richard**, former guitarist with Rare Earth, and **Les Sampson**, new drummer from England—all a new group called Road. It's free for progressive rock stations that want to air it. All the ABC-FM owned-and-operated stations are airing it. . . . **Lou Richardson**, KSEL, Lubbock, Tex., wants to know how to get The Electric Weenie funny sheet. He'd like to subscribe. Can any of you people help him?

★ ★ ★

**Larry Simcock**, 615-687-7000, looking for radio job. . . . **KWIZ**, middle-of-the-road station in Orange County, Los Angeles area, needs an afternoon drive personality. Call **Paul Barth** at 714-839-4220. . . . **John Anthony**, 24, experience in personality work and

programming, needs a job. Call 704-252-5712. . . . **Don Kennedy**, program director of KASH, Eugene, Ore., 503-345-3357, needs a morning man with a first ticket, a new director, and a progressive rock man for nighttime. . . . Big shakeup in KKDJ-FM, Los Angeles. Out are **Ed Shane**, program director; **Mike Saxon**, air personality, etc. After wooing **Shane** at length to get him to leave WPLO-FM, Atlanta, Pacific & Southern pushed the panic button and are making changes: national program director **George Burns** came out to do the changes himself. Anyway, **Ed Shane's** telephone number is 213-654-7208 and he would dig programming and/or personality work on a progressive rock station more than anything else. **Saxon**, a family man, has experience in various formats and is a veteran. His phone number is 213-882-1141.

★ ★ ★

**Jim Harrison** is the new program director of KFI, Los Angeles; he'd been program director of KFOX, Long Beach country music station in the Los Angeles area. . . . **Chuck Roy** has been promoted to program director of KROY, Sacramento. . . . **Bob Sherwood**, former KROY, Sacramento, program director, was close to a couple of job offers last week, but you can still reach him at 916-331-1339 if you need a good man. . . . Get your registrations in early for the **Bill Gavin (and Janet Gavin) Radio Program Conference**, which will be Nov. 11-14 at the Roosevelt Hotel in New Orleans. Fee is \$100. Send to Gavin at 114 Sansome St., San Francisco, Calif. 94101.

★ ★ ★

**Oran Gaugh**, WEAT, West Palm Beach, Fla.: Need xerox on any ratings report before I can print it. Okay? . . . **Dan Welty**, KVCL, Winnfield, La.: Thanks for the note. I'll have more details from time to time on the Gavin Conference. Please try to get down to New Orleans if you can. I intend to be there. . . . **Peter M. Burke** writes that he has resigned as group program director for Ohio Radio, which include WRWR, Port Clinton, and WAWR, Bowling Green. Says his replacement is **Bobb Reider** and **Bobb** is most interested in working closely with record promotion men.

**J. Robert Wood**, program supervisor, CHUM, 1331 Yonge St., Toronto 290, Ont., phone 416-925-6666, reports that **WKNR**, **KRLA**, **WPOP**, **WFIL**, **WIXY** are among the stations featuring CHUM's Beatle documentary. The show is available free to U.S. stations: all you have to do is pay for the cost of the tape and postage. It's a damned good show and I recommend that you check out the possibilities of using it in your market. . . . **Richard Kimball** has been promoted to music director of **KMET-FM**, Los Angeles progressive rock station. . . . **Arthur Takeall** is now at **WLOK**, Memphis. Other new men on the soul station include **Johnny B** from **KCOH**, Houston, and **Gauis Sims**, who'd been out of radio for a while.

★ ★ ★

We'd like to run a list of FM stations broadcasting and those thinking about broadcasting in quadrasonic sound in our quadrasonic special report coming up in an issue of **Billboard**. Would you please notify me immediately if you're broadcasting in quadrasonic and what kind of system you're using — i.e., **Electro-Voice**, **Sansui**. Drop me a note care of **Billboard**, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

★ ★ ★

Talk about changes: the radio industry never sets still. **Marc Darin** is now at **WKNR**, Detroit, doing a midday show under the name of **Brother Marcus**. . . . **Skip Tyler**, formerly program di-

(Continued on page 35)

**from Atlanta with Love**

**the Lowery Group**

Thanks to all the writers, producers, artists, and radio stations who wrote, recorded, and programmed our songs and or artists this summer. Because of you it was indeed "The Sensational Summer of '71" with pop chart winners:

"Yo-Yo"—The Osmonds  
 "Stagger Lee"—Tommy Roe  
 "All My Hard Times"—Joe Simon  
 "Birds of A Feather"—The Raiders  
 "How Can I Unlove You"—Lynn Anderson  
 "The Mighty Clouds of Joy"—B. J. Thomas

And country hits:

"Open Up The Book"—Ferlin Husky  
 "How Can I Unlove You"—Lynn Anderson  
 "Indian Lake" and "Another Night of Love"—Freddy Weller

Summer is gone, but the memories linger on, and as sure as there are seasons to come, we'll be sending you new songs from Atlanta with love.







# The SQ Quadraphonic Record: new, from the company that brought you the LP.

The SQ Quadraphonic record is the latest step forward in the chain of home entertainment advances that began with Columbia's 33 $\frac{1}{3}$  long playing high fidelity record.



## 4-Channel Sound.

The SQ record makes 4-channel sound possible and practical. With separate signals in each of the four channels, it's the latest achievement in quadraphonic sound on record.

The 4-channel record provides a startling listening experience. For concert recordings, it puts the listener right into the room where the performance took place, instead of attempting to translate the performance into a living room environment. The result is the most natural sound ever possible in the home. And for pop recordings, the SQ Quadraphonic record will make totally new experiences possible. Sound swirling

around the listener. Three dimensional sound, with real (rather than illusory) depth. Imagine: sounds can be placed at any spot in front of, to either side of, and behind the listener.

## Completely Compatible.

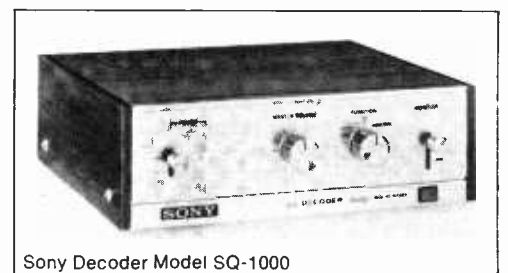
SQ is truly compatible with existing home, broadcast and studio equipment. An SQ record will play like a regular 2-channel stereo record on any system equipped for standard stereo.

## The Decoder.

Add an SQ decoder (plus, of course, the additional two speakers and stereo amp) and you get 4-channel sound. And since SQ works within the normal frequency range, SQ records can be played over the air *with existing equipment* and received in the home as 4-channel sound by listeners with the decoder. (Or regular 2-channel or mono sound by everybody else.)



Masterwork Decoder Model SQ-444



Sony Decoder Model SQ-1000

**The Records.**

Columbia will release best-selling albums and selected new releases in every musical category by such artists as Andy Williams, Johnny Cash, Blood, Sweat & Tears, Leonard Bernstein, The Raiders, Walter Carlos and Barbra Streisand. All available on new SQ Quadrasonic records (as well as on Columbia Q8 true 4-channel tape cartridges).

SQ records will sell for \$1.00 more than regular

stereo records. They can be bought and played right now by every foresighted person who owns an ordinary stereo phonograph. They'll play in 2-channel stereo, with nothing missing from the sound, and no additional groove wear, until the day when the owner sets up for 4-channel. Then they'll play in SQ Quadrasonic sound. It's that simple.



**SQ Today.**

The wait is over.

SQ equipment is already on the way. Sony decoders as well as Columbia's Masterwork Audio Division decoders and complete quadrasonic music systems will be available shortly and at prices relatively close to last year's 2-channel stereo systems.

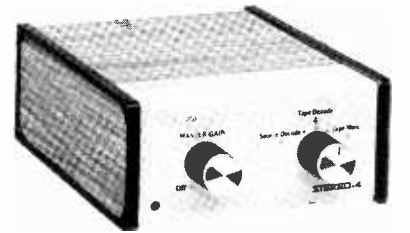
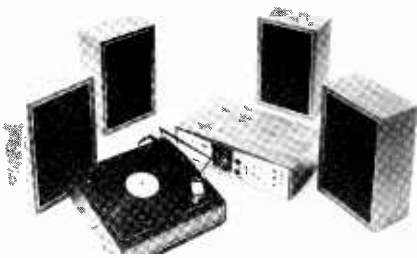
SQ is here. It's the finishing touch to the revolution in home audio that we began in 1948.



Masterwork Quadrasonic System Model SQ 444 (Does not include changer.)

**On Columbia  Quadrasonic Records and Tapes**

A trademark of Columbia Broadcasting System, Inc.



# HARDWARE COMPANIES FALL IN LOVE WITH QUAD

**AND SHE DOESN'T HAVE TO BE DISCRETE**

By Earl Paige

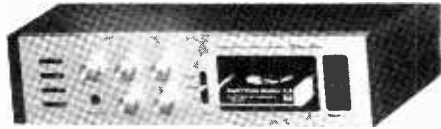


If one dare sum up the 8-track and open real 4-channel equipment scene it might go like this:

- All major firms have introduced or plan to introduce quadrasonic units:
- The number of firms pushing discrete (among them several U. S. heavyweights) outnumber those bent on matrix;
- Many discrete boosters believe the software giants (Ampex, Columbia, RCA) producing discrete tapes plus eventual FM adoption of discrete broadcasts will bury matrix.
- But matrix proponents (especially big Japanese firms) have made inroads (in FM broadcasting too) and are buoyed by those who see discrete and matrix existing side-by-side.
- However, even in matrix there are several differing concepts.
- A number of firms, (especially console makers such as Admiral, Teledyne Packard-Bell) feel they must offer both discrete and matrix.
- Prices remain relatively high and the effects of the imports surcharge—Yen fluctuation—dock strike could cut the price edge matrix boosters have counted on.
- Although open reel 4-channel was first, price still puts 8-track in a promising position.
- Fewer auto 4-channel units are offered (even by auto-oriented firms such as Car Tapes) and Detroit OEM-wise has yet to embrace 4-channel enthusiastically.
- Several well known equipment firms (Muntz, Kraco, many more) are waiting before entering the quadrasonic sweepstakes and cite slow building dealer-consumer enthusiasm.

Certainly among pioneer proponents of discrete, Motorola and RCA stand out. However, typical of the go-slow approach to car 4-channel, Motorola is offering just one unit although promoting it heavily (Playboy and so forth). This is Model TM920S with slide controls and four speakers and listing for \$159.95. Motorola has three home units.

Quadrasonic machines (both discrete and matrix) are showing much sophistication. For instance, Motorola's FH275HW



home machine has built in electronic balancing grid for visually adjusting separation. The unit, with four speakers, lists for \$399.95 (GP111HW, a component or console unit, lists for \$299.95 and GA101GU, a drop-in for consoles, lists for \$199.95).

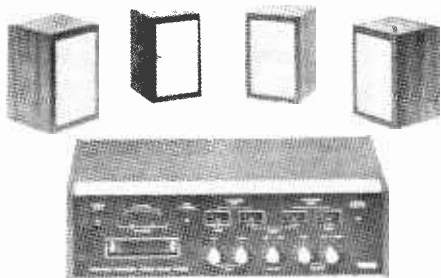
RCA is aggressively advertising its YZD-400 (\$199.95) and YZD440 (\$249.95) units. Now it has just added a deluxe YZD-444 (\$299.95) with larger 18" x 11" x 7" speakers.

Many U. S. firms once claimed to be adopting matrix are now talking of going both routes. At one time, Electro-Voice matrix pioneer Lawrence LaKashman dropped names such as Broadmore, Ampex, Lear Jet, Benjamin, Advent, Philco-Ford, Teledyne Packard Bell, Heathkit, Vm and others.

"Almost every brand I know of has a matrix 4-channel machine ready to see what happens," said EV's Mark Johnson, "however, they do not like to have their plans announced for them." LeKashman believes that matrix is happening and that for cassette it is the only logical answer (due to heavy inventories of 2-channel cassettes, the limitations of tape width and compatibility).

Japanese matrix system boosters include Tokyo Shibaura Electric Co. (Toshiba), Trio Electronics, Matsushita Electric Co., Sony/Superscope with its "quadradial" concept and Sanyo Electric Co.

Does it all sound confusing? That's the way Lear Jet vice president and general manager Ed Campbell put it recently. His firm typifies the go-slow approach being taken by many manufacturers.



Even though Lear Jet is going with its H-475 home discrete unit and has a working sample of a discrete car player, Campbell says: "We're standing by, ready to go in either 4-channel direction, depending on consumer reaction. We have working samples of a matrix home unit."

Of course, these are all sorts of matrixing equipment, as was pointed up at the recent Consumers Electronics Show. These included 4-channel decoders; rear-channel amplifiers built into decoders; decoders built into amplifiers, preamplifiers and receivers; 4-channel listening helmets and headphones; adapters and synthesizers; 4-channel kits; and encoder/decoder which can synthesize 2-channel or reproduce discrete 4-channel; even a 4-channel cartridge change.

Here's the way one leading console manufacturer views 4-channel: "I don't care whether it's discrete or matrix," says Teledyne Packard Bell product director Bryce Bateman, "all I care about is quadrasonic." Not committed to either, he says: "The two concepts can coexist in the marketplace, with matrix competing at the low-end and discrete systems at the high-end."

One of the first console makers in 4-channel, Packard Bell's RPC-388 with discrete 8-track is back-ordered and selling well, Bateman claims. He says the firm will introduce a matrix (probably EV's system) by mid-'72 at under \$400. Discrete consoles will run around \$500, he says.

Some console firms, however, are still waiting. In fact, Admiral delayed marketing its STP921 4-channel matrix unit and will make modifications. "Actually, there may be a distinct market for matrix and for discrete, much as there has developed separate cassette and 8-track markets," says audio marketing manager Ed Boba.

Console firms aren't the only ones waiting and watching. Many tape recorder manufacturers, particularly ones hung with huge inventories of cassette players and others hung up over the surcharge-Yen fluctuation-dock strike syndrome are holding off.

Marshall Frenkel of Marshall Electronics in Chicago has one unit tied up in the dock strike but feels the surcharge "will be a temporary factor." Others are not so sure. One Japanese firm representative said research and development in quadrasonic in Japan would be stifled during what he called "a turmoil period."

Aside from all this, firms such as Muntz Stereo Corp. are just not sold on four-channel's acceptance. Executive vice president Perry Winokur says his firm does have one Clarion 4-channel model developed but is holding back. He says young people comprise a large percentage of the unemployed and see 4-channel "as a gimmick."

Others just can't see the demand building. "We will have quadrasonic, we're working on it, but not until we think there's a demand," says Kraco Products sales manager Steve Kraines.

Many companies contacted qualified projections by saying they would not have quadrasonic "this year." Belair Enterprises was an example.

While some firms started first in automotive 4-channel, most (even auto-oriented firms) went with home units. Tenna, for example, has two home units and only a prototype car machine (all discrete). Car

Tapes, Inc., despite its auto image, introduced home units first. Craig, on the other hand, introduced a compatible 4-channel auto unit (model 3129 at \$139.95 less speakers) and now plans a home unit late this year or early in '72.

Much of the seemingly confused approach to car 4-channel stems from Detroit's hesitance, according to Sony/Superscope's G. T. Thalberg.

One popular approach by hardware manufacturers is what might be called the "integrated" concept; that is, players that accept both discrete and matrix. This concept was developed by Fisher Radio, among others, and is part of Panasonic's approach.

Panasonic has four machines it describes as discrete but which in some cases provide "ambiance recovery," this is, matrix capability. For example, the SC8700 is a complete system with AM/FM multiplex radio and discrete 4-channel amplifier. The addition of two speakers equip it for quadrasonic and it will derive 4-channels from matrix programs.

Panasonic also has a RS740US open reel deck that both records and plays. Then there is the RS847 8-track 4-channel player deck which will also play conventional 2-channel tapes.

The SU3604 2-channel Panasonic amplifier is still another approach. It has a master volume control that coordinates with another 2-channel amplifier. A special junction between the pre-amp and power-amp allows the machine to produce 4-channel discrete sound.

As in 2-channel 8-track, some companies are beginning to offer car units that go into the house. For example, Automatic Radio is introducing its QEG 2053 which is an auto 4-channel that adapts to home use. It previously introduced the QME E445 automobile unit which without speakers lists for \$109.95.

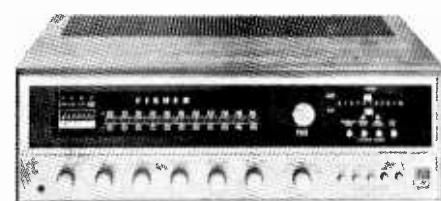
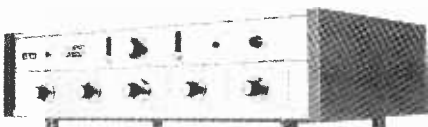
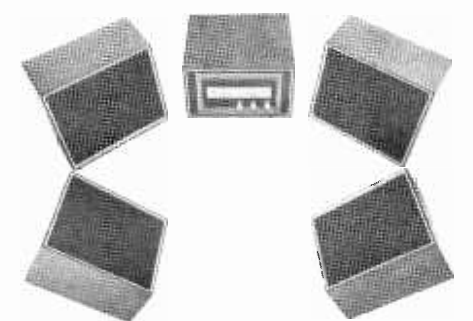
Many units, of course, are priced with and without speakers allowing for various installation promotions and the obvious trade-up advantages to better speakers.

Sony/Superscope now has a car unit (TC-84) to go along with its home deck (248-D) with both listing for \$149.95. Thalberg says Detroit's failure to commit to a 4-channel system is "certainly a major factor in deterring early sales" of car 4-channel.

He sees present 2-channel 8-track owners wanting to step up to quadrasonic and people not yet users of tape units going to 4-channel right off—thus creating two markets.

Even in open reel, where 4-channel has been around some time, some manufacturers are waiting. Among open reel brands long available are 3M/Wollensak, Teac, Crown, Telex, Astrocom/Marlux, Sony/Superscope, Ampex, Roberts and many more. However, Concord president Gerard Hyman says his firm will not produce its exhibited prototype open reel until there is more than an audiophile buyer and until there is some standardization.

"Quadrasonic represents a technological breakthrough and certainly opens new sales avenues, but we'll take a cautious





posture before earnestly going into production," he states.

While this kind of hesitance prevails, and many marketers wait for signs of what Sears, Ward's, Penny's and other heavy private label merchandisers will do with 4-channel, some firms are gung-ho.

Lafayette Radio Electronics is enthusiastic over response to its Dynaco-developed matrix decoder system and is aggressively pushing quadrasonic in its 43 company-owned and 300 franchised outlets. Allied Radio Shack is another enthusiastic booster of matrix quadrasonic in its 1,000 outlets and through its catalogs.

If nothing else, quadrasonic has provided the impetus for companies to offer versatile equipment. It may also have nudged some into entirely new directions too. For example, 3M/Wollensak, once fiercely aligned with cassette, now has for the first time introduced for October delivery an 8-track 4-channel/2-channel machine. This is a pre-amp deck (model 8054) and will list for \$119.95.

The firm claims to be the first to have introduced quadrasonic via open reel, almost two years ago. It has two models now. The 6154 is a pre-amp deck (\$319.95) that will play 4-channel and record and play 2-channel. The 6364 is an amplified unit, again with 4-channel play capability and 2-channel record/play capability, that lists for \$399.95.

The direction of 3M/Wollensak is, however, definitely discrete.

This is not the case with Ampex. Although Ampex believes discrete is the best way to go in 8-track, it does think that matrix is now most appropriate for cassette. The firm is offering both discrete and matrix in 8-track though.

In discrete, Ampex is marketing its 8400 with AM/FM multiplex which will, of course, play regular 2-channel 8-track tapes. It lists for \$229.95.

In matrix, it offers the 8200, again with AM/FM multiplex receiver for radio. With the EV adaptor (which must be purchased separately), the machine plays matrixed 8-track quadrasonic. With two speakers it lists for \$349.95. The firm also has the 187R cassette with EV adaptor at \$449.95. But Ampex has not announced an open reel quadrasonic machine.

Here's what is available from some manufacturers not mentioned yet:

Sansui Electronics Corp. now has a line of complete 4-channel systems for playing discrete as well as matrix. The top model is QR6500 which combines full separation 4-channel or synthesizes 2-channels into four.

MGA showed a 4-channel modular system at its recent convention

that will probably list for around \$500.

Juliette is also going both discrete and matrix with its AQS-42 synthesizer which lists for \$99. During the Navy Pier show recently, the firm hooked up so 4-channel was coming from tape, disks or FM.

GE Home Entertainment Division has a discrete 4-channel 8-track system (five-piece) in model M8660 featuring automatic or

manual 8-track program sequencing and can be used with standard two-channel. It lists for \$199.95.

In the real deluxe category, Fisher Radio has its President 4 console listing for \$3,500. Features: 4-channel open reel, the CP 100 4-channel 8-track unit, automatic turntable and eight speakers.

Bell & Howell's 4-channel entry is model 3120 with slide control program selectors, jacks, channel

indicators and two speakers. The home unit lists at \$189.95 and the firm offers a receiver (model 3670—\$99.95) to match the player.

AFCO Electronics has a 4-channel 8-track car stereo Model Quad 8 which even includes burglar alarm—thus another firm that entered car 4-channel before home.

In substance, the hardware firms are aggressively moving forward-programming not withstanding.

**EV STEREO-4™**  
compatible four channel

# 4-CHANNEL SOUND

## Electro-Voice is making it happen for you...today!

*(Being more a progress report than an advertisement.)*

### The Promise

Thousands of people have heard 4-channel stereo reproduction at hi-fi shows and special demonstrations in the last few years. Others have read about this fascinating and rewarding technique that promises more faithful reproduction of musical performances. Early experiments have also shown 4-channel to be an effective tool in creating new sonic environments for both serious and popular musical forms. The concept has met with almost universal critical acclaim, and strong general approval.

### The Problem

But alas only a handful of enthusiasts are actually enjoying this advance today. Because only a few 4-channel tapes have been produced for sale. The problem is simple, but basic: 4-channel means just that—four separate signals. And to reproduce it properly demands four of everything, right down the line.

It's possible (albeit expensive) with reel-to-reel and cartridge tape. But the stumbling block has been to put four completely independent signals in a record groove, or to broadcast them over a standard stereo FM station.

And if you can't make 4-channel discs, or play them on FM, the market is limited to a precious few 4-channel tape owners. But their numbers are so small that the record industry just can't afford to release four channel material. So the industry continues to produce 2-channel stereo that anyone can play (and that can be sold in volume).

### The Way Out

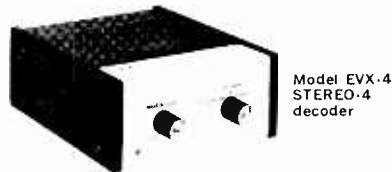
Now Electro-Voice has moved to break the impasse. With a system that can offer the significant advantages of discrete 4-channel, yet is compatible with present record manufacturing and playback equipment and present FM broadcasting. It is called STEREO-4.

STEREO-4 is a system that encodes four channels into a stereo signal that CAN be transmitted over FM or recorded on a disc, stereo cassette or cartridge. The home listener adds a STEREO-4 decoder, plus another stereo amplifier and a pair of rear speakers. The result is reproduction that closely rivals the original 4-channel sound. Four different signals from the speakers, with a feeling of depth and ambiance you have never before heard from any record.

Admittedly, STEREO-4 is not quite the equal of 4 discrete signals. But while there is some loss of stereo separation, there is no reduction in frequency response or overall fidelity. We might note that this reduced separation actually seems to aid the psychoacoustic effect for many listeners in normal listening situations. And on the plus side, STEREO-4 offers an advantage that even discrete 4-channel cannot provide.

### The Remarkable Bonus

Playback of almost all present 2-channel stereo discs and tapes is greatly enhanced when fed through the STEREO-4 decoder. It's the result of multi-microphone recording techniques that include a remarkable amount of 4-channel information on ordinary stereo discs and tapes. Adding STEREO-4 releases this hidden information for all to enjoy.



Model EVX-4  
STEREO-4  
decoder

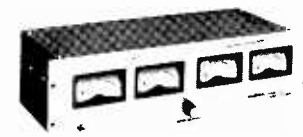
### The Decoder

A STEREO-4 Model EVX-4 Decoder costs just \$59.95. And with it, plus 4 speakers and dual stereo amplifiers, the listener is equipped for almost any kind of sound available. Encoded 4-channel, enhanced stereo, regular stereo, and discrete 4-channel (assuming suit-

able source equipment). Even mono. So STEREO-4 is the one system that is compatible with the past, present, and foreseeable future.

### The Present

And what about encoded 4-channel discs and broadcasts? Well, that's where you come in. Already recording companies have started mastering STEREO-4 records, and their ranks are growing. And STEREO-4 is now being broadcast in many major cities around the country.



Model 7445  
Professional  
STEREO-4  
Encoder

### The Encoder

All that is needed is a Model 7445 Professional STEREO-4 Encoder \$795.00 net, direct from the factory. The encoder is patched into your console. No other changes in equipment or handling, whether broadcasting or recording (except that you'll want to add 4-channel monitoring, of course). No increase in costs. And your performance standards are unaffected. The encoder doesn't add noise, distortion, or limitations on response. And listeners without a decoder still enjoy all the music in conventional 2-channel stereo. Some record producers even feel that the STEREO-4 encoder results in better 2-channel stereo than conventional mix-down techniques.

### The Future

Like you, we hope for the day when discrete 4-channel sound will be commonplace on records and FM, and when STEREO-4 decoders will be relegated to enhancing present libraries. But that day will have to wait until some very knotty design problems are solved. And probably after a host of new FCC regulations define an utterly new system. Indeed, there is serious question whether these problems can be solved at all.

In the meantime, the STEREO-4 system is getting 4-channel recordings into the marketplace in increasing numbers, in a form that people can enjoy. EVX-4 STEREO-4 decoders are now on the market in quantity. And STEREO-4 decoder circuits are being designed into mass-produced stereo phonos and receivers. Even STEREO-4 juke boxes are now in use!

### What Can You Do?

Write us today for all of the technical details, plus up-to-date news of STEREO-4. Make news yourself by adding compatible STEREO-4 for your audience. It's not too soon to start planning for tomorrow!

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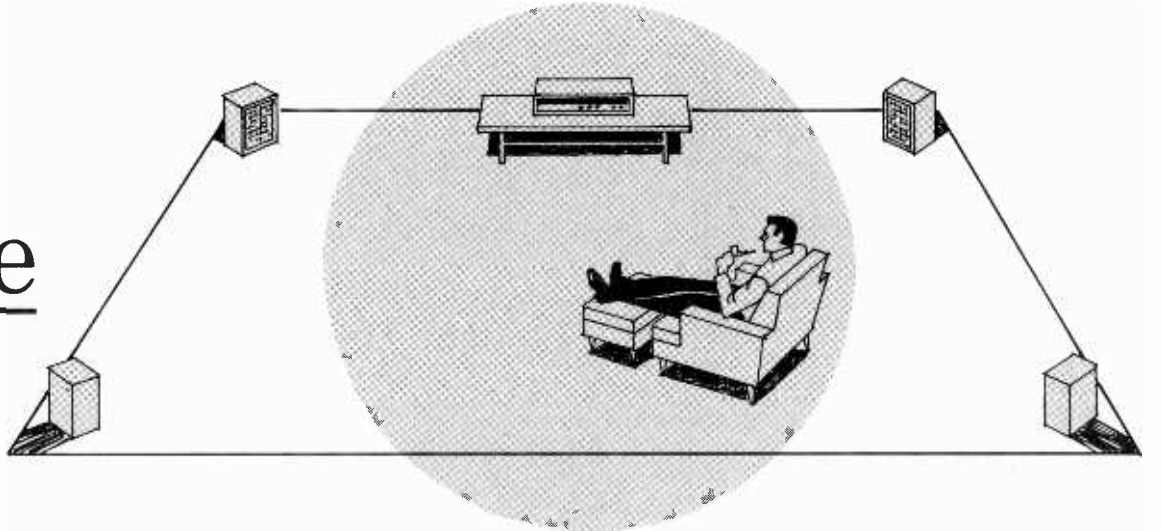
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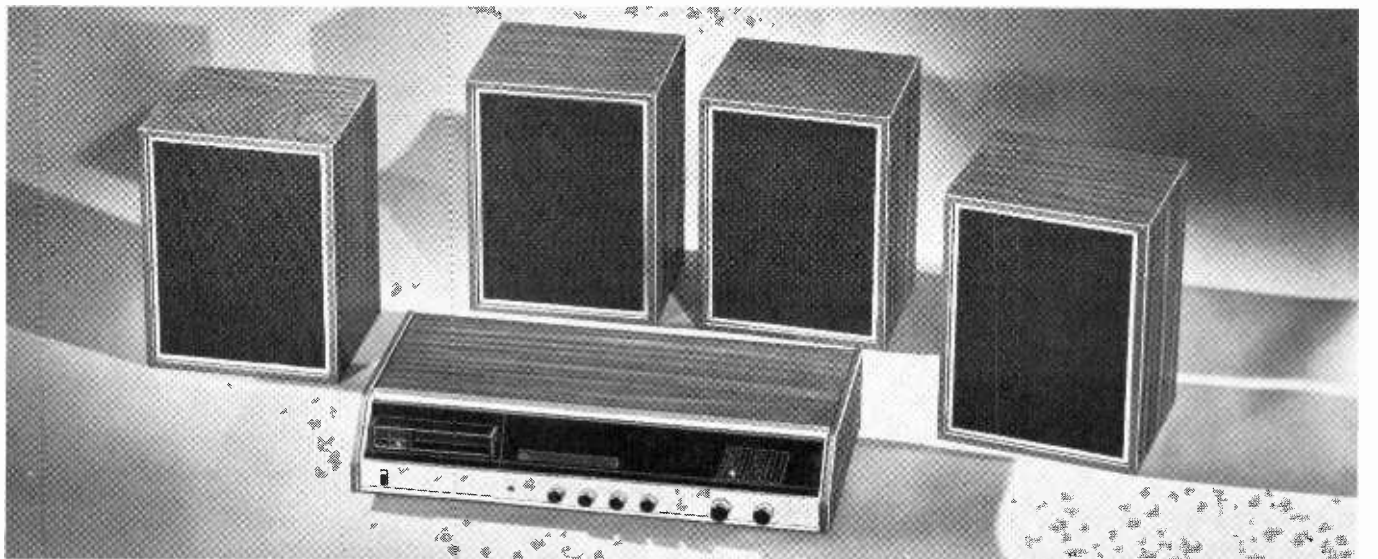
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4-channel sound system with  
balancing grid.

Model FH275HW. Illuminated grid balance system lets you adjust the balance of the four discrete channels of sound to many points in the room...electronically. Four precision 30 watt\* amplifiers. Four speaker enclosures each containing 8" round speaker and 3-1/2" Motorola-developed ceramic tweeter.

\*30 watts instantaneous peak power output.  
(15 watts EIA music power output rating)



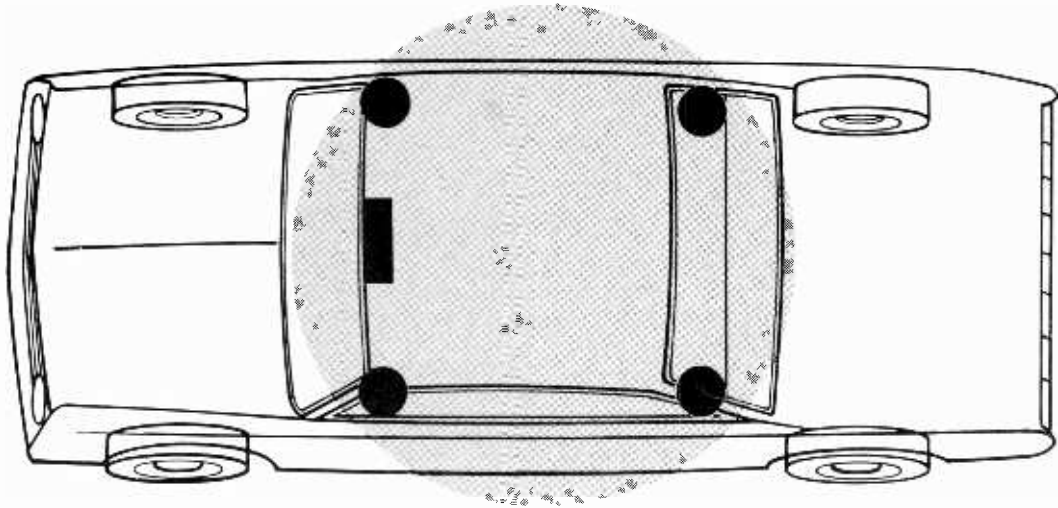
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to your 2-channel Motorola  
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Model GA101GU. You can add this 4-channel sound system to certain Motorola Console Stereos with a record well. (Your Motorola dealer has a list of the consoles it fits.) Two deluxe 9" speakers in walnut veneer cabinets included.

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sound is ready  
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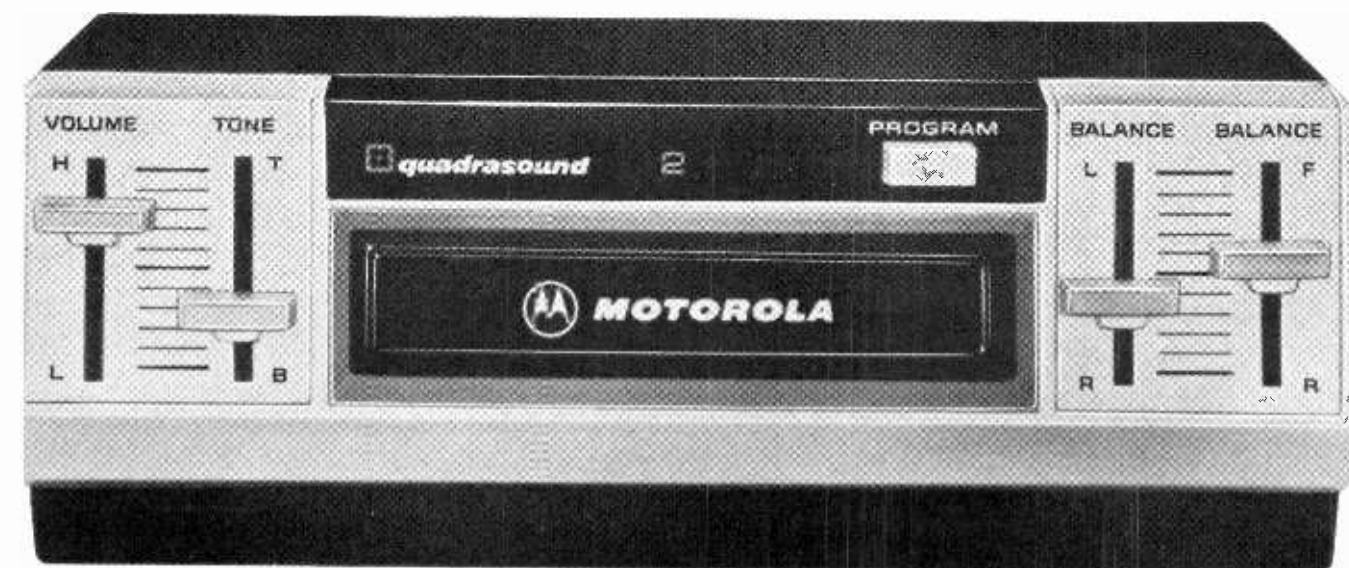
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types as well as the exciting 4-channel ones.

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Motorola 4-channel sound for your car – it's a happening on wheels. Model TM920S. Complete with 4 built-in amplifiers with four 5-3/4" Golden Voice speakers matched to circuitry.

3 watts of undistorted Power Output per channel deliver power to overcome many ambient road noises and deliver brilliant sound. Automatic Program Change and Program Selector Button. Balance controls let you customize the sound.

Some tape player makers are holding back on 4-channel sound. They say they'll "wait and see" what happens in software. While they wait, several of the leading recording companies are offering a wide selection of 4-channel tape cartridges – Concert, Rock, Country Western, Show tunes, Opera, and Pop – *right now*. Consumers are listening and buying compatible Motorola 4-channel, 8-track tape players *right now*.

Don't wait until 4-channel sound is something that has happened. Call your Motorola distributor *right now* while 4-channel sound is what's happening.



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*in sound at home or on wheels*





## ENGINEERS ADMIT THERE ARE PROBLEMS, BUT RECORDING

### AND MIXING ARE BOTH FUN AND A CHALLENGE

By Bob Glassenberg

**T**he biggest problem of quadrasonic sound for studios is the fact that the record industry has not set specifications standards for a system. "There are about six different systems," says Ed Kramer, of Electric Lady Studios in New York. "So we just simply mix into four track and the clients can hold the tapes in their libraries until a general spec can be reached by the recording companies. Each company is pushing a different system which is either a matrix or discrete system. None of the individual systems are totally compatible with each other so there is really nothing else we can do."

Electric Lady will have what Kramer calls a "Quad Mixing Suite," on their third floor by Jan. 1, 1972. "We are currently designing and installing a computerized mixing console for quad and we already have a moog, probably the largest in the U.S., ready to hook into the suite. We will also have separate vocal booth for overdubs. "The tape is no problem," Kramer says. "We have also modified our studio A console to mix quad now, so we are ready now."

Kramer likes the discrete system for working in quad. "One can get much better separation in the mix and this allows the engineer and producer so much more freedom. I don't feel that the matrix is as good for separation. So the discrete can give us better special effects which don't blend the channels as much."

Kramer points out that many people were once put off by the discrete system because it needed a special cartridge for reproduction. "The cartridge has to react to 45 khz instead of the normal specs of today's stylus. But there are several cartridge manufacturers who now are able to make these special cartridges at a relatively low price of around \$50. This means one could get good channel separation on their disks at home. They will be able to get all the in-



Ed Kramer at the Electric Lady Studio in Manhattan works on a quad mixdown.

formation recorded. Also, with matrix, standards have not been set so there are several different types of matrix systems operating now.

"What I look forward to," says Kramer, "is remixing all of Jimi Hendrix's tapes into quad, utilizing four channels to carry the information rather than two. Think of a 360 degree Hendrix LP. Think of the new dimensions in classical music—all music. But this will only be truly possible with the discrete system, I feel."

Chris Stone, head of the Record Plant, concurs with Kramer as far as the difficulties. "Until an industry standard is adopted, we will have to keep everything on tape. All we need is the standard which will take us into matrix or discrete," Stone says. "One needs special adaptors for his control panel for simultaneous 4 and 2-track recordings with the discrete system but there is no need for this with matrix. Although we have already built this into our panels, I believe matrix to be the better of the two."

"With matrix, one need not buy a new

type of cartridge. All the consumer needs is the special encoder and decoder, two new speakers and of course amplifiers for the speakers. There is no new turntable or stylus to buy. Also, I think this equipment will eventually be cheaper than discrete equipment could be. It is much like what happened when stereo first came out. The original equipment was really expensive but today one can have relatively good stereo for a small cost."

Stone also mentions some of the studio problems with quad. "Everything an engineer has to do, except his hand movements, is doubled. There is phasing for four speakers to be arranged, new miking techniques, gimmicky versus realism and hundreds of other problems not faced with normal stereo recording. The engineer must watch four master level meters instead of two and the placement of those two extra speakers is crucial. All this plus the console change. It is just that everything is doubled."

But Stone expresses a positiveness about

the eventual alignment of the industry behind one system. "And the musicians and all those in the studio will have a field day," he concludes.

"I love doing quad recordings," boasts Norbert Putnam of Quadrafonic Sound, Nashville. "There are so many more possibilities in recording and instrument placement, although the latter is a problem. You have to be careful about placing the instrument—cancel out in the mix. For instance, we cannot put the bass on all 4 channels because if the record is played on a stereo outfit, the bass will come out about 6 db. I would rather see two different records come out, one stereo and one quad. But the quad can allow us such a full sound. It is just incredible."

Putnam's studio uses a 4-channel discrete master machine for its mix. "But the final system used for the master depends upon what system the particular record company wants to use. I prefer discrete because there is less of a hassle with instrument placement as I said. Also, there seems to be better separation, although any quad is better than no quad at all."

According to Putnam, if the console is set up to record quad, there is very little difference in working at the panel. "The engineer just has to have a good ear. I like to experiment with mixing techniques. I would rather mix a 4-channel record because we can use more strings, bass, whatever. It is just more fun with the full sound. I also like it because we now record more instruments in stereo. The only problem here is that we use up the 16 tracks a lot faster."

"But let's face it. Call any studio around that's worth its salt and they will tell you they always had four speakers in the control room to monitor. It is simply a question of taking two speakers from the front and setting them up behind the console in the proper places. Quad isn't so difficult to mix. But it is really a lot of fun and adds a great deal of dimension and freedom for the engineer and producer."

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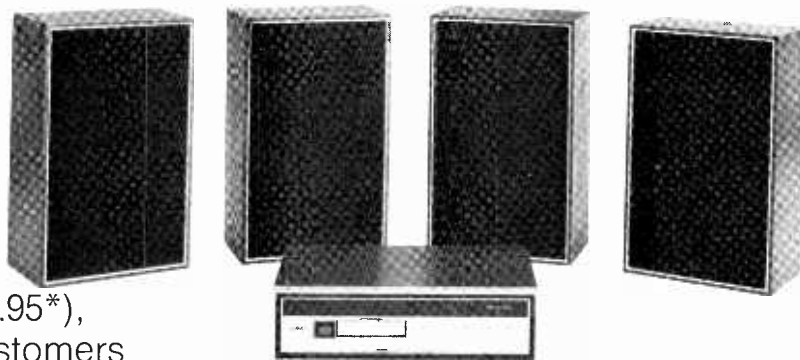
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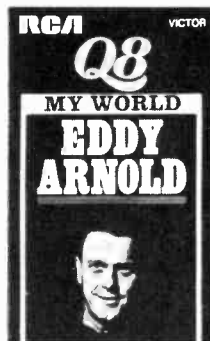
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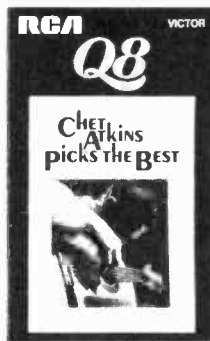
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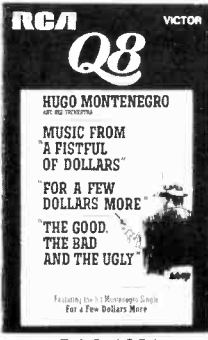
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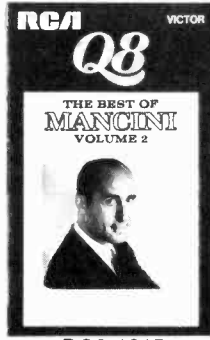
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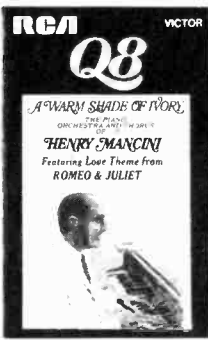
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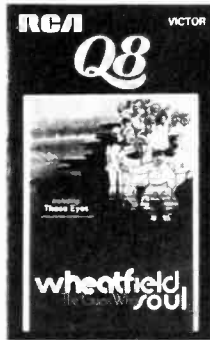
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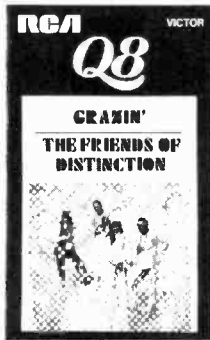
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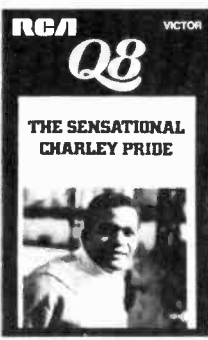
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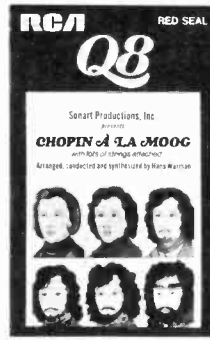
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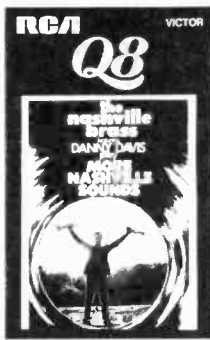
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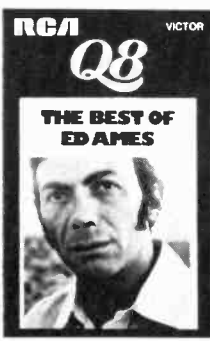
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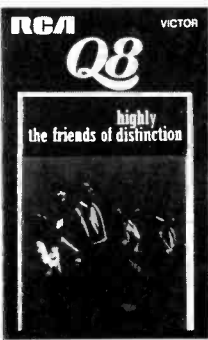
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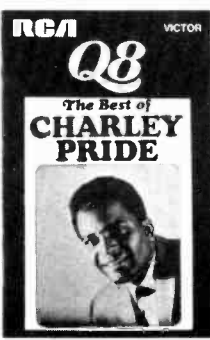
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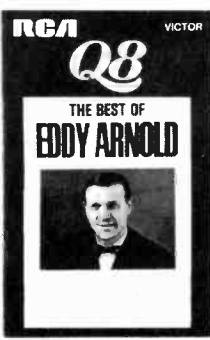
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# W

hat does quadrasonic mean to an engineer? "It means the whole world of sound opening up," exclaims Ed Barton, Wally Heider's ace quad mixer in Los Angeles. "It is a monstrously large task and you will have to do some thinking about what you will be doing; you'll have to do some homework," explains Doc Siegel of the Village Recorder. "In pop music, it's the mixer who makes it quad," asserts Lee Hershberg of Warner Bros. Studio.

The advent of surround music portends much excitement at the recording studio level, all engineers admit. And while there are a hardcore number of companies around the company making the financial investment in having control panels rewired, and additional speakers and new cutting lathes installed, there still exists a clouded feeling about the new surround sound.

The lack of standards has engineers in a quandry. Should they install matrix encoders-decoders or should they wait for a discrete system to be developed for disks? And what channel do you call the left front speaker, the right front speaker, the left rear speaker and the right rear speaker? And where do you place your four monitor speakers in the control room? In the four corners? Tiled downward toward the control panel? Fixed permanently or at a specific height? Or on adjustable stands? Should quad sound be truthful and still realistic, or should sound be moved around the room with pan pots?

"When you're recording stereo you're working with one plane left or right," says Doc Siegel, taking a moment to talk while recording Black Oak Arkansas in the Village Recorder's newly renovated Studio A which has quad capabilities. "With quad you have a total of six planes of sound, so you have six times more problems in positioning.

"If you record properly, quad will happen. The position of the mikes is very important. You have to give some thought to a quad date. The engineer has to sit down with a preplanned notion; he has to do some homework."

Siegel sees three kinds of quad effects. There's the theater sound with back ambience. There's the effect of sitting right in the middle of the band, and there's the symphonic effect as heard from the standpoint of the conductor.

"With quad, we can create environments electronically," Siegel says. "I can create a symphony here. In fact a 44-piece symphony will be done. By the time we're finished, it'll sound like it was done in a hall because we'll plan it that way.

"We've passed pure electronics and pure musical sounds. Now we can meld it and record it properly." Far and away most engineers haven't given any thought to quad. They haven't thought what they'll have to do."

Siegel says there are certain rules which engineers have to follow in mixing down a quad date. He has already done a Beaver and Krause mixdown for Warner Bros. and several demos for the audio engineering society and Sansui, whose Quadphonic Synthesizer is the studio's choice of a matrixing system.

"You can't take an electric base and choose any position for it. It has to be directly overhead, equal in all four channels, because the stylus will come out of the groove on the



WB's Lee Herrshberg

cutting lathe if you try to put low frequency information on one side. You have to find the frequency at which this no longer happens. With bass, up until 400 cycles, bottom frequencies have no direction, so you have to put them in the center to keep out of trouble. For the greatest directional feeling, you must always find things with the highest frequency.

"In an encoded product, you can't put material in the center rear because it'll disappear, so you do it a little hair off center."

Off the record, engineers admit they are not fully supportive of a matrix system, but it's what they have to work with.

Wally Heider sees the quad state as a "trial and error" period in which he's willing to let things happen. RCA issued suggested guidelines for quad mixing which his studio has on file. But several of his clients doing quad mixdowns choose not to follow these guidelines.

RCA's proposed standards for track utilization go thusly: for open reel 4-track, records shall be recorded for simultaneous reproductions as the tape is first unwound from the supply reel, utilizing the following arrangement: track one: front left channel; track two: rear left; track three: front right; track four: right rear.

For 8-track tapes, the lineup goes: track one: front left; program one; track two: front left, program two; track three: rear left, program one; track four: rear left, program two; track five: front right, program one; track six: front right, program two; track seven: rear right, program one, and track eight: rear right, program two.

When Ed Barton, Heider's young quad mixer did a date for Atlantic Records with the Modern Jazz Quartet, his arrangement was left front channel one; right front channel two; rear left channel four and rear right channel three.

When Brad Miller was in the studio mixing some Mobile Fidelity projects, his setup was channel one on the front left; channel two on the front right; channel three on the rear left and channel four on the rear right.

"But we're not locked into any pattern," Heider asserts. It was his idea to mount the four control room monitors on a movable boom stand, "so each mixer can set them



An intense Ed Barton

where they want them. No one knows where to place them."

Heider's studio 4 has been mixing down quad dates four months. "A lot of producers don't know where they want to go with quad," Barton says. "They want to move things around. I've heard a lot of people say that quad won't make it because it's not realistic. From the vantage point that you're in the middle of the orchestra, my reply is why does it have to be realistic? You can make it a straight stereo with ambience behind, with some delay. But who says that voices can't be on top of your head? I don't see why it has to be real.

"Quad gives the engineer a chance to be electronically creative. There are so many avenues open for the producer and the engineer."

People come in with ideas that they want a gimmicky effect, Barton relates. Once they've heard sound moved around and realized that as you move sound you also move leakage, their attitude changes, he says. There is a problem that once you set a balance and start moving sound around, you lose your levels and balance. "So we've found that if moving sound around will radically change the levels and balance, we do a section job, stopping after instruments have been recorded."

In the studio, normal recording techniques apply, Heider interjects. The difference is when you do a remote, this world renowned remote specialist says. On location you put mikes at the end of the hall.

In mixing down a Brad Miller date, Barton and Miller decided what effect they wanted to hear. "We went ahead with the premise that we'd like to hear strings like

## SURROUND SOUND MEANS NEW CREATIVITY FOR THE ENGINEER, BUT ALSO TRIALS AND ERRORS



Village Recorder's Doc Siegel

they're heard in an orchestral section. So we set up the high strings on the left in a semi circle and the low strings on the right. We put our horns on the side."

With voices, Barton put them exactly overhead. "If you split it equally in all four channels it comes out dead in the middle overhead. And he took an organ miked in stereo and spread it across on its solo.

On another track for Miller involving a grand piano, an electric piano, a third piano and an electric harpsichord, all the instruments were placed in right center. But it sounded to mono so Barton ended up with the grand piano miked in stereo with parts on the right and left side, with the lead piano playing melody in the middle. The electric piano and harpsichord were put behind, but you could hear the separation. "It was an effect we got after we started."

Barton, who started with Heider as an apprentice in 1968 and has been with the firm on and off for two years, has done back-to-back quad and stereo mixdowns. "It's like someone closes the door on three quarters of the sound," he says, "once you've sat in the middle and heard things happening all around you." He feels he can isolate instruments better with 4-channel than in a regular stereo setting. Notes Barton: "Quad just sounds so much bigger to me." He has done quad mixdowns on four Alshire Presents LP's, plus single efforts for Atlantic and Mobile Fidelity.

The single biggest problem in quad is getting proper levels on the six planes: the



Wally Heider

front two, the rear two, the right side, front and back.

Heider has been using an Electro-Voice matrix coder, but he is shying away from buying one. He talks about a 5-6 db channel separation which almost sounds like mono on an LP, he claims.

Walk into Warner Bros. studio in North Hollywood and it smells of new equipment. The company has redone the old Amigo studio and is now ready for quad. There are four speakers in the control room, tilted inward toward the mixer.

WB has provisions in its mastering console to master right from a 4-channel tape. "The terminology right now is tricky," acknowledges studio director Lee Hershberg.

Hershberg sees a problem in the home. "People may not have their sets hooked up as the producer intended for people to listen to his recording. Four-channel is not just a hype for the record industry. It is a pretty straight ahead advancement." Hershberg feels there will be less problems in moving from 2-channel stereo into 4-channel than there was in going from mono to stereo.

People bought records in stereo for the novelty, he feels. They won't buy solely because the source is quad. The music will have to be by some known act.

The WB studio is a "dead" room. "If you're dealing with pop music you don't want a live room where the sound lasts. We want it to emanate from the source and stop. We want maximum isolation on the tracks."

Hershberg has mixed several quad tapes, none of which are commercially available,



although they could be a good sampler tape or LP.

For the Joni Mitchell single of "Carrie," Hershberg took the 16-track tape cut at A&M and divided it into four channels. They were fairly isolated tracks. He took her voice and her guitar and put them in the front two channels. A female chorus was placed on the back two. James Taylor's guitar was placed on the left rear and a dulcimer was put on the back right along with drums.

"You don't have to equally divide," Hershberg says, "as long as it pleases your ear." Hershberg feels engineer and producer will jointly decide at the mix-down point how the material is divided.

Balancing is the problem,

Hershberg says, supporting Ed Barton's contention. "If you do the quad mix immediately after the mono or stereo mix when all your parameters are set up, then a quad mix should be fairly easy to do. Ideally you should do it following the stereo mix. When you get into classical recordings you're dealing with a whole book of different techniques."

Hershberg recorded Frank Sinatra's final performance last June at the Music Center in quad. With the orchestra on stage, Hershberg located two mikes 40 feet apart and hung 60 feet back from the stage from the first balcony.

"Because of the natural echo and reverb of the hall, you get the feel of the room, rather than a

tight, up front sound as was achieved on Joni's single."

Hershberg says there are two ways to do a quad mix. If you are doing a tape project, you listen directly on four speakers. When you mix for a disk, you mix the four channels through an encoder which breaks them down to two and then you bring back the four through a decoder. That output approximates what you'll hear."

Since many producers like to listen to their sessions on a mono speaker, Hershberg is inclined to feel they may not appreciate listening to 4-channels during the actual recording. "They may want to hear what their product will sound like on a small mono speaker. So while quad is very impressive in the control room, you may not get an idea of what the final product will sound like in the home.

"What people will want to buy will dictate what we'll mix in quad."

United Recording, one of Los Angeles' top studios, has constructed a quad mixdown room and has been using the facility one month, incorporating encoding equipment by Dynaco and Electro-Voice.

Bill Putnam, the studio's head, boasts of the exclusive use of a delayed sound system invented by Dr. Eugene Cooper, which delays from 16 to 22 milliseconds. The equipment is being used on a Stan Kenton album. The Madsen System as it is called, is used in creating ambient information, information which remains at its point source and does not change, as it went to happen, Putnam claims with other decoder units.

The unit is 24 inches by 24 inches by 10 inches and Putnam says it is a significant aid in holding information at its isolated source. Half a dozen of United mixers have done quad work, but Putnam acknowledges that it is very new and that "our guys are representative of the younger guys in the industry who haven't done their homework. It's chaotic in terms of the studio operating level. It's important to do this right and the key word in our whole operation is quad."

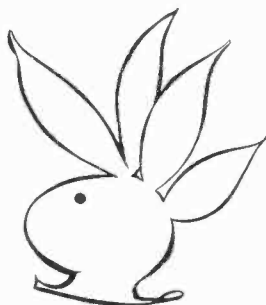
Quad is also the key emphasis at Sound Labs, designed expressly for the new medium. Opened by Armin Steiner in Los Angeles, it has the capability for discrete and matrixing mixdown. While a discrete 4-channel tape is mixed, an encoded 2-channel matrix tape is prepared for disk mastering, the owner points out.

What does quad mean to the pop performer? "It will help us," answers Rick Reynolds of Black Oak Arkansas. "The separation gives you more of a fine effect than with stereo. It also widens the scope of music, giving you more room to work with and more room for your imagination."



RCA engineer masters a 4-channel 8-track cartridge.

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# S

eldom has anything created so much excitement in the radio field as the potential coming of quadrasonic sound. The fact that there's more than one system in the field has created not only considerable controversy, but even more excitement. Last April, the friction was so strong between advocates of discrete broadcasting and various proponents of various matrix systems that the entire annual convention of the National Assn. of FM Broadcasters was turned into a quadrasonic happening as debates flowed from session to session and into the hallways.

On one side of the quadrasonic fence was Peter Scheiber, developer of a matrix system for encoding four channels of information into the ordinary grooves now used for stereo on albums, and John Kelly of Electro-Voice, a manufacturing firm involved in marketing encoders and decoders for a matrix system. Since the NAFMB, Scheiber and Electro-Voice have begun working in cooperation to make the matrix system the system. In fact, many FM stations across the nation are already broadcasting via the Electro-Voice matrix system, including several of the Metromedia stations and WSB-FM, Atlanta.

Advocating discrete broadcasting at the NAFMB were James Gabbert, owner of KIOI-FM in San Francisco; Lou Dorren, inventor of a broadcasting system carrying his name that is now under study by the Federal Communications Commission; and Tom Lott, president of Quadracast Systems Inc., the firm that has rights to the Dorren system. Gabbert, with the aid of Lott, recently submitted a 405-page computer study to the FCC and petitioned the Commission to approve discrete quadrasonic broadcasting. His station had been involved in a two-month study, broadcasting in discrete quadrasonic of the Billboard Radio Programming Forum in Chicago to prove that check of this broadcasting that Gabbert recently played for an opening session sound in order to provide data for the report to the FCC. It was an air the separation of four channels of information is distinct. Gabbert and an independent record producer named Brad Miller are both petitioning the Federal Trade Commission to require a radio station broadcasting via a matrix system to state: "The program just heard was electronically processed for broadcast to simulate quadrasonic four-channel sound." Whether the FTC will act on such a petition is not known yet.

Another advocate of the matrix type of broadcasting is Sansui Electronics, Japan. First broadcast in the states using this system was on April 3, 1971, by WFMT-FM, Chicago.

The major handicap at the moment with any station broadcasting in whatever system you want to name is lack of product. Gabbert, through scrounging, had compiled only 45 hours of programming material in quadrasonic sound. However, several labels, including Columbia Records, will have product available in the near future. RCA Records has product available in tape form, as does Vanguard. Vanguard is entering the CBS matrix disk system shortly. Product of all kinds is in the wings for quadrasonic broadcasting, even though it would be difficult to assemble enough product to support any particular format for what is expected to be at least a year. Some of Gabbert's material was taped live in some early quadrasonic experiments the station ran in conjunction with another local FM station, KRON. The first quadrasonic broadcast, using the two-station method, drew some 10,000 interested fans into local hi-fi shops to hear the broadcasts. Later, Gabbert also talked a local TV station into joining the fray and a 90-minute television special was televised, with quadrasonic sound broadcast over the two FM stations. This experiment was a success; "the TV station had never received such mail," Gabbert recalls. Other such FM-TV specials followed and, in fact, led to similar FM-TV specials in other markets.

## QUAD'S COMING PORTENDS EXCITEMENT

**(LACED WITH CONFUSION)  
FOR BROADCASTERS**

By Claude Hall



The scene today: mono tapes.



Compatible stereo LP's now spin on turntables.



The scene tomorrow: working with 4-channel LP's.

Four-channel quadrasonic broadcasting is "going to be here," Gabbert says, although he has dropped his own one-station quadrasonic experiments pending an

FCC decision, which he thinks may take as long as a year. Personally, he feels the matrix type of broadcast is a disservice to the public and to future discrete quadra-

sonic broadcasting because he feels it will scare the public away. On the other hand, matrix systems continue and matrix advocates say it is the only system that is here and the only system enough of a reality to be commercially acceptable right now.

In Houston KAUM-FM, the ABC network station has announced it will become the first commercial station in its market to broadcast quadrasonic sound—with a matrix system. On September 25, KAUM-FM began broadcasting a minimum of two hours daily in quad, using the Electro-Voice matrix system.

"Our quadrasonic airtime schedule will increase as we get more usable material," says KAUM-FM's program director Dan Earhart. "It's a real problem to find enough quality quad tapes. Although we realize this is only a stopgap measure, we intend to use our encoder and decoder to try and synthesize some 4-channel tapes from stereo."

Going quad cost the Texas station \$800 for an Electro-Voice encoder plus the price of four Altec speakers. "We believe that quadrasonic sound is the coming thing," says Earhart, "and we want to demonstrate leadership in the market by being first with quad here. Our studios are new and our console had quad capability; so that was no problem. The only thing holding us back at all is that we couldn't find more than an hour of decent rock music available in quadrasonic so far."

In most cities, stations have not yet made any major decisions to go 4-channel. But those which have been closely aligned with audiophile audiences, can be expected to do so as material becomes available and there is a curiosity for surround sound by the home listener.

FM Stations participating in Electro-Voice's 4-channel program include: KBIG, Los Angeles, Calif.; KPEN, Mountain View, Calif.; KSOM, Ontario, Calif.; KHIQ, Sacramento, Calif.; KZAP, Sacramento, Calif.; KKHI, San Francisco, Calif.; KSAN, San Francisco, Calif.; KVEZ, San Mateo, Calif.; KMUZ, Santa Barbara, Calif.; KLIR, Denver, Colo.; WRCH, Hartford, Conn.; WPX, Pensacola, Fla.; WRBD, Pompano Beach, Fla.; WSB, Atlanta, Ga.; WCLR, Chicago, Ill.; WRSV, Skokie, Ill.; WLRS, Louisville, Ky.; WCRB, Waltham, Mass.; WLWL, Minneapolis, Minn.; KMBR, Kansas City, Mo.

Also these FMers: WDHA, Dover, N. J.; WNYC, New York, N. Y.; WRFM, New York, N. Y.; WZOW, Utica, N. Y.; WHFD, Archbold, Ohio; WDBN, Medina, Ohio; KJIB, Portland, Oregon; WKVM, San Juan, Puerto Rico; KNOK, Columbia, S. C.; WLOM, Chattanooga, Tenn.; WHVT, Hendersonville, Tenn.; WEZK, Knoxville, Tenn.; WLAC, Nashville, Tenn.; WSM, Nashville, Tenn.; KIZZ, El Paso, Texas; KWXL, Fort Worth, Texas; KSL, Salt Lake City, Utah; WNOR, Norfolk, Va.; WRNL, Richmond, Va.; WBCL, Williamsburg, Va.; and KIRO, Seattle, Wash.

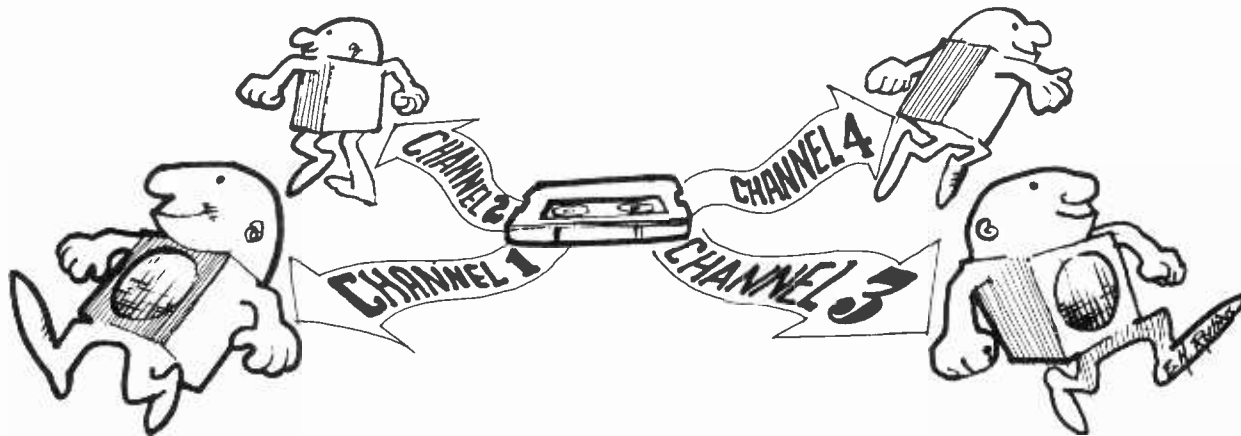
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# FOUR-CHANNEL CASSETTE, WHERE ART THOU?

By Bruce Weber



The cassette dilemma—can 4-channels fit?

**I**n the first place, everyone agrees that the newest craze in the high fidelity entertainment field is quadrasonic. In the second place, everyone expects 4-channel to catch on. In the third place, everyone is waiting for Philips and its cassette configuration to join the party.

Philips is notoriously slow-starting, and so it is not particularly ominous that manufacturers flirting with 4-channel cassette have huffed and puffed and accomplished very little in the quadrasonic era.

It isn't a secret that many companies are feverishly working to develop 4-channel stereophonic sound equipment in open reel and 8-track cartridge. But only a handful are developing 4-channel cassette.

Philips prefers it that way, too. It believes that all cassette systems—4 or conventional 2—must have total cassette com-

patibility. They are against any system that tries to put 4 channels onto a cassette in a way that is not fully playable—with no loss of program information—on existing monaural and 2-channel stereo systems.

In short, some manufacturers may release 4-channel cassette tapes and equipment without the approval of Philips, but the electronics giant has the right to approve any change in the standard stereo cassette configuration.

Discrete 4-channel cassettes reportedly are being developed by Philips, Victor Co. of Japan (JVC), Matsushita (Panasonic), Akai and possibly Pioneer, but an agreement has still to be worked out with Philips on a standard.

By quadrasonic standard or compatibility, Philips means that the same tape must play 4-channels on a quad machine, provide full 2-channel stereo (an integration of the four) on existing machines, and

full monaural (all four integrated into one) on monaural machines.

The most obvious way to put 4-channels on cassette is to use the four tracks that are there now, but with all four running in the same direction. While this method reduces total playing time to half of what it would be, it provides for quad stereo with no sacrifice in sonic quality.

It might not, however, make for full compatibility. (In 4-channel cassettes, the width of the tape is not sufficient to accommodate the necessary number of channels.)

Philips is leaving the door open to a possible encoded quadrasonic system that could work satisfactorily with existing heads. Regarding the possibility of using narrowed heads in a cassette machine, many commercial tape duplicators insist that present duplication equipment cannot reliably produce these super-narrow tracks, and there would be a worsening of the sig-

nal-to-noise-ratio. (Astrocom/Marlux has a quad cassette model using all 4-tracks, uncoded, for four channels in one direction of tape movement.)

Some believe that a four playback gap head (two for the forward direction and two for reverse) and two capstans (one driving the tape toward the right, the other toward the left) could be used to play quadrasonic cassettes with four separate tracks filling the entire tape width for one-direction only operation.

Victor Co. of Japan has introduced a 4-channel cassette recorder/playback system which is compatible with conventional cassette systems. The width of the tape is 3.81 millimeters, the same as for monaural or stereo cassettes with two sets of 4-channel tracks.

Sensitivity, noise and cross talk problems were solved by JVC by utilizing high permeability tape, on 8-track, 4-channel ferrite cassette head and noise-eliminating circuitry (similar but not the Dolby system.) Specifications for the unit include the following:

Frequency response, 40-12,000 Hz; cross talk, over 23 db between adjacent channels; a signal-to-noise ratio over 45 db; tape speed and wow and flutter, the same as conventional cassettes. The four channels of the new cassette are cut in one-half of the tape width, so that the cassette can be flipped over when one-half is finished, as in the case of conventional cassettes.

Several companies, like Norelco, have demonstrated alternate systems, like a system where in the width of tape normally occupied by two stereo channels they have squeezed four. Each channel is narrower, but full monaural and stereo playback of all information is gained. (Some believe that this method could increase hiss, decrease signal-to-noise, and create some degradation of channel separation.)

Some also doubt that present tape duplicating techniques are capable of laying down eight tracks on a cassette-width tape with any quality.

Whether it's 8-track, open reel or cassette, supporters of quadrasonic feel there is enough room in the market for all tape concepts.

Reel and 8-track are already in the marketplace. Everyone is waiting for Philips.

## BRAD MILLER IS A DISCRETE SUPPORTER

By Nat Freedland

**B**rad Miller of Mobile Fidelity, one of the recording industry's most outspoken advocates of discrete quadrasonic sound, is releasing his own first quad tapes for Ampex distribution.

The first Mobile Fidelity quad tape will be a sound effects sampler. Miller, a re-

cording engineer, began his record label 13 years ago with a series of sound effects spectaculars which sold well to audio buffs.

"I'm not a musician, but I started producing concept albums with orchestras and sound effects after radio stations began programming my sound records with music backgrounds and getting strong listener response," Miller says. His first album with the Mystic Moods Orchestra, "One Stormy Night," was released in 1966 on Philips and is still selling 60,000 copies a year. The 11 Mystic Moods albums since released by Mobile Fidelity have sold a total of \$1.2 million copies to date.

The next Mystic Moods set, due in November, will be available on quad tape. It has a sensuous sounds of love concept and features special effects such as surf breaking on beaches. Brad Miller has been out recording his surf effects with a new quadrasonic microphone designed for him.

Only one SM-4 quadrasonic microphone is required for a recording session. Miller says the device is particularly effective for live recordings. "You can duplicate exactly the sound heard in a club or concert hall by placing the single mike in an optimum center auditorium position."

Miller plans to use his 4-channel microphone to record a new Mobile Fidelity discovery, female vocalist Clare, at a London nitery before the end of the year. Most of his Mystic Moods orchestral tracks are recorded with London studio musicians.

In addition, Miller has been asked to engineer a Sergio Mendes Brasil '77 session with the quad microphone as soon as the live performance arrangements are completed.

Miller's debut in quadrasonic recording came with a Busch Beer commercial which was aired over San Francisco's K101-FM during a two-month test of the Dorren Quadrplex discrete 4-channel broadcast method

at the beginning of the year. Miller recently moved his Mobile Fidelity headquarters from the northwest San Fernando Valley to the even less urbanized Lake Tahoe area.

He feels so strongly about the superi-

ority of discrete quadrasonic recording that he includes in all his contracts a clause forbidding reproduction and distribution of Mobile Fidelity material in any matrix quad formats.



On a hill overlooking the Golden Gate Bridge, Mobile Fidelity's Brad Miller sets up his quadrasonic microphone and quad tape recorder to capture the sounds of the Bay for an environmental 4-channel LP.

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Telephone (916) 583-2433  
Executive Producer: Brad Miller

# SAN FRANCISCO'S K101-FM BELIEVES IN A DISCRETE SYSTEM

By Nat Freedland

**"E**verybody in radio kept telling us that true quadrasonic broadcasting on one FM channel couldn't be done. But then a 22-year-old kid from San Mateo, right in our own back yard, came up with the answer," notes James Gabbert, who's only 33 himself and has made San Francisco's K101-FM one of the more lucrative and adventuresome stations in the country.

The "answer" Gabbert refers to is the Lou Dorren Quadraplex System, which K101

tested on the air daily last January and February and has now submitted an application on to the FCC to be allowed to broadcast in discrete 4-channel permanently.

A 405-page report to the FCC submitted by K101 argues that the tests proved Dorren Quadraplex is a working and compatible quadrasonic system which doesn't interfere with reception quality on either mono or stereo receivers. The principle of Dorren's system is simply a doubling of the 38,000 impulses per second alternating between left and right channels which is broadcast for FM stereo multiplex. Lou Dorren in-

vented a discrete encoder which transmits sound through four channels at 76,000 impulses per second.

The K101-FM test cost \$25,000, most of this spent in collecting the computerized information for the FCC report. But converting to Dorren Quadraplex would cost an FM station only \$500. "Our biggest equipment expense was hooking up a quad console by hand," explains Gabbert. "Then all you do is jack Dorren's encoder into your transmitter, put up two extra speakers on the rear wall of the booth and you're in business."

K101-FM also constructed a live broad-

cast quadrasonic studio. For one demonstration, which was put on in tandem with another San Francisco station, KRON-FM, a disk jockey was stationed before a microphone at each of the room's four corners for a lively discussion of the potentials of quadrasonic sound.

"We realize that practically nobody could pick up our test broadcasts because Dorren's discrete FM receiver isn't on the market," admits Gabbert. "And actually the whole point of the test was to prove it doesn't make any difference to stereo reception, so we never announced at exactly what period each day we were broadcasting in quad. But we did want to give our audiences some idea of what a great advance discrete quadrasonic FM is, so we promoted a number of simulcasts with KRON-FM."

Print ads and spots on the stations suggested that swinging San Franciscans arrange quad parties, bringing an extra stereo set into a neighbor's apartment to hear the broadcasts. One such quad demonstration was performed with the two FM stations and a television station KDIX, sending out visuals of a live concept by the Grateful Dead. Gabbert said the reaction to these events has been excellent.

"Our biggest problem was to get enough discrete quadrasonic tapes to fill our airtime without departing from our music format," said Gabbert. K101-FM plays all the Billboard Top LP chart entries, but programs them in such a way as to make the station sound progressive MOR rather than hard rock. "We have all the discrete quad material available plus other things I badgered labels like RCA into re-mixing for me from their master tapes," he notes. "Obviously, any multi-track tape master can be re-mixed for quad, so the recording companies aren't going to lose any product when a consumer quadrasonic system is ultimately agreed on."

K101-FM was the first station in California to broadcast in stereo, Gabbert says. "We went on the air in 1957 on a bankroll of \$2,000, getting a permit to take over one of San Francisco's 19 empty FM channels." A Stanford graduate in electrical engineering, Gabbert thought of K101-FM as simply a way to have fun for a few months while he made some serious decision about how to start his career.

"But the station was a profitable operation from the first month," Gabbert says. "We were the first outlet in the market to cater to the audiophile who liked other kinds of music besides mushy string orchestras. My last offer for the station was \$3½ million."

With his pioneering commitment to discrete quadrasonic FM broadcasting, James Gabbert clearly intends to keep K101 in the forefront of venturesome radio breakthroughs. He has also emerged as radio's most influential spokesman in the drive to make discrete quadrasonic broadcasting the national standard instead of any matrix system. Gabbert's outspoken public statements leave no doubt that he considers discrete the only true quadrasonic sound.

When 16 track recording came on the scene, 8-Track Recording Company was among the first to have it. After our initial delight, we recognized one obvious problem. Our name. Someone came up with an obvious solution. Change our name to 16-Track. Most of us aren't used to accepting obvious solutions. And in this case we felt the need for a name with a little more permanence. So we called a meeting for the sole purpose of picking a new name. We picked Sound Market Recording Company first. And like it so well we decided to stick with it. Kind of a long name. For such a short meeting. By the way, our quadrasonic sample tape is now available upon request.

**Sound Market**  
664 N. Michigan Avenue  
Chicago, Illinois 60611  
(312) 664-4335





# Classical Music

## British Decca Sales Soar 50% in U.K.; Features Mid-Price Labels

By BRIAN MULLIGAN  
(Staff Member, Record & Tape Retailer)

LONDON—British Decca, pioneers here of the \$2.39 price for albums, will have almost 1,000 titles available by the end of the year on its various mid-price labels. Sales of classical music were up by 50 percent during the past 12 months.

Much of the emphasis on the annual sales conference held here last week was on the company's future releases of \$2.39 albums, with material from the L'Oiseau-Lyre catalog being added to the range this month. There will be six releases each month until November, with a strong October list featuring such artists as Alfred Deller, Jennifer Vyvyan, Thurston Dart and John Williams, plus complete recordings of Monteverdi's "Vespers of 1610" and Handel's "Semele." No other recording of the latter work is available, and it will be packaged as a three-LP boxed-set with libretto.

The Ace of Diamonds label will release two boxed-set bargains—"Invitation to a Strauss Festival" by the Vienna Philharmonic and "The Sleeping Beauty Ballet" by the Suisse Romande Orchestra—each on three LP's, retailing at a special price of \$7.14 until February when they will, along with five

bargain boxes out this month, revert to \$10.58.

**10th Year**  
The 10th anniversary of the Phase Four stereo series, comprising over 200 albums covering a wide range of product, will be marked this fall with eight releases, culminating in a special issue of the complete recording of "HMS Pinafore" as a boxed-set, including dialog and libretto. Performance will be by the D'Oyly Carte Opera Company and the Royal Philharmonic Orchestra under James Walker.

Sales of classical music were up by 50 percent during the past 12 months, reported classical promotion manager, Peter Goodchild. Improvement had been seen in all price brackets.

A large-scale promotion campaign will be launched in November to support an issue of four-album boxed set of Ray Minshull's production of Mussorgsky's opera "Boris Godunov," recorded in Vienna with a largely Russian cast conducted by Herbert Von Karajan.

**Winner on Disk**  
Another fall release will be the debut recording of the young conductor Francois Huybrechts, one of the winners of the Karajan Con-

ductors Competition of 1969, who conducts the London Philharmonic Orchestra in Janacek's "Taras Bulba" and "Lachian Dances." Also available before Christmas, and backed by comprehensive promotion, will be Solti's new recording of Wagner's opera "Tannhauser."

## CBS Int'l Bows LP's At Meet

KILLARNEY, Ireland — CBS International Masterworks unveiled its new classical product at CBS sales meeting held here recently. Featured in the release, presented by Paul Myers, director of CBS International Masterworks, Europe, were albums of Leonard Bernstein, Eugene Ormandy, the Mormon Tabernacle Choir and Paul Robeson, who is featured on a live album recorded at concerts in New York and London.

But, said Myers, a real shot-in-the-arm for classical sales in Britain has been the CBS Greatest Hit series, compilations of composers most popular works issued on the Harmony label, which retails for \$2.38. New releases in the series to be made before the end of the year are of Berlioz, Beethoven, Rachmaninov and Gershwin Greatest Hits.

Big concentration is also planned by the classical department for John Williams, the guitarist, who has three new albums, a boxed-set of three records and a single due for release.

## Col's 'Mass' Out in November

NEW YORK — Leonard Bernstein's "Mass," composed for the opening of the John F. Kennedy Center for the Performing Arts, is being readied for special release in early November on Columbia Records. The "Mass" will be issued on all existing stereo and 4-channel formats, and is the first Columbia product to receive this across-the-board release.

It will be issued simultaneously as a two-record stereo album, two-

cassette stereo album, two 8-track stereo slipcase, one long-play open reel stereo tape, two-record quadraphonic SQ disk album, and three 8-track quadrasonic slipcase. A full libretto will be packaged with the records, and will be available to tape buyers as well.

The bulk of the "Mass" is being recorded in session, with Bernstein, at the JFK Center in Washington, where it was first performed.



LEONARD BERNSTEIN instructs members of the Street Chorus during the recording of his "Mass" full theater piece for Columbia Records.

## Classical Calendar

Pierre Boulez will direct the New York Philharmonic's first Prospective Encounter in Greenwich Village on Friday (1). The series features contemporary chamber music and artist-audience "encounters." . . . Violinist Isaac Stern has won the America-Israel Culture Foundation's King Solomon Award. He'll be feted in N.Y., Dec. 15. . . . Henry Mancini will return to conduct Denver Symphony Orchestra on Jan. 28, 1972, as result of two sold-out dates last year.

Pianist Ruth Laredo to perform complete Alexander Scriabin sonatas in two concerts at Hunter College, N.Y. Dates are Oct. 10 and 31. . . . Soviet violinist Viktor Tretyakov to return here for limited engagements in October 1972. . . . Jan Peerce planning series of recordings, "Songs of All Nations," and will direct screenplays for TV cassettes in Europe. . . . Soloists with the National Symphony during 1971-72 season include pianists Gary Graffman, Lili Kraus and Robert Casadesus. Violinists include Yehudi Menuhin, Isaac Stern and Wanda Wilkomirska.

Program material used for recent demonstration of Dolby B System by WFMT, Chicago FM station, was supplied by London Records. Program consisted of solo piano music and excerpt from a symphony for full orchestra. . . . Roberta Peters taped a TV show for Eurovision that will be shown on Christmas and New Year's Eve. . . . Concert to be held Sunday (3) in memory of William Kincaid, former flute player of Philadelphia Orchestra, in Philadelphia. Proceeds go to Settlement Music School. R.S.

Billboard SPECIAL SURVEY For Week Ending 10/2/71

## BEST SELLING Classical LP's

This Month TITLE, Artist, Label & Number

- 1 **TRANS-ELECTRONIC MUSIC PRODUCTIONS INC. PRESENTS SWITCHED ON BACH**  
Walter Carlos/Benjamin Folkman, Columbia MS 7194
- 2 **SINFONIAS**  
Waldo De Los Rios, United Artists 9-6802
- 3 **THEMES FROM "DEATH IN VENICE"**  
Bavarian Radio Symphony (Kubelik), DGG 2538 124
- 4 **TIPPET: MIDSUMMER MARRIAGE (3 LP's)**  
Royal Opera House, Covent Garden (Davis), Philips 6703027 (Mercury)
- 5 **HOLST: THE PLANETS**  
Boston Symphony (Steinberg), DGG 2530102
- 6 **MASSENET: MANON (4 LP's)**  
Sills/Gedda/Souzay/Various Artists/New Philharmonia (Rudell), ABC ABC/ATS 20007/4
- 7 **BACH LIVE AT FILLMORE EAST**  
Virgil Fox, Decca DL 75263 (MCA)
- 8 **RACHMANINOFF: SONATA IN B FLAT MINOR**  
Vladimir Horowitz, Columbia M 30464
- 9 **SAINT SAENS SYMPHONY NO. 3 (Organ)**  
Los Angeles Philharmonic (Mehta), London 6680
- 10 **SATIE: PIANO MUSIC VOL. 5**  
Aldo Ciccolini, Angel S 36774
- 11 **TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS THE WELL-TEMPERED SYNTHESIZER**  
Walter Carlos, Columbia MS 7286
- 12 **PETER RABBIT & THE TALES OF BEATRIX POTTER**  
Soundtrack/Various Artists, Angel S 36789
- 13 **TCHAIKOVSKY: 1812 OVERTURE/ROMEO & JULIET**  
Los Angeles Philharmonic (Mehta), London CS 6670
- 14 **HEIFETZ ON TV**  
Jasha Heifetz, RCA Red Seal LSC 3205
- 15 **TCHAIKOVSKY: 1812 OVERTURE/BEETHOVEN: WELLINGTON'S VICTORY**  
Various Artists/Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3204
- 16 **HOLST: THE PLANETS**  
New Philharmonia (Boult), Angel S 36420
- 17 **LOVE STORY**  
Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3210
- 18 **STRAUSS: ALSO SPRACH ZARATHUSTRA**  
Berlin Philharmonic (Boehm), DGG 138001
- 19 **EVERYTHING YOU ALWAYS WANTED TO HEAR ON THE MOOG**  
Andrew Kazdin and Thomas Z. Shepard, Columbia M 30383
- 20 **BEETHOVEN'S GREATEST HITS**  
Various Artists, Columbia MS 7504
- 21 **THE CHOPIN I LOVE**  
Artur Rubinstein, RCA Red Seal LSC 4000
- 22 **SOUNDTRACK: 2001: A SPACE ODYSSEY**  
MGM SIE ST 13
- 23 **BEETHOVEN: THREE FAVORITE SONATAS**  
Artur Rubinstein, RCA Red Seal LSC 4001
- 24 **SCOTT JOPLIN: PIANO RAGS**  
Joshua Rifkin, Nonesuch 71248
- 25 **BEETHOVEN: SYMPHONY NO. 9**  
Philadelphia Orchestra (Ormandy), Columbia MS 7016
- 26 **MAHLER: GREATEST HITS**  
Various Artists, RCA LSC 5013
- 27 **MY FAVORITE ENCORES**  
Van Cliburn, RCA Red Seal LSC 3185
- 28 **DONIZETTI: LUCIA DI LAMMERMOOR (3 LP's)**  
Sills/Bergonzi/Various Artists/London Symphony (Schippers), ABC/ATS 200006/3
- 29 **MAHLER: SYMPHONY NO. 3 (2 LP's)**  
Procter/Ambrosian Singers/Wadsworth Chorale/London Symphony (Horenstein), Nonesuch 73023
- 30 **PENDERECKI: UTRENJA ENTOMBMENT OF CHRIST**  
Woytowicz/Meyer/McCoy, Philadelphia Orchestra (Ormandy)/Temple University Choir, RCA LSC 3180
- 31 **GREAT OPERATIC DUETS**  
Placido Domingo & Sherrill Milnes, RCA Red Seal LSC 3182
- 32 **MY FAVORITE CHOPIN**  
Van Cliburn, RCA Red Seal LSC 2576
- 33 **PARKENING PLAYS BACH**  
Christopher Parkening, Angel S 306041
- 34 **BEETHOVEN'S PIANO CONCERTOS IN D**  
Peter Serkin, New Philharmonia (Ozawa), RCA Red Seal LSC 3152
- 35 **BACH'S GREATEST HITS**  
Various Artists, Columbia MS 7501
- 36 **MOZART: CONCERTOS 17 & 21 (Elvira Madigan)**  
Anda/Camarata of the Salzburg Mozarteum Academica (Anda), DGG 138783
- 37 **ART OF JESSI BJOERLING**  
Seraphim 60168
- 38 **HAYDN: SYMPHONIES NO. 3 (2 LP's)**  
Cleveland Orchestra (Szell), Columbia M 30646
- 39 **BEETHOVEN: SYMPHONY NO. 5**  
New York Philharmonic (Bernstein), Columbia MS 6468
- 40 **PRIMO TENORE**  
Luciano Pavarotti, London OS 26192

Dear Distributor:

I have been having trouble FINDing Artur Rubinstein's L.P., "The Chopin I Love." Can you please help?

—A Frustrated Boston Dealer

FIND can do it.

## Soul Sauce



**BEST NEW RECORD  
OF THE WEEK:**

### "Respect Yourself"

**STAPLE SINGERS  
(Stax)**

By ED OCHS

**SOUL SLICES:** Who are the New Birth? Why, they're the Nite-Liters, Love, Peace & Happiness, Alan Frye, a few other voices, plus the production and packaging imagination of Harvey Fuqua, mastermind behind this Vegas-type soul revue of the future. And the future is upon us, all together in the New Birth, the multitude is busting everywhere with the single, "It's Impossible" and "Ain't No Big Thing" album of RCA. Everything clear now? Because the Nite-liters' "Morning, Noon & Nite-Liters" LP is also streaking, with new LP's in the works for both. And Fuqua is about to give "new birth" to the original Moonglows, his initial triumph, while RCA and Buzz Willis are a best bet to breath new life into Adam Wade and the Jimmy Castor Bunch (now at Small's) just signed to the label. Add to that brew the Main Ingredient who have added Cuba Gooding, an original Ingredient, to the group, the Fawns' "Problem Child" (produced by the Main Ingredient), the Swiss Movement—and we're breathless, though not speechless, about RCA's soul success. . . . Sussex's Presidents have name-changed to Trilogy with "Enic Menic Minie Moe." . . . The "new" Gene McDaniels plays Gerde's Folk City, N.Y., for five days beginning Tuesday (5). . . . New Chee Chee & Peppy: "Never, Never," on Buddah. . . . New Tyrone Davis: "You Keep Me Holding On" on Dakar. . . . **Album Happenings:** Aretha Franklin, "Aretha's Greatest Hits" (Atlantic); "Soul to Soul" (Atlantic); Isley Bros., "Givin' It Back" (T-Neck); Smokey Robinson & the Miracles, "One Dozen Roses" (Tamla); Buddy Miles, "Live" (Mercury); Rasputin's Stash (Cotillion); New Birth, "Ain't No Big Thing" (RCA); Bobby Womack, "Communication" (UA); Elvin Jones, "Genesis" (Blue Note); Mel Brown, "Mel Brown's Fifth" (Impulse); Eric Mercury, "Funky Rock" (Enterprise); Jimi Hendrix, "Rainbow Bridge" (Reprise). . . . Next Kool & the Gang LP: "Live at PJs," on De-Lite. . . . At the Apollo till Tuesday (5): Mighty Clouds of Joy, Shirley Caesar, Pilgrim Travelers, and Swanee Singers. . . . Breakouts: James Brown, Persuaders, Denise LaSalle, Eighth Day, Ponderosa Twins, Ray Charles, Joe Simon, Main Ingredient, Tops, New Birth, Intruders, Glass House, Isleys, Bobby Womack, Little Milton, Fuzz, Albert King, Chairmen of the Board, Frederick II. . . . Calla has picked up a WWRL winner with Bird Rollins' "Here He Comes Drunk Again." . . . SCLC's Operation Breadbasket shows off its biggest Black Expo yet at Chicago International Amphitheatre for five days, starting Wednesday (29). A who's who in black entertainers will be led by Gladys Knight & the Pips, James Brown, Isaac Hayes, Jackson Five, Dells, Stevie Wonder and Aretha. . . . Spring has a hit with Millie Jackson's "Child of God." Listen for it. . . . Soul Sauce picks & plays: Marvin Gaye, "Inner City Blues" (Tamla); Rasputin's Stash, "Your Love Is Certified" (Cotillion); Supremes, "Touch" (Motown); David Ruffin, "You Can Come Right Back" (Motown); James Ellis, "Ain't Gonna Cry" (Continued on page 35)



THE PERSUASIONS, who soul a cappella for Capitol, harmonize with, kneeling, Capitol's Kathy Flores and Arthur Fields, district promotion manager, who joined the group for their opening at The Main Point, Bryn Mawr, Pa., as the group's album, "We Came to Play," hit the charts. Single from the LP is "It's You That I Need."

## BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	MAKE IT FUNKY, Pt. 1 James Brown, Polydor 14088 (Dynatone, BMI)	6	26	16	SURRENDER Diana Ross, Motown 1188 (Jobete, BMI)	4
2	1	STICK-UP Honey Cone, Hot Wax 7106 (Buddah) (Gold Forever, BMI)	8	27	27	GIVE THE BABY ANYTHING THE BABY WANTS Joe Tex, Dial 1008 (Mercury) (Tree, BMI)	4
3	3	SPANISH HARLEM Aretha Franklin, Atlantic 2817 (Progressive Trio, BMI)	9	28	28	ALL DAY MUSIC War, United Artists 50815 (Far-Out, ASCAP)	7
4	6	THIN LINE BETWEEN LOVE AND HATE Persuaders, Atco 6822 (Cotillion/Win or Lose, BMI)	8	29	33	MacARTHUR PARK Four Tops, Motown 1189 (Canopy, ASCAP)	3
5	5	IF YOU REALLY LOVE ME Stevie Wonder, Tamla 54208 (Motown) (Jobete, BMI)	7	30	32	PIN THE TAIL ON THE DONKEY Newcomers, Stax 0099 (East/Memphis, BMI)	4
6	11	TRAPPED BY A THING CALLED LOVE Denise LaSalle, Westbound 182 (Chess/Janus) (Ordona/Bridgeport, BMI)	7	31	31	A NATURAL MAN Lou Rawls, MGM 14262 (Berekofsky-Hebb Unltd., BMI)	6
7	4	BREAKDOWN, Pt. 1 Rufus Thomas, Stax 0098 (East/Memphis, BMI)	8	32	40	IT'S IMPOSSIBLE New Birth, RCA 74-0520 (Sunbury, ASCAP)	3
8	7	TIRED OF BEING ALONE Al Green, Hi 2194 (London) (Jec, BMI)	13	33	36	BLOOD IS THICKER THAN WATER Eddie Floyd, Stax 0095 (East/Memphis, BMI)	4
9	8	THE LOVE WE HAD (Stays on My Mind) Dells, Cader 5683 (Chess/Janus) (Chappell/Butler, BMI)	9	34	46	I BET HE DON'T LOVE YOU Intruders, Gamble 4016 (Gamble-Huff, BMI)	2
10	10	HIJACKIN' LOVE Johnnie Taylor, Stax 0096 (Groovesville, BMI)	6	35	50	WALK EASY MY SON Jerry Butler, Mercury 73241 (Butler, ASCAP)	2
11	12	CALL MY NAME, I'LL BE THERE Wilson Pickett, Atlantic 2824 (Wren, ASCAP)	6	36	—	LOOK WHAT WE'VE DONE TO LOVE Glass House, Invictus 9097 (Capitol) (Gold Forever, BMI)	1
12	21	YOU'VE GOT TO CRAWL (Before You Walk) 8th Day, Invictus 9098 (Capitol) (Gold Forever, BMI)	4	37	38	HOT PANTS—I'M COMING, COMING, I'M COMING Bobby Byrd, Brownstone 4203 (Polydor) (Dynatone, BMI)	2
13	15	WOMEN'S LOVE RIGHTS Laura Lee, Hot Wax 7105 (Buddah) (Gold Forever, BMI)	9	38	30	I JUST WANT TO CELEBRATE Rare Earth, Rare Earth 5131 (Motown) (Jobete, BMI)	5
14	22	YOU SEND ME Ponderosa Twins + One, Horoscope 102 (All Platinum) (Higuera, BMI)	5	39	—	SPILL THE WINE Isley Brothers, T-Neck 932 (Buddah) (Far Out, ASCAP)	1
15	9	AIN'T NO SUNSHINE Bill Withers, Sussex 219 (Buddah) (Interior, BMI)	13	40	48	COMMUNICATION Bobby Womack, United Artists 50816 (Unart/Tracebob, BMI)	2
16	13	SMILING FACES SOMETIMES Undisputed Truth, Gordy 7180 (Motown) (Jobete, BMI)	15	41	—	IF THAT AIN'T A REASON (For Your Woman to Leave You) Little Milton, Stax 0100 (Groovesville/East/Memphis, BMI)	1
17	25	FEEL SO BAD Ray Charles, ABC 11308 (Arc/Playmate, BMI)	5	42	43	I'LL LOVE YOU UNTIL THE END Luther Ingram, KoKo 2103 (Stax/Volt) (Klondike, BMI)	2
18	17	WHATCHA SEE IS WATCHA GET Dramatics, Volt 4058 (Groovesville, BMI)	14	43	45	FUNKY RUBBER BAND Popcorn Wylie, Soul 35087 (Motown) (McLaughlin/Ale-King, BMI)	3
19	20	A NICKEL & A NAIL O.V. Wright, Back Beat 622 (Don, BMI)	6	44	44	CAN YOU GET TO THAT Funkadelic, Westbound 185 (Chess/Janus) (Bridgeport, BMI)	5
20	41	GEORGIA BLUE/ALL MY HARD TIMES Joe Simon, Spring 118 (Polydor) (Cape Anne, BMI/Lowery, BMI)	3	45	—	I'M SO GLAD Fuzz, Calla 179 (Roulette) (JAMF/Fernciff/Sharloff, BMI)	1
22	18	TAKE ME GIRL, I'M READY Jr. Walker & the All Stars, Soul 35084 (Motown) (Jobete, BMI)	8	46	—	EVERYBODY WANTS TO GO TO HEAVEN Albert King, Stax 0101 (Deerwood, BMI)	1
23	19	SHE'S ALL I'VE GOT Freddie North, Mankind 12004 (Nashboro) (Williams/Excellerec, BMI)	7	47	47	BREEZIN' Gabor Szabo/Bobby Womack, Blue Thumb 200 (Tracebob/Unart, BMI)	3
24	29	BLACK SEEDS KEEP ON GROWING Main Ingredient, RCA 74-0517 (Ingredient, BMI)	5	48	—	TRY ON MY LOVE FOR SIZE Chairmen of the Board, Invictus 9099 (Capitol) (Gold Forever, BMI)	1
25	26	GHETTO WOMAN B.B. King, ABC 11310 (Pamco/Sounds of Lucille, BMI)	4	49	49	WANTED DEAD OR ALIVE Krystal Generation, Mr. Chand 8006 (Mercury) (Defrantz-Monique, ASCAP)	2
				50	—	GROOVIN' OUT ON LIFE Frederick II, Vulture 5002 (Lizard)	1

## Byrd Adds Law To Afro Studies

NEW YORK — Donald Byrd, Blue Note jazz artist and currently chairman of the Black music department at Howard University in Washington, D.C., has created a course at Howard called "Legal Protection of Literature, Music and Art."

A leading voice in jazz for twenty years, Byrd's syllabus on teaching Afro-American music in the classroom has been adopted by the New York Board of Education. Byrd is preparing for his third trip to West Africa, has recorded an LP of authentic African music, "Electric Byrd," and is working on a new album for Blue Note in Los Angeles.



QUINCY JONES, A&M's "Mr. Q," is hailed by, left to right: Clarence Williams III, Gloria Foster, Shaft's Richard Roundtree, Sarah Vaughn and Greg Morris, who were among guests previewing Jones' latest album, "Smackwater Jack," in L.A. where he was appearing at the Greek Theatre. Hey, where's Quincy?!

# Soul Sauce

• Continued from page 34

No More" (Cotillion); **Freda Payne**, "You Brought the Joy" (Invictus); **G.C. Cameron**, "Act Like a Shotgun" (MoWest); **Intrigues**, "To Make a World" (Yew); **Isley Brothers**, "Spill the Wine" (T-Neck); **Chi-Lites**, "Have You Seen Her" (Brunswick); **Percy Sledge**, "That's the Way I Want to Live" (Atlantic); **Radiants**, "Sunshine Girl" (Twilight); **Dave "Baby" Cortez**, "Funky Dance" (Sound-Pak); **Sisters Love**, "Bigger You Love" (A&M); **Keith Jarrett**, "All I Want" (Atlantic); **Betty LaVette**, "Stormy" (TCA). . . . **Max Roach Quartet** to Atlantic. . . . **Phil Chett** at Philly Groove, smilin' about the **Del-fonics** new one, "Walk in the Sun," reads Soul Sauce. D'you?

# Vox Jox

• Continued from page 32

rector of **WAAB**, Worcester, Mass., is now with **WBT**, Charlotte. . . . **Liz and Bob Ray**, the 7-midnight personality at **KLIV**, San Jose, have a new girl—**Kelly-Anne**. . . . **Hugh Barr** has been promoted to station manager of **WHAS**, Louisville, Ky. He was program director.

★ ★ ★  
**Doug Meyer**, winner of a progressive rock air personality award in the recent **Billboard** competition, needs a job. His address is 34 Lewis Place, New Rochelle, N.Y. 10804. . . . **Jon Badaux** and **Don Elliott**, radio production people, have opened **Hollywood-North Recording Studio**, North Hollywood, Calif. 90601, and are deep involved in producing material for radio. . . . **Bob Sirott**, who'd been doing a weekend show under the name of **Robert R. Bradley** for **WBBM-FM**, Chicago, is now doing a 6-10 a.m. Monday through Friday show.

★ ★ ★  
**Bill Thomas**, national program director, has named **Sonrose (Gay Poppa) Rutledge** program director of **KOKA**, Shreveport, La., and hired **Bernard (Mr. B) Miller** from **KOIL** in Ohama to pull the 7-midnight show on **KNOK**, Fort Worth. . . . **Jay Michael** and **Jerry King** have left **WISE**, Asheville, N.C. Michael is with **WFGW** and King with **WKKE**, Asheville. . . . **Merrill Barr**, general manager of **Hap Day Industries**, 119 Pembroke, Boston, Mass. 02118, wants me to mention that he has a "Have a Happy Day" package consisting of 37 pieces of music, stingers, instruments, etc.), complete graphics, a monthly idea service, 65 happy news stories (authoritatively reported by former **ABC** newsmen **Don Allen**), and his own line of quality happy day merchandise, including a Happy wrist watch. If any of you people would like to know more about the Happy Day promotion package, which is on many, many stations already, write him or call him at 617-267-7886. Mention the **Vox Jox** and you get a free Happy Day button.

★ ★ ★  
**Jack Kane** is the new program director of **WMPO**, Middleport, Ohio. He'll continue as afternoon air personality. . . . Lineup at **KEWI**, Topeka, Kan., includes program director **Carl Jay** 6-9 a.m., music director **Bob Linot** 9-noon, **Joe Holliday** noon-4 p.m., **Jay Hamilton** 4-7 p.m., **Dennis Ray** 7-midnight, **Jack Wolfe**, all-night. In the Apr./May **ARB**,

**KEWI** had a 31.1 share of the audience 6 a.m.-midnight. **WREN** was closest to **KEWI** with 18. . . . I forgot to mention a couple of weeks ago that **Thom O'Hair** has been promoted to program director of **KSAN-FM**, San Francisco progressive rock station. He used to be station manager of **KZEL-FM**, progressive rock station in Eugene, Ore. Once known as **Montana Banana**, O'Hair is doing the 7-10 a.m. show on **KSAN-FM**.

★ ★ ★  
**Tom Crone**, music director of **CKPG**, 1220 Sixth Ave., Prince George, British Columbia, Canada, wants to exchange playlists with U.S. stations. . . . **Carson Schreiber** is leaving **KBBQ**, Burbank (Los Angeles) to join **KLAC**, Los Angeles. Says he's going to be helping program director **Bill Ward**.



**JOE FRAZIER**, world heavyweight boxing champion, who records for his own Knockout label, with **Pete Bennett**, national promotion director, **ABKCO**, center, and **Yank Durham**, Frazier's manager. The occasion was a parade to celebrate the 75th anniversary of the New York State Fire department. Frazier is working nightclubs and preparing an album.



**CECIL HOLMES**, vice-president and director of r&b promotion for **Buddah Records**, receives the "Promotion Man of the Year" award at the **NATRA** convention in Chicago. With Holmes is **E. Rodney Jones**, past president of **NATRA** and program director of **WVON**. **Buddah** was represented in the voting by award winners the **Honey Cone**, **Bill Withers** and the production team of **Holland, Dozier and Holland**.

## Black Composers Premiere Coleman

**NEW YORK**—The Society of Black Composers present a second concert of 20th century music in modern classical language, Saturday (2), at **Alice Tully Hall**, Lincoln Center. The performance includes a work by **Noel DaCosta** featuring bassist **Ron Carter** and a work by **Oilly Wilson** for piano and tape. Premiered will be **Ornette Coleman's** "Quintet for String Quartet and Trumpet."

OCTOBER 2, 1971, **BILLBOARD**

## BEST SELLING Soul LP's

Billboard SPECIAL SURVEY For Week Ending 10/2/71

★ 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	<b>SHAFT</b> Soundtrack/Isaac Hayes, Enterprise ENS 2-5002 (Stax/Volt)	8	26	26	<b>SAGITTARIUS MOVEMENT</b> Jerry Butler, Mercury SR 61347	3
2	2	<b>WHAT'S GOING ON</b> Marvin Gaye, Tamla TS 310 (Motown)	16	27	27	<b>BEST OF TWO WORLDS</b> Soul Children, Stax STS 2043	10
3	3	<b>ARETHA LIVE AT THE FILLMORE WEST</b> Aretha Franklin, Atlantic SD 7205	18	28	29	<b>SECOND MOVEMENT</b> Eddie Harris & Les McCann, Atlantic SD 1583	17
4	5	<b>(For God's Sake) GIVE MORE POWER TO THE PEOPLE</b> Chi-Lites, Brunswick BL 754170	9	29	25	<b>THEM CHANGES</b> Buddy Miles, Mercury SR 61280	38
5	4	<b>FREEDOM MEANS</b> Dells, Cadet CA 50004 (Chess/Janus)	8	30	30	<b>BLACK IVORY</b> Wanda Robinson, Perception PLP 18	4
6	6	<b>HOT PANTS</b> James Brown, Polydor PC 4054	4	31	33	<b>NATURAL MAN</b> Lou Rawls, MGM SE 4771	4
7	7	<b>JUST AS I AM</b> Bill Withers, Sussex SXBS 7006 (Buddah)	17	32	28	<b>HOWLIN' WOLF SESSIONS</b> Various Artists, Chess CH 60008 (Chess/Janus)	4
8	—	<b>ARETHA'S GREATEST HITS</b> Aretha Franklin, Atlantic SD 8295	1	33	31	<b>EXPOSED</b> Valerie Simpson, Tamla TS 311 (Motown)	11
9	8	<b>'MR. BIG STUFF'</b> Jean Knight, Stax STS 2045	7	34	34	<b>GIVIN' IT BACK</b> Isley Bros., T-Neck TNS 3008 (Buddah)	2
10	11	<b>THE SKY'S THE LIMIT</b> Temptations, Gordy GS 957 (Motown)	20	35	32	<b>MAYBE TOMORROW</b> Jackson 5, Motown MS 735	23
11	9	<b>LIVE AT FILLMORE WEST</b> King Curtis, Atco SD 33-359	8	36	36	<b>BLACK SEEDS</b> Main Ingredient, RCA LSP 4483	2
12	13	<b>CHAPTER TWO</b> Roberta Flack, Atlantic SD 1569	57	37	38	<b>MORNING, NOON &amp; THE NITE-LITERS</b> Nite-Liters, RCA LSP 4493	9
13	12	<b>IF I WERE YOUR WOMAN</b> Gladys Knight & the Pips, Soul SS 731 (Motown)	20	38	39	<b>WHERE I'M COMING FROM</b> Stevie Wonder, Tamla TS 308 (Motown)	22
14	14	<b>SURRENDER</b> Diana Ross, Motown MS 723	9	39	37	<b>WE CAME TO PLAY</b> Persuasions, Capitol ST 791	9
15	16	<b>BREAKOUT</b> Johnny Hammond, Kudu KU-01 (CTI)	10	40	41	<b>TO BE CONTINUED</b> Isaac Hayes, Enterprise ENS 1014 (Stax/Volt)	43
16	18	<b>CURTIS LIVE</b> Curtis Mayfield, Curtom CRS 8008 (Buddah)	18	41	35	<b>ALL BY MYSELF</b> Eddie Kendricks, Tamla TS 310 (Motown)	21
17	10	<b>UNDISPUTED TRUTH</b> Gordy GS 955L (Motown)	11	42	43	<b>BEST OF KOOL &amp; THE GANG</b> DeLite DE 2009	2
18	17	<b>MAGGOT BRAIN</b> Funkadelic, Westbound WB 2007 (Chess/Janus)	9	43	—	<b>SOUL TO SOUL</b> Soundtrack, Atlantic SD 7207	1
19	19	<b>RAINBOW FUNK</b> Jr. Walker & the All Stars, Soul S 732L (Motown)	10	44	47	<b>VOLCANIC ACTION OF MY SOUL</b> Ray Charles, ABC ABCS 726	18
20	21	<b>ONE WORLD</b> Rare Earth, Rare Earth RS 520 (Motown)	10	45	40	<b>MELTING POT</b> Booker T. & the MG's, Stax STS 3001	38
21	15	<b>TRUTH IS ON ITS WAY</b> Nikki Giovanni & the New York Community Choir, Right On RR 05001	7	46	46	<b>THE FUZZ</b> Cala LC 2001 (Roulette)	3
22	24	<b>OSIBISA</b> Decca DL 75285 (MCA)	13	47	45	<b>LOVEJOY</b> Albert King, Stax STS 2040	14
23	23	<b>SWEET SWEETBACK'S BAADAASSS SONG</b> Soundtrack, Stax STS 2043	17	48	44	<b>B.B. KING LIVE AT COOK COUNTY JAIL</b> ABC ABCS 723	31
24	22	<b>DONNY HATHAWAY</b> Atco SD 33-360	21	49	50	<b>ONE DOZEN ROSES</b> Smokey Robinson & the Miracles, Tamla 312 L (Motown)	2
25	20	<b>WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL</b> Ike & Tina Turner, United Artists UAS 9953	12	50	49	<b>WORKING TOGETHER</b> Ike & Tina Turner, Liberty LST 7650	45

## Roster Activity Brightens Jewel

**NEW YORK** — Jewel Record Corp. of Shreveport, La. has signed the largest number of artists ever to its Jewel, Paula and Ronn labels covering the soul and gospel fields.

Name artists include **Buddy Ace**, **Roscoe Robinson**, **Bobby Patterson**, **Sunnyland Slim**, **Fontella Bass** and funnyman **Pigmeat Markham**. In gospel, Jewel has inked **Rev. C.L. Franklin**, **Rev. Clay Evans**, **Rev. C.L. Moore**, **Brooklyn All-Stars**, **Meditation Singers** and the **Violinaires**.

Jewel will also release blues albums from France, starting with blues by **John Lee Hooker** and **Memphis Slim**.



**JOE TEX** signs in at Nashville's **Soundshop Studios** with producer **Buddy Killen** looking on. Tex promises to step up his singles output as his latest **Dial** disk, "Give the Baby Anything," makes a chart impression.



## J. Walter Thompson Creates National CMA Fete Jingles

By BILL WILLIAMS

NASHVILLE—Specially created jingles, both for the Country Music Association Awards Show and for general use during Country Music Month (October) have been produced in Nashville.

The J. Walter Thompson Agency selected Lynn Anderson and Sonny James to do promotional announcements plugging the Awards show telecast here Oct. 10. These promo announcements will be distributed to country music radio stations in all the top markets of the U.S.

As for the country month promotion, a package of seven jingles

is being distributed to every station promoting this form of music.

The Nashville Edition, consisting of Hurschel Winginton, DeLores Edgin, Joe Babcock and June Page, performed vocally on the session which was produced by Vic Willis. The jingles were written by Richard Gerrett, one of the Four Guys.

Others who had a part in the production of the jingles include Paul Wilder, American Federation of Television and Radio Artists (AFTRA); Harold Hitt and Mike Figlio, Columbia Records; and Joe Talbot, whose Precision Record

Pressing Company handled that phase, at no cost.

In Canada, George Taylor of Rodeo Records cut 27 spots, which have been sent to the Canadian stations on an LP. Taylor and his firm absorbed the cost of having the spots cut, edited, mastered, pressed and distributed.

Banners calling special attention to Country Music Month have been distributed to radio stations, with the stations placing them in record retail outlets in their markets. This idea was fostered by Jim Schwartz of Washington.

On behalf of CMA, Johnny Cash has requested proclamations from the governors of the 50 states, and many of them have already been so proclaimed.

Promotional packages and entry forms for the annual Country Music Month radio station contest have been mailed, and entries are being received by CMA. A first, second and third place winner will be selected by a panel of judges and special plaques will be awarded each station.

Roy Horton, of the Peer-Southern Organization, is chairman of Country Music Month.

## 20 Pre-1950 Country Writers To Enter NSA Hall of Fame

NASHVILLE — Twenty new members, all of whom wrote hit songs prior to 1950, will be inducted into the Nashville Songwriters' Association Hall of Fame next week.

The Second Annual NSA Hall of Fame banquet and presentation ceremony will be held Oct. 11 at the Ramada Inn North. Ceremonies will be preceded by cocktails.

A capacity crowd of 350 will be on hand to witness the induction of the honorees, many of whom will be in attendance.

This year's winners are Smiley Burnette ("Ridin' Down The Canyon"); Jenny Lou Carson ("Jealous Heart"); Wilf Carter ("Rye Whiskey"); Zeke Clements ("Just A Little Lovin'"); Jimmie Davis ("Nobody's Darlin'"); Alton and Rabon Delmore ("Blues Stay Away From Me"); Al Dexter ("Pistol Packin' Mama"); Vaughn Horton ("Mockingbird Hill"); Bradley Kincaid ("Little Rosewood Casket"); Bob Nolan ("Cool Water"); Bill Monroe ("Kentucky Waltz"); Tex Owens ("The Cattle Call"); Tex Ritter ("Dear John"); Carson J. Robinson ("Life Gets Teejus"); Tim Spencer ("Room Full of Roses"); Wiley Walker and Gene Sullivan ("When My Blue Moon Turns To Gold Again"); Jimmy Wakely ("Too Late"); and Scotty Wiseman ("Have I Told You Lately That I Love You").

Under the current rules of the

organization, efforts are made to honor first those songwriters from the older era. Consequently the 1950 cut-off date was established. This will exist only as long as the early eligibles have not been named.

Eddie Miller is president of the organization, while songwriters Bob Tubert, Bettye Jean Robinson, Clarence Selman and Alex Zanetis are the other officers. The board of directors, in addition to these officers, are Tommy Floyd, Dallas Frazier, Tom T. Hall, Tom Hartman, Karen Kelly, Wayne Kemp, Buddy Mize, Eddie Noak, Roland Pike, Dale Turner and Marijohn Wilkin.

Each writer, and his most famous song, was carefully researched by a committee to determine that he actually authored the tune.

## Club Opens With Saloon & 2nd Major Dallas Country

DALLAS — The first official "saloon" to open in this state in more than 50 years was launched last week, after conversion from a ballroom.

The Longbranch Saloon will feature country music nightly. Owned by Bill Horseman, the saloon has

a capacity of 1,000 and advertises the "longest bar in the state."

The house band at the Longbranch is furnished by Bob Williams, formerly of Nashville, and his 11-piece country band. The guest artist for the opening week was Irene Danner, of Danrite Records.

The new club is located just four blocks from the famed Longhorn Ballroom, owned and operated by Dewey Groom, which has been at that location for 27 years.

The Longbranch, however, will, under the new liberalized Texas laws, sell mixed drinks, giving it the "saloon" classification. The Longhorn, which also features leading country acts, does not sell liquor. Patrons, though, may bring their own bottles.

The saloon, formerly the Aragon Ballroom, had been closed for several months while undergoing extensive remodeling.

Groom, the Longhorn operator, said the opening of the competitive country place was probably spurred by the fact that business in Dallas is again on the upswing, after approximately 18 months of the doldrums. During that time he had slacked his bookings appreciably, as much as 50 per cent at times. He said he was encouraged by the new turn of events.

The new club, he said, had not affected his business at all so far.

## WWVA Renewed By RCA Products

WHEELING, W.Va. — Larry Davidson, general sales manager of WWVA, and Elroy Kahane, country promotion manager for RCA, have jointly announced a renewal of option for advertising RCA product over "Jamboree U.S.A."

Under the initial contract, RCA agreed to co-sponsor the show for 13 weeks, with an option for renewal. Davidson said the record label renewal has made "Jamboree U.S.A." almost a complete sell-out for the coming year.

"Response to our initial advertising was so fantastic," Kahane said, "that we not only decided to renew for the agreed 13 weeks, but instead decided to buy the entire year."

The program, now in its 38th year, is broadcast every Saturday night over WWVA.

## Charlie Louvin-Melba Montgomery Show Revue Emulates Wagoner Edict

NASHVILLE—Capitol Records artist Charlie Louvin says he will try to follow the pattern set by Porter Wagoner next year in concentrating on the "secondary" booking markets.

Louvin, who currently is forming a self-contained package with Melba Montgomery, said the idea had occurred to him even before the announcement concerning Wagoner was made by Top Billing, his booking agency.

Top Billing's Tandy Rice said Wagoner would, for many reasons, forsake the package shows next year and go into the small towns, working on smaller promotions. His show is self-contained, with Dolly Parton, Spec Rhodes, the Wagonmasters and others filling out his program. Wagoner's reasons for this ranged from his desire not to work with other acts, which reduced his own time on stage, to the fact that one bad act in a package could leave a sour taste for the entire show.

Louvin feels that his relatively low price for a self-contained unit (\$1,250) can be handled by any radio station in an independent promotion.

"There are many small daytime stations, for example, that could afford that price and still come out ahead, regardless of the size of the market," Louvin said.

The Capitol artist noted that, in the big city package shows, fans are having to drive 50 to 100 miles and then pay an admission price of six dollars or so to see a package. This, he feels, cuts down on the attendance at the show, and makes

it impossible for this fan to see more than one or two shows a year. By going into the rural areas and lowering the price, he thinks everyone will benefit.

Louvin recently did such a show in Bainbridge, Ga., which drew more than 1,000, at a top price of \$3.00. The station which handled the promotion not only came out ahead, but built a good will in the process.

## Nashville Scene

The Hager Twins, Jim and John, have parted company with the Omac Artist Corporation in Bakersfield. Jack McFadden says only that the "methods and objectives of the parties concerned have not coalesced in the recent past." . . . Loretta Lynn again defied doctor's orders and went back on the road. She came in from her last trip totally exhausted, and was hospitalized. Her husband, Mooney, accompanied her this time to limit her off-stage activities. Demands on her time have been horrendous. . . . Porter Wagoner has taken delivery on a new bus, which cost in excess of \$100,000 with customizing. It contains three separate staterooms, one for Wagoner, one for Dolly Parton, and an office-stateroom combination for Don Warden, his road manager. . . . The back to the soil movement is still underway. The latest to purchase farms are Clyde Beavers and the Compton Brothers, Harry and Bill. Beavers has 400 acres with cattle, the Comptons 327 acres with rattlesnakes. . . . Sandy Posey, along with her husband, is moving back to Memphis to have her baby there, expected this fall. . . . Johnny Bragg's new release, "The Prisoner's Song," has a strange background. When Bragg, the prisoner who wrote "Just Walkin' In The Rain" for Marty Robbins, was out of prison on parole, he did a "practice" session, with Roger Miller picking

the guitar for him in the background. That "practice" session now has been released as a single on the Elbejay label. . . . Buck Owens' Bakersfield Brass now will begin recording as a vocal as well as an instrumental group. The first single under this arrangement will be released by Capitol Oct. 11, right at the time of the big convention in Nashville. . . . Ray Sanders, newest member of the syndicated "Hee-Haw" show, has a new U-A release, is playing numerous club dates, and is working on a movie.

A record-shattering 20 publishers were elected to ASCAP membership through the Southern Region office at the latest monthly board meeting. It compares with nine elected in the same period a year ago. . . . Jim Richard's Princess label has five new releases just out on various artists. . . . Bill Carlisle has come back home to Hickory Records. This is the label where he had his many hits a few years back. Since then he has tried other labels, without a great deal of success. Now he has signed with Hickory again, and his first release is titled "Man of the Lord." . . . Faron Young and Billy Deaton, who formed a partnership a few weeks ago with Clyde Pitts in Blackboard Music, now have bought out his interests in the company, and will add even more writers. . . . Dimension Mu-

(Continued on page 37)

## Twitty-Lynn Start Agency

NASHVILLE—An imminent announcement is expected concerning the formation of a talent agency here owned jointly by Conway Twitty and Loretta Lynn.

The agency, to be known as United Talent, will also incorporate other acts.

Miss Lynn, who has been hospitalized twice lately due to illness

on the road, recently left the Wilhelm Agency, and Twitty departed amicably from Bob Neal, where both had been for a number of years.

The success of their singles and albums as a duet prompted the move. The firm will operate from the headquarters of Loretta Lynn Enterprises on Nashville's Music Row.

**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 . . .**



FRANCES PRESTON, vice president of BMI and chairman of the 1971 Country Music Association banquet, announced details this week for the annual CMA banquet and show, which includes Anne Murray, Bill Anderson, Tammy Wynette, George Jones and Johnny Cash. Shown going over plans are, left to right, Bill Hudson, Frank Jones and Mrs. Preston.



# Billboard Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 10/2/71

★ 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	11
2	2	I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510	17
3	3	I'M JUST ME Charley Pride, RCA LSP 4560	12
4	4	SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol ST 835	5
5	10	I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca DL 75292 (MCA)	5
6	8	TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS)	5
7	5	A MAN IN BLACK Johnny Cash, Columbia C 30440	16
8	6	THE LAST TIME I SAW HER Glen Campbell, Capitol SW 733	10
9	7	THE SENSATIONAL SONNY JAMES Capitol ST 804	9
10	12	BEST OF PORTER WAGONER & DOLLY PARTON RCA LSP 4556	10
11	11	POEMS, PRAYERS & PROMISES John Denver, RCA LSP 4499	14
12	13	RUBY Buck Owens & the Buckaroos, Capitol ST 795	12
13	14	PITTY, PITTY, PATTY Susan Raye, Capitol ST 807	5
14	23	EASY LOVING Freddie Hart, Capitol ST 838	2
15	17	TODAY Marty Robbins, Columbia C 30816	4
16	15	HE'S SO FINE Jody Miller, Epic E 30659 (CBS)	6
17	22	IN SEARCH OF A SONG Tom T. Hall, Mercury SR 61350	3
18	30	KO-KO JOE Jerry Reed, RCA LSP 4596	3
19	21	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor LSP 4506	23
20	9	ROSE GARDEN Lynn Anderson, Columbia C 30411	41
21	16	PICTURES OF MOMENTS TO REMEMBER Statler Brothers, Mercury SR 61349	7
22	33	DAVID HOUSTON'S GREATEST HITS, VOL. 2 Epic E 30602	2
23	24	I'VE GOT A RIGHT TO CRY Hank Williams Jr., MGM SE 4774	7
24	26	WELCOME TO MY WORLD Eddy Arnold, RCA LSP 4570	10
25	19	HAG Merle Haggard, Capitol ST 375	25
26	27	SONGS OF LEON PAYNE George Jones, Musicor MS 3204	3
27	28	WILL THE REAL DAVE DUDLEY PLEASE SING Mercury SR 61351	2
28	25	LONESOME Sammi Smith, Mega M31-1007	8
29	18	THE INCREDIBLE ROY CLARK Dot DOS 25990 (Paramount)	12
30	31	SUPER COUNTRY Danny Davis & the Nashville Brass, RCA LSP 4571	3
31	29	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	26
32	20	TOUCHING HOME Jerry Lee Lewis, Mercury SR 61343	15
33	36	LIVE AT THE SAM HOUSTON COLISEUM Mel Tillis, MGM SE 4788	3
34	32	SINGS "LEAVIN' AND SAYIN' GOODBYE" Faron Young, Mercury SR 61354	8
35	—	JEANNIE C. RILEY'S GREATEST HITS Plantation PLP 13 (SSS Int'l)	11
36	35	I WANNA BE FREE Loretta Lynn, Decca DL 75282 (MCA)	17
37	34	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	57
38	37	MARTY ROBBINS' GREATEST HITS, VOL. 3 Columbia C 30571	22
39	38	SOMETHING SPECIAL Jim Reeves, RCA LSP 4528	14
40	39	FROM ME TO YOU Charley Pride, RCA Victor LSP 4468	36
41	41	DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513	24
42	43	CEDARTOWN, GEORGIA Waylon Jennings, RCA LSP 4567	4
43	42	GWEN (Congratulations) Tommy Overstreet, Dot DOS 25992 (Paramount)	11
44	45	NEXT TIME I FALL IN LOVE (I Won't) Hank Thompson, Dot DOS 25991 (Paramount)	13
45	—	CHIP 'N DALE'S PLACE Claude King, Columbia C 30804	1

## Country Music

### Nashville Scene

• Continued from page 36

sic of Hollywood recently held auditions for singer-songwriters in Des Moines. People were lined up for days at the temporary headquarters at the Hyatt House. . . . That same city, Des Moines, has a new studio, Larium, with eight-track stereo and all the added attractions. . . . **Tiny Tim's** first record on his own label, Vic-Tim Records, has been released. "Why Did They Have to Die So Young." It's being promoted by Brite Star in Nashville. . . . WRDS in South Charleston, W. Va., is still looking for individualized promotional spots for Country Music Month. Call **Skeeter Dodd**. . . . **Leslie Kangas**, general manager of Kangaroo Records in San Gabriel, Calif., says that the new recording of "Made in U.S.A." by **Glenn Snow** and the Country Americans, is getting an unusual response. Many companies of all sorts have written for permission to reproduce the lyrics. There also have been letters from Congressmen and the White House. . . . **Doc Severinsen** a recent visitor at the "Grand Ole Opry." He stayed for the entire show. . . . **Bob Luman**, who has shed 44 pounds, has had his newest country release serviced pop. It should make it in both fields. . . . **Doyle Wilburn**, in one week's time, did five radio syndications, seven television shows, four recording sessions, and a batch of personal appearances. . . . **Skeeter Davis** did the **Stu Phillips** syndicated show in Louisville, and then went on to a benefit show in Marion, Indiana, which filled the house for two nights. . . . **Wilma Burgess** is set for a return trip to Europe in January. . . . **Peggy Little** worked the **Hank Williams** memorial show in Charleston, South Carolina, on the late singer's birthday. . . . **Mayf Nutter** got a rousing ovation at his first "Opry" appearance. . . . **Tommy Overstreet** bought a new customized bus, sold his old one to **Kenny Biggs** of the **Wheeling Jamboree**. . . . The **Carolina Chaperrels** of Anderson, S.C., debuted in Nashville on a **Wilburn Brothers** TV show and on the "Opry."

### Jethro's Mandolin With Chet's Guitar

EVANSTON, ILL. — Jethro Burns, the surviving member of the comedy team of Homer and Jethro, will turn back the pages 20 years when he resumes appearances working with his brother-in-law, Chet Atkins. Burns and Atkins first worked together on the WNOX, Knoxville. Midday Merry-Go-Round in the late '40's. Henry D. (Homer) Haynes died a month ago. Burns and Atkins are married to twin sisters.



Buck Owens relaxes from his appearance at the Landmark in Las Vegas to play golf with Robert Goulet, left, and Pat Boone. Owens played to capacity crowds there.

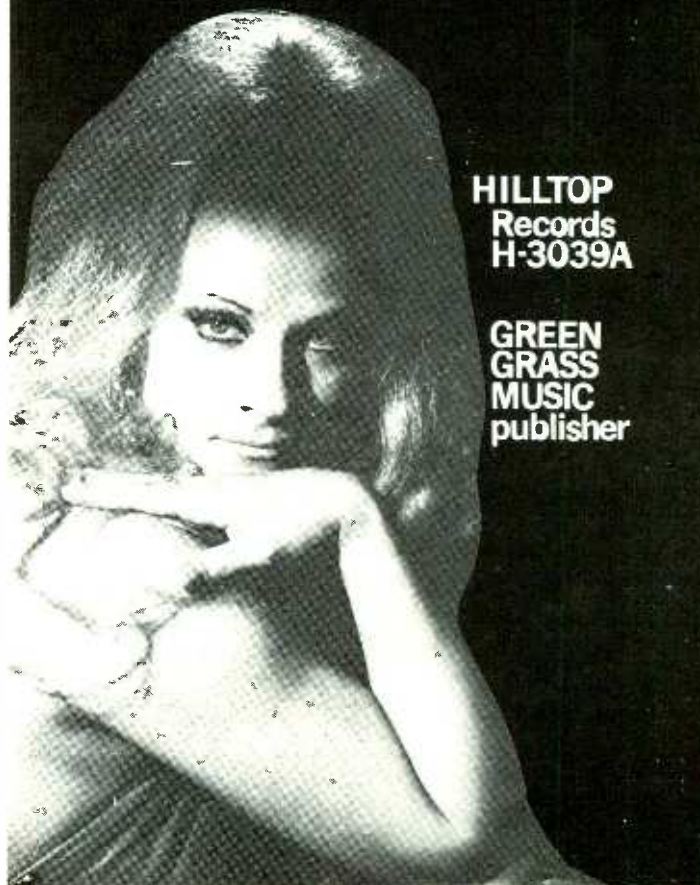
# ONLY Now & Then

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## Does the International Academy of Country and Western Music Know Something You Don't?

This year they picked Mayf Nutter one of the top 5 most promising vocalists.

Why?

It could have been due to his version of *Everybody's Talkin'*. Or *Hey There, Johnny*, Mayf's tribute to Johnny Cash. Or *Simpson Creek Won't Never Run Clear Again*, which not only hit the Top 10 but caused five polluted streams in Clarksburg to be revitalized.

It could be his new Capitol single, *Never Ending Song of Love* (3181) by Delaney Bramlett. It's perfectly suited to Mayf's big, clear, friendly voice.

Every month is Country music month at Capitol.



# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 10/2/71

★ 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	2	<b>EASY LOVING</b> Freddie Hart, Capitol 3115 (Blue Book, BMI)	13	38	47	<b>A SONG TO MAMA</b> Carter Family, Columbia 4-45428 (House of Cash/Oak Valley, BMI)	5
2	1	<b>THE YEAR THAT CLAYTON DELANEY DIED</b> Tom T. Hall, Mercury 73221 (Newkeys, BMI)	13	39	35	<b>MY BLUE TEARS</b> Dolly Parton, RCA 47-9999 (Owepar, BMI)	12
3	4	<b>I'D RATHER BE SORRY</b> Ray Price, Columbia 4-45425 (Buckhorn, BMI)	9	40	42	<b>LOVING HER WAS EASIER (Than Anything I'll Ever Do Again)</b> Roger Miller, Mercury 73230 (Combine, BMI)	9
4	6	<b>HOW CAN I UNLOVE YOU</b> Lynn Anderson, Columbia 4-45429 (Lowery, BMI)	7	41	29	<b>DON'T LET HIM MAKE A MEMORY OUT OF ME</b> Billy Walker, MGM 14268 (Hill & Range/S-P-R, BMI)	11
5	3	<b>QUITS</b> Bill Anderson, Decca 32850 (MCA) (Stallion, BMI)	11	42	43	<b>NEVER ENDING SONG OF LOVE</b> Dickie Lee, RCA 48-1013 (Metric, BMI)	3
6	7	<b>I DON'T KNOW YOU (Anymore)</b> Tommy Overstreet, Dot 17387 (Paramount) (Shenandoah/Terrace, ASCAP)	8	43	44	<b>THE NIGHT MISS NANCY ANN'S HOTEL FOR SINGLE GIRLS BURNED DOWN</b> Tex Williams, Monument 8503 (CBS) (House of Cash, BMI)	6
7	5	<b>YOU'RE LOOKING AT COUNTRY</b> Loretta Lynn, Decca 32851 (MCA) (Sure-Fire, BMI)	10	44	26	<b>THE LAST TIME I SAW HER</b> Glen Campbell, Capitol 3213 (Warner-Tamerlane, BMI)	14
8	20	<b>ROLLIN' IN MY SWEET BABY'S ARMS</b> Buck Owens & the Buckaroos, Capitol 3164 (Blue Book, BMI)	5	45	37	<b>SATURDAY MORNING CONFUSION</b> Bobby Russell, United Artists 50788 (Pix Russ, ASCAP)	13
9	9	<b>LEAVIN' AND SAYIN' GOODBYE</b> Faron Young, Mercury 73220 (Tree, BMI)	9	46	51	<b>OPEN UP THE BOOK</b> Ferlin Husky, Capitol 3165 (Lowery, BMI)	4
10	8	<b>PITTY, PATTY</b> Susan Raye, Capitol 3129 (Blue Book, BMI)	12	47	66	<b>ANOTHER NIGHT OF LOVE</b> Freddie Weller, Columbia 4-45451 (Young World/Center Star/Equinox, BMI)	2
11	10	<b>BRAND NEW MISTER ME</b> Mel Tillis & the Statesiders, MGM 14275 (Sawgrass, BMI)	10	48	—	<b>EARLY MORNING SUNSHINE</b> Marty Robbins, Columbia 4-45442 (Marpisa, BMI)	1
12	15	<b>CEDARTOWN, GEORGIA</b> Waylon Jennings, RCA Victor 48-1003 (Tree, BMI)	9	49	69	<b>CHARLOTTE FEVER</b> Kenny Price, RCA 48-1015 (Window, BMI)	3
13	14	<b>FLY AWAY AGAIN</b> Dave Dudley, Mercury 73225 (Addell, BMI)	13	50	50	<b>THE TWO OF US TOGETHER</b> Don Gibson & Sue Thompson, Hickory 1607 (Acuff-Rose, BMI)	6
14	12	<b>GOOD LOVIN' (Makes It Right)</b> Tammy Wynette, Epic 5-10759 (CBS) (Algee, BMI)	12	51	—	<b>HERE COMES HONEY AGAIN</b> Sonny James, Capitol 3174 (Marson, BMI)	1
15	13	<b>PICTURES</b> Statler Brothers, Mercury 73229 (House of Cash, BMI)	7	52	57	<b>SIX WEEKS EVERY SUMMER (Christmas Every Other Year)</b> Dottie West, RCA 48-1012 (Con Brio, BMI)	4
16	11	<b>WHEN HE WALKS ON YOU (Like You Have Walked on Me)</b> Jerry Lee Lewis, Mercury 73227 (Blue Crest/Hill & Range, BMI)	11	53	—	<b>I'LL FOLLOW YOU (Up to Our Cloud)</b> George Jones, Musicor 1446 (Glad, BMI)	1
17	19	<b>BE A LITTLE QUIETER</b> Porter Wagoner, RCA 4709996 (Tree, BMI)	6	54	64	<b>HONKY TONK STARDUST COWBOY</b> Bill Rice, Capitol 3156 (Jack & Bill, ASCAP)	4
18	21	<b>MARK OF A HEEL</b> Hank Thompson, Dot 17385 (Paramount) (Central Songs, BMI)	12	55	48	<b>WEST COAST HIGHWAY</b> George Hamilton IV, RCA 74-0531 (Wren/Heavy, BMI)	3
19	28	<b>AFTER ALL THEY USED TO BELONG TO ME</b> Hank Williams Jr., MGM 14277 (Williams Jr., BMI)	7	56	56	<b>I WANNA BE LOVED COMPLETELY</b> Warner Mack, Decca 32858 (MCA) (Pageboy, SESAC)	6
20	16	<b>HERE I GO AGAIN</b> Bobby Wright, Decca 32839 (MCA) (Contention, SESAC)	13	57	—	<b>WE'VE GOT EVERYTHING BUT LOVE</b> David Houston & Barbara Mandrell, Epic 5-10779 (CBS) (Algee, BMI)	1
21	27	<b>NO NEED TO WORRY</b> Johnny Cash & June Carter, Columbia 4-45431 (Henson, SESAC)	4	58	—	<b>LEAD ME ON</b> Conway Twitty & Loretta Lynn, Decca 32873 (MCA) (Shade Tree, BMI)	1
22	22	<b>IT'S A SIN TO TELL A LIE</b> Slim Whitman, United Artists 50806 (Bregman, Vocco, Conn, ASCAP)	8	59	60	<b>FOR THE KIDS</b> Sammi Smith, Mega 615-0039 (Evil Eye, BMI)	3
23	18	<b>I'M JUST ME</b> Charley Pride, RCA Victor 47-9996 (Tree, BMI)	15	60	61	<b>WHAT A DREAM</b> Conway Twitty, MGM 14274 (Berkshire, BMI)	4
24	27	<b>WONDER WHAT SHE'LL THINK ABOUT ME LEAVING</b> Conway Twitty, Decca 32842 (MCA) (Blue Book, BMI)	12	62	52	<b>COUNTRY GIRL WITH HOT PANTS ON</b> Leona Williams, Hickory 1606 (Milene, ASCAP)	7
25	38	<b>BACK THEN</b> Wanda Jackson, Capitol 3143 (Duchess, BMI)	9	62	65	<b>MAY OLD ACQUAINTANCE BE FORGOT</b> Compton Brothers, Dot 17391 (Paramount) (Brother Two, ASCAP)	5
26	33	<b>THE MORNING AFTER</b> Jerry Wallace, Decca 32859 (MCA) (4 Star, BMI)	7	63	63	<b>DON'T HANG NO HALOS ON ME</b> Connie Eaton, Chart 5138 (Rose Bridge, BMI)	4
27	39	<b>I'M GONNA ACT RIGHT</b> Nat Stuckey, RCA 48-1010 (Cedarwood, BMI)	5	64	62	<b>MUDDY BOTTOM</b> Osborne Brothers, Decca 32864 (MCA) (House of Bryant, BMI)	4
28	31	<b>LOVE'S OLD SONG</b> Barbara Fairchild, Columbia 4-45422 (Duchess, BMI)	9	65	—	<b>SNAP YOUR FINGERS</b> Dick Curless, Capitol 3182 (Rose, BMI)	1
29	32	<b>KO-KO JOE</b> Jerry Reed, RCA 48-1011 (Vector, BMI)	4	66	46	<b>I WILL DRINK YOUR WINE</b> Buddy Alan, Capitol 3146 (Blue Book, BMI)	7
30	30	<b>IF THIS IS OUR LAST TIME</b> Brenda Lee, Decca 32484 (MCA) (Blue Crest, BMI)	9	67	—	<b>ALL I EVER NEED IS YOU</b> Ray Sanders, United Artists 50827 (United Artists/Racer, ASCAP)	1
31	23	<b>SOMEDAY WE'LL LOOK BACK</b> Merle Haggard & the Strangers, Capitol 3112 (Blue Book, BMI)	14	68	68	<b>SHORT &amp; SWEET</b> Bobby Bare, Mercury 73236 (Return, BMI)	2
32	34	<b>RINGS</b> Tompall & the Glaser Brothers, MGM 14291 (Unart, BMI)	6	69	70	<b>HOLD ON TO MY UNCHANGING LOVE</b> Jeanne Pruitt, Decca 32857 (MCA) (Moss-Rose, BMI)	3
33	24	<b>GOOD ENOUGH TO BE YOUR WIFE</b> Jeannie C. Riley, Plantation 75 (SSS Int'l.) (Belwin-Mills, ASCAP)	14	70	71	<b>HOME SWEET HOME</b> David Houston, Epic 5-10778 (CBS) (Algee/Tree, BMI)	2
34	25	<b>THERE MUST BE MORE TO LIFE (Than Growing Old)/FIRE HYDRANT #79</b> Jack Blanchard & Misty Morgan, Mega 615-0031 (Hall-Clement/Birdwalk, BMI)/Hall-Clement/Birdwalk, BMI)	11	71	53	<b>HELLO LITTLE ROCK</b> Wynn Stewart, Capitol 3157 (Sawgrass, BMI)	3
35	40	<b>IF YOU THINK IT'S ALL RIGHT</b> Johnny Carver, Epic 5-10760 (CBS) (Green Grass, BMI)	8	72	74	<b>SHE'S LEAVING (Bonnie, Please Don't Go)</b> Jim Ed Brown, RCA 74-0509 (Tree, BMI)	2
36	58	<b>RED DOOR</b> Carl Smith, Columbia 4-45436 (Acuff-Rose, BMI)	4	73	54	<b>WHEN YOU'RE TWENTY-ONE</b> Claude King, Columbia 4-45441 (Dejab, BMI)	3
37	41	<b>HANGING OVER ME</b> Jack Greene, Decca 32863 (MCA) (Tree, BMI)	5	74	75	<b>MOUNTAIN WOMAN</b> Harold Lee, Cartwheel 198 (Tree, BMI)	2
				75	67	<b>FALL AWAY</b> Tex Ritter, Capitol 3154 (Acuff-Rose, BMI)	3



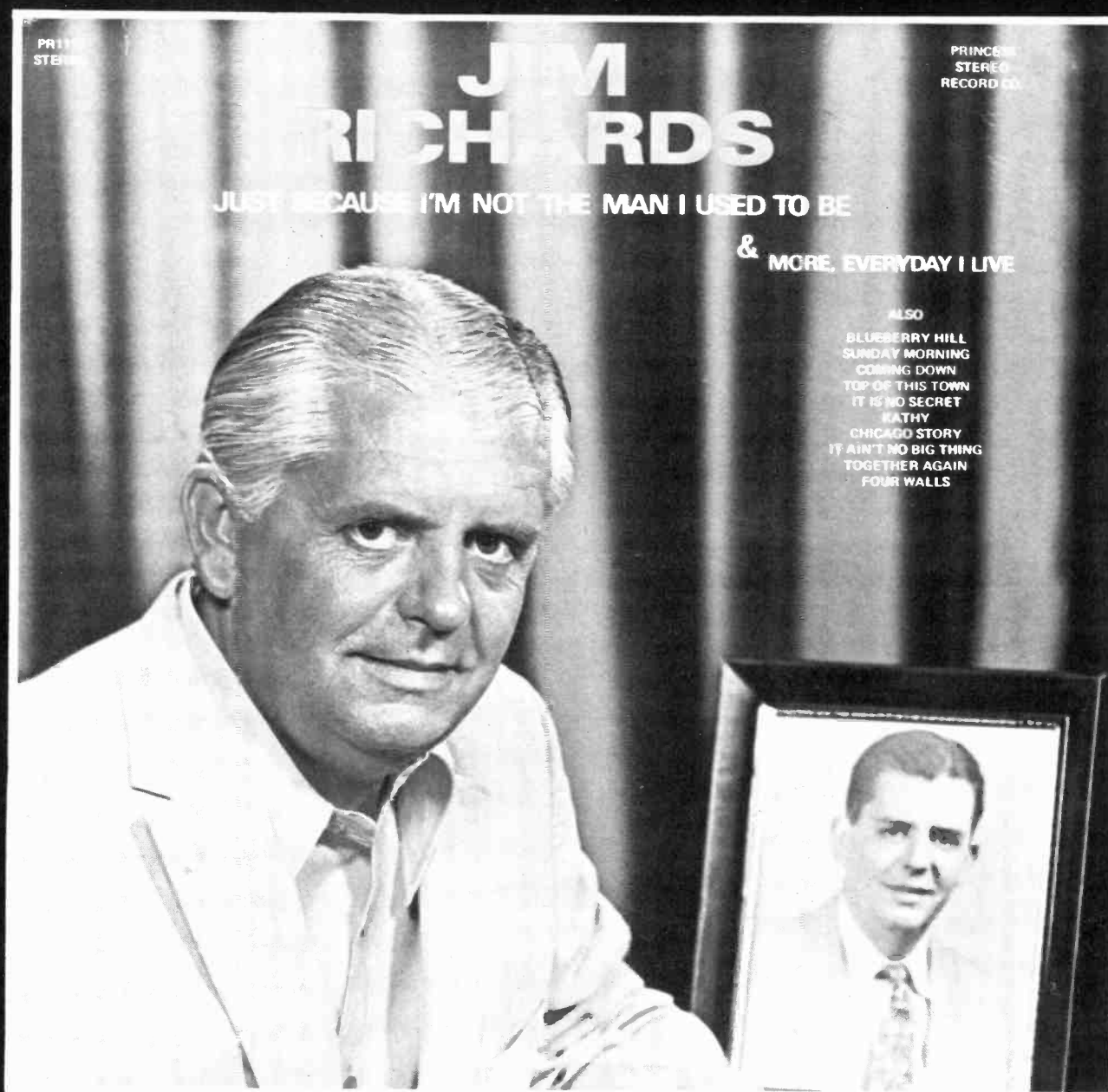
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MASTERS FOR LEASING. TITLE: "Broken Hearted Clown." Explanation. Artist: Nat Hall. Writer: Top Soul Record Production, 712 Division Ave. N.E., Washington, D.C. 20019. oc2

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CALL (212) 475-1860 tfn

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RECORD PRODUCER WANTS ROCK, Country Artists for recording consideration. Send tapes to Winthrop Prevost, 25 Walker Place, Lowell, Mass. 01851. oc9

EXPERIENCED PERSON IN TOP JAZZ record line only—covering colleges, head shops, etc. Commissions. Resume, Box 5089, Billboard, 165 West 46th St., New York, N.Y. 10036. oc30

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# From The Music Capitals of the World

## DOMESTIC

• Continued from page 24

The group's at the Outrigger Hotel.

A sellout audience of 1,500 took in the recent Patti Kim Show at the Ilikai's Pacific Ballroom—it was a benefit for the Asian singer for the University of Hawaii Korean Studies Foundation. . . .

KGMB-FM's new solid rock format is beginning to gain a grip among local listeners. . . . Pianist Paul Conrad, long associated with the Kahala Hilton's Maile Restaurant, now is on the keyboard at the Cavalier Restaurant. . . . The Aliis follow the Surfers into Don the Beachcomber's. . . . Al Lopaka has exited Duke Kahanamoku's, leaving the spotlight to Melveen Leed and a revue of Polynesian songs and dances.

Howard Morrison, New Zealand singer recently at the Sheraton-Waikiki Hotel, has filmed his third "Hawaii Five-O" guest spot. He's doing military shows with Mamie Van Doren. . . . Ray Anthony returns to the Royal Hawaiian's Monarch Room in October for an eight-week stay. . . . Canoise, the rock group, is back at 1B's discotheque. . . . The Sun and Moon are new at Alice's Restaurant discotheque. . . . Carole Kai, the Island singer, is now at the Hong Kong Hilton. . . . Danny Kaleinikini, Kahala Hilton star, guested on a recent Merv Griffin show.

WAYNE HARADA

## NASHVILLE

Jimmy Buffett, having recently completed a successful appearance at the Oak Ridge Arts and Music Festival, is scheduled to make a repeat performance at the Bistro in Atlanta Underground. On returning to Nashville Jimmy will play a concert at Vanderbilt University. . . . Pompeii Record and Publishing Co. has recently relocated. Their new address in Dallas is 2539 Cedar Springs Ave. . . . Pinwheel Art and Photography

Studios of Nashville is expanding into the field of motion photography. This new expansion will involve not only motion picture—sound and silent—and video tape but will incorporate "multimedia" production as well. Two Nashvilleans, John Sprague and Jeff Wolf who formerly operated a film production center, Imagemakers, Inc., are chiefly involved in the development of the new department. This new division is located on the second floor of the Pinwheel Building at 1308 16th Ave. South.

Dunhill recording artists, the Tams, will make their first personal appearances in England on a 27-day tour scheduled to begin Tuesday (5). Accompanying the Tams will be their entire orchestra including a feature female vocalist, Brenda Bolton. . . . President of TMI Records, Inc., in Memphis, Jerry Williams, announces a number of new releases. A Steve Cropper talent, Sarah, will release her first single, "Antique Age," the last week in September. Ronnie Stoots has the latest TMI single release, "Let Your Love Shine," written by writer-producer-artist Al Kooper and produced by Glen Spreen who also arranges for Elvis and B. J. Thomas. TMI producer Jim Johnson has nearly completed production on a progressive original six-piece rock group called Edgewood. No definite release date has been set. TMI's newest group, Watchpocket, has recently released a single, "Mammy Blue," produced by Jerry Williams and Ron Capone, who comes to TMI from Stax. . . . Mother Earth is recording at Quadrophonic Studios and is scheduled to be there throughout the week. Producer for Mother Earth is Travis Rivers. The Oak Ridge Boys, produced by Norbert Putnam, have recorded a new contemporary gospel album to be released soon. Engineering for both these sessions is being done by Gene Ichelberger.

THOMAS WILLIAMS

Dear Distributor:

It is necessary that I FIND ten copies of E. Power Biggs' L.P., "Holiday for Harpsichord." Can you do it?

—An Anxious Dealer

FIND can.

# Letters to the Editor

• Continued from page 30

Dear Editor,

After being to Stockholm last weekend to see "The Johnny Cash Show" I found a shop selling Billboard magazines. It is impossible to buy the mag here in my area (150 miles north of Stockholm).

As I am a big fan about American commercial radio I found pleasant reading about such stuff in the two copies I bought (Aug. 21 and Sept. 21 issue).

I am very interested in commercial radio. Here in Sweden we do not have any such broadcastings. Here we have the Swedish Broadcasting Corporation monopoly of broadcastings. The Swedish Government is against commercials over the air. The Swedish Radio only operate 3 radio channels and 2 TV channels. One of the radio channels is the music channel broadcasting on FM but they don't operate in Stereo yet.

I have lots of tape recordings of American stations even in Stereo. I'm also a big fan of jingles (something that the Swedish Radio never has played). I have about 12 hours of studio recorded jingles.

As I am only interested in reading about American radio in Billboard I think the magazine is too expensive for me to subscribe. I also saw an advertisement in Billboard for a book "Radio Programming Profile" which sounded very interesting but it is too expensive for me.

As you may know there were many offshore radio stations outside Britain before. There are still two stations outside Holland. In your article "Vox Jox" you are tellings about DJ's, etc. There

where many American DJ's on board the offshore stations which I would like to know where they are now. Maybe you know where any of the following guys are: Larry Dean, Ron O'Quinn, Jerry Smithwick, Chuck Blair, Larry Tramain, Bruce Wayne. Also Gary Stevens from WMCA did some tape shows for some stations. Do you know where he is now?

I'm just also wondering where I get name and addresses to all jingle companies. I know about PAMS, Pepper Tanner and Heller Corp. before. How many companies are there in the states?

Kjell Bergqvist  
Vregatan 25  
S 781 00  
Borlange, Sweden

For the last six months I have watched my husband die by inches because he feels he must give up the profession he loves for the sake of his six children. Is there no place in our radio industry for a man who has literally lived radio for the past 13 years and has programmed the Country Music Station of the Year? I may not be very articulate, but I feel I must speak out about the industry that has literally ruined our way of life and almost ruined our marriage along with it.

Here is our story. For the last five years Jack worked his way up in what he believed to be a growing radio chain. We settled down in Waupun and bought a home, believing our future to be fairly secure. Last February, his firm promoted him to manager of one of their stations, and seven weeks later sold that station, put another up for sale and let him go without notice. His severance pay was less than two weeks' salary.

The reason for his dismissal, apparently, was economics.

For the last six months Jack has been job hunting. But small markets won't touch a man with his experience... or salary requirements. A station in Duluth-Superior wanted him to come to work for \$125 a week with a chance for the program director job after he proved himself. We couldn't live on that salary no matter which way we sliced the pie, even though the job opportunity looked promising. One of the best stations in Jacksonville, Fla., would have hired him sight unseen for their night shift, but, alas, because of their need for a man with a first class ticket, that offer fell through. WEAM, Washington, even expressed interest in him.

But as the months went by, our bank account went down to zero and Jack could no longer afford to spend money to buy new tapes. Out of all the tapes and resumes he sent out, only a few were returned and only several more were acknowledged. I know how busy program directors are, but most of them didn't even have the common courtesy to return the tape so we could look elsewhere.

The purpose of this letter is not to have someone feel sorry for us and come running with a good job offer. But almost everyone in the industry reads Billboard and little is ever said from a wife's point of view. Most stations pay their men in programming "peanuts," and most men with families have to get out of radio to make a decent living or fight their way into the big markets. And what do they face when they get there? Insecurity in most places.

I think every man who starts out in radio has a dream... a station that is their ultimate goal. My husband had a dream, too. He honestly believed that because he worked hard, was honest, and was professional, he'd get there, too. And now that dream has probably crumbled because with six kids we refuse to have someone use us as the pawn in what I call the "radio game."

So we faced "D" Day and Jack is trying to find a new way of life. But the only way of life he has ever been happy with is radio... new ideas... new promotions... professionalism! And so I have to sit and watch his beloved industry kill his spirit by inches.

Last November I sat with Jack at Bill Gavin's conference and listened to men from big markets wonder why they can't seem to find any good men. But most small markets don't train them and most big markets won't believe that there are men in small markets who care. Jack cared. He was as good as most men in large markets, but had to leave the industry because of money... that's where the good men go... they leave! But no matter where they go from there, they'd return in a minute if radio meant a reasonable amount of security and enough money to maintain a decent standard of living.

Mrs. Jack Davison  
226 N. Madison St.  
Waupun, Wis. 53963



Mega president Brad McCuen, left, shakes hands with Target Records president Bob Wilson following signing of an exclusive distribution arrangement of Target by Mega. Executive vice president Bruce Davidson of Mega is at right.

# 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.

THIS WEEK	Wks. Ago			TITLE—Artist, Label (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	1	1	1	THE NIGHT THEY DROVE OLD DIXIE DOWN... 9 Joan Baez, Vanguard 35138 (Canaan, ASCAP)	
2	2	2	3	SUPERSTAR... 5 Carpenters, A&M 1289 (Skyhill/Delbon, BMI)	
3	4	5	13	SO FAR AWAY/SMACKWATER JACK... 5 Carole King, Ode 66019 (A&M) (Screen Gems-Columbia, BMI/Screen Gems-Columbia, BMI)	
4	7	24	—	NEVER MY LOVE... 3 Fifth Dimension, Bell 45-134 (Warner-Tamerlane, BMI)	
5	5	7	11	ANOTHER TIME, ANOTHER PLACE... 6 Engelbert Humperdinck, Parrot 40065 (London) (MCA, ASCAP)	
6	3	3	4	WEDDING SONG (There Is Love)... 10 Paul Stookey, Warner Bros. 7511 (Songbirds of Paradise, ASCAP)	
7	8	18	22	LOVING HER WAS EASIER (Than Anything I'll Ever Do Again)... 6 Kris Kristofferson, Monument 8525 (CBS) (Skyhill, BMI)	
8	6	6	7	ALL MY TRIALS... 6 Ray Stevens, Barnaby 2039 (CBS) (Ahab, BMI)	
9	10	10	5	SWEET CITY WOMAN... 8 Stampede, Bell 45-120 (Corral, BMI)	
10	9	9	9	UNCLE ALBERT/ADMIRAL HALSEY... 7 Paul & Linda McCartney, Apple 6279 (Maclean/McCartney, BMI)	
11	11	4	2	AIN'T NO SUNSHINE... 8 Bill Withers, Sussex 219 (Buddah) (Interior, BMI)	
12	13	19	23	TALK IT OVER IN THE MORNING... 5 Anne Murray, Capitol 3159 (Almo, ASCAP)	
13	12	8	8	CRAZY LOVE... 10 Helen Reddy, Capitol 3138 (Warner Bros./Vanjan, ASCAP)	
14	31	40	—	BIRDS OF A FEATHER... 3 Raiders, Columbia 4-45453 (Lowery, BMI)	
15	16	17	18	K-JEE... 7 Nite-Liters, RCA 74-0461 (Rutri, BMI)	
16	18	21	25	IF YOU REALLY LOVE ME... 5 Stevie Wonder, Tamla 54280 (Motown) (Jobete, BMI)	
17	17	15	14	GO AWAY LITTLE GIRL... 8 Donny Osmond, MGM 14285 (Screen Gems-Columbia, BMI)	
18	36	—	—	GYPSIES, TRAMPS & THIEVES... 2 Cher, Kapp 2146 (MCA) (Peso, BMI)	
19	22	27	33	CALIFORNIA KID & REMO... 4 Lobo, Big Tree 119 (Ampex) (Ensign, BMI)	
20	19	12	10	CHIRPY CHIRPY CHEEP CHEEP... 10 Mac & Katie Kissoon, ABC 11306 (Intersongs-U.S.A., ASCAP)	
21	21	26	26	ANNABELLA... 4 Hamilton, Joe Frank & Reynolds, Dunhill 4287 (Sunbury, ASCAP)	
22	25	—	—	FREEDOM COMES, FREEDOM GOES... 2 Fortunes, Capitol 3179 (Maribus, BMI)	
23	15	11	6	SPANISH HARLEM... 9 Aretha Franklin, Atlantic 2817 (Progressive Trio, BMI)	
24	14	14	21	I WOKE UP IN LOVE THIS MORNING... 6 Partridge Family Starring Shirley Jones & Featuring David Cassidy, Bell 45-130 (Screen Gems-Columbia, BMI)	
25	26	—	—	VALERIE... 2 Cymarron, Entrance 7502 (CBS) (Press, BMI)	
26	27	37	—	I'VE FOUND SOMEONE OF MY OWN... 3 Free Movement, Decca 32818 (MCA) (Mango/Run-a-Muck, BMI)	
27	20	13	12	ALL DAY MUSIC... 8 War, United Artists 50815 (Far-Out, ASCAP)	
28	—	—	—	A NATURAL MAN... 1 Lou Rawls, MGM 14262 (Beresofsky-Hebb, Unltd., BMI)	
29	33	33	36	THE SONG IS LOVE... 4 Mary Travers, Warner Bros. 7517 (Paramar, ASCAP)	
30	—	—	—	PEACE TRAIN... 1 Cat Stevens, A&M 2138 (Irving, BMI)	
31	29	29	30	KO KO JOE... 4 Jerry Reed, RCA 48-1011 (Vector, BMI)	
32	30	25	24	WHERE EVIL GROWS... 9 Poppy Family, London 148 (Gone Fishin', BMI)	
33	39	—	—	ROLL ON... 2 New Colony Six, Sunlight 1001 (Twilight) (New Colony, BMI)	
34	34	35	35	STAGGER LEE... 4 Tommy Roe, ABC 11307 (Travis, BMI)	
35	—	—	—	THE DESIDERATA... 1 Les Crane, Warner Bros. 7520 (Old St. Paul, ASCAP)	
36	—	—	—	BABY I'M YOURS... 1 Jody Miller, Epic 5-10785 (CBS) (Blackwood, BMI)	
37	37	—	—	IS THAT THE WAY... 2 Tin Tin, Atco 6821 (Casserole, BMI)	
38	38	30	31	HOW CAN I UNLOVE YOU... 6 Lynn Anderson, Columbia 4-45429 (Lowery, BMI)	
39	40	—	—	DO I LOVE YOU... 2 Paul Anka, Buddah 252 (Spanka, BMI)	
40	—	—	—	IT'S A CRYIN' SHAME... 1 Gayle McCormick, Dunhill 4288 (Trousdale/Soldier, BMI)	

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# Jukebox programming

## No Freeze on 2/25c Play Price—IF; Hikes Keyed to Ratio Switched Over

By EARL PAIGE

ROCKTON, Ill.—The jukebox programming trend to two for a quarter play pricing instead of dime and three for 25¢ is not necessarily halted by President Nixon's freeze on prices. The qualification was spelled out to Illinois jukebox businessmen here recently: the new pricing is okay if 10 percent or more of an operator's jukeboxes were previous to the freeze pegged at the higher price.

Speaking before the Illinois Coin Machine Operators Association (ICMOA), certified public accountant and Office of Economic Preparedness (OEP) official John Butler detailed many other aspects of vital interest to jukebox businessmen.

The play pricing question, uppermost on delegates' minds, occupied considerable time following Butler's presentation. The interpretation was tortuously arrived at and ICMOA members kept rephrasing questions to be absolutely

sure Butler understood the business.

The session pointed up the large problem jukebox businessmen have with government agencies, some said afterward. The problem: just basic misunderstanding and lack of communication.

In Butler's case, he grasped the nature of the jukebox business very quickly. He said the inter-

pretation of the price freeze rests on the "rule of substantiality." This means, he said, that businesses must arrive at price ceilings existing 30 days prior to Aug. 14, 1970.

### Post Freeze?

The whole question might be moot except Butler warned jukebox businessmen here that there

(Continued on page 43)



JUKEBOX industry topics occupy attention at sparsely attended Illinois Coin Machine Operators Association meeting. From left: Les Montooth, Vince Angeleri, Mrs. Clara Nystrom, Pat Gucciarado, Charles Marik, George Wooldridge, Orma Johnson Mohr, Kem Thom, Charles Sacco, Bob Raymond, Wayne Hesch and visiting Wisconsin Music Merchants president Jim Stansfield. Marik succeeded Wooldridge as president.

### MEMBER DRIVE

## Ill. Jukebox Tax Jars Assn.

ROCKTON, Ill.—Jukebox businessmen in Illinois are preparing for fights against higher taxes and hoping to build their organization so that other problems can be solved—in short, there is a membership drive underway by the Illinois Coin Machine Operators Association (ICMOA).

At a meeting of only a handful of the dedicated ICMOA leaders here (an afternoon business session was more heavily attended), it was announced that a proposed new state license fee for jukeboxes had been pared down from \$25 to \$17.50 with action expected late this year or in early spring. The trimming saved the Illinois jukebox industry \$225,000, members were told.

ICMOA executive director Fred Gain said the state's minimum wage law (effective Jan. 1, 1972) now covers jukebox businesses and that members should be aware of the \$1.40 per hour minimum. The law requires jukebox businessmen to maintain records of payrolls. Several members expressed concern over the state and federal wage law situation.

Arlington Heights operator Wayne Hesch reported on a successful pool tournament held in

the northern section of the state and including operators in southern Wisconsin. ICMOA may develop its own statewide tournament as part of the membership drive.

Another part of the drive would involve naming distributor people as board members. The theory here is that wholesale firms have representatives constantly calling on operators and are in an excellent position to push membership. The proposal resulted in long discussion and will be studied prior to the spring directors meeting at which general members are welcome. No site or date has been announced.

Delegates here were generally at a loss to explain the poor attendance. The meeting was held in the northern section because ICMOA's greatest concentration of membership is there. Moreover, the Wagon Wheel resort here offers excellent holiday facilities and weather was perfect until the final day. Additionally, a business program offered panelists on top subjects (wage-price freeze, national activities, security and public relations).

ICMOA will maintain a booth at the national jukebox show this month and further add to its efforts to build support.

## Montooth Jukebox Patron Poll Bows

ROCKTON, Ill.—Music Operators of America (MOA) president Les Montooth, already nationally known for progressive jukebox programming, is surveying patrons in an effort to pinpoint music preferences. On a small scale (restricted to Montooth's Peoria, Ill. operation), it is one of the first such marketing studies in programming.

Speaking before the Illinois Coin Machine Operators Association (ICMOA), which honored him with a large plaque for his dedicated service, Montooth stressed the importance of better programming. It is a theme he has developed in numerous speeches this year before state groups.

In Montooth's case, he always points out, programming is of utmost importance because his company is involved in jukeboxes only. Observers have noted that Montooth's championing of better programming as part of the MOA scene is reminiscent of former MOA president Bill Cannon's theme some years back.

A particular part of Montooth's philosophy is presenting jukebox program panels categorized in sections: pop on the left, country in the center and oldies on the right. Now, his programmer foreman Bill Rush is constructing eye arresting signs in locations calling attention to this categorization, Montooth said.

Montooth urged the audience to be sure jukeboxes are kept clean, that they are in the right spot on location, that volume controls are set properly, that speakers are arranged so there are no dead spots or blaring areas. "Tavern owners and restaurant owners are

specialists. Jukebox operators must be specialists too," he said.

As hard as he sells programming, Montooth doesn't neglect selling MOA. He told how the national organization has doubled its group life insurance to \$45,000 in coverage this year. A hospital money plan offers \$45 a day and a variable pension plan allows members to offer retirement programs.

A particular Montooth specialty is MOA's new computerized accounting service, developed by tax expert Herman Wolsky, who for years has worked with Montooth. The new Peoria marketing survey initiated by Montooth, although he did not indicate so, may all fold in when the computerized accounting service is more fully expanded. At any rate, MOA is decidedly into more marketing areas and marketing will be one topic in the new Notre Dame-MOA business seminars to commence in 1972.

Montooth said MOA is moving "slowly and properly" with the computerized accounting. It is actually too successful, and must be paced. He said much to the surprise of MOA, larger firms jumped at the service although it was developed for smaller companies. Now, Wolsky has added four staff members to handle the program's initial registrants.

"The Internal Revenue Service has standards on nearly every type of business, but it never had standards on your industry," said Montooth. "Now it has, because MOA supplied it by introducing this accounting program."

The inspiration for the pro-

(Continued on page 43)

## New Jukeboxes Feature Design, Servicing Ease

GRAND RAPIDS, Mich.—All 1972 domestic brands of jukeboxes are in various stages of introduction. With one exception, there appears to be few significant changes for programmers. Emphasis is on ease of serviceability, color and design. The trend is dual speed, and 160 selections remain.

Rowe introduced to distributors here last week its new MM6 line of four different designs which are all dual speed and offer 100, 160 or 200 selections.

Seeburg led the fall introductions with showings as early as late August of its Firestar 160-selection model that has dual speed as an option feature (one possible area of interest to programmers using jukebox albums, though the unit quickly converts to dual speed if desired).

Rock-Ola will bow its 160-selection 1972 model to distributors in Florida Saturday (2). While there will be a new button selection feature and cabinet changes, the unit will be dual speed.

The same weekend will find Wurlitzer showing its new line to distributors in Hawaii. Again, a design feature not affecting programming will be a new method of presenting the program panel. Wurlitzer earlier made dual speed an option feature.

## Coin Machine World

### ICMOA OFFICERS

Rockford, Ill. operator Charles Marik is the new president of the Illinois Coin Machine Operators Association (ICMOA). Other officers: executive vice president Wayne Hesch; vice presidents Warren Brown, Les Montooth, Gene Fiedler and August Hiemer; secretary-treasurer Chick Henske; directors John McGowan, Walter Hoffenberger, George Wooldridge, Alex Perardi, Francis Roper, Charles Sacco, Mike Sasyk, Harry Schaffner, Lynn Smith, John Strong, Art Velesquez and Stan Williams.

### 'Perfect' Lock

Lock expert Ronald Swenson told Illinois jukebox businessmen that locks are designed only to

slow thieves down, that there is no perfect lock. However, the sales manager of National Lock Co. did outline ingredients for such a miracle instrument: 1) hard material, 2) effective collar, 3) pick proof, 4) unlimited key changes, 5) random changes in design, 6) key control direct from lock manufacturer to end user, i.e. operator and 7) quick, easy change without removal from machine.

Speaking before the Illinois Coin Machine Operators Association in Rockton, Ill., Swenson said thieves have been reported "running" entire routes of machines, arriving the day before usual service by the route men. "They know the frequency of service and what ma-

(Continued on page 43)

## Illinois Jukebox Meeting



ILLINOIS JUKEBOX operators conducted a wide-ranging business seminar at their annual association meeting. Photos from left: Illinois Coin Machine Operators Association executive director Fred Gain (at rostrum) introducing John Butler, Waukegan Office

of Emergency Preparedness officials; Music Operators of America (MOA) president Les Montooth; MOA executive vice president Fred Granger; lock expert Ronald Swenson of National Lock Co.; Dale Carnegie Systems' Ronald Cook speaking on public relations.

## Play Price Hike Okay When 10% or More Were Switched

• Continued from page 42

is no indication when the freeze may go off or what post-freeze restrictions might obtain.

Specifically, if 10 percent or more of the operator's boxes were at the new two-for-a quarter pricing for 30 days prior to Aug. 14, 1971, and if this can be substantiated, then the change to two for a quarter can continue, he said.

Members asked specifically if they could raise to the new play price if they were bringing in a new machine. The answer here was that a price hike cannot be based on new equipment—that is, it can only be based on the 10 percent or more ceiling price established.

By the same reasoning, if an operator's machines prior to Aug. 14 were predominantly two for a quarter, then he can continue changing over to the higher price regardless of equipment involved. However, in practice the price hike has always worked best, operators say, when a new machine (though not necessarily the latest model) is introduced.

Butler informed ICMOA that the penalties under the freeze, based on authority granted the President by Congress, include fines of up to \$5,000 or injunctions by the Department of Justice.

Under the law, businessmen must keep records, especially vital in substantiating any price moves during the freeze period.

However, if businessmen believe the law is unfair they can submit requests for relief to OEP, listing the specific relief they want. (Contact OEP at 33 E. Congress, Room 204A, Chicago.)

On the negative side, Butler said state and local taxes are not frozen. ICMOA, like state groups elsewhere, is involved in combating increasing license fees and taxes. However, taxes can be passed on to the consumer, he said, in answer to one delegate's question about hikes in cigarette taxes.

Butler ticked off dozens of items frozen: overtime, all fringe benefits, expense accounts, stock op-

tions, working hours, commissions and so forth.

The subject of location commissions naturally flared up. Again, the usual 50/50 operator/location split cannot be changed.

### New Deal?

However, quizzed specifically on a change in the deal given a location by the operator when a two for a quarter play price is initiated, Butler said that if the new commission, front money guarantee or other contingency exists as part of the established ceiling then a new operator/location deal is okay.

Everything goes back to establishing if 10 percent or more of the operator's jukeboxes were set two for a quarter prior to the freeze.

Of course, this guideline leaves hundreds of operators, especially in metropolitan areas, free to continue changing to the new play price. Many report far more than a 10 percent changeover—some even say only 10 percent of their boxes are at the old price.

But in many areas, especially outstate, there are few two for a quarter machines.

One hopeful note discussed at the meeting was Butler's point that OEP will not be initiating investigations of suspected violations. "We will go out on complaints only. When we do go out, we will try to effect an adjustment with the businessman or company in question."

Operators have reported being generally fearful that price raises on jukeboxes during the freeze period might result in a patron's complaint and many have been holding the line waiting interpretations such as Butler's.

### Wages

In terms of wage increases for programmers, Butler mentioned promotions of personnel "provided they are bona fide." He qualified this by saying that the person must be given different duties, more responsibility or have increased his technical knowhow—then the salary hike commensurate with the promotion is allowed.

A newly created position also comes under the allowances and employers must find out what such positions pay in the industry and set the salary accordingly.

Where employers are liable under other laws, such as those covering wage discrimination because of sex, the freeze cannot prevent wage hikes.

Bonuses, provided they were set prior to the freeze, are okay if the businessman records in his records who receives bonuses and how much.

And finally, one last guideline for ICMOA and other associations—if they increase services they can increase dues.

## Coin Machine World

• Continued from page 42

chines are expected to take in," he said. Moreover, picking instruments are proliferating (some even can be operated from the cigarette lighter of automobiles). He said: "One thing is sure, we must take the manufacturer of machines out of the lock business—locks are a nuisance to machine manufacturers." Swenson outlined several recommendations.

He said the National Automatic Merchandising Association has established a standards committee to study locks. He sees eventual procedures where machines will be shipped to operators with just a standard receptacle so the operator can add a good lock. His own company (and others doubtless) have ceased publishing codes once produced for locksmiths—at least codes for high-security locks. He said Bell Telephone probably has the most efficient lock system, primarily because the firm's locks are finely constructed, but specifically "because they make periodic changes in construction to throw thieves off."

One absolute step for operators: maintain a strict inventory system for keys.

### MOA Set

Music Operators of America (MOA) executive vice president Fred Granger told Illinois operators at Rockton, Ill. that the annual jukebox convention has as big an exhibitor list as last year. The all new banquet show plans are nearly complete, he said, and Lynn Anderson, whose recording of "Rose Garden" won an MOA award, will be present to entertain. He foresees no change in the long copyright battle this year "but this doesn't mean MOA is taking the matter for granted or is not working on it." He said MOA's "Jukebox Story" public relations brochure will be updated (he played a portion of a Roy Leonard WGN-Chicago radio show which used material from the booklet). Speaking specifically of the small turnout of Illinois members, he said: "I do not believe in the negative approach that you must have problems to succeed in attracting members. It's just an excuse, it's easy and it's lazy. If you follow this negative approach you may find yourselves looking for problems and this is certainly not the answer."

As he has often in the past, Granger said he is never discouraged by poor association attendance. "If one person comes away with an idea that is valuable, the meeting is successful. I recently asked a man who drove 800 miles to attend the Kansas meeting why he came. He said he came because he always learned something." Granger arrived late at Rockton, which is unusual in all his many travels to state meetings, and explained that the preparation for MOA has him going to work in his Chicago office as early as 7 a.m. He was along with MOA president Les Montooth set to address the Florida association Sept. 24.

### Security

Problems surrounding security will be a special theme at Music Operators of America (MOA). The second half of the business seminar Oct. 15 will feature three experts on the subject, including nationally known security specialist Bob Curtis. Additionally, at least three exhibitors will feature security devices. Two are first time exhibitors (I.C.I. Security Systems and Seifert Machinery Co.) and Greenwald Industries will also show locks and coin meters.

# What's Playing?

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

### Albuquerque, N.M.; Campus Location

Mary Roth, programmer, Servomation of New Mexico



**Current releases:**  
"Smiling Faces Sometimes," Undisputed Truth, Soul 7108;  
"Dragging the Line," Tommy James, Roulette 7103;  
"Spanish Harlem," Aretha Franklin, Atlantic 2817.  
**Oldies:**  
"Sweet Caroline," Neil Diamond, Uni 55136;  
"Life Is That Way," Jose Feliciano, Victor 9912.

### Fremont, Neb.; Teen Location

Ted Nichols, programmer, Automatic Vending Service



**Current releases:**  
"Chirpy Chirpy Cheep Cheep," Mac & Katie Kisson, ABC 11306;  
"Superstar," Carpenters, AGM 1289;  
"Annabella," Joe Frank & Reynolds, Dunhill 4287.  
**Oldies:**  
"That's All I Want the World," Louis Armstrong, Kapp 2145;  
"For the Good Times," Ray Price, Columbia 45178.

### Haddonfield, N.J.; Teen Location

Harry Witsen, operator; Sarabelle Humphries, programmer; Cannon Coin Machine Co.



**Current releases:**  
"Uncle Albert," Paul & Linda McCartney, Apple 6278;  
"I'm Coming Home," Tommy James, Roulette 7110;  
"The Night They Drove Old Dixie Down," Joan Baez, Vanguard 35138.

### Jackson, Miss.; Soul Location

Windham Caughman, programmer, Capitol Music Co.



**Current releases:**  
"Trapped by a Thing Called Love," Denise LaSalle, Westbound 182;  
"Tired of Being Alone," Al Green, HI 2194;  
"Mr. Mailman," Little Milton, Stax 0100.

### Jefferson City, Mo.; Teen Location

Lloyd L. Grice, programmer, United Distributors



**Current releases:**  
"Superstar," Carpenters, AGM 1289;  
"Sweet City Woman," Stampeders, Bell 120;  
"Yo-Yo," Osmond Brothers, MGM 14295.  
**Oldies:**  
"Cool Aid," Paul Humphrey;  
"Have You Ever Seen the Rain," Creedence Clearwater Revival.

### Mankato, Minn.; Country Location

Barb Walther, programmer, C&N Sales Co.



**Current releases:**  
"Top 40," Sha Na Na, Kama Sutra 528;  
"Easy Loving," Freddie Hart, Capitol 3115;  
"Ko-Ko Jo," Jerry Reed, RCA 1011.

### New Orleans; Soul Location

Lawrence LeGarde, operator; Henry Holzenthal, programmer; TAC Amusement Co.



**Current releases:**  
"Trapped in a Thing Called Love," Denise LaSalle, Westbound 182;  
"Woman's Love Rights," Laura Lee, Hot Wax 7105;  
"It's Impossible," New Birth, RCA 0520.  
**Jazz:**  
"Jug Eyes," Gene Ammons, Prestige 742.

### New Orleans; Teen Location

John Elms, Jr., operator; Henry Holzenthal, programmer; TAC Amusement Co.



**Current releases:**  
"Gypsies, Tramps & Thieves," Cher, Kapp 2146;  
"The Night They Drove Old Dixie Down," Joan Baez, Vanguard 35138;  
"Never My Love," Fifth Dimension, Bell 134.

### Newport News, Va.; Country Location

M. H. King, programmer, Newport News Amusement Co.

**Current releases:**  
"Easy Lovin'," Freddie Hart, Capitol 3115;  
"The Year That Clayton Delany Died," Tom T. Hall, Mercury 73221;  
"Pitty, Pitty, Patter," Susan Raye, Capitol 3129.  
**Oldies:**  
"Can't Stop Lovin' You," Ray Charles; "El Paso," Marty Robbins.

### Rock Island, Ill.; Campus/Young Adult

Orma Johnson Mohr, operator; Liz Christiansen, programmer; Johnson Vending Co.



**Current releases:**  
"Yo-Yo," Osmonds, MGM 14295;  
"Maggie May," Rod Stewart, Mercury 73224;  
"Gypsies, Tramps & Thieves," Cher, Kapp 2146.

## Montooth Poll

• Continued from page 42

gram came about, he said, because too often jukebox businessmen found they enjoyed net profits of considerable sums "but not in their bank account." A particular pitfall is depreciation, he said. Wolsky was able to reduce one operator's tax liability from \$30,000 to \$6,000 by proper depreciation procedure, Montooth said, as just an example of how the new service can help members.

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# International News Reports

## Canadian Station Holds Country Fest

WINDSOR—In a unique first for Canadian radio, CJOM in Windsor conducted an All-Canadian Music Festival recently.

The event, which CJOM-FM manager Mike Linder says featured 15 Canadian groups, was broadcast live by the station to an "international coverage region inhabited by some 8,000,000 peo-

ple." More than 14,000 attended the concerts.

Although there are—so far—no Canadian content regulations for FM stations in this country, CJOM has been a strong supporter of domestic product since it went on the air last April.

According to Linder: "It's a bit disappointing to find that AM stations, who, by law, are required to play Canadian records, receive great praise for benefiting the nation's music industry."

CJOM broadcast a total of 21 hours of live Canadian music during its Festival. At the same time, the two competing Detroit FM rock stations—WABX and WRIF—were programming exclusively "Music from Detroit."

Linder says that "Rather than condescend to competing with U.S. rock music, we have chosen—at whatever risk to ratings—to do our part for the Canadian scene."

Canadian performers featured on the special live broadcast included Sea Dog, Aarons and Ackley, Murray McLachlan, Joshua, Tundra, Pepper Tree, Rhinoceros, Rick Neufeld, Powerhouse, Magic Bubble and Windsor groups, Francois Duval, Ontario and Fortima.

CJOM FM is owned by Geoff Striling, who also operates CKGM AM and FM in Montreal.

## \$50,000 for Bangla Desh From Concert

LONDON—Receipts from the charity concert held at the Oval Cricket Ground are being overseen by a board of trustees appointed after discussions between the concert organisers Rikki Farr and Ron Foulk the Who and Pete Rudge, representing the Who's management. The concert raised an estimated \$50,000 for Bangla Desh refugees.

The Who, headlining the bill, donated their fee, 25 percent of the gross box office receipts, at source to be placed in a bank deposit account. The account has been opened in the name of Buffalo Oval Concert into which all receipts are payable. There is also a current account in the same name from which will be drawn all outgoing expenses.

## Talks Halt On Charisma

LONDON — Discussions which could have led to Philips taking a financial stake in Charisma have been discontinued, Tony Stratton Smith, boss of the British independent, revealed this week.

The basis for the talks was for Philips Phonographic Industries to take a one-third share in Charisma, a label which it distributes throughout the world with the exception of Britain and North America.

However, following a meeting with his co-directors over the weekend, Stratton Smith opted in favor of retaining complete independence for the label which he formed almost two years ago. "However, we shall be holding further discussions both in London and Baarn about closer co-operation," said Stratton Smith.

## CBS SQ Disk Release In Nov.

LONDON—The CBS SQ quadraphonic disk will be available in November in Britain when a release of about 20 albums will be made. However, the equipment to play the disks which is being manufactured by Sony will not be on the market until early 1972.

Because of this, one of the big points which was made at the press launch of the disk last week was to do with the compatibility of the disk.

The SQ disk, which is to cost around \$1.20 more than conventional records, is played on a normal deck and can therefore be played through stereo amplifiers and speakers. The essential decoder required for quad reproduction is expected to cost \$50-\$70.

The Sony equipment has been developed specifically for the SQ disk and although there are other quad discs and other quad systems, the CBS representatives at the Grosvenor House demonstration were confident enough after a big European success at their Berlin showing to predict that many other firms will adopt their system. Indeed, they claim some have already done so.

The company is also pleased with reaction from the British record companies and hardware manufacturers who were introduced to the system in a second showing the following day.

## Motown's Rare Earth In U.K. After Hassle

LONDON — Held up for two years in the U.K. as a result of difficulties in securing trademark clearance, Tamla Motown's subsidiary label Rare Earth will be unveiled by EMI in October.

Rare Earth was formed in 1969 by Motown to handle talent considered unsuitable for the company's other labels and Britain is the last country to recognize its existence.

The Rare Earth group's "One World" will be the first album release on the label on Oct. 1—a single "I Just Want to Celebrate" will be out on Sept. 24. Also available on Oct. 1 will be "Old Socks, New Shoes" by the Crusaders, and a single, "What You See Is What You Get" by Stoney and Meatloaf, both of which have secured chart entries in the U.S.

But the very first release will be on Sept. 17 with "Ain't It a Sad Thing," R. Dean Taylor's follow-up to "Indiana Wants Me."

An extensive marketing campaign has been devised to back the label's arrival. Display material has been printed for dealer use, and store windows through the country, including the HMV chain, have been secured.

Additionally there will be comprehensive advertising in trade and consumer publications and EMI sales force will be giving heavy concentration to all releases.

There will also be airplay concentration, with particular emphasis on exposure on Radio Luxembourg. A special effort will be made to establish the artists throughout the college circuit.

## A New Manila Record Association Is Formed

MANILA — Independent recording outfits have formed the Philippine Recording Industry Association (PRIA) and elected as president Jose Mari Gonzales, president and general manager of Cinema-Audio, Inc.

Other officers elected were Antonio U. Lustre, vice president; Vic del Rosario, treasurer, and Ignacio Jose, secretary.

Among members of the new group are Buddy de Vera, Alpha Recording System; Willard Leary, Wilmar Records; Sy Bung Kai, Altec Records; Mike Lee, D'Swan Sound System Co.; Danny Subido, Neon Records, and Nonoy Balboa, Grandeur Records.

Primarily, the association has

been organized to boost and promote local recordings and to standardize wholesale prices of records. An unofficial statement from Buddy de Vera imparts that PRIA would meet with the rival Record Industry Association of the Philippines (RIAP) to agree on lowering the wholesale prices of local productions over that of the foreign ones. De Vera said that this would not mean lowering the current wholesale prices.

De Vera predicts that retail prices of records would finally be raised by about 25 percent of the current in a few months if PRIA and RIAP would agree on terms. This is not feasible since both associations are plagued with piracy problems.

## 150,000 Attend 12-Hour Mexican Rock Festival

By ENRIQUE ORTIZ

AVANDARO, Mexico—A crowd of 150,000 attended a 12-hour rock festival here featuring 12 groups belonging to the Onda Chicana (Chicano Musical Movement). However, promoter Eduardo Lopez Negreta said that there were 50,000 gatecrashers at the event. Ticket price was \$2.

Groups appearing—each played for one hour and performed their own compositions, all written in English—were Dug Dug's, Epilogo, Division Del Norte, Love Army, Los Tequila, Peace and Love, La Tribu, Bandido, El Ritual, El Amore, Three Souls in my Mind.

All the music was recorded and will be released on several LPs. A local radio station also broadcast the whole 12 hours of music and parts of the festival were videotaped by a Mexican television station.

The festival took place about 100 miles from Mexico City and

was set in a 200,000 square meter area. The organizers built ten special towers to contain the sound equipment and lighting, as well as a special stage.

Continuous rain caused transport havoc after the festival finished.

Over 300 guards were present to keep order but the whole event was trouble free, apart from some cases of drug use from a small minority. However press attacks on the festival and the organizers, with little reason, have put government permission for future festivals of this nature in doubt.



DEREK ALLEN, marketing manager, EMI Records, international sales division, discussing album artwork with Rod McKuen during a recent visit to Hollywood. McKuen licenses material from the EMI archives for his Stanyan record label. Already released is the original London Cast album of "The Boy Friend." Subject under discussion is the original 1925 recording of "No, No Nanette," featuring Binnie Hale. This is due for U.S. release in September.

## From The Music Capitals of the World

### LONDON

Bob Cullen, executive vice president of the recently formed music division of Hugh Heffner's playboy organization, was in London this week accompanied by attorney Bruce Grakal to seek representation of the forthcoming Playboy label and its music publishing interests. Although no acts have been signed to the label as yet, Grakal revealed in London that the Playboy music firm now represents Anthony Newley and Leslie Bricusse's Stage and Screen Music and Taradam music companies on a worldwide basis. . . . President Records boss Eddie Kassner has served a writ on CBS following its signing of the Equals band, who he claims are still under contract to President and Edward Kassner Music until October 1973. He also claims that he has served a writ on the Equals alleging breach of contract. . . . Alec Reed, boss of the Reed Executive employment agency chain, who for the past few weeks has been selling records from three of his branches on Saturday mornings—trading as Just Records—is planning to open up two full-time record stores later this year. The shops which will be adjacent to new branches of the employment agency, are in Kilburn and Dalston. The three branches selling records on Saturdays are in Croydon, Camden Town and Southend, and Reed is only selling budget records—mainly from Pickwick International—in his shops. The Reed Executive chain currently has nearly 100 branches—mainly in the Lon-

don area and the provinces—and many of these Reed feels could be opened up to catch Saturday trade as they are situated in areas with a high shopping turnover.

Richard Swainson, who has been working in the promotion department of RCA Records in London, has moved to a new post within the company. He has moved to the a&r department in the post left vacant by Barry Bethell who has been named artist liaison manager of the record division. Replacing Swainson in the promotion department is Lyndon Holloway—previously with Philips—and another new appointment at RCA is that of Shaun Greenfield who joins the company next week as an assistant in the marketing department.

Actor-singer Richard Harris plus Brotherhood of Man and Union Express will represent Britain in this year's Radio Luxembourg Grand Prix for record producers which will be held in Luxembourg on Oct. 21. Harris will sing "My Boy," written and produced by Bill Martin and Phil Coulter. The two other songs are "California Sunday Morning" and "Ring a Ring of Roses," both published by Tony Hiller Music, which will be featured by Brotherhood of Man and Union Express respectively. The three U.K. entries were chosen from 27 records by Mike Clare, managing editor of Record and Tape Retailer, Don Short of the Daily Mirror and Julie Webb of the New Musical Express.

Richard Smith, who has been (Continued on page 46)

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# Canadian News Report

## Canadian Singles on U.S. Chart Hit New Peak

By RITCHIE YORKE

TORONTO—The growth of the Canadian music industry reached a new peak last week, when there were seven singles of Canadian origin listed on the *Billboard* Hot 100.

In addition, a further four titles are being claimed by some radio stations as Canadian content, bringing the total representation of

maple music on the U.S. charts to 11 singles, one behind the U.K. total of 12 titles.

The seven Canadian singles are "Signs" by the Five Man Electrical Band on Lionel, the Stampeders' Bell single of "Sweet City Woman," the Guess Who's "Rain Dance" on RCA, "Where Evil Grows" by the Poppy Family on London, Lighthouse's "One Fine Morning" on Evolution, "Talk It Over in the Morning" by Anne Murray on Capitol, and the Reprise recording of "Summer Side of Life" by Gordon Lightfoot.

The four claimed as Canadian content are Joan Baez's "The Night They Drove Old Dixie Down" (written by members of the band, a former Ronnie Hawkins backing group), the Glass Bottle's "I Ain't Got Time Anymore" (the backing track of which was reportedly cut in Toronto), Blood, Sweat & Tears' "Go Down Gamblin'" (singer Clayton Thomas is a Canadian) and "It's for You" by Springwell, which CKLW says was cut in Toronto.

Of the seven Canadian singles, only three were actually recorded in Canada ("One Fine Morning," "Sweet City Woman" and "Where Evil Grows"). Three were cut by U.S. producers. Two were recorded in the U.S. by Canadian producers.

The acts currently represented with U.S. hit singles cover of the Canadian map. Five Man Electrical Band is from Ottawa, the Stampeders from Calgary, the Guess Who from Winnipeg, the Poppy Family from Vancouver, Lighthouse and Gordon Lightfoot are from Toronto, and Anne Murray is from Halifax.

The acts also represent a broad spread of record companies in Canada.

The Five Man Electrical Band has a direct deal with Lionel Records in the U.S. which gives them distribution through Polydor in Canada. The Stampeders are on the independent label, Music World Creations, distributed by Quality. A separate deal was made for the rest of the world through Bell. The Guess Who are on Nimbus 9 in Canada, distributed worldwide by RCA. The Poppy Family record for London in Canada and throughout the globe. Lighthouse are on GRT in Canada and Evolution in the U.S.

Anne Murray is signed to Capitol Canada, which gives Capitol and EMI world rights. Gordon Lightfoot has a direct deal with Reprise in the U.S. which puts his product out in Canada through Warner Bros.

There are five Canadian albums on the Top LP's chart, with another 10 having at least one track which qualifies as Canadian content under the first year of the CRTC regulations.

The Guess Who have two Top 50 albums ("The Best Of" and "So Long Bannatyne"), Gordon Lightfoot has "Summer Side of Life," Lighthouse has "One Fine Morning," and the Five Man Electrical Band follow through with "Signs."

Other LP's with Canadian connections include Joni Mitchell's "Blue," "One World" by Rare Earth, "B S & T 4," Neil Young's "After the Gold Rush" and "Everybody Knows This Is Nowhere," "Steppenwolf Gold," "The Last Time I Saw Her" by Glen Campbell, "Tom Jones Sings She's a Lady," "Deja Vu" by Crosby, Stills, Nash & Young and "Blessed Are . . ." with Joan Baez.

Some observers are predicting that Canada will soon overtake the U.K. as America's major non-domestic producer of hit singles, in what is actually the largest one nation music invasion of the U.S. since the English explosion in 1964.

## WILSON SETS WBM AGENCY

TORONTO — Veteran booking Agent Tom Wilson has formed WBM, Inc., a management company which will initially handle the activities of Ocean.

Wilson also revealed that WBM has signed management contracts with two other Ontario groups, Brutus and Manchild.

Wilson is no longer involved with the Concept 376 booking agency, which is now being run by Ross White.

## Canada's First Platinum Awarded To Guess Who

MONTREAL—The Guess Who this week received their first platinum disk from RCA Canada for sales in excess of 100,000 units on their "American Woman" album.

A few weeks ago the Winnipeg group was given a gold disk for the same album by RCA in the U.S. Sales in that market are in excess of 1 million units.

The presentation was made at a special gathering the night before the group was due to appear at Man and His World.

Brief speeches were made by RCA president Bob Cook, and national sales and advertising manager Ed Preston.

More than 100 people turned out for the event, including several key people who had been flown in especially for the occasion, including RCA U.S. national promotion

## Pindoff Sales Expand Mkt

TORONTO — Pindoff Record Sales, the locally based record, tape and accessory distributor, has expanded its operations in Quebec with the addition of several large accounts.

Recent acquisitions include the Henry Morgan chain (which includes four large Montreal stores and their warehouse), four large Woolworth stores in the city, and three new Zeller's stores.

The Montreal branch is headed up by Bud Farquharson.

In Toronto, Pindoff has exclusive rights to the Simpson store, and Zellers, Woolworths, and many independents. Taylor Campbell reports that business has doubled in the past year in Ontario.

President Kris Pindoff believes that this year's sales volume will top \$1,000,000, with a projected gross next year of three and a half million.

## Change Local Content Rule—CHUM'S Wood

By RITCHIE YORKE

TORONTO—One of Canada's foremost radio programming executives this week suggested a change in the CRTC domestic content laws to simplify the procedure of identifying what really is genuine Canadian product.

J. Robert Wood, program supervisor of CHUM-AM, said that he believes much of the current confusion stems from the four-point

classification of Canadian content.

Under year one (Jan. 18, 1971, through Jan. 18, 1972), radio stations must program at least 30 percent of compositions which fulfill one of the following conditions: (a) the instrumentation or lyrics were principally performed by a Canadian; (b) the music was composed by a Canadian; (c) the lyrics were written by a Canadian; (d) the live performance was wholly recorded in Canada.

Because of misunderstandings and alleged false information supplied by U.S. producers, some stations have been failing to meet the required 30 percent ruling.

"I'd much rather see a straight four out of four classification," Wood said, "because that would make it abundantly clear just what is Canadian content and what is not."

Agreeing that the playing of dubious foreign disks as Canadian could only harm the infant industry in this country, Wood said that all stations would naturally operate within the framework of the CRTC legislation. "If American records with indirect Canadian involvement do meet the present legislation, you can't blame stations for playing them as such," Wood said.

"But there are stations playing records as Canadian which we at CHUM would never consider as legitimate domestic content," Wood said, naming several disks which had been claimed as Canadian content by one station in the Midwest.

"We took a close look at these records and we decided after a couple of weeks that it was ridiculous to claim them as Canadian content," he continued.

Wood said a lot of confusion is being caused by record companies hyping certain disks as Canadian content, when that status is at best, doubtful.

"We would welcome the appointment of an independent committee to rule on what is Canadian content," Wood said, referring to a recent suggestion that such a body might clear up a lot of the misunderstanding.

"At it stands at present, nobody really seems to know what is Canadian content. I think it would be in the best interests of the Canadian music industry and the CRTC that an impartial judge was appointed to make frequent rulings on records submitted."

Wood feels that such a body would end the false classification, be it deliberate or unintentional, of some U.S. and English records as Canadian.

## Crowbar to Record Live Massey Hall

TORONTO — Frank Davies, president of Love Productions, through concert promoter Martin Onrot, and CHUM-FM in Toronto, hired Massey Hall on Thursday (23) for "An Evening of Love With Daffodil Records."

The concert will feature Crowbar, Christmas and a guest appearance by the King Biscuit Boy, all Daffodil artists.

The entire evening is being recorded by Thunder Sound Studios for Crowbar's next album, which Davies says is likely to be a two-record set. A billboard has been erected on Toronto's main street, and special T shirts have been prepared to promote the event.

The concert will mark the first time that a major Canadian group has been recorded live.

Capitol Canada is preparing a strong promotion tie-in with the concert, and Davies said that several representatives of Crowbar's U.S. label, Paramount, will be on hand at the concert.

## Hoch & Smith Form Company

TORONTO — Former Liberty Records staff producer, Dallas Smith, has teamed up with personal manager, Abe Hoch (who represents Canada's Five Man Electrical Band) to form Renaissance Entertainment Corporation.

The new company will produce the Five Man Electrical Band, Timber, David Ackies, Prairie Madness and Bobby Vee. The company's first release was the Five Man Electrical Band million-seller, "Signs."

## RCA-ABC First Canada Promo

STRATFORD — RCA Records last week launched its first major promotion campaign for the recently acquired ABC Paramount label.

Scott Richard, Ontario Promotion manager, arranged for a busload of media people to be driven from Toronto to Stratford for the appearance by B.B. King.

Also in attendance were Andy Nagy, recently appointed account executive for the ABC/Dunhill labels, and national sales manager, Ed Preston.

Preston said that extensive co-operation was received from the Stratford Festival staff, which had booked the concert as part of the annual Stratford Festival.

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## LONDON

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## From The Music Capitals of the World

• Continued from page 44

working at EMI in the repertoire division—initially as label manager for MGM and more recently responsible for foreign product, is leaving the company to take up a new position as label manager for Tamla Motown with Electrola, EMI's company in Germany. . . . The RPM company of South Africa has acquired the A and M and the Sussex labels on license under a deal effective from the beginning of November. Both labels were previously handled by the local Teal company.

Ember director and promotion chief **Jimmy Henney** is leaving the company on Oct. 1 after four years. He is resigning his directorship, but will maintain an association with Ember in a consultant capacity and also with the company's publishing arm, Sparta/Florida Music. . . . **Jack Zoethout**, 52, has been named as the new managing director of 3M's U.K. division. He succeeds Leland Geherke who has been appointed corporate vice president of the international division and is to be based at the company's headquarters at St. Paul, Minn. U.S.A. **PHILIP PALMER**

### TORONTO

Arrangements are almost completed for A & M's **Procol Harum** to appear in concert with the **Edmonton Symphony Orchestra** under the direction of **Tommy Banks** on Nov. 16. **Jerry Moss** says that Procol is seriously considering recording the concert for their next album. . . . **The Stampeders** appeared before more than 20,000 at the CNE. . . . Quality's **George Struth** has announced the signing of a distribution deal with Crescent Street Records from Montreal. The new label is owned by **Ken Ayoub's** Canadian Disk Company, Ltd., with the first release by the group, **Mill Supply**. . . . **Bobby Goldsboro** appears at the London Western Fair (13-14), followed by

**Brenda Lee** (16-18). While in Canada, Miss Lee will also do a guest shot for the CBC's **Tommy Hunter Show**.

Tuesday's **Greg Hamilton** has set himself a hectic studio schedule with forthcoming releases by **Chelsea Wind** and **Linda Lane**. Chelsea Wind are cutting a **Stampeder's** original, "Only a Friend," and Miss Lane is to revive the **Ronettes** hit, "(The Best Part of) Breaking Up."

**William Tenn**, formerly of Music Factory, has signed Ontario group, **Fludd**, to Warner Bros. in the U.S.

**Brownsville Station** played Toronto, Chatham, London. . . . Capitol a&r director, **Paul White**, holidaying at Weston-super-mare in Somerset, England. . . . Capitol president, **Arnold Goswich**, returned from vacation this week. . . . **Sonny and Cher** kick off the new season at the Royal York's Imperial Room Sept. 17. . . . **Adamo** headlines at Place des Arts in Montreal Sept. 9-12. . . . A & M's **Jerry LaCoursiere** putting an Eastern push on the **Rita Coolidge** single, "I Believe In You" following its breakout in several western markets. . . . Capitol rushed out the new **Pepper Tree** single, "You're My People" this week. . . . Chappell and Co. doing well with Canadian copyrights—recent releases include "The Flying Dutchman" and "Run Run" by the **Group Max** "Sleep My Woman" by **Joel Denis**, "Okay, Ma Si Va La" by **Jacques Lepage**, "Company Man" by **Smyle**, "Granny's Kitchen" and "Ezmerelda" by **Mill Supply**, and a French version of "Chirpy Chirpy, Cheep Cheep" by **Stephanie**.

**Lighthouse** drew standing ovations in appearance at the CNE this week—Ontario premier, **William Davis**, was among those present. **Blood Sweat and Tears** will play the Vancouver Agrodome on Nov. 7. . . . MCA hosted a press reception at the Royal York this week for Kapp's **Sonny and Cher**, currently appearing there. . . . The

new **Waldo de los Rios** single on Daffodil is "Eine Kleine Nachtmusik," which follows his highly successful "Mozart's 40th Symphony." . . . The first **Jack Herschorn**-produced MOR single by **Oscar McLollie** is called "Chilliwack Valley." . . . WB's **Lazarus** at the Riverboat this week. . . . **Capt. Beefheart** premiered in Vancouver on Sept. 17. . . . Polydor has flipped the **Major Hoople's Boarding House** single—the plug side is now "She's Got All of My Body." . . . DGG's **Horst Schmolzi** expected at the Canadian Polydor headquarters in Montreal later this month. . . . New York publicist, **Richard Gersh**, is now representing Canada's **Ian and Sylvia**, folk-singing duo. . . . Columbia's **Allan J. Ryan** set to play Grumbles in Toronto (23-26). . . . Quality's **Mark Robbins** is putting a strong push behind the European top ten single by the **Big Wheel**, "If I Stay Too Long." . . .

A & M's **Jerry LaCoursiere** returned from head office convention in Los Angeles this week. . . . **Ashton Gardner & Dyke** will play Toronto's Maple Leaf Gardens (Nov. 23), Edmonton Gardens (Dec. 1) and Vancouver (3). . . . **Martin Onrot** presented **Chuck Mangione** with full orchestra at Massey Hall (17). . . . Uni's **Tom Northcott** drawing large and appreciative crowds at the Riverboat last week. . . . Ampex' latest Canadian release is a single by **Hartfield** called "At the Altar" . . . Ampex has also reserived the **Original Caste's** version of "One Tin Soldier," following U.S. action on the title song from the movie "Billy Jack" . . . **Harry Hinde** was in the West last week promoting his first GRT single with **Joshua**, "Throw a Rope." . . . **Ronnie Hawkins** was involved in a minor car accident recently, which put him out of action for two weeks. . . . **James Brown** will play the Montreal Forum (25). Also on the bill will be **Volt's Dramatics**. . . . **Vince Lash** named Ontario promotion representative, London. . . . Lash will work with **Mike Doyle**, national promotion director. **RITCHIE YORKE**

### SYDNEY

**Barry Kimberley**, managing director of Essex Music, has acquired the **Ivan Mogull** catalog for Australia. . . . Local singer **Kamahl** is having tremendous sales success via his LP's. His latest, yet to be released, has initial orders for 28,000. His last album, "Peace on Earth," sold 140,000 copies. Phonogram are hopeful for international success after his trip to England to do television in October. . . . Also locally released from Phonogram is "The Greatest Hits of Simon & Garfunkel" by the **Laurie Lewis** orchestra. Promoters manager **Phil Greenop** is heavily promoting the **Aretha Franklin** single, "Spanish Harlem."

**Singer Roland Storm** is shortly returning to Hong Kong where he had top 10 records sales with his record of "Kook-Ko-Lu-Le" last year. . . . **John and Gaye Kaye** have returned to Sydney after six years in England working for **Dorothy Solomon** Artists and recording through Major Minor Records. **Sydney** disk jockey **John Laws** has a single on release titled "Sailor on a Concrete Sea." **Top recording group Daddy Cool** is performing to capacity-booked crowds in Melbourne, Adelaide and Sydney before returning to the U.S. **ROBERT FOWLER**

**LENINGRAD**  
Choreographical Miniatures a Leningrad ballet company presented its new production, "Exercise 20," with the **Swingle Sisters'** "Bach's Greatest Hits" as a musical background. . . . **Dean Reed** is continuing his current concert tour of Russia, which started Aug. 7 in Moscow. The singer is scheduled to give concerts in Leningrad, Kiev, Volgograd, Vladivostok. . . . **Skaldowi**, Poland's 1969 Group of the Year, has completed its unprecedented seven-week stay in Leningrad. Skaldowi were fea-

ured in gala shows along with Lenconcert's groups.

Music Lounge Room is the title of a new music program launched by Moscow Central Television. . . . The Annual Chamber Music Week was held at Parnu, a fashionable Baltic resort in Estonia. Among artists featured were singer **T. Kuusik** and pianist **B. Lukk**. . . . **Dmitri Shostakovich** appointed chairman of the **Skriabin** centenary celebrations' organizing committee. . . . Melodiya has released soundtrack of the final "Hullo, We Seek Talents" TV show held by Moscow Central Television. Along with amateur artists and groups—the contest winners—also featured are **Vadim Lyudvikovsky's Concert Jazz Band** and **Boris Karamyshev's Blue Tube** orchestra of the Central TV. . . . Another Melodiya's recent release is a stereo album entitled "Leonid Kogan's Encores." . . . **Oistrakh, Kogan** and **Richter** appeared on Okhrid Summer 71 music festival in Yugoslavia. . . . **Duke Ellington** opened his Russian tour in Leningrad Sept. 13-18. The band was scheduled to play in Kiev, Minsk, Rostrov-on the Don and Moscow. **YADIM YURCHENKOV**

### JOHANNESBURG

British singer **Matt Monro** is back in South Africa for his fourth tour. Monro opened at the prestige President Hotel here under the auspices of the **Wright-Benn** promoters. His opening night nearly bombed when supporting act **Lita Roza** was taken ill and audience started walking out. Miss Roza later recovered for rest of the shows. Monro announced he was back with Parlophone after a short spell with Capitol. EMI chief **Joe Nofal** hosted a reception for Monro. . . . The first really successful open air pop festival ever held in Johannesburg happened this week when a well-behaved audience of 10,000 turned up at Robinson Lake a few miles from the city. Local groups headed by **Hawk** and **Hocus** headed the trouble-free 24-hour festival. . . . U.K. group **Hedgehoppers** are on a short tour of Rhodesia following club dates here. Their current release, "Hey," is in the local charts. The group has a new vocalist, **Andy Ionides**, formerly with **Suck**, following **Alan Avon's** departure for U.K. as a solo artist.

G.R.C. is now handling payment of royalties to its producer, **Tony Gibson**; artists **Hedgehoppers**, **Gobi Desert Band** and various session men. . . . The sales figure of 150,000 units for **Outlet**, previously reported, represented total sales of the group's catalog of four singles and two albums and not just the one disk. **ADRIAN ENGLISH**

### BRUSSELS

**Marva** has recorded a Flemish version of "La Riva Bianca, la Riva Nera." It will be her next single release. . . . **Micha Mirah** has recorded the Italian hit "Via dei ciclamini." . . . **Roland Kluger** Music introduced a novel kind of promotion in Belgium recently. Each Saturday, for 10 weeks, RKM organized a special "safari" of various artists packed to the company. . . . The **Two Man Sound** has been chosen as Belgium's representative at the Festival of Rio de Janeiro. The group will feature the song "Copacabana." . . . **Los Mayas** recently had a hit with "Concerto d'Arangeuz," which entered the local Top 10. . . . **Rita Deneve**, winner of the Ostend Festival, has an album released this month. . . . Polydor is releasing all nine albums by **Wilt Ura** on cassette. . . . **Luigi** recently returned from a successful tour of Israel, where he has one record in the local chart and one record in the international chart. . . . New releases this month from **Mayfair Set**, **Pendulum**, **Chackachas**, and **Lilac Street Band**. . . . **Walter Scott's** "Listening to Mozart" has entered the Belgian, Radio Veronica and Noordzee charts. The record is being released in all European countries.

### AMSTERDAM

Bovema organized a European tour for Capitol act, the **Steve Miller Band**, with visits inked in for London, Copenhagen and Amsterdam during the last two weeks of September for concerts and TV appearances. . . . **Richie Havens** will play a concert in Amsterdam, Oct. 3. . . . **Brisley Schwarz** will be appearing here from Oct. 1-10. The group is to play various concert dates throughout the country. . . . **Erroll Dixon** will be in concert from Oct. 8-15, and **Hawkwind** will be appearing in Holland between Oct. 26-31. . . . On Nov. 27, **Frank Zappa & The Mothers of Invention** will arrive here for concert dates. . . . French singer, **Joel Daye** made a trip to Holland, Sept. 9, to promote his single, "Mummy Blue." . . . Phonogram started its fall campaign for local repertoire with the simultaneous release of new albums from cabaret artist **Wim Sonneveld** (with **William Nijot** and **Corrie van Gorp**), the duo **Saskia & Serge**, Roumanian singer **Maiza** (who now lives in Holland); and a historical album featuring the late **Fien de la Mar**. The latter is produced by **Wim Ibo**, who also produced an LP featuring present cabaret talent like **Jasperina de Jong**, **Adele Bloemendaal**, **Hank Elsink**, and many others. The trend of restyling classical works—which gained the group **Ekseption** international fame—has been followed by Phonogram producer **Hans van Hemert**, who has recorded a second album with **Brass United**, a group of brass players from the Groningen Conservatory, playing compositions by **Bach** and **Beethoven**. . . . Tying in with the growing demand for children's repertoire, Phonogram completed its special release with its presentation of a new interpretation of **Prokofiev's** "Peter and the Wolf," featuring the **Amsterdam Concertgebouw Orchestra** under **Bernard Haitink** and **Henk van Ulsen**. The company further released various albums of fairy tales and soundtracks of TV programs for children, as well as a mini hit parade containing many songs which are very popular with the very young. CBS/Artone baptized a remarkable series of domestic material during an exclusive press party at Laren. The company presented the latest album by **Rita Reys** (singing **Burt Bacharach**), the first album by guitarist **Wim Overgaauw**, an LP of **Bill Evans** playing his own compositions, and the latest album by **Chris Hinze**, of highlights from his performance earlier this year at the Montreux Jazz Festival. CBS is aiming at a large national and international market with this series.

Polydor plans to release the series "Pop History," with highlights from releases by Polydor and related labels and companies. . . . Bovema has released a series of nine classical albums dedicated to Dutch classical artists like **Han de Vries** (oboe), **Daniel Wayenberg** (piano), **Piet van Egmond** (organ) and the **Syntagma Musicum Ensemble**. The series is accompanied by a promotional sampler. . . . Bovema further reports successful sales of its recently released "Portrait of . . .," "Story of . . ." and "Jazz Classics" series on Capitol. . . . Bovema group the **Cats** has released in Japan a special single (Continued on page 49)

### CHUM-FM Sets Free Concert

TORONTO — The city's only FM rock station, CHUM-FM, this weekend presented a free concert in the City Hall square, featuring GRT's Lighthouse and the Flower Travelling Band. This is the third consecutive year in which CHUM-FM has presented Lighthouse at City Hall. The station also plans to broadcast live "An Evening of Love for Daffodil Records," which will feature Crowbar, Christmas and the King Biscuit Boy.

## International Prague Jazz Festival Line-Up Is Set

PRAGUE—The 8th International Jazz Festival, Prague 1971, will take place in the Lucerna Hall, Venceslas Square, Prague 1, between Oct. 27-30.

The festival has been organized jointly by Czech musical instrument makers Hradec Kralove, Czech radio and TV, music publishers and record company Supraphon and the Association of Socialist Youth. Festival director is Dr. Lubomir Doruzka, Billboard's Prague Correspondent.

Artists who will be appearing at the festival are, on Oct. 27:

the Frick Guin Sextet (France), Gunther Fischer Quintet (German Democratic Republic), the Jazz Orchestra of Czechoslovak Radio conducted by Kamil Hala; the Blue Effect rock group (Czechoslovakia); the Mike Westbrook Jazzband (U.K.);

Oct. 28: Traditional Jazz Studio, Prague, featuring pianist George Webb (U.K.), the Leningrad Dixieland Jazz Band (USSR), the International Flute Workshop, with flautists Simeon Sterev (Bulgaria), Bob Downes (U.K.) and Jiri Stivin (Czechoslovakia), with Zbigniew Seifert (electric violin), from Poland; and the winners of the International Contest of Young Jazz Soloists from Socialist countries;

Oct. 29: Jack van Poll Trio (Holland), Jazz Q (Prague), Dan Mindrila Quartet (Roumania), Phil Woods' European Rhythm Machine;

Oct. 30: Rudolf Tomsits Quartet (Hungary), Old Metropolitan Jazz Band (Poland), Miles Davis Sextet (U.S.), the Minton Playhouse Jazz Giants, USA (featuring Dizzy Gillespie, trumpet, Sonny Stitt, tenor sax, Kai Winding, trombone, Thelonious Monk, piano, Al McKibben, bass, and Art Blakey, drums).

Apart from the festival itself, Czechoslovakia Music Instruments will organize an exhibition under the title "The Jazzman and his instrument—progressive traditions of Czech jazz." The exhibition will be held in the lobby of Prague's (Continued on page 47)

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# HITS OF THE WORLD

## ARGENTINA

(Courtesy Escalera a la Fama)

- This Week**
- 1 ESTOY HECHO UN DEMONIO—Safari (CBS)—Melograf
  - 2 HELP (GET ME SOME HELP)—Tony Ronald (M. Hall); Kingston Kakachi (RCA); Romeo (EMI); Flash (CBS)
  - 3 LOVE STORY—Francis Lai (M. Hall); Andy Williams (CBS); Alain Debray (RCA); Johnny Mathis (CBS); Franck Pourcel (Odeon); Al De Lori (Ode); Henry Mancini (RCA)—Korn
  - 4 SING SING BARBARA—Laurent & Madri Gras (Fania/M. Hall)—Relay
  - 5 LA CHICA DE LA BOUTIQUE—Heleno (RCA)
  - 6 COFFEE TOFFEE SQUARES—Jade & Pepper (EMI)
  - 7 CUANDO NECESITO AMAR/HE TRATADO DE OLIVDARTE—Sabu (M. Hall)—Panmsco/Kleimann
  - 8 BORRIQUITO—Peret (D. Jockey)
  - 9 QUIERO GRITAR QUE TE QUIERO—Quique Villanueva (RCA)—Relay
  - 10 YO QUIERO DIBUJARTE—Elio Roca (Polydor)—Korn

## BELGIUM

(Courtesy Humo)

- This Week**
- 1 BORRIQUITO—Peret (Supreme)
  - 2 AAN MIJN DARLING—Will Tura (Palette)
  - 3 MANUELA—Jacques Herb (11prov)
  - 4 VAARWEL EN TOT WEERZIENS—Paul Severs (Start)
  - 5 THE FOOL—Gilbert Montagne (CBS)
  - 6 MEISJE VAN MIJN LEVEN—Jimmy Frey (Philips)
  - 7 ONE WAY WIND—Cats (Imperial)
  - 8 BLOSSOM LADY—Shocking Blue (Pink Elephant)
  - 9 TONIGHT—George Baker Selection (Discostar)
  - 10 JESUS—Jeremy Faith (Decca)

## BRITAIN

(Courtesy Record Retailer)

\*Denotes local origin

- This Last Week**
- 1 HEY GIRL DON'T BOTHER ME—Tams (Lowery)—Probe
  - 2 DID YOU EVER—Nancy & Lee (Reprise)—London Tree
  - 3 MAGGIE MAY/REASON TO BELIEVE—Rod Stewart (Mercury)—Koppelman/Rubin (Stewart)
  - 4 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA) Sunbury (G. Tosti)
  - 5 NATHAN JONES—Supremes (Tamlam-Motown)—Jobete/Carlin
  - 6 TAP TURNS ON THE WATER—C.C.S. (Rak)—Rak/C.C.S. (Mickie Most)
  - 7 COUSIN NORMAN—Marmalade (Decca)—Citrine (Marmalade)
  - 8 BELIEVE (In Love)—Hot Chocolate (RAK)—RAK (Mickie Most)
  - 9 YOU'VE GOT A FRIEND—James Taylor (Warner Bros.)—Screen Gems-Columbia (Peter Asher)
  - 10 I'M STILL WAITING—D. Ross (Jobete/Carlo)—Tamlam-Motown (Deke Richards & Hal Davis)
  - 11 BACK STREET LUV—Curved Air (Blue Mountain)—Warner Bros. (Curved Air)
  - 12 SOLDIER BLUE—Buffy Sainte-Marie (Cyril Shane)—RCA (B. Ste. M./Jack Nitzsche)
  - 13 FOR ALL WE KNOW—Shirley Bassey (United Artists)—United Artists
  - 14 NEVER ENDING SONG OF LOVE—New Seekers (United Artists)—Philips (David MacKay)
  - 15 IT'S TOO LATE—Carole King (Screen Gems/Columbia)—A&M (Lou Adler)
  - 16 WHAT ARE YOU DOING SUNDAY—Dawn (Bell)—Carlin (Tokens & Dave Appel)
  - 17 DADDY DON'T YOU WALK SO FAST—Daniel Boone (Penny Farthing)—Intune
  - 18 LET YOUR YEAH BE YEAH—Pioneers (Island)—Trojan (J. Cliff/S. Crooks)
  - 19 LIFE IS A LONG SONG/UP THE POOL—Jethro Tull (Chrysalis)—Chrysalis (Ian Anderson)
  - 20 IN MY OWN TIME—Family (United Artists)—Reprise (Family)
  - 21 FREEDOM COME. FREEDOM GO—Fortunes (Capitol)—Cookaway (Cook & Greenaway)
  - 22 WHEN LOVE COMES ROUND AGAIN—Ken Dodd (Melanie)—Columbia (John Burgess)
  - 23 ANOTHER TIME, ANOTHER PLACE—Engelbert Humperdinck (Decca)—Leeds/Melanie (Gordon Mills)
  - 24 CHIRPY CHIRPY CHEEP CHEEP—Middle of the Road (RCA)—Flamingo (G. Tosti/I Greco)
  - 25 YOU DON'T HAVE TO BE IN THE ARMY TO FIGHT IN THE WAR—Mungo Jerry (Dawn)—Our Music (Barry Murray)

- 26 TOM-TOM TURN AROUND—New World (Rak)—Chinnichap/Rak (Mickie Most)
- 27 MOON SHADOW—Cat Stevens (Island)—Freshwater (Paul Samwell-Smith)
- 28 AT THE TOP OF THE STAIRS—Formations (Mojo)—Chappell (Leon Huff)
- 29 BANGLA DESH—George Harrison (Apple)—Harrisongs
- 30 BUTTERFLY—Danyel Gerard (CBS)—April
- 31 MOVE ON UP—Curtis Mayfield (Buddah)—Carlin (Curtis Mayfield)
- 32 (FOR GOD'S SAKE) GIVE MORE POWER TO THE PEOPLE—Chi-Lites (MCA) Julio-Brian (Eugene Record)
- 33 DEVIL'S ANSWER—Atomic Rooster (G.H. Music/Sunbury)—B&C (Atomic Rooster)
- 34 LEAP UP & DOWN—St. Cecilia (Polydor)—Jonjo (Jonathan King)
- 35 WE WILL—Gilbert O'Sullivan (April/MAM)—MAM (Gordon Mills)
- 36 HEARTBREAK HOTEL/HOUND DOG/DON'T BE CRUEL—Elvis Presley (Belwin-Mills)—RCA
- 37 LITTLE DROPS OF SILVER—Gerry Monroe (Chapter One)—Intune (Les Reed)
- 38 GET IT ON—T Rex (Essex)—Fly (Tony Visconti)
- 39 REMEMBER—Rock Candy (MCA)—KPM (Zack Laurance)
- 40 KEEP ON DANCING—Bay City Rollers (Bell)—Jewel (Jonathan King)
- 41 AMAZING GRACE—Judy Collins (Elektra)—Harmony (Mark Abramson)
- 42 WON'T GET FOOLED AGAIN—Who (Track)—Fabulous
- 43 MY WAY—Frank Sinatra (Reprise)—Shapiro/Bernstein (Don Costa)
- 44 SUPERSTAR/FOR ALL WE KNOW—Carpenters (A&M)—Rondor (Jack Daugherty)
- 45 BACK SEAT OF MY CAR—Paul & Linda McCartney (Apple)—Northern (P&L McCartney)
- 46 WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)—Novallene/Blackwood (Pat & Lolly Vegas)
- 47 LOOK AROUND—Vince Hill (Columbia)—Famous/Chappell (Norman Newell)
- 48 KNOCK THREE TIMES—Dawn (Bell)—Carlin (Tokens, Dave Appel)
- 49 SIMPLE GAME—Four Tops (Tamlam Motown) Sparta Florida
- 50 SULTANA—Titanic (CBS)—April

## CANADA

(Courtesy Maple Leaf System)

\*Denotes local origin

- This Last Week**
- 1 UNCLE ALBERT/ADMIRAL HALSEY—Paul & Linda McCartney (Capitol)
  - 2 RAIN DANCE—Guess Who (RCA)
  - 3 MAGGIE MAY—Rod Stewart (London)
  - 4 NIGHT THEY DROVE OLD DIXIE—Joan Baez (Ampex)
  - 5 AIN'T NO SUNSHINE—Bill Withers (Ampex)
  - 6 WON'T GET FOOLED AGAIN—The Who (MCA)
  - 7 WE GOT A DREAM—Ocean (ARC)
  - 8 DO YOU KNOW WHAT I MEAN—Lee Michaels (A&M)
  - 9 THE STORY IN YOUR EYES—Moody Blues (London)
  - 10 GO AWAY LITTLE GIRL—Donny Osmond (Polydor)

## DENMARK

(Courtesy Danish Group of IFPI)

\*Denotes local origin

- This Week**
- 1 POUR UN FLIRT—Michel Delpech (Barclay)—Imudico
  - 2 I DID WHAT I DID FOR MARIA—Tony Christie (MCA)—Imudico
  - 3 CO-CO—Sweet (RXA)—Stig Anderson
  - 4 SWEET HITCH-HIKER—Creedence Clearwater Revival (U.A.)—Stig Anderson
  - 5 BANK TRE GANGE—Klaus & Servants (RCA)—Dacapo
  - 6 KA DU LEGGE DIG PAA SIDEN PETTER—Bo Bendixen (Philips)—Intersong
  - 7 HEJ SOL SKIN PAA MIG—Familien Andersen (Polydor)—Multitone
  - 8 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Imudico
  - 9 ALDRIG MER—Birgit Lystager (RCA)—Stig Anderson
  - 10 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA)—Dacapo

## FINLAND

(Courtesy Intro)

\*Denotes local origin

- This Week**
- 1 RAKKAUSTARINA (Love Story)—Fredri (Philips)
  - 2 IHANA AAMU (Kecizt Zomorkas)—Johnny (MCA)—Coda
  - 3 ROSE GARDEN—Lynn Anderson (CBS)—Scandia
  - 4 MUSTAN KISSAN TANGO—Kuruneko No Tango—Jaana ja Tiina (MCA)—Coda

- 5 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)
- 6 SHE'S A LADY—Tom Jones (Decca)—Scandia
- 7 LIEVESTUOREEN LIISA—Irwin Goodman (Philips)—Fazer
- 8 LOVE STORY—Andy Williams (CBS)
- 9 PORNOJENKKA—Rolf Bergstrom & Pyhimykset (Parlophone)—Imudico
- 10 HAN ON LADY (She's a Lady)—Danny (Scandia)—Scandia

## HOLLAND

\*Denotes local origin

(Courtesy Radio Veronica and Bas Mul)

- This Week**
- 1 BORRIQUITO—Peret (Ariole)—Schallone
  - 2 BLACK AND WHITE—Greyhound (Trojan Records)—Essex/Basart
  - 3 BLOSSOM LADY—Shocking Blue (Pink Elephant)—Dayglow
  - 4 ONE WAY WIND—Cats (Imperial)—Anagon
  - 5 HEY YOU LOVE—Mouth & MacNeal (Decca)—Dayglow
  - 6 BECAUSE I LOVE—Majority One (Pink Elephant)—Sosnel
  - 7 MANUELA—Jacques Herb (11 Provincien)—Basart
  - 8 NON NON RIEN N'A CHANGE—Poppys (Barclay)
  - 9 POUR UN FLIRT—Michel Depech (Barclay)—Dayglow
  - 10 SOLDIERS WHO WANT TO BE HEROES—Rod McKuen (WB)

## ITALY

SINGLES

(Courtesy Discografia Internazionale)

\*Denotes local origin

- This Last Week**
- 1 TANTA VOGLIA DI LEI—\*I Pooh (CBS)—RCA
  - 2 WE SHALL DANCE—Demis (Philips)—Music Music/Allo Music
  - 3 EPPUR MI SON SCORDATO DI TE—\*Formula Tre (Numero Uno)—Acqua Azzurra
  - 3 PENSIERI E PAROLE—\*Lucio Battisti (Ricordi)—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 VENDO CASA—\*I Dik Dik (Ricordi)—Acqua Azzurra
  - 10 ERA BELLA—\*I Profeti (CBS)—April Music
  - 11 DONNA FELICITA'—\*I Nuovi Angeli (Car Juke-Box)—Chappell
  - 12 DJAMBALLA—\*Augusto Martelli (Cinevox)—Cinevox
  - 13 ERA IL TEMPO DELLE MORE—\*Mino Reitano (Durium)—Fiumara/Ariston
  - 14 AMORE CARO, AMORE BELLO—\*Bruno Lauzi (Numero Uno)—Numero Uno
  - 15 DIO MIO NO—\*Lucio Battisti (Ricordi)—Acqua Azzurra
  - 16 I AM... I SAID—Neil Diamond (Uni)—Melody
  - 17 MOZART—SINF. NO. 40—Valdo de los Rios (Carosello)—Curci
  - 18 HOW CAN YOU MEND A BROKEN HEART?—Bee Gees (Polydor)
  - 19 COME GRANDE L'UNIVERSO—\*Gianni Morandi (RCA)—RCA
  - 20 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Beechwood BMI
  - 21 AMERICA—\*Fausto Leali (Philips)—Vittoria/Alfieri
  - 22 UNA STORIA COME QUESTA—\*Adriano Celentano (Clan)—Margherita
  - 23 LA BALLATA DI SACCO E VANZETTI—Joan Baez (Original Cast) RCA
  - 24 SWEET HITCH-HIKER—Creedence Clearwater Revival (America)—Ariston/Palace
  - 25 MORIRE D'AMORE—Charles Aznavour (Barclay)—Chapp

## JAPAN

(Courtesy Music Labo Co., Ltd.)

- 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 AME NO BALLADE—\*Masayuki Yuhara (Union)—JCM
  - 6 MANTSU NO DEKIGOTO—\*Miki Hirayama (Columbia)—Takarajima
  - 7 KINO KYO ASHITA—\*Junji Inoue (Philips)—PMP
  - 8 BUTTERFLY—Danyel Gerard (Polydor)—Watanabe
  - 9 SARABA KOIBITO—\*Masaaki Sakai (Columbia)—Nichion
  - 10 MANCHURIAN BEAT—Rumi Koyama (Union)—Victor, Watanabe
  - 11 OTOKO—\*Koji Tsuruta (Victor)
  - 12 MINATO NO WAKAREUTA—\*Hiroshi Uchiyamada & Cool Five (RCA)—Uchiyamada

- 13 DON'T PULL YOUR LOVE—Hamilton, Joe Frank & Reynolds (Stateside)—Toshiba
- 14 SUMMER CREATION—\*Joan Shepherd (Liberty)—JCM
- 15 AME NO HI NO BLUES—\*Yuko Nagisa (Toshiba)—Takarajima
- 16 OMOIDE NO NAGASAKI—\*Ayumi Ishida (Columbia)—Takarajima
- 17 BIWAKO SHUKO NO UTA—\*Tokiko Kato (Polydor)
- 18 POLYUSHKA-POLYE—Masami Naka (Victor)
- 19 SWEET HITCH-HIKER—C.C.R. (Liberty)
- 20 YOKOHAMA TASOGARE—\*Hiroshi Itsuki (Minoruphone)—Yomiuri Pack

## MALAYSIA

- This Week**
- 1 FLYING MACHINE—Cliff Richard (Columbia)
  - 2 SOLDIER'S PRAYER—Oscar Harris
  - 3 ME AND YOU AND A DOG NAMED BOO—Lobo (Phil.)
  - 4 LIFE—Elvis Presley (RCA)
  - 5 SUMMER SAND—Dawn (Stateside)
  - 6 CO-CO—Sweet (RCA)
  - 7 PUPPET MAN—Tom Jones (Decca)
  - 8 GET IT ON—T. Rex (Stateside)
  - 9 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)
  - 10 I'LL MEET YOU HALFWAY—Partridge Family (Stateside)

## MEXICO

- This Last Week**
- 1 MARY ES MI AMOR—Leo Dan (CBS)
  - 2 LES ROIS MAGES (Los Reyes Magos)—Sheila (Orfeon)
  - 3 ROSA MARCHITA—Roberto Jordan (RCA)
  - 4 LOVE HER MADLY (Amala locamente)—Doors (Gamma)
  - 5 FELICIDAD—Victor Yturbe ("Piruli") (Philips)
  - 6 PECADO MORTAL—Los Barbaros (Raff)
  - 7 DOUBLE BARREL (Doble barril)—Dave & Ansil Collins (Philips)
  - 8 IT'S TOO LATE (Demasiado tarde)—Carole King (A&M)
  - 9 NEAR TO YOU (Cerca de ti)—Carpenters (A&M)
  - 10 VAMOS A PLATICAR—Los Socios del Ritmo (Capitol)

## NORWAY

(Courtesy Verdens Gang)

- This Week**
- 1 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Sonora
  - 2 LADY ROSE—Mungo Jerry (Dawn)—Sweden
  - 3 CO-CO—Sweet (RCA)—Sweden
  - 4 FUNNY FUNNY—Sweet (RCA)—Bendixen
  - 5 SWEET HITCH-HIKER—Creedence Clearwater Revival (UA)—Palace
  - 6 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Imudico
  - 7 ME AND YOU AND A DOG NAMED BOO—Lobo (Philips)—Sweden
  - 8 ER DET UNDERLIG MAN LENGTER BORT IBLANDT—Gro Anita Schoenn (RCA)—Sweden
  - 9 BUTTERFLY—Danyel Gerard (CBS)—April
  - 10 BURNING BRIDGES—Mike Curb Congregation (MGM)

## SINGAPORE

(Courtesy Rediffusion, Singapore)

- This Week**
- 1 HOW CAN YOU MEND A BROKEN HEART—Bee Gees (Polydor)
  - 2 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)

- 3 DRAGGIN' THE LINE—Tommy James (Roulette)
- 4 NEVER ENDING SONG OF LOVE—New Seekers (Philips)
- 5 (Where Do I Begin) LOVE STORY—Andy Williams (CBS)
- 6 DON'T LET IT DIE—Hurricane Smith (Columbia)
- 7 MY NAME IS THE WIND—Frankie (Columbia)
- 8 IT'S TOO LATE—Carole King (A & M)
- 9 TONIGHT—Move (Harvest)
- 10 BROWN SUGAR—Rolling Stones (Decca)

## SPAIN

(Courtesy of El Musical)

- This Last Week**
- 1 HELP—\*Tony Ronald (Movieplay)—Canciones del Mundo
  - 1 FIN DE SEMANA—\*Los Diabols (EMI)—Ritmo y Melodia
  - 3 AHORA SE QUE ME QUIERES—\*Formula V (Philips)—Fontana
  - 4 CARMEN—\*Trebol (CBS)—April
  - 5 BUTTERFLY—Danyel Gerard (CBS)
  - 10 HOY DARIA YO LA VIDA—Martinha (Hispavox)—Hispavox
  - 6 BROWN SUGAR—\*Rolling Stones (Hispano)—Essex Espanola
  - 8 SING, SING BARBARA—Laurent (Opalo-Movip.)—Kama Music
  - 8 BORRIQUITO—\*Peret (Ariola)
  - 8 LOS REYES MAGOS—Sheila (Columbia)—RCA

## SWEDEN

(Courtesy Radio Sweden)

- This Last Week**
- 1 INDIAN RESERVATION—The Raiders (CBS)—Reuter & Reuter
  - 2 CO-CO—Sweet (RCA)—Sweden
  - 3 ME AND YOU AND A DOG NAMED BOO—Lobo (Philips)—Sweden
  - 4 EVERY GOOD BOY DESERVES FAVOUR (LP)—Moody Blues (Threshold)
  - 5 BLOOD, SWEAT & TEARS 4 (LP)—Blood, Sweat & Tears (CBS)
  - 6 GET IT ON—T. Rex (Stateside)—Essex
  - 7 RAM (LP)—Paul & Linda McCartney (Apple)—Air
  - 8 MASTER OF REALITY (LP)—Black Sabbath (Vertigo)—Essex
  - 10 FAR JAG SKANKA DIG MIN SANG—Monica Forsberg (Philips)—Sonora
  - 9 SWEET HITCH-HIKER—Creedence Clearwater Revival (UA)—Palace

## WEST GERMANY

(Courtesy Schallplatte)

- This Week**
- 1 BUTTERFLY—Danyel Gerard (CBS)—April
  - 2 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Capriccio Musikverlag
  - 3 I AM... I SAID—Neil Diamond (Uni)—Accord
  - 4 HOT LOVE—T. Rex (Ariola)—Gerig
  - 5 ABRAHAM (Das Lied vom Trodler)—Wolfgang (Bellaphon)—MDW
  - 6 FUNNY FUNNY—Sweet (RCA)—April
  - 7 HEY WILLY—Hollies (Hansa)—MDW
  - 8 LADY ROSE—Mungo Jerry (Pye)—Disco-Ton
  - 9 GINNY, KOMM NAHER—Ricky Shayne (Ariola)—Radio Tele/Intro
  - 10 BROWN SUGAR/BITCH—Rolling Stones (Kinney)—Gerig/Gerig

## Britain Again Hosting Euro Song Contest

LONDON — Eurovision Song Contest will be back in Britain again next year and the country's representatives will be the New Seekers.

Choice of the U.K.—for the fourth time—is seen as a gesture by the British Broadcasting Corp. (BBC) to keep the contest in being. After Monaco's refusal to act as host nation following its win in Dublin this year, the European Broadcasting Union was faced with the problem of finding a country willing to involve itself in the organizational and financial complexities of staging the contest. Obviously the EBU hasn't found it a simple task to persuade other countries to take on the task for a second time—Germany, for instance hasn't presented the contest since 1957—and the BBC's offer came at a timely moment.

But even the BBC, to which the \$72,000 plus outlay and the technical resources present no problem, is looking carefully at the fi-

nancial aspect. For this reason, it's unlikely that London will be the venue and the contest will be moved out into the provinces where costs are less and where it will be possible to give the programme a new visual slant. A location has yet to be decided.

Selection of the New Seekers as the British participants represents an interesting departure for the BBC which in the past has concentrated on solo acts, particularly girl vocalists.

## Prague Jazz Fest

• Continued from page 46

Lucerna Cinema, on the afternoon of Oct. 28.

The Gustav Brom Orchestra will be heard at a special concert in the Exhibition Hall. Nightly jam sessions will be held after each concert at the Reduta jazz club as well as at other jazz centers.





**DEAR DEALERS:**

This is another weekly news column from FIND designed to communicate with present and potential FIND dealers to keep you informed on the current status of the FIND warehouse, Catalog, etc.

First off, we want to thank all FIND dealers for their patience in waiting for this service to begin. As noted last week in this column, there have been the usual problems in setting up a Catalog and warehousing operation of the size of FIND; these problems are behind us. For the first time anywhere, there will be a catalog listing all active catalog of all manufacturers, and more important any product that is listed in our FIND Catalog will be in the warehouse, ready for shipment to you within 48 hours of the receipt of your customer orders by FIND.

FIND WILL ONLY FUNCTION THROUGH ESTABLISHED RECORD AND/OR TAPE DEALERS/DISTRIBUTORS; OUR AGREEMENTS WITH MANUFACTURERS WERE EXPRESSLY MADE WITH THE PURPOSE OF LIMITING OUR DISTRIBUTION TO DEALERS: THERE IS NO POSSIBILITY LEGALLY OR OTHERWISE OF FIND SELLING DIRECT TO CUSTOMERS VIA MAIL ORDER OR ANY OTHER ROUTE WHICH BYPASSES THE PRESENT DEALER/SUB-DISTRIBUTOR DISTRIBUTION.

You will note this column is located on the New LP/Tape Release page; due to the fact that beginning the 15th of October the New LP/Tape Release page will feature, in bold type, new releases of all participating FIND Record & Tape Manufacturers, with their MIC (Universal Numbering) Order Numbers to facilitate customer ordering through FIND Dealers. FIND hopes by this service to reach those potential customers for new releases in rural as well as metropolitan areas who heretofore may not have been exposed to new releases at an early date.

**FIND SERVICE TO DEALERS WILL BEGIN OCTOBER 15TH.**

*Bill Wanzel*

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(Advertisement)



# New LP/Tape Releases

Weekly product list includes the most recent LP and tape releases. Listings are in alphabetical order by artist in pop, by composer in classical. Prices are manufacturers' suggested list and subject to change.

Symbols: LP—long-playing record album; CA—cassette; 8T—8-track cartridge; OR—open reel tape.

ARTIST, Title  
Config., Label, No., List Price

**POPULAR**

**A**  
**ANDERSON, LYNN**  
The World of Lynn Anderson;  
(LP) Columbia G 30902 \$5.98  
(8T) GA 30902 (2 LP's) \$7.98

**B**  
**BALDRY, LONG JOHN**  
Long John's Blues;  
(LP) United Artists  
UAS 5543 .....\$5.98

**BAND**  
Cahoots;  
(LP) Capitol CMAS 651 \$5.98

**BLACKWOOD BROTHERS QUARTET**  
He's Still the King of Kings  
(and Lord of Lords);  
(LP) RCA Victor  
LSP 4589 .....\$5.98  
(8T) P8S 1810 .....\$6.95

**BROWN, ALLEN**  
Listen;  
(LP) Island SW 9308 ..\$5.98

**BRUBECK, DAVE**  
Adventures in Time;  
(LP) Columbia G 30625  
(2 LP's) .....\$5.98

**BRUCE, LENNY**  
What I Was Arrested For;  
(LP) Douglas KZ 30872 \$4.98

**C**  
**CARR, VIKKI**  
The Ways to Love a Man;  
(LP) United Artists  
UAS 6813 .....\$5.98

**CRAMER, FLOYD**  
Class of '71;  
(LP) RCA Victor  
LSP 4590 .....\$5.98  
(8T) P8S 1811 .....\$6.95  
(CA) PK 1811 .....\$6.95

**CROWFOOT**  
Find the Sun;  
(LP) ABC ABCS 745 ..\$4.98

**D**  
**DAMNATION**  
Which is the Justice, Which is  
the Thief  
(LP) United Artists  
UAS 5533 .....\$5.98

**DAVIS, MILES**  
(LP) United Artists  
UAS 9952 (2 LP's) ...\$5.98

**E**  
**EDWARDS, JONATHAN**  
(LP) Capricorn SD 862 ..\$4.98

**ELLIS, DON**  
Tears of Joy;  
(LP) Columbia G 30927  
(2 LP's) .....\$5.98  
(8T) GA 30927 .....\$7.98

ARTIST, Title  
Config., Label, No., List Price

**G**  
**GARRETT, TOMMY 50 GUITARS**  
OF  
Go South of the Border, Vol. 3;  
(LP) United Artists  
UAS 5528 .....\$5.98

**H**  
**HORN, JIM**  
Through the Eyes of a Horn;  
(LP) Shelter SW 8906 ..\$5.98

**HORTON, JOHNNY**  
The World of Johnny Horton;  
(LP) Columbia G 30884  
(2 LP's) .....\$5.98  
(8T) GA 30884 .....\$7.98

**J**  
**JACKSON 5/SOUNDTRACK**  
Goin' Back to Indiana;  
(LP) Motown M 742L ..\$5.98

**JACKSON, MAHALIA**  
Sings America's Favorite Hymns;  
(LP) Columbia G 30744  
(2 LP's) .....\$5.98

**JAMES AND THE GOOD**  
BROTHERS  
(LP) Columbia C 30889 \$4.98

**M**  
**MCGRIFF, JIMMY**  
Black Pearl;  
(LP) Blue Note  
BST 84374 .....\$5.98

**McTELL, RALPH**  
You Well-Meaning Brought Me  
Here;  
(LP) Paramount  
PAS 6015 .....\$4.98

**MEDLEY, BILL**  
A Song for You;  
(LP) A&M SP 3505 ....\$4.98

**MILLER, STEVE, BAND**  
Rock Love;  
(LP) Capitol SW 748 ...\$5.98

**MINGUS, CHARLES**  
Better Git It In Your Soul;  
(LP) Columbia G 30628  
(2 LP's) .....\$5.98

**MURRAY, ANNE**  
Talk It Over in the Morning;  
(8T) Capitol 8XT 821 ..\$6.98  
(CA) 4XT 821 .....\$6.98

**O**  
**ORIGINAL SOUNDTRACK**  
Anonymous Venetian;  
(LP) United Artists  
UAS 5218 .....\$5.98

**P**  
**PATTON, DAVID;**  
(LP) Wooden Nickel  
WNS 1003 .....\$5.98  
(8T) P8WN 1003 .....\$6.95

**PUCKETT, GARY**  
The Gary Puckett Album;  
(LP) Columbia C 30862 \$4.98  
(8T) CA 30862 .....\$6.98

ARTIST, Title  
Config., Label, No., List Price

**Q**  
**THE QUINTET**  
Future Tense;  
(LP) United Artists  
UAS 5514 .....\$5.98

**R**  
**RUSSELL, BOBBY**  
Saturday Morning Confusion;  
(LP) United Artists  
UAS 5548 .....\$5.98

**S**  
**SEATRIN**  
Marblehead Messenger;  
(LP) Capitol SMAS 829 \$5.98

**SHEPARD, JEAN**  
Just as Soon as I Get Over  
Loving You;  
(LP) Capitol ST 815 ..\$5.98

**SIMMONS, HUEY**  
Burning Spirits;  
(LP) Contemporary S7625/6  
(2 LP's) .....\$5.98

**STEPPENWOLF**  
For Ladies Only;  
(LP) Dunhill DSX 50110 \$4.98

**SWAMP WATER;**  
(LP) RCA Victor  
LSP 4572 .....\$5.98  
(8T) P8S 1830 .....\$6.95

**T**  
**TRUMBO, JAMES**  
Peace Before We Die;  
(LP) Fantasy 8413 ....\$4.98

**V**  
**VARIOUS ARTISTS**  
Greatest Gospel Gems Vol. 1;  
(LP) Specialty SPS 2144 \$4.98

**VARIOUS ARTISTS**  
Greatest Gospel Gems, Vol. 2;  
(LP) Specialty SPS 2145 \$4.98

**VARIOUS ARTISTS**  
The World of Country Giants;  
(LP) Columbia G 30893  
(2 LP's) .....\$5.98  
(8T) GA 30893 .....\$7.98

ARTIST, Title  
Config., Label, No., List Price

**WAGONER, PORTER**  
Sings His Own;  
(LP) RCA Victor  
LSP 4586 .....\$5.98  
(8T) P8S 1801 .....\$6.95  
(CA) PK 1801 .....\$6.95

**WOMACK, BOBBY**  
Communication;  
(LP) United Artists  
UAS 5539 .....\$5.98

**CLASSICAL**

**B**  
**BAROQUE TRUMPET ANTHOLOGY**  
Don Smithers/The Academy of  
St. Martin-in-the-Field;  
(LP) Philips 6500 110 ..\$4.98

**BEETHOVEN: IRISH SONGS**  
Frank Patterson;  
(LP) Philips 6500 104 ..\$4.98

**BEETHOVEN: SYMPHONY NO. 7**  
Concertgebouw Orch.  
Amsterdam (Jochum);  
(LP) Philips 6500 090 \$4.98  
(8T) 7300 024 .....\$6.95

**BEETHOVEN: TRIPLE CONCERTO**  
Arrau/Szeryng/Starker/Inbal;  
(LP) Philips 6500 129 ..\$4.98

**BERLIOZ: LES TROYENS**  
Colin Davis;  
(LP) Philips 6500 161 ..\$4.98  
(8T) 7300 050 .....\$6.95

**BRUCKNER: SYMPHONY NO. 6**  
Concertgebouw Orch.  
Amsterdam (Haitnick);  
(LP) Philips 6500 164 ..\$4.98

**D**  
**DUFAY: MUSIC FROM THE**  
COURT OF BURGUNDY  
Musica Reservata;  
(LP) Philips 6500 085 ..\$4.98

**G**  
**GERSHWIN**  
Werner Haas/Edo de Waart;  
(LP) Philips 6500 118 ..\$4.98

**M**  
**MOZART**  
Stadler Quintet/Kegelstatt Trio/  
Jack Brymer;  
(LP) Philips 6500 073 ..\$4.98

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
(8T) Number .....Price	(8T) Number .....Price	(8T) Number .....Price	(8T) 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.

# SPECIAL MERIT PICKS

**GOSPEL**

**VARIOUS ARTISTS**—Greatest Gospel Gems, Vol. One. Specialty SPS2144  
Some oldies-but-goodies from the soul gospel field, including "The Last Mile of the Way" by Sam Cooke with the Soul Stirrers and "Oh, Lord, Stand by Me" by the Original Five Blind Boys of Alabama. Other artists represented here, with stirring soul messages, include the Pilgrim Travelers, Alex Bradford, and Brother Joe May.

**VARIOUS ARTISTS**—Greatest Gospel Gems, Vol. Two. Specialty SPS2145  
Sam Cooke with the Soul Stirrers, James Cleveland, the Original Five Blind Boys of Alabama, the Swan Silvertones, and Dorothy Love Coates grace this LP of soulful religious messages. Tunes include "I'll Fly Away" and "Jesus Met the Woman at the Well."

**COUNTRY**

**JOHNNY HORTON**—The World of Johnny Horton. Columbia G30884  
Johnny Horton was fast becoming a legend until he was killed in a car wreck. This two-LP set documents his first popularity—"I'm a Honky-Tonk Man"—to his national fame with songs such as "Battle of New Orleans" and "North to Alaska." Excellent versions of "The First Train Heading South" and "Lost Highway" are here.

**COMEDY**

**LENNY BRUCE**—What I Was Arrested For. Douglas KZ30872  
Lenny Bruce is an object of fascination to many people for being rebellious and outspoken and foul-mouthed and, some believe, martyred. This collection of comedy routines ("lyrics" printed inside) each of which got the comedian arrested at one time or other, should be extremely interesting to Bruce cultists and curiosity seekers. Some of it's pretty funny.



**POPULAR ★★★★★**  
Z—Music for Sensuous Lovers. Sensuous 5800.  
J—The Way to Become the Sensuous Woman. Atlantic SD 7209.

# Monterey Playing It Safe

• Continued from page 12

and pot-smoking crowd. But that seemed the only minor detraction for the performers. Carmen McRae (one of Lyons' regulars) did her regulation nightclub set, which filled an hour with her beautiful voice.

**Big Bands**

Big bands were represented by Bellson's 19 pieces from Los Angeles (Friday) and the New York-based Thad Jones-Mel Lewis aggregation (on Saturday). Both bands played strongly but neither showed any remarkably distinctive sound or approach to jazz, 1971 style.

Saturday afternoon's concert, "Kansas City Revisited," brought three old-timers here for the first time: pianist Jay McShann and his Kansas City Six, the Jesse Price Blues Band, a septet led by the drummer leader, and singer Al Hibbler.

They were joined by pianist Mary Lou Williams, whose vitality and enthusiasm came through clearly during her all too brief set which ran down spiritual, ragtime, boogie woogie and swing styles and then got into mainstream jazz.

McShann played alone, then with his band, delving into slow blues, tinkling boogie woogie and hard blues which started to inspire the sun-baked crowd to dance. Hibbler's contribution involved his distinct British pronunciation, but he sounded tired and dull and he had trouble working with McShann's band, which couldn't get into the right tempo.

**Handy Swings**

On Saturday, John Handy, a perennial Monterey favorite, started

the evening in a swinging mood with his airy improvisations, teamed with the fluid developments of Ali Akbar Khan on the stringed sarod and the fiery drumming of Lakir Hussain on tabla. Their set was solid jazz, which opened the door for Erroll Garner.

Making his debut at this, the second oldest jazz festival in America, Garner an dhis three associates played inspired jazz for one hour. His distinctive style embodied the essence of jazz.

**Witherspoon Set**

Jimmy Witherspoon's set backed by McShann, was a happy situation. In good, strong voice, Witherspoon sang of sex and sadness, of frustration and unhappiness. And then he brought up Eric Burdon, the British musician who has listened to American blackmen for his own inspiration—and the two jammed on to the cheering delight of the sold-out crowd.

The Thad-Jones-Mel Lewis Band played assertive music during its set with Jones' trumpet out front, as was Bobby Brookmeyer's trombone, Rolland Hanna's piano and guest Ray Brown's bass. Sunday afternoon's show was devoted to today and tomorrow and featured a score of high school musicians and singers.

There were some very professional performances by the Ygnacio Valley (Calif.) High School jazz band and an all-star California band. The bands were well rehearsed and displayed a feeling for jazz. And they lacked the name power to draw any rock buffs.

Sunday evening, Norman Ganz hosted the show devoted to his "Jazz at the Philharmonic" series.

Zoot Sims, Roy Eldridge, Bill Harris and Eddie (Lockjaw) Davis performed, supported by Oscar Peterson's rhythm section. Sarah Vaughan then went through an excellent program.

A jam session followed. The festival, which totally avoided young rock bands in love with jazz, ended on the same note as it had begun: with veteran musicians who have paid their dues playing for fun.

# Mercedese Form Fla.-Based Label

**NEW YORK** — Mercedese Records has been formed by John and Dee Mercedese. The firm will be based in Fort Lauderdale, Fla.

In addition to the local men in the field working for the distributors, Mercedese Records has retained the services of such independent promoters as Herb Rosen in the East, Pete Wright and Howard Bedno in the Midwest, and Tony Richland on the West Coast.

In addition to the disk operation, Mercedese will launch a music publishing operation to be known as Power of Music Publishing.

Mercedese Records will be operating from offices in Mercedese East, an office building erected by Frank Mercedese & Sons of Florida and located at 2727 East Oakland Park Blvd., Fort Lauderdale.

**Sire Address**

**NEW YORK**—The International Buyers Guide listed the incorrect address for Sire Records. Its correct address is 165 West 74th St., New York, N.Y. 10023.



**BRIAN HOLLAND** and **Lamont Dozier**, responsible for such talents as the Honey Cone, Ruth Copeland, 8th Day, Freda Payne and Chairmen of the Board, proudly display the trophy awarded them as "Best Producers of the Year" at this year's NATRA Convention.

# Hungry Ear Hit By KFAC Suit

**LOS ANGELES** — The station KFAC-FM filed a suit in Superior Court against the Hungry Ear, stereo retailer advertising client. In a complaint, which seeks \$18,745 in fees which the station alleges the store owes from advertising it carried for the retailer, \$7,000 is set forth as the cost of a two-and-one-half hour quadrasonic show which KFAC charges the store agreed to pay. The April 11, 1971, show was aired simultaneously through KRHM-FM here.

**There's only one  
BOB CREWE Generation.  
And there's only one  
"MAMMY BLUE"  
(on Metromedia, #299).**



**It's as simple as that!**

# What's Happening

• Continued from page 19

Everything," John Simpson, Perception. . . . **WGSU-FM**, SUNY, Geneseo, **John Davlin** reporting: "Better Git It in Your Soul" (LP), Charles Mingus, Columbia. . . . **WKUL**, Waynesburg College, Waynesburg, Pa., **Gary Olsen** reporting: "I Can't Give Back the Love," Vicki Carr, Columbia. . . . **WMUC**, University of Maryland, College Park, **Sheldon Michelson** reporting: "Been So Long," Hot Tuna, RCA. . . . **WQMC**, Queens College, Flushing, N.Y., **Ted Goldspiel** reporting: "John the Baptist," Al Kopper, Columbia.

**WGRE-FM**, Depauw University, Greencastle, Ind., **Curt Wilson** reporting: "Peace Train," Cat Stevens, A&M. . . . **WNIU**, Northern Illinois University, De Kalb, **Curt Stalheim** reporting: "Peace Train," Cat Stevens, A&M. . . . **KRC**, Rockhurst College, **Pete Modica** reporting: "Theme From 'Shaft,'" Isaac Hayes Enterprise. . . . **WFAL**, Bowling Green State University, Bowling Green, Ohio, **Frank Mramor** reporting: "Godspell" (LP), cast album, Bell. . . . **KRNU-FM**, University of Nebraska, Lincoln: "Spanish Harlem," Aretha Franklin, Atlantic. . . . **WGS**, Athenaeum of Ohio, Cincinnati, **Jim Albermarle** reporting: "Midnight Man," James Gang, ABC/Dunhill.

**WVVS-FM**, Valdosta State, Valdosta, Ga., **Bill Tullis** reporting: "Look at Yourself" (LP), Uriah Heep, Mercury. . . . **WEKU-FM**, Eastern Kentucky University, Richmond, **Hal Bouton** reporting: "Talk It Over in the Morning," Anne Murray, Capitol. . . . **WUOA**, University of Alabama, Tuscaloosa, **Gaylon Horton** reporting: "New Riders of the Purple Sage" (LP), New Riders of the Purple Sage, Columbia. . . . **WUSC**, University of South Carolina, Columbia, **Alan Reames** reporting: "Medusa" (LP), Trapeze, Threshold. . . . **WLPJ**, Louisiana Tech, Ruston, **Stuart Neal** reporting: "Your Move," Yes, Atlantic. . . . **KTRU**, **KTRU-FM**, Rice University, Houston, **Rob Sides** reporting: "Movies," Hookfoot, A&M. . . . **WECU**, East Carolina University, Greenville, **Gene Williams** reporting: "Nighttime's for You," Steppenwolf, ABC/Dunhill. . . . **WFPC**, Florida Presbyterian College, St. Petersburg, **Billy Kitchings** reporting: "Harmony Row" (LP), Jack Bruce, Atco. . . . **WRVU-FM**, Vanderbilt University, Nashville, Tenn., **Mike Anzek** reporting: "Some of Shelley's Blues," Nitty Gritty Dirt Band, UA. . . . **KSMU**, Southern University, Dallas, Tex., **Bill Harwell** reporting: "Wedding Song," Paul Stookey, Warner Bros.

**KRWG**, **KRWG-FM**, New Mexico State University, Las Cruces, **Gary Pratz** reporting: "AnnaBella," Hamilton, Joe Frank and Reynolds, ABC/Dunhill. . . . **KKUP-FM**, De Anza College, Cupertino, Calif., **Dana Dogg** reporting: "Bark" (LP), Jefferson Airplane, Grunt. . . . **KZAG**, Gonzaga University, Spokane, Wash., **Larry Duff** reporting: "I'm Your Man," Richard Ryder, Raccoon.

# VCR Firmed As Standard

• Continued from page 15

marketing plans for Europe for later this year. The first player, with a \$800 price tag, was recently shown at the Berlin Radio & Television Exposition. The unit, which operates with 1/2-inch videotape, will take a color or black and white cartridge with 60 minutes of information.

Philips units will be available in Europe on the PAL and SECAM television systems. An American model will be adopted for the system used in this country.

While with other CTV systems a special adapter is required which hooks into the antenna terminals on a regular TV set, Philips' system incorporates a recorder and color tuner unit. This allows the owner to record a program which is put on tape within the same cabinet and which can be played back instantaneously.

For playback, a built-in modulator lets the viewer see the show being broadcast on commercial TV while the set is recording a program from another source or channel.

Can Philips bring about a standardization situation for its 1/2-inch videotape system? There are people on both sides of the Atlantic who believe they can.

Many programmers are setting off to the side waiting for just such a standardization situation.

# TDK Counters Tax

• Continued from page 17

—A Super Dynamic gamma ferric tape on 10 1/2-inch professional reels at \$12.49.

—A low noise 900-foot tape on 5-inch reels.

# BEST SELLING Jazz LP's

This Month	TITLE—Artist, Label & Number (Dist. Label)
1	<b>SECOND MOVEMENT</b> Eddie Harris & Les McCann, Atlantic SD 1583
2	<b>SHAFT</b> Soundtrack/Isaac Hayes, Enterprise ENS 2-5002 (Stax/Volt)
3	<b>BREAKOUT</b> Johnny Hammond, Kudu KU-01 (CTI)
4	<b>LIVE AT FILLMORE WEST</b> King Curtis, Atco SD 33-359
5	<b>BACK TO THE ROOTS</b> Ramsey Lewis, Cadet CA 6001 (Chess/Janus)
6	<b>THEMBI</b> Pharaoh Sanders, Impulse AS 9206 (ABC)
7	<b>CHAPTER TWO</b> Roberta Flack, Atlantic SD 1569
8	<b>BITCHES BREW</b> Miles Davis, Columbia GP 26
9	<b>CURTIS LIVE</b> Curtis Mayfield, Curtom CRS 8008 (Buddah)
10	<b>JACK JOHNSON</b> Soundtrack/Miles Davis, Columbia S 30455
11	<b>TO BE CONTINUED</b> Isaac Hayes, Enterprise ENS 1014 (Stax/Volt)
12	<b>SUGAR</b> Stanley Turrentine, CTI CTI 6005
13	<b>WEATHER REPORT</b> Columbia G 30661
14	<b>BRAND NEW</b> Woody Herman, Fantasy 8414
15	<b>OSIBISA</b> Decca DL 75285 (MCA)
16	<b>SAN FRANCISCO</b> Bobby Hutcherson & Harold Land, Blue Note BST 84362 (United Artists)
17	<b>FRIENDS &amp; LOVE</b> Chuck Mangione, Mercury SRM 2-800
18	<b>THE ISAAC HAYES MOVEMENT</b> Enterprise ENS 1010 (Stax/Volt)
19	<b>THE BILL EVANS ALBUM</b> Columbia C 30855
20	<b>BAREFOOT BOY</b> Larry Coryell, Flying Dutchman FD 10139 (Atlantic)

Billboard SPECIAL SURVEY For Week Ending 10/2/71



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AT

# Expo Seventy-One



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12:00 Noon—Ladies Luncheon

3:30 PM to 6:00 PM—MOA Industry Seminar  
Hospitality Suites Open in Evening

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—  
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# So, we try again!

**POLYDOR INCORPORATED**

1700 Broadway, New York, N.Y. 10019  
Tel.: (212) 245-0600

September 7, 1971

H.J.M. Terheggen  
Mass Audio Production  
A Division of Radio Tele Music  
Belgique-Holland  
11 Av. Lloyd George  
Bruxelles 5, Belgium

Dear Mr. Terhaggen:

Just to bring you up to date about how Tax Free is faring in the United States. The LP has not garnered too much in the way of sales. However, it has continued in the past eight months since its release to pick up air play in the medium and secondary markets and continues to receive excellent press reviews.

This activity leads us to believe that a different approach is necessary. We will re-issue the album on the 21st of this month. The album this time, will be shipped individually and not as part of a general release.

**THIS RE-ISSUE IS A RE-DEDICATION AND A NEW COMMITMENT ON OUR PART TO MAKE EVERY EFFORT TO BRING THIS ALBUM HOME THIS TIME.**

We will be hitting the trades with a story indicating our own dissatisfaction as to the fate this album seemed to have been destined for. In addition we will send letters to all distributors and disc jockeys explaining our reasons for re-issuing this LP. We will very carefully watch the radio play and support that play with radio spots and print advertising.

This album may not get off anyway, but we are going to make every possible attempt to re-vitalize Tax Free. It is a fine album and it would be unfortunate if it were lost.

Regards,



Spence Berland  
Executive Assistant  
to the President

SB/lc  
cc:

Jerry Schoenbaum  
Lewis Merenstein  
Marty Thau  
Mike Becce  
Lloyd Gelassen



Polydor Records, Cassettes and 8 track Cartridges are distributed in USA by Polydor Incorporated, in Canada by Polydor Canada Ltd



# Spotlight Singles

NUMBER OF  
SINGLES REVIEWED  
THIS WEEK  
112

LAST WEEK  
79

\*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

### MARVIN GAYE—INNER CITY BLUES (Make Me Wanna Holler) (2:58)

(Prod. Marvin Gaye) (Writers: Gaye-Nyx) (Jobette, BMI)—Gaye went Top 10 with "Mercy Mercy Me," and this funky beat blues swinger followup offers all the same sales potential. Flip: No info available. Tamla 54209 (Motown)

### GRASS ROOTS—TWO DIVIDED BY LOVE (2:42)

(Prod. Steve Barri) (Writers: Lambert-Potter-Kupps) (Trousdale/Solider, BMI)—Right in that hot selling bag of "Sooner or Later," the Grass Roots have another rocking Top 10 winner with this strong follow up. Flip: No info available. Dunhill 4289

### BOBBY SHERMAN—JENNIFER (2:32)

(Prod. Ward Sylvester) (Writers: Allen-Sager) (Sunbeam, BMI)—Ballad beauty featured on his new TV series "Getting Together" is a strong change of pace for Sherman. Could go all the way. Flip: No info available. Metromedia 227

### SANTANA—EVERYBODY'S EVERYTHING (3:30)

(Prod. Santana) (Writers: Santana-Moss-Brown) (Dandelion, BMI)—Their first release in some months is a clockbuster. Wild rhythm and vocal workout, it should fast top the success of "Cye Como Va." Flip: "Guajira" (Petro, BMI) Columbia 4-45472

### FIVE MAN ELECTRICAL BAND— ABSOLUTELY RIGHT (2:12)

(Prod. Dallas Smith) (Writer: Emmerson) (4 Star, BMI)—Their debut, "Signs," put them in the Top 10. This driving rhythms item has all that potency and then some. Powerful entry. Flip: "(You and I) Butterfly" (3:47) (4 Star, BMI) Lionel 3220 (MGM)

### MARTHA REEVES & THE VANDELLAS— BLESS YOU (2:58)

(Prod. Corporation) (Writer: Corporation) (Jobete, BMI)—Been a long time between releases, but this swinger loaded with the Motown sound has it to put the group right back on top with sales impact. Flip: No info available. Gordy 7110 (Motown)

## TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

### MELANIE—BRAND NEW KEY (2:26)

(Prod. Peter Schekeryk) (Writer: Safka) (Neighborhood, ASCAP)—Her first for the year and also the debut of her new label, handled through Paramount. Infectious rhythm number will prove a big one. Flip: "Some Say (I Got Devil)" (3:07) (Neighborhood, ASCAP) Neighborhood (Paramount/Dot)

### ELVIS PRESLEY—IT'S ONLY LOVE (2:37)

(Writers: James-Tyrell) (Press, BMI)—Presley follows "I'm Leavin'" with a strong rock ballad penned by Mark James and Steve Tyrell. Flip is a ballad beauty with potential as well. Flip: "The Sound of Your Cry" (3:11) (Presley, BMI) RCA 48-1017

### BARBRA STREISAND—MOTHER (3:55)

(Prod. Richard Perry) (Writer: Lennon) (Maclen, BMI)—Superb read of the John Lennon ballad will fast top her "Where You Lead," and could easily go all the way. Flip: "The Summer Knows ("Summer of '42" Theme) (3:38) (Warner Bros., ASCAP) Columbia 4-45471

### LOU CHRISTIE—MICKEY'S MONKEY (2:41)

(Prod. Stan Vincent) (Writers: Holland-Dozier-Holland) (Jobete, BMI)—Christie updates the Motown winner of the past and it's loaded with Top 40 possibilities. Wild dance beat and vocal workout. Flip: No info available. Buddah 257.

### JUST US—USED TO BE (2:12)

(Prod. Jim D. Johnson) (Writer: Businelle) (Publicare, ASCAP)—A hit out of Houston, this potent folk rocker has it to spread fast for a national smash. Flip: "Oh Woman (I Really Know the Blues)" (Atlantic 2831

### RAY SHARPE—ANOTHER PIECE OF THE PUZZLE (Just Fell in Place) (2:47)

(Prod. Winn-Rogers) (Writers: Winn-Rogers) (Feist, ASCAP)—Powerful debut with a hit sound on a folk rocker that could put him on top, first time out. Flip: "Dream On, Donna" (2:20) (Hastings, BMI) A&M 1297

### \*GLEN CAMPBELL/ANNE MURRAY—I SAY A LITTLE PRAYER/CY THE TIME I GET TO PHOENIX (3:15)

(Prod. Al De Lory-Brian Aherne) (Writers: Bacharach-David/Webb) (Blue Seas/Jac, ASCAP/Rivers, BMI)—First time on record as a duet, this clever medley of the Bacharach-David and Jim Webb ballads is a definite winner for Top 40 and MOR. Flip: "All Through the Night" (2:10) (Allanwood, BMI) Capitol 3200

### JEAN KNIGHT— YOU THINK YOU'RE HOT STUFF (2:25)

(Prod. Wardell Quezergue) (Writers: Broussard-Williams-Washington) (Malaco/Caraljo, BMI)—She broke through to the top her first time out via "Mr. Big Stuff." Funky beat followup offers much of that sales power. Flip: No info available. Stax 0105

### \*MICHAEL NESMITH— I'VE JUST BEGUN TO CARE (PROPINQUITY) (2:58)

(Prod. Michael Nesmith) (Writer: Nesmith) (Screen Gems-Columbia, BMI)—Folk ballad beauty with a fine performance has it to put Nesmith back in the selling bag of "Joanne." Flip: "Only Sound (3:23) (Screen Gems-Columbia, BMI) RCA 74-0540

### \*OLIVIA NEWTON-JOHN— BANKS OF THE OHIO (3:15)

(Prod. Bruce Welch & John Farrar) (Writers: Welch-Farrar) (Bluegum, BMI)—Her initial outing "If Not for You" made a heavy chart dent . . . Hot 100 and Easy Listening. Followup folk rock ballad offers the same potency. Flip: "It's So Far to Say Goodbye" (4:00) (Gallico, BMI) UNI 55504 (MCA)

### BUOYS—BLOODKNOT (2:07)

(Prod. Michael Wright) (Writer: Holmes) (Jordan/Herman-Holmes-Leeds, ASCAP)—The "Timothy" group will fast top "Give Up Your Guns" with this off-beat story line set to a driving rhythm. Flip: No info available. Scepter 12331

### TRAFFIC, ETC.—GIMME SOME LOVIN' (Part I) (3:45)

(Writers: Winwood-Winwood-Davis) (Irving, BMI)—The past smash for the Spencer Davis group is updated in a wild workout that is a discotheque must and loaded with Top 40 and Hot 100 possibilities. Flip: "Gimme Some Lovin' (Part II)" (Irving, BMI) United Artists 50841

### \*NEW RIDERS OF THE PURPLE SAGE— LOUISIANA LADY (3:02)

(Prod. New Riders of the Purple Sage) (Writer: Dawson) (Ice Nine, ASCAP)—From their hit LP comes this initial single and a strong one it is. Easy folk rhythm item, it should break them through big on the Hot 100. Flip: "Last Lonely Eagle" (5:14) (Ice Nine, ASCAP) Columbia 4-45469

### \*MIDDLE OF THE ROAD— TWEEDLE DEE TWEEDLE DUM (3:13)

(Prod. G. Posti) (Writers: Stott-Capua) (Sunbury, ASCAP)—The smash rhythm hit from England could easily prove another "Chirpy Chirpy Cheep Cheep" here for the original hit makers of that number in Britain. Flip: "Give It Time" (3:55) (Sunbury, ASCAP) RCA 74-0539

### RON DANTE— THAT'S WHAT LIFE IS ALL ABOUT (3:05)

(Prod. John Walsh-Ron Dante) (Writers: Wine-Levine) (Pocket Full of Tunes, BMI)—Dante debuts on the label with a driving ballad penned by Toni Wine and Irwin Levine. Puts Dante in a fresh new bag and should prove a powerhouse. Flip: No info available. Scepter 12333

## SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

**TYRONE DAVIS—You Keep Me Hanging On (3:14)** (Prod. Willie Henderson) (Writers: Daniels-Moore) (Julio Brian/Jadan, BMI)—Follow-up to One Way Ticket" is a driving blues swinger that should hit the top soul and move over pop with sales strength. Dakar 626 (Cotillion)

**BOB CREWE GENERATION—Mammy Blue (3:16)** (Prod. Bob Crewe) (Writers: Giravo-Trim) (Maxim, ASCAP)—The much recorded French smash gets a potent Top 40 delivery by Crewe, his first for the label. Metromedia 229

**MATTHEWS' SOUTHERN COMFORT—Tell Me Why (2:03)** (Writer: Young) (Cotillion/Broken Arrow, BMI)—The Neil Young folk ballad serves as strong material for the Comfort with more potential than the recent "More Take Me Home." Decca 32874 (MCA)

**EDGAR WINTER'S WHITE TRASH—Keep Playin' That Rock 'n' Roll (3:14)** (Prod. Rick Derringer) (Writer: Winter) (Hierophant, BMI)—Winter comes up with a wild swinger loaded with Top 40 possibilities. Epic 5-10788 (CBS)

**JACKIE DeSHANNON—Stone Cold Soul (2:47)** (Prod. Chips Moman) (Writers: James-Klein) (Press, BMI)—First single for the label is a driving blues swinger that should put her back on the Hot 100. Capitol 3185

**RYE & RITA JEAN—Walkin' On the Outside of My Good Life (3:21)** (Prod. Mike Post) (Writers: Martin-Meskel) (Daria, ASCAP)—Powerful wailing bluesy vocal workout, set to a funky beat is a strong item for Top 40. Bell 45-137

**DOUG McCLURE—Sand in My Pocket (3:17)** (Prod. Wes Farrell & Ted Cooper) (Writers: Farrell-Wine-Levine) (Pocket Full of Tunes, BMI)—Infectious Top 40 rhythm winner, this bubblegum item should bring McClure to the charts. Polydor 14091

**ROGER WAYNE SOVINE—A Typical American Boy (2:10)** (Prod. Roger Sovine) (Writer: Sovine) (Cedarwood, BMI)—Nashville's Sovine comes up with a driving rock item with much play and sales potential. Barnaby 2046 (CBS)

## TOP 20 COUNTRY

### COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

### MERLE HAGGARD and the Strangers— DADDY FRANK (The Guitar Man) (3:10)

(Prod. Ken Nelson) (Writer: Haggard) (Blue Book, BMI)—Haggard's original rhythm ballad could easily prove his biggest to date. Potent performance, with pop appeal as well. Flip: "My Heart Would Know" (2:53) (Acuff-Rose, BMI) Capitol 3198

### BILL ANDERSON & JAN HOWARD— DIS-SATISFIED (3:00)

(Writers: Anderson-Howard-Howard) (Stallion, BMI)—It's been a while between duets for this top team, but this delightful performance on top rhythm material will put them right back on top. Flip: "Knowing You're Mine" (2:42) (Stallion, BMI) Decca 32877 (CBS)

### HENSON CARGILL—NAKED AND CRYING (2:17)

(Prod. Jim Malloy) (Writer: Delmore) (Shoji, BMI)—Cargill's "Pencil Marks on the Wall" made a heavy chart dent. This blockbuster rhythm ballad with an exceptional performance will take him Top 10. Flip: "Afraid to Rock the Boat" (2:53) (Hill & Range Songs/Last Straw, BMI) Mega 615-0043

## CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

**SHEL SILVERSTEIN—A Front Row Seat To Hear Ole Johnny Sing (3:54)** (Evil Eye, BMI) Columbia 4-45450

**RED SOVINE—The Old Pine Tree (4:22)** (Window, BMI) Chart 5142

**LESTER FLATT—Don't Take It So Hard Mr. Websted (2:30)** (Lonzo & Oscar, BMI) RCA 74-0541

**SUE THOMPSON—Thanks to Rumors (2:17)** (Acuff-Rose, BMI) HICKORY 1612

## TOP 20 SOUL

### SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

### MARVIN GAYE—INNER CITY BLUES (Make Me Wanna Holler) (See Pop Pick)

### MARTHA REEVES & THE VANDELLAS— BLESS YOU (See Pop Pick)

### JEAN KNIGHT— YOU THINK YOU'RE HOT STUFF (See Pop Pick)

### TYRONE DAVIS— YOU KEEP ME HANGING ON (See Pop Pick)

### MILLIE JACKSON— A CHILD OF GOD (It's Hard to Believe) (3:05)

(Prod. Raeford Gerald & Don French) (Writers: French-Jackson) (Will Du/Gaucha/Belina, BMI)—Powerhouse debut is the funky beat blues ballad with a wild story line. A smash for soul with much pop potential as well. Flip: (No info available). Spring 119 (Polydor)

## CHART

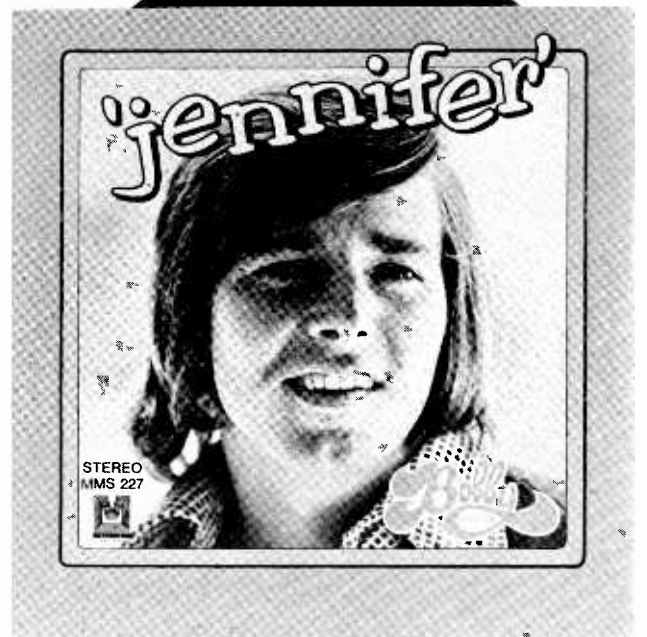
Spotlights Predicted to reach the SOUL SINGLES Chart

**JESSE HILL—Naturally (3:37)** (Eltekon, BMI/Para-Thumb, BMI) Blue Thumb 204

**DENNIS COFFEY AND THE DETROIT GUITAR BAND—Scorpio (3:59)** (Interior, BMI) SUSSEX 226 (Buddah)

OCTOBER 2, 1971, BILLBOARD

# Thank you, CRP (Pitman, Terre Haute and Santa Maria), for the way you handled the release of the new Bobby Sherman single.



MMS 227

Bobby Sherman's new single, "Jennifer," was rushed, by demand, from his recently premiered TV series, "Getting Together" (Saturday night ABC-TV).

Columbia Record Pressing's plants processed the single in record time.

No one could have done it any faster.

CRP, we want you to know that Metromedia Records is grateful.





# Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	2	<b>MAGGIE MAY/REASON TO BELIEVE</b> 12	Rod Stewart (Rod Stewart), Mercury 73224
2	1	<b>GO AWAY LITTLE GIRL</b> 9	Donny Osmond (Rick Hall), MGM 14285
3	4	<b>THE NIGHT THEY DROVE OLD DIXIE DOWN</b> 8	Joan Baez (Norbert Putnam & Jack Lothrop), Vanguard 35138
4	8	<b>SUPERSTAR</b> 5	Carpenters (Jack Daugherty), A&M 1289
5	3	<b>AIN'T NO SUNSHINE</b> 12	Bill Withers (Booker T. Jones), Sussex 219 (Buddah)
6	6	<b>UNCLE ALBERT/ADMIRAL HALSEY</b> 8	Paul & Linda McCartney (Paul & Linda McCartney), Apple 6278
7	5	<b>SPANISH HARLEM</b> 10	Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2817
8	7	<b>SMILING FACES SOMETIMES</b> 15	Undisputed Truth (Norman Whitfield), Gordy 7108 (Motown)
9	19	<b>YO-YO</b> 4	Osmonds (Rick Hall), MGM 14295
10	12	<b>DO YOU KNOW WHAT I MEAN</b> 10	Lee Michaels (Lee Michaels), A&M 1262
11	11	<b>STICK-UP</b> 9	Honey Cone (Greg Perry & General Johnson/Stagecoach Prod.), Hot Wax 7106 (Buddah)
12	14	<b>IF YOU REALLY LOVE ME</b> 8	Stevie Wonder (Stevie Wonder), Tamla 54208 (Motown)
13	13	<b>I WOKE UP IN LOVE THIS MORNING</b> 8	Partridge Family, Starring Shirley Jones & Featuring David Cassidy (Wes Farrell), Bell 45-130
14	18	<b>SWEET CITY WOMAN</b> 8	Stampeders (Mel Shaw), Bell 45-120
15	16	<b>TIRED OF BEING ALONE</b> 11	Al Green (Willie Mitchell & Al Green), Hi 2194 (London)
16	20	<b>SO FAR AWAY/SMACKWATER JACK</b> 6	Carole King (Lou Adler), Ode 66019 (A&M)
17	10	<b>I JUST WANT TO CELEBRATE</b> 12	Rare Earth (Rare Earth & Tom Baird), Rare Earth 5031 (Motown)
18	9	<b>WHATCHA SEE IS WHATCHA GET</b> 14	Dramatics (Tony Hester), Volt 4058
19	25	<b>RAIN DANCE</b> 8	Guess Who (Jack Richardson for Nimbus 9), RCA 74-0522
20	21	<b>CHIRPY CHIRPY CHEEP CHEEP</b> 11	Mac & Katie Kissoon (Miki Dallon), ABC 11306
21	30	<b>I'VE FOUND SOMEONE OF MY OWN</b> 18	Free Movement (Joe Porter), Decca 32818 (MCA)
22	23	<b>MAKE IT FUNKY (Part 1)</b> 6	James Brown (James Brown), Polydor 14088
23	24	<b>THE STORY IN YOUR EYES</b> 9	Moody Blues (Tony Clarke), Threshold 67006 (London)
24	27	<b>THIN LINE BETWEEN LOVE &amp; HATE</b> 6	Persuaders (Poindextor Bros.), Atco 6822
25	35	<b>TRAPPED BY A THING CALLED LOVE</b> 7	Denise LaSalle (Crajon Enterprises), Westbound 182 (Chess/Janus)
26	15	<b>WON'T GET FOOLED AGAIN</b> 12	Who (Lambert-Stampe-Cameron), Decca 32846 (MCA)
27	32	<b>WEDDING SONG (There Is Love)</b> 10	Paul Stookey (Jim Mason & Ed Mottau), Warner Bros. 7511
28	17	<b>HOW CAN YOU MEND A BROKEN HEART?</b> 15	Bee Gees (Bee Gees & Robert Stigwood), Atco 6824
29	28	<b>SATURDAY MORNING CONFUSION</b> 13	Bobby Russell (Snuff Garrett), United Artists 50788
30	41	<b>LOVING HER WAS EASIER (Than Anything I'll Ever Do Again)</b> 7	Kris Kristofferson (Fred Foster), Monument 8525 (CBS)
31	33	<b>BREAKDOWN (Part 1)</b> 8	Rufus Thomas (Tom Nixon), Stax 0098
32	46	<b>BIRDS OF A FEATHER</b> 4	Raiders (Mark Lindsay), Columbia 4-45453
33	34	<b>THE LOVE WE HAD (Stays on My Mind)</b> 8	Dells (Chuck Stepney & Chuck Barksdale), Cadet 5683 (Chess/Janus)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	37	<b>STAGGER LEE</b> 7	Tommy Roe (Steve Barri), ABC 11307
35	39	<b>ALL DAY MUSIC</b> 9	War (Jerry Goldstein), United Artists 50815
36	36	<b>I AIN'T GOT TIME ANYMORE</b> 12	Glass Bottle (Bill Ramal & Dickie Goodman), Avco 4575
37	40	<b>EASY LOVING</b> 7	Freddie Hart (George Richey), Capitol 3115
38	61	<b>NEVER MY LOVE</b> 3	Fifth Dimension (Bones Howe), Bell 45-134
39	66	<b>GYPSIES, TRAMPS &amp; THIEVES</b> 3	Cher (Snuff Garrett), Kapp 2146 (MCA)
40	43	<b>MacARTHUR PARK (Part II)</b> 4	Four Tops (Frank Wilson), Motown 1189
41	48	<b>ONE FINE MORNING</b> 14	Lighthouse (Jimmy Ienner), Evolution 1048 (Stereo Dimension)
42	42	<b>MARIANNE</b> 7	Stephen Stills (Stephen Stills & Bill Halverson), Atlantic 2820
43	44	<b>ANOTHER TIME, ANOTHER PLACE</b> 7	Engelbert Humperdinck (Gordon Mills), Parrot 40065 (London)
44	53	<b>WOMEN'S LOVE RIGHTS</b> 5	Laura Lee (William Witherspoon/Stagecoach), Hot Wax 7105 (Buddah)
45	38	<b>SURRENDER</b> 8	Diana Ross (Nickolas Ashford & Valerie Simpson), Motown 1188
46	50	<b>ANNABELLA</b> 6	Hamilton, Joe Frank & Reynolds (Steve Barri), Dunhill 4287
47	55	<b>A NATURAL MAN</b> 6	Lou Rawls (Michael Lloyd), MGM 14262
48	49	<b>K-JEE</b> 13	Nite-Liters (Fuqua III Prod.), RCA 74-0464
49	71	<b>ONLY YOU KNOW AND I KNOW</b> 2	Delaney & Bonnie (Delaney & Bonnie), Atco 6838
50	88	<b>PEACE TRAIN</b> 2	Cat Stevens (Paul Samwell-Smith), A&M 2191
51	54	<b>KO-KO JOE</b> 5	Jerry Reed (Chet Atkins), RCA 48-1011
52	52	<b>CALL MY NAME, I'LL BE THERE</b> 6	Wilson Pickett (Dave Crawford & Brad Shapiro), Atlantic 2824
53	47	<b>STOP, LOOK, LISTEN (To Your Heart)</b> 15	Stylistics (Thom Bell), Avco 4572
54	58	<b>THE YEAR THAT CLAYTON DELANEY DIED</b> 7	Tom T. Hall (Jerry Kennedy), Mercury 73221
55	45	<b>WHERE EVIL GROWS</b> 10	Poppy Family (Terry Jacks), London 148
56	74	<b>I'M COMIN' HOME</b> 2	Tommy James (Tommy James & Bob King), Roulette 7110
57	51	<b>CRAZY LOVE</b> 9	Helen Reddy (Larry Marks), Capitol 3138
58	56	<b>TAKE ME GIRL, I'M READY</b> 9	Jr. Walker & the All Stars (Johnny Bristol), Soul 35084 (Motown)
59	67	<b>ROLL ON</b> 7	New Colony Six (Sanctuary Prod.), Sunlight 1001 (TwiNight)
60	68	<b>TALK IT OVER IN THE MORNING</b> 4	Anne Murray (Brian Aherne), Capitol 3159
61	72	<b>CHARITY BALL</b> 3	Fanny (Richard Perry), Reprise 1033
62	62	<b>THEM CHANGES</b> 11	Buddy Miles (Robin McBride & Buddy Miles), Mercury 73228
63	76	<b>YOU'VE GOT TO CRAWL (Before You Walk)</b> 3	8th Day (Greg Perry-HDH Proud), Invictus 9098 (Capitol)
64	80	<b>ONE TIN SOLDIER (The Legend of Billy Jack)</b> 3	Coven (Mundell Lowe), Warner Bros. 7509
65	64	<b>HIJACKIN' LOVE</b> 6	Johnnie Taylor (Don Davis), Stax 0096
66	63	<b>HOW CAN I UNLOVE YOU</b> 7	Lynn Anderson (Glenn Sutton), Columbia 4-45429

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	65	<b>THINK HIS NAME</b> 6	Johnny Rivers & the Guru Rem Das Ashram Singers (Johnny Rivers), United Artists 50822
68	75	<b>GHETTO WOMAN</b> 4	B.B. King (Ed Michel & Joe Zagarino), ABC 11310
69	69	<b>GIMME SHELTER</b> 6	Grand Funk Railroad (Terry Knight), Capitol 3160
70	59	<b>IS THAT THE WAY</b> 6	Tin Tin (Maurice Gibb & Billy Lawrie), Atco 6821
71	87	<b>IT'S FOR YOU</b> 3	Springwell (Pink Unlimited & Vinny Testa), Parrot 359 (London)
72	84	<b>IT'S A CRYIN' SHAME</b> 3	Gayle McCormick (Dennis Lambert & Brian Potter), Dunhill 4288
73	79	<b>MILITARY MADNESS</b> 5	Graham Nash (Graham Nash), Atlantic 2827
74	77	<b>PIN THE TAIL ON THE DONKEY</b> 4	Newcomers (Allen Jones), Stax 0099
75	78	<b>FEEL SO BAD</b> 6	Ray Charles (Joe Adams), ABC 11308
76	70	<b>ALL MY TRIALS</b> 6	Ray Stevens (Ray Stevens), Barnaby 2039 (CBS)
77	73	<b>DON'T TRY TO LAY NO BOOGIE WOOGIE ON THE KING OF ROCK AND ROLL</b> 7	John Baldry (Rod Stewart), Warner Bros. 7506
78	81	<b>SOME OF SHELLEY'S BLUES</b> 4	Nitty Gritty Dirt Band (William E. McEuen), United Artists 50817
79	—	<b>SPILL THE WIRE</b> 1	Isley Brothers (R. Isley/O. Isley/R. Isley), T-Neck 932 (Buddah)
80	85	<b>I DON'T NEED NO DOCTOR</b> 2	Humble Pie (Glyn Johns), A&M 1282
81	—	<b>SHE'S ALL I GOT</b> 1	Freddie North (Jerry Williams, Jr.), Mankind 12002 (Nashboro)
82	82	<b>THAT'S THE WAY A WOMAN IS</b> 4	Messengers (Mass Prod.), Rare Earth 5032 (Motown)
83	83	<b>HE'D RATHER HAVE THE RAIN</b> 5	Heaven Bound, With Tony Scotti (Tony Scotti & Tommy Oliver, With Michael Lloyd), MGM 14284
84	92	<b>HANDBAGS &amp; GLADRAGS</b> 4	Chase (Frank Rand & Bob DeStocki), Epic 5-10775 (CBS)
85	86	<b>I KNOW I'M IN LOVE</b> 12	Chee Chee & Peppy (J. James), Buddah 225
86	100	<b>I'D LOVE TO CHANGE THE WORLD</b> 2	Ten Years After (Ten Years After), Columbia 4-45457
87	89	<b>YOU SEND ME</b> 2	Ponderosa Twins + One (B. Massey), Horoscope 102 (All Platinum)
88	90	<b>HOT PANTS—I'M COMING, COMING I'M COMING</b> 2	Bobby Byrd (James Brown Prod.), Brownstone 4203 (Polydor)
89	—	<b>WHAT ARE YOU DOING SUNDAY?</b> 1	Dawn (Tokens & Dave Appel), Bell 45-141
90	—	<b>LONG AGO AND FAR AWAY</b> 1	James Taylor (Peter Asher), Warner Bros. 7521
91	91	<b>SOLO</b> 4	Billie Sans (Pat Cusimano), Invictus 9102 (Capitol)
92	—	<b>YOU BROUGHT THE JOY</b> 1	Freda Payne (Holland-Dozier-Holland), Invictus 9100 (Capitol)
93	95	<b>ALL MY HARD TIMES</b> 2	Joe Simon (John Richbourg), Spring 118 (Polydor)
94	—	<b>RUB IT IN</b> 1	Laying Martine (Ray Stevens), Barnaby 2041 (CBS)
95	96	<b>EVERYTHING'S ALRIGHT</b> 2	Yvonne Elliman (Tim Rice & Andrew Lloyd Webber), Decca 32870 (MCA)
96	99	<b>YOUR MOVE</b> 2	Yes (Yes & Eddie Offord), Atlantic 2819
97	—	<b>DO I LOVE YOU</b> 1	Paul Anka (David Van De Pitte & Bruce Miller), Buddah 252
98	—	<b>FREEDOM COME, FREEDOM GO</b> 1	Fortunes (Cook & Greenaway), Capitol 3179
99	—	<b>GO GO</b> 1	Sweet (Phil Wainman), Bell 45-126
100	—	<b>VALERIE</b> 1	Cymarron (Chip Moman), Entrance 7502 (CBS)

HOT 100 A TO Z—(Publisher-Licensee)	
Ain't No Sunshine (Interior, BMI)	5
All Day Music (Far Out, ASCAP)	35
All My Hard Times (Lowery, BMI)	93
All My Trials (A&M, BMI)	76
Annabella (Sunbury, ASCAP)	46
Another Time, Another Place (MCA, ASCAP)	43
Birds of a Feather (Lowery, BMI)	32
Breakdown, Pt. 1 (East/Memphis, BMI)	31
Call My Name, I'll Be There (Walden, ASCAP)	52
Go Away Little Girl (Brainfree/Tinkle, BMI)	47
Chirpy Chirpy Cheep (Intersongs—U.S.A., ASCAP)	20
Co Co (Chinnichap/Rak, BMI)	59
Crazy Love (Warner Bros./Van Jan, ASCAP)	97
Do I Love You (Spanka, BMI)	10
Do You Know What I Mean (LaBrea/Sattwa, ASCAP)	90
Don't Try to Lay No Boogie Woogie on the King of Rock & Roll (Hastings, BMI)	77
Easy Loving (Blue Book, BMI)	37
Everything's Alright (Leeds, ASCAP)	95
Feel So Bad (Arc/Playmate, BMI)	75
Freedom Come, Freedom Go (Maribus, BMI)	98
Ghetto Woman (Pamco/Sounds of Lucille, BMI)	68
Gimme Shelter (Abkco, BMI)	69
Go Away Little Girl (Screen Gems-Columbia, BMI)	2
Gypsies, Tramps & Thieves (Peco, BMI)	39
He'd Rather Have the Rain (Colgems, ASCAP)	83
Hijackin' Love (Groovesville, BMI)	65
Hot Pants—I'm Coming, Coming, I'm Coming (Dynamite, BMI)	88
How Can I Unlove You (Lowery, BMI)	66
How Can You Mend a Broken Heart (Cassette/Tamerlane, BMI)	28
I Ain't Got Time Anymore (Leeds, ASCAP)	36
I Don't Need No Doctor (Reneleigh/Bobby Monica, BMI)	12
I Just Want to Celebrate (Jobete, BMI)	17
I Know I'm in Love (Kama Sutra/James Bay, BMI)	85
I Woke Up in Love This Morning (Screen Gems-Columbia, BMI)	13
I'd Love to Change the World (Chrysalis, ASCAP)	86
If You Really Love Me (Jobete, BMI)	12
I'm Coming Home (Big Seven, BMI)	56
It's That Way (Cassette, BMI)	70
It's a Crying Shame (Trausdale/Soldier, BMI)	72
It's for You (Maclen, BMI)	71
I've Found Someone of My Own (Mango/Ron-A-Muck, BMI)	21
K-Jee (Rutri, BMI)	48
Ko-Ka Joe (Vector, BMI)	51
Long Ago and Far Away (Blackwood/Country Road, BMI)	90
Love We Had, The (Stays on My Mind) (Chappell/Buler, ASCAP)	33
Loving Her Was Easier (Than Anything I'll Ever Do Again) (Combine, BMI)	30
MacArthur Park, Part 2 (Canopy, ASCAP)	40
Maggie May (ARC, BMI)	1
Make It Funky, Part 1 (Dynamite, BMI)	22
Marianne (Goldhill, BMI)	42
Military Madness (Giving Room, BMI)	73
A Natural Man (Beresofsky-Hubb, Unltd., BMI)	47
Never My Love (Warner-Tamerlane, BMI)	38
The Night They Drove Old Dixie Down (Canaan, ASCAP)	41
One Fine Morning (C.A.M./U.S.A., BMI)	3
One Tin Soldier (The Legend of Billy Jack) (Cents & Pence, BMI)	64
Only You Know & I Know (Irving, BMI)	49
Peace Train (Irving, BMI)	50
Pin the Tail on the Donkey (East/Memphis, BMI)	74
Rain Dance (Cirrus/Sunspot/Walrus-Moore/Dunbar, BMI)	19
Reason to Believe (Koppelman-Rubin, BMI)	1
Roll On (New Colony, BMI)	59
Rub It In (A&M, BMI)	94
Saturday Morning Confusion (Pix Russ, ASCAP)	29
She's All I Got (Williams/Excellorc, BMI)	81
Smackwater Jack (Screen Gems-Columbia, BMI)	16
Smiling Faces Sometimes (Jobete, BMI)	8
So Far Away (Screen Gems-Columbia, BMI)	16
Solo (Gold Forever, BMI)	91
Some of Shelley's Blues (Screen Gems-Columbia, BMI)	78
Spanish Harlem (Progressive Trio, BMI)	7
Spill the Wine (Far Out, ASCAP)	79
Stagger Lee (Travis, BMI)	34
Stick Up (Gold Forever, BMI)	11
Talk It Over in the Morning (Almo, ASCAP)	60
That's the Way a Woman Is (Stein & Van Stock/Positive, ASCAP)	82
Them Changes (Miles Ahead/Three Bridges, ASCAP)	62
Thin Line Between Love & Hate (Cotillion/Win or Lose, BMI)	24
Think His Name (Music Pushers, ASCAP)	67
Tired of Being Alone (Jec, BMI)	15
Trapped by a Thing Called Love (Ordona/Bridgeport, BMI)	25
Uncle Albert/Admiral Halsey (Maclen/McCartney, BMI)	6
Valerie (Press, BMI)	100
Wedding Song (There Is Love) (Songbirds of Paradise, ASCAP)	27
What Are You Doing Sunday? (Pocket Full of Tunes, BMI)	89
Whatcha See Is Whatcha Get (Groovesville, BMI)	18
Where Evil Grows (Gane Fishin', BMI)	55
Women's Love Rights (Gold Forever, BMI)	44
Won't Get Fooled Again (Track, BMI)	26
You've Got to Crawl (Before You Walk) (Gold Forever, BMI)	63
The Year That Clayton Delaney Died (Newkeys, BMI)	54
Yo Yo (Lowery, BMI)	9
You Brought the Joy (Gold Forever, BMI)	92
You Send Me (Kays, BMI)	87
Your Move (Cotillion, BMI)	96



# IN THE HAPPELL FAMILY EVERYTHING IS RELATIVE TO SUCCESS

## CashBox TOP 100

October 2, 1971

- 2 **MAGGIE MAY**  
Rod Stewart, Mercury 73224
- 19 **CHIRPY CHIRPY CHEEP CHEEP**  
Mac & Katie Kissoon, ABC 11306
- 23 **MAKE IT FUNKY**  
James Brown, Polydor 14088
- 37 **THE LOVE WE HAD**  
Dells, Cadet 5683
- \* 39 **LOVING HER WAS EASIER**  
Kris Kristofferson, Monument 8525
- 79 **HOT PANTS—I'M COMING, COMING, I'M COMING**  
Bobby Byrd, Brownstone 4203

## CashBox TOP 100 Albums

October 2, 1971

- 1 **EVERY PICTURE TELLS A STORY**  
Rod Stewart, Mercury SRM 1-609
- 13 **JESUS CHRIST SUPERSTAR**  
(King Herod's Song) Decca DXSA 7206
- \* 17 **THE SILVER TONGUED DEVIL & I**  
Kris Kristofferson, Monument Z 30817
- 25 **HOT PANTS**  
James Brown, Polydor PD 4054
- 63 **FREEDOM MEANS**  
Dells, Cadet CA 50004
- \* 80 **ME & BOBBY McGEE**  
Kris Kristofferson, Monument Z 30817
- 93 **GASOLINE ALLEY**  
Rod Stewart, Mercury SR 61264



## R & B TOP 60

October 2, 1971

- 1 **MAKE IT FUNKY**  
James Brown, Polydor 14088
- 8 **THE LOVE WE HAD**  
Dells, Cadet 5683
- 31 **HOT PANTS—I'M COMING, COMING, I'M COMING**  
Bobby Byrd, Brownstone 4203
- 41 **WALK EASY MY SON**  
Jerry Butler, Mercury 73241

## Billboard HOT 100

10/2/71

- 1 **MAGGIE MAY**  
Rod Stewart, Mercury 73224  
MRC Music, Inc.
- 20 **CHIRPY CHIRPY CHEEP CHEEP**  
Mac & Katie Kissoon, ABC 11306  
Intersong U.S.A. Inc.
- 22 **MAKE IT FUNKY (Part I)**  
James Brown, Polydor 14088  
Dynatone Music

\* FOR PRINT

- 33 **THE LOVE WE HAD**  
Dells, Cadet 5683  
Butler Music Corp.
- \* 30 **LOVING HER WAS EASIER**  
Kris Kristofferson, Monument 8525  
Combine Music Corp.
- 86 **HOT PANTS—I'M COMING, COMING, I'M COMING**  
Bobby Byrd, Brownstone 4203  
Dynatone Music

## TOP LP'S

10/2/71

- 1 **ROD STEWART**  
Every Picture Tells a Story  
Mercury SRM-1-609, MRC Music, Inc.  
Rod Stewart Compositions
- 13 **JESUS CHRIST SUPERSTAR**  
Various Artists, Decca DXSA 7206  
"King Herod's Song," Belinda Music, Inc.
- \* 21 **KRIS KRISTOFFERSON**  
The Silver Tongued Devil & I  
Monument Z 30679  
Combine Music Corp.
- 22 **JAMES BROWN**  
Hot Pants, Polydor, PD 4054  
Dynatone Music
- \* 46 **KRIS KRISTOFFERSON**  
Me & Bobby McGee, Monument Z 30817  
Buckhorn Music Pub. Inc.  
Combine Music Corp.
- 81 **DELLS**  
Freedom Means, Cadet CA 50004

BEST SELLING

## Billboard Soul Singles

10/2/71

- 1 **MAKE IT FUNKY, Part I**  
James Brown, Polydor 14088  
Dynatone Music
- 9 **THE LOVE WE HAD**  
Dells, Cadet 5683  
Butler Music Corp.
- 35 **WALK EASY MY SON**  
Jerry Butler, Mercury 73241  
Butler Music Corp.
- 37 **HOT PANTS—I'M COMING, COMING, I'M COMING**  
Bobby Byrd, Brownstone 4203  
Dynatone Music

BEST SELLING

## Billboard Soul LP's

10/2/71

- 5 **FREEDOM MEANS**  
Dells, Cadet CA 50004  
Butler Music Corp.—Ice Man Music Corp.
- 6 **HOT PANTS**  
James Brown, Polydor PC 4054  
Dynatone Music
- 26 **SAGITTARIUS MOVEMENT**  
Jerry Butler, Mercury SR 61347  
Butler Music Corp.—Ice Man Music Corp.

\* FOR PRINT

## THE SINGLES CHART

October 2, 1971

- 1 **MAGGIE MAY**  
Rod Stewart, Mercury 73224
- 17 **CHIRPY CHIRPY CHEEP CHEEP**  
Mac & Katie Kissoon, ABC 11306
- 19 **MAKE IT FUNKY, Part I**  
James Brown, Polydor 14088
- 34 **THE LOVE WE HAD**  
Dells, Cadet 5683 (Chess/Janus)
- \* 35 **LOVING HER WAS EASIER**  
Kris Kristofferson, Monument 8525
- 82 **HOT PANTS—I'M COMING, COMING, I'M COMING**  
Bobby Byrd, Brownstone 4203
- 118 **WALK EASY MY SON**  
Jerry Butler, Mercury 73241

## THE ALBUM CHART

October 2, 1971

- 1 **EVERY PICTURE TELLS A STORY**  
Rod Stewart, Mercury SRM 1-609
- 14 **JESUS CHRIST SUPERSTAR**  
Decca DXA 7206 ("King Herod's Song")
- \* 16 **SILVER TONGUED DEVIL & I**  
Kris Kristofferson, Monument Z 30697
- 22 **HOT PANTS**  
James Brown, Polydor PD 4054
- 68 **FREEDOM MEANS**  
Dells, Cadet CA 5004
- \* 43 **ME & BOBBY McGEE**  
Kris Kristofferson, Monument Z 30817
- 29 **GASOLINE ALLEY**  
Rod Stewart, Mercury SR 61264

## THE R & B SINGLES CHART

October 2, 1971

- 1 **MAKE IT FUNKY, Part I**  
James Brown, Polydor 14088
- 6 **THE LOVE WE HAD**  
Dells, Cadet 5683
- 20 **HOT PANTS—I'M COMING, COMING, I'M COMING**  
Bobby Byrd, Brownstone 4203

## THE R & B ALBUM CHART

October 2, 1971

- 4 **FREEDOM MEANS**  
Dells, Cadet CA 50004
- 5 **HOT PANTS**  
James Brown, Polydor 4054
- 22 **SAGITTARIUS MOVEMENT**  
Jerry Butler, Mercury SR 61347

\* FOR PRINT

## HAPPELL WORLDWIDE

NEW YORK—AMSTERDAM—BRUSSELS—HAMBURG  
JOHANNESBURG—LOS ANGELES—MADRID—LONDON—MILAN  
MONTREAL—MUNICH—NASHVILLE—PARIS—STOCKHOLM  
SYDNEY—TORONTO—WELLINGTON—ZURICH

## UNICHAPPELL (BMI)





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



Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet).

# POP TOP 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	2	<b>ROD STEWART</b> Every Picture Tells a Story Mercury SRM 1-609	16
2	1	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	26
3	3	<b>MOODY BLUES</b> Every Good Boy Deserves Favour Threshold THS 5 (London)	7
4	6	<b>SHAFT</b> Soundtrack/Isaac Hayes Enterprise ENS 2-5002 (Stax/Volt)	7
5	4	<b>PAUL &amp; LINDA MCCARTNEY</b> Ram Apple SMAS 3375	18
6	5	<b>WHO</b> Who's Next Decca DL 79182 (MCA)	8
7	7	<b>CARPENTERS</b> A&M SP 3502	18
8	8	<b>BLACK SABBATH</b> Master of Reality Warner Bros. ES 2562	5
9	9	<b>PARTRIDGE FAMILY</b> Sound Magazine Bell 6064	6
10	134	<b>JOHN LENNON</b> Imagine Apple 3379	3
11	10	<b>JAMES TAYLOR</b> Mud Slide Slim & the Blue Horizon Warner Bros. BS 2561	22
12	17	<b>JEFFERSON AIRPLANE</b> Bark Grunt FTR 1001 (RCA)	3
13	12	<b>JESUS CHRIST, SUPERSTAR</b> Various Artists Decca DXSA 7206 (MCA)	46
14	11	<b>JETHRO TULL</b> Aqualung Reprise MS 2035	21
15	14	<b>MARVIN GAYE</b> What's Going On Tamla TS 310 (Motown)	17
16	13	<b>DONNY OSMOND</b> MGM SE 4782	13
17	19	<b>LEE MICHAELS</b> 5th A&M SP 4302	18
18	20	<b>TEN YEARS AFTER</b> A Space in Time Columbia KC 30801	6
19	45	<b>JOAN BAEZ</b> Blessed Are... Vanguard VSD 6570/1	3
20	35	<b>BARBRA JOAN STREISAND</b> Columbia KC 30792	3
21	21	<b>KRIS KRISTOFFERSON</b> The Silver Tongued Devil & I Monument Z 30679 (CBS)	10
22	23	<b>JAMES BROWN</b> Hot Pants Polydor PD 4054	5
23	24	<b>CHI-LITES</b> (For God's Sake) Give More Power to the People Brunswick BL 754170	7
24	15	<b>JOHN DENVER</b> Poems, Prayers & Promises RCA Victor LSP 4499	25
25	28	<b>JAMES GANG</b> Live in Concert ABC ABCX 733	4
26	27	<b>ENGELBERT HUMPERDINCK</b> Another Time, Another Place Parrot XPAS 71048 (London)	4
27	16	<b>ARETHA FRANKLIN</b> Aretha Franklin Live at Fillmore West Atlantic SD 7205	18
28	18	<b>ROLLING STONES</b> Sticky Fingers Rolling Stones COC 59100 (Atco)	20
29	34	<b>RARE EARTH</b> One World Rare Earth RS 520 (Motown)	12
30	25	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> 4 Way Street Atlantic SD 2-902	24
31	26	<b>CAT STEVENS</b> Tea for the Tillerman A&M SP 4280	35
32	32	<b>BLACK SABBATH</b> Paranoid Warner Bros. WS 1887	33
33	36	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia GP 8	125
34	58	<b>BEACH BOYS</b> Surf's Up Reprise RS 6453	4
35	29	<b>DOORS</b> L.A. Woman Elektra EKS 75011	22

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	51	<b>BEE GEES</b> Trafalgar Atco SD 7003	2
37	31	<b>IKE &amp; TINA TURNER</b> What You Hear Is What You Get/ Live at Carnegie Hall United Artists UAS 9953	13
38	40	<b>CARPENTERS</b> Close to You A&M SP 4271	55
39	22	<b>ALLMAN BROTHERS BAND</b> At Fillmore East Capricorn SD 2-802 (Atco)	11
40	38	<b>GUESS WHO</b> Best of RCA Victor LSPX 1004	25
41	33	<b>THREE DOG NIGHT</b> Golden Biscuits Dunhill DS 50098	32
42	42	<b>EMERSON, LAKE &amp; PALMER</b> Tarkus Cotillion SD 9900	14
43	196	<b>ARETHA FRANKLIN</b> Aretha's Greatest Hits Atlantic SD 8295	2
44	46	<b>PARTRIDGE FAMILY</b> Up to Date Bell 6059	27
45	39	<b>BILL WITHERS</b> Just as I Am Sussex SXBS 7006 (Buddah)	14
46	47	<b>KRIS KRISTOFFERSON</b> Me & Bobby McGee Monument Z 30817 (CBS)	4
47	48	<b>STEPHEN STILLS II</b> Atlantic SD 7206	12
48	30	<b>JONI MITCHELL</b> Blue Reprise MS 2038	14
49	73	<b>ISLE OF WIGHT/ ATLANTA POP FESTIVAL</b> Various Artists Columbia G3X 30805	3
50	54	<b>OSMONDS</b> Homemade MGM SE 4770	15
51	44	<b>DEEP PURPLE</b> Fireball Warner Bros. RS 2564	7
52	55	<b>NEW RIDERS OF THE PURPLE SAGE</b> Columbia C 30888	4
53	41	<b>GRAND FUNK RAILROAD</b> Survival Capitol SW 764	23
54	71	<b>KING CURTIS</b> Live at Fillmore West Atco SD 33-359	7
55	43	<b>UNDISPUTED TRUTH</b> Gordy GS 955 (Motown)	11
56	56	<b>PAUL STOOKEY</b> Paul And Warner Bros. WS 1912	7
57	37	<b>BLOOD, SWEAT &amp; TEARS</b> B S & T 4 Columbia KC 30590	13
58	61	<b>ROBERTA FLACK</b> Chapter Two Atlantic SD 1569	58
59	53	<b>CHICAGO</b> Columbia KGP 24	86
60	49	<b>SANTANA</b> Abraxas Columbia KC 30130	52
61	64	<b>TEMPTATIONS</b> The Sky's the Limit Gordy GS 957 (Motown)	22
62	50	<b>JACKSON 5</b> Maybe Tomorrow Motown MS 735	23
63	60	<b>CURTIS MAYFIELD</b> Curtis Live Curton CRS 8008 (Buddah)	19
64	57	<b>CHICAGO III</b> Columbia C2 30110	36
65	68	<b>THE PARTRIDGE FAMILY ALBUM</b> Bell 6050	49
66	52	<b>GUESS WHO</b> So Long, Bannatyne RCA LSP 4574	7
67	59	<b>JAMES TAYLOR</b> Sweet Baby James Warner Bros. WS 1843	82
68	65	<b>DIANA ROSS</b> Surrender Motown MS 723	9
69	93	<b>VICTOR BUONO</b> Heavy Dore LP 325	3
70	66	<b>ANDY WILLIAMS</b> You've Got a Friend Columbia KC 30797	6

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	69	<b>BURT BACHARACH</b> Close to You/One Less Bell to Answer A&M SP 3501	16
72	178	<b>POCO</b> From the Inside Epic KE 30753	2
73	74	<b>GODSPELL</b> Original Cast Bell 1102	9
74	76	<b>SLY &amp; THE FAMILY STONE</b> Greatest Hits Epic E 30324 (CBS)	48
75	62	<b>RAIDERS</b> Indian Reservation Columbia C 30768	16
76	63	<b>THE MOTHERS</b> Fillmore East—June 1971 Reprise MS 2042	7
77	141	<b>FIRESIGN THEATER</b> I Think We're All Bozos on This Bus Columbia C 30737	2
78	78	<b>LEON RUSSELL &amp; THE SHELTER PEOPLE</b> Shelter SW 8903 (Capitol)	19
79	79	<b>JEAN KNIGHT</b> Mr. Big Stuff Stax STS 2045	7
80	83	<b>B.B. KING</b> Live at the Regal ABC ABCS 724	2
81	86	<b>DELLS</b> Freedom Means Cadet CA 50004 (Chess/Janus)	6
82	85	<b>ALICE COOPER</b> Love It to Death Warner Bros. WS 1883	5
83	87	<b>JOHNNY MATHIS</b> You've Got a Friend Columbia C 30740	5
84	72	<b>THREE DOG NIGHT</b> Naturally Dunhill DS 50088	43
85	—	<b>TRAFFIC, ETC.</b> Welcome to the Canteen United Artists UAS 5550	1
86	75	<b>ELTON JOHN</b> 11-17-70 Uni 93105 (MCA)	18
87	99	<b>SUMMER OF '42</b> Soundtrack Warner Bros. WS 1925	4
88	82	<b>NEIL YOUNG</b> After the Gold Rush Reprise RS 6383	55
89	91	<b>FREE</b> Live A&M SP 4306	4
90	77	<b>CHASE</b> Epic E 30472 (CBS)	22
91	89	<b>JIMI HENDRIX</b> Cry of Love Reprise MS 2034	31
92	67	<b>JAMES GANG</b> Thirds ABC/Dunhill ABCX 721	25
93	90	<b>JANIS JOPLIN</b> Pearl Columbia KC 30322	36
94	70	<b>BUDDY MILES</b> Them Changes Mercury SR 61280	65
95	96	<b>RAY STEVENS</b> Greatest Hits Barnaby Z 30770 (CBS)	5
96	88	<b>GLADYS KNIGHT &amp; THE PIPS</b> If I Were Your Woman Soul SS 731 (Motown)	21
97	80	<b>RAY PRICE</b> I Won't Mention It Again Columbia C 30510	17
98	11	<b>STEPPENWOLF</b> For Ladies Only Dunhill DSX 50110	1
99	125	<b>SMOKEY ROBINSON &amp; THE MIRACLES</b> One Dozen Roses Tamla T 312 L (Motown)	2
100	84	<b>LONDON HOWLIN' WOLF SESSIONS</b> Chess CH 60008	7
101	95	<b>GRAHAM NASH</b> Songs for Beginners Atlantic SD 7204	16
102	98	<b>GRAND FUNK RAILROAD</b> Live Album Capitol SWBB 633	44
103	131	<b>LIGHTHOUSE</b> One Fine Morning Evolution 3007 (Stereo Dimension)	11
104	97	<b>EMERSON, LAKE &amp; PALMER</b> Cotillion SD 9040	35
105	107	<b>CAROLE KING</b> Writer Ode SP 77006 (A&M)	23

(Continued on page 60)





A Hard Rain's A Gonna Fall

Do you recognize the bells of truth when you hear them ring... \* Single No. 7305

Me and Baby Jane

LEON RUSSELL  
SHELTER RECORDS, CALIF.

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Capitol Records, Inc.

Continued from page 59

### POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	104	JOHN BALDRY	It Ain't Easy Warner Bros. WS 1921	14
107	110	EDDIE HARRIS & LES McCANN	Second Movement Atlantic SD 1583	19
108	114	CREDENCE CLEARWATER REVIVAL	Cosmo's Factory Elektra 8402	63
109	113	JOHN SEBASTIAN	Four of Us Reprise MS 2041	3
110	100	DONNY HATHAWAY	Everything Is Everything Atco SD 33-332	19
111	81	CHARLEY PRIDE	I'm Just Me RCA LSP 4560	11
112	119	MOODY BLUES	On the Threshold of a Dream Deram DES 18025 (London)	122
113	116	TEMPTATIONS	Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	54
★	—	GRASS ROOTS	Their 16 Greatest Hits Dunhill DSX 50107	1
115	108	FUNKADELIC	Maggot Brain Westbound WB 2007 (Chess/Janus)	8
★	130	LOU RAWLS	A Natural Man MGM SE 4771	5
117	126	STEPPENWOLF	Gold/Their Greatest Hits Dunhill DSX 50099	31
118	123	SOUL TO SOUL	Soundtrack Atlantic SD 7207	2
119	121	MERLE HAGGARD & THE STRANGERS	Someday We'll Look Back Capitol ST 835	3
120	124	SAVOY BROWN	Street Corner Talking Parrot OAS 71047 (London)	3
121	112	OSMONDS	MGM SE 4724	36
122	129	FOUR TOPS	Greatest Hits, Vol. 2 Motown M 740 L	2
123	115	ISAAC HAYES	To Be Continued Enterprise ENS 1014 (Stax/Volt)	44
124	128	TAMMY WYNETTE	Greatest Hits, Vol. 2 Epic E 30733 (CBS)	3
125	111	STEVIE WONDER	Where I'm Coming From Tamla TS 308 (Motown)	22
126	105	BOOKER T. & THE MGs	Melting Pot Stax STS 2035	34
127	133	URIAH HEPP	Look at Yourself Mercury SRM 1-614	2
128	135	ROD STEWART	Gasoline Alley Mercury SR 61264	48
129	122	MOODY BLUES	A Question of Balance Threshold THS 3 (London)	56
130	118	LYNN ANDERSON	You're My Man Columbia C 30793	11
131	103	VIKKI CARR'S LOVE STORY	Columbia C 30662	13
★	194	CHER	Kapp KS 3649 (MCA)	2
133	117	MARY TRAVERS	Mary Warner Bros. WS 1907	25
134	94	CARLY SIMON	Elektra EKS 74082	24
135	140	HUMBLE PIE	Rock On A&M SP 4301	18
136	92	OSIBISA	Decca DL 75285 (MCA)	14
137	106	HUDSON & LANDRY	Hanging in There Dore 324	26

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
★	200	ISLEY BROTHERS	Givin' It Back T-Neck TNS 3008 (Buddah)	2
139	102	JR. WALKER & THE ALL STARS	Rainbow Funk Soul SS 732 (Motown)	11
140	109	ATOMIC ROOSTER	Death Walks Behind You Elektra EKS 74094	14
141	101	HENRY MANCINI & HIS CONCERT ORCHESTRA	Mancini Concert RCA LSP 4542	10
142	144	SWEET SWEETBACK'S BAADASSSSS SONG	Soundtrack Stax STS 3001	14
143	147	FREDA PAYNE	Contact Invictus SMAS 7307 (Capitol)	17
144	120	ELTON JOHN	Tumbleweed Connection Uni 93096 (MCA)	37
145	142	JAMES GANG	Rides Again ABC ABCS 711	59
146	153	8th DAY	Invictus ST 7306 (Capitol)	9
147	138	TOM JONES SINGS SHE'S A LADY	Parrot XPAS 71046 (London)	20
148	152	CROSBY, STILLS, NASH & YOUNG	Deja Vu Atlantic SD 7200	79
149	143	CREDENCE CLEARWATER REVIVAL	Pendulum Fantasy 8410	41
150	151	CONWAY TWITTY	I Wonder What She'll Think About Me Leavin' Decca DL 75292 (MCA)	3
151	155	B.B. KING	Live at Cook County Jail ABC ABCS 732	33
152	154	JOHN HAMMOND	Breakout Kudu KU-01 (CTI)	4
153	159	JERRY REED	KoKo Joe RCA LSP 4596	3
154	149	EDDIE HENDRICKS	All By Myself Tamla TS 209 (Motown)	20
155	162	KENNY ROGERS & THE FIRST EDITION	Transition Reprise MS 2039	2
156	145	ELVIS PRESLEY	Love Letters From Elvis RCA Victor LSP 4530	15
★	—	BUDDY MILES LIVE	Mercury SRM 2-7500	1
158	163	KOOL & THE GANG	Best of De-Lite DE 2009	2
159	167	YES ALBUM	Atlantic SD 8283	14
160	169	DONNY HATHAWAY	Atco SD 33-360	21
161	170	BLACK SABBATH	Warner Bros. WS 1871	58
162	164	RAY PRICE	For the Good Times Columbia C 30106	56
163	166	HELEN REDDY	I Don't Know How to Love Him Capitol ST 762	18
164	174	SHA NA NA	Kama Sutra KSBS 2034 (Buddah)	9
165	165	NIKKI GIOVANNI & THE NEW YORK COMMUNITY CHOIR	Truth Is on the Way Right On RR 05001	7
166	171	ANDY WILLIAMS	Love Story Columbia KC 30497	33
167	132	BLACK OAK ARKANSAS	Atco SD 33-354	6
168	127	ELVIS PRESLEY	C'mon Everybody RCA Camden CAL 2518	11

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
169	148	JOHNNY RIVERS	Home Grown United Artists UAS 5532	4
170	181	SHIRLEY BASSEY	Something Else United Artists UAS 6797	10
171	176	IF 3	Capitol SMAS 820	2
172	180	SANTANA	Columbia CS 9781	108
173	182	NITE-LITERS	Morning, Noon & Nite-Liters RCA LSP 4493	10
★	—	SONNY & CHER LIVE	Kapp KS 3654	1
175	177	WHO	Tommy Decca DXSW 7205 (MCA)	107
176	139	GORDON LIGHTFOOT	Summer Side of Life Reprise RS 2037	19
177	185	WISHBONE ASH	Pilgrimage Decca DL 75295 (MCA)	4
178	136	GLEN CAMPBELL	The Last Time I Saw Her Capitol SW 733	9
179	158	AL GREEN	Gets Next to You Hi SHL 32062 (London)	6
180	183	MOBY GRAPE	20 Granite Creek Reprise RS 6460	3
181	186	CHEECH & CHONG	Ode SP 77030 (A&M)	2
182	187	BUTTERFIELD BLUES BAND	Sometimes I Just Feel Like Smiling Elektra EKS 75013	5
183	150	JODY MILLER	He's So Fine Epic E 30659 (CBS)	6
184	188	DANNY DAVIS & THE NASHVILLE BRASS	Super Country RCA LSP 4571	3
185	145	ELVIS PRESLEY	World Wide Gold Award Hits, Vol. 2 RCA LPM 6402	6
186	190	RAY CONNIFF	Great Contemporary Instrumental Hits Columbia C 30755	4
187	189	ROGER WILLIAMS	Summer of '42 Kapp KS 3650	3
188	199	BERT KAEMPFFERT	Now! Decca DL 75305 (MCA)	2
189	191	PERSUASIONS	We Came to Play Capitol ST 791	3
190	184	TOMMY JAMES	Christian of the World Roulette SC 30001	3
191	—	MAIN INGREDIENT	Black Seeds RCA LSP 4483	1
192	198	MARTY ROBBINS	Today Columbia C 30816	3
193	—	RANDY NEWMAN LIVE	Reprise BS 6459	1
194	175	LOVE MACHINE	Soundtrack/Dionne Warwick Scepter SPS 595	6
195	193	SOUNDS OF SUNSHINE	Love Means You Never Have to Say You're Sorry Ranwood R 8089	7
196	—	EDWIN HAWKINS SINGERS	Children (Get Together) Buddah BDS 5088	1
197	—	FUZZ	Calla SC 2001 (Roulette)	1
198	—	CIMARRON	Rings Enterance Z 30962 (CBS)	1
199	—	JERRY BUTLER	Sagittarius Movement Mercury SR 61347	1
200	—	DAN HICKS & HIS HOT LICKS	Where's the Money Blue Thumb BTS 29	1

Allman Brothers Band	39
Lynn Anderson	140
Burt Bacharach	71
Joan Baez	14
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Shirley Bassey	170
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Jerry Butler	199
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Jean Knight	79
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Kris Kristofferson	21, 46
John Lennon	10
Gordon Lightfoot	176
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Johnny Mathis	83
Curtis Mayfield	63
Paul & Linda McCartney	5
Lee Michaels	17
Buddy Miles	94, 157
Jody Miller	183
Joni Mitchell	48
Moby Grape	180
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New Riders of The Purple Sage	52
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# Executive Turntable

• Continued from page 6

tol from Warner Bros. Seven Arts Music where he was manager, special projects, Eastern division. **Jeannie Schoel** named artist development coordinator for the company. **Dan Davis** appointed to the newly created position, album packaging manager, Capitol. He will continue as editorial manager, creative services division. **James Mazza** named national promotion manager. He is a former district sales manager, San Francisco. **Larry Binns**, currently district sales manager, Seattle, assumes responsibility of the San Francisco district.

★ ★ ★

**Robert M. Rice** named CBS senior vice president, finance and development. He was formerly vice president, finance and development, joining the company in 1970. **Errol Sober** named West Coast professional manager, April Blackwood Music. He is a former a&r director, Abnak Records, Dallas.

★ ★ ★

**Liza Williams** named president, Basing Street West, U.S. representatives of Island Records, following the resignation of **Walter Wanger Jr.** for health reasons. She is a former Capitol Records publicist. . . . **John Forster** named staff arranger, Tadpole Productions and the company's Stride label. . . . **Lydia Woltag** promoted to account executive, **Gibson & Stromberg** public relations.

★ ★ ★

**Sol Gleit**, former vice president, Merco Enterprises, Capitol Industries subsidiaries, joins Win Records Inc., as vice president.

## Broadway: Disk Companies Are Playing Waiting Game

• Continued from page 1

released by Decca, and "Verona" will be released by ABC. It's interesting to note that "Superstar" is based on the Decca album, with book, music and lyrics by Andrew Lloyd Webber and Tim Rice. The musical is scheduled to open at the Mark Hellinger on Oct. 12.

Waiting for record company commitments are "On the Town,"

a revival of the 1944 musical with book and lyrics by Betty Comden and Adolph Green with music by Leonard Bernstein. In the cast are Phyllis Newman, Bernadette Peters, Donna McKechnie and Kurt Peterson. It's scheduled to open at the Imperial on Oct. 31; "The Grass Harp," an adaptation of the Truman Capote novella with music by Claibe Richardson. Barbara Cook, Celeste Holm, Muriel Smith, Ruth Ford, Max Showalter and Wesley Addy are in the cast. It's scheduled to open at the Martin Beck on Nov. 2; "Wild and Wonderful," a musical view of "Fun City's sex, politics and religion," with score and lyrics by Bob Goodman is scheduled to open at the Lyceum on Nov. 9; "It's a Funny Old World We Live In, But the World's Not Entirely to Blame," a musical comedy by Anthony Newley and Leslie Briscusse, is scheduled to open on Broadway on Nov. 19; "Candide," a revival of the Leonard Bernstein-Lillian Hellman-Richard Wilbur-John Latouche-Dorothy Parker musical, is scheduled to open at the Broadway Theatre on Nov. 28; "Full Circle," a musical comedy with book and lyrics by Alfred Uhry and music by Robert Waldman, has a Broadway opening set for Dec. 19.

Also in the wings with no opening dates officially set are "Two Gentlemen of Verona," with incidental music by Galt McDermot and lyrics by John Guare, and a cast headed by Jerry Stiller, Jonelle Allen, Carla Pinza, Jose Perez and Clifton Davis. Another musical with no opening date set is "The Unrest Cure," based on short stories of Saki. Music and lyrics are by Ernest McCarty, and a book by Marc P. Smith.

## Home Keyboard Unit

• Continued from page 8

until the factory can keep up with orders, the Optigan Corp. is concentrating its efforts on major national or regional retail chains. Sears, Penney, Montgomery Ward, Packard Bell and Wallich's Music City are some of the outlets. Repairmen at these companies have been trained to service the instruments. The Optigan Corp. will maintain its own national sales force, but because of the backlog of orders, selling emphasis so far has mainly involved demonstrations of the Optigan at industrial shows.

# Japan Making Consumer Push

• Continued from page 1

ucts because they have heard about it and there are some discrete LP's on the market from Nippon Victor.

Victor's system is called CD-4 and there are three complete units and four components in the line. Sony's adapter will be on sale here Oct. 21.

Nippon Columbia's system is called the QX-4 or Dault Liphonic System. It features a special placement of the four loudspeakers. There are five separate units and three component models in the line—with three more models set for display on Oct. 1.

Toshiba calls its quad system QM Sound. There are four units now on sale, with additional units on the planning board.

Matsushita feels an important feature is to have interchangeable components for the matrix and discrete systems. It has four units available which have pull-out parts for utilization with the two systems.

Hitachi's 4-channel call letters are MA for its own system, which can convert two stereo channels into four. There are four units and one adapter available from this source.

Sharp will demonstrate an Optonica Channel 4 system with two units on sale shortly.

Mitsubishi's entry is the QM-4 and there are four units now on sale with five additional models set for later in October.

Sanyo has four models. Pioneer calls its system Quadriizer and there are two separate models and four components in the line.

Quadrix is the name for Trio's system which uses an adapter for 4-channels. There are three units available.

## Tripoli Steel Band

WALNUT CREEK, CALIF.—The Trinidad Tripoli Steel Band is alive and well and working steadily, according to George Stanton, secretary-treasurer of Theatrical Corp. of America, who has been exclusively booking the Hugh-Borde-directed steel band for over four years. Borde outlined a five-to-six performance week, primarily in colleges and universities, for the TTSB through the first of 1972. He pointed out what he considered discrepancies in a Billboard story in the Sept. 11, issue.

Stanton pointed out that the TTSB is in no danger of deportation. He denied being H-1 petitioner for TTSB. Borde is working on an H-1 visa, while band members of the Borde organization are working under H-2 visas. Stanton stated that he has always dealt with Borde as leader of the TTSB ever since the band made its first North American appearance at Expo '67 in Montreal, and which appearance was followed up by a lengthy itinerary with Liberace.

Stanton claims that Borde's aggregation has prior right to the use of the brand name, "Esso," in that Borde has led the band since 1950, when he took over from the founder, Joe Crick, in Trinidad. Stanton said that for years, Esso partially offset cost of travel and uniforms for the band, with Fred Lam, marketing manager of the oil firm, actually arranging for the first international junket for the TTSB, which included Expo '67. Stanton stated that Seymour Heller is personal manager of Borde and the Trinidad Tripoli Steel Band. Heller had previously filed suit against WB records and Parks, charging the defendants tried to disrupt his management of the band.

## London, Ampex Pact

• Continued from page 3

This is the fourth consecutive contract between London and Ampex. Under terms of the agreement the London/Ampex merchandising and advertising promotions for prerecorded tape product will also continue.

Sansui's system has the QS call letters and there are seven units in the line.

Onkyo's quad units carry an "X" designation and there are five X units in the line.

The software divisions of Nippon Victor, Nippon Columbia, Toshiba, Teichiku and Trio, are making 4-channel records. CBS/Sony, Toho, King, WB/Pioneer and Nippon Phonogram are planning to demonstrate their records between now and November.

Nippon Crown plans selling records especially for Mitsubishi's QM-4 system and Nippon Columbia and Gramophon are planning to sell disks for Sansui's QS system within this year.

Each of these firms plans to introduce about 10 titles in quadra-sonic this fall.

Since tape decks can be con-

verted into 4-channel many of the phonograph manufacturers have announced plans for 4-channel tape units. Akai Denki, is selling 10 percent of its units locally, but is increasing its percentage to 15 percent. The central product of the sale is its model 1730-SS which is called "Four-Channel Sound Stereo."

Matsushita has an 8-track 4-channel unit, the RS-8470. It has a feature which automatically distinguishes between 4-channel and 2-channel tapes.

Four-channel home tape will be more accepted than in autos, observers believe. In order to decrease the number of auto accidents, the Japanese Government is trying to set a volume level standard for radios and tape-stereo units. Therefore, many feel it is difficult to apply 4-channel equipment to the auto audio market.

## Handleman Pulls Offering; Cites Stock Price

DETROIT—Handleman Co. has withdrawn plans for a combination public offering of 915,000 common shares because of dissatisfaction with the stock's recent price level, according to a spokesman.

Of the 915,000 shares, 250,000 shares were to be sold by the company to repay short-term debt and to increase working capital, and 650,000 shares were to be sold by the controlling Handleman families. Had the offering taken place, the Handleman group would have held approximately 515,000 shares or 11 percent (1.1 million) of the company's outstanding (4,444,673) shares.

David Handleman, president, said in announcing the withdrawal of the secondary public offering, that "it would have been an unwise business decision in view of

the concern's presently very strong business." The proposed stock sale had an indicated value of up to about \$36.3 million.

The company had reported increased sales and earnings for the first quarter ended July 31. Sales increased to \$22,304,000, compared to \$21,945,000 a year earlier. Net rose to \$1,318,000, or 30 cents a share, compared to \$1,196,000, or 27 cents a share in the earlier period.

Handleman's sales in August rose 17.7 percent from the August 1970 level and the business trend is continuing in September, Handleman said.

Speculation had been that the Handleman families would relinquish more than 50 percent of their controlling interest in the company in order to diversify.



PAPA JOHN CREACH, center, has become the first artist to sign to Jefferson Airplane's new Grunt label, manufactured and distributed by RCA Records. Shown here discussing his new contract and whatever else, Papa John is surrounded by Grunt personnel, including left to right: Stan Monteiro, marketing head, Mike Lipskin, Grunt producer, Papa John, Chuck Seton, Grunt lawyer, Bill Thompson, manager of the Airplane and president of the group's Afterthought Productions Corp.

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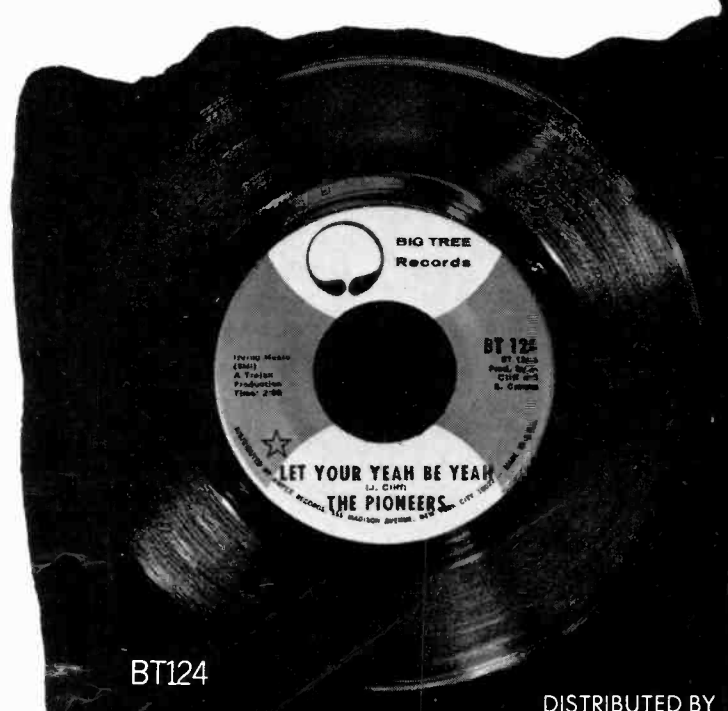
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Sept. 26: Chicago, Illinois... Auditorium Theatre  
Oct. 2: Madison, New Jersey... Drew University

Oct. 3: Washington, D.C.... Constitution Hall  
Oct. 10: Kansas City, Missouri... Cow Town Ballroom  
Oct. 12: New Orleans, Louisiana... Warehouse  
Oct. 15: Frostburg, Missouri... Frostburg State College  
Oct. 22: Albany, New York... St. University of New York  
Oct. 23: Cambridge, Massachusetts... Harvard University  
Oct. 24: Charlottesville, Virginia... University of Virginia  
Oct. 29: Cleveland, Ohio... Case Western Reserve University  
Oct. 30: Manhattan, Kansas... Manhattan State College  
Oct. 31: Denver, Colorado... Auditorium Arena