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CARTRIDGE TV PAGE 37

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## Ling Eyes New Vistas For Transcon's Future

By BRUCE WEBER

LOS ANGELES — Uncertainty over the future course of Transcontinental Investing Corp. after its acquisition by Omega-Alpha, Inc., can be best answered this way:

Watch out, James J. Ling, arch-conglomerateur and former head of Ling-Temco-Vought, is ready to swing—again.

And it's precisely this development that has sent many in the music-tape industry scurrying to the sidelines to watch.

It may be a premature assessment, but at first glance nothing could be more Lingism. While analysts differ sharply about his methods, the general view on Wall Street is this:

"Ling is likely to initiate his pet theory of 'redeployment,' which means, in short, breaking up a company into components and establishing them as independent public companies.

"Transcontinental Music, a wholly-owned subsidiary, is a clas-

sic candidate for redevelopment." A former executive of Transcontinental Music agreed by saying that, "Before Ling it (Transcontinental) wanted to avoid a major writeoff by selling more divisions or creating a new preferred stock among the leisure-time subsidiaries."

(Continued on page 36)

## Musicals Lack Youth Contact

LOS ANGELES — Broadway musicals and the recording industry have lost contact. From Columbia Records standpoint, there is a decreasing interest in Broadway original cast albums because of a lack of contemporary material.

"Young people have got to be encouraged to write for Broad-

(Continued on page 74)

## Executives Laud Counterfeit Tiff

By ELIOT TIEGEL

LOS ANGELES — Bootleggers of pre-recorded music beware!

People who secretly tape concert performances beware!

Confident, aggressive attitudes on the part of record companies to combat both ills, portends trouble in the days ahead for disk and tape pirates.

Armed with new federal legislation, record manufacturers are eager to halt the cancer of pirated albums and tapes. And manufacturers seem equally zealous to work against the stealthy pirate who covertly tapes an artist's show to create an unauthorized album.

"We're prepared to be extremely visual all over the country to make a stand against this problem," exclaims Clive Davis, Columbia Records president.

"We are now armed to chase the bootlegger," happily states Jay Lasker, ABC/Dunhill's president, "and if we get a few into court

(Continued on page 74)

## Integrated Atlanta Meeting Forming Black Gospel Assn.

By BILL WILLIAMS

ATLANTA—A primary attempt to weld together all elements of black gospel music in the U.S. resulted in the election of Frank L. Wilson, WWOC, Portsmouth, Va., as president of the National Association of Gospel Announcers and Affiliates held at the Pashal Motel here. Organization was

formed after a group of black and white executives, active in black gospel, staged their meeting.

Charles S. Conley, attorney and judge from Montgomery, was elected chairman of the board. Irene Johnson Ware of WCOK, Mobile, was named the organization's Executive director.

Vice presidents are Duke Henderson, XPRS, Los Angeles; Myrtle Francis, WRED, Ft. Lauderdale; LeRoy Phillips, United Distributors, Chicago, and Theo Wade, WDIA, Memphis. Joe Louis, WCKJ, Jackson, Miss., is the treasurer, and the Rev. Herman Brown of KOYM, New Orleans, was elected chaplain.

Henderson, Miss Francis and Wilson also were elected to the

(Continued on page 51)

## Seminars Format for 4th IMIC in Mexico

By LEE ZHITO

NEW YORK—The Fourth Annual International Music Industry Conference to be held April 30-May 5 at the Princess Hotel in Acapulco, Mexico, will employ a

unique conference procedure specifically designed to meet the requirements of this year's agenda. This was revealed by Coleman Finkel, program coordinator, who is producing IMIC-4 for its sponsors, the Billboard Group of publications (Billboard, Discografia Internazionale, High Fidelity, Billboard Japan-Music Labo, Record & Tape Retailer).

The conference will consist of a series of concurrent seminars, each devoted to a specific key issue facing the global music-record industry. There will be no speeches, but each seminar will feature a roundtable discussion guided by an industry leader who will serve as seminar chairman.

"This conference structure is an

(Continued on page 74)

## Classics and Rock Blending

By ROBERT SOBEL

NEW YORK — The swing of major rock groups into using classical musicians in both recording and concert dates is booming. Topping the list which have recently "discovered" that classical and rock can mix on both tours and in the studios, often with lucrative results, are acts such as Columbia's Blood, Sweat & Tears, A&M Records Procol Harum, WB's Deep Purple, a top U.K. group, Frank Zappa's Mothers of Invention,

Charles Mangione, Mercury Records Moody Blues, just to name a few.

Blood, Sweat & Tears have eyed appearances with symphony orchestras for some time and are now set for their first date on Saturday (13) with the New Orleans Orchestra, in New Orleans.

(Continued on page 23)

## Philly Plagued by Tranship Woes

By MAURIE ORODENKER

PHILADELPHIA—There is no denying that the record and pre-recorded tape business in this market, as in many other markets, is a healthy and booming business. But for the independent distributor who applied the "elbow grease" to make this the market what it

(Continued on page 74)

## Plastics Experts Innovating For Record Industry Benefit

By EARL PAIGE

CHICAGO—Record and tape distributors can save precious warehouse space and eliminate costs and maintenance of wooden pallets through a new development called "palletless pallet loading." The breakthrough is one of several industry-oriented advances shown at the National Plastics Exposition and Conference here last week.

Many rack merchandisers and distributors, such as the Kinney group depots, now receive loads of albums and tapes on wooden bases or platforms (pallets) which are completely enclosed in shrink-wrapped plastic. The overall plastic cover cuts down on theft during shipping and adds protection.

(Continued on page 74)

## Artists Urging Young to Vote

By IAN DOVE

NEW YORK — Major rock groups are involved in the drive to encourage voter registration among young people.

Both Blood, Sweat & Tears and the Beach Boys are setting up booths and tables at their concerts, where possible, to register the 18-year-olds and up. In addition, the Beach Boys are offering a refund

(Continued on page 74)

(Advertisement)



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- Changes → This album is full of my changes and ~~of my~~ friends ~~and~~ ~~on this track~~ ~~and~~ ~~play some~~ ~~complete~~ those of some of my
- Pretty → the reaction of me to my wife being pregnant was archetypal daddy - On he's gonna be a ~~father~~ <sup>father</sup> Elvis This song is all that plus a dash of sci-fi
- Eight → ~~and~~ ~~at~~ ~~down~~ ~~and~~ ~~the~~ ~~city~~ ~~is~~ ~~a~~ ~~kind~~ ~~of~~ ~~high-life~~ ~~wart~~ ~~on~~ ~~the~~ ~~backside~~ ~~of~~ ~~the~~ ~~prairie~~ The city is a kind of high-life wart on the backside of the prairie
- Life on Mars → This is a <sup>sensitive</sup> young girl's reaction to ~~my~~ ~~way~~ ~~it~~ ~~like~~ ~~to~~ ~~see~~ ~~the~~ ~~media~~ ~~and~~ ~~newspapers~~ The Media
- Kooks → The baby was born and it looked like me and it looked like Angie and the song came out like - if you're gonna stay with us you're gonna ~~to~~ ~~grow~~ ~~up~~ ~~with~~ ~~us~~ ~~and~~ ~~be~~ ~~like~~ ~~me~~ ~~and~~ ~~Angie~~ Bannanas
- Quicksand → The chain reaction of ~~living~~ ~~moving~~ ~~around~~ ~~through~~ ~~at~~ ~~the~~ ~~gliss~~ ~~and~~ ~~then~~ ~~the~~ ~~calamity~~ ~~of~~ ~~America~~ ~~produced~~ ~~this~~ ~~epic~~ ~~of~~ ~~confusion~~ - Anyway, ~~it~~ ~~was~~ ~~with~~ ~~my~~ ~~esoteric~~ ~~problems~~ I could have written it in Plainview-or Dulwich.
- There is a time and space level just before you go to sleep when all about you are losing theirs and ~~the~~ whoosh void gets you with <sup>it's</sup> cacophony of thought - That's when I like to write my songs
- Fill - Biff Rose song
- Andy - A man of media and anti-messages, <sup>with a</sup> kind of a cute ~~in~~ style.
- Bob - This is how some see B.D.
- Queen - A song on a Velvet Underground - Lou Reed framework about London sometimes.
- Bevlog - Another in the series of David Bowie confessions - Star-Trod in a Leather Jacket

"David Bowie is the most singularly gifted artist creating music today. He has the genius to be to the '70s what Lennon, McCartney, Jagger and Dylan were to the '60s."—Rock Magazine

"(A) magnificent outrage."—Rolling Stone

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## STARS AID BUCK OWENS CHARITY GOLF TOURNEY

By HAL COOK

BAKERSFIELD, Calif.—Buck Owens and his business manager, Jack McFadden, answered the call of social responsibility and community involvement in a brilliant manner this past week. The event was the first Buck Owens pro-celebrity golf tourney held in Bakersfield (Buck's home town), for the benefit of the Cancer Society.

The golf pros were there and so were the celebrities. A brilliant dinner show, enjoyed by a chosen 1,000, was staged the first evening of the two-day event and was emceed by Joey Bishop.

Celebrities winging it but making it worth the price of admission were, in the order of appearance, Buck Owens & The Buckaroos, complemented by the Bakersfield Brass, who played a brilliant show; Susan Raye, Buddy Allen (Buck's talented son); Joey Bishop, who took over and brought on the additional talent; Maury Wills, super baseball player and a great showbusiness possibility whose baseball savvy was complemented by a passable banjo picking, while his enthusiasm and his sports dialog brought a standing ovation from his audience; Rusty Draper, his guitar hits; George (Goober) Lindsey with his soft country sell and, finally, Charley Pride, country music's star of the year, with his two fine renditions of country soul. Comedian Mickey Manners used well-chosen humor for his Bakersfield audience.

There were many other celebrities in attendance from sports, politics and business including Glen Campbell, Mickey Mantle and Roy Rogers. Bobby Nichols took top golfing honors from the pros in attendance. All local media, radio-television and newspapers pitched in to make the first Buck Owens Pro-Celebrity event a fine contribution to community social awareness. Monty Hall of "Let's Make a Deal" handled the giving of the golf prizes in a brilliant manner, serving up a much deserved accolade to Buck, Jack and the entire Bakersfield community for a job well done.

## Joe South's 5 Awards Pace 3rd Atlanta Clef Festival

ATLANTA—Joe South, Buddy Buie, J.R. Cobb, Robert Nix, Freddy Weller and Ray Whitley were winners at the Third Annual Golf Clef Awards Banquet and Show held here last week at the Marriott.

The awards are given by the Lowery Group to Atlanta writers whose songs ranked among the top 20 on the charts.

South, who received five Clefs, was honored for "Birds of a Feather," "Yo-Yo," "All My Hard Times," "How Can I Unlove You," and "Rose Garden." The latter also was the winner of BMI's Robert J. Burton Award for the year's most performed country song.

Frances Preston and Harry

## Florence Greenberg Feted by UJA/Music

NEW YORK—In recognition of her efforts in the passage of the antipiracy bill embodying limited copyright protection to manufacturers, Florence Greenberg president of Scepter Records, was presented with the official act and signature pen used by President Nixon to sign S 646, the antipiracy bill.

It was Mrs. Greenberg who initiated an ad hoc committee, the Music Emergency Committee, two years ago, to formulate an action plan.

The presentation took place at the testimonial dinner, naming Mrs. Greenberg, "Woman of the Year," organized by the music division of the United Jewish Appeal.

## Maximus Purchases J. Rivers Catalog

NEW YORK—Music Maximus, Ltd., newly formed publishing company headed by Jay Morgenstern and Frank Military, has purchased the catalog of Johnny Rivers Music. Contained in the folio are four million-selling BMI songs, among the over 200 copyrights.

Johnny Rivers' "Poor Side of Town," a most-performed award winner, and Jim Webb's "Worst That Could Happen." "Up, Up and Away" and "By the Time I

(Continued on page 8)

Warner of BMI presented South and publisher Bill Lowery with the Burton Award during the evening.

Two gold clefs went to Buie for his "Most of All" and "Mighty Clouds of Joy," Cobb for co-writing "Most of All," and Nix was honored for collaborating on "Mighty Clouds of Joy." Weller won for his "Another Night of Love."

Whitley was awarded the first clef ever presented for a British hit with his "Hey Girl, Don't Bother Me."

A first presentation of the Silver Clef Award, honoring the Lowery Group staff employee of the year, went to publicist Barrie L. Jones. He was cited for "dedication and exemplary performance setting standards of company excellence."

Entertainment was provided by five young Atlanta artists: Stephen Hartley Dorff, Turner Rice, Glen Wood, R.B. Hudmon and Joe Odom. John Barbe directed the orchestra and Gy Waldron handled the production. Hugh Jarrett was master of ceremonies.

## Brad Miller LP Could Make WB 1st U.S. Discrete

LOS ANGELES—Warner Bros. Records may be first major with the discrete quadrasonic disk on the U.S. market without the consumer's knowledge. Brad Miller, producer of the Mystic Moods Orchestra, already has an album-worth of material and plans to ship the master tapes to the Victor Company of Japan in December so they can cut "mothers."

These will be shipped back to him and inserted in the U.S. regular press run on the new Mystic Moods album on Warner Bros. Records. All of these will be compatible and play in stereo on two-channel systems, he said, and speculated that customers may never know the real capabilities of the product they're buying. (First discrete disk playback equipment will probably not be available until late spring.)

Miller, who also turns out sound

(Continued on page 8)

# Columbia President Predicts 1971 Will Be Greatest Ever

By ELIOT TIEGEL

LOS ANGELES — Columbia Records will produce more records this year than in any other year in its history. "This will be the greatest production year in the company's history and it will also be the greatest year in terms of our sales and profit," acknowledged president Clive Davis, here last week.

The company invests around \$1 million annually on engineering

and research into the disk concept, Davis notes, to improve it as a communications medium. He does not feel that the 12-inch record is about to be supplanted by any tape concept, although 8-track and cassettes sales are respectable.

Davis expects the company's profits to exceed by 15 percent the record breaking amount amassed last year. Although the label has preened its overall artist

roster by 30 percent, the company's record-breaking sales are attributed to such products as "Pearl" by Janis Joplin (which Davis says has exceeded the 2 million unit mark); the "Love Story" LP by Andy Williams, a revitalization of interest in Barbra Streisand with her "Stony End" LP, and swift movement for her new "Barbra Joan Streisand" LP; the "Rose Garden" single and LP by Lynn Anderson; "For the Good Times" single and LP by Ray Price.

Additionally contributing to the sales success are "Johnny Winter Live," "New Morning" by Bob Dylan, two albums by Chicago and advance orders for its \$12.98 four record set; two albums by Santana, Blood, Sweat and Tears perpetual sales, and the launching of such new acts as 10 Years After, New Riders of the Purple Sage and Kris Kristofferson (on Monument which Columbia distributes and markets).

Final quarter sales are coming from Sly Stone's new long awaited Epic LP plus a new entry from Jeff Beck.

Columbia's strength in middle-of-the-road music (Andy Williams and Johnny Mathis, for example) plus its franchise in country music, are buttressed by its involvement with contemporary music acts.

Here with new East Coast a&r  
(Continued on page 8)

## Music Personages Help N.Y. Library Music Wing

NEW YORK—A committee of some 30 men and women in American music has been organized to raise funds needed to avert the scheduled closing on Jan. 1 of the Music Division of the New York Public Library. The committee, under the chairmanship of ASCAP president Stanley Adams, held its first meeting on Oct. 26 at ASCAP headquarters.

Target of the fund-raising effort is a minimum of \$120,000. Adams reported that ASCAP director Richard Rodgers was donating some \$30,000 under ASCAP's auspices.

Among those participating in the drive to cover their specialized areas will be Samuel Barber, Aaron Copland, Morton Gould and Peter Mennin. Leonard Feist, executive vice president of the National Music Publishers Association and president of the National Music Council, will play an active role in soliciting music publishers.

Representatives of the music trade press have also been enlisted to support the drive, and David Hamilton, music editor of W.W. Norton, will direct efforts among book publishers.

Among others in support of the drive are lyricist Dorothy Fields, Cue Magazine publisher Edward Loeb, radio personality William B. Williams, composer-conductor Billy Taylor, Dr. Merle Montgom-

## Brunswick in Top Act Push

NEW YORK—Brunswick Records will round out the balance of the year with a release schedule featuring its top artists and some artists new to the label. Among the established artists represented will be Jackie Wilson, Barbara Acklin and the Lost Generation. Included among the newer artists are Reverend Coleman with a new concept in gospel rock, pianist Don Walker, Gingi, a female vocalist, Tyree Glenn, and two new groups in the contemporary field, Brandywine and McLuhan.

All new product will be available on Ampex Stereo Tapes in both 8-track and cassette configurations.

## Fantasy Handles Lewerke Catalog

BERKELEY — Fantasy Records has contracted to distribute the Vault Records catalog and all other product of Jack Lewerke's Lurofilms Productions.

Initial releases under the arrangement will be by Morning, Chris Darrow and Charles Owens. Scheduled Vault re-issues include sides by the Chambers Brothers, Hampton Hawes, Jack Wilson, Johnny Shines, Charlie Barnet, Larry Bunker and Sam Fletcher.

ery (president of the National Federation of Music Clubs), and Mrs. Ardiana Zahn (chairman, Music Committee, National Arts Club).

"I think we can make it—that there are enough responsible men and women to help us reach the \$150,000," Adams said. Tax-de-  
(Continued on page 4)

## Capitol Custom Shows Growth

NEW YORK—Capitol Records Special Markets Division is beefing up its custom record activity. Its custom record business has increased 100 percent since July 1, and the division is now going after custom accounts on a national basis.

The custom division now handles eight active labels and the pitch will now be directed to more "hard core" labels. According to Marty Weiss, manager of Eastern sales, "We haven't even begun to scratch the surface." Weiss works under the direction of George Jones, vice president, manufacturing and engineering, in charge of Special Markets. He's based in Los Angeles.

Weiss attributes the upbeat to the "service and capacity" that is being offered by Capitol's four plants. The plants are located in Scranton, Pa.; Jacksonville, Ill.; Winchester, Va., and Los Angeles. "Our custom involvement," Weiss said, "has gone beyond the Scranton plant, and now includes top activity in the other three plants, as well."

Another factor contributing to  
(Continued on page 8)

## Spoken Arts President Raps Distributors Lack of Interest

NEW YORK — Major record distributors are accused of having "no interest" in spoken word product by Dr. Arthur Klein, president of Spoken Arts Records, New Rochelle, N.Y.

"Despite the fact that I have a catalog of 400 albums, covering all aspects of the language arts, the company is ignored by all the large commercial record distributors," he said. "The result is, I have washed my hands of them."

Spoken Arts relies on education distribution (to schools, libraries, bookshops, etc.) and direct accounts to specialist record and book stores.

Klein said that he was aware that his material was not "hot product" but maintained: "These albums and sets are selling steadily and there is a consumer interest for this material. They also fulfill a positive educational need. Maybe a distributor could only move

25 or so albums but they show no interest at all in this product. The major distributors have never showed great interest but recently they have even stopped replying to correspondence.

"It amazes me that Sir John Gielgud can take the time to send a personal letter back to us and yet a major distributor will totally ignore you."

Klein said that a Spoken Arts cassette series—aimed at young children and involving some 50 cassettes—had a sales volume of 8,000 so far, all sold through book stores. Spoken Arts had sent a brochure advertising an 18 LP modern  
(Continued on page 8)



# Warner Bros. Publishing Registers 20 Percent Up

By NAT FREEDLAND

LOS ANGELES—Warner Bros. Music president Ed Silvers announced that during the past 12 months net profits have risen 20 percent, with grosses up \$1 million. And this gain is based solely on mechanical royalties and printed music sales, not on performance royalties for the period which are still to be calculated.

Sheet music grosses for the period are up by 50 percent, as the Kinney Music Companies' publishing arm has put a heavy effort behind deluxe contemporary-format songbooks of rock superstars such as Elton John and Crosby, Stills, Nash & Young. In the works are the first Laura Nyro songbook and a new Lennon-McCartney edition. In addition, Silvers is involved with picking the songs for National Periodical Publications' new Words and Music Magazine, which will print the lead sheets of ten current hits each month.

Warner Bros. Music works with printing rights to artists it doesn't necessarily publish. And the monthly magazine, whose first issue just went on the newsstand with a printing of 600,000, includes mostly songs from other publishers.

## Library Music Wing

• Continued from page 3

ductible contributions may be mailed to Adams at ASCAP, 1 Lincoln Plaza, New York 10223, or to Frank Campbell, Music Division, N.Y. Public Library at Lincoln Center.

The committee is scheduled to reconvene on Tuesday (9).

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# LRP Obtains Apollo Rights

LOS ANGELES — Landers-Roberts Productions has acquired film rights to the history of Harlem's Apollo Theater from the Schiffman family, founders and developers of the soul showplace. Filming is to begin early in 1972. The director will be Denis Sanders, whose most recent credit is "Soul to Soul," the documentary of an African concert tour by Ike & Tina Turner, Wilson Pickett and other black American muscans.

Landers-Roberts, Inc., includes the Prophecy Records label, distributed by Atlantic-Atco and Sight and Sound concert promotions. The Landers-Roberts film production unit has just completed "Hot Rock," a gangster comedy featuring the first movie score of Phil Spector. Also, Bobby Roberts is personal manager of the Mamas & Papas.

## Merchants Music Expands Operation

NEW YORK—Merchants Music Consultants Co. is expanding its operational set-up and has moved into larger quarters. The firm, which is headed by Lanny Lee, acts as consultant for discount chains and for manufacturers seeking advice on merchandising and promotion. "We're now including other industries which we feel will need our kind of consultation. These might include firms, for example, like Doral cigarets, which is now offering premium tapes and records as incentive to buying its product," Lee said.

"Our service gives the discount operations an opportunity to get locally flavored product rather than mass-merchandised product. We analyze the local areas by sending in our staffmen, who attempt to find out what the problems are. The information is then relayed to the manufacturer or the discount operation base. In this way, both companies obtain a precise picture as what kind of product should be shipped there, kind of promotion, and how to merchandise the discount store.

"All this is worked out with the rackjobber, who is made aware of the project and who benefits by the results as well."

At present, Merchants Music services seven national discount operations which have a total of 2,500 outlets which includes J. M. Fields, owned by Food Fair, and Mangels Shoppers World, which has 52 stores, and is used as a consultant by five major labels.

"The main problem in increasing sheet music and folio sales is the distribution bottleneck, which compares to the backwardness of record distribution in the '50s," said Silver. To get around this bottleneck, Kinney's Warner-Elektra-Atlantic Distributing is beginning to rack song folio displays in high-traffic record retail outlets. And Silvers is negotiating with major record club to offer its customers a monthly selection of folios.

Ed Silver took over publishing for the Kinney-owned record labels eight months ago when his Viva publishing and recording operation was acquired by the conglomerate. He cut down staff overhead and generally reshuffled the personnel roster. At this writing, songs published or administered by Warner Bros. Music are represented on seven of Billboard's Hot 100 singles and 40 of Billboard's Top LPs chart. But only ten of these 40 albums are Kinney product.

"I'm pleased to say that our profitability gain is the first major rise in publishing income since Kinney acquired the company three years ago," said Silvers. Many of the more traditional publishers are complaining that the business is dead, but it's not true at all if publishing can start to change as much as the rest of the music industry. The publishing executives have got to adjust their life styles to things like hanging out at the clubs and developing personal relationships with today's artists. Even when artists are basically recording their own material, you can still get on their album with the right song and a personal relationship that will get them to listen to it for you. We've demonstrated how this works time and again. For example, my Viva song, "After Midnight," was the only outside material on Eric Clapton's Atlantic album."

## L.A. Local Clears 2 Major Officers

LOS ANGELES — Musicians union Local 47's president and treasurer were cleared of malfeasance charges last week in a special membership vote meeting.

President Keith R. Williams and treasurer Sid Weiss, both elected last January, had been charged with allegedly spending the local's funds without proper board permission and with a providing jobs as a "political payoff."

# Executive Turntable

Alan Rosenberg appointed East Coast coordinator, artists relations, Warner Bros.-Reprise Records. Previously he headed the labels' New York promotion operation and earlier worked for Mercury in a similar capacity. . . . **Jim Tyrrell** promoted to associate director, Harmony and popular album merchandising, Columbia Records. He was previously with Buddah Records and had been vice president, product development, ITTC. . . . **Nancy Chessare** named producer, a&r, popular music, RCA Records. Miss Chessare had been producer in RCA's Stereo-8 cartridge tape activity. She previously worked as recording technician at the Associated Recording Studio.



TYRRELL



CHESSARE



DABNEY

**Dede Dabney** named promotion manager, Roulette Records. She is a former publisher and editor of Soul Music Survey, New York, and was also associated with WHAT, Philadelphia. . . . **Eric Van Lustbader** joins the a&r staff of Elektra Records. He was previously independent producer for Bob Schwaid and a trade magazine writer. . . . **Carol Lee Rogan** has joined the staff of Poppy Records. Mrs. Rogan was formerly executive secretary to Bob Crewe, chairman, Crewe Records.

**Nancy Weber**, executive secretary to Lucky Carle, general professional manager, Peer-Southern Organization, has retired from the firm. She has been with the company for 30 years. Her first music industry job was with the Melody Lane (BMI) publishing firm.

**Larry Lewis** named controller of the William Morris Agency, based in New York. He was formerly assistant controller, MCA Artists Ltd. **Sid Feinberg** designated director of finance, New York office, **William Morris**. . . . **Hugh Landy** named manager operations/account executive, Eastern sales, Capitol special markets. . . . **Jeff Smerin** named account executive Billboard. He was formerly with Liberty/UA Records in creative services department. . . . **L. Allen Reynolds** named vice president and general manager, Jack Music Inc., Nashville. **Robert Webster** remains as general professional manager and **Dickey Lee**, Jack Music writer, joins him, working in writer relations and special liaison with outside producers. Mrs. **Dorothy Mansfield** will head accounting for all operations owned by publisher **Jack Clement**, head of Jack Music.

**Richard A. Warner** joins North American Philips Corp. as vice president. He is corporate vice president, personnel for Riegel Paper Corp. and will handle personnel and industrial relations activities at North American Philips. . . . **James Murtha** resigned as associate publicity director for impresario Sol Hurok to become partner in the public relations firm of Gurtman Brown Associates, now known as Gurtman and Murtha Associates.

**Ben Sarzynski** has been appointed administration director of Custom Music Corp. . . . **Kenichiro Komai** has been named chairman of Hitachi Ltd., Tokyo. Hirokichi Yoshiyama, formerly vice president, has succeeded Komai as president. **Miss Bobby Byrd Hinson** named country and western promotional director for the Shelby Singleton labels in Nashville. She was former publicity director for the labels.

**Terry Pringle** has been appointed area supervisor, San Diego, of Integrity Entertainment Corp. (The Wherehouse). Paul Kase has joined Integrity Entertainment as vice president.

**Jack C. Stromberg** has joined Ampex's consumer equipment division as district sales manager in New England.

## HARRIS CONTRIVES NEW CHILD'S MUSIC LESSONS

NEW YORK—"Instant Music," a unique book teaching children how to read music by Rolf Harris, Australian performer famous for his fun songs like "Tie Me Kangaroo Down," will be tied in with the release by Capitol Records in Canada of Harris' new album, also titled "Instant Music," featuring the dozen songs included in the album.

A telephone call from a Canadian school teacher to Harris, who was appearing at a cabaret in Vancouver, inspired the project. "The teacher told me," said Harris, "that her children liked my songs and wanted to play them on their recorders, but there were long delays in getting the sheet music from London. They knew the songs roughly, and she asked me if I could help them by jotting down the notes in capital letter form. Apparently, the youngsters were able to play the songs the first time."

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# “Lay It All Out” is the debut album from the guy who’s already had 53 greatest hits.

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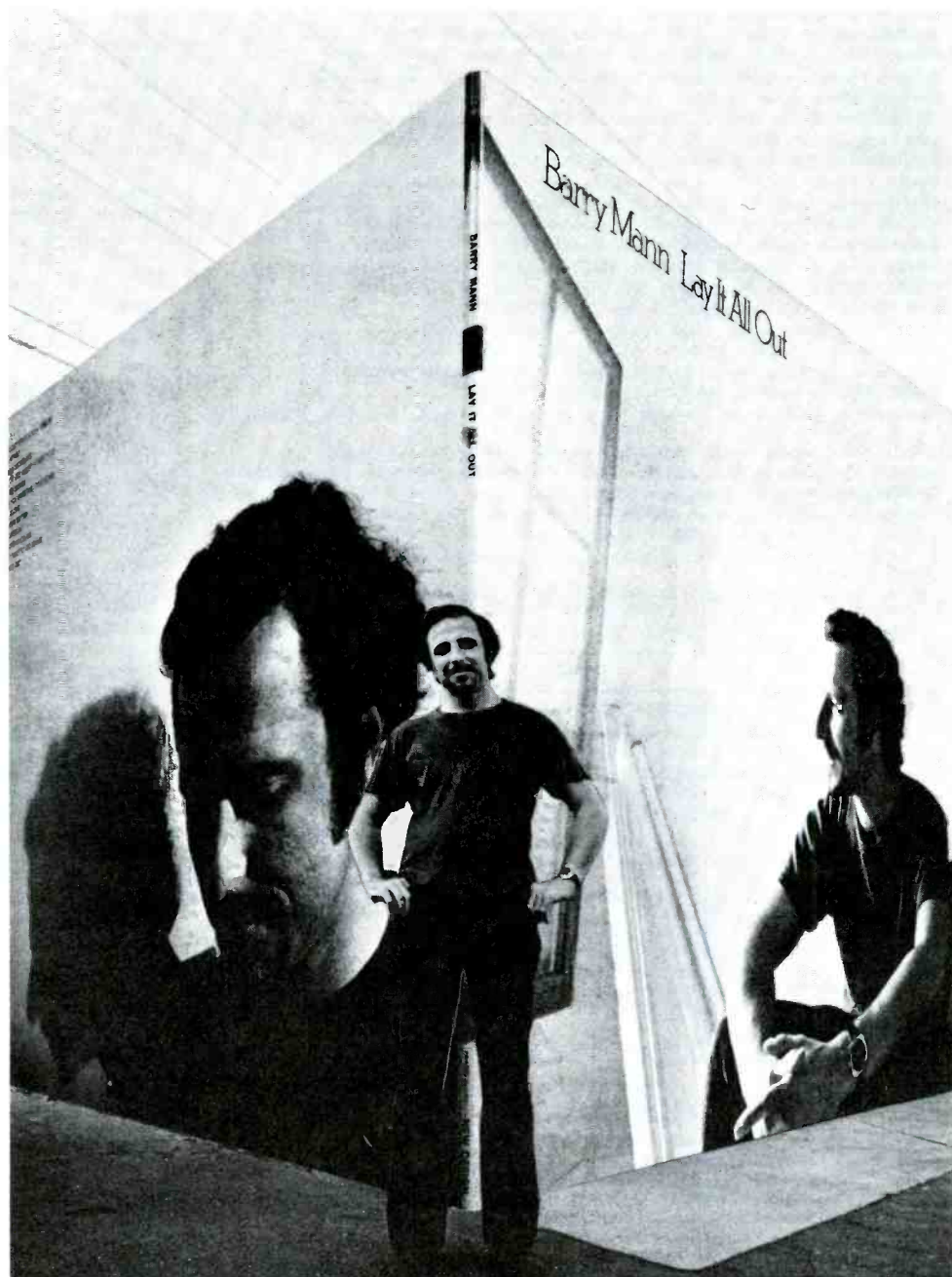
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## N.Y.C. Court in 1G Piracy Fine

NEW YORK — A New York Criminal Courts judge has levied a maximum \$1,000 fine on Apex Trading Co., a record and tape retail outlet based here for selling pirated and bootlegged product.

Apex Trading was one of several companies raided by district attorney's office in June, and the conviction marks the fifth to be handed down by a New York judge, to a retailer found guilty of dealing in illegal tape product.

Less than two weeks ago Kent Audio HiFi Corp. was fined \$900 for violation of Section 561 of the General Business Law, the statute under which music industry pirates are indicted.

According to Jules Yarnell, attorney for the RIAA, these recent convictions at the retail level "should go a long way towards helping to bottle up the outlets for pirated or bootlegged product in this state."

## All-Memphis TV Special Slated

MEMPHIS—Memphis is set for its first national TV special, "Rufus Thomas Presents," to be broadcast Nov. 16. The cast will include such notable record artists as Isaac Hayes, Jean Knight, the Bar-Kays and Carla Thomas, daughter of Rufus.

Program is produced by Memphis Film-Ways Productions, Inc., and will be shown in at least 59 cities, according to president Bettye Berger. The production company is planning three additional TV specials for 1972.

## Campus Meet Conveys Rules

LOS ANGELES—The album ripoff was just one of a flurry of topics covered during a multi-hour seminar attended by some 90-plus college students here and highlighted by a rap-session with Emitt Rhodes. The seminar, latest in a series sponsored by ABC-Dunhill Records, was guided by promotion executives Rich Paladino and Steve Resnick. Paladino has since left the label.

Several "rules" were suggested, such as not allowing visitors in the campus studios after midnight, a period when the majority of albums seem to be stolen from a station. Another rule suggested is not letting the air personalities play from their own personal album collections since their "collections" are prone to grow after their particular radio shows. The majority of the questions thrown out to a panel composed of trade and consumer press reporters concerned record artists and chart information.

## Warner Buys Canopy Music

NEW YORK — Warner Bros. Music bought the rights to administer the publishing of Canopy Music, which owns compositions by Jim Webb. The catalog includes such hit copyrights as "MacArthur Park," "Wichita Lineman" and "A Tramp Shining," while Canopy will also own all future material penned by Webb.

The 25-year old Webb is currently completing a Warner Bros. album, and is preparing for four concerts in England in January with the accompaniment of a 60-piece orchestra, following a recent 30-day U.S. college tour. He also composed the soundtrack to the Frank Perry film, "Doc."

## Studio Track

By BOB GLASSENBERG

From our friend Paul Phillips in London comes this revolutionary bit of news:

The Orange Group of companies under Cliff Cooper looks set to revolutionize recording if current experiments pay off—as Cooper is confident they will.

First stage is a 16-track tape machine which uses one-inch tape. This is actually in use at the moment and Orange is taking orders from studios who wish to purchase the machine.

Cooper is opening a factory in London shortly to manufacture Orange equipment including this 16-track machine which he has christened the Schroeder Recorder.

All design and manufacturing is done within the Orange organization. Roger Jeffries and Brian Hatt, studio managers, are responsible for the design of the recorder. They and Terence Hewitt and John James have spent the past year developing it.

Six people will be employed in the manufacturing the machine at the Schroeder factory. It is expected that the Schroeder will retail for under \$12,000 owing to the low cost of developing it.

Orange is taking orders now and the machine will be ready in three months.

A big break for the company came when Fleetwood Mac used Orange equipment to record what was to become their first big hit, "Albatross." When that record hit the number one spot the group went on the road with Orange equipment and from then on almost everyone wanted to use the same amplification.

Originally just a demo studio, the recording side of the operation has grown into a 16-track capability using the prototype Schroeder with an Orange-built mixer. This is one of the cheapest 16-track studios in London (possibly in the world) at \$40 an hour, which once again Cooper puts down to the cheapness of building the equipment.

Now there is an Orange company in Frankfurt, Germany, which distributes all Orange-manufactured in Germany. An Orange Music Corporation in Delaware, U.S., has also been considered.

There is also the Orange Record label, pressed and distributed by Pye. A release, due out in six weeks, is "Working My Way Back to You," by John Miles. It was recorded on the Schroeder prototype.

Latest plans are a 32-track machine which will use 2-inch tape and a 32-track recording studio in the West End of London which will use the Orange machine. Cost per hour for use of this studio, said Cooper, will certainly be less than other studios charge for 16-track facilities.

The 32-track recorder is being developed at the moment and will be manufactured commercially.

The East Coast Record Plant is busy with Razmataz for UA with Reed Whitelaw producing and Roy Cicala and Shelly Yakus engineer-

ing; the Chesepeake Jukebox Band for Green Bottle Records, co-produced by Steve Sawyer and Rusty McFinn. Ron Frangipane is the executive producer and arranger with Cicala engineering. Stone Lady Productions has Change of Pace with Dan Turberville engineering; Jake and the Family Jewels in for Polydor Records with Ed Freeman producing and Tom Flye engineering. And Hal Galper is for Mainstream Records with Bobby Shad producing and Carmine Rubino engineering.

At the West Coast Record Plant in Los Angeles, Eric Burden is in for Far Out Productions and MGM Records; Ron Nagle is cooking for Warner Bros. Records, with Tom Donahue producing; Marc Demerest is in for Tumbleweed Productions and Bill Sczymzyck; Sly Stone is producing himself for Columbia; and Motown Records has Greenwood Meadows in with Tom Wilson producing.

\*\*\*

The Chambers Brothers have just completed a new album in Philadelphia for Gamble and Huff. This marks their first LP with the G&H team and, in fact, marks the Chambers Brothers' return to a purer gospel sound. The brothers are not playing instruments on this LP. They have chosen instead to concentrate on their vocals and leave instrumentation to Tom Bridwell, organ, and T.J. Tyndall on lead guitar. These two musicians will also be traveling with the brothers on their live performance route. The album is expected by the end of this month and the first single from the LP, "By the Hair of My Chinny Chin Chin," should be out now.

\*\*\*

Fanny, Warner Bros. rockers, will cut their third LP during their European concert tour. The album, "Fanny Hill," will be produced by Richard Perry at the Apple Studios, London. The engineer on the session will be Rick Emerick, who helped the Beatles on "Sergeant Pepper" and "Abbey Road."

\*\*\*

Synchron Studios in Wallingford, Conn., is hosting Repairs, for Rare Earth Records with Andrew Loog Oldham producing and Bill Lobb engineering; Thirty Days Out for Reprise Records with Desmond Haughey producing and Rich Robinson engineering.

\*\*\*

The blues is alive and well and cookin' in Chicago. At Turner Studios, Sunnyland Slim is working on a new LP for Jewel Records, with Hubert Sumlin on guitar and Walter "Shaky Jake" Horton on harmonica. Willie Dixon is at Paragon Studios starting work on his second LP for Columbia. Mighty Joe Young and Reggie Boyd are helping in guitars, with Louis Satterfield on bass; Walter Horton, harmonica, and Frank Kirkland on drums. Lowell Fulson is at PS Studios produced by Sonny Thompson. And Willie Dixon is also starting production on a new Koko Taylor LP.



DAVID (Make No Mistake About That) Frye, the gentleman giving the victory/peace sign, covers in the corner after completing his latest comedy LP, "Richard Nixon Superstar," at the new Buddah studios at Bell Sound, New York. With Frye is Art Kass, standing left, Buddah/Kama Sutra co-president; Neil Bogart, sitting right, and Joe Laurer, Frye's manager.



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# Songwriters Hall of Fame Nomination Response Bid

NEW YORK—The Songwriters Hall of Fame has changed the procedures leading to nominations of songwriters for election to the Hall.

The new approach incorporates an invitation to the entire membership to submit suggestions for possible songwriter nominees and their songs. From the total list of names submitted by the general membership, those men elected last year for placement in the Hall of Fame, will join with the board of directors of the organization, in making

the final selection of names to be honored this year.

Johnny Marcar, the organization's president, noted that the new approach is not necessarily a final formula, but rather an attempt to establish a procedure that is more democratic and responsive to the total membership of more than 1,400.

## Columbia Sues 23 Over Tape Piracy

ST. LOUIS—In its continuing battle against piracy, Columbia Records has obtained a temporary restraining order in the Circuit Court of St. Louis County prohibiting 23 defendants located throughout the state of Missouri from manufacturing and/or selling tapes. A hearing has been scheduled before Circuit judge George W. Lloyd on Dec. 2 to show cause why a permanent injunction should not be entered against the alleged pirates.

Five of the 23 defendants are manufacturers and 19 are retailers. According to Columbia's attorney in the case, Alan Kohn, most of the defendants have already been served with the restraining orders and a few of them have indicated that they have permanently discontinued the sale of the alleged pirated product.

# 4 Firms Sue Over Piracy

LOS ANGELES—Four record companies have begun a campaign to eliminate illegal tape duplicating in neighboring Orange County.

Atlantic, A&M, Columbia and Warner Bros. Records have filed a suit in Orange County Superior Court against the following defendants:

Donald R. Funkhauser of Mr. Tape Deck and Bryco Service, William and Margie J. Weingand of the Great Music Revival, Gerald M. and William Dougherty of the Music Box, Steve Parks of the Stereo Room, Joanne Hitz of the Crocodile, Gary Renfro Griffith of Griff's Sight & Sound, Robert I. Hipp of California Car Stereo and Richard Taxi of the Music Place and Daytak Enterprises.

The suit is the second complaint filed in recent months against illegal tape duplicating in Orange County.

# Isaac Hayes Extends Tour

NEW YORK—Isaac Hayes, Enterprise soul composer, has added two additional performances at Philharmonic Hall, Saturday (13), to his originally scheduled Philharmonic date, Wednesday (17). He is on his most extensive concert tour yet.

Hayes, who recently received a gold record for his "Theme From Shaft" single, while the "Shaft" soundtrack album passed the 2 million dollar mark in sales, also appears at the Boston Music Hall, Friday (12); Providence, R.I., Tuesday (16); Yale University, Thursday (18); Newark, N.J., Saturday (20); Indianapolis, Ind., Nov. 23; Detroit, Nov. 24; St. Louis, Nov. 25; Fayetteville, N.C., Nov. 26; Columbia, S.C., Nov. 27; and Philadelphia, Nov. 29.

A double album, "Black Moses," is set for release this month.

## Brad Miller Album

• Continued from page 3

effect albums on his own Mobile Fidelity Records label, says that he doesn't have the sanction of Warner Bros. Records for his Mystic Moods project "and doesn't need it. But I have notified them of what I'm going to do by letter." He said that he was tired of waiting for discrete quadrasonic records to happen.

There is a possibility of simultaneous release on Ampex quadrasonic cartridge, Miller said, "if Ampex wants to do it. At any rate, I'm providing them with the slaves."

In reality, Miller will also have a discrete quadrasonic album of sound effects out on Mobile Fidelity Records about the same time as the Mystic Moods LP, since he's asking JVC (Victor Company of Japan) to also cut mothers on this. Any pressing plant can make discrete LPs from the mothers supplied by JVC, he said.

## J. Rivers Catalog

• Continued from page 3

Get to Phoenix," also a BMI winner, have logged over one million sales, while receiving hundreds of recordings apiece. The catalog also contains the score to the TV series "Then Came Bronson," James Hendrick's "Long, Lonesome Highway" hit from the score, plus Hendrick's "Summer Rain" and "Look to Your Soul," both recorded by Rivers.

The Fifth Dimension has already recorded 23 songs from the catalog, including five in their current "Fifth Dimension Live" album on Bell and three in their newly-released "Relections" LP. Glen Campbell and Anne Murray also recorded "By the Time I Get to Phoenix" for more chart action.

# Custom Labels Help Columbia Many Ways

• Continued from page 3

head, Kip Cohen, Davis indicated that around 85 percent of the music being offered the label is of a current sound category. Cohn feels that one quarter of that current sound is by solo "or simplistic artists dealing with simple songs" as opposed to hard rock groups dealing with complex material.

### Custom Labels Aid

As a result of manufacturing selling-promoting a number of custom labels, Columbia in turn is starting to obtain creative services from several of the custom label personnel. Gamble and Huff, for example, have just produced Laura Nyro's upcoming LP and will produce the next records by the Chambers Brothers and O. C. Smith. Steve Cropper, whose TMI label is part of the custom family, did Poco's new LP and will also produce Dream's second album and Dianne Colby's next record.

The recording activity by these custom labels does not increase Columbia's overall artist roster because they tend to have small rosters, Davis points out. There are eight producers whose labels are currently handled by Columbia. Davis does not foresee any major expansion of this custom manufacturing-distribution arrangement with other firms.

Columbia's Los Angeles and San Francisco offices are "major centers of activity," Davis says, "equal to what New York is." Among the recent recording activity in the Bay Area have been projects by Redbone (on Epic), Grootna, a new group produced by Marty Balin, Pamela Pollard, produced by staff producer George Daly and the Rowan Brothers, a self-contained production unit.

The advent of quadrasonic sound has prompted several artists to ask Columbia to record their music in the four-channel medium. Davis feels it's fine, but points out that "software shouldn't precede the hardware." The company will release upwards of 50 "SQ" disks and an equal number of 8-track cartridges in the new medium this fall, but the emphasis will be on catalog material. What's the most troublesome aspect of running a record company in light of economic and competitive conditions? "The tremendous increase in recording costs and the greater premium on selectivity of artists and being right."

## Spoken Arts Pres.

• Continued from page 3

American poets set (read by the poets themselves) to the U.S. and received a substantial order for Army Division libraries.

"We actually wrote to General Westmoreland himself, and received a reply," he said. "The attitude of the record distributors is a commentary of conditions in America today. The British Council can spend thousands of pounds subsidizing a Shakespeare series on the U.K. Argo label and then make sure it gets sold—but our own U.S. Information Agency is not interested in such things for this country."

Dr. Klein said that Toshiba in Japan sold large quantities of Spoken Art product and sales were also strong in Australia and Canada. "It's been our greatest year yet regarding sales—but still the commercial distributors ignore the potential and deny us the marketplace."

## Distrib Change

NEW YORK—The Janus, West-bound and GRT labels have switched distributors in Philadelphia from Universal to Schwartz Brothers, effective immediately.

How does Columbia help keep costs down? "We have attempted to reduce the number of 'amateurs' recording in the studio. We tell people to be more prepared and to decrease the use of the studios for experimentation."

# Capitol Custom Shows Growth

• Continued from page 3


the upbeat in custom business, said Weiss, is that the East and West Coast operations are operating autonomously. Bob Dempster is director of operations on the West Coast, while Alan Bruce, manager of West Coast operations, and John Leffler is manager of Western sales. In the New York office, Weiss recently brought in Hugh Landy as manager of operations for Eastern sales. The plant manager for Scranton, which is the anchor plant, is Don Evans.

Capitol also has an office in Chicago for its Special Markets Division. That office is headed by Max Callison, who's manager of midwest sales.

"Now that we've laid the groundwork for an active custom record business as a result of a more aggressive pursuit of new accounts," Weiss said, "we will now be redirecting our efforts towards the premium market."

The objective, in both the custom and premium markets, Weiss concluded, is for longterm growth.

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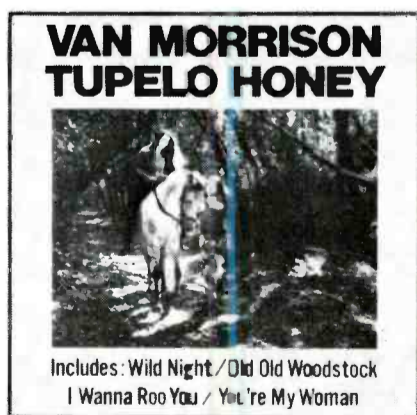
# How Warners Makes Hit LPs: Hit Singles

## "Wild Night"

WB 7518

It trumpeted the arrival of Van's smash *Tupelo Honey* album by exploding into a huge hit weeks before the LP was released. It's still accelerating up the charts and ornamenting radio stations everywhere, along with its parent *Tupelo Honey* album and such stand-out cuts as "Tupelo Honey," "I Wanna Roo You," "You're My Woman" and "Moonshine Whiskey."

### Van Morrison

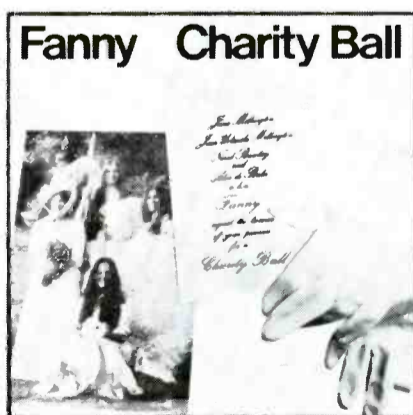


## "Charity Ball"

REP 1033

An invitation to dance, this title cut from Fanny's second Reprise album has steadily ripened into a hit of generous proportions, introducing its album to more and more satisfied customers. Fanny looms large, loud and lovable, thanks to the energies of "Charity Ball," the single and the album it represents in so comely a fashion.

### Fanny



## "Desiderata"

WB 7520

It's turning out to be one of *the* hits of this year, Les Crane's rendition of this much-loved philosophic comforter, and a Christmas-time album was only inevitable. *Desiderata*, an album of choice selections such as "Esperanza," thoughts of Henry David Thoreau and a reading of a traditional American Indian poem, is available imminently to fulfill its title single, a contemporary classic.

### Les Crane



These single-propelled albums are also available on Ampex-distributed Warner/Reprise tapes.



# Columbia/Epic Outpace Industry

LOS ANGELES—Music and Recreation accounted for about 34 percent of CBS's sales of \$1.2 billion and 23 percent of its pre-tax operating income of \$115 million in 1970.

The CBS-Columbia Group, which had sales of \$419.5 million and pre-tax income of \$26.3 million last year, manufactured a third of a billion phonograph records and prerecorded tapes.

While recording industry sales in the U.S. increased about 9 percent to \$1.7 billion last year, Columbia and Epic Records grew at a faster pace, according to a

spokesman in the securities research department of Abraham & Co., New York City.

Although CBS was the first to introduce a video cassette system, Electronic Video Recording (EVR), the division suffered substantial losses last year and is not expected to be profitable until 1973.

At that point, losses are expected to be reduced as more costs are assumed by Motorola and as the first units are delivered to customers. Motorola is the North American licensee of CBS EVR system.

The initial market of the EVR

unit will be institutions such as schools, and while the consumers market is still several years off, EVR gives CBS a strong foothold in the market, according to report by Abraham & Co.

## Columbia Bows 2 'Sesame' Kits

NEW YORK—Columbia Records will continue its tieup with "Sesame Street" with the release of "The Muppet Alphabet Album." Columbia released the original cast album of "Sesame Street" last year, and Warner Bros. is entering the sweepstakes this month with the release of "Sesame Street 2," the second original cast album.

"The Muppet Alphabet Album" is a package containing an LP with a selection for each letter of the alphabet; cardboard letter push-outs with a tote bag to hold them; a blackboard; yellow chalk, and a make-a-letter bender.

In addition to the 12-inch package, another smaller kit will be available. Called "The Muppet Alphabet Carry About," the unit will utilize the same principles of the LP and have the same songs, but will hold seven 45 rpm records, have pushout letters which will open into eight-page illustrated booklets, each cut in the shape of a letter of the alphabet, a "letter carrier," and a carrying handle for the package.

Suggested retail price for each kit is \$5.95.

## MGM Music Dip In '70 Report

LOS ANGELES—Music did little to enhance Metro-Goldwyn-Mayer's fiscal year, according to the company's yearend report.

Record, tape and music publishing sales decreased almost 2 percent for the year ended Aug. 31 to \$19,811,000 from \$20,180,000 for fiscal 1970. Net dipped to \$49,000 from \$55,000 during the same period.

Sales for records, tapes and music publishing in the fourth quarter ended Aug. 31 slumped about 20 percent to \$5,597,000 from \$6,955,000.

MGM itself reported a \$16,358,000 net profit in fiscal 1971 ended Aug. 31 compared to \$1,573,000 for fiscal 1970. Net income from operations amounted to \$7.8 million, compared to an operating loss of \$8.2 million last year. Earnings were equal to \$2.76 a share, compared to 27 cents a share the preceding year.

# Market Quotations

NAME	As of Closing, Thursday, Nov. 4, 1971						Net Change
	1971 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	
Admiral	21	8	140	17	15 1/2	16 3/4	+ 3/8
A&E Plastik Pak Co.	127 7/8	4 5/8	132	47 1/2	4 3/4	4 3/4	Unch.
Amer. Auto. Vending	11 1/2	6 7/8	27	9 7/8	9 1/2	9 7/8	+ 1/2
ABC	48	25	1129	43 3/4	40 5/8	43 3/8	- 1/8
Ampex	25 3/8	13 1/2	762	15 1/4	14 1/8	14 3/4	+ 1/2
Automatic Radio	14 1/4	6	78	6 3/8	6	6 1/4	+ 1/4
ARA	147 1/2	117	347	144 1/2	137 1/4	143	+ 4 1/2
Avco Corp.	18 3/4	12 1/8	676	15 1/8	13 1/8	14 7/8	+ 1/2
Avnet	15 5/8	8 1/4	685	10 7/8	9 5/8	10 3/4	+ 1
Bell & Howell	53	32 1/2	457	46	44 1/2	45 5/8	+ 3/4
Capitol Ind.	21 7/8	8	146	10 1/2	9 3/4	10	- 1/8
CBS	49 7/8	30 1/8	701	45 3/4	43 5/8	45	+ 1/2
Columbia Pictures	11 3/8	8 1/2	406	9 1/4	8 1/2	9	Unch.
Craig Corp.	9	3 1/4	139	3 3/4	3 1/4	3 1/2	Unch.
Creative Management	17 3/4	7 5/8	42	9	8	8	- 1
Disney, Walt	128 7/8	77	1389	108 1/4	102 1/2	104 1/2	- 2 7/8
EMI	5 1/8	3	348	3 7/8	3 5/8	3 3/4	Unch.
General Electric	65 7/8	52 7/8	4741	59 1/2	56 1/4	58 3/8	+ 3/8
Gulf + Western	31	24 1/4	796	25 3/4	24 1/4	25 1/8	- 3/8
Hammond Corp.	13 7/8	8 3/8	287	9 1/4	8 7/8	9 1/4	Unch.
Handleman	47	33	237	37	35 1/4	36 1/2	+ 1 3/8
Harvey Group	8 7/8	3 1/2	177	4	3 1/2	4	Unch.
Instruments Systems	12 3/8	5 1/4	480	6	5 1/4	5 3/4	+ 1/4
Interstate United	13 1/2	7 5/8	65	7 7/8	7 5/8	7 5/8	- 1/8
ITT	67 3/8	49	4059	51 5/8	49 3/4	50 1/2	+ 5/8
Kinney Services	39 3/8	28 1/4	612	31 1/4	28 1/2	30 1/4	+ 1 1/8
Macke	14 5/8	8 3/8	134	11 1/2	9 3/4	11 1/4	+ 1/8
Mattel, Inc.	52 1/4	21 3/4	936	23 3/4	21 3/4	22 3/8	+ 1/4
MCA	30	21 3/8	297	23 3/4	22 1/2	22 1/2	- 1 1/8
Memorex	79 1/2	25 3/4	1923	30 3/4	27 3/8	27 3/8	- 3 3/8
MGM	26 7/8	15 1/2	170	20 1/4	17 1/4	19 3/4	+ 2 3/8
Metromedia	30 7/8	17 3/8	446	25 3/4	24 3/4	25 3/4	+ 5/8
3M	126 3/8	95 1/8	698	124 3/8	116 1/8	122	+ 3 3/8
Motorola	89 3/4	51 1/2	892	78 1/2	72 1/8	76 3/4	+ 3 3/4
No. Amer. Philips	31 7/8	21 7/8	295	27	24 3/4	26 1/2	+ 1 1/2
Pickwick International	38	32	129	37 3/4	36 3/4	37	- 1/2
RCA	40	26	2895	33 3/8	31 1/2	33	+ 1
Servmat	40 1/4	25 1/2	468	35 3/8	34 1/2	34 1/2	- 1/2
Sony Corp.	25 1/8	14 1/4	1296	15 1/2	14 5/8	15 1/2	+ 1/2
Superscope	32 3/8	11	178	12 7/8	11	11 5/8	- 1
Tandy Corp.	38 1/4	30 3/8	611	34	31 1/2	33 1/2	+ 1 3/4
Telex	22 1/8	9 3/4	2451	10 7/8	9 3/4	10 3/4	+ 3/4
Tenna Corp.	1 1/2	5/8	143	5/4	5/8	5/4	+ 1/8
Transamerica	20	15 1/4	1551	17 1/4	16 1/4	16 3/4	+ 1/4
Transcontinental	11	4 5/8	787	5 1/4	4 5/8	4 7/8	- 3/8
Triangle	22 3/4	14 3/8	27	15 7/8	15 1/2	15 5/8	- 1/4
20th Century-Fox	15 7/8	7 5/8	636	9 1/2	8 1/4	8 5/8	- 1/4
Vendo	17 1/2	10	98	10 7/8	10	10 3/4	- 1/4
Viewlex	10 3/4	5 7/8	168	6 1/2	5 7/8	6	Unch.
Wurlitzer	17 1/2	10 1/8	30	14 3/4	14 1/8	14 3/8	- 3/8
Zenith	54 7/8	36 3/8	989	44 1/4	41 3/8	43 1/4	+ 1/2

OVER THE COUNTER*	As of Closing, Thursday, Nov. 4, 1971			OVER THE COUNTER*	Week's High	Week's Low	Week's Close
	Week's High	Week's Low	Week's Close				
ABKCO Ind.	3 7/8	3 1/8	3 3/4	Kirshner Entertain.	5 1/2	4 7/8	5 1/2
Alltapes	4 5/8	3 7/8	4	Koss Electronics	8	7 1/4	7 1/4
Bally Mfg. Corp.	32 1/8	28 3/4	28 3/4	M. Josephson Assoc.	7 5/8	7 1/4	7 1/4
Cartridge TV	20 1/4	19 7/8	20 1/4	Mills Music	13 1/2	12 5/8	13 1/2
Data Packaging	6 3/4	6 1/8	6 3/4	NMC	10 5/8	9 1/4	9 1/4
GRT Corp.	3 1/4	3	3 1/4	Perception Venture	5 1/4	4 7/8	5 1/4
Gates Learjet	8	7 3/8	7 3/8	Recoton	3 7/8	3 3/8	3 3/8
Goody, Sam	6 1/2	5 7/8	6	Schwartz Bros.	7 7/8	6 3/4	7 1/2
Integrity Entertain.	9 5/8	9	9	Teletronics Int.	6 1/4	5	6 1/4

\*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.

## Matsushita Bid For NYSE List

NEW YORK—Matsushita Electric Industrial Co., Tokyo, which markets its products in the U.S. under the Panasonic brand name, is applying to the New York Stock Exchange to have the American Depositary Receipts for its shares listed on the exchange.

(American Depositary Receipts are shares owned in the U.S. but physically deposited overseas. Matsushita would be the second Japanese company to be listed on the NYSE. Earlier this year, the American Depositary Receipts of Sony Corp. were listed.)

According to Matsushita, each American Depositary Receipt represents 10 shares of the company's common stock on the Tokyo Stock Exchange.

In a recent statement, Matsu-

## Business Slump Affects Hitachi

NEW YORK — Hitachi Ltd., Tokyo, reported net profits declined 35 percent in the six-month period ended Sept. 30.

Sales were \$1,188,000,000 and net income \$32,100,000 in the 1971 period compared to \$1,231,000,000 and \$50,100,000 for the six-month period a year ago.

Hitachi's consumer products division showed a better performance than the overall company, the report noted. The decline was attributed to a general business slowdown and the adverse influence of new U.S. economic policies.

shita's consolidated net profit decreased to \$50.6 million in the six-month period ended May 20 from \$68.9 million a year earlier. Consolidated sales dipped to \$949 million from \$1.01 billion.

## Music Firm Links Moody With Hodes

LOS ANGELES—Lennie Hodes has shifted his publishing firms, Spectorious Music and Concertone Songs, from New York to Hollywood and is joining forces with Doug Moody's Mystic Music Center recording studio and publishing operation. The new company will be called the Leonard Hodes Group.

Hodes was formerly the American representative of London's Dick James Music and played a crucial role in placing early U.S. rights to the songs of Lennon-McCartney and Elton John. Doug Moody is a former vice president of Kama Sutra Records and was instrumental in forming its Buddha division.

## Health Boutiques

NEW YORK — MCA, Inc., through a division called Best of Health, Inc., is opening a series of Down to Earth health boutiques. First store opened Nov. 5 at Smith Haven Mall, Lake Grove, L.I., N.Y. Stores feature organic foods, vitamins, minerals and beauty aids.

## What does it take to make a HIT record?

Turning a tune into a smash 'hit' calls upon the talents of all kinds of people, the kind of people with 'know-how' like you will find in RECORD PRODUCER'S NETWORK. RECORD PRODUCER'S NETWORK is staffed by experts and technicians who know how to help you attain your goal in the exciting world of the commercial music business. RECORD PRODUCER'S NETWORK has access to record producers, A&R directors, sound recording studios, recording engineers, music arrangers, studio musicians, 'back-up' singers, songwriters, publishing company catalogs for new songs, legal advisement and technical and manufacturing facilities which are usually a 'closed door' to aspiring new artists, songwriters and entertainers. These highly proficient personnel have helped to create many, many 'hit' records. RECORD PRODUCER'S NETWORK has a complete distribution facility for your product on a national and international basis and promotion and public relations associates unequalled anywhere else in the music industry.

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☆ YOUR product distributed. RECORD PRODUCER'S NETWORK will handle all invoicing, billing, etc., with record distributors and even compute royalties.

☆ YOUR product promoted on a national or regional account basis.

☆ YOUR public relations and publicity arranged, including securing a booking agent where required. (If you would desire to lease your product to a record label, major or otherwise, we can handle all of the details of such a transaction, including the securing of an offer for your consideration.)

(Custom work is also available, if small quantities are desired.)

Do not settle for 'closed door' policies, so-called rejection slips or exclusion any longer. NOW, RECORD PRODUCER'S NETWORK can place your record directly on the commercial music market and handle the distribution of your product. In the final analysis, the ultimate judge of whether you have a 'hit' record or not is the public or consumer market. The music business operates on a buyer's market. There is no way to compel people to buy a recording. Thus there are no magic wands to wave, no 'open sesame' formulas. If they do not buy the record, if they do not request the radio station to play it and program it, if they do not like it, it's a 'bomb'. BUT THAT IS THE WHOLE IDEA! YOU and RPN can make BEAUTIFUL music TOGETHER!

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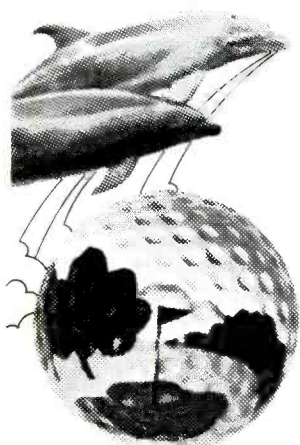


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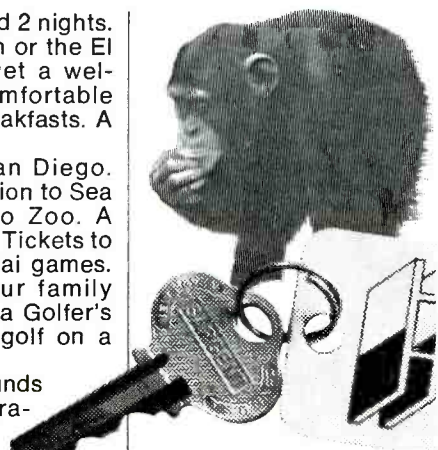
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2 MORE HIT SINGLES FROM VANGUARD

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Co-Producer: Jack Lothrop

# Buffy Sainte-Marie



**I'M  
GONNA BE A  
COUNTRY GIRL  
AGAIN** VSD-25143

Producers: Bob Lurie and Waynard Solomon



# Radio-TV programming

Richland Opines:

## Veracity Weaves Welcome Mat

LOS ANGELES — The valid promotion man is the best time-saving device ever invented for the wise radio station program or music director, according to independent record promotion man Tony Richland, who not only has a reputation for honesty among program directors throughout southern California, but also among his brethren.

Of course, his personal feelings lean heavily toward the strength and usefulness of the independent promotion man.

"The problem of the tight playlist is there and it's one of survival," he said. "When a station plays only 30 records, the record companies hire independent men like myself if just to get records played. We're not there to pick them up at the airport (the record

company executives when they make a visit), not there for any of the frills like throwing cocktail parties. There's nothing independent men can give away. We're certainly not there to give service on records. There's very little that they need us for.

"So, to create a place for ourselves, we've had to become very adept at providing good record information, giving artist information, being up-to-date, knowing why a given record should be played, knowing enough about a station's format that you'll even be familiar with what kind of 'hole' that they might have in their current playlist — maybe there's room for a short rock 'n' roll record under three minutes with a long intro.

"An independent record promotion man has to know more than most promotion men . . . he has to because we're useful for nothing else than getting records played while the record promotion man with a label has many other duties.

"We're there every week, week after week, at the station. We have nothing to give radio personnel, neither tickets to shows nor junkets to Las Vegas. If we don't have information to provide the radio station, then we're of no use to them . . . then we'd just be like anyone else working on a record."

Establishing validity with a radio station is all part of walking in on Monday or Tuesday morning with facts, Richland said.

Richland has a reputation of turning down records record companies want him to promote (and thus potential weekly paycheck) that he doesn't believe in. He admitted that he's missed a few and pointed to "Little Red Riding Hood" by Sam the Sham as one he didn't think would become a big hit. On the other hand, he has been right a lot of times, too, and many radio station program directors trust him implicitly. Richland promotes throughout the southern California region, visiting cities, north to Bakersfield and south to San Diego. He calls on all formats.

### Radio's Best Friend

And he's strong about the values of the record promotion man, whether independent or with a label or distributor, in radio. "If a record promotion man has the ability, he has the potential of being the best friend a programmer has."

One of the innate advantages, toward establishing validity at a radio station, that an independent record promotion man has over a promotion man with a record company is that "he walks in with 10 records on one label and I might walk in with six records on different labels. There's a little more

(Continued on page 14)

## Frank Wood Explores Progressive Tack

By BOB GLASSENBERG

CINCINNATI—Many FM stations across the country who get into progressive or alternative programming just throw out the rules which AM radio, especially Top 40 radio, has established to be the cold, hard facts of radio, according to Frank Wood Jr., acting general manager of WEBN-FM here.

"Some people are so set against Top 40 that they forget it's a form of radio, no matter how cut and dried, no matter how narrow, that has established certain concepts which hold true for all radio. Consequently they try to program an alternative station without these concepts in mind and wind up in hot water," said Wood. "It's really quite funny, but my own musical taste does not really matter when

we sit down at our music meetings to discuss the week's new LP product."

WEBN-FM plays mainly album product and perhaps 10-12 singles which fit into their format.

"It is simply a fact that not one person can review all album product at a station and pick out the best cuts. It is also true that one cannot turn his air personalities loose in the library to pick whatever they want to play. What happens then is different formats from different personalities. What a station needs most of all is an identity. And also a station of this type needs various textures within its programming to keep the audience satisfied. Pick that target audience and program for them," said Wood. "You can't please everyone and if you try, you won't please anyone."

Wood has chosen the 16-30 year olds as a target. "I don't care what color they are or where they worship. They have to listen to us. So it is up to us to keep them interested. Now a station such as ours, heavily involved with LP music, must keep things moving and fresh. There are too many LP-oriented stations that play music all of which sound the same. That will put an audience asleep and is a definite tune-out factor in my opinion. So we will throw in some other music. Different rock or even music that isn't even rock. Wake-up-the-audience-and-keep-them-on-their-toes is a good motto and one which we follow."

### Jazz and Classics

Generally, Wood likes to use jazz and classical music as beds behind news broadcasts. "We even will program certain albums as a block," said Wood. "Like the new Chicago album. What we will do is promote the block ahead of time so that all of the Chicago freaks will tune in. The idea is

(Continued on page 16)

## Cast Your Ballot for Programming Society

LOS ANGELES—Voting opened this week to elect officials for a steering committee that will organize a Professional Radio Programming Society for program directors, music directors, air personalities, and programmers. The purpose of the Society will be to raise the professional status of radio programmers and programming within the broadcast industry. A total of 50 program people from all parts of the nation were nominated by their peers during a special session held Aug. 19 at the fourth annual Billboard Programming Forum in Chicago. Named to an ad hoc committee at that time to contact all of the nominees were Russ Barnett, KMPC, Los Angeles; Ted Randal, Ted Randal Enterprises, Los Angeles; Big Wilson, WPGC, Washington; Greg Dean, then with KEYN, Wichita; and Doug Cox, KPPC-FM, Los Angeles.

Of the 50 programmers nominated, 38 accepted and stated they were willing to serve on the formative committee. One member will be elected from each of five sections of the country—Northeast, Southeast, Southwest, Midwest, and West Coast. One member will be elected from Canada. Two at-large members also will be elected.

Any air personality, music director, program director, or programmer in the radio industry is eligible to vote. The ballot printed here may be used. Extra copies may be made, or voters may also send in their votes in a letter on radio station or company letterhead. Vote deadline, according to ad hoc committee chairman Ted Randal, is Nov. 30.

### Professional Radio Programming Society ELECTION BALLOT

Vote for One (1)			
NORTHEAST	Sebastian Stone	WOR-FM	( )
	Pat Whitley	WNBC	( )
	Rick Sklar	WABC	( )
	Art Simmers	WTRY	( )
	Al Horskovitz	WPRO	( )
	Jay Cook	WFIL	( )
	Jerry Boulding	WWRL	( )
Vote for One (1)			
SOUTHEAST	Tom McMurray	WBT	( )
	Joe Sullivan	WMAK	( )
	Lany Ryan	KEEL	( )
	George Williams	WTOB	( )
Vote for One (1)			
SOUTHWEST	Don Day	WBAP	( )
	Bill Young	KILT	( )
	Dave Tucker	KFJZ	( )
	Ray Potter	KELP	( )
	Jack Daniels	KRUX	( )
Vote for One (1)			
MIDWEST	Dan Clayton	WLW	( )
	Chuck Renwick	Storer Bdcst.	( )
	Jack Gardner	WMIN	( )
	Chuck Dunaway	WIXY	( )
	John Randolph	WAKY	( )
	Bob Sherwood	WRIT	( )
Vote for One (1)			
WEST COAST	Buzz Bennett	KCBQ	( )
	Cal Milner	KGFI	( )
	Mark Blinoff	KMPC	( )
	Russ Barnett	KMPC	( )
	Gary Taylor	KJR	( )
	Chuck Scruggs	KDIA	( )
Vote for One (1)			
CANADA	George Johns	CFRA	( )
	George C. Davies	Victoria, B.C.	( )
	Gene Kirby	CKEY	( )
	Keith James	CHED	( )
Vote for One (1)			
AT LARGE	Ken Draper	Programming db	( )
	Meatball Fulton	ZBS Media	( )
	Ted Randal	Ted Randal Ent.	( )
	John Rook	Programming db	( )
	Cris Lane	I.G.M.	( )
	Bill Drake	Drake-Chenault	( )



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TWS 101



# Veracity Weaves Welcome Mat

•Continued from page 12

credence psychologically. Radio people, from the word 'go' figure that maybe we independent men are picking and working on what we choose. It's just not as easy for a promotion man with a record company."

Richland worked with Famous Music for 13½ years. He worked as a counter boy at the age of 16 when he started selling orchestrations over the counter. It wasn't until he was 21 years old that he started in promotion of records. They were then called "contact men" and part of their job, included contacting the few big bands left. In 1965, admitting that he'd stayed four or five years too long and there was nothing for him to do at Famous Music, he left. In those days "any promotion man out of work automatically said he was an independent promotion man." Neal Hefti hired him to work on his old copyrights and Richland's career as an independent record promotion man "sort of built from there." For about two-and-a-half years he also worked as a publisher's representative. Today he concentrates almost totally on records.

### Needs Steady Client

His number of accounts vary from week to week, but he believes that in order to exist about half of his accounts have to be steady clients. For these steady clients, he promotes everything they want him to. For a one-shot record account, however, he'll never take the deal unless he thinks the record has merit, "because you'd be stealing their money if you took it."

The independent promotion man serves a very important function in

the business, he felt. For one thing: Some individual records need an extra effort above and beyond what the record company's promotion staff have time to provide. Another aspect is that many companies, either because they're just starting out in business or because they're not a major firm, find it too expensive to have a regular promotion man for a given area. The talents of an independent record promotion man may cost them \$100 to \$125 per week. At one time, Richland was the only West Coast promotion man working for Buddah Records. Eventually, their West Coast staff expanded so much that he was "phased out" as their regular independent promotion man.

The independent promotion man is of definite asset to a record company because he pays his own expenses and his own taxes. "As a rule, we're like an independent contractor. We bill a record company just like the electricity company or the gas company."

The advent of the tight playlist in Top 40 radio has been offset, to some extent, by the music changes in MOR radio. These stations are playing today about the same music as the Top 40 stations, thus giving records greater exposure. FM stations are more vital today in influencing record sales; but with the lack of repetitiveness of product, most FM stations are not as vital as they could be in selling product. It's repetition that builds up sales desire with the listener. For this reason, he felt that KDAY, Los Angeles, was a very significant experiment and, if it proves effective in ratings and the trend was to spread, could prove highly beneficial to exposing

new album product everywhere. He felt that KDAY already influences considerable sales of albums of progressive rock artists through its playlist rotation.

Questioned about the nation's leading independent record promotion men, Richland pointed to Herb Rosen, New York; Pete Wright, Chicago, and Bob Holliday, Nashville, because of their track record over the year—not with getting records exposed and making them hits, but more for the fact that they've made a career of independent promotion and have a list of clients who've stayed with them over the years.

# DPE Readies 12-Hour Shows

LOS ANGELES—"The Bacharach Bio," a 12-hour radio documentary on Burt Bacharach and all of the Hal David/Burt Bacharach music, is nearing completion by Diamond P Enterprises here and has already been cleared for 110 different markets, according to producer Phillip Browning. The show includes not only music, but comments by such people as Dionne Warwick, Bacharach, and Angie Dickinson. It is expected to hit the air in many markets Nov. 27.

Also in the works at the production house are musical documentaries on Jerry Lee Lewis and Ray Charles. Browning said that all three documentaries are selling well and that many stations are taking all three for broadcasting.

# Promotion Men's Suit Vs. WCFL Settlement

BY EARL PAIGE

CHICAGO—A federal precedent-setting suit brought by two local record promotion men against WCFL, some of its officials and others has been dismissed and settled out of court.

The suit sought \$150,000 damages and was brought by Dan Schneider and Andy Janis, co-owners of Schneider-Janis Associates here, against the Chicago Federation of Labor and Industrial Union Council, named as owners of the Top 40 station; 22nd Century Inc., concert promotion office; Lew Witz, station general manager; Charles Witz, 22nd Century president and brother of Lew; The Music People Inc., Texas-based record production firm; and Timothy Maynahan, also known as Jim Long, an officer of the Texas company.

Complaint charged that the station had "unlawfully and illegally combined and conspired to unreasonably restrain interstate trade and commerce in the (plaintiff's) promotion business." The suit further stated that "Lew Witz is general manager of WCFL and, on information and belief, has a financial interest in defendant's 22nd Century Inc. and The Music People Inc." The complaint alleged "Defendants have agreed and consented that the phonograph records and concerts of such artists as are on contract with 22nd Century Inc. be given far greater, undue and inordinate free exposure time on WCFL in comparison with the records or artists under contract with other promoters . . . that the phonograph records of The Music

People Inc. be given greater, undue and inordinate free exposure" (Billboard, May 22).

The Witz Brothers, Gasser and onetime WCFL program director Jim Stagg were also named in another antitrust suit also settled out of court earlier this year (Billboard, May 29).

### All-Day Rocker

SUFFOLK, Va.—WLPM, 1,000-watt station here, is now rocking 24 hours a day, according to station manager Tom Bell. The station previously signed off at 12:30 a.m. Lineup includes Jay Michaels, Joe Noga, Jim Lawrence, Bell, Merrell Tomlin, all-night man Joe Allen, and weekend man Bob Coulbourne.

### KANE TAPES TV PILOT

HOUSTON—Producer Larry Kane, whose "Larry Kane Show" is being syndicated in some 100 markets, has completed taping a TV pilot called "Country Fun Time." The first effort features singer Dale McBride as host. The guest is Freddie Hart, who currently has a hit on the charts, "Easy Lovin'." The show will be tested in 10 major cities. If it is well received it will become a weekly half-hour production, filmed in Houston.

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# Vox Jox

Ran into **Les Anderson** the other night; he used to be program director of **WDIA**, Memphis soul station, and is now with **Warner Bros. Records**, Los Angeles.

**Al Herskowitz**, previously with **WPRO**, Providence, is the new program director of **KPOL** in Los Angeles, starting in November. . . . **Bill Scott** is the new program director and **Cleveland (Dave Randall) Wheeler** the new music director of **WGOW**, Chattanooga, as **Bob (Chickamoonga Charlie) Todd** becomes a vice president of programming and morning air personality at **WDXB**, that city. **Al Smith** is leaving **Turner Communications**, which owns **WGOW**, to become general manager of **WDXB**. **Allen Dennis**, who'd been program director of **WGOW**, has returned to Nashville to become program director of **WKDA** and set rumors flying that the station would go rock.

\*\*\*  
**Bob Baron** is the new program director of **WKNV**, Knoxville, replacing **Lee Arbuckle**, who's now working in record promotion somewhere, and **Larry Stevens** has been

promoted to program director of **WHHY**, Montgomery, Ala. . . . **Jim (Jim Brady) Cissella** it out of **KATA**, Arcadia, Calif., and looking. . . . **Wayne Phillips** has just landed a gig at **KSCJ** at the progressive rock music programmer with a short announcing stint. He'd been at **WIXK**, New Richmond, Wis. Says the station plans to play eight hours of progressive rock nightly as soon as he can expand the library. **KSCJ** is located in **Sioux City, Ia.**

\*\*\*  
New York Magazine had an article recently by **Alan Rich** that defamed the record industry and the radio industry, mentioning payola, to wit: "Anyone who tells you that payola is an immoral act just doesn't know how to run a business. The only difference between payola now and in the old days of the scandals is that we no longer approach the deejays. We hire a  
(Continued on page 17)

**Who leads the people by making them follow their own hearts?**

Cut out on dotted rule and match this photo. More pieces in our next issue.



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**RUSS SPOONER**, morning drive air personality on **WMAK**, Nashville, gets a copy hot off the presses of "Bootleg Top 40—Vol. 1," an album of mini-airchecks of 50 of the nation's leading Top 40 air personalities. The LP, billed as the world's largest aircheck, is an idea conceived by **Mike Suttle**, national promotion man for the **Shelby Singleton Corp.** It's being made available to various air personalities and radio buffs around the country. From left: Spooner, SSS senior vice president **Buddy Blake**, and **Suttle**.

## Top 50 Air Check LP Offered by SSS Corp.

**NASHVILLE** — The **Shelby S. Singleton Corp.**, which includes **Plantation** and **SSS International Records**, has just produced an album containing airchecks of 50 of the nation's major air personalities. The mini-airchecks LP is titled "Bootleg Top 40 Vol. 1" and was produced and edited by **Mike Suttle**, national promotion director for the firm. The aircheck LP is available free from the record company. Air personalities featured include **Dan Donovan**, **WFIL**, Philadelphia; **Roy Cooper**, **WSAI**, Cincinnati; **J. Robert Dark**, **KOMA**, Oklahoma City; **Larry Dixon**, **WAPE**, Jacksonville; **Bwana Johnny**, **WWDJ**, New York; **Robert L. Collins**, **WRIT**, Milwaukee; **Tom Kennedy**, **WRKO**, Boston; **Norm Davis**, **WOHO**, Toledo; **Norm Gregory**, **KJR**, Seattle; **Bob Alexander**, **WCUE**, Akron; **Scott Seagraves**, **KMEN**, San Bernardino; **Bob Craig**, **WDRS**, Hartford; **Don Berns**, **WKBW**, Buffalo; **Johnny Dolan**, **WHB**, Kansas City; **John Leader**, **WLAV**, Grand Rapids; **Dave Williams**, **KROY**, Sacramento; **Bill Bailey**, **WAKY**, Louisville; **Big Tim Kelley**, **KTSA**, San Antonio; **True Don Bleu**, **KDWB**, St. Paul; **Charlie Stone**, **KOIL**, Omaha; **Jack Daniels**, **WTRY**, Troy-Albany; **Red Jones**, **WFOM**, Marietta; **Roger W. Morgan**,

**WSGN**, Birmingham; **Mark Elliott**, **KHJ**, Los Angeles; and **Lee Bayley**, **KAKC**, Tulsa.

Also: **Tommy Walker**, **WTOB**, Winston-Salem; **Mike Selden**, **KLIF**, Dallas; **Larry O'Brien**, **WCFL**, Chicago; **George Klein**, **WHBQ**, Memphis; **King Arthur Knight**, **WICE**, Providence; **Pat Brodie**, **CKLW**, Detroit; **Allen Dennis**, **WGOW**, Chattanooga; **Randy Robbins**, **KIMN**, Denver; **Hudson & Harrigan**, **KILT**, Houston; **John Trenton**, **WTMA**, Charleston; **Don Bombard**, **WNDR**, Syracuse; **Chuck Dunaway**, **WIXY**, Cleveland; **Larry Ryan**, **KEEL**, Shreveport; **Bob Canada**, **WLEE**, Richmond; **Rich Brother Robins**, **KCBQ**, San Diego; **Gary Mitchell**, **WABB**, Mobile; **Terry Steel**, **WNOR**, Norfolk; **Dave Stills**, **WIXZ**, Pittsburgh; **Barry Chase**, **WQXI**, Atlanta; **Todd Wallace**, **KRUX**, Phoenix; **Russ Spooner**, **WMAK**, Nashville; **Hollie**, **KYA**, San Francisco; **Bob Hamilton**, **WIFE**, Indianapolis; **Tom West** and his wife **Ira**, **WQAM**, Miami; and an unidentified personality. Some of the people mentioned above, of course, have changed jobs since the airchecks were recorded. To obtain the LP, talk to **SSS** senior vice president **Buddy Blake** or national promotion executive **Mike Suttle**.

## Frank Wood Explores Progressive Tack

•Continued from page 12

that we might lose some of our audience by playing the **Chicago LP**, but we will pick up all of the **Chicago** fans, so it should even out."

"We look for the consumer appeal record, of course," said **Wood**. "I really don't like some of these **FM** stations that hip-type themselves out of playing a good **Three Dog Night** cut, for example. On the other hand, there is also music played at the station which does not have that consumer appeal but is good radio programming. What comes out is that fine balance backed by a team of soft-sell air personalities and production which is a cross between **Vonnegut** and the **National Lampoon**. I mean there are many **FM** stations in the country with idealists at the helm. Therefore, many **FM** stations don't make money. It's not what I like to play, it's what the people want to hear and what we can best put into our identifiable sound. Our station. We are here to entertain and have some fun and that's the whole story. The music we play is what we think our demographic and psychographic audience wants to hear. And we have proved its effectiveness in this market."

Air personalities at the station include **Dave Howe** 6-10 a.m.; **Chris Gray** 10 a.m.-1 p.m.; **Geoff Nimmo** 1-4 P.M.; **Frank Wood Jr.**

4-7 p.m. **Denton Marr** 7-11 p.m.; **Ginger Sutton** 11 p.m.-2 a.m.; and **Ty Williams** 2-6 a.m.

## WJCW to Country

**JOHNSON CITY, Tenn.**—Five-thousand watt **WJCW** here has switched to a country music format because a local survey revealed that 51 percent of the population in the area preferred country and gospel music over any other music category. The station, which broadcasts at night with 1,000 watts, previously was block-programmed. **Jim Wilson** is president.

## L.I. Rocker Launches 'Live' Concert Series

**GARDEN CITY, N.Y.**—**WLIR-FM**, progressive rock station here on **Long Island**, has launched a series of concerts recorded live in **Ultra-Sonic Recording Studios**, also located on **Long Island**. First concert featured 30 days **Out on Reprise Records** and **Corbitt & Daniels** on **Capitol Records**. It was broadcast live two and a half hours from **Ultra-Sonic** before a live studio audience. Second concert **Oct. 19** featured **Happy & Artie Traum** on **Capitol Records** and **Exuma** on **Buddah Records**.

## RADIO-TV Job Mart

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

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### POSITIONS WANTED

If there is a PD in Iowa or the adjacent states who feels a new personality might spark sales and ratings I would like to hear from him. Station size and my salary secondary to your location and Top 40/contemp MOR format. I have strong reasons to relocate in this market. Equally strong reasons why you should want me on your station. I know this format and its audience well, good background in oldies, production, tight formats. 3rd endorsed, 26, college. I can outperform your competition. Box 449, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036, or call (216) 673-1334. 11/13

Bright sounding DJ, 27 years old, single, with first phone, looking to relocate to the south, preferably Georgia. Have five years' experience. Spent the past four years at **WGLI**, Babylon, N.Y. I'm looking for a Top-40, Underground or MOR Station. Have Music Director experience and am available right now. Already served for **Uncle Sam**. Have tapes and resumes that I will send upon request. Write: **Dennis Calabro**, 664 Sobo Ave., Franklin Square, New York 11010. Or telephone 516-483-0794. You won't be sorry. 11/20

Uncle Sam just let me go—now YOU NEED ME!! to handle your Top 40, Easy Listening, or MOR format. To create heavy, quality production for your sound. No time—temp machine—an experienced, creative, slightly crazy, but always funny audience-builder who also knows production cold. 1st phone, college grad, veteran, married, will relocate if money's right. **Scott Lange**, 1417 Scott Ave., Winnetka, Ill. 60093. (312) 446-5040. 11/13

### POSITIONS OPEN

**TOP FIVE MARKET**. Progressive Station seeks fresh, professional and production talent. Box 448, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 11/13

HELP! I need a morning's man morning man. A talent that can talk, get involved with the community and be #1 in the 45th market. For such a man we offer excellent benefits, excellent living conditions and a realistic salary. If you are a dedicated broadcaster, have a good set of pipes, and intelligence, send tape and resume to **RAY CLARK**, Program Director, **WTRY**, 92 4th St., Troy, N.Y. 12180. We are an equal opportunity employer. Sorry, no tapes returned. tfn



# Vox Jox

• Continued from page 16

local hotshot promotion man who deals with the station and then sends us a bill. He doesn't tell us how he spends the money, and we don't ask." I will defend record promotion men and the industry. And **Rick Sklar** felt strong enough about the article to defend radio. But my own comments first: Rich's "contact" may have been a payola cat, but if so, he was one of the extremely few. I personally know of no promotion man currently involved in any form of favorable treatment aside from treating a program director or air personality to lunch occasionally or tickets to a show where one of his artists is performing. This to me isn't payola. Rich himself probably never picks up a luncheon check or pays for his own tickets to shows. I know guys who were connected with payola in the old days when it was rampant. In radio and in records. But the industry has changed since then. We're a better business organization and probably better run as such than many major corporations in other fields. I personally feel Rich has done a disservice to the record and radio industries and think New York Magazine owes all of us a public retraction and apology. Here's the letter written to the magazine by **Rick Sklar**, program director of WABC, New York: "Portions of the unnamed record executive's quotes in alleged payola in the Alan Rich article 'Russian Roulette and the Record Racket' (Aug. 30 issue) might have been more aptly printed in a 10-year-old issue of Astounding Science Fiction. The promotion shenanigans pictured in the article are so unlike the record selection procedures as we know them today as to be unrecognizable. At WABC, which is the largest source of singles listening in New York and the nation, new records come to my attention mostly from the data output of our music research systems. We analyze the public reaction to new records as exposed on other stations both in this city and other test markets. Retail record telephone sales surveys are taped and read much as a doctor reads a cardiogram both for patterns that will indicate a new "hit" and deviations that indicate a 'hype' or attempt to load stores with free goods in return for sales reports to radio stations. Payola today is a federal offense punishable by 10 years' imprisonment and \$10,000 fine on each count. The safeguards that have been built into record selection processes to guard against this type of practice are quite sophisticated and have a high degree of reliability. Mr. Rich's mysterious 'source' admits that he doesn't know what happens to the money he gives to the promotion man and he says he doesn't ask. Perhaps his company and their stockholders should begin asking."

\*\*\*  
**J.A. Moats**, new news director of WSLV, Ardmore, Tenn., says the country music convention in Nashville this year was a huge success and that the station broadcast live from their sound bus for the third year operated by station manager **Bobby Powell**, station owner **Ed Hildreth**, and deejay **George Parker**. I wasn't there this year, for the first time in many, many years, and got a lot of flack for not showing up. **Don Nelson**, general manager of WIRE in Indianapolis, says the radio meeting during the convention was very successful this year. **Robert Young**, 313-663-3743, is looking for a job at a progressive rock station. Has four years of experience in announcing, sports, news, production and music chores. **KAMP** is a Top 40 station in El Centro, Calif. **Bob Weaver** is general manager, **Tom Turner** program director, **Brian White** music director. **Jim Powell** is now

with WSLR, Akron, Ohio. Says: "I welcome phone calls and visits from all country music artists, publishers, and anyone connected with the music industry. The public phone line is 216-929-5801." But he didn't say what time to call to get on the air. Tsk! Powell had been with WENO, Nashville. **Ben Gage** is entertainment director of KSRF-FM, Los Angeles. He's been doing interviews, etc. An album of PSA ecology comments is being sent out to radio stations about any second now. It's a series of 90-second mini-programs conceived by Dorothy Melford Associates and coordinated by **Marty Hoffman**, Record Business Public Relations exec, for the E.F. Timme Co., manufacturers of TimmeTation fabrics. It aims at discouraging purchase of real fur apparel in favor of imitation with the idea to conserve wildlife.

\*\*\*  
 Lineup at KSEL, Lubbock, Tex., now includes **Bill McAlister** and **Paul Archinal** with a morning talk show, music director **Oscar Love** 9-noon, **Rick Etheredge**, **Casey Jones**, **Mike Deardorff**, **Lew Richardson** 8-midnight, and **Ken Nelson** in the all-night slot. **Bob Barnes** reports in from WORD, Spartanburg, S.C.: "Working with some really great people like program director **Bob Norris**, **Jack Shaw**, and the other **Robert W. Morgan**. By the way, I'd like to hear from some of the guys who worked with me back when I was student program director at educational WVSH-FM, Huntington, Ind." Barnes also said that WORD turns out some of the finest (and most respected) production in the business. A salesman never makes a call without at least a demo spot of some sort. Station does a lot of spec stuff, but most of it pays off.

\*\*\*  
**WLAV-FM**, P.O. Box 2182, Grand Rapids, Mich. 49501, is programming quadrasonic material now and needs records. **Dave Kent** is program director. A note from him adds that he needs better MOR stereo service as well. **Jon Wolfert**, formerly program director of WNTC in Potsdam, N.Y., has joined PAMS, the Dallas jingles firm. **Bill Thornton** is the station's new program director. **Donnell Edwards** is the new music director at KALO, Little Rock, Ark., a soul music station. Lineup there now includes: Operations manager **Chris Turner**, Edwards, **Charles Chandler**, **Dave Donnell** in the 7-midnight slot, and all-night man **Charlie Bingham**, with **Davey Ocean** and **John Cain** doing weekend work. **Marilyn Goodman** has joined WWTC, Minneapolis, to cover entertainment and rock concerts and things like that for the station. She'd been on KQRS in that city.

\*\*\*  
**Jerry Peterson**, program director of the latest Rounsaville radio acquisition—WBJW in Orlando, Fla.—writes that he needs better record service. Says he also has a job opening for a good production man and a good newsman, preferably with 1st class tickets. He'd been afternoon drive man at WDAE, Tampa, for the past six years. **Tom Watson**, KERN, Bakersfield, Calif., writes that the Top 40 station sponsored a sock hop for Halloween, bringing in **Flash Cadillac & the Continental Kids** and the **Bill Shaw Madness**. Jocks went to the hop in 1956 Chevys wearing old radio blazer jackets and white buck shoes. Lineup now includes program director **Bill Craig**, Watson, **Johnny Mitchell**, **Neil Scott** 7-midnight, **Steve St. John** all night, and **Ken Stevens** and **Dick Parker** on weekends.

\*\*\*  
**Sean McKay** and **Rick Randall** worked together six years ago in Great Falls, Mont. McKay, now

with WAKR, Akron, flew down to join Randall on the other at WFLA, Tampa, the other night. During the four-hour show of stuff'nonsense, they called up their old boss—**Les Marcus**, now with KDRN, Red Lodge, Mont. In the drive for quadrasonic product, WHFS-FM, Bethesda, Md., had recorded such as **Sam Signoff** and **Spencer Davis** live in their studio. Stations has been programming an hour of quadrasonic each Tuesday and Thursday evenings since July, says general manager **Alvin Jewler**. "We are really in need of more material, since we broadcast only progressive rock, folk, blues, and jazz."

\*\*\*  
**WYNE**, Appleton, Wis., looking for 1st ticket air personality. **Dave Shannon** to WTTO, Toledo, from WMID, Atlantic City, N.J. **Greg McShea** is the new morning man at WTLB, Utica, N.Y.; he'd been a newsman at the station. He replaces **Lou Gazitano**, who's going into sales at WTLB. Rest of lineup includes **John Simmons**, program director **Andy Young**, **Fred Reed**, and all-night man **Les Patrick**. Need a good weekend show on tape? Contact **Jim Travis**, 512-655-0924; he's the agent for "The Tony Mercer Show" which originates out of London. Mercer is getting into some of the British hits long before they're released in the U.S. Good show for a late Saturday or Sunday night. Travis can supply you with a demo or something.

\*\*\*  
**Ed Shane** is the new program director of WGLD-FM, Chicago, and will keep the station in the progressive rock bag, but vows better ratings. Lineup at WUBE, Cincinnati country music station, include **Larry Boelter** 5-9 a.m., **Jack Reno** until noon, **Jerry Mason** noon-3 p.m., program director **Doug Dillon** 3-6 p.m., **Dave Bunce** 6-9 p.m., **J.B. Carmiole** until 1 a.m., and **Dave Scott** 1-5 a.m. **Ron Thomas** does a separate 7-midnight stint on WUBE-FM, which is also country. **Tony Russell** is going into sales at KVIC, Victoria, Tex., Top 40 station and is seeking a program director to replace himself. **Donald J. Powers**, program director of the new WBRW, P.O. Box 1170, Somerville, N.J. 08876, needs MOR records, especially the beautiful music kind.

\*\*\*  
**Bill Mundae** needs a gig; call 317-362-8977. Hello, **Bob Alou**. Are you still talking at me?

\*\*\*  
 Just heard the fantastic "Bootleg Top 40 Vol. 1" put out by the **Shelby Singleton** Corporation, Nashville. It's the damndest thing ever. See story about it. But, in any case, telephone quickly (before they're all out) for your copy. Man to talk to is **Buddy Blake**. Or the producer of the LP—**Mike Suttle**. Wow.

## HAS Stages Air Trials by Phone

LOS ANGELES — Hollywood Audition Showcase has launched a new air personality audition service via telephone. In the new service, program directors may telephone a special phone number and audition over the phone air talent for any opening on their staff. The air personality seeking a job has to submit only one tape to the firm. This tape is aired by schedule over high broadcast quality phone lines and schedules are sent to program directors on request, according to **Jim Holt**, head of the Audition Showcase firm. To obtain the special phone number, program directors have only to contact Hollywood Audition Showcase.

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

<b>ALABAMA</b>	Guntersville Huntsville Mobile	WGSV WVOV WABB
<b>ALASKA</b>	Anchorage Fairbanks Juneau Cordova	KBYR KFAR KINY KLAM
<b>ALBERTA, CANADA</b>	Lethbridge Medicine Hat	CJOC CHAT
<b>ARIZONA</b>	Phoenix Tucson	KRIZ KHYT
<b>ARKANSAS</b>	El Dorado	KDMS
<b>AUSTRALIA</b>	Perth Melbourne Sydney	6KY 3KZ 2UE
<b>CALIFORNIA</b>	Bakersfield Los Angeles Oxnard-Ventura Sacramento San Bernardino San Francisco Stockton	KAFY KGBS KACY KCRA KMEN KNEW KJOY
<b>CONNECTICUT</b>	Hartford/New Britain	WDRC

...to be continued.

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

(send it now)



Fill out below and attach to your letterhead.

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

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

I am:  Station Manager  Program Director  Sales Manager

NAME \_\_\_\_\_

STATION \_\_\_\_\_

ADDRESS \_\_\_\_\_

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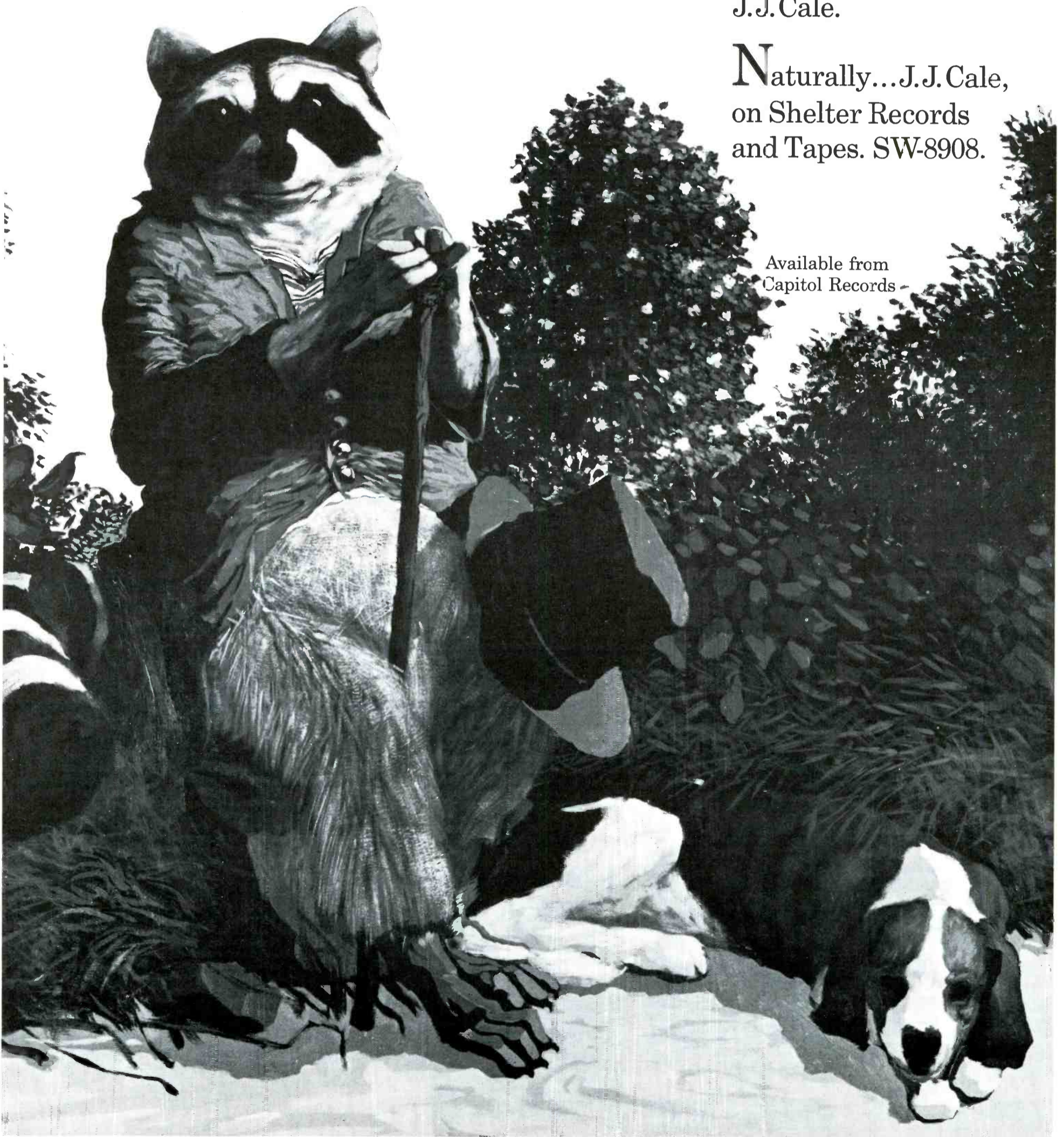


With his old  
coon-hound at his feet,  
Foxy Raccoon smiles  
and listens to the  
sweet silence of the  
blooming magnolias.

Share a quiet  
understanding with  
J.J. Cale.

Naturally...J.J. Cale,  
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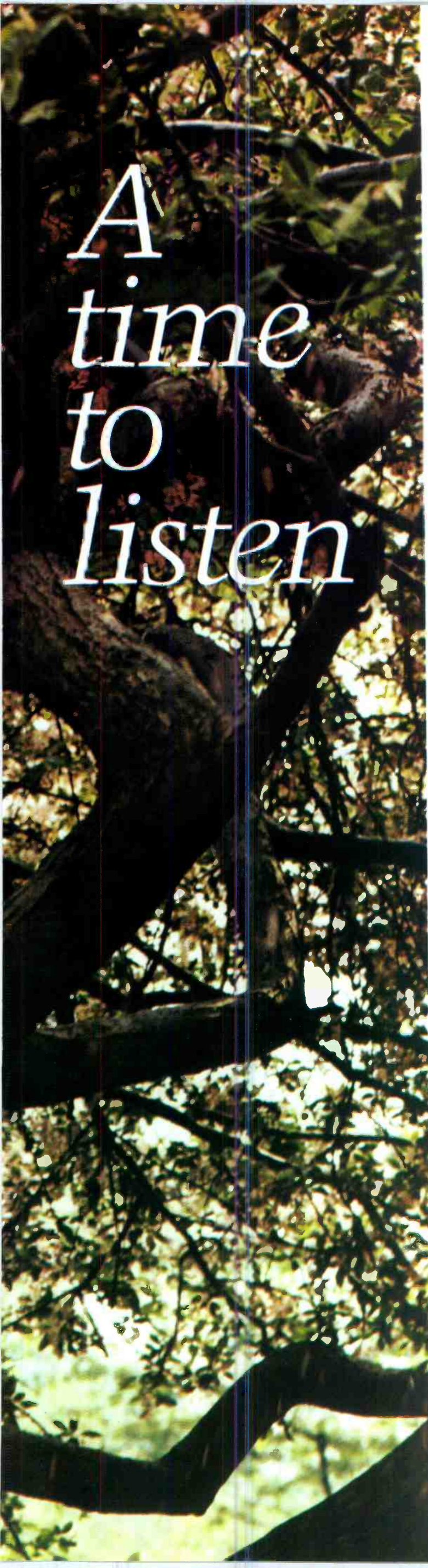
Alan Gerber  
has found Shelter  
from the great  
Rhinoceros stampede.  
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to  
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# Billboard's Season Ticket To 1971's Top Talent



1971 — A year when personal appearances became a major part of an artist's rapport with the buying public. A year quadrasonic sound breathed new life into the electronic and recording industries. A year that unfolds in **Billboard's December 25 Spectacular: Talent In Action.**

Talent In Action is more than just pleasant memories. It has become an indispensable guide for leading talent buyers and promoters with listings of every recording artist, their personal managers and booking agents around the world.

Talent In Action will cover the entire spectrum of the international music industry, featuring artist profiles and a chronicle of their activities. It's an issue that's worth its weight in gold (records).

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# Classical Music

## Costs, Distrib, U.S. Scored

By M. SCOTT MAMPE  
(Director, Mercury/Philips Classical Division)

(This is the first in a series of articles by key industry executives on what they consider to be major problems facing the classical record scene today.)

What has happened to the classical crisis? Has it passed, did we solve it, is it lurking outside our offices, or did it never exist?

I don't know the answers, and there are certainly still a lot of problems in the classical record industry, but somehow the future looks brighter. Recording costs are still spiraling upwards with no help from the musicians' unions in sight. Good distribution for classical product is still lacking in many areas of the country, and retail stores that carry a full classical line are still rare. Even with its new appropriations for the arts, the government has not recognized the artistic needs of our society, and the purveyors of education and entertainment have all but excluded series music from the lives of our young people.

In spite of all these problems, we're a growing industry and barring something truly disastrous, we will continue to grow. While this may be surprising, has anyone taken the time to look at the increase in net sales in the classical industry? It is quite true that our percentage of the entire market is smaller, and that we do not have the huge sales figures our peers in the pop divisions experience, but there is a steady, predictable growth rate.

When will we all recognize that the selling of classical records is a

different type of business? And by all, I mean not just the record companies and recording artists, but the distributors and dealers as well. It is not a business of hit records and overnight profits. It is a business of long-term investment, of constant work in developing a well-rounded catalog, of continuous promotion of artists, and of contending with a discriminating and often difficult consumer.

How long will we all continue to say "Classical doesn't sell?" When we have made our own words come true? The industry's bias towards classical records is based on assumptions, not facts, and perhaps we ourselves have created the "Classical Crisis."

In the past few years, the sales of pop music have skyrocketed, not because classical sales declined, but

because the record industry turned its full attention, money and effort to pop records. If we would all have the courage to turn just a small proportion of that energy towards classical, we all would be surprised at the size of the classical market and the growth potential that exists therein.

At Mercury and Philips Records we believe that every record we bring to the American consumer is worthy of our complete support and attention—whether it be a "Les Troyens," Mozart Duos, Dvorak Piano Trios, Bruckner and Mahler Symphonies, or contemporary operas by Penderecki and Tippett. We have been successful. We know we could be more successful and we intend to be, even though it is often an uphill, unremitting battle against indifference.

## EMI Execs Hold Meeting

LONDON — International EMI classical executives gathered in London last week to discuss recording programs, plans for more recordings by Russian artists, and general discussion of the artist-exclusivity questions which today occupy the minds of most classical recording companies.

International artists department chief Peter Andry lead the U.K. team, which included senior producer Ronald Kinloch Anderson plus executives Michael Allen and Tony Locantro, with U.K. classical marketing manager John Whit-

tle and classical promotion manager Douglas Pudney.

Capitol commercial manager, Brown Meggs, French Pathe-Maroni classical chief Peter de Jongh, and Electrola (Germany) classical product manager Herfrid Kier and senior producer Dr. Helmut Strojohann represented the EMI international scene.

EMI's U.K. Classical Division moved its offices for the second time in 18 months. From Oct. 25, division will be located at Film House, Wardour Street, W.1.

## A 'Surprise' Symphony—Rock-Classical Tours

• Continued from page 1

The date actually is experimental. If proven successful, according to the group's business manager, Fred Heller, it will be just the beginning of a long string of dates with long-hair musicians. "The program will be recorded live and will help both classical and rock sales. The evening's schedule will consist of the New Orleans playing classical, the rock group performing solo and both combining efforts on some tunes," Heller said.

Zappa appeared several months ago with the Los Angeles Philharmonic conducted by Zubin Mehta, in Los Angeles. The performance was a sellout, and Zappa just completed a one-deal album for United Artists with the London Philharmonic, doing the soundtrack and starring in the new UA movie "200 Motels."

Deep Purple last year recorded "Deep Purple & the Royal London Philharmonic in Concert." It was a huge success, scoring high on the U.S. and U.K. charts. "It's not

strange that rock units should get involved with the classics," said Jeff Samuels, WB publicist. "Most have had classical training as children, and it's a natural evolution. It certainly helps to broaden both markets and gives viability to the mixture of markets," he said.

The Procol Harum, a heavy rock group, has moved into the classical tour derby, too, scheduling a date with the Edmonton Symphony, in Toronto, on Thursday (18). Charles Mangione recently cut an LP for Mercury with the Rochester Symphony and he has appeared with them recently in Rochester. The Moody Blues have also used symphonic arrangements on some of their albums.

A new group, Project 3 Free Design, is also bridging the pop and classical worlds. They have appeared as guest soloists with both the Rochester and Buffalo Philharmonic orchestras and played to sellout audiences. The group is set for engagements with the Norfolk

Symphony on Feb. 20 and with the Birmingham Symphony on Saturday (20). An appearance by the Free Design with the Detroit Symphony is being firmed. Mike Quatro's Jam Band, Detroit-based contemporary unit, has lined up a series of dates with symphony groups also.

### Other Ties

Other notable concert ties between both musical worlds have been RCA's Jefferson Airplane with pianist Peter Serkin at the Metropolitan Museum of Art, New York, and the guest performances by Jethro Tull and Nico on a Zubin Mehta-LA Philharmonic television show sponsored by Bell Telephone.

Even in the country field, personal appearance boundaries have been crossed. The most recent being Eddy Arnold's effort with Arthur Fiedler and the Boston Pops at a concert in Nashville. Chet Atkins, Floyd Cramer and Boots Randolph have done likewise.

All in all, the artists are provided with a perfect atmosphere, according to Free Design manager Seth London, where they can put their best efforts forward, backed by the foremost in the business.

## RCA Pkg Of Amram

NEW YORK — RCA Records will showcase David Amram's jazz and classical compositions in a specially-priced two-record package. The set, titled "No More Walls," will be released on RCA's Red Seal line.

A special campaign is planned to reach young audiences, especially the college market, and Amram will personally promote his new album during his many concerts, recitals for young people in the concert hall, Greenwich Village jazz clubs, and in schools.



Conductor Bernard Haitink is feted at St. Moritz Hotel, New York, by Philips Records. With Haitink, right, are, left to right, Tom Swaman and Jim Parsons of the Record Hunter and Joe Canarutto of Malverne Distributors. The reception, which was given in conjunction with the conductor's Carnegie Hall appearance with the London Philharmonic, was attend by local record dealers, the press and by radiomen.

NOVEMBER 13, 1971, 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.

RANK	Wks. Ago			TITLE—Artist, Label (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	1	1	2	PEACE TRAIN Cat Stevens, A&M 213B (Irving, BMI)	7
2	5	17	39	BABY I'M-A WANT YOU Bread, Elektra 45751 (Screen Gems-Columbia, BMI)	4
3	2	2	1	NEVER MY LOVE Fifth Dimension, Bell 45-134 (Warner-Tamerlane, BMI)	9
4	18	20	37	ALL I EVER NEED IS YOU Sonny & Cher, Kapp 2151 (MCA) (U.A., ASCAP)	4
5	12	28	—	TILL Tom Jones, Parrot 40007 (London) (Chappell, ASCAP)	3
6	3	3	5	THE DESIDERATA Les Crane, Warner Bros. 7520 (Old St. Paul, ASCAP)	7
7	4	4	7	LONG AGO & FAR AWAY James Taylor, Warner Bros. 7521 (Blackwood/Country Road, BMI)	6
8	8	16	19	LOVE Lettermen, Capitol 6316 (Maclen, BMI)	6
9	20	25	30	JENNIFER Bobby Sherman, Metromedia 227 (Sunbeam, ASCAP)	5
10	6	6	8	GYPSIES, TRAMPS & THIEVES Cher, Kapp 2146 (MCA) (Peso, BMI)	8
11	21	37	38	THEME FROM "SHAFT" Isaac Hayes, Enterprise/MGM 9038 (Stax/Volt) (East/Memphis, BMI)	4
12	10	5	3	SUPERSTAR Carpenters, A&M 2138 (Irving, BMI)	11
13	13	27	29	I SAY A LITTLE PRAYER/BY THE TIME I GET TO PHOENIX Glen Campbell & Anne Murray, Capitol 3200 (Blue Seas/Jac, ASCAP/Rivers, BMI)	4
14	17	18	22	DO I LOVE YOU Paul Anka, Buddah 252 (Spanka, BMI)	8
15	9	11	18	IT'S A CRYING SHAME Gayle McCormick, Dunhill 4288 (Trousdale/Soldier, BMI)	7
16	7	8	21	IMAGINE John Lennon Plastic Ono Band, Apple 1840 (Maclen, BMI)	4
17	19	30	—	THEME FROM "SUMMER OF '42" Peter Nero, Columbia 4-45339 (WB, ASCAP)	3
18	11	7	10	I'VE FOUND SOMEONE OF MY OWN Free Movement, Decca 32818 (MCA) (Mango/Run-A-Muck, BMI)	9
19	33	33	—	IT'S ONLY LOVE/SOUNDS OF THE CITY Elvis Presley, RCA 48-1017 (Press, BMI)	3
20	15	10	6	LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) Kris Kristofferson, Monument 8525 (CBS) (Combine, BMI)	12
21	16	24	36	ONE TIN SOLDIER Coven, Warner Bros. 7509 (Cents & Pence, BMI)	4
22	14	14	17	A NATURAL MAN Lou Rawls, MGM 14262 (Beresofsky-Hebb, Unltd., BMI)	7
23	—	—	—	CHERISH David Cassidy, Bell 45-150 (Beechwood, BMI)	1
24	34	39	—	MOTHER Barbra Streisand, Columbia 4-45471 (Maclen, BMI)	3
25	37	—	—	LONG AGO TOMORROW B.J. Thomas, Scepter 12335 (Hidden Valley/JC/Cinema 5, ASCAP)	2
26	40	—	—	AMERICAN TRILOGY Mickey Newbury, Elektra 45750 (Acuff-Rose, BMI)	2
27	27	23	24	WHAT ARE YOU DOING SUNDAY Dawn, Bell 45-141 (Pocketful of Tunes, BMI)	5
28	28	29	34	MAMMY BLUE Pop Tops, ABC 11311 (Maxim, ASCAP)	6
29	—	—	—	STONES Neil Diamond, Uni 53310 (MCA) (Prophet, ASCAP)	1
30	23	21	23	BABY I'M YOURS Jody Miller, Epic 5-10785 (Blackwood, BMI)	7
31	—	—	—	TURN YOUR RADIO ON Ray Stevens, Barnaby 2048 (CBS) (Affiliated Ents., BMI)	1
32	—	—	—	GRANDMA'S HANDS Bill Withers, Sussex 227 (Buddah) (Interior, BMI)	1
33	32	32	33	ONLY YOU KNOW & I KNOW Delaney & Bonnie, Atco 6838 (Irving, BMI)	4
34	35	40	40	BANKS OF THE OHIO Olivia Newton-John, Uni 55504 (MCA) (Bluegum, BMI)	4
35	—	—	—	LISA, LISTEN TO ME Blood, Sweat & Tears, Columbia 4-45471 (Black- wood/Minnesingers, BMI)	1
36	36	—	—	RUB IT IN Laying Martine, Barnaby 2041 (CBS) (Ahab, BMI)	4
37	38	38	28	EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI)	6
38	39	—	—	TWO DIVIDED BY LOVE Grass Roots, Dunhill 4289 (Trousdale/Soldier, BMI)	2
39	—	—	—	MY BOY Richard Harris, Dunhill 4293 (News, BMI)	1
40	—	—	—	QUESTIONS 67 & 68 Chicago, Columbia 4-45467 (Aurelius, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 11/13/71



# Talent

## Offers Acts Geared to Young, Low

By EARL PAIGE

CHICAGO—A production group has been formed here to produce stage shows at the Oriental Theatre on West Randolph which will, with the aid of special record company packages, offer top talent at ticket prices as low as \$2.75 weekdays.

Aimed at attracting young people to the center city, the group promises to present all types of talent except hard rock acts. Richard Rosenfield, vice president of M&R Amusements (operators of the Oriental and 14 other theaters) said: "Canned Heat is about as hard a rock act as we will consider. We don't want to have to worry about replacing the seats in the theater."

The theater, which will discontinue showing films, seats 3,100. However, 2,800 of the seats will be available for mid week shows at the \$2.75 price. Prices other days: all seats Friday through Sunday and holidays \$3.75; reserved section Mon.-Thur. \$4 and on Fri.-Sun. \$5. There will be 14 shows a week.

A problem heretofore with stage shows has been musician union demands. Jerry Kaufman, associated with Mill Run Theater and other businesses as well as with the stage group, believes the union will cooperate with the new venture. Ten house musicians are being used initially.

Finis Henderson Jr., also involved in the group, said the organization has developed a "salt and pepper" idea in regard to talent. This was in response to a press conference question regarding the preponderance of soul acts on the initial bill.

Initial attractions announced: Nov. 17 Stevie Wonder, Gladys Knight & the Pips and the Constellations; Nov. 24 Little Richard, Earth Wind & Fire, Cornelius Bros. & Sister Rose (Bobby Blue Bland was originally slated but cancelled); Dec. 1 Wilson Pickett, O.C. Smith, Friends of Distinction and Carla Thomas.

The heavy soul orientation caused considerable discussion. Rosenfield said it did not reflect any desire to cater to one specific market. "The fact is, when you consider the young audience today about 90 percent of the top draw-

ing acts are black acts."

Henderson promised that jazz sets would be worked in later and also said Santana, Canned Heat, Blood, Sweat & Tears, Chambers Bros., Allman Bros. and other pop and softer rock acts are being lined up.

Kaufman, who is also affiliated with the Circle Star theater in San Francisco, said a similar format has been successful and that this was in part the inspiration for the change at the Oriental, built in 1926 and last presenting stage shows 10 years ago with Gene Autry on the bill.

## From The Music Capitals of the World

### LOS ANGELES

Mick Jagger will be throwing a super party in Paris for the Alice Cooper group, according to the Mayor of Sunset Strip, Rodney Bingenheimer, who flies back shortly from his London sojourn. Kim Fowley is arranging gala homecoming festivities.

Paul Simon cutting his first album minus Garfunkel in San Francisco's Columbia studios, with Jimmie Haskell arranging.

The Supremes will tape a live album during their current English tour. Jimmy Witherspoon played the Artists & Models Ball, headlining a bill that featured the Symbols and Birtha. The Jack Wormser Agency and Nujack Recording now offer a hi-fi phone service which allows a local advertiser to actually direct a radio commercial being cut with Hollywood's top voice and music talent.

The Ray Charles Show is spending this month in Japan and the Far East. Applications are due by Jan. 15 for the 13th annual Hollywood Bowl Battle of the Bands. Participants must be L.A. residents under 20 and should phone the Parks Department to enter. Bobby Vinton is leading a movement to change the national anthem to "God Bless America."

The Everly Brothers are recording their first RCA album. Charley Pride sings the title theme in Paul Newman film "Sometimes a Great Notion." Lalo Schifrin sequesters from scoring "Dirty Harry" to Robert Mitchum's "Wrath of God."

Fantasy has a Lenny Bruce promotion album going to FM and college stations. Combined with cuts from the original albums is a special never-released outline,

"Fat Boy." A Puerto Rico Pop Festival is scheduled for Thanksgiving college break with special student charter flights being organization. Scheduled artists announced for the Vega Baja Fair include Ike & Tina, John Mayall, the Beach Boys and Stevie Wonder.

Deep Purple had to return to England after only three of the 25 concerts on their current tour when lead singer Dan Gillan took sick. Rockwell to tour Holland.

Stan Kenton's Creative World mail-order label issued a first live concert album in quadrasonic sound. Poupee Bocar, about the best thing in Dennis Hopper's "The Last Movie," singing at the Playboy Club. The Grass Roots had a return booking at Magic Mountain Nov. 3-6. John Hammond and David Patton play Thanksgiving at the Golden Bear. John Prince Big Band blowing Tuesdays at Jazz West in Sherman Oaks. Blood, Sweat & Tears duets with the New Orleans Symphony Saturday (13).

Shirley Bassey to sing Monday at the annual Royal Variety Performance in London. Melanie donated the earnings from her Nov. 8 Santa Monica Civic Auditorium concert to the L.A. Child Achievement Center.

NAT FREEDLAND

### PHOENIX

The Jimmy Dee Trio opened a run at Scottsdale's Executive House. Singing-impressionist Tom Barton and the Jerry Howard Trio began an engagement at the Carefree Inn's Coronado Room through Jan. 8. Sergio Mendes & Brasil '77 will do two shows at

(Continued on page 26)

## 'On the Town' Revival That Revives Faith in Theater

NEW YORK—"On the Town" has come back to Broadway as a charming and bright remembrance of what the theater was like in 1944 when the show was originally produced. It is a lighthearted entertainment that holds up well, especially in the score by Leonard Bernstein with lyrics by Betty Comden and Adolph Green.

The story of three sailors on a 24-hour leave in New York and their search for fun and romance serves as a simple setting for the tuneful score and for the lively production routines devised by Ron Field. The show does have the aura of a 1940's presentation but it's not at all stale and the bouncy score and the energetic performers help keep it alive enough to thrive in today's Broadway market.

Among the bright musical items are "New York, New York," "Lonely Town," "Lucky to Be Me" and "Some Other Time." The bright-eyed sailors who keep things going at a fast pace are Jess Richards, Remak Ramsey and Ron Husmann. The female contingent is led with lots of zest by Bernadette Peters, Phyllis Newman and Donna McKechnie.

There's no original cast album

set although RCA was in on the original negotiations. The show does have a good chance for a Broadway run and there's enough joy in the songs and performance to warrant a crack at the original cast album market. MIKE GROSS

## Signings

Folk veteran Eric Von Schmidt to Poppy Records. His songs have been recorded prominently, and he illustrated the "Joan Baez Song Book" and a few albums.

Sarah Vaughan to Mainstream Records. Rusty Draper to Seymour Heller & Associates for personal management. A single, "Leaving Is So Hard to Do," will be released next month on the company's label.

Kevin Lindsay to Scepter with "Sing Children Sing." Marshall Law to Audio Talents, Inc., for representation in all fields. Singer Jimmy Druett to Musicor. The Hillside Singers to Metromedia Records with "I'd Like to Teach the World to Sing." Al Ham produced.

## Talent In Action

### KAREN DALTON

Gaslight Au Go Go, New York

Fred Neil, the Bitter End (nee Cock'n'Bull) and Woodstock are Karen Dalton's only connection with today's competition bent on superstardom. Miss Dalton is, furthermore, a blues singer who picks the dust of ruins for traces of dreams without bothering to refine the raw or real for those who prefer their blues polished and protected. From the opening gun, Miss Dalton's voice seems to break crazily from her throat like an old radio snapped on from dead silence one more time. Eerie, baleful, barren, beautiful—add adjectives apply to a voice both individual and remarkable, more so for bordering on a wasteland, while in a trance of sorrow.

Yet it's all barely musical, more of a mirror of despair, without bitterness or heart. Her cry comes in an inside, subterranean and colorless language, pulled from the hollow, the hell-hole where the blues are incubated. Fraught with contradictions that one must accept and a precarious edge that one must recognize, Miss Dalton's voice remains a bewitching aside for folk-blues buffs tired of falsity and flippancy. Applause for her short set, featuring "In My Dream" and "Are You Leaving for the Country," only drove her from the boiling Gaslight platform, her two guitars crashing into each other in her confusion for something missing. She was backed by a second guitar and violin, and records for Paramount's Just Sunshine label. The Blues Project, pioneer electric blues group now on Capitol, returned to the Au Go Go for a bout of rhythm and drive.

ED OCHS

### SONNY & CHER

Row Grove, Los Angeles

About three years ago, Sonny & Cher decided their career would be safer if they turned themselves into a supper club act rather than trying to keep regular tenure on the pop charts. Their first appearances in the big showrooms were a strange kind of George Burns & Gracie Allen rock, but the pair persevered and their strategy seems to have paid off. The "Sonny & Cher Show" was this summer's surprise TV hit and apparently a sure bet for midseason replacement. "All I Ever Need Is You" is climbing the Hot 100

chart with a bullet and Cher's "Gypsies, Tramps and Thieves" has just won the number one position.

However, they didn't sing either one of their new hits at the Row Grove on opening night. As a matter of fact, they sang no more than seven or eight songs during more than an hour onstage. By now, Sonny & Cher have honed their stage personalities down to near-mythic elementals, instead of Jack Benny's stinginess we have Sonny's loud-mouthed insecurity and Cher's impersonation of a glibly spaced-out flower child. They're performing these roles with more dash than ever, and their exposure to TV's comedy-writing pros has given them lines to work with like Cher's deadpan "Sure, Sonny, you might steal the show tonight if you come out naked and in flames." They have obviously chosen to trade off their original youth audience for a broader market appeal and trust to fate for occasional hit records. Who's to say they shouldn't have done it? Anyhow, no show with somebody as beautiful as Cher to look at could be all that bad.

NAT FREEDLAND

### JACKIE DAVIS

Walt Disney World, Orlando, Fla.

Only an entertainer of Jackie Davis's stature could come up a winner with the impossible odds the Lounge in the just-opened A-Frame Contemporary Hotel offers a performer. Davis, one of the leading jazz organists in the world and first-rate entertainer, is proving his showmanship and abilities at the hotel.

The lounge, located in a tremendous, open-air-type and heavy-

(Continued on page 26)

## Tex & Orchestra To Tour Europe

NEW YORK—Joe Tex and his Orchestra will be touring Europe from Dec. 5 through Dec. 18. The Dial Records artist will be performing before both military and civilian audiences.

The tour was arranged by Jack Bart, president of Universal Attractions. Tex's latest recording is "Give The Baby Anything The Baby Wants."

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# SANCTUARY

(WB 7537)

# DION



Well I got to Haight  
I was a little late  
It was an empty dream, I found  
Gone away, child, to another day  
When they passed the flowers around  
So I turned my collar away from the chill  
Of the San Francisco night  
Turned my head back c'ross the water, Lord  
Everything's going to be all right

There might be war in the core of Baltimore  
Or a breakdown in L.A.  
They bring you down in the heart of Memphis town  
And people look the other way  
Well, if the lights burn cold in New York City  
It's sad, but God it's true  
I got John and Mary and sanctuary  
On Telegraph Avenue

Well, the eagle don't fly Alabama sky  
They chained him to the ground  
Colorado, Lord, don't want me now  
It's all right I've been found  
So Mama stop your crying, don't worry about me  
It's gonna work out fine some day  
If you give me a million dollar bill  
You couldn't turn my heart away

There might be war in the core of Baltimore  
Or a breakdown in L.A.  
They bring you down in the heart of Memphis town  
And people look the other way  
Well, if the lights burn cold in New York City  
It's sad, but God it's true  
I got John and Mary and sanctuary  
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## DAILIES 'ON THE TOWN'

NEW YORK — "On the Town," a revival of the musical with book and lyrics by Betty Comden and Adolph Green; music by Leonard Bernstein, opened at the Imperial Theatre Oct. 31. Following are excerpts from the daily newspaper reviews:

**TIMES:** "... while some of the glory has doubtless departed, there were moments of brightness if no incandescence."

**NEWS:** "... shows signs of wear but it's tuneful and merry and sometimes striking."

**POST:** "... it is full of good entertainment and seems destined to be successful again."

## From The Music Capitals of the World

Continued from page 24

The Phoenix Travelodge Theater Saturday night, Nov. 20. . . . Flamenico guitarist **Carlos Montoya** concertizes at ASU's Grady Gammage Auditorium on Nov. 8. . . . **Gwen Harmon & the Players** moved into the Caravan Inn for their annual winter stand. . . . Singing-guitarist **Norm Heard** is on view nightly at the Ramada Inn East. . . . **Sounds West**, a new group from California, take over the bandstand of Del Webb's TowneHouse lounge on Nov. 3 for a run through Nov. 27.

The Los Angeles Philharmonic, with **Zubin Mehta** conducting, performs a one-night concert at Grady Gammage Auditorium on Nov. 18. . . . **Rod McKuen** was set for two concerts at Palace West Theater on Nov. 19 and 20. . . . **Irene Keller** is featured with the **Joe Sante Quartet** at the Arizona Manor's Clown's Den. . . . The Northwall rock group has been held over for another month at the Round Up Room of the Adams Hotel. . . . The **Nooney Rickett 8** lounge-rockers began a six-week stint at Mr. Lucky's King's den on Oct. 26. . . . The **Modernaires** moved into the spotlight for a fortnight at the Safari Hotel's French Quarter on Nov. 1. . . . **Clara Ward** and her gospellers and **Darius Brubeck** co-star Nov. 12 at Grady Gammage.

PHIL STRASSBERG

### LAS VEGAS

The Sanis lounge converts into a keno parlor after the engagement of **Louis Prima**. Frontier lounge star **Jerry Vale** shifts to the Sanis and Frontier main rooms. Sanis lounge stars, still under contract, will fulfill their obligations in either other lounges or in the Hughes hotel's mainrooms.

**Julie London** set to open her record setting 16th engagement at the Tropicana became ill and had to postpone her opening five days with **Frankie Avalon** substituting. . . . **Glen Campbell** opened a limited eight-day engagement at the Hilton Nov. 1 bringing with him his own **Goodtime Hour Singers**. . . . Not to be stopped by an operation on his broken leg RCA's **Perry Como** will finish the taping of his NBC-TV special in Los Angeles Dec. 3 for Dec. 9 airing and hopes to come into the Hilton the end of November for a month.

**Roger Frashner**, formerly on Capitol Records, has written a book, "The Music Machine: The Shocking Inside Story of the Record and Music Industry."

**Hines, Hines and Dad** appear at the Flamingo with **Ella Fitzgerald** Nov. 6 through Dec. 1. . . . **Fiddler on the Roof** opened at the Dunes Oct. 29. **George Liberace** opened at the Top of the Strip inside the Dunes. . . . Tenor **Jay Orlando** is the star of the Union Plaza's Omaha Lounge, which features **Kathy Karr**.

## Talent

# Talent In Action

Continued from page 24

ily trafficked lobby, can only be equated to a Grand Central Station atmosphere with crowds of people passing through or milling around on their way to the restaurant or coffee shop also situated in the lobby. As if throngs of people weren't enough to cope with, Davis also had to compete with an overhead monorail train whooshing through the lobby at approximately five-minute intervals completely distracting those in the audience. However, despite the many obstacles, Jackie Davis, a self-contained act and one of the strongest singles in the business,

managed to maintain a close rapport with his shifting audience.

His repertoire ranges from soft ballads "Here's that Rainy Day Again" to heavy jazz interpretations of such tunes as "Satin Doll" and "I Get a Kick Out of You" and is sprinkled with many of today's contemporary tunes. His artistry on the organ cannot be disputed; nor can his professionalism. He may play a tune over and over, but always finds something new in it. Whether he is playing an instrumental jazz song or singing a sentimental ballad (in a voice reminiscent of the late Nat Cole), the song broadens and attains heights and depths his audience never knew existed. One moment he was vibrating on all corners of the organ with a full scale jazz arrangement of "Stompin' at the Savoy" then he switched tempos and ardently wooed his audience with a plaintive rendition of "I Lost My Heart in San Francisco." His impish sense of humor and ability to communicate with his audience earned him many rousing ovations. It's unfortunate that the lounge offers so many distractions.

SARA LANE

(Continued on page 28)

## BECAUSE OF US

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1. "How Can I Pretend" (Continental Four)
2. "I Bet He Don't Love You" (The Intruders)
3. "She'll Snatch Him" (Brenda Jo Harris)
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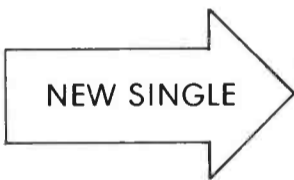


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ME BABY/WOKE UP THIS MORNIN'/HOW BLUE CAN YOU GET

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It's My Own Fault  
How Blue Can You Get  
Please Love Me  
You Upset Me Baby  
Worry, Worry  
Woke Up This Mornin'  
You Done Lost Your Good Thing Now  
Help The Poor

ABC/DUNHILL RECORDS



**AMPEX**  
STEREO TAPES



## Talent In Action

• Continued from page 26

### JOHN STEWART, CHRIS WILLIAMS

Troubadour, Los Angeles

With some last-minute replacements in his back-up band and a reported touch of the flu, John Stewart was not as electrifying as several of his intense aficionados independently assured me he often is. However, his Troubadour opening night was thoroughly creditable, with lots of smooth, charismatic singing and a number of on-target one-liners.

The former Kingston Trio replacement and writer of "Daydream Believer" and "July, You're a Woman," owns an outstanding, mellow baritone and a winningly funky neo-folkie stage manner. Of his new material, most impressive was "Wild Horse Road," about the slaughter of a million American wild horses, and the bouncy protest piece, "Wolves in the Kitchen." A standout among Stewart's new bandmen was Chris Darrow, who switched excellently among the string instruments and got his own spotlight chance with fiddle and vocal on "Alligator Man" from his forthcoming first album.

Chris Williams, a highly promising new female singer from San Francisco recording for Ampex, made her L.A. debut opening the show. At first, she seems to come on with the groovy rockin' chick image of a Linda Ronstadt, but when she opens up on the bigger songs she's got a bizarre resemblance to the late Janis Joplin, both vocally and physically. She sings mostly her own songs, which as yet show nothing outstanding. But she also turned in a sensitive

and effective reading of the lengthy John-Taupin American Indian elegy, "Yellow Moon."

NAT FREEDLAND

### CONNIE STEVENS

Sands Hotel, Las Vegas

A more curvacious Connie Stevens, who records for Bell, socks across an act which ranges from country, rock, nostalgia to the current favorites.

Backed by four superb male dancers, Leonard Bickley, Fred Evans, Jerry Grimes and Nick Navarro, plus a fine vocal trio called "The Judge's Nephews," Eddie Slazer, Carlos Oliva and Javier Oliva.

Choreographed by Claude Thorsen Connie quickly has her exuberance transmitted to the audience. George Wilkins conducts the Antonio Morelli orchestra. The Rorton Styne production, costumed by Michael Travis, lighting by Hughe Granata is rumored as a possible TV special.

LAURA DENI

### DONOVAN

Forum, Los Angeles

It has been two years since Donovan last went off on a concert tour and his last album, "Barabajagal," is just about as old. The original idea of his present return tour was that it would coincide with the first Donovan al-

bum since he switched from Epic to Warner Bros. But with producer John Phillips also finishing up the comeback Mamas and Papas album, release date of Donovan's new LP has now been pushed back to the start of 1972.

So with adequate but not overwhelming promotion efforts, Donovan has not been filling the halls he's been booked into. He did about two-thirds of the house at Fresno and Sacramento, but a Monday concert at the 18,000-capacity forum was only half filled.

It's too bad, because this was a very professionally done, enjoyable evening of music. It was basically the same sort of thing Donovan did at the Hollywood Bowl last time around, performing the entire show himself with only the reed instruments of Paul Horn backing his singing, guitar and occasional harmonica. There was also a very effective segment with violinist Peter Mark joining the pair. However, Donovan's sabbatical, his marriage and fatherhood seem to have brought his new songs back down to the earthier rock mainstream. There's fortunately far less of the sometimes cloying post-Maharishi cosmic philosophy he was full of in the last phase before he dropped out.

He also has the pleasant habit of alternating his older hits with the new work, so the audience didn't get up tight waiting for "Sunshine Superman," "Mellow

Yellow" or "Season of the Witch." Donovan is unquestionably one of the great writer-singers in today's music and this latest visit shows that he continues to progress and stay relevant. If a new song like "Keep On Truckin'" had been released before the tour, each concert would have been a major event instead of a pleasant interlude.

NAT FREEDLAND

### GRAND FUNK RAILROAD TUCKY BUZZARD

Forum, Los Angeles

Has an American promotion at last overestimated the drawing power of Grand Funk Railroad? If so, it took two mid-week con-

certs at the 18,000 capacity Forum with a starting time of seven p.m.—and even under these conditions opening night was at least two-thirds sold out.

The young audience, however, made up in gusto what it lacked in SRO and a lot of competent crowd control by the L.A. college athlete cadre which has been working local rock concerts since this summer was required in order to keep the stage from being mobbed.

Grand Funk entered to the piped-in strains of "Thus Spake Zarathustra" from "2001" and once again established their claim as kings of the downer-rock youth underground, the World's Champion Noise Group. The sound they

(Continued on page 50)

## From The Music Capitals of the World

• Continued from page 26

Dart Anthony and Daron Loy, writers of a Las Vegas After Dark are initiating a radio show Inside Las Vegas, which is produced by the radio division Andromeda Productions in association with Centuriorn Press International and will air four times daily Monday through Friday over KLAS radio.

Bobby Wick came home to Las Vegas from an extended eastern tour of nightclubs in time to welcome Devon Alexandra Erin Wick who weighed in at Women's Hospital at seven pounds, seven ounces. . . . Bob Carroll, star of Fiddler on the Roof at the Union Plaza was in attendance when the Clark County Women's Democratic Club honored Sen. Hubert Humphrey.

LAURA DENI

### NEW YORK

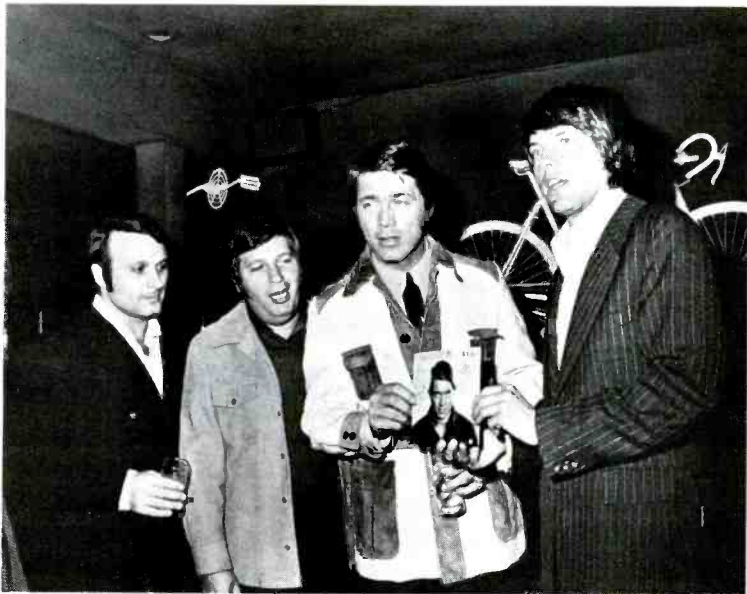
The Band plays the 14th St. Academy of Music for four nights, beginning Dec. 27. New Orleans' Allen Toussaint will put together a special horn section for the date. Dec. 5, 6 and 8 the Capitol group appear in Baltimore. Boston and Philadelphia with Taj Mahal. . . . Curton's Curtis Mayfield set for Philharmonic Hall, Dec. 6. . . . Rock'n'roll faces revival again at the 14th St. Academy of Music, Nov. 19-20, with Johnny Maestro & the Crests, Diablos, Schoolboys, Turbans, Shangra-Las, Ronnettes, Moonglows, Tokens and more. . . . O. C. Smith will sing the theme "Suddenly, It's All Tomorrow" to

Otto Preminger's upcoming Paramount film "Such Good Friends."

French composer-conductor Michel LeGrand will score his first television movie for ABC-TV's "Movie of the Week," for airing Nov. 30. The film, "Brian's Song," dramatizes the friendship of Gale Sayers, Chicago Bears' backfield star, and his teammate Brian Piccolo who died last year of cancer. LeGrand's latest on the charts is "Summer of '42." . . . Ten Years After and Rod Stewart & the Faces concerts at Madison Square Garden, Nov. 18 and Nov. 26, will receive the closed-circuit television treatment by Joshua Television.

Sold out at Westbury are the Carpenters for Nov. 26-28. . . . The Chambers Bros. latest Columbia album was produced in Philadelphia by Gamble & Huff to strengthen the group's gospel-like vocals. The single will be "By the Hair of My Chinny Chin Chin." . . . Capitol's David Rea can be caught at Newark College, Nov. 18. . . . Paramount's Commander Cody & His Lost Planet Airmen play the Ash Grove, L.A., for a week, starting Tuesday (9). . . . Capitol's Pink Floyd flies at the Asbury Park Convention Hall, N.J., Saturday (13). . . . Fanny's third LP for Warner Bros., "Fanny Hill," will be cut during their upcoming European tour. Richard Perry will produce at Apple Studios in London. . . . Boz Scaggs lined up for Philharmonic Hall, Friday (12), Queens College the

(Continued on page 48)



A PRESS reception was held recently in Hollywood to introduce Chad Everett and his new Marina single, "All Strung Out." Left to right are Nino Tempo, producer; Harold Berkman, president of Marina; Chad Everett, and Mike Curb, president of MGM Records which distributes the Marina label.

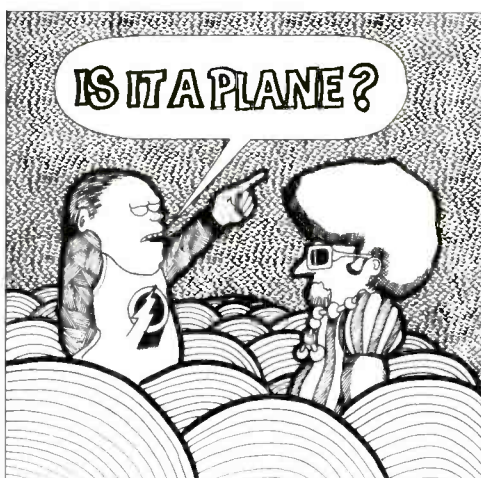
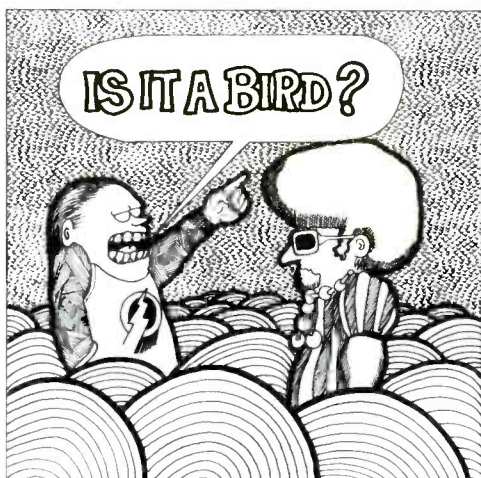
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## PERSONALS

### Gotta Walk It Like You Talk It, Says Exec About Communication

By MEATBALL FULTON  
ZBS Media

The other day, as they say, in through the door came this freak with a video recorder hangin' from his shoulder. Without asking, he hooked his wares to our old TV set and proceeded to show us tapes of various other communes, caravans, people building domes, setting up communities, on the road, in the wilderness—he called the tapes, letters. "Do you want to do a letter?" he asked us and handed us his machine to tape ourselves. That was quite remarkable, instead of the 6 o'clock news we watched ourselves. As we sat there watching and he pointed out subtle degrees of our male chauvinism, I became intrigued with the way you can focus and "frame" anything and that becomes the reality. You rarely think about what else might've been going on because you're so involved in what's going on. I walked around for awhile digesting this thing of "framing" reality. Everyone knows that different people looking at the same thing see it differently, and that whatever we point our nose at "frames" it, but I also remembered how our model of how we think it "ought to be" frames the reality we see.

Anyway, the cat with the video wares was a toughie, a bright, hard-nosed radical. "The People" came into his sentences a lot. It was the ol' Marat/Sade standoff. Marat who says, change the power structure, free the people from conditioning and so on and with the new freedom their consciousness will seek light. That dirty old man de Sade said, well, if you change the consciousness first, then the people will naturally change the environment and free themselves. Age old argument.

#### A Good Question

But it's a good question to ask oneself, if you hope to become more involved in the community, which approach do you prefer?

And then there's the heavy spiritual people who say that people are exactly where they are because that's exactly where they want to be.

One could spend a few moments pondering that one, unless you discard it immediately, then it's worth a few hours.

#### Gossip Is News

I'm not attempting to be objective about this. Being objective is such nonsense. "News" structures itself with the facade of being

objective—yet it's only gossip. Its reality is the reality news-men choose to frame. It's entertainment, theater. News is gossip. Gossip is news. With some good theater there. But it really does bother me when I hear a college station doing the straight news format, from the swift pro-voice announcer right down to the latest bloody head on collision on Rt. 36. The news, like all mass communication, reflects society as well as helps form it by cultivating certain things in the society. And ours is awfully hung up on death. And there it is, in the news, ticka-tick-tick.

A week or so ago I heard a remark by Pir Vilayat Khan, he's a Sufi fellow, and it still haunts me. He said, when you first meet someone, notice on what level you meet him. Do you uplift him? Do you attempt to meet him on a higher level, a more light giving level, or a lower level? Someone else said something like, it's the duty of the most conscious person to set the level of communication.

Radio and TV have always been accused of downing the level. The reason given is to reach more people, make money, whatever. I used to wonder, should we "off" 'em  
(Continued on page 48)

### Utah Scientists Develop Computer-Hooked Organ

SALT LAKE CITY—An all-electric player organ which will play as many complicated concertos, hymns, fugues and sonatas as are programmed into it from sheet music, or will provide sheet music for any composition played into it, has been developed by a group of computer scientists at the University of Utah.

The organ is hooked up to a computer, which enables the operation to work.

The device, called "musical organ," by the principle investigator in the project, Dr. Alan Ashton, has great potential as a future teaching tool for music students.

The heart of the system is a \$2,500 electric organ, a small digital computer valued at \$4,000 or \$5,000, a graphics display or television screen and a wired link between the computer and the or-

gan. With specialized hardware the researchers expect to be able to create a system for less than \$3,000.

"What they have done," said Dr. Robert Barton, originator of the idea, is develop a whole new kind of musical instrument. It takes the musician from his direct control of the organ keyboard and elevates him to the kind of performance which is closer to that of a symphony conductor."

"Our goal is to create a tool through which musicians can interact dynamically with the computer," said Dr. Ashton. "We feel that this computer aid will take a great deal of drudgery out of composing."

It was explained that the computer is an invaluable aid to those students who are working on their  
(Continued on page 46)

### U of Pacific to Spotlight Jazz In Performances, Workshop

STOCKTON, Calif.—Jazz performances and workshops have been established as part of the regular entertainment activities at the University of the Pacific here.

"This type of music has been neglected for quite a while and a few of us felt that it would be in the interest of the community of Stockton as well as that of the students to bring this music into

the spotlight with an emphasis on its roots and its contributions to the contemporary music scene," said Paul Nasman, one of the coordinators of the program.

Nasman and two of his fellow students Kenneth Fisher, head of university publicity; and David Bennett, student body president, experimented with this format in the spring when they brought in Clark Terry to play with the university band. It was a success and the students decided to extend the program this school year.

"Our approach is to bring in well known jazz artists who are not only willing to play to the student body but who are also willing to hold a workshop or a rap session with all interested students. We want the artists to not only entertain but to educate. And they seem more than willing to talk and teach the students," said Nasman, a music student at the university.

The other reason for bringing these musicians to the campus is, according to Nasman, to give the students a chance to hear quality music for a low price. "I do not discriminate against rock music. But even rock, with its prolonged solo stints within the framework of certain tunes, is heading more and more towards the idiom of jazz. I feel that there will be a new word coined because of these rock artists. A word which applies to the jazz musician as well as to the rock soloist. The music is free form today. It is more improvised  
(Continued on page 46)

## What's Happening

By BOB GLASSENBERG

Polydor Records seems to have a truly viable campus promotion department. It now has Gwendolyn on the West Coast coordinating all activities for the west's schools. Phyllis of the East Coast told me that they were still working on a way to divide the country. But that will probably come as the requests for product filter to one place or the other. Gwendolyn's office address is Polydor Records, 8733 Sunset Blvd., Los Angeles, Calif. 90069. Call (213) 657-7750.

★ ★ ★

WHUR-FM will be the new station in the Washington area. It is owned by Howard University, which picked it up last year from the Washington Post Co. and the Post-Newsweek Stations. The FM will be fully commercial and, according to Phil Watson, a former Pacifica Foundation Network general manager and station manager of WHUR-FM, the station will be black-oriented both in music programming and in community affairs. There will also be an AM carrier current station with the same call letters. Watson is quite strong on training new, young students to be air personalities and to acquaint the students with the complete operations at a radio station. Now, they need records and with a potential audience of over two million, they deserve records. Call the Record Department at (202) 636-6166, and chances are you will speak to Andre Perry. All product should be sent to WHUR, WHUR-FM, Howard University, Washington, D.C. 20001. They need all forms of music as well as black music.

★ ★ ★

Picks and Plays: WGSU-FM, State University of New York at Genesee, John Davlin reporting: "Is the Blues," (LP), Otis Spann, Barnaby. . . . WLVR-FM, Lehigh University, Bethlehem, Pa., Jim Cameron reporting: "Together," (LP), Chuck Mangione, Mercury. . . . WSAC, St. Anselm's College, Manchester, N.H., Pat Mathews reporting: "Fantasia Lindum," (LP), Amazing Blondel, Island. . . . WACC, Williamsport Community College, Williamsport, Pa., Ken Collins reporting: "Closer to the Ground," (LP), Joy of Cooking, Capitol. . . . WMUC, University of Maryland, College Park, Sheldon Michelson reporting: "Friends With You," John Denver, RCA. . . . WVBC, Boston College, Boston, Mass., Paul Cuzzi reporting: "Smash Your Head Against the Wall," (LP), John Entwistle, Decca. . . . WECB, Emerson College, Boston, Gary Berkowitz reporting: "Long Ago and Far Away," James Taylor, Warner Bros. . . . WCCR, Camden Community College, Blackwood, N.J., Dave Bleiler reporting: "Cahoots," (LP), Band, Capitol. . . . WTSC-FM, Clarkson College, Potsdam, N.Y., Mark Smith reporting: "The Morning After," (LP), J. Geils Band, Atlantic. . . . WSUA, State University of New York at Albany, Eric Lonschein reporting: "Stark Naked," (LP), RCA. . . . WVBR-FM, Cornell University, Ithaca, N.Y., Edison Nesfield, reporting: "Theme From Shaft," Isaac Hayes, Enterprize. . . . WAER, Syracuse University, Syracuse, N.Y., Tony Yoken reporting: "Minnows," (LP), Mark Bennow, A&M. . . . WDFM, Penn State, University Park, Ray Mushcamp reporting: "Rockin' the Fillmore," (LP), Humble Pie, A&M.

WLPI, Louisiana Tech, Ruston, Stuart Neal reporting: "B.B. King in London," (LP), B.B. King, ABC/Dunhill. . . . WREK-FM, Georgia Tech, Atlanta, Greg Diddy reporting: "High Low and In Between," (LP), Townes Van Zandt, Poppy. . . . WEAR, University of North Carolina, Chapel Hill, Randy Crittenton reporting: "Hookfoot," (LP), Hookfoot, A&M. . . . WEKU-FM, Eastern Kentucky University, Richmond, Hal Bouton reporting: "Jonathan Edwards," (LP), Jonathan Edwards, Capricorn. . . . WECU, East Carolina University, Greenville, N.C., Larry Fitzgerald reporting: "Long Haired Lady," Paul McCartney, Apple. . . . WVVS-FM, Valdosta State College, Valdosta, Ga., Bill Tullis reporting: "Rough and Ready," (LP), Jeff Beck, Epic. . . . WVSU, Samford University, Birmingham, Ala., Rish Wood reporting: "You," (LP cut, Harmony), Three Dog Night, ABC/Dunhill.

WAYN, Wayne State University, Detroit, Bob Wunderlich reporting: "Step Out," (LP cut, People Like Us), Mamas and Papas, ABC/Dunhill. . . . WFAL, Bowling Green State University, Bowling Green, Ohio, Frank Mramor reporting: "Happiness," Lodi, Mowest. . . . KVPC-FM, Parsons College, Fairfield, Iowa, Ted Wolff reporting: "Hound Dog Taylor and His House Rockers," (LP), Alligator. . . . WAMU, American University, Washington, D.C., Bruce Rosenstern reporting: "Lost in the Ozone," (LP), Commander  
(Continued on page 48)

### Grant to Set Up TV Workshops

SAN FRANCISCO — The National Center for Experiments in Television has been granted \$300,000 from the Rockefeller Foundation to help establish working and training relationships between center artists/technicians and members of the academic community. The Corporation for Public Broadcasting will act as fiscal agent for the grant.

The new grant will finance the establishment of Center workshops on campuses throughout the U.S. The first such workshop has already begun operation at Southern Methodist University, Dallas. It is

directed by David Dowe, a former public television intern at the Center. Two more workshops will be established this year at other institutions.

The Center's research will be made available to a larger group of video experiments this year through a series of "electronic notebooks," or videotaped manuals containing experimental data and theoretical and technical information.

This project was started in 1967 through the KQED Experimental Project for artists and professional broadcasters.

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## Tape Cartridge

### UK AUTO FIRM INTROS AUTO/HOME UNIT LINE

LONDON—Chrysler (UK) is introducing its own line of automotive and home 8-track and cassette players here, beginning with an auto cartridge unit to sell at about \$95.

The equipment is being manufactured for Chrysler in Japan. The first player, model C1ST8, is an in-dash unit with a power output of four watts per channel.

Speakers will be marketed as an accessory item by Chrysler at about \$13 a pair. Initial marketing plans call for the automotive company to sell between 5 to 7,500 units during the first year.

Chrysler's initial effort in the automotive field about a year ago was with Motorola, but the player has been dropped in favor of the C1ST8.

The company is continuing its program of selling prerecorded tape in about 100 of its 200 dealer showrooms in the UK.

Originally Chrysler dealerships were supplied by Ampex, but Mike Hodgkinson, accessory development supervisor for Chrysler, negotiated terms whereby automotive dealers purchase tapes direct from record companies.

Dealerships are responsible for ordering, marketing and promoting music titles. "It's the software that sells the equipment," Hodgkinson said. "Tapes are, in fact, a leader's biggest sales aid for equipment."

To prove his case, he reports that one dealer is now selling more than 300 tapes a month, a better turnover than many record shops.

Chrysler decided to support 8-track in its initial marketing thrust "because it was the direction the auto tape market was going in," Hodgkinson said. "At the time the company first considered cartridge and cassette, the reproduction quality of cartridge was superior to the cassette."

However, the firm is now planning to market its own auto cassette unit which will subsequently lead to dealerships stocking prerecorded cassettes.

Future product will be combined automotive cassette and cartridge/radio models and home equipment, all marketed under the Chrysler brand.

### Alltapes Opens Retail Stores

By BRUCE WEBER

CHICAGO—The recent enthusiasm of distributors-rack merchandisers expanding into the retail field has spread to Alltapes.

The company is opening a 1,800-square-foot tape-record-electronic equipment store, Music Seller, in Milwaukee, Wis., Nov. 25.

It has been test marketing a retail store program by leasing a department in Appleton, Wis. Alltapes has plans of expanding its retail operation "but very cautiously," said Ron Hughbanks, general manager.

The company is also broadening its scope in several other areas.

It will be supplying prerecorded tapes, records, blank tape, disk and tape accessories and display racks to 13 midwest Turnstyle Department Stores, a division of Jewel Companies.

It will also supply prerecorded and blank tape to Pacific Stereo, a 10-store chain based on the West Coast. Alltapes distributes Ampex blank tape.

To accommodate its expansion program, Alltapes has moved to a larger warehouse facility in Chatsworth, Calif. It also has warehouse-shipping points in Chicago, Dallas and Madison Heights, Mich., a suburb of Detroit.

According to Hughbanks, the company's prime marketing thrust

(Continued on page 36)

### 4-Channel Adaptor Sales Encourage Retail 'Q' Hope

LOS ANGELES—Four-channel systems are picking up momentum at retail, but it is the various decoding systems which can be added to standard stereo units that are introducing most consumers to the quadrasonic concept.

Most dealers report growing consumer interest in complete 4-channel systems, although most says they plan to "phase into the 4-channel market through the use of decoders."

At the same time, continuous quadrasonic demonstrations are being conducted, sound rooms are being set up, and retailers are aiming promotions both at the average consumer and the audiophile.

In short, dealers want to get 4-channel into the home through decoders and then switch to complete systems in the future.

One buyer for a discount-department store chain was particularly enthusiastic about the role adaptors are playing in the future of quadrasonic.

"We are doing very well with adaptors, both matrixed and derived," he said. "Many people are buying these to introduce themselves to 4-channel without making a large investment. In turn, we're selling extra speakers and, in some cases, amplifiers as a result of this."

The buyer estimates about 35 percent of his business will be in 4-channel by this time next year. "Before that happens, however, manufacturers have to develop a non-confused system and must appeal for a unified direction. We also need more software, both in cartridge and disk."

Jay Schwab of Sam Goody's in New York agreed. "We're selling discrete (Pioneer) units, adaptors and our speaker sales are up 25 percent."

According to Schwab, Goody's

is not jumping into 4-channel. "We're phasing in with adaptors, getting the extra speakers into the consumer's home and giving him a taste of 4-channel. Later, when we feel the time is right, perhaps around the beginning of the year, we will emphasize the 4-channel units themselves."

Whether sales are in decoders or in complete systems, retailers agree 4-channel is going to play a major role in the future of tape and audio, perhaps a lot sooner than many people expected.

## Standard Radio Coup Scored

LOS ANGELES — At first glance, nothing could have seemed more routine.

One company acquiring another with the survivor calling all the shots. It has happened many times before. It will happen many times in the future.

However, what transpired between Joe Tushinsky, president of Superscope, and Standard Radio

Corp., Japan, was, in the words of a Wall Street analyst, "a coup for Mr. Tushinsky."

Here's what happened:

Superscope, which distributes Japanese-manufactured Sony tape recorders in the U.S., has finalized the acquisition of Standard Radio, producer of amplifiers and tape recorders and supplier of moderate-priced stereo products to

Marantz Co., a subsidiary of Superscope.

"Tushinsky's coup," according to the analyst, centered on the Japanese government allowing a foreign corporation (Superscope) for the first time to obtain a 50 percent share of a publicly listed Japanese company. The Japanese government had to approve the buy-in.

Superscope said its purchase of 5.6 million shares of Standard Radio for an undisclosed sum will give it worldwide distribution rights for most of Standard's audio and TV products.

Officials at Standard Radio said the agreement required it to double its capital to \$1.7 million and called for distribution of its stereo amplifiers, under the brand name of Marantz, in the U.S. and Europe by Superscope's sales network.

Superscope declined comment on proposed marketing agreements with Standard. Earlier, though, Tushinsky had said that Superscope didn't intend to market Standard's tape recorders in the U.S.

Sony recently filed suit in Los Angeles Federal District Court

(Continued on page 36)

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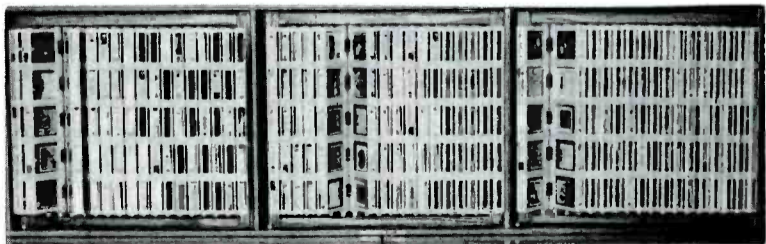
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### Reliance Adding 3 Tape Binders

NEW YORK—The audio-visual packaging division of Reliance Folding Carton Corp., Forest Hills, N.Y., has introduced three cassette accessories.

Model CA2-6N binder holds six cassettes in two trays, each with three snap-in compartments. It lists at \$2.55.

Model CA2LL-6 holds up to six cassettes and has a three-ring metal binder built in. It lists at \$3.55. Model CA2LL-12, at \$4.45, holds up to 12 cassettes and has a three-ring metal binder built in.



## International Tape

LONDON—The Dixons photographic chain, which sells both prerecorded tape and equipment in over 120 outlets, is marketing special cassette titles for the holiday season. The tapes are Herb Alpert's Christmas Album, duplicated by Precision Tapes, and a compilation program from CBS (of Johnny Cash, the New Christie Minstrels, Joan Baez and Johnny Mathis.) Neither of the cassettes will go in general release. . . . Rank Audio Products is distributing Akai's line of players in the UK. . . . Radiomobile has added a low-price 8-track auto player to its line. . . . The Dixons chain reports that its tape sales have "picked up dramatically" during the past few months. Brisk sales also are reported in hardware, where the company offers its Prinzsound line of nine cassette players. Dixons plans to add an auto cartridge unit next month. The company also markets two blank cassette lines: Prinzsound in 60, 90 and 120-minute lengths and the Buccaneer brand, an economy line, in 60 and 90 lengths.

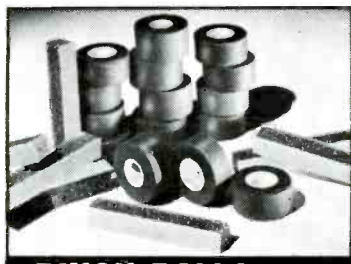
## J.C. Penney Marketing 4-Channel Home Unit

NEW YORK—The J.C. Penney Co. is marketing a discrete 4-channel cartridge home player under its Penncrest brand at \$249.95.

The unit, model 1760, is part of a six-player stereo equipment line and is the forerunner of a total line of quadrasonic equipment planned by the retailer.

Robert Reynolds, a member of Penney's engineering division, said the company will introduce a second 4-channel player with a built in matrix and FM radio in early 1972. Other units will be added as the volume for 4-channel grows.

The Penncrest line also includes model 6661 cassette recorder with AM-FM radio and BSR record changer at \$199.95 with speakers; model 1701 three-piece 8-track system with AM-FM/FM stereo tuner at \$119; model 1981 cassette player with AM-FM/FM stereo tuner-amplifier and a BSR record changer at \$299.95; model 1900 8-track deck with AM-FM/FM stereo tuner and an automatic changer at \$159.95; and an automatic six-cassette changer that offers up to six hours of continuous music.



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## Jones Sees Greater EMI/Cap Share

LOS ANGELES—By his own admission, George Jones, manufacturing and engineering vice president of Capitol Industries, is a conservative in a swinging (record and tape) industry.

But, according to corporate executives at both Capitol and EMI Ltd., which owns 70 percent of Capitol Industries, Jones has valid credentials.

With his company's blessing, Jones has become fully involved with the tape industry in general and EMI Ltd., in particular. He is chairman of EMI's new international marketing company, EMITAPE Inc., Glenbrook, Conn.

In straight talk, Jones feels it is time for EMI and Capitol Industries (Capitol Records and Audio Devices) to "actively and more aggressively pursue the sale of audio and video tape and sound products throughout the world."

He makes no secret of the fact that the company, corporately speaking, is committed to making a significant thrust in the tape industry. "Our forecasts, sales, marketing and budget objectives indicate our purpose is to gain our share of the tape market, especially in the consumer, duplicator and recording studio fields," Jones said.

Quietly and efficiently Jones has built a tape team, EMITAPE (U.S.) and EMITAPE (U.K.), to construct a worldwide organization to sell the EMI, Capitol and Audio Devices family of products. (Billboard, Oct. 23.)

EMI's world network of companies now will be used to market and concentrate on audio products. To put muscle into the plan, warehousing has been established in four countries; Glenbrook, Conn.; Hamburg, Singapore, and Hayes, England, and manufacturing facilities in Glenbrook and Hayes will be expanded.

"There is absolutely no reason why we can't use our worldwide name to gain a bigger share of a blossoming tape market," Jones said.

"We have extensive marketing reports to indicate that tape is becoming a rapidly expanding communications tool, and the time is fast approaching to make a major dent in that market," he said.

(EMI is the world's largest recording organization. About one out of every five records sold in the world comes from an EMI company. It actively markets in 38 nations.)

In the course of creating a new image on the tape industry—worldwide—Jones also feels "we should develop our image as a technical innovator as well."

EMI and Capitol Industries are working to develop capability in videotape, high-output oxides for cassettes, and other technological advances. "Our labs in the U.S. and the U.K. are determined to make a mark in the industry," he said, "and we are giving them an opportunity to do just that."

EMI's Hayes manufacturing facility is producing a pilot run of half-inch videotape, and both production plants (Glenbrook and Hayes) are working on high-output oxides, according to Jones. (Audio Devices has halted production of its half-inch videotape in Glenbrook to concentrate in other tape areas.)

"Frankly, our posture in tape may have been conservative," Jones said. "That's changed. We're coming out swinging."

It seems, the tape industry no longer will be able to label EMI a "sleeping tape giant."

## GRT Biblical LP Rights by Oak

SAN FRANCISCO—The recent display of renewed consumer enthusiasm in religious music has sent GRT Music Tapes in pursuit of Ray Ruff, president of Oak Records.

In turn, Ruff has turned down a half-dozen offers from record companies and a large advance from a tape duplicator for licensing rights to "Truth of Truths," the contemporary rock opera based on the Old and New Testaments.

Instead, he licensed GRT Music Tapes "to bring the project home" in Canada and the U.S. GRT of Canada Ltd. has record and tape rights on the project and all future product from Oak Records, while GRT Music Tapes has only tape rights in the U.S.

"I guess some record people would think I'm crazy to license one tape company (GRT Music Tapes) when a competitor has offered an advance five times larger," said Ruff, who produced "Truth of Truths."

"When we licensed GRT," he said, "our concern was marketing. Fortunately, we didn't need 'front money' to keep our doors open." Oak Records and its parent company, Lone Star Records, are financially supported by a consortium of Texas investors.

In addition to GRT's 16-man sales force, Ruff's project is being guided by Dave Chackler and Jack Nelson in sales and promotion.

## Tape Happenings

A&L Distributors, Philadelphia, held its annual dealers meeting in New York, Al Melnick, president, said five manufacturers participated in the session, including Ampex Stereo Tapes, Hitachi Sales Corp., TDK Electronics, Wollensak/3M and Advanced Technological Concepts. . . . Electrodyne, North Hollywood, Calif., has introduced a combination quadrasonic pan pot and channel selector in a plug-in module, model SML-516094P. The unit utilizes lever-rotary switches for main channel selection in 16-track recording applications. . . . Cartapes, Chatsworth, Calif., has introduced two car radios, including model CTI-333X FM/FM stereo multiplex at \$89.95.

## Toyo Releases 3 8-Track Units

LOS ANGELES — Toyo has introduced three tape units, including an 8-track player/recorder with AM-FM receiver, model 665, at \$209.95.

Model 665 is also available separately as model 335 at \$99.95. Model CS-300 is an 8-track auto/boat player at \$49.95.

## Home Player Race

Continued from page 32

play of its quadrasonic units, since Phillips doesn't see any market now. "We have prototypes," he admits, but there isn't enough music, and those 4-channel units already on sale are a high-ticket item."

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## Ling Expected to Utilize Theory Of Redeployment With Transcon

• Continued from page 1

But what happened to Transcontinental Investing (before James J. Ling) happened to other companies painted with the conglomerate brush: the recovery in stock prices from 1970 lows has been on the puny side.

It isn't a secret that many diversified companies were (and are) feverishly working to bail out of unwanted entertainment and leis-

ure-time divisions in an effort to revive their sagging fortunes.

Transcontinental, generally considered to be a mini-conglomerate in real estate (hotels, apartments), became a strong factor in entertainment (records, tapes, rack jobbing and distribution) in 1967 when it purchased seven racks doing more than \$100 million of volume.

But it is still unclear whether it will be able to translate the

volume into significant profit margins because of the nature of some of the tape and record businesses acquired.

It has been stated by several securities analysts that Transcontinental acquired a handful of rack jobbers in 1960 to build a large volume in a hurry, but they were bought with inadequate analysis.

Robert K. Lifton, president of Transcontinental, has unloaded one unwanted division, (Sol) Hurok Concert, Inc., this year to Tomorrow Entertainment, Inc., a subsidiary of General Electric Corp.

Transcontinental acquired the Hurok group in February 1969 for an undisclosed amount of cash and other considerations. Terms of the planned transfer to GE's subsidiary weren't disclosed.

(According to an executive of Transcontinental, Lifton had intended to expand Hurok's activities into other areas of the entertainment world, but then decided to concentrate its attention on the sale of phonograph records and tapes.)

The sale of Hurok Concerts and the company's Ohio Bank to Central National of Cleveland will eliminate \$9 million in debt and generate more than \$500,000 from dividend-paying preferred to be issued in exchange. The benefit will more than offset bank profits lost, feels Arnold Bernhard & Co., Inc.

Like many companies, Transcontinental has been on a financial roller-coaster.

For example:

When Transcontinental began trading on the Big Board (Sept. 1969), Lifton said he expects 1969 earnings to rise to about \$8.8 million, or \$1.10 to \$1.15 a share, from year-earlier net of \$6 million, or 80 cents a share (excluding extraordinary income.) Sales were estimated at \$125 million, up from 1968's \$100.3 million.

Lifton then predicted another year of rising sales and earnings in 1970, with net climbing to \$1.45 or \$1.50 a share on volume of approximately \$150 million.

What actually happened was this:

Transcontinental recently reported a five-month (Jan. 1 to May 30) loss of \$4.87 million and a 1970 loss of \$5.59 million which it attributed primarily to reserves and nonrecurring expenses in the Transcontinental Music Corp.

There was no comparative figures available for the five-month period, but 1968 net income was \$6,501,000, or 77 cents a share. The firm's finance and real estate operations were profitable for the last 17 months.

It reported a first quarter net loss to \$1,363,000 from \$2,664,000 a year ago. Gross through Aug. 31 was \$22,674,000 from \$22,900,000. Earlier figures are restated since the company changed its fiscal year from Dec. 31 to May 31.

According to Bernhard & Co., Transcontinental is emerging from a chaotic period of uncertainty and confusion in its record and tape-rack jobbing operation. (The largest of the company's businesses, Transcontinental Music's 1970 volume was about \$90 million.)

"After three relatively encouraging years from an earnings point of view, Transcon Music's operations began to go out of control in 1970," the report states.

Management indicates that the large losses taken in certain periods are fully sufficient to cover what it has described as "an unreconciled gross margin decline" at Transcontinental Music.

Despite the losses, Transcontinental's financial position has not deteriorated, believes Bernhard & Co. "Net worth is virtually unchanged at year-end 1970 vs. 1969. Our 1974-76 projections are tentative. We have assumed sales growth for the Transcontinental Music operation in line with the

(Continued on page 31)

## 8-Track Surges in UK; Could Overtake Cassette

LONDON—Unless there is a sharp reversal of current sales trends, 8-track is set to overtake cassette as the primary prerecorded tape system in the UK.

As recently as a year ago, cartridge sales in the UK were minimal. Since then, however, the growth of 8-track has been astonishing.

Companies that were forecasting "limited sales" in 8-track 12 months ago are now reporting that sales of cartridge are running neck and neck with cassette. In 1970, about 1 million prerecorded cassettes were sold compared with only 300,000 cartridges.

While it is difficult to pinpoint why the cartridge turnaround, the growth of the automotive tape market together with a sharp increase in the amount of 8-track equipment available in the UK are two of the biggest factors for the sudden surge in 8-track sales.

With every major auto manufacturer, except General Motors, which has supported cassette, already or about to become involved in 8-track in the UK, it is no wonder that so much importance is

being attached to the automotive market.

Another factor is equipment. While established hardware suppliers like Musitapes, Golding Audio, Metrosound, Radiomobile and Motorola are building their lines, major Japanese manufacturers, like Sony, Toshiba and Hitachi, are now producing 8-track players for both car and home.

"Business never has been better, particularly in 8-track," said Richard Jagubowski, United Artists promotion manager. "The motor market has definitely led to increased cartridge sales."

Philip Ashworth, managing director of Musitapes, estimates there are only about 75,000 cartridge units in the UK, "yet equipment owners are buying between 8 to 12 tapes a year, considerably more than cassette owners."

Roy Tempest, pop product manager of Philips, said "we are certainly worried by the growth of 8-track in the UK and are watching the situation closely. One of our biggest problems is that the cassette system is a record concept and many people are buying cassette equipment to record their own music."

## Distribution Web Opens Retail Stores' Skein

• Continued from page 34

will be to develop more business in the major mass merchandising outlets, including specialty locations. Alltapes already services Olson Electronics, a nationwide chain of electronic stores.

Two factors are pointing to Alltapes' expansion spurt, Hughbanks feels. "The business turnaround is certainly on the horizon, and solving of the tape bootlegging dilemma is going to mean additional prerecorded tape volume."

He has already noticed an increase in business in Dallas and Detroit, where state laws are being strictly enforced, and in other cities where new legislation has been enacted.

"Between the state laws and the new federal act, I believe we have gone a long way in licking tape piracy. I hope retailers, for example, are now panicked out of stocking illegal tape," Hughbanks said.

**Feels 'Q' Perk**

An additional spurt in business will come from quadrasonic, he believes. "We're making 4-channel tapes available as fast as we can receive product from record man-

ufacturers and tape duplicators.

"A problem, however, is getting enough 4-channel titles. We simply need more software. There's enough equipment in the pipeline for software manufacturers to start turning out more product."

Although the executive believes the 4-channel market will be eventually in 8-track, "there is an increase of quadrasonic open reel business because of tape availability."

## Superscope Scores

• Continued from page 34

asking clarification of its distribution contract with Superscope in the event Superscope began marketing Standard's tape recorders in the U.S.

Standard Radio, which exports about 80 percent of its production, has annual sales of about \$33 million. According to an official at Japan's Ministry of International Trade and Industry, business at Standard has been decreasing because of the dollar-yen crisis and Lear Jet Stereo canceling an export contract for car stereos.

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TOP  
**Billboard** **Tape**  
**Cartridges**

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.)
1	2	<b>SANTANA</b> Columbia (CA 30595; CT 30595)
2	1	<b>SHAFT</b> Soundtrack/Isaac Hayes, Enterprise/MGM (EN8-2-5002; ENC 2-5002)
3	3	<b>EVERY PICTURE TELLS A STORY</b> Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
4	4	<b>IMAGINE</b> John Lennon, Apple (8XT 3379; 4XT 3379)
5	6	<b>TEASER &amp; THE FIRECAT</b> Cat Stevens, A&M (8T 4313; CS 4313)
6	5	<b>TAPESTRY</b> Carole King, Ode '70 (A&M) (8T 77009; CS 77009)
7	7	<b>CARPENTERS</b> A&M (8T 3502; CS 3502)
8	8	<b>EVERY GOOD BOY DESERVES FAVOUR</b> Moody Blues, Threshold (M24805; M24605)
9	9	<b>RAM</b> Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375)
10	16	<b>HARMONY</b> Three Dog Night, Dunhill (GRT & Ampex 8022-30108; 5022-30108)
11	11	<b>BARBRA JOAN STREISAND</b> Columbia (CA 30792; CT 30792)
12	10	<b>WHO'S NEXT</b> Who, Decca (6-9182; C73 9182)
13	12	<b>BLESSED ME</b> Joan Baez, Vanguard (J86571; J56571)
14	14	<b>(For God's Sake) GIVE MORE POWER TO THE PEOPLE</b> Chi-Lites, Brunswick (Ampex M 84170; M 54170)
15	15	<b>MASTER OF REALITY</b> Black Sabbath, Warner Bros. (Ampex M82562; M52562)
16	17	<b>RAINBOW BRIDGE</b> Jimi Hendrix/Soundtrack, Reprise (Ampex M82040; M52040)
17	13	<b>SOUND MAGAZINE</b> Partridge Family, Bell (Ampex M86064; M56064)
18	19	<b>GOING BACK TO INDIANA</b> Jackson 5/TV Soundtrack, Motown (M 742 F; M 742 C)
19	18	<b>BARK</b> Jefferson Airplane, Grunt (P8 FT 1001; PKFT 1001)
20	22	<b>JESUS CHRIST SUPERSTAR</b> Various Artists, Decca (6-6000; 13-6000)
21	20	<b>WHAT'S GOING ON</b> Marvin Gaye, Tamla (T81310; M75310)
22	24	<b>CHER</b> Kapp (Ampex M83649; M53649)
23	25	<b>MUD SLIDE SLIM AND THE BLUE HORIZON</b> James Taylor, Warner Bros. (Ampex M82561; M52561)
24	23	<b>ARETHA'S GREATEST HITS</b> Aretha Franklin, Atlantic (Ampex M88295; M58295)
25	27	<b>GRATEFUL DEAD</b> Warner Bros. (Ampex M81935; M51935)
26	26	<b>WELCOME TO THE CANTEEN</b> Traffic, etc., United Artists (U8323; K0323)
27	21	<b>CAHOOTS</b> Band, Capitol (8XW 651; 4XW 651)
28	30	<b>AQUALUNG</b> Jethro Tull, Reprise (M8 2035; M5 2035)
29	—	<b>PERFORMANCE: ROCKIN' THE FILLMORE</b> Humble Pie, A&M (8T-3506; CS-3506)
30	31	<b>5th</b> Lee Michaels, A&M (8T 4302; CS 4302)
31	29	<b>THE SILVER TONGUED DEVIL &amp; I</b> Kris Kristofferson, Monument (GRT 830679/530679)
32	35	<b>TEA FOR THE TILLERMAN</b> Cat Stevens, A&M (8T 4280; CS 4280)
33	33	<b>SURF'S UP</b> Beach Boys, Reprise (Ampex M86453; M56453)
34	41	<b>LIVE</b> Fifth Dimension, Bell (Ampex M8900; M5900)
35	—	<b>TUPELO HONEY</b> Van Morrison, Warner Bros. (Ampex M81950; M51950)
36	28	<b>DONNY OSMOND ALBUM</b> MGM (GRT 84782; 54782)
37	34	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia (1810 0726; 1610 0854)
38	—	<b>TO YOU WITH LOVE</b> Donny Osmond, MGM (GRT84797; 54797)
39	—	<b>THERE'S A RIOT GOIN' ON</b> Sly & the Family Stone, Epic (EA 30986; ET 30986)
40	32	<b>A SPACE IN TIME</b> Ten Years After, Columbia (not available)
41	40	<b>STICKY FINGERS</b> Rolling Stones, Rolling Stones (M859100; M559100)
42	38	<b>HOT PANTS</b> James Brown, Polydor (8F 4054; CF 4054)
43	—	<b>AT CARNEGIE HALL</b> Chicago, Columbia (CA30865; CT30865)
44	37	<b>TRAFALGAR</b> Bee Gees, Atco (Ampex M87003; M57003)
45	48	<b>LIVE AT FILLMORE EAST</b> Allman Brothers, Capricorn (Ampex M82-802; M52-802)
46	43	<b>ONE WORLD</b> Rare Earth, Rare Earth (R-8-1520; R-75520)
47	44	<b>4-WAY STREET</b> Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
48	42	<b>CLOSE TO YOU</b> Carpenters, A&M (BT 4271; CS 4271)
49	36	<b>POEMS, PRAYERS &amp; PROMISES</b> John Denver, RCA Victor (P85 1711; PK 1711)
50	—	<b>LIVE</b> Buddy Miles, Mercury (MC 8-2-7500; MCR 2-7500)

Billboard SPECIAL SURVEY For Week Ending 11/13/71

# Cartridge TV

## Kodak Bows Videoplayer

LOS ANGELES — Kodak unveils its videoplayer cartridge TV system for the first time Tuesday (9) at a dinner meeting of the Western States Advertising Agencies Assn. at the Ambassador Hotel.

The unit utilizes super 8mm film and plays color and sound motion pictures over a standard television set. The presentation-demonstration of the feasibility model will be made by two Kodak officials, Marvin Hodges and Jay Van Holt, divisional director and sales development coordinator, respectively, of the motion picture and educational markets department.

Richard Goldberg, chairman of Dymat International Corp., which owns the Hollywood Valley Film Laboratory, a local processor of 8mm and super 8mm film, will offer an overview speech as to what the new device means to film.

The videoplayer unit accepts standard Kodak film cartridges and it is possible to feed several TV sets from a single videoplayer.

Among the advantages which Kodak is promoting anent its system are the utilization of existing film libraries, the ease of duplicating super 8mm film in small or large quantities and the availability of film processing labs around the world. The company also notes that its recently developed available light super 8mm film is another plus feature for using a film system.

## Videodisk U.S. Debut in 1972

LOS ANGELES—Mark down April as the date when the AEG/Telefunken videodisk will be shown in the U.S. Demonstrations of the European invention are tentatively scheduled for New York, Chicago, Washington, Houston and locally.

Production units will be available on the German market by early 1973, with the American market receiving its supply by mid-1973.

There will be three versions of the videodisk player. A single play black and white machine will be offered in Europe for \$120-\$125. A magazine case version which plays a single color disk will be offered for \$200, and a fully automatic changer will be sold for around \$400.

The basic material for a disk is an inexpensive type of plastic foil. The reported pressing cost for a seven-inch disk is around 24 cents. Decreasing with large press runs.

The disks have stereo capability and the change cycle on the automatic player is around one second. The disks can hold programming in time lengths of 15, 30 and 60 minutes.

## VCA Obtains Fare For 2 New Series

NEW YORK — Fifty programs from the Anti-Defamation League of B'Nai B'rith and nine shows for office personnel have been acquired by the Videorecord Corp. of America. The ADL programs on human relations are from its 16mm library. The behavioral training course for office personnel is from the Greater Washington Educational Telecommunications Assn. and involves nine half-hour shows. Videorecord does not state into which of the cartridge TV formats it will convert the films.

## RCA SelectaVision Videotape Players Seen by End of '72

By RADCLIFFE JOE

NEW YORK—RCA is expected to release a 3/4-inch videotape SelectaVision player by the end of the year.

The unit, developed to keep RCA in the CTV race after innumerable problems developed in the technology of its holography-type system, is reported to have some compatible features with other tape systems. However, discussions are already underway with other major manufacturers in an effort to come to grips with this problem.

Meanwhile, work is continuing on the original holography concept, an upgraded version of which

was shown to RCA's top brass at a closed door screening held at the company's Princeton, N.J., laboratories during the summer.

It is understood that although production dates on this unit are not as imminent as the video tape version, RCA policymakers have given their approval for continued development and eventual marketing of the system.

To complement its increasingly aggressive approach to the production of consumer-oriented CTV systems, RCA is reported to be building an extensive library of CTV software. Recent reports have the company concentrating on the acquisition of CTV rights to a number of major recording acts in Europe. The estimated budget allocated for the acquisition of software to service the new system is approximately \$50 million.

The RCA SelectaVision units, unlike other competitors working with a tape system, will be developed in playback-only formats, at least, for the time being. Concentration will be primarily on the consumer entertainment market.

## College Slates CTV Degree

PASADENA, Calif. — Televisionary Group Inc. and Azusa Pacific college have agreed to co-sponsor courses in cartridge TV for students interested in acquiring an associate arts degree in this new medium. The course will be available for the 1972 fall semester.

Enrollment in the program is expected to be on an "open university" basis, and will include an estimated five courses or 15 credit hours a semester, with 10 lectures a month in each course.

Approximate cost of the program will be \$500 a semester, a fee which will include the rental of playback equipment.

Televisionary Group is talking with other colleges around the nation in an effort to interest them in the program. Participating colleges will receive \$200 of the overall \$500 charge as their fee.

The plan, according to Televisionary Group, is to obtain accreditation from four colleges in different parts of the country who will offer the two-year associate arts degree.

Training will be dispensed from storefront centers located in the downtown areas of cities with participating colleges. These centers will be run by graduate students.

## Telesette Sets Sights on Shows

NEW YORK—Telesette, Inc., will produce a cooking show, a piano training course and a visual/musical feature, with this initial product being released on the Sony Videocassette system.

Fifteen half-hour shows will comprise the cooking feature spotlighting actress June Graham in major culinary locations. The first program features Sol Chackham at his Cheese Unlimited business here.

"Look Through My Window" is the title for the music program showcasing words and music by Ken Hirsch and Rachel Lampert and the Ken Hirsch Trio. Pianist Burrell will appear in the keyboard training series, whose first title is "First Jazz Piano Lesson."

The company plans a production facility in Houston for industrial and consumer programs.

## Modern Art Museum And Videotape Assn. Sponsor Exhibition

NEW YORK — The Whitney Museum of Modern Art here in conjunction with the Videotape Assn. will sponsor a major videotape exhibition at the museum Dec. 3-15.

The exhibition open to the public is designed to highlight new videotape imagery. It has attracted exhibitors from among cartridge TV software producers, as well as film makers and visual arts artists experimenting with videotape.

Referring to videotape as a new and unique art medium meriting a museum showcase, David Bienstock, curator of film at the Whitney Museum, said that independent artists and producers are using videotape for its technical qualities. This development marks a different attitude about videotape as simply a carrier of information as used by commercial television.

Bienstock notes the result of this bold new experimentation has

been the discovery of wholly new types of images, movements, colors, visual-auditory sensations and feelings of kinetic energy peculiar to the medium.

"The artistic range of videotape has extended beyond all past horizons, and is now evolving in much the same way that rock music did in its metamorphosis," he said. "This historic evolution of the video medium into a sensitive, perpetual art form is analogous to the audio medium where audio tape and sophisticated equipment moved forward the art of sound."

Beinstock points out that with the advent of cartridge TV and the introduction of smaller and less expensive videotape systems for consumer use, many people are beginning to assemble videotape "studios" in their own homes.



# Country Music

## New Stop Disk Owner Hints Direct-to-Dealer Service

By BILL WILLIAMS

NASHVILLE — Tommy Hill, new owner of Stop Records, said he is studying a plan whereby some independent labels would sell directly to retailers, circumventing the distributor.

Hill said he has approached several other independent companies and find they favor his plan. He also has talked to "30 or 40" ma-

nor country record retailers, and they definitely are interested.

"Everywhere it's the same story," Hill said. "Disk jockeys tell us they are playing the records, but find that no distributor is bringing the record to the retailer in the area. Consequently there is no product for the consumer to buy. Distributors have reached the point

where they won't handle any country record unless it's a smash hit."

Hill took over Stop from Pete Drake a few weeks ago in a "trade, swap-out deal." He said he now owns the firm, but gave up its artists to Drake. They include Johnny Bush, the Kendalls, Otis Williams and Drake. George Morgan, whose contract with Stop had expired, already had been signed by Decca.

Hill said Drake was now producing five artists for Capitol and five for Dot, and therefore he could no longer own his label. Hill, who had been vice-president and secretary of Stop, took over. Drake now is placing the former Stop artists with other labels.

Hill said he is trying to sign Doug McClure. He no longer plans to sell stock to 10 or 12 interested parties to raise capital. He then would sign other artists to contracts.

The Stop president also said he is talking to individuals in terms of franchising a string of retail record shops, and feeding product to them the same time it is sent to disk jockeys for promotional air play. They would be set-up in major markets, thus assuring exposure to the consumer to coincide with the play-listing on radio stations.

"This is the only way an independent really has a chance," Hill said.

## BMI Honors PeeWee King

MADISONVILLE, Ky.—A special BMI commendation of excellence has been presented to Pee-Wee King, the country writer and performer who was honored here recently.

Mrs. Frances Preston, BMI vice president, made the presentation during the ceremonies which comprised PeeWee King Day.

Mrs. Preston said, in part, that "King has played a vital role in the making and the performing of our country's songs." She cited several of the songs he has written or co-written with Redd Stewart, and noted appearances on behalf of country music before a committee of the U.S. Senate.

King, with Stewart, aided greatly the early rise of BMI, writing great international hits as "Tennessee Waltz" and "Bonaparte's Retreat."



JAN RAY GARRATT, shown on the staircase of the Country Music Hall of Fame in Nashville, has been named director of public relations for the Country Music Association.

## Rare Bandoneon Album Session Set in Nashville

NASHVILLE — Mario Peralta, Uruguayan-born performer on the bandoneon, is in the process of cutting an album here on his own Rose label, to be sold primarily through the Regency-Hyatt House in Atlanta, where he performed.

Peralta, who has recorded for a number of years for RCA overseas, will use Nashville musicians, do his sessions at Master Sound, and play predominantly country music.

The album will feature his 40-pound accordionlike instrument, which was made in Germany in 1836, and is valued at \$30,000. He also will use woodwinds, violins, cello, violas, acoustic guitar, drums and piano.

Peralta spent 11 years with the Hilton Hotel chain, performing in their clubs around the world. He has recorded albums for RCA in Japan, Italy, and throughout Latin

America. For the past two years he has performed in the Polaris Room of the Hyatt House, and has just signed a new two-year contract for performances there.

RCA will press this first LP and, under terms of agreement with the label, if more than 30,000 of them are sold, he will be put under contract to RCA in this country. Peralta plans to sell the albums after his performances in Atlanta, and distribute others independently throughout the southwest.

Peralta feels that, in recording in Nashville, he should include a strong output of country music in the LP, performed for the first time on his rare instrument. Among other songs the album will include the "Orange Blossom Special," "Help Me Make It Through the Night," and "Loving Her Was Easier." The LP will have concertos, movie theme music, and contemporary tunes.

## Hall, Bare and Dudley Probe Merging of Publishing Firms

NASHVILLE — A proposed merger involving the publishing companies of Tom T. Hall, Bobby Bare and Dave Dudley is in the "talking stage" at this time, and no final arrangement has been reached.

Billboard has learned exclusively that the matter has been turned over to attorneys, with "many hurdles to be overcome" before the settlement can become an actuality.

Hall broke away from Newkeys publishing some months ago and formed his own company. Bare and Newkeys parted company within the past two weeks, and

he, too, has set up his own office. Dudley has had his own company for some time, although he, too, was originally with Newkeys. In recent months he has been under the exclusive management of Chuck Eastman, and that also is being negotiated.

The three writer-singers, all close friends, have been talking about a merger for some time, and only recently turned the matter over to a mutual attorney to try to work out existing legal problems. If they can be overcome, the merger will take place. If not, there will be other conclusions attempted.

## Nashville's Peak Music Award To Billboard's Bill Williams

NASHVILLE — The Mayor's "Metronome Award," given to the individual who "has contributed most to the music industry in Nashville during the past year," was presented on stage at the "Grand Ole Opry" to Bill Williams, Billboard's country editor.

The shocked recipient was cited for his "full coverage of the news, his work to help bring together the music community in Nashville, his work as vice president and national trustee of NARAS, his work as director of the Country Music Association, and for his part in formation of the Communications Arts Council, bringing together the music industry and other areas of city civic activity."

Mayor Beverly Briley, who presented the award, also mentioned the fact that Williams voluntarily teaches classes on behalf of NARAS at Middle Tennessee

State University, and his work with "all musical organization," as well as his "general contributions to civic life."

Past recipients have been Owen Bradley, Chet Atkins, Wesley Rose, and Mrs. Jo Walker.

## Clement Adds to Publishing Set-Up

NASHVILLE—L. Allen Reynolds, former Memphis banker, has been named vice president and general manager of Jack Music, Inc.

Dickey Lee, another Jack music writer and former associate of Reynolds, moves into the organization in the era of writer relations and as special liaison with top outside producers and artists. Robert Webster remains in the post of general professional manager. (Continued on page 48)

## Jack Barlow "Catch The Wind" A Double Chart Hit

Jack Barlow's "Catch The Wind" is a song that is on the Country charts and could easily be on the Pop charts as well.

The powerful production, lyrics and voice, make this a strong candidate for song of the year.

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## "Catch The Wind"

t/w "Tonight I'm Wantin' You Again"

DOA-17396

Produced by M.G.B. Productions  
(Exec. Producer) Ricci Mareno

Written by Ricci Mareno & Jerry Gillespie  
Published by Terrace Music, Nashville, Tenn.



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Eric Saxon—Chalice

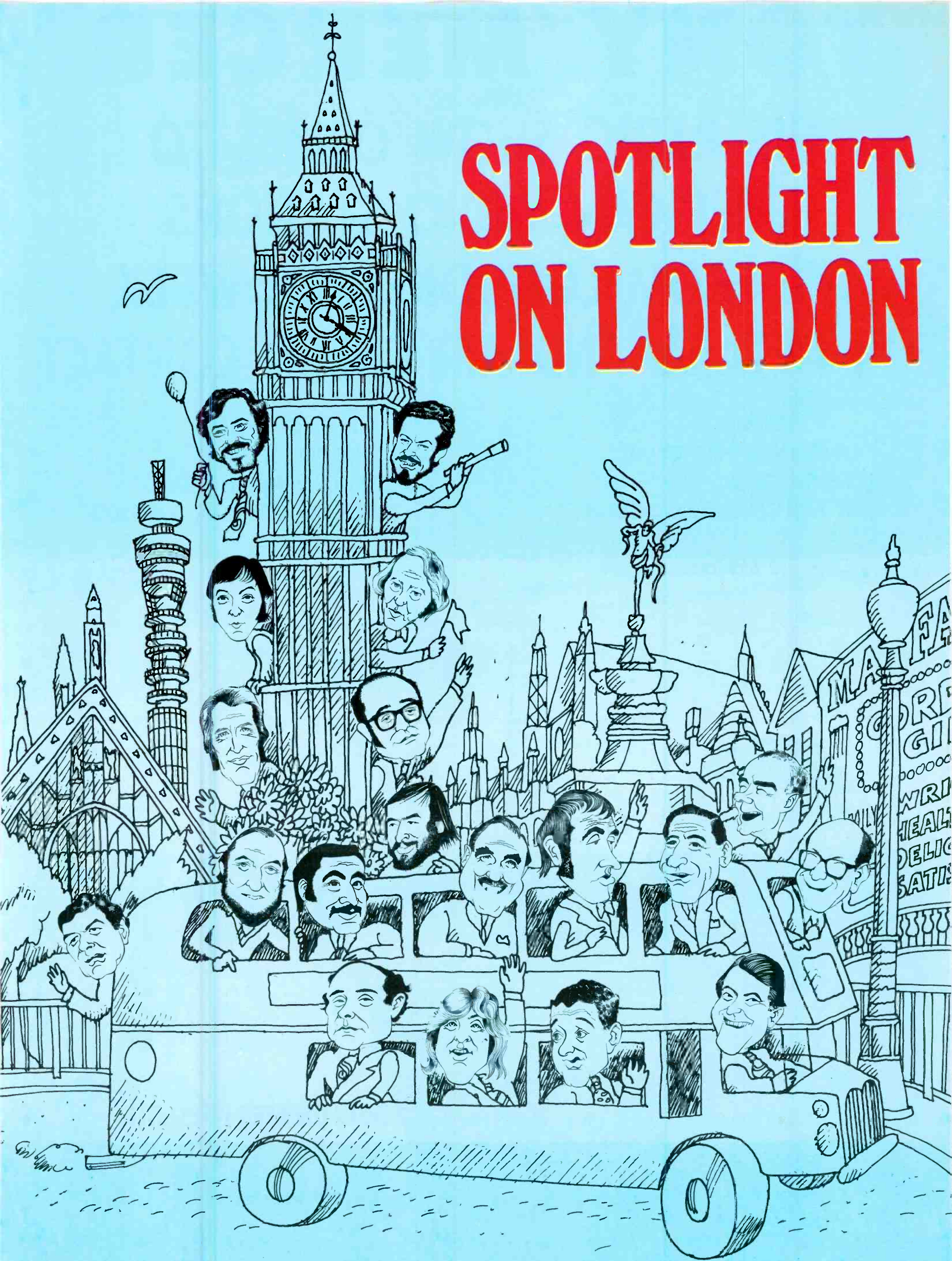
"LETTER EDGED IN BLACK"—Tiny Tim—Vic Tim  
"THE BALLAD OF ATTICA PRISON"—Tiny Tim—Vic Tim  
"GROWING UP"—Freddie Stafford—Musical Spin  
"I ALREADY KNOW"—Wanda Jackson—(Capitol)  
"ONE HEART TO GIVE"—Vic Chandler—Rush Records  
"HARD DRIVING MAN"—Ronnie Bell—Bellron  
"I'M STILL WAITING"—Diana Ross—(Motown)  
"HOLD ON TO YOU"—O.J. Smith—Soul West  
"LOVE ME LIKE YOU LOVE ME NOW"—Debbie Sadler—MBS  
"ONE MORE"—Gene Tyndall—Twilight  
"SLOWLY"—Ronnie Bell—Bellron  
ALBUM OF THE WEEK—  
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Bob Yarborough—Sugar Hill

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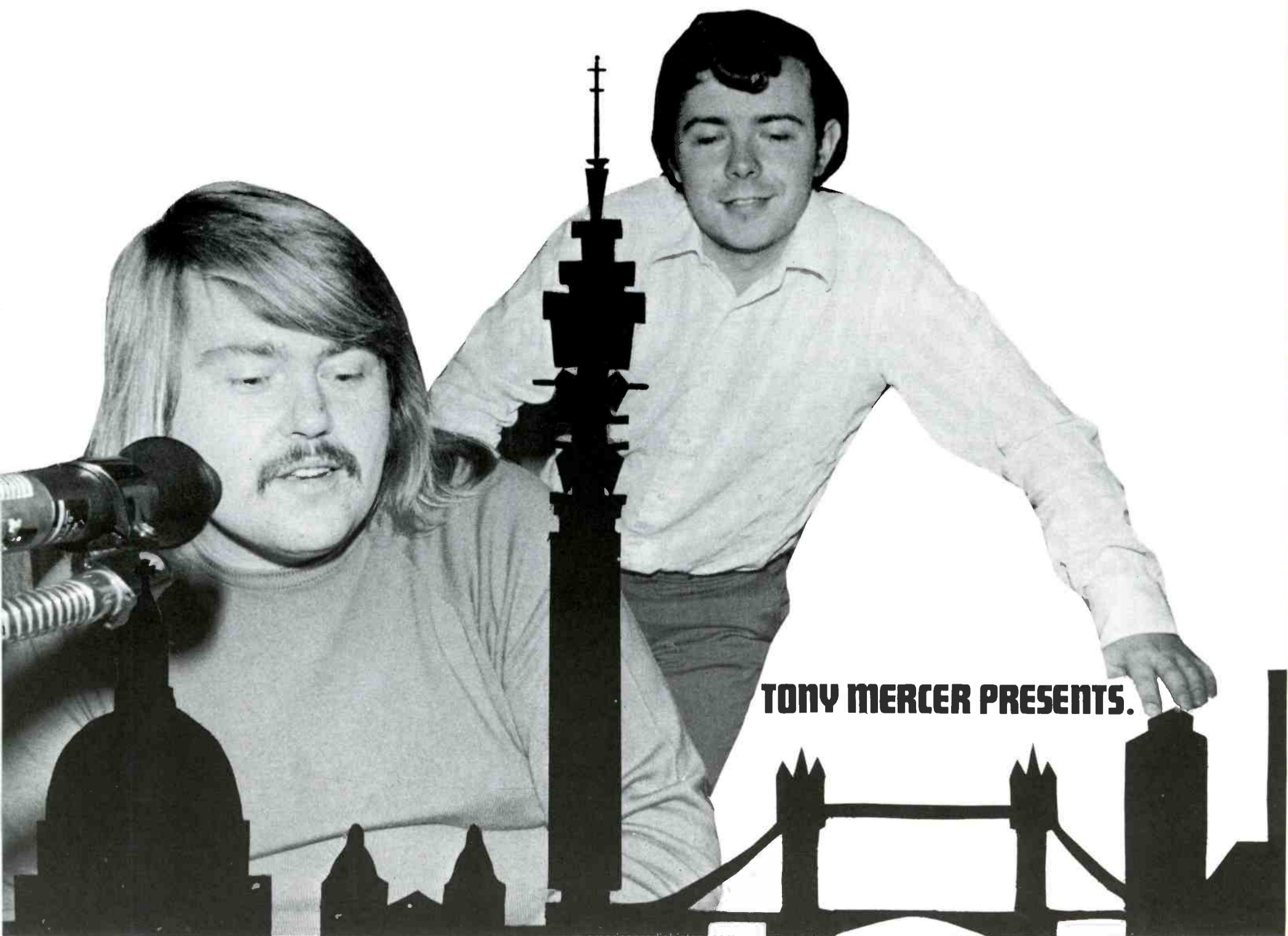
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# RADIO IN LONDON

by Rob Partridge



Tony Mercer, Disk Jockey



Peter Redhouse, Radio London



Alan Keen, Radio Luxembourg

London is the center of British radio. The British Broadcasting Corporation, with its vast headquarters in London's West End, has virtually monopolised the nation's airwaves since its formation in the 1920s. It is a monopoly about to be challenged.

The initial changes in British broadcasting came about with the pirate radio stations during the early 1960s. Transmitting from small ships anchored off the British coastline, pirate radio gave a dynamic transfusion of energy and excitement to what was previously a rather staid medium.

The pirate stations played an increasingly significant role in the rise of British pop music. Not limited by needletime, as the BBC was, the pirate ships transmitted pop music throughout the day, giving much needed exposure to new and unknown groups.

The stations however, were virtually beyond control. The established stations such as Radio London and Radio Caroline were joined by an increasing number of small stations, creating anarchy on the airwaves. The solution was taken in 1967 when the Labor government introduced the Marine Offences Act which effectively banned offshore stations.

The ships had proved there was an enormous listening audience for a pop channel and subsequently the BBC, retaining its virtual monopoly, created Radio One, a day-time pop network designed to cater for the pirate ship audience.

The BBC however, is about to be challenged again, this time by legitimate commercial radio. In March this year the Conservative government introduced a White Paper outlining its proposals for the formation of commercial radio—to be implemented probably in 1973. About 60 local commercial stations are to be created throughout the country, many competing with the already existing BBC local stations. The White Paper stated: "For London, medium wave frequency channels for more than one station can be found."

It is too early to say who will operate the London stations, although since the early sixties over 400 radio companies have been established throughout the country in anticipation of land-based commercial radio. The Government however, has proposed that local newspapers will have a right to acquire an interest in the stations, and Beaverbrook Newspapers, owner of the London Evening Standard, has already formed a commercial radio company.

The programme content of the new stations is one of the major worries for potential owners. The White Paper stated: "The stations will be expected to combine popular programming with fostering a greater awareness of local affairs and involvement in the community." This would suggest that all-day music stations have been ruled out.

The White Paper further states the possibility of the two London stations competing with each other, one specialising in news and the other in music. Most British advertisers feel that an all-news station has a limited potential.

The BBC however, is seemingly unworried about the advent of commercial radio. The Corporation's local station, Radio London has been on the air for just over a year, broadcasting exclusively on FM. Said David Hobbs, a spokesman for the station: "We don't know what the commercial stations will be like, but we won't change our programmes to compete with them."

Radio London is non-commercial. The station does not rely on advertising support for its revenue and so the need to compete with commercial radio is minimal.

The BBC opened the first of its local radio stations in 1967. The stations are orientated towards becoming integral parts of each community and the emphasis is always on providing a local service.

Radio London opens each weekday morning at 6.45 with a programme called Rush Hour, which provides Londoners with traffic reports, local news items, sports announcements, records and interviews with celebrities visiting the city. The programme continues until 9.30 when Radio London's day time programmes start with Down Town.

Throughout the day Radio London continually emphasises the fact it is a local service. The station has an excellent local news service, provided by outside journalists and two radio cars. Londoners are encouraged to participate in programmes, especially Argument which started four months ago and which has subsequently built a sizeable audience. The programme discusses any topic causing concern in London and invites listeners to telephone the station to put questions to decision-making officials and experts in the studio.

The primary drawback with Radio London however, is that it is

limited to FM. The majority of British radio sets are not equipped for FM and so the station's potential audience is severely reduced. Plans are being made however, to give the station medium wave support in the future. The government decision on the introduction of medium wave for local radio is likely to be at the same time as the commercial stations start broadcasting.

Radio London operates with a staff of 46, including engineers, secretaries, freelance journalists and announcers. The station started by producing six hours of programmes a day which, in a year has doubled.

One of the primary reasons for Radio London's increase in programme output has been the introduction of open-ended programmes each weekday evening. An innovation in British broadcasting, none of the programmes has a set time to end.

Radio London broadcasts a jazz programme on Monday evenings; a progressive show called "Breakthrough" on Tuesdays; a reggae programme on Wednesdays—the only programme on British radio devoted to West Indian music; a classical programme on Thursdays and a country & western programme followed by a progressive show on Fridays.

Station manager Peter Redhouse has complete autonomy to decide what the station broadcasts. It can however, link up with the BBC national network to avoid excessive needletime problems.

Needletime is an agreement between the BBC and Phonographic Performance which restricts the Corporation to a limited number of hours each week for broadcasting records. Local radio stations are restricted to one hour of records a day, to be used in any way the station chooses. Commented Hobbs: "Needletime is just something we have to live with. There is some pretty good non-needletime music around and when commercial radio comes it will have to take the same or be forced to re-negotiate the needletime agreements."

The station has one major advantage over its future commercial rivals—it can call on the services of the BBC library. One of the largest in the world, the library houses almost one million records dating back to the beginning of recorded sound and including every record released in Britain since the 1930s.

The BBC's only rivals since the war has been the commercial

Continued on page L-12

## POP-& ROCK & JAZZ & FOLK-GO THE PUBS

by Peter Jones

Never before has there been so much musical action in the clubs and pubs (licensed bars) of the London area. Though the accent is on current Top Twenty material, via discotheque units, there is also a wide range of specialist material, notably Country and Western and folk.

The London pub of ten years ago provided little entertainment. The plusher establishments fed Muzak through the speakers—mere wallpaper music. But now dozens and dozens employ resident disc-jockeys, often backed up by go-go dancers; or resident groups. Most have free admission.

Heading the "specialist" list in country music is the Nashville Room, which was officially declared open by Chet Atkins and has since featured top acts in the field—stars of the calibre of Jerry Reed and Hank Locklin.

Says director Charles Williams: "In a very short time, the Nashville Room has established itself. We feature groups, bands or solo artists, mostly on no-admission free nights. The BBC have twice used the premises for outside broadcasts in their Country Style and George Hamilton IV series—all that extra publicity has, of course, helped a lot.

"On big occasions, we make it an all-ticket show. But we are working on several developments. I have ideas for promoting talent shows within the country field. And for setting up other Nashville Rooms in other parts of London.

"Though there is plenty of folk and jazz music in pubs, country music, being less demanding, suits the atmosphere better."

Opened in March, 1969, the Nashville Room has proved that there is, indeed, a boom in country music—and that it does mix with food, drink and conversation.

NOVEMBER 13, 1971, BILLBOARD

But there is something of a rock and roll revival, too. Among the main London pubs directly aiming at the rockers are the Fishmongers' Arms in Wood Green, North London, and the Castle in Tooting, which is south of the river.

In crowded bars, bands like Shakin' Stevens and the Sunsets, the Wild Angels (soon to take rock for the first time to Russia), Raving Rupert (a very close impersonator of Elvis Presley) and the Houseshakers lay down the rock standards as per Bill Haley. In fact, the "genuine" rock and roll is also being introduced into the ballrooms where, previously, the accent was on reggae and middle-of-the-road soul material as from the Top Twenty.

But in the rock pubs, the clientele turn up dressed in the drape suits, velvet collars and thick-crepe-soled shoes as worn in the early 1950's.

And if there is no "live" music, then in pubs like the Black Raven in Bishopsgate, where the old-style Teddy Boys gather, the jukeboxes provide early Elvis Presley and Jerry Lee Lewis. Non-stop.

Rock and roll, then, gets its chance in the London pub scene.

But there's another line of inquiry, too. A tendency to the American all-night drug store scene. In Chelsea, the Chelsea Drug Store is proving very successful. Manager David Booth says that the discotheque is open on the first floor of this one-time pub . . . though disc-jockey Tony Baron works on both floors . . . and says that he has a following whose average age is from 25-30.

No doubt about the policy of the Birds' Nest which is part of a chain of public-houses and formerly was the Six Bells, haunt of the top jazz musicians.

Most of the Birds' Nest premises have a license which goes on after the normal closing times, and they use go-go dancers and

Spotlight on London

also have a system of internal telephones so that customers can make requests direct to the dee-jays.

The most important thing in these discotheque pubs is getting the records early . . . a "scoop", as it were, on a new Four Tops, or Elvis, or Supremes is worth a lot. And there are umpteen public-houses in the London area who depend upon a goodly supply of records to keep the customers rolling in.

So far, we've dealt with rock, country, pure pop. But jazz also has its quota of support in the club-pub life of London. Names like the Albany Jazzmen, Harry Strutter's Hot Rhythm Orchestra, Bob Kerr's Whoopee Band and the predominantly trad jazz 100 Club in Oxford Street all provide entertainment. There are many pubs which provide this kind of name-value jazz. The slogan is: "A guest star every night."

The names in the drink-with-music scene roll out thick and fast. In one week recently there were: Wishbone Ash, Atomic Rooster, Harry James, John Dankworth, Beryl Bryden, Alan Haven, Status Quo, Brian Auger, Mott The Hoople, Edgar Broughton and others.

But in the pub-type scene nothing is more important than the Talk of the Town. Here top cabaret artists appear at a lavish venue—and the patrons are well-fed and well-stocked with drink. Now here is an international show-case where reputations are made. Lovelace Watkins, American singer who first made the grade in the North country clubs of England, is now a star . . . he even sold more than 1,200 copies of an album in the foyer of the Talk Of The Town.

The stars who top the periodic cabaret spots at this establish-

Continued on page L-12

L-3



# LONDON STUDIOS AS WORLD RECORDING CENTERS



PART OF the huge number one studio at De Lane Lea's three-studio complex in Wembley. A 16-track studio, this is set up for recording film soundtracks as well as normal recording activities.



Wessex sound engineer Robin Thompson, left, is congratulated by Tony Macaulay (center) and Les Reed on receiving a Grammy award for his work as guest engineer on the Moody Blues' album "Children's Children's Children."

The legendary Tamla Motown sound took a knock recently with the news that "Simple Game" by the Four Tops had been recorded at London's Wessex studios in Highbury. The song, by Britain's Mike Pinder—of the Moody Blues—was recorded with the rhythm section of Blue Mink, one of Britain's top groups.

Not that the sound produced by Wessex is better than that normally associated with Detroit-produced disks. But part of the Motown mystique is attributed to the unique sound created by the company's producers in their own studios.

And it is true that no artist formerly on Tamla Motown has found equivalent success elsewhere, which must be attributed at least in part to the difference in sound of the records they make with other companies.

So the success of "Simple Game" is something of an achievement and just goes to show that a good sound can be a hit sound wherever it is recorded.

And if you can get your hit sound at a more reasonable price by recording on the other side of this Atlantic, then that's all the better.

Which is one of the reasons for the current American and continental recording activities in London studios.

It doesn't work with classical recordings. It's just too expensive to bring a whole orchestra over here, put the members in a hotel just in order to have cheaper recording time. Apart from anything else, the American musicians would still have to be paid at the official American session rates, which are far higher than those paid in Britain. George Szell and the Cleveland Symphony orchestra did record at Abbey Road in '67, but they were touring Britain at the time. When it does begin to work is when British musicians earning British session rates in a British studio can work happily with a visiting vocalist, who responds to the stimulus of new creative surroundings.

So Nilsson almost literally camped out in Trident studios for a month to record his follow-up album to "The Point," indulging his creative instincts without breaking the bank.

And don't go mistaking cheapness of cost for cheapness of quality. Nilsson could not praise Trident, or its engineers, highly enough, which is no surprise to anyone with an elementary knowledge of London's top studios.

Says studio manager Barry Sheffield: "I don't really like to be quoted on this, because it seems too obvious a point to make.

But when American artists come here it's because we give good service and produce a good sound."

Obvious it may be, but still a point worth making because when American artists book time at Trident they generally book it, not by accident, but precisely because they do know what they'll be getting. A point borne out by the fact that many of them book the studio before they leave America.

Adrian Ibbotson of Wessex estimates that by coming here to record, American artists can save up to one-third of what it would cost at home. And that takes into account air fares and hotel bills which can be put against the promotional and rest value of spending time in London.

Orange Studios, who have been patronised by Paul Anka and Ike and Tina Turner, have 16-track facilities with a 16-track one inch tape machine which the company manufactures. They are now building a 32-track two inch tape machine which will render a separate console unnecessary. And yet they still manage to charge only \$38.50 an hour.

On the question of continental artists using London studios Ibbotson says that if an English engineer wrote off to a continental studio saying that he had been working in a London studio for some time and asking for work he would immediately be snapped up. Chances are he would find himself running the studios.

"Some continental studios have good equipment. The problem is that they do not have the people to operate them," he says.

This, of course, results in poor sound quality which has held back a lot of artists from making it outside their own regions. If a producer finds an artist abroad he's very likely to bring him to London to make records finding, as Polydor's Peter Knight did with Paul Connor—a singer-songwriter from Portugal—that recording in the artist's home country didn't produce the desired results.

In some ways London studios are ahead of their American counterparts.

One of the big differences between British and American studios is the Dolby noise reduction unit. 75 per cent of London studios have them but in America the figure is much lower. Even then, of those who have Dolby units not many use them for anything but two-track mixing or disc-cutting.

This creates problems when a tape is made in London but the

*Continued on page L-6*

## WESSEX SOUND STUDIOS



STUDIO .A.

Artists recently recording at Wessex include TOM JONES, the FOUR TOPS, the MOODY BLUES, NORMA ZIMMA, KING CRIMSON, and the ROYAL LIFE GUARDS amongst others. Work done on a MOODY BLUES album won a "GRAMMY" AWARD FOR A WESSEX ENGINEER.

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- WESSEX IS FAMOUS FOR ITS NEAR PERFECT ACOUSTICS and, amongst producers and artists alike, for that indefinable atmosphere so conducive to good recording. It is worth noting that the key audio personnel at Wessex have remained unchanged since its inception.
- FULL AIR CONDITIONING and an artists' lounge are other features at Wessex where everything is tailored to provide maximum opportunity for "sound" success.
- UNLIMITED CAR PARKING FACILITIES ensure easy access directly into the studios which are at ground level.
- SOME 40% OF WESSEX BUSINESS ALREADY COMES FROM THE USA, recognition that there are definite advantages to recording in London, particularly at these studios.

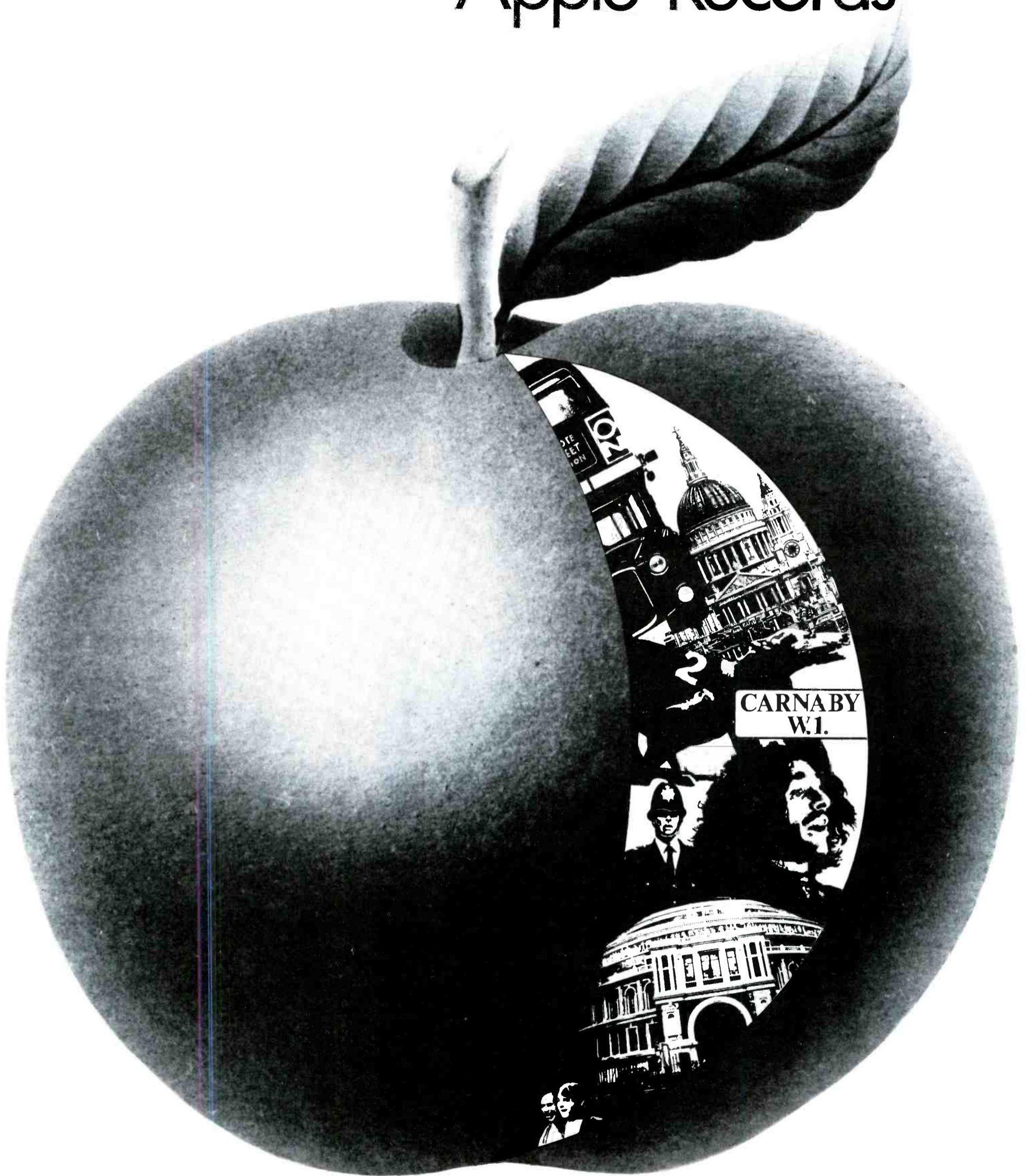


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## LONDON STUDIOS AS WORLD RECORDING CENTERS

Continued from page L-4

mix is to be done in America. Many London studios are completely Dolbyised which means that on a 16-track machine each track has a Dolby unit. Wessex, Trident, AIR London, Audio International, Chappell, Island, Nova, Apple, Pye, Lansdowne, Command and IBC to name but a few have this in common.

So, for instance, Wessex, who do a lot of work for U.S. producers such as Jesse Peterson, Bob McKenzie, Rick Powell, Otis Skillings and Kurt Keyser, find that only about 50 per cent of their American-produced sessions use the Dolby facilities because it would only create problems when the mix is done later in America.

A great deal of attention is paid to atmosphere in London studios. Apple's luxurious newly-opened studio was designed to give a feeling of relaxed opulence. Many London studios have very complex lighting arrangements and are able to create any mood which the artist requires.

Lansdowne studios, one of the best-equipped, has a desk which requires minimal movement from the engineer. Designed in a curve, the desk enables the engineer to control sound, lighting and timing all from more or less the same spot. Each switch on the desk has its own light so that if a group wished to record in almost total darkness, Lansdowne can oblige without hindering the engineer in any way.

Command, in Piccadilly, is typical of the complex which London is seeing more and more of. Housed in huge buildings, none of which gives any indication of what lies behind the front door, these studios are imposing at first glance.

Their size can be intimidating, but it soon becomes apparent that they are capable of the same amount of intimacy as smaller studios, but at the same time giving—in many cases—much better facilities.

Among these are De Lane Lea, a three-studio complex at Wembley, AIR London, George Martin's brainchild and for him a dream come true and Island.

Denis Comper of Command admits: "The artist has a right to expect the best equipment when he's paying our prices. But all the technical side is pointless if you can't give him the right atmosphere to work in."

So more and more studios are now able to provide the right atmosphere at the flick of a switch. Nova and Majestic are two examples of smaller studios who have realised the importance of this aspect.

And with the right equipment, the right lighting and comparatively cheap prices it's no wonder that artists of the calibre of Leonard Cohen, Frank Zappa, Band and Santana choose to do some of their recording in London.

Generally there is a feeling in London studios that neither country is in advance of the other—except on the question of Dolby circuitry.

In the matter of learning from each other, the score seems to be pretty even as well.

So while continental artists come here for the better sound, and also in many instances for the better musicians, the main consideration for American artists must be the cost.

Also, an opinion expressed by Mike Claydon of the popular IBC studios, some American producers and artists are beginning to prefer the British sound. This point was also made by Pye's chief engineer Ray Prichetts.

Which should set a few arguments raging across the Atlantic!



SEEN AT the opening of Apple Studios in London recently are Apple professional manager Tony King (left), Lon and Derrick Van Eaton, just signed to the label by George Harrison and (right) bassist Klaus Voorman who will be producing the duo's records.



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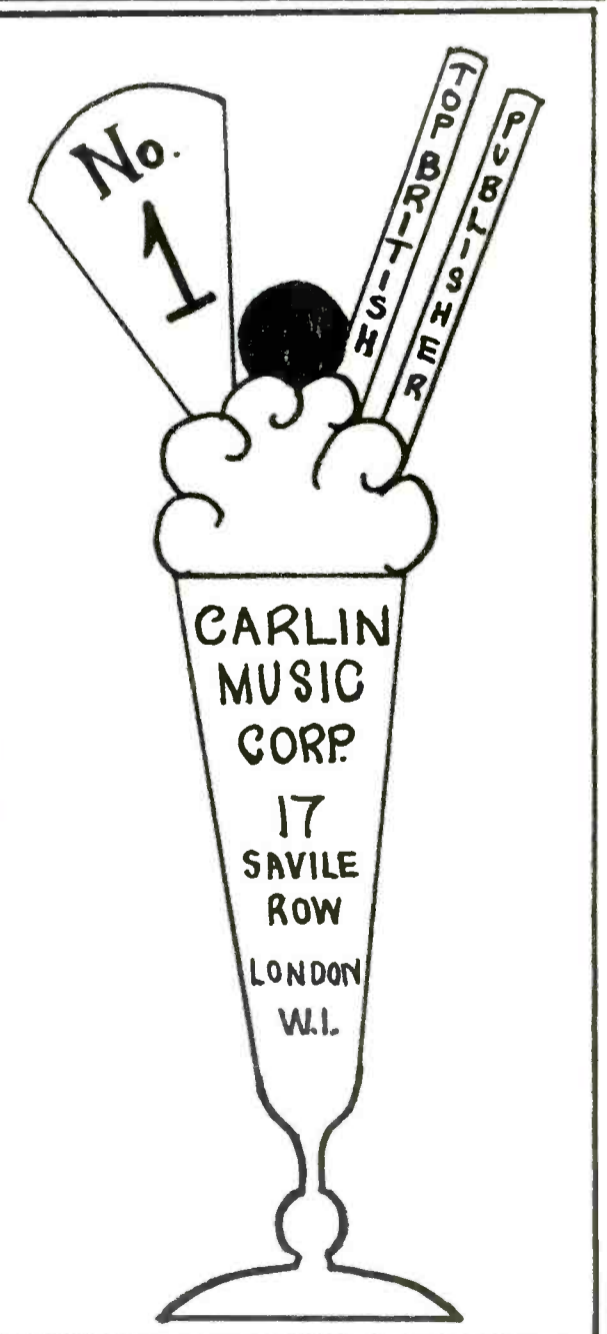
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# UK RECEPTIONS TAKE ON MORE IMAGINATIVE APPROACH

There's a story told of two music journalists meeting at a record company reception. Said one, clutching his fourth large vodka and tonic, "This would be a great job if only we didn't have to write copy." To which the other, pausing only to down his final double brandy, replied, "Can't stop now—there's another reception going on at the Speakeasy."

The story's apocryphal, but by no means beyond belief, such is the spate of hospitality proffered by record companies. A week's diary in one particular hectic week in September had parties for Edwin Starr and Sea Train (EMI), Carpenters (A&M), Nina (Pye), Ed Welch (United Artists) and Titanic (CBS). In the same week there was also the bizarre prospect of traveling by coach to rural Kent to enjoy a "running buffet in rustic setting with various ciders and wines" in company with Fresh Maggots. Not surprisingly this jaunt, organized jointly by RCA and the Sparta Florida Music Group, was postponed through lack of support.

Receptions can vary from an informal get-together over sandwiches and drinks in an executive's office to a five-dollars-a-head thrash for 500 people in some five-star hotel like the Savoy, Dorchester or a comparatively recent contender for top-talent gatherings, the Inn on the Park.

Looked at from the most cynical viewpoint, it's difficult to see what tangible benefit record companies derive from such occasions. All too often they seem to exist more as a freeloading gathering for meeting friends than as a really effective promotional occasion.

The way in which the emphasis of receptions has changed over the years can be judged from the wording of invitations. Veterans of pop journalism can dimly recall the time when they were known as Press Receptions, usually hosted to welcome an

important American visitor. Once they were so few and far between to rate as NEWS—and stories, perhaps pictures even, resulted not only in the trade papers but in the national papers, too.

But the novelty of an American visitor has—with a few superstar exceptions—lost its in-built space guarantee and in any case there has developed a new breed of personalities needing to be entertained. With the rise in importance of the dj and the radio producer, journalists don't rate their old importance, so Press Receptions have become Receptions, or more often than not a simple invitation "to meet" and occasionally "to hear".

But "to meet", as journalists too often find to their cost means little more than a brief handshake, a quick hello and then, before a useful line of conversation can be developed, the artist is dragged away to meet another visitor whose claims to exchange pleasantries are considered of more importance than those of a working hack trying to grab a few printable quotes before deadline expires.

Not surprisingly, attendance by the fourth estate relates directly to the importance of the artists and his availability for more profitable interviews in less congested and competitive circumstances. It's a rarity, these days, to see the editors of consumer music papers turning out, as it is to spot a Fleet Street disc columnist.

Record companies, or at least the more alert ones, recognising the reluctance of pressmen, even with the stimulus of free booze, to make the date merely to exchange banter with their cronies, tend to bait the invitation with a more subtle come-on. "We're keeping the whole thing very informal—just a few drinks for a few selected people." The flattery is appreciated, although often it really means that the artist isn't important enough to merit

the red-carpet treatment, but the gesture of welcome has to be made, whether press is merited or not.

At their best, receptions can be regarded as a requirement of good public relations, of showing willing and making the artist feel wanted—more importantly perhaps of impressing upon the American licenser that the publicity drum is being beaten with enthusiasm.

Possibly, awareness of the difficulties of ensuring a full turnout, is bringing a more imaginative approach to the locale of such events.

The proximity of the Thames has been exploited with some success this summer. EMI celebrated Tamla Motown's 10th birthday with a cruise on the river, as did Pye's Precision tape subsidiary for the launch of a series of travelogue recordings to be used as guides by tourists visiting London's historic centres.

The Hispaniola, a floating restaurant moored near Charing Cross, is also a favourite haunt, most recently used by United Artists for a party for Canned Heat. Another floating restaurant the "Sloop John d" moored off Battersea Pleasure Gardens, is also patronised.

One of the more memorable evening functions of the past year was held by Kinney for the St. Valentine's night party to mark the beginning of its UK involvement with the Elektra label. This took place at Searcy's, once a warehouse in a Knightsbridge backwater, now converted into something resembling a stately home with wood panelling and curved staircase. The premises were hired again by United Artists for a gathering to honour Creedence Clearwater Revival to London in September.

Clubs tend to enjoy spells of being fashionable especially where talent is called upon to perform. Before it closed, the Revolution was a regular venue for Polydor receptions. Ronnie Scott's Soho jazz club is another popular rendezvous as is the Speakeasy.

There are also the offbeat functions which work with varying degrees of success. A&M once dabbled with the occult and signed up Alex Saunders, Britain's self styled King of the Witches. His album release was celebrated with a get-together in the dingy darkness of a Soho coffee bar known as the Macabre. The carrot dangled to attract guests was the performance of some black magic rite. It took place alright, but so dense was the sweating throng that very few were able to witness the goings-on.

MCA's bright idea of a few months ago was a garden party for Stackridge, a folk-rock band with a new album on release. The company took over the Chelsea Arts Club and had pressmen and the BBC contingent playing such traditional British games as hoopla and Bash The Rat.

But for sheer flair an MGM brainwave of a few years ago still remains to be topped. To launch a new girl singer, Chris Rayburn, a Boeing jet was hired for a lunchtime flight over London. The first booking by a record company of a Jumbo for a concert is awaited!

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# THE VIGOROUS, RESOURCEFUL INDEPENDENTS

The rapid growth of the independent record companies in the United Kingdom has been one of the most interesting and productive aspects of the British record industry during the past decade.

The aggressive, determined approach by the independents has added a much-needed stimulus to the industry, bringing in its wake new and imaginative ideas from what has been, in the main, a youthful band of company executives and producers. Men (and women) who have given to the British record industry an approach to record production and marketing that is as vigorous as it is creative.

And the majority of the independent record labels have not been content to rest on their laurels and remain in one field only. They have successfully entered the music publishing field and, in some cases, have become involved in artist management and promotional activities.

Perhaps the one company which typifies all that is best in the development of the British independents is Island.

Island Records was formed in 1962 by Chris Blackwell, and originally commenced operations in Jamaica. Basically, its product was of West Indian music, sung and played by various groups and singers. Among the original artists who recorded for Island were Jackie Edwards, Millie—who later had a No. 1 hit record in Britain with "My Boy Lollipop"—and Jimmy Cliff.

In 1962, Blackwell returned to Britain and, working from a flat in Knightsbridge, started importing West Indian records to market over here. He took on David Betteridge as sales manager—he is now managing director—and this kind of set-up continued for a couple of years.

Then, in 1964, the Spencer Davis Group was signed to Island, and from it Stevie Winwood formed Traffic.

Then, Island produced its own label (distributed by Philips) and began to release West Indian recordings under its own logo. (At the present time, Island has no less than 36 affiliated reggae-producing labels, the most notable being Trojan).

A deal with the Chrysalis company in 1968 meant that product by Jethro Tull and Blodwyn Pig was promoted and distributed by Island. Other well-known artists who signed for Island included Fairport Convention, Sandy Denny, the now defunct Fotheringay and John & Beverly Martyn. The much-praised King Crimson band signed in 1969, and its first album made No. 1 position on the local LP charts. More recently, groups like Emerson, Lake & Palmer and Free have become associated with the company.

About six months ago, Blackwell resigned as managing director (he is no longer on the board of directors), to leave him free to concentrate on recording and to help run Island's U.S. company. Basing Street West, situated in Los Angeles, and headed by Liza Williams, formerly a promotion department girl at Capitol.

This year, Island signed a distribution, marketing and merchandising deal for the Bronze label, and as a result such artists as Colosseum, Uriah Heep, Tony Hazzard and Richard Barnes became associated with Island.

Island's music publishing concern—Island Music—is headed by Lionel Conway, formerly with DJM. Island also has its own production company—Blue Mountain Productions—an outfit which can sign artists and finance LP's by them. Most of the catalog artists are handled by Island Agency (which operates from the company's Basing Street, London, W.11, headquarters), as well as artists outside Island's own roster list, including Curved Air (Kinney Record Group) and If (United Artists—formerly with Island).

Since about a year ago, Island has been promoting tours which have involved several of its acts.

The company has two 16-track studios, both opened about 18 months ago and both situated at the Basing Street headquarters. The studios have been used by Island's own artists, as well as by a star-studded list of "outsiders", including Eric Clapton, Stephen Stills, Neil Young, George Harrison, Phil Spector, Ringo Starr and Jimi Hendrix. And organist Brother Jack McDuff made an LP at Island Studios some time ago, thus becoming the first Blue Note artist to have recorded outside the U.S.

Another of the older independent companies is Transatlantic which was started in Feb., 1961 by ex-Cambridge University graduate Nat Joseph. Joseph had gone to the States and while there became interested in American and other folk music. When he returned to England, he had brought back with him the Folkways catalogue. Originally, Joseph formed Transatlantic purely as an import company, but he then decided to get into record production.

Early recording activity concentrated on folk or folk-type artists such as the Dubliners, the Ian Campbell Folk Group, the Young Tradition, Bert Jansch and John Renbourn. From the latter two, came Pentangle, which became a best-selling act during its stay with the label—the group is now with Reprise.

Among other labels Transatlantic has issued here are Xtra, Conversaphone, Everest, Folkways, Sonet, Village Thing, Yazoo and Big T. Other artists who have been associated with the company include the Johnstons, Ralph McTell, the Humblebums (as they were) and the Fuggs. And Transatlantic has released recordings in Britain by Lenny Bruce (taped live in concert at Berkeley), when no-one else would do so.

Under special licensing deals, Transatlantic has released product by Richie Havens, Roland Kirk and Albert Ayler.

To-day, Transatlantic employs a staff of 30 at its headquarters, has its own Mogul licensing agency, and a catalog that covers folk, jazz, blues, classical and pop.

Dandelion Records and its affiliated company Biscuit Music were started in August, 1969 to make and promote records by artists discovered and admired by leading British disk jockey John Peel, and who would not normally be accepted by "straight" record companies.

After a shaky start, Dandelion has recently enjoyed single and album chart successes and the label has just signed with Polydor for worldwide distribution. The two biggest acts with Dandelion at present are Medicine Head and Bridget St. John. Much is expected from Lol Coxhill, whose double-LP "Ear of the beholder" is a big hit in the States via Ampex Records.

Peel, Clive & Shirley Selwood are directors for Dandelion and Peel and Clive Selwood are Biscuit Music's directors.

John Peel is well-known as a broadcaster and discoverer of top acts such as T. Rex, Family and Jethro Tull. Clive Selwood was in charge of the Elektra label in Britain for five years, eventually moving with Elektra to Kinney as international manager. He left Kinney last month to concentrate on Dandelion.

Record companies formed by well-known pop artists have also been a feature of independent activity during the recent past. Among the most prominent of these have been Apple Records (with John Lennon and George Harrison as co-directors), Threshold (started two years ago and run by the Moody Blues), and Purple Records (brainchild of Deep Purple and operative for less than a month).

Based at No 3, Savile Row, in London's West End, Apple started operations in 1968. Within the impressive building that houses Apple's many operations is a highly-acclaimed recording studio with practically every facility a recording engineer could dream of.

Apart from the contributions from the company's two directors, other artists pacted to Apple include Yoko Ono, Hare Krishna, Doris Troy, the Plastic Ono Band, Mary Hopkin and Badfinger. American Allen Klein is international business manager for all Apple's activities, and Bernard Brown is head of publishing and records divisions.

From the publishing standpoint, Apple Publishing incorporates Harrisongs, Ono Music and Startling.

Directors of Threshold are Justin Raymond, Mike Pinder, Graeme Edge, Ray Thomas and John Lodge—the five members of the Moody Blues.

Until they brought in Gerry Hoff, former West Coast promoter and A&R boss at London Records, to supervise the business activities of Threshold, the Moodies had run things by themselves.

The policy of Threshold—on which the Moody Blues' own recordings are released—is "to be exclusive and selective". It is a company, say the Moody Blues, which is "artist-orientated".

To this end, Threshold acquired premises at Cobham, deep in the heart of the Surrey countryside, where all its activities are based, including a Threshold Record Shop. The company has plans to build its own recording studios—also in Cobham. It is still seeking suitable premises.

So far, Threshold has had a No. 1 hit record—the Moody Blues' own "Question of balance"—and the first three Moody Blues LPs to be released on the Threshold label received gold-disc awards.

Purple Records has already released four albums—by Buddy Bohn, Rupert Hine & David MacIver, Curtiss Muldoon and "Gemini Suite", featuring Deep Purple's Jon Lord with the London Symphony Orchestra. It has a distribution deal with the EMI for the world.

Joint managing directors of Purple are John Coletta and Anthony Edwards. Coletta and Edwards (who manage the affairs of Ashton, Gardner, Dyke & Co. as well as Deep Purple) were responsible for forming the company, which also has a music publishing offshoot—Purple Music, headed by Graham Nolder, previously with Lorna Music.

Apart from the artists already mentioned, Purple has signed the group Bullett (which has been recording recently in New York), writer John Cann (formerly with Atomic Rooster and writer of that group's recent big hit, "Devil's answer"), and Carol Hunter (who has featured as singer-guitarist on many of Neil Diamond's LP's). Cann is contracted to Purple Music, under a five-year agreement.

Other allied companies are Hec Music (which handles copyrights of Deep Purple), and Edwards Coletta Music (which publishes Tony Ashton's compositions). These are run under the aegis of the B. Feldman company. Purple Music Publishing Inc., to be based in New York and dealing with the company's publishing activities in the States, is in the process of being formed. And a company jointly formed by David Rand, Tim Rice and Andrew Lloyd Webber—Purple Star—handles the career of "Jesus christ Superstar" artist Yvonne Elliman.

The Greenwich Gramophone Company was launched in August of this year, as a progressive music extension of composer Les Reed's Chapter One label.

Directors of the company, with Reed and wife June, are former Colosseum alumnus Tony Reeves (creative director), and Jack Baverstock (administrative director). Baverstock formerly ran the Fontana label for Philips Records.

Greenwich has a worldwide licensing deal with Decca and its product is issued in all territories under its own logo. He is seriously considering going into artist management.

Like Greenwich, Chapter One product is pressed and distributed by Decca worldwide and released on London Records in the States. Amongst the list of producers for this ambitious company are Jack Baverstock, Les Reed, Johnny Worth, plus many outside producers. Recent signings have included the Chiffons for the world (excluding the U.S.) and Helen McArthur, a Scottish singer.

On the publishing side, Chapter One Music is handled by Maurice Clarke for Les Reed. In addition to his Donna Music concern, Reed also has two other publishing companies—Hush-a-bye Music and R.A.M. Music.

As well as his association with the Les Reed Organization, Jack Baverstock has recently formed, together with Johnny Goodison, Stud Records, described as a "pop production unit". Product is at present being released on Decca, but a Stud label will follow later. Tied in with the label is Stud Music, which is handled by Dave Most at RAK Publishing, and a management tie-up for its artist with Peter Walsh at Starlite.

Another industrious independent is B&C Records. Started in 1968, the original repertoire—released on the Action label—was solely American-produced R&B.

Late in 1968 B&C started to develop its own roster of British acts, but it wasn't until January 1970, and an association with Charisma, that the first hit record came from B&C—Rare Bird's "Sympathy". Charisma product is marketed and distributed solely by B&C.

In the same year groups like Atomic Rooster and Steamhammer were signed by B&C, and also clinched a production deal with Sandy Robertson-September Productions which encompassed Steeleye Span, Andy Roberts and Keith Christmas. In September of this year, B&C launched its Pegasus label, specifically for contemporary material.

B&C is affiliated 50 percent with Island, which means that it releases product from the Trojan catalogue, including material by Desmond Dekker, the Pioneers and Dave & Ansell Collins.

The directors of B&C Records are Fred Parsons, Jim Flynn and Lee Gopthal. As far as publishing is concerned, B&C Music has been handled by Lionel Conway or Island music since 1968. The company incorporates Libra Music and Pinewalk Music.

Charisma Records, formed in Oct., 1969, releases a wide cross-section of repertoire, including Rare Bird, Van Der Graaf Generator, The Nice, Lindisfarne, Monty Python's Flying Circus, Joseph Eger & Sinfonia of London and Every Which Way.

Charisma's managing director is ex-journalist, Tony Stratton Smith, who once managed the Bonzo Dog Band and the Nice. To-day, Stratton Smith manages Lindisfarne, Genesis, Van Der Graaf Generator and Bell & Arc. The agency for this latter quartet is Terry King Associates.

Bob Johnston (of Dylan, Leonard Cohen and Simon & Garfunkel fame) has produced recent LPs by Bell & Arc and Lindisfarne, and John Anthony produces for Van Der Graaf Generator and Genesis.

All Charisma staff—including label manager Gail Colson and Fred Munt, general manager of Charisma's management company—are under the age of 25. All Charisma product is handled by Philips in Europe.

Since 1968, Blue Horizon has helped cater for the needs of the blues fans in Britain. The label—run jointly by Richard Vernon (managing director) and Mike Vernon (chairman)—has so far released about 50 LP's, and a similar number of singles.

A three-year distribution deal with C.B.S. ended in 1971 and Blue Horizon switched to Polydor. Among the first recordings by the company to be issued in the U.K. were those by Fleetwood Mac, Chicken Shack, Duster Bennett, Christine Perfect and Jellybread. And Blue Horizon has specialised in issuing a variety of material from the American Negro blues market, including recordings from the Nashville-based Excello catalog.

Blue Horizon has an American office in New York which works with Polydor there, and since its inception, has run the Uncle Doris Music publishing house in the U.K.

Of the other independent companies, those to have made the most impact on the British market have been Rak, Fly, DJM, Penny Farthing and MAM.

Rak is the outlet for the recordings of Mickie Most, a consistent contender for the title of the country's top singles producer. Hits to have come through Rak have revolved around such diverse acts as Julie Felix, CCS, Hot Chocolate, New World, and Most is also the longtime producer of Peter "Herman" Noone. In the UK, Rak is a licensed label of EMI and in the U.S. is handled by Columbia.

Fly, formed by the Essex Music group, grew out of David Platz's production deal with Denny Cordell in Straight Ahead, and has scored significant chart success with T. Rex and John Kongos in the two years of its existence. It also has valuable back catalog recordings by Joe Cocker, Procol Harum and the Move.

DJM is the label offshoot of the Dick James publishing house and its man in charge is Stephen James, son of Dick James, and the label is distributed by Pye. Formerly part of the James organisation is Larry Page who runs the Penny Farthing label as part of his Page International company, which also embraces the Page Full of Hits publishing subsidiary and a second label, Nepentha, structured as an outlet for writing talent. Both Penny Farthing and Nepentha are distributed in the UK through Philips.

MAM is the label formed by Management Agency and Music, the publicly-quoted firm whose best-known clients are Tom Jones and Engelbert Humperdinck. MAM is distributed through Decca and its best-known artist is singer-writer Gilbert O'Sullivan. The label is controlled by Geoffrey Everitt, former general manager of Radio Luxembourg's UK office.

Independent labels come and go, but those who have survived are undoubtedly making a significant contribution to the health and growth of the UK industry.



"It's no stroke of luck for the likes of Tony Stratton Smith and his team to be doing more within Charisma than the rest of the companies are doing together (maybe with the exception of Kinney).

They just take it simply - they only work with the best."

Melody Maker 26.6.71

**Lindisfarne**

ELEKTRA

**Bell+Arc**

COLUMBIA

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**Audience**

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# CAMPUS CIRCUIT NO LONGER JUST AN OUTLET FOR THIRD-RATE TALENT

Although the campus circuit has been an integral part of the promotion scene in the American record industry for some years, Britain has only just begun to appreciate the value of colleges and universities as an area for building a group's reputation.

This slowness to catch up with America is not, however, entirely the British record industry's fault. Neither is it the fault of managers, booking agents or artists.

The truth of the matter is that for many years the campus circuit in Britain was a third-rate vehicle for third-rate groups. The British college and university student just wasn't that interested in music until the intellectual aftermath that followed the peak of the Beatles' creative achievements.

Even the Dylan-Baez movement of the early '60s failed to create the campus market because, although a large part of the folk record market was made up of students, they were still apt to rely for their live entertainment on acts which would not distract their attention from the drinking and rabble-rousing that proved such effective outlets for pent-up energy.

Now students find their release in different directions—and high on the list of priorities is music. The music of course has to achieve certain standards to appeal to the intellect of the students and therefore the campus is not the place to hype the latest teenybopper group.

The record industry was quick to catch on to this and still uses the conventional promotion means to sell records by the mass-appeal acts that make up the bulk of the hit-parade.

But it is in the album chart that the tastes of the student market are reflected. From the record companies' point of view the campus is the place for promotions on James Taylor, Traffic, Pentangle, Joni Mitchell, Neil Young, Santana and other contemporary acts whose music needs the scope of an album—as opposed to singles—in order to be fully appreciated.

For the agencies it is the latest way to get exposure for new acts who are similarly not singles-orientated and have not established reputation enough for a record company to risk the cost of making an album.

Part of the reason for the emergence of the campus circuit is an important promotional outlet is the rapid growth of universities. From being relatively small seats of learning up until the middle '60s they have mushroomed into bustling marketplaces. The projected growth of universities in Britain in the next ten years far exceeds that of the last decade, which has been stunning.

The social secretary, formerly an insular figure of little significance now has to learn to wheel and deal with the sharpest operators in the music business. On his shoulders rests the responsibility of either swelling the funds or making a loss which the students' union can ill afford.

Nowadays he is helped by the agencies with which he deals. It would be bad business to try to swindle a social secretary. Once he has lost money through crooked dealing on the part of the agent he is unlikely to use that agent again. Add to this the fact that reputations, good or bad, are quickly made, and it is easy to see how a crooked agent could swiftly lose one of his most important outlets.

Colleges and universities are also becoming a breeding ground for music industry executives. This in itself must increase awareness in the record business of the potential of campus promotions. Nat Joseph, boss of Transatlantic Records, which has given birth to Pentangle and Ralph McTell, is Master of Arts.

Chris Wright (Bachelor of Arts) and Terry Ellis (Bachelor of Science) formed the Chrysalis agency which has since grown into a publishing and recording mini-empire boasting such groups as Jethro Tull and Ten Years After.

Andrew King (Master Of Arts) and Peter Jenner (Bachelor of Arts) handle Pink Floyd, Al Stewart, Roy Harper and Edgar Broughton through their Blackhill agency.

The list goes on. Malcolm Jones, formerly Harvest label manager and now in a similar position with Fly (T. Rex, Procol Harum) has an economics degree; Mick McDonald head of press and promotions at Transatlantic is a Bachelor of Arts (hons).

The unifying factor with all these companies is that they specialise in the kind of music which students listen to both on record and in concert. It seems fair to predict that as more social secretaries get a taste of the music business and decide to make their living out of it, so the campus will grow in importance.

Outside of records and newspapers, students in Britain are not particularly media-minded; having to live on small grants makes it difficult to afford radios and TV sets. In any case a lot of their spare money goes on records where the area for personal choice is much greater.

So companies aiming at campus have to use new promotion methods. The conventional hype passes the students by; naturally being among the intellectual cream they are not impressed by the brainwashing repetition of radio exposure.

Don Morris formed the first promotion company—2M Marketing and Promotion—which was directed at the campus market. Among the record companies Kinney, Polydor and Transatlantic have led the way, all three companies being fortunate in having an artists roster full of student-appeal.

EMI, having studied the market very carefully for some time and set up a specialist label—Harvest—has now created a campus marketing division headed by Terry Walker, formerly label manager for Rak.

Pye, through its Dawn label, is also hitting the market with a minimum of fuss. A series of Penny Concerts last year and some similar concerts this year with low admission cost has established a no-hype image. The label's biggest act, Mungo Jerry, hit the number one spot with its debut single on the strength of press reaction to the group's success at the Hollywood Festival where they were merely put on to fill the bill.

Island, with its direct marketing methods, has always been respected for its ability to break new artists, which it has achieved from its earlier days with Traffic and Jethro Tull to the present day with Sandy Denny and Cat Stevens. The label is almost a text-book case for campus marketing. Its adverts generally announce new releases with little or no comment and much of Island's success is based on word-of-mouth recommendation.

To a lesser extent Philips, with Vertigo, RCA and Neon and A&M with Carol King and the Shelter catalogue are building in the direction of campus. Decca, although with no special outlet, has some artists suited to the circuit and has been studying the market with usual caution.

The future, with more and more students gaining university places (and more places being created), holds exciting prospects for the record industry. Whether Britain gets to the stage America is at now with campus radio stations and campus record shops remains to be seen. But the move is certainly in that direction.

## RADIO IN LONDON

Continued from page L-3

station Radio Luxembourg. The British company is owned by RTL, the Luxembourg broadcasting company and has been broadcasting English language programmes since 1935.

The station broadcasts from the powerful Luxembourg transmitters at Marnach in the Ardennes. The transmitter, with a 400 kilowatt capacity, is one of the most powerful in the world. Radio Luxembourg's British operation however, is directed virtually entirely from London, where general manager Alan Keen retains complete autonomy over the station's programming.

The London offices also include the complete Radio Luxembourg sales team and two small studios for recording jingles. The bulk of the programmes are broadcast live from Luxembourg where the station has five disc jockeys.

Despite the limited broadcasting opportunities in London however, a few more enterprising people are aiming their sights at American radio. Tony Mercer for instance, has recently been given a Billboard award as the top British disc-jockey on American radio.

Mercer's programmes are produced in London and sent to the United States. His enterprise began when he sent a demo tape of his programme to the Jim Travis disc jockey agency in San Antonio, Texas, which advised him on the best approach for American radio.

"Travis taught me how to break segments of a programme to fit commercials and generally how I should record an American programme," said Mercer. In London he met Roger Squire, who owned a recording studio and the resulting partnership has put the Tony Mercer Show on the air throughout America.

Mercer's programme is regularly heard in Ohio, Texas, San Francisco, New Orleans, Nevada, Memphis, Chicago and more recently Lake Havasu, the new site of London Bridge. "I advertised the show and KFWJ in Lake Havasu asked me to record a special programme from London to go with the opening of the bridge," Mercer explained. Mercer's ultimate aim is to find sponsorship for the show which would mean he could give it free to every station in the States.

Roger Sinclair has similar ideas. Sinclair, a former pirate radio engineer, heads Sound Developments, a studio which opened in June this year with commercial radio as one of its primary objectives.

Sound Developments has facilities for commercial jingles, voice-overs, arrangements and orchestration work, although Sinclair is also presently concentrating on pilot programmes for American radio.

Like everyone else however, Sinclair is waiting for the day when commercial radio comes to London.

## POP-& ROCK & JAZZ & FOLK- GO THE PUBS

Continued from page L-3

ment include the Temptations, Stevie Wonder, Phyllis Diller, Frankie Vaughan, Lulu, the Bachelors, Shirley Bassey and Roger Whittaker.

Said Reg Williams, press officer for Talk of the Town: "There are stories of similar places being opened in different parts of the country, but they are yet to be confirmed. The fact, though, is that this has become an international venue, attracting tourists from all over the world."

"The floor shows which back the main artists run from February to February, and these are of such a high-class content that we are already auditioning for next year's show. We regard Talk of the Town as being very much a prestige place—the sort of hall where artists can only add to their reputation. We have created stars, but we've also helped other acts to consolidate."

"There is, of course, a boom in the club scene all over the country. The idea is to present top acts in luxurious surroundings—and we're proud that Talk of the Town has set the standards for this kind of entertainment."

What's more, Talk of the Town improvements have gone on, such as providing a gold canopy to cover the dancers in between live-entertainment breaks.

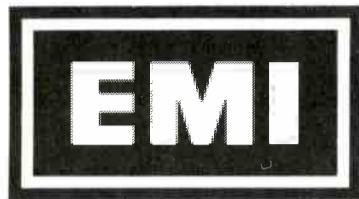
One of the longest-established clubs in London is Ronnie Scott's jazz centre. The top names of international jazz appear regularly—in fact, Ronnie himself appears with the Clarke-Boland big band there. As well as being one of the most entertaining comperes in the jazz business.

Ronnie's provide food, drink and excellent entertainment for very reasonable prices. Stars like Stan Getz and Ben Webster regard it as an "honour" to play there. But Ronnie also has an eye on the commercial future of newcomers... and frequently presents unknowns in the right sort of atmosphere, both in the jazz room and the pop discotheque upstairs.

So the pub-club-centre type of entertainment grows and grows in London. So much does it grow that there is a pub information centre now set up, an organisation that explains on the telephone just what can be obtained in the way of a night out... and where.



# SPOTLIGHT ON



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# NEW VITALITY ON LONDON MANAGEMENT SCENE

London is one of the world's main centers as far as artist management and tour promotion are concerned. Apart from the more traditional type of organisation engaged in London's active classical music life, there are several offices busy in the presentation of the best in contemporary pop and progressive entertainment, and covering publishing and disc production too.

One such enterprise is Scotia-Tito Burns Ltd., which began its full official operations in October. The company is an alliance between the Scotia leisure group and well-known artist manager and impresario Tito Burns, and its scope encompasses talent seeking, music publishing, recording, TV packaging, concert presentation and record production.

The company also marks the return of Burns to a familiar field after an absence in commercial television working with the London Weekend company, in which he remains a shareholder. Prior to that Burns had been constantly prominent in UK show business, and associated at various stages with the careers of Cliff Richard, Dusty Springfield, the Searchers, the Rolling Stones, the Zombies, Julie Felix, Cat Stevens and Christie.

"The business has changed tremendously over the years," Burns said. "Creating a standard performer now has got to give you sleepless nights and probably ulcers as well. You've got to build your own stars. I've done it before and I'll do it again."

Burns has his own ideas about how this can and should be done. He is in a strong position with his new company because his name and judgment are well-known and respected. Hence when it was revealed that American singer Tamiko Jones was going to settle in London with Burns as her personal manager, there was a stream of telephone enquiries from record companies. Burns has a cardinal rule about the management of star artists.

"If you've got a star, there should be a star executive looking after him or her—not a trainee agent."

The publishing side of Scotia-Tito Burns includes the progressive Mother Mistro catalog and Scotia-Burns Publishing, which already has six movie scores. Burns acts as an adviser on music for the Scotia group movie productions, and a forthcoming example is the western "Bad Man's River" starring Gina Lollobrigida, James Mason and Lee Van Cleef with a score composed by Waldo de los Rios. One action sequence called for something special instrumentally, and Burns suggested the Philips group Jade Warrior with results that pleased everyone.

His progressive artist roster includes Arthur Brown, Mick Greenwood, Gipsy and Jackal, and he has maintained old friendships and UK representation with artists like Vikki Carr, Simon and Garfunkel, and Jimmy Ruffin. The recording offshoot of Scotia-Tito Burns is the Nova Recording Studios in Bryanston Street, and Burns' TV packaging has begun with a series inspired by and based upon the Leslie Thomas novel The Virgin Soldiers, which Burns describes as a sort of English equivalent of Sergeant Bilko.



Tito Burns

The well-known American William Morris agency has a flourishing London office, where David Reay looks after the contemporary acts. The Morris London operation has been in existence for five years now, covering theater, television and heavy music. It represents stars such as Richie Havens, Judy Collins, Sha La La, Sly and the Family Stone, Elvis Presley, and most of the Tamla Motown acts with the exception of the Four Tops.

Reay has been developing the musical side of the Morris office over the past six months with the acquisition of some British acts including Alexis Korner and Principal Edwards Magic Theater.

"We're building up the operation here towards the American size," Reay said, "and we're engaged in TV packaging too with projects like the Marty Feldman Show."

The Active Management group is living up to its name under the direction of Mel Collins, with record production and publishing as well as artist management amongst its activities. Active artists are New World, Argent, Colin Blunstone, Alan Bown, Doris Troy, Bob Tench, Gass, and Duffy Power. Collins has a recording association with Mickie Most, who produces the singles by New World while Collins handles the albums, and Collins has just extended his CBS production deal.

"I'm opening a New York office soon, but actually I'm concentrating more on Europe than America now," Collins said. "At one time the world equalled U.S. sales, but not any longer. German and Japanese sales can be very high now, and you can still sell 200,000 singles in the UK with the right record."

"The work market for appearances is much stronger outside America now as well. The next really big market will certainly be Europe, and we've already reached the stage where an English-speaking act could break in Holland. My European associate in Holland, Cyril van Venhenel, is doing a great job for our acts on the Continent."

Collins organised a UK tour for Argent which, with 32 dates in 35 days, was right back to the old marathon itinerary standard. It was promoted by him through the Astra Agency. Collins also runs an engineering business and some retail gift shops, which help Active Management's liquidity on occasions when a big financial outlay may be necessary.

Johnny Jones and Ian Smithers are engaged in building a thriving contemporary stable for the Management Agency and Music organisation, whose prime assets are Tom Jones and Engelbert Humperdinck. Their section celebrated its first birthday on October 12, and inherited the Moody Blues when it started.

Three weeks later there was a No. 1 hit in the shape of "I Hear Ya Knocking" by Dave Edmunds, and the first act which Jones and Smithers signed. Ashton Gardner and Dyke, also scored with "Resurrection Shuffle."

Purple Management is another progressively oriented operation headed by Anthony Edwards and John Coletta. It began in 1968 with Deep Purple, and now also looks after Ashton Gardner Dyke



Mel Collins, Active Management

& Co, Curtiss Maldoon, Bullet, and jointly manages Yvonne Elliman with David Land, Tim Rice and Andrew Lloyd-Webber.

Rak Music Management, an arm of Mickie Most's organisation headed by Peter Grant, is also strong in progressive assets such as Led Zeppelin, Stone The Crows and Hot Chocolate, and Triangle International is a new venture co-directed by Peter Manning and May Osborne which aims to arrange European tours for American acts complete with attention to details like labor permits, travel and accommodation arrangements here and on the European mainland through associates which it is in process of establishing.

Miki Dallon Enterprises is setting up a compact, self-contained international operation based in London following the philosophy that music is truly international and must be handled and promoted on that basis for complete success.

The group includes the Youngblood label, whose material is produced by Dallon himself; Deltone Productions, which is run by staff producers Tony Ritchie and Del Spence, who also take care of the Dallon publishing companies, and Jan Olofsson, who is in charge of European liaison and promotion.

The Dallon organisation is represented in America by Dick Broderick's Tara International, which has already placed product and set deals in Dallon's behalf, including a pact with ABC Dunhill for Mac and Katie Kissoon. Dallon, whose past track record of success includes Don Fardon's Indian Reservation, intends to secure one outlet in each territory to handle the group's product, and will offer complete facilities in the UK for material acquired from other countries.

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(Incidentally it already has the scores for several films including "Captain Apache" . . . "Bad Man's River" . . . "Pancho Villa" . . . "Crucible of Terror" . . .) and it has acquired Mother Mistro Music and all its Catalogue. Tito has also asked us to mention that **DAVID APPS** (hello David) is head of the agency and management division.

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# MUSIC PUBLISHERS AS INDEPENDENT PRODUCERS

While the relentless search for new writing talent continues the British music publisher has spread his wings over the past few years and entered new areas of the business to supplement his earnings in the sometimes long gaps between discovering new composers.

Nearly every UK publisher is involved in some form or another in the production of records, whether it be through his own record label or via an independent production deal.

It would be very hard to pinpoint which publisher was the very first to venture into record production and the reasons for doing so would be too numerous to mention. But one thing is certain—the diversification by music publishers into this area has been a major part of a massive restructuring of the music industry.

This was achieved through many reasons and one could say that a prime factor for this was the decline of the house a&r man in face of the growth of talent being recorded by independent producers, music publishers among them.

"If the song is so good why don't you record it yourself," must have been said by many a producer to a music publisher over the years and this was exactly what he did. Hence a steady growth of music publishers launching their own labels and producing their own talent.

It was a obvious step, after producing a record, for the music publisher to develop the concept further and branch out into management and promotion.

Record production has grown so much that today, to be a successful music publisher, involvement in this area to expand and build existing earnings, is now regarded as essential.

Even the older music publishing houses could close their doors tomorrow and still earn tremendous money from their back catalogues but all have ventured into record production, some with greater success than others.

Reginald Dwight was a struggling songwriter until he was introduced to Bernie Taupin, a struggling lyric writer. But this partnership sparked-off what was to become perhaps one of the major finds in recent years. Dwight—renamed Elton John—was for a long time trying to develop his writing and it was not until DJM's Stephen James produced his first record, "Lady Samantha" through This Records that he began to achieve recognition. Dick James' involvement in records began through his association with Larry Page and Page One and which soon developed into the DJM label. The launch of Elton John in the UK was not on the whole successful but with a massive promotion campaign in America via MCA's Uni label there was a tremendous kick-back to the UK.

Dick James' success with a writer-singer is a good example of the way music publishers have entered the record business

and achieved success. Two of the most successful music publishers in the record field have been the Bron Organisation and the Essex Music group. Both entered this field on a small scale, steadily building up an artist roster which today holds an impressive slice of the contemporary music market.

Bron's entry into record production came via its Hit Record Productions unit in 1969 when Gerry Bron signed as exclusive production deal with Philips, which lasted until early this year. Bron's deal with Philips supplied the company with the greater part of product issued on the progressive Vertigo label and launched the careers of Colosseum, Juicy Lucy (an act no longer associated with the Bron organisation), Uriah Heep and Richard Barnes.

The formation of the Bronze label was a natural progression for the Bron company one of the very few publishing companies which is involved in every facet of music. Apart from publishing and record activities, the firm is also involved in management and agency. Gerry Bron feels strongly that with promoting contemporary product particularly, it is not just enough to put out the product, get some radio play and TV promotion and hope it sells. The agency plays an important part of the company's day-to-day involvement in the music business and Bron likes to handle the entire career of his artists from under one roof. Entry of the Essex Music group into record production came about through the formation of Straight Ahead Productions which at the time had the exclusive services of Denny Cordell. In 1967 Essex signed a three-year licensing deal with EMI which gave Straight Ahead exclusive use of the Regal Zonophone label. After a series of hits with product by the Move, Procol Harum, Joe Cocker and the then Tyrannosaurus Rex, the time was ripe for the launch of the Fly label.

The label scored immediately through T-Rex, whose single, "Ride a White Swan," reached No. 2 in the Record and Tape Retailer singles chart.

However not every music publisher has had this immediate success with an involvement in records. For many it has been a long slow haul.

One music publisher who has been involved in records for a long time is Edward Kassner, with his President label. Sales have come both from American product he has acquired, and also through local talent, notably the Equals and the veteran singer Dorothy Squires. Two other music publishers which have diversified into records are Southern Music and Campbell Connelly with the Spark and Concord labels respectively. Both have had limited success in this country but the overseas market has proved to be lucrative an outlet for product. However both firms are still

*Continued on page L-20*

STEPHEN JAMES,  
Dick James Music

DAVID PLATZ,  
Essex Music

KAPLAN KAYE,  
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# AMERICAN COMPANIES MAKING BIG INROADS INTO UK MARKET

UK affiliates of American record companies shared nearly 50 per cent of the RTR album charts during the first six months of this year—as good an indication as any of the tremendous inroads U.S. firms are making into the market here.

Ten years ago, the record industry in the UK was virtually the exclusive preserve of the four majors, EMI, Decca, Philips and Pye. At the time, there was plenty of American product being released through the usual licensing agreements, but it wasn't until the major U.S. firms established their own independent operations over the following decade that the UK industry really started to come under pressure from across the Atlantic.

Six principal American disc companies, A&M, Columbia, RCA, Kinney, MCA and United Artists, all now have their own independent UK subsidiaries. While none of them had any complaints about their respective former licensing arrangements, all realised that maximum sales effort and exposure of their product in this country would not be achieved without their own on-the-spot sales and promotional organisations.

Columbia, after a spell as a licensee of Philips, was the first firm to take the plunge with the establishment seven years ago of the CBS operation. The initial brief of all the affiliates at their inception was to establish the label and promote the parent company's roster of American artists.

Only after having achieved this were the subsidiaries encouraged to find and break new UK talent, yet an almost universal complaint from American parent companies is that their UK affiliates are not now getting enough home-grown hits.

CBS has perhaps had more success breaking local acts than any of the U.S. companies. Among the UK acts the firm has had hits with in the past are Love Affair, the Tremeloes, Marmalade, Alan Price and Georgie Fame and Anita Harris—an impressive list of talent.

And yet the company's managing director, Richard Robinson, admits Columbia would like to see the list much longer. He says: "On the talent side, we feel we've done well although we could do a lot better. The proportion of home grown hits as opposed to American product is quite a bit higher with some of our Continental affiliates, but I think this is partly due to the language problem. It is much harder to break American acts on the Continent."

He continues: "However, we are fairly regularly reminded by

our parent company of the necessity to find new British acts and I must say, I would certainly like to see UK talent accounting for a bigger proportion of our overall sales."

CBS, which occupies a modest block of offices in London's Theobalds Road, has its own sales & distribution operation and pressing and tape duplicating plant at Aylesbury, Buckinghamshire, which in addition to manufacturing CBS product, presses for a number of other companies including the Kinney group.

The firm is also building its own massive 16-track studio complex around the corner from its present modest recording facilities in London's fashionable New Bond Street. Although primarily designed for recording CBS artists, the studio will again be open for custom work.

RCA formerly had a licensing agreement with HMV and then Decca before opening a local sales and marketing office in 1969 and finally confirming full independent status the following year with the opening of a pressing plant in the north of England and the establishment of a van sales force.

Former CBS managing director Ken Glancy took over as head of RCA nine months ago and the company has been gradually increasing its share of the UK market. Tape duplicating is the only non-local area of the company's activities and cassettes and cartridges are at present imported from Rome although it is planned to install duplicating equipment at the pressing plant shortly.

The Kinney organisation which embraces the Warner, Reprise, Rolling Stones and Elektra labels and from next year, Atlantic, is based in New Oxford Street, London, and headed by managing director Ian Ralfini. The firm's bustling, contemporary offices reflect the style of the Kinney operation and like CBS, the company has not relied completely on the valuable American catalogue of its parent organisation.

Among the UK acts the company promoted hard and with considerable success are Family, Curved Air, the Faces and Fleetwood Mac although again there is still the pressure to develop more British artists. On the distribution side, the firm has a joint arrangement with CBS which supplements Kinney's own sales force.

Unlike most of the other American affiliates in the UK, United Artists have not had a particularly strong American catalogue—

*Continued on page L-22*

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# MUSIC PUBLISHERS AS INDEPENDENT PRODUCERS

Continued from page L-18

looking for that elusive hit to establish their labels in the UK.

It is not only the independent music publisher which has become involved in record production. Most of the publishing offshoots of major record companies have at one time or another ventured into this field. Pye through the ATV-Kirshner company and United Artists with its Avalanche record production firm and so on.

Island Music is a prime example of promoting an act as a package. The Curved Air act was the brainchild of Island's Lionel Conway who negotiated the signing to Warner Brothers. He is also involved in production himself and to a certain extent management. He produces the Uncle Dog act with singer Carol Grimes and Island has financed the group completely, down to buying equipment.

Conway is also managing American singer-writer David Elliot who is being recorded for Island's Blue Mountain productions company by Mick Grabham, guitarist with Cochise. When the finished product is completed, Conway will negotiate a record contract for Elliot.

Another important task in handling an artist, Conway feels, is the actual promotion. "Every artist I handle through Island Music has his own publicist, hired by us, to concentrate on getting exposure in every newspaper."

There are also many music publishers who have producers signed to their companies to record new talent and in many cases the producer is a writer as well.

One such case is Edwin H. Morris. Since he took up his post as general manager of the UK firm, John Velasco—who was originally in public relations with the Theo Cowan company—was very concerned about the need to develop the company's hold in the contemporary music market. Today he has deals with several writer-producers including Friday Music with Harry Vanda and George Young of the Easybeats and Alex Young of the Grapefruit. He also played a major part in the launching of American writer Scott English as a vocalist via the song "Brandy" which has now become a local hit.

Liaising with Screen Gems Columbia Music in London, Velasco heavily promoted the record over a number of weeks. He appreciates the need for press exposure to supplement any radio and TV plugs. It was natural for him to hire Theo Cowan to act as a press agent for English and apart from features in the musical press, Velasco reports heavy exposure in the provincial newspapers which he feels are very important.

Prior to setting up an independent operation in the UK, Edwin H. Morris was part of the Chappell empire and the need to get into new areas of music publishing brought about the formation of the Chappell pop division under Stuart Reid. In January of this



GEOFFREY ELLIS, Dick James Music

year the company presented its own pop concert at the Royal Albert Hall in London to showcase two acts signed to Chappells, Fairfield Parlour and Room. Reid explains that the concert wasn't aimed at making money but was staged to project two acts to the public. Reid says that this was successfully achieved.

He is now heavily involved in the making of demos in the Chappell studios. "These act as a mirror of the group's talents which can be presented to a record company," he says.

The prospects of music publishers involved in this ever-developing field is unlimited. This involvement does not only confine itself to the UK market but now covers the international music market.

Music publishing has rapidly developed over the years from being a relatively small business built around the sales of sheet music and live broadcasts to now covers nearly every facet of the music industry. The main reason music publishers have entered the world of recording is simple. Every astute publisher is involved in records because it is a natural extension of his original task.

Many of the artists in today's business are self supporting. Many have their own music publishing companies, produce their own records so it is essential for a publisher to become involved in this field and to find his own talent.

This involvement in the business side of the music industry by artists has given an even greater competition to music publishers in this market.

Generally speaking music publishers feel that to be in business one cannot survive on a catalogue alone to earn money.

"A heavy involvement in the record business combined with an awareness of the contemporary music market is a must for every music publisher." This could have been said by any music publisher who is involved in today's business of making records.

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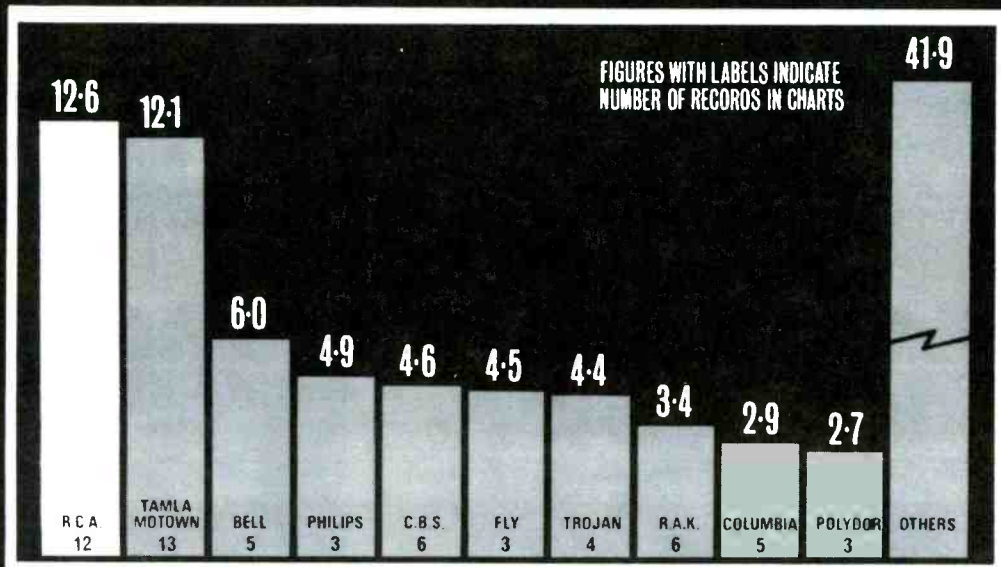
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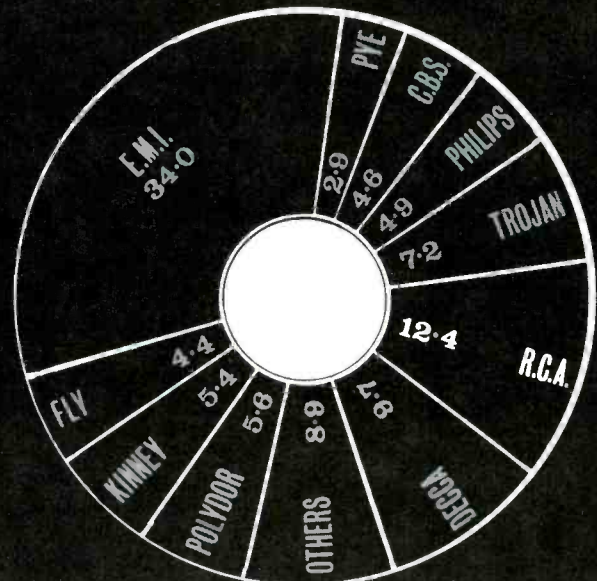
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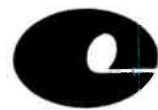
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LOVE STORY (Famous Chappell)  
MAGGIE MAY (Chappell)  
RAGS TO RICHES (Frank)  
ROSE GARDEN (Lowery)  
TILL (Chappell)  
UN BANC, UN ARBRE, UNE RUE (Chappell)

## CURRENT SHOWS

"GODSPELL" (Valando)  
"THE GREAT WALTZ" (Chappell)  
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## CURRENT FILMS

"FIDDLER ON THE ROOF" (Valando)  
"FUNNY GIRL" (Chappell)  
"LOVE STORY" (Famous Chappell)  
"ON A CLEAR DAY YOU CAN SEE FOREVER" (Chappell)  
"PAINT YOUR WAGON" (Chappell)  
"SONG OF NORWAY" (Chappell)  
"THE RED TENT" (Famous Chappell)



# AMERICAN COMPANIES MAKING BIG INROADS INTO UK MARKET

Continued from page L-19

with the exception of the soundtrack albums from UA's film division—to rely on and has been virtually forced to build-up a roster of mainly British talent.

Says the firm's managing director Martin Davis: "Most of our capital investment has been in British rather than American acts and we spend a considerable amount of time trying to break UK talent. Although we have had reasonable success with American acts like Creedence Clearwater and Canned Heat, we have, I feel, also done well with British acts like Shirley Bassey and Groundhogs."

UA has a pressing and distribution agreement with EMI and a small van sales force of its own which backs up EMI's efforts.

A&M's London office in Mayfair opened just over two years ago and is headed by general manager John Deacon, and the company's product is pressed and distributed by Pye. Like other firms, the company's first brief was to establish A&M in the UK.

"Up until now, our main purpose has been to break A&M artists like Carole King and the Carpenters over here," explains Deacon. "When one has a licensing arrangement, one can never give all the promotional concentration to an artist one would like, so our initial aim on going independent was to get as much mileage as we could from our American acts. Having now done that, we are out to build-up a good roster of British artists."

Similar to the A&M operation is MCA's. MCA opened a London office four years ago after having had the label totally handled by Decca which still presses and distributes under license for the firm, after a brief, unhappy attempt at independence. Although the company has a brief to find a limited amount of UK talent for worldwide release, the UK operation is mainly regarded as the London office of MCA, America, and does not function with the same autonomy of most of the other affiliates. However, under managing director Derek Everett, MCA-UK has broken such acts

as Osibisa, Wishbone Ash, Rock Candy and Tony Christie.

Adding to the already impressive list of American independents here will be Bell which next year will be establishing its own indie operation. The firm has had considerable success here through its present licensing arrangement with EMI, especially in the singles market and has established useful links with such UK producers as Tony Macaulay, Johnathon King, Roger Cook and Roger Greenaway.

With the possible exception of MCA, all the UK affiliates have a reasonably free hand and while obviously having to answer ultimately to America, are left to run themselves. In the main, it would appear that the American parents realise that every regional market is different and therefore needs different selling and promotional techniques and this feeling is reflected in the policy of every company to have the British off-shoot headed by British executives.

A growing awareness of the potential of the campus markets seems in fact to be the only promotional influence to have come from across the Atlantic. Even when releasing product sent over

by the American parent, the affiliates have a completely free hand and reserve the right of refusal to issue any record which they feel is not right for the UK market.

A&M's John Deacon sums up the feeling in his company: "I suppose if we didn't want to go with, say, a new Herb Alpert album, the Americans would come on a bit strong, but they have never yet insisted that we release a certain record."

Adds Richard Robinson: "With Columbia we exchange a lot of a&r, promotional and selling ideas but that's as far as it goes. The two markets (UK and U.S.) are quite different and we all appreciate this."

The affiliates tend to attract a lot of acts which particularly want to get a foothold in the American market, but this can have its disadvantages as they invariably "have dollar signs in their eyes," as Martin Davis puts it. If the price is right, however, affiliates have a free hand in signing bands for the U.S.

Davis sums up the affiliates position quite simply by saying: "They are not here to act as a poor imitation of their American parents."



Richard Robinson, CBS, left,  
and Ian Ralfini, Kinney.

## RECORD MERCHANTISERS MILES AHEAD IN RACK BUSINESS

According to one expert assessment of the future of record retailing in Britain, the next decade will see a radical change in the buying habits of consumers.

The predicted transformation will bring about a swing away from making purchases in record stores in favour of greater support for the impersonal instant availability offered by racks. The picture 10 years hence could be 500 specialist shops and 10,000 racks catering for the uncommitted impulse buyer.

Possibly such a drastic dichotomy from tradition is based on an overly pessimistic view of the efficiency of Britain's retailers—some, indeed would contend that there are already only 500 worthwhile dealers spread across the nation—but whatever the future holds for them, there's no doubt that racking has been one of the few bright spots leading to an expansion of manufacturers' business in 1971.

Unlike the racking explosion which resounded around America, the growth in Britain has been carefully plotted by the manufacturers, wary not only of a repetition of the repercussions of over-production and excessive returns which have bedevilled the US industry, but also of the need to keep the retail trade sweet.

A third consideration was no doubt at the back of their minds when in 1969 EMI and Decca formed Record Merchandisers, in which Pye and Polydor-Philips now have equal shares. The fear of competition and an ensuing discount war made it sensible to form a consortium whose joint strength in controlling supplies would make it difficult, if not impossible, for an independent outsider to get a toehold in Britain.

Since then, with the very real threat of a full-scale entry into

all-product racking by the Pickwick budget firm, the united front is no longer quite so united and participating companies have agreed among themselves to act independently in their attitude towards supplying product to any other rack-jobber. An although there has apparently been some weakening of the old intractable attitude by some of the majors—of which RCA, CBS and Kinney remain uncommitted to Record Merchandisers—Pickwick's racking plans remain on the testing-bed for the time being, presumably in the hope that EMI, so far interested only in protecting its investment in Record Merchandisers, will have a change of heart.

So, for the time being at least, Record Merchandisers has the field to itself and is making full use of its advantage to expand at a cracking pace, under the spirited leadership of Ian Miles, one time mercantile marine officer and pre-RM, marketing and sales director of Bristol Myers.

Before Miles joined in March last year, RM was in a sorry way and even the most enthusiastic supporter of racking would have been forgiven for wondering if the concept was right for Britain. From a mid-'69 total of 200, the number of racks has shrunk to just over 100, the result of a drastic pruning of unprofitable outlets, and only 40 were contributing worthwhile turnover figures.

In the first 12 months of Miles' incumbency, the position changed out of all recognition. The number of outlets had grown to 300 high-traffic locations, with 67 per cent grossing in excess of \$500 a month and with 50 per cent achieving monthly figures of \$1000-plus.

At the last count, the company was trading through 600 outlets, many of them located in Woolworth stores, now operating exclusively on a rack basis after a long history of being responsible for their own buying. Target figure for 1971 is 1000 locations.

Shipments are running at more than 300,000 units per month, over double the figure of a year ago, and Miles estimates that by the end of 1971 RM will have distributed over 15 million records of all types, including price-leading deletions, singles, and its own Stereo Gold Award budget (\$1.62) line. Launched last year, SGA

has sold approaching one million albums through nearly 1,500 stockists—the label is available to record dealers and other shops, as well as rack customers.

Racks are supplied at the manufacturers' published scale of discount, to which is added a charge of approximately five per cent to cover servicing and installation costs. In return for a complete sale-or-exchange allowance, the stockist accepts a 22 per cent profit, against the 24½ per cent offered by manufacturers, some of whom continue to offer a five per cent returns privilege.

The critics—and there are more than a few—argue that racking is only effective as a means of shifting large quantities of low-price material. Miles, however, points out that of the 38,000 titles drawn from nearly every UK label, about half are full-price releases. Additionally, the average recovery rate per unit averages \$3.60, compared with \$2.40 a year or so ago, which rules out a preponderance of bargain-album sales.

Racking, likely to give RM a 1971 turnover of \$10 million—or about 10 per cent of the value of the industry's total output—is proving a useful stimulus to the nascent British tape market. Woolworths will be incorporating cassettes in 78 stores, as will be a photographic chain in 100 shops, two major contributors to an overall strength of 250 outlets being serviced from RM's warehouse in Hayes, a stone's throw away from EMI's pressing and distribution center.

As a discouragement to thieving, RM is distributing a Norwegian-designed unit, the Arne Bendikson Casseteria, to which it has obtained exclusive British rights. The Casseteria will be offered also to the retail trade, as part of a growing involvement in spinoff activities, such as shopfitting, accessories and display material.

Also being operated from the huge Hayes stores—it holds space for two million deletions and cutouts alongside the 750,000 current albums and two million tapes—is a cash 'n' carry one-stop facility covering selected current product, special purchases and deletions, of which the retail trade is taking full advantage.

While RM has a monopoly thus far on racking in the true sense of the word, the operation of the Pickwick and MfP budget companies has a link with the principle, particularly via the sale-or-exchange trading terms.

Pickwick gets closer to racking than the MfP opposition, selling direct from 17 vans in England and a further 10 covering the rest of the British Isles, including Eire, into about 3,500 non-record outlets. Its sales into disc stores are handled through the member companies of the BIRD (British Independent Record Distributors) Network.

Another company, more recently concerned with selling records in non-conventional outlets, is Enterprise Records Retail, of which a director is Paul Ellis, a former managing director of Keith Prowse Wholesale. Enterprise is operating a pilot scheme for selling budget albums from the Camden, Hallmark and Rediffusion catalogues, through public houses and has merchandisers installed in 21 locations in the Thames Valley area.

Meanwhile, Pickwick contents itself with a series of tests aimed at determining whether it's in with a chance should the way become clear to full-scale rack operations. Among the most recent of its pilot schemes has been within the Main Street offices of an employment agency, normally closed on a Saturday morning, but re-opened under the Pickwick scheme as record stores.

With his 3,500 outlets serviced direct and the knowhow of the American parent company to back him up when the time comes, Monty Lewis, UK boss of Pickwick International is confident that it is only a matter of time before Record Merchandisers will have serious competition. "Racking will develop," he says. "It's like trying to hold the sea back."



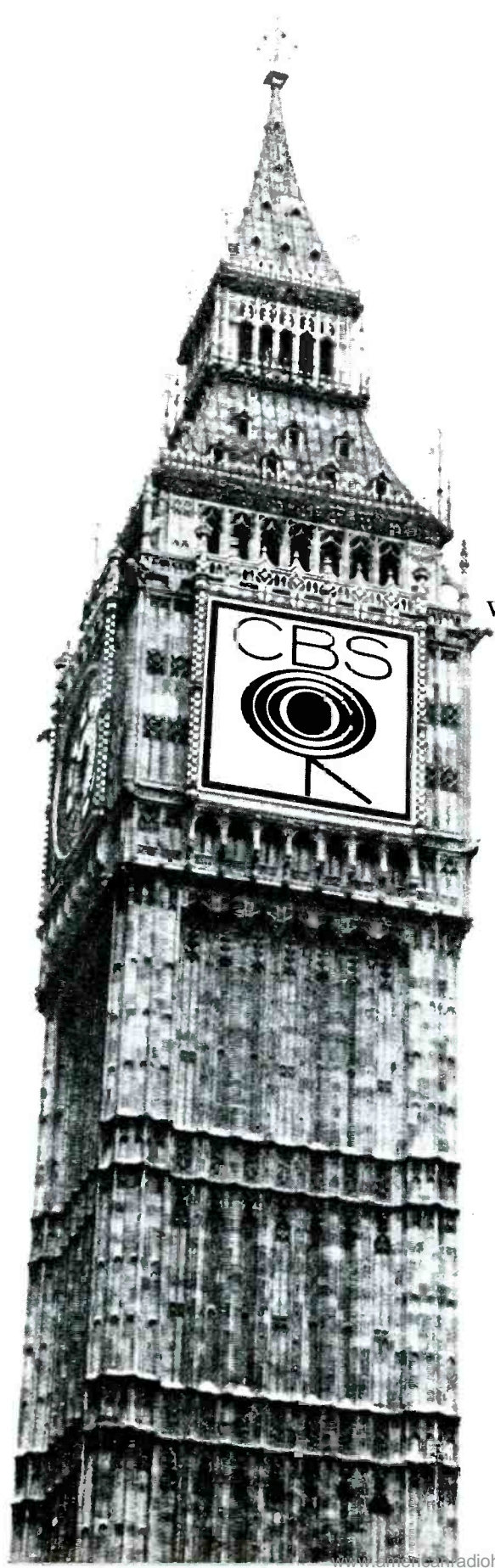
Left: Ian Miles, Managing  
Director, Record Merchandisers.

Right: Monty Lewis,  
Pickwick

Spotlight on London

NOVEMBER 13, 1971, BILLBOARD





6 years ago CBS Records started  
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By next year they plan to have the  
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By next year they plan to be the top  
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(This year they were first in albums and  
second in singles . . . and already over  
800,000 copies of *Bridge Over Troubled  
Water* have been sold.)

By next year they plan to have the best  
of the new British groups ready for  
export to America. Acts like Lesley  
Duncan, Soft Machine, Fields and Home  
are already signed and recording  
– *Here In London.*

By next year they hope that more com-  
panies like Kinney and Pickwick will be  
using the most efficient custom pressing  
facilities in Europe  
– *Here In London.*

By next year they hope to be publishing  
for many of the top song writers;  
James Taylor, Laura Nyro, Kenny  
Young and Gilbert O'Sullivan, are  
already signed up with the CBS  
publishing affiliate April Music

**CBS is here in London**



# THE FUTURE OF TAPE

by Richard Robson

Although the tape market in the UK is smaller than virtually anywhere else in the world, there is now every indication that it won't remain so for very much longer. To the delight of the cassette and cartridge industry in this country, which has well over 3½ million dollars invested in factories, duplicating plants and distribution networks, tape's share of the total music market has shown a dramatic increase over the past 12 months from around 3.5 per cent last fall to an expected 10 per cent by the end of this year.

Indeed, the final figure for 1971 could be even higher. During May, June and July of this year, some record companies were reporting that cassettes and cartridges were accounting for as much as 15 and 16 per cent of their total turnover while on the retail side, during the same period, some of the bigger London stores chalked up tape's share of overall business at a staggering 20 per cent.

All major record companies except the cassette-committed Polydor and Philips are now making regular releases in both configurations and every firm except EMI has also moved into the budget tape market. Most of the key independent labels, too, are releasing product in tape as well as disc form and are signing up majors like the Pye off-shoot Precision to duplicate and distribute their cassettes and cartridges.

Although custom duplicators like Metrosound and Trident Tape Services are flourishing, most of their business is overspill work from the majors and Precision has in fact picked up virtually all the licensing deals including the valuable Kinney and A&M catalogues.

Prior to the launch of Precision last year Philips had a vertical monopoly in the cassette duplicating field but has since lost a lot of business to the Pye company through only being able to handle the one configuration.

Around 3,500 albums are now available on cassette and around 2,500 on 8-track cartridge. Until this year, cassette had been easily the market leader of the two configurations—reflecting the general trend throughout most of Europe. However, in the last six months there has been a tremendous surge in sales of 8-track, due mainly to the growth of the automotive market and the increasing availability of cartridge hardware for the home.

Major tape companies like Precision, EMI, CBS and United Artists are now selling nearly as many cartridges each month as cassettes whereby a year ago, the same companies were selling

two or three cassettes to every one 8-track. In fact, the growth rate of 8-track is so much faster than that of cassette that cartridge could take over as market leader before the end of the year.

Even so, blank cassettes are still outselling their pre-recorded counterparts by about four to one and would indicate that there are still many consumers recording their own music programmes—a situation the industry feels could eventually lead to wholesale tape pirating on a commercial scale.

At the moment, tape pirating is almost unheard of in this country and industry executives, worried by the amount of bootlegging in other territories, are determined not to let it get a grip in the UK.

As in other world markets, non-record outlets such as garages, car showrooms, motor accessory shops, photographic and hi-fi stores and even chemists and supermarkets in the UK are selling increasing amounts of tape. Precision, which has over 1,000 non-record accounts, is now one of the prime suppliers of product to these outlets which are responsible for 65 per cent of the firm's total sales and 85 per cent of its 8-track business.

Other companies formerly distributed to the non-record outlets through Ampex Stereo Tapes, but earlier this year AST cut back its distribution service and these firms are now having to make their own arrangements either through regional wholesalers or by forming their own sales teams to deal exclusively with non-record accounts.

There are no official figures available to indicate what each company's share of the total tape market is. At a recent meeting of the British Recorded Tape Development Committee, the informal industry organisation comprising the tape managers of the major record companies, its members were asked to write on a piece of paper what they each thought their share of the market was. The result added up to 240 per cent!

However, EMI claim a 35 per cent share—largely because of the success on tape of the Apple and Tamla Motown catalogues—and while some may still dispute this figure, few would argue that the company is doing as well with cassettes and cartridges as anybody.

One of the biggest steps forward in merchandising techniques has been the adoption by some firms of special four-colour packaging for tapes to replace the traditional plastic box for cassettes and shrink-wrapping for cartridges.

Precision was the first company to investigate new ways of mak-

ing tapes look more attractive on dealers' shelves and last year developed a mini-sleeve, an exact replica of the equivalent album sleeve only measuring approximately 9½ ins. by 4½ ins. The actual cassette or cartridge is held in a special container at the back of the sleeve while cassettes are further packaged in a flip-top colour carton, similar to a cigarette pack.

EMI earlier this year also started using the sleeves while CBS has just introduced a second type of packaging—a four-colour cardboard carton the same size as a cassette or cartridge. Both CBS's cartons and the sleeves greatly enhance the appearance of pre-recorded tapes and have been welcomed by dealers who have in the past been reluctant to stock cassettes and cartridges because of the display and merchandising problems.

Keeping pace with these packaging improvements has been a steady upgrading of the reproduction quality of cassettes and cartridges which for the first time this year are beginning to be accepted as satisfactory alternatives to the hi-fi disc. BASF is launching the first range of chromium dioxide blank cassettes later this year while the Dolby system is gradually gaining a wider acceptance, with RCA, Decca and Precision now making regular Dolbyised releases.

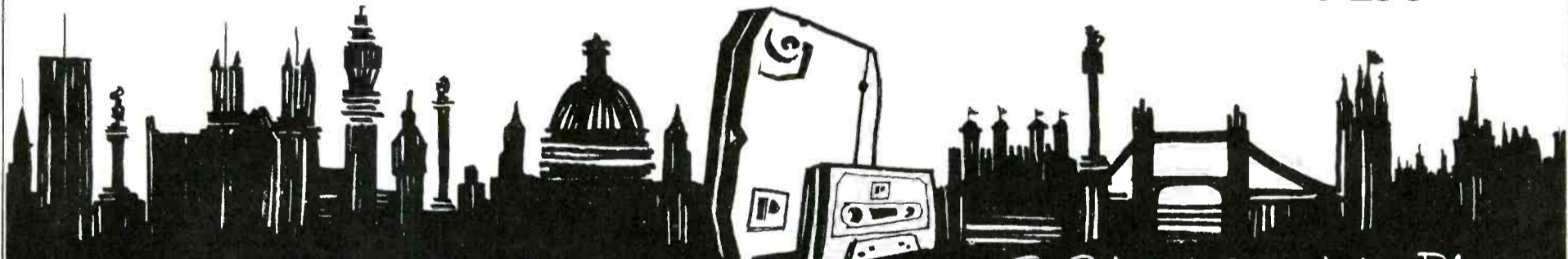
The quality of hardware is also steadily improving. Until recently, most hardware manufacturers had mainly concentrated on building up the bottom end of their ranges, but this year has seen the introduction of many high quality, sophisticated home units in both configurations.

This year has also seen a tremendous increase in the amount of Japanese equipment—particularly cassette—being imported. Sanyo, which claims a 20 per cent share of the cassette hardware market in the UK, Sony and Hitachi all have their own independent sales operations in this country while other Japanese firms like Toshiba, National Panasonic and Akai are promoting their ranges through national distributors.

This fall is also seeing the introduction of the first 4-channel tape equipment. Motorola's Quadraline discrete system for the car was unveiled at last month's Motor Show in London and is now on general sale priced at 184 dollars including speakers. The first Japanese quad tape units are scheduled to be launched shortly after Christmas.

On the software side, RCA released an initial batch of 50 quad titles last month and will be followed immediately after Christmas by EMI and CBS which are both preparing first 4-channel tapes.

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# LONDON- CLASSICAL MUSIC CENTER OF THE WORLD

Britain, for most of the last century and a good part of this one branded by music-conscious Europe as "the land without music"—by which was meant classical music—has in the last 20 years blossomed out into today's frankly acknowledged serious music center of the world.

Statistics and definite figures are hard to come by, but the

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smiles on the faces of Britain's music businessmen these days, in both recording and live music, are reflections of the steady crescendo of the ringing of the cash registers.

Music money flows in from many sources. Probably the largest single one is the State-sponsored Arts Council, which in a country with a population of some 50 million has an annual budget running now at about \$26.5 million a year, more than half of it going to support national opera and ballet, the great London and Provincial orchestras, and dozens of music societies and festivals scattered throughout the British Isles.

But in addition to these subsidies and those from private individuals, local authorities and commercial institutions, money from the general public pours unabated, and even in increased amounts, into classical music box-offices and classical recording company tills.

In London alone, though hard and fast figures are never released by individual music-providing concerns, those in the know estimate that the classical music public pays out in hard cash anything up to \$12 million a year for its tickets for opera, ballet, orchestral and solo music recitals. The Royal Opera at Covent Garden alone takes in roughly \$2.5 million a year at its box-office, so do the South Bank concert halls—the Royal Festival Hall, the Queen Elizabeth Hall and the Purcell Room. Though less music is given there today than in former years, the Albert Hall takes in another \$1.2 million or more, including the annual cycle of the BBC's Promenade Concerts which this year according to reliable sources sold some \$720,000 worth of tickets.

Added to this are the usually packed houses all over the country for the large provincial orchestras, the thousands of smaller-scale concerts and recitals, and the touring opera companies.

All this growing interest in classical music is reflected in the rapidly rising classical recording business. Again definite figures are hard to come by. The central authority for trade returns, the Department of Trade and Industry, does not differentiate in its treatment of classical and pop records, giving overall figures of production and sales.

But there is not one classical recording executive among London's major companies who is not smiling today. None will give his own company's figures—general tendency is to feel that to do so would reveal too much to competitors in a now fiercely competitive industry. But all report large increases in classical record sales over the past 12 months—one company, indeed, claiming that its classical sales in units were up 50 per cent over those of last year, and its profit margin in classics at an even higher figure of increase.

But all are agreed that 25 per cent as an average would be a reasonable assessment of classical sales increase for all producers over the same period of 1970.

This figure has been swollen to a great extent by the rapid introduction of the budget and mid-price labels, which have added millions to the take of record retailers all over the country. But major record companies, while admitting the impact of the low-cost issues and reissues on both sales and profits, stress that this is an 'extra'—sales of top-price classical recordings, they say, have not been reduced simply because lower-cost alternatives are available. In fact, they see the introduction of the cheaper discs as giving a fillip to top-price recordings as newcomers to record buying tend to want, a little later, somewhat better performances from top-fee artists.

Booming music business, in live music and recordings, is largely centered in London, where some of the largest music agencies this side of the Atlantic operate in the buying and selling of classical music, many of them with world-wide connections and representatives. Operating mostly on commission on the fees of artists they represent, these agencies can supply musicians of almost any type to the various concert-giving organisations and recording companies, ranging from complete orchestras through chamber music groups to individual artists, and handle sums running into millions of dollars a year overall. There are even travel agencies making fat profits from dealing almost exclusively with the international journeyings of musicians on tour.

And in addition to the cash from the public for live music and recordings, there are the millions spent annually by the BBC, probably the world's largest single spender on classical music, all of which comes originally from the public through the statutory British licence fee paid by listeners and TV watchers.

No wonder that British concert givers, opera providers, agents, and classical departments of British-based recording companies are smiling. If cash flow is up 25 per cent on average, even an annual 10 per cent inflation still leaves a good increased profit margin.

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# WEST INDIAN POPULATION SPARKS NEW UK MUSIC TREND

About the same size as Devon and Somerset (two counties in the UK) combined, Jamaica boasts a population of nearly two million. By far the biggest percentage of the inhabitants are of African descent but European, Chinese and East Indian have added to the variety of the national origin. Music has always been a major part of their lives, stemming from the tribal dances in Africa—to the lament sung by the slave in captivity.

Several years ago West Indian music came to the UK via immigrants setting up home. The demand for their music was met and soon the music became a part of the British record industry.

The current term for this music is reggae—believed to have derived from a Jamaican sweet made from sugar cane and crushed fruits and the sweetness of the food was likened to the music.

Reggae is nothing new, only the name has been changed, but the music still has the same hypnotic and relaxing beat as it did in the early 1960's when the Jamaican teenager danced to the music in the steamy clubs of the East end of the Jamaican capital, Kingston.

The Jamaican recording business is small and highly personal. Nearly every producer has his own record label and distributes his records direct to the stores. In nearly all cases the producer will issue a white label copy of a record to the shops to judge its reaction. Selling records in Jamaica is cut and dried. If the demand is there it is made available and it is this method of selling that to a certain extent has been employed in the UK. Several record stores in a highly populated coloured area receive white label copies direct from Kingston to gauge customer reaction and these initial releases might sell at around \$2.40.

Reggae music came to the UK shores as bluebeat and later through names like ska and rocksteady. One of the earliest successful bluebeat records issued here was My Boy Lollipop by Millie. On Fantana. At this time bluebeat had no commercial appeal to the major record manufacturer so it was left to the small independent to meet the demand. The two earliest bluebeat records ever issued in the UK were "Carolina" by the Folks Brothers on Emil Shallit's melodisc label and "Independent Jamaica" by the Lord Creator. This disc marked the debut of Island, formed by Chirs Blackwell and Graham Goodhall in 1962. Blackwell was one of the main persons responsible for bringing West Indian music

to the UK. He started in Jamaica in 1960 recording several local singers. Goodhall worked for Radio Jamaica in Kingston for seven years. These years in Kingston cemented the foundations for their future activities although Goodhall broke away from Island in 1965 to introduce his own Doctor Bird label group, also specialising in West Indian music.

This early start gave Island the monopoly in the market. But with Blackwell's continued diversification into contemporary rock music a new association was formed with Lee Gopthall. He had previously been an accountant and in the mail order business, and had ventured into the record business via his Musicland record shop chain and his Trojan and Coxone labels. Trojan became the main UK outlet for reggae.

At this time record dealers were apprehensive over stocking West Indian music, so selling was concentrated among a few select shops in areas with a high coloured population. To supplement its efforts in the field, Island spent a great deal of money getting airplay on the now outlawed pirate radio stations and succeeded in breaking several records.

However, it was not until around 1969 that West Indian music, in the form of reggae, began to achieve national recognition. This sudden surge in the popularity of reggae can be attributed to many factors. It is interesting to note that a song, "The Liquidator" had been featured in the UK Top 50, published by Record and Tape Retailer, several weeks before the BBC featured the number on its Top of the Pops TV show. Perhaps two of the most important factors in reggae's development have been personal appearances by the acts concerned and the activities of mobile sound system operators.

There are several clubs in London and the provinces which are essentially for the coloured population. Two of the most famous clubs in London are the Cue Club in Praed Street and the Roaring Twenties in Carnaby Street. All these clubs receive the latest records issued and many of the sound system operators come from the West Indies bringing with them the latest records and sounds.

It is these two main areas, clubs and mobiles on which companies like Trojan concentrate. Trojan issues products on a variety of labels and the cream of the releases are mailed direct to the clubs and specialist record stores. The company, apart

from advertising in the trade musical press also uses the Daily Gleaner, one of the main local papers in Kingston, and widely read in the UK by the coloured population.

Other companies concentrating on the reggae market are Pama Records and Junior Lincoln's Bamboo label. Pama, run by Harry and Carl Palmer scored a considerable hit a while back with Max Romeo's controversial "Wet Dream," which although banned by the BBC achieved strong sales. Bamboo operates from Junior Lincoln's record store which is reported to be one of the major dealers in West Indian music.

Rob Bell, label manager at Trojan, estimates that 90 per cent of the reggae records issued are original records acquired from Jamaica. Many are sent to London just as a backing track and arrangements plus added string accompaniment are finished in London. Another interesting aspect of the reggae records is their price. It is virtually impossible to issue a record of this kind at full price. A reggae album is more likely to be in the \$2.40 price bracket or below.

"It appears", says Bell, "that the customer prefers to buy a single to a full-price album". Bell cites the case of an album soon to be released which features live recordings by Dandy, Greyhound and the Pioneers which will be issued at mid-price.

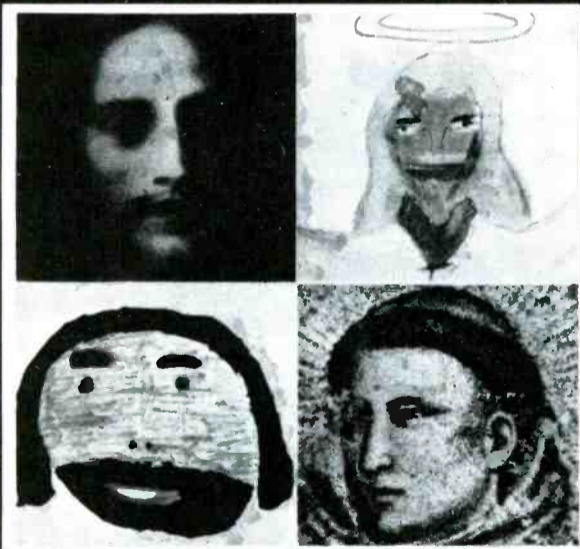
"There are two main markets for reggae material", adds Bell. "The black market which automatically buys the record plus the club circuit". Bell says that this area is very important in breaking a reggae record into the white market.

There is now a healthy acceptance of West Indian music and the airplay allotted to this music has increased favourably. However apart from the records which actually break into the national charts there are many which become turntable hits around the clubs and chalk up impressive sales figures.

Bell says that the average sale of a record to the ethnic market could be between 4,000 to 5,000, but some records can reach 40,000, which for the kind of market companies like Trojan are involved in, is very attractive. And these sales are often achieved with little if any radio exposure.

This type of music was a small part of the UK record industry but the main source of income for a then small record company—Island. One man's belief in the music led others to follow suit making West Indian music a good financial proposition.

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HERE AND THROUGHOUT THE WORLD





# UNDERGROUND PRESS AN IMPORTANT PROMOTION OUTLET

by Lon Goddard

The British underground press, or experimental press serves the budding supporters of the 'Alternative Society' in a manner that is easily digestible; from a literary standpoint, it is about as disjointed as large numbers of its followers. The publications, which include IT (formerly International Times), Frenz, Ink, Rolling Stone (British edition), Zigzag, Oz, Strange Days (defunct), Cream, Time Out and many provincial offshoots of the youth culture approach, are not, however, without merit. They provide interesting and successful opposition to the rather narrow limitations of the standard press, are sometimes informative and much of the time amusing. They are also regarded by some record companies as an important promotion media.

To begin with, we must separate the British movement from the fiercely radical American original—Britain is a smaller country and our exploratory culture displays an imitative tendency; a desire to get involved to the point where problems are sometimes created to dress the intention with a purpose. Like baseball's pinch-hitter, it often takes three misdirected swings with a manifestation of its own paranoia, yet may also bang in a home run by forming collective opposition to real social injustice. People need a cause—youth needs something for which it is speaker, writer, editor, publisher and finally reader: the experimental press belongs to youth and gives it a very noticeable platform. It stretches the boundaries of existing sensibilities and occasionally proves them insensible.

Rolling Stone is by far the most successful publication linked to the pop/social upheaval and for valid reasons. It is written by credible journalists with genuine newspaper flair, is laid out very professionally and attractively—and maintains financial security, enabling its editor Jann Wenner to provide thorough international coverage. Rolling Stone always manages to reach least approachable personalities and get controversial interviews that make excellent reading. These are generally free-lance articles bought for the paper—their resident staff concentrate on news, album reviews and the various production problems. Most of this is handled in San Francisco, but a rough draft of the issue is sent to the London offices and a British edition is edited by Andrew Bailey with several editorial and advertising alterations. Stone is an intelligent paper that sees no cause for being blindly radical. It pushes barriers only when the material requires and then in a forthright way, but never draws attention to its cultural heroism.

Time Out began as a small, thin list of what's happening where, published bi-weekly. The staff worked hard to compile exhaustively accurate copy that mentioned every club, theatre, restaurant, cinema and event happening in London during those two weeks—and the result was so well received, the magazine soon increased its pages, its page size and went weekly. Editor Tony Elliot filled the mag with features, good pictures, reviews and articles as well as his entertainment guides. Included were sections on opera, drag acts, dancing, children, environment, books, about everything imaginable. The literary content ranged from direct description to opinionated ultra-hip; the magazine had something for everyone and became THE London guide.

International Times was the first publication of its kind to reach a large scale distribution. The lengthy title was later reduced to IT practically by word of mouth. The American ideals were adopted and the British police became 'pigs' for the first time in print—something unnecessarily cruel for this country. IT experimented visually with endless arrays of doctored photos, a lot of skin shots and much emphasis on cartoons (most of which are reproduced from the States). The effect is one of interesting confusion and the editorial standard is grammatically correct, but heavily pretentious with consistent use of hip phraseology. IT is the king of the underground sheets, has a raid record to beat all the rest—yet is programmed with more discretion than the similar Frenz magazine. Also a tabloid paper, Frenz resulted from the split between the American and purely British editions of Rolling Stone. When RS decided to scrap the U.K. edition and just send over the U.S. copy, staffers brought out Friends Of Rolling Stone—a publication which later dwindled into Frenz. Edited by general authority Mick Faren, Frenz began to look vaguely like IT, but hadn't the erotic pictorial flair, hadn't the good cartoons and was editorially adolescent.

The biggest underground uproar yet occurred when the three editors of Oz magazine were arrested on obscenity charges and held without bail. The circulation of Oz soared above the rest of the mags when Richard Neville, Jim Anderson and Felix Dennis made national headlines for their impounded 'Schoolkids Issue' of Oz—in which children were offered space to say and draw what they liked. Oz seems to maintain the same aims as IT and Frenz, but its magazine format and illustrative content is far more advanced. Again, editorially, Oz suffers from pretension—but the visual out-

look is cleverly experimental. It is largely erotic and very camp, but there is an exclusive humour to articles illustrated with 'naughty' photos of 1940's women and headlines like 'Harry liked his wife in lingerie but everyone else did too!'. Oz is a funny magazine that seems to laugh at those who find themselves offended. It does concern itself with social comment, but that seems to play second to camp parody.

Last of the main string is Zigzag, a more down-to-earth informative magazine. The emphasis here is on pop groups and interviews with them. A small amount of the pictorial falls into the experimental bracket, but the approach is what determines the classification. Zigzag is black and white, typed on IBM sheets—it looks much like a university publication. The best thing about it is that it restricts itself to music; simply relating information about bands. Cream (as opposed to the American magazine Cream) relies heavily on pop as well, but diversifies into the trade side of the business and tends to view it all from a more scientifically researched standpoint. There is no staff and the contributors are chosen with care so the editorial is of a very high quality. In fact, much care is taken over all aspects of Cream and it presents itself as an authoritative, attractive colour magazine—less experimental than the others.

A peculiar newspaper, looking at first like IT and Frenz, turns out to be a rather upper-class daily paper hidden inside a weekly

underground tabloid. This is Ink, newest member of the clan and easily the most conscientious. Ink's cartoons are alarming or funny, its photographs are part of the features (unlike IT or Frenz) and the copy is legible and informative. In short, they have taken the format and used it tangibly. The material is social/political journalism backed by film, book, play and record reviews plus a what's happening section. A well produced paper, Ink rises above many others, because it communicates better and opines knowledgeably.

Britain's answer to Rolling Stone did not last very long. When Frenz detached itself from RS and went another road, Strange Days appeared. Edited by IT man Mark Williams, Days presented the British rock scene in a like manner to Stone's focus on America. The journalistic level was much lower, but clear enough to be understood. Again, however, there was a lot of space devoted to pretentious writing styles and reviews of pretentious persons and events that rivaled the actual subjects in terms of airy approach. The coverage was good and the appearance of the paper somewhat disciplined, but the product just wasn't good enough to make room for itself in the crowd and the inevitable finally happened.

This collection of newspapers and magazines comprise an important element in the evolution of the British press—intelligent or infantile, bizarre or boring—they are trying hard to be new and different; their freshness is of great significance.

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# AUSTRALIANS IN LONDON

By Nigel Hunter

There is a considerable amount of long-standing jokes and good-natured mutual abuse circulating between Britain and Australia. They call us Pommies as Americans call us Limeys, and quite often add another noun which is definitely improper and reflects on the legitimacy of our birth. We call them Diggers, implying their ancestors had burrowed their way down there through the core of the earth, and regularly ask them why they're not standing on their heads when they're amongst us.

We also remind them at every opportunity that Australia originally was a penal dumping ground for Britain's criminal classes in the 19th century, who were transported to Botany Bay for rustling sheep, loaves of bread and other bare essentials of life.

Despite that legacy of involuntary exile with shackles, Australians come back to the Old Country in formidable numbers, particularly those engaged in the entertainment business. Not for nothing is the Earl's Court Road area in London called Kangaroo Valley, because you can hear as many Aussie accents as Cockney ones in that location.

Australian singers, disk jockeys and entrepreneurs don't invade London merely with thoughts of revenge, however. The British capital is a mecca for the successful ones from Down Under because it is a gateway to an international status and scope which at present is impossible to attain by remaining in Australia.

Rolf Harris is an example. Now an international star, he first visited London in the nineteen fifties in pursuit of his ambitions as a painter. He came back in 1962 after he had started recording in Australia, and served his foreign cabaret apprenticeship at the Down Under Club and the Royal Court Theater Club.

"The entertainment business in Australia is still rather regarded as an amateur's game," said Harris. "If people ask you what you do and you say you're a musician, they tend to say 'Yes but what do you really do?' The business there has a bad habit of slavishly copying fashions and accents from elsewhere."

Harris retains a deep affection for his homeland, and goes back there to work at least once every year. He rates London highly as a proving ground for Australians.

"It's a hard place, and a long way from home. You have to battle to succeed."

Frank Ifield was actually born in Britain, but he spent most of his formative years in Australia. He came back to the country of his birth in 1959 because he had gone as far as he could as a singer in the Antipodes.

"The standard of entertainment in Australia is very high, though," he pointed out. "I should think Sydney rates second only to Las Vegas now as an entertainment center."

Most Australians had their sights on America when he first returned to Britain, but the dawn of the Beatle boom caused them



Rolf Harris



Top left: Polydor's managing director John Fruin (centre) signing a production contract with Leon Henry Productions, the recording offshoot of the Toby Organisation. On Fruin's right is Polydor a&r chief Wayne Bickerton, and the three Australians in the picture are (left to right), producer David Mackay and co-directors of the Toby outfit, Keith Potger and David Joseph.

Left: Singer Frank Ifield, son Mark, and lovely wife Gillian.

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to change their destination. Like Harris, Ifield spends a large proportion of his working year outside Britain, and always includes Australia in his itinerary.

Barry Crocker is a recent arrival in London from Down Under, where he's spent 16 years in show business and reached the top-spots of Australian entertainment with hit records and TV series of his own. He's been in Britain for five months, working the clubs in the Midlands and the North and making his Pye debut with a single called "Love Is A Beautiful Song." His presence here is already beneficial because he's landed an important role in a movie based on a Private Eye satirical magazine series about an Australian in the UK.

"Most Australian films are cast in London as far as the main roles are concerned," commented Crocker. "I'm here because I've been lucky enough to get to the top back home, and once you've done that, the only place to go is down if you stay."

Keith Potger first came to London in 1964 as a member of the original Seekers, and is now co-manager of the New Seekers with fellow Australian David Joseph, a group recorded by a third Aussie, producer David Mackay. Group members Marty Kristian and Peter Doyle are also from Down Under.

"Australia can be inhibiting if you're of a certain nature," Potger remarked. "When the first Seekers came over, we found the work and potential so great that it was inevitable we would stay. London is one of the world's entertainment hubs."

David Joseph, head of the Toby organisation which encompasses artist management, music publishing, recording and an audio division, has been in London for three years after working in Australian TV and artist management. He cites Australia's geographical position and smallness of population as prime factors in causing the country's talent to go elsewhere.

"It will be a long time before the population rises to a comparable level with other countries," he said, "but Australia is certainly going to be one of the important nations in the world in the future. Australians always seem to do well here in London, and it's a good center for getting to the rest of Europe and America."

Colin Nicol is a staff newscaster and compere with the BBC, and has been based in London since 1963 after working as a disk jockey in Perth. He was the first deejay to work for British pirate radio when he joined Radio Atlanta at the invitation of fellow Australian Allan Crawford, and then went to Radio Luxembourg

Spotlight on London

initially as summer relief and stayed through two extensions of his contract.

Barry Alldis is another Australian disk jockey who came to London after establishing himself in Australian radio. That was in 1956 when he joined the staff of Radio Luxembourg and began a stint of over nine years in the Grand Duchy, where he became chief announcer and head of the English department. He's now living in London and freelancing, mostly for the BBC.

"Australians leave home to get overseas experience which pays off if and when they return," he said. "Working in London gives you prestige back home, particularly if the BBC is involved."

London's importance as a business center as well as a base for expatriate Aussies seeking larger fame and fortune is also appreciated in Australia. Tony Geary, international manager of the Sydney music publishing and artist management company J. Albert & Son, is working from London placing and obtaining copyrights and records.

"I spent six months in Los Angeles on a similar operation," Geary said. "The London project is a lot easier in terms of Britain being much smaller to cover in the entertainment business. We've set up these operations for the benefit of our acts back home to give them facilities and exposure in two vital markets."

Other Australians to have made good in London include Robert Stigwood, who heads an organisation involved in artist management, publishing, films and theater, and Peter Gormley, manager of Cliff Richard and a director of Festival Records, whose owner is Australian-born Rupert Murdoch, now a major power in the British newspaper world, the veteran BBC weekly hit parade presenter Alan Freeman and Radio Luxembourg director of programming Ken Evans. Australian artists based on London include the Bee Gees, John Farrar of Marvin, Welch and Farrar, New World and Mick Flinn, Fred Wieland and Don Lebler of the Mixtures.

British record companies have had Australians at their helm, too. Ken East was managing director of EMI Records in London until he returned to Australia in 1970 to take charge of EMI's operations there. Fred Marks came over to London in the same year to become managing director of Philips Records, where he is now.

The Australians come because London can provide the scope and opportunity denied to them at present at home by Australia's geographical remoteness, vast size and still fledgling population.

NOVEMBER 13, 1971, BILLBOARD



# The Big League

Like the Pittsburgh Pirates, Pye Records have shaken off all opposition and stand proudly above the rest. With fifteen years of experience behind them, what else would you expect? For instance . . .

Our recording studios are busy bettering the quality of recorded sound for the benefit of the whole country. If you think we're being over-enthusiastic, take one Saturday in September. While our mobile recording unit was out recording the Who and Rod Stewart 'live' at the Oval, London, before 30,000 people, in the cutting room the first track of a Leon Russell album was being mastered, and the Studios were booked to record a reggae album. You need creative ability, boundless

enthusiasm, technical resources and knowhow, to keep up this kind of pace all day. We not only have all these, but also a guy who'll arrange your booking so there are no hang-ups or bad organisation when you use us.

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entire country. In any one week a representative will call at most of the retail outlets in his area and arrange for immediate delivery of stock. All export orders are taken care of by our telephone ordering service at Mitcham, from where records are then shipped to all corners of the world. A big league organisation.

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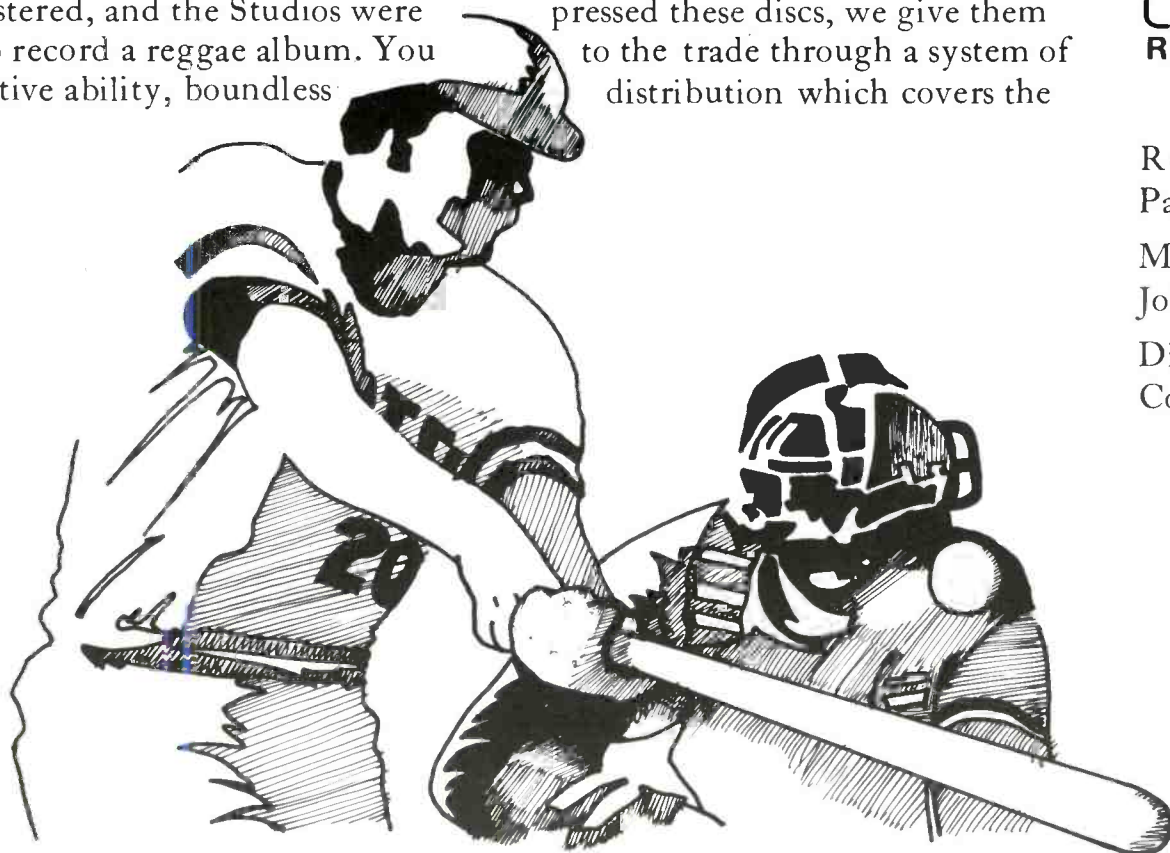


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# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 11/13/71

★ STAR Performer—Single'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	LEAD ME ON Conway Twitty & Loretta Lynn, Decca 32873 (MCA) (Shade Tree, BMI)	7	38	52	COAT OF MANY COLORS Dolly Parton, RCA 74-0538 (Owepac, BMI)	3
2	3	DADDY FRANK (The Guitar Man) Merle Haggard & the Strangers, Capitol 3198 (Blue Book, BMI)	5	39	35	QUITS Bill Anderson, Decca 32850 (MCA) (Stallion, BMI)	17
3	1	HERE COMES MY HONEY AGAIN Sonny James, Capitol 3174 (Marson, BMI)	7	40	40	SNAP YOUR FINGERS Dick Curless, Capitol 3182 (Rose, BMI)	7
4	18	KISS AN ANGEL GOOD MORNIN' Charley Pride, RCA 74-0550 (Playback, BMI)	4	41	42	LIVING AND LEARNING Mel Tillis & Sherry Bryce, MGM 14303, (Sawgrass, BMI)	3
5	5	ANOTHER NIGHT OF LOVE Freddie Weller, Columbia 4-45451 (Young World/Center Star/Equinox, BMI)	8	42	36	I'M GONNA ACT RIGHT Nat Stuckey, RCA 48-1010 (Cedarwood, BMI)	11
6	4	ROLLIN' IN MY SWEET BABY'S ARMS Buck Owens & the Buckaroos, Capitol 3164 (Blue Book, BMI)	11	43	34	PICTURES Statler Brothers, Mercury 73229 (House of Cash, BMI)	13
7	9	SHE'S ALL I GOT Johnny Paycheck, Epic 5-10783 (CBS) (Williams/Excellorec, BMI)	6	44	39	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca 32851 (MCA) (Sure-Fire, BMI)	16
8	7	RINGS Tompall & the Glaser Brothers, MGM 14291 (Unart, BMI)	12	45	38	HANGING OVER ME Jack Greene, Decca 32863 (MCA) (Tree, BMI)	11
9	8	NEVER ENDING SONG OF LOVE Dickie Lee, RCA 48-1013 (Metric, BMI)	9	46	29	THE NIGHT MISS NANCY ANN'S HOTEL FOR SINGLE GIRLS BURNED DOWN Tex Williams, Monument 8503 (CBS) (House of Cash, BMI)	12
10	14	EARLY MORNING SUNSHINE Marty Robbins, Columbia 4-45442 (Mariposa, BMI)	7	47	46	CHARLOTTE FEVER Kenny Price, RCA 48-1015 (Window, BMI)	9
11	12	DIS-SATISFIED Bill Anderson & Jan Howard, Decca 32877 (MCA) (Sure-Fire, BMI)	6	48	33	CEDARTOWN, GEORGIA Waylon Jennings, RCA 48-1003 (Tree, BMI)	15
12	13	BABY I'M YOURS Jody Miller, Epic 5-10785 (CBS) (Blackwood, BMI)	6	49	47	BRAND NEW MISTER ME Mel Tillis & the Statesiders, MGM 14275 (Sawgrass, BMI)	16
13	10	EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI)	19	50	59	DOZEN PAIR OF BOOTS Del Reeves, United Artists 50840 (Palo Duro, BMI)	4
14	15	I'LL FOLLOW YOU (Up to Our Cloud) George Jones, Musicor 1446 (Glad, BMI)	7	51	51	A SONG TO MAMA Carter Family, Columbia 4-45428 (House of Cash/Oak Valley, BMI)	11
15	22	MAIDEN'S PRAYER/HOME SWEET HOME David Houston, Epic 5-10778 (CBS) (Gallico, BMI/Algee/Tree, BMI)	8	52	44	IF YOU THINK IT'S ALRIGHT Johnny Carver, Epic 5-10760 (CBS) (Green Grass, BMI)	14
16	16	BE A LITTLE QUIETER Porter Wagoner, RCA 47-9996 (Tree, BMI)	12	53	60	WHAT A DREAM Conway Twitty, MGM 14274 (Berkshire, BMI)	9
17	6	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia 4-45429 (Lowery, BMI)	13	54	55	HOW CAN YOU MEND A BROKEN HEART Duane Dee, Cartwheel 200 (Casserole/Tamerlane, BMI)	5
18	11	KO-KO JOE Jerry Reed, RCA 48-1011 (Vector, BMI)	10	55	—	(I've Got a) HAPPY HEART Susan Raye, Capitol 3209 (Blue Book, BMI)	1
19	17	NO NEED TO WORRY Johnny Cash & June Carter, Columbia 4-45431 (Henson, SESAC)	10	56	64	A CHAIN DON'T TAKE TO ME Bob Luman, Epic 5-10786 (CBS) (Blue Crest, BMI)	2
20	19	I'D RATHER BE SORRY Ray Price, Columbia 4-45425 (Buckhorn, BMI)	15	57	58	SHORT & SWEET Bobby Bare, Mercury 73236 (Return, BMI)	8
21	24	WE'VE GOT EVERYTHING BUT LOVE David Houston & Barbara Mandrell, Epic 5-10779 (CBS) (Algee, BMI)	7	58	63	YOUR KIND OF LOVIN' June Stearns, Decca 32876 (MCA) (Wilderness, BMI)	5
22	21	RED DOOR Carl Smith, Columbia 4-45436 (Acuff-Rose, BMI)	10	59	57	NEVER ENDING SONG OF LOVE Mays Nutter, Capitol 3181 (Metric, BMI)	5
23	23	WEST TEXAS HIGHWAY George Hamilton IV, RCA 74-0531 (Wren, BMI)	9	60	66	MAGNIFICENT SANCTUARY BAND Roy Clark, Dot 17395 (Paramount) (Beechwood/Racle, BMI)	3
24	26	HITCHIN' A RIDE Jack Reno, Target 00137 (Mega) (Infune, BMI)	6	61	—	BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton, RCA 74-0565 (Owepac, BMI)	1
25	20	I DON'T KNOW YOU (Anymore) Tommy Overstreet, Dot 17387 (Paramount) (Shenandoah/Terrace, ASCAP)	14	62	61	DON'T HANG NO HALOS ON ME Connie Eaton, Chart 5138 (Rose Bridge, BMI)	10
26	31	PAPA WAS A GOOD MAN Johnny Cash & the Evangel Temple Choir, Columbia 4-45460 (Passkey, BMI)	5	63	72	I SAY A LITTLE PRAYER/ BY THE TIME I GET TO PHOENIX Glen Campbell & Anne Murray, Capitol 3200 (Blue Seas/Jac, ASCAP/Rivers, BMI)	3
27	27	FOR THE KIDS Sammi Smith, Mega 615-0039 (Evil Eye, BMI)	9	64	65	BRING HIM SAFELY HOME (To Me) Sandy Posey, Columbia 4-45458 (Tree, BMI)	3
28	25	THE YEAR THAT CLAYTON DELANEY DIED Tom T. Hall, Mercury 73221 (Newkeys, BMI)	19	65	67	SOMEWHERE IN VIRGINIA IN THE RAIN Jack Blanchard & Misty Morgan, Mega 615-0046 (100 Oaks/Birdwalk, BMI)	2
29	41	I'M SORRY IF MY LOVE GOT IN YOUR WAY Connie Smith, RCA 74-0535 (Blue Crest, BMI)	5	65	—	TRACES OF A WOMAN Billy Walker, MGM 14305 (Forrest Hills, BMI)	1
30	50	ROSES & THORNS Jeannie C. Riley, Plantation 79 (SSS Int'l.) (Singleton, BMI)	4	67	—	THE NIGHT THEY DROVE OLD DIXIE DOWN Alice Creech, Target 0138 (Mega) (Canaan, ASCAP)	1
31	28	AFTER ALL THEY USED TO BELONG TO ME Hank Williams Jr., MGM 14277 (Williams Jr., BMI)	13	68	70	CATCH THE WIND Jack Barlow, Dot 17396 (Paramount) (Terrace, ASCAP)	2
32	45	ALL I EVER NEED IS YOU Ray Sanders, United Artists 50827 (United Artists/Racer, ASCAP)	7	69	75	YOU BETTER MOVE ON Billy (Crash) Craddock, Cartwheel 201 (Spartus/Keva, BMI)	2
33	43	COUNTRY GFEEN Don Gibson, Hickory 1614 (Acuff-Rose, BMI)	4	70	71	A WHOLE LOT OF LOVING Anita Carter, Capitol 3194 (Playback, BMI)	4
34	30	FLY AWAY AGAIN Dave Dudley, Mercury 73225 (Addell, BMI)	13	70	—	I LOVE YOU DEAR Eddy Arnold, RCA 74-0559 (Alpine, ASCAP)	1
35	32	THE MORNING AFTER Jerry Wallace, Decca 32859 (MCA) (4 Star, BMI)	13	72	73	A LIVING TORNADO Kenny Huskey, Capitol 3184 (Blue Book, BMI)	4
36	53	WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis, Mercury 73248 (Jack & Bill, ASCAP)	2	73	—	RUBY YOU'RE WARM David Rogers, Columbia 4-45478 (Tree, BMI)	1
37	37	SHE'S LEAVING (Bonnie, Please Don't Go) Jim Ed Brown, RCA 74-0509 (Tree, BMI)	8	74	74	YESTERDAY'S WINE/ME AND PAUL Willie Nelson, RCA 74-0542 (Nelson, BMI)	4
				75	—	DADDY WAS A PREACHER BUT MAMA WAS A GO-GO GIRL Joanna Neel, Decca 32865 (MCA) (4-Star, BMI)	1



Johnny Duncan's "Baby's Smile, Woman's Kiss" is getting heavy response from babies, women, mothers, dads, sons and daughters in the following cities:

Philadelphia, Atlanta, Norfolk, Birmingham, Baltimore, Orlando, New Orleans, Mobile, Fort Worth, San Antonio, Tulsa, Kansas City, Omaha, Minneapolis, Milwaukee, St. Louis, Wichita, Denver, Charlotte, Knoxville, Washington, Roanoke, Detroit, Memphis, Houston, Oklahoma City, Los Angeles, Nashville, Dallas.

In fact, the response to any Johnny Duncan single is pretty predictable. Because with each one that he's released, the reaction's been the same:

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Johnny Duncan's new single, "Baby's Smile, Woman's Kiss" 4-45479  
On Columbia Records





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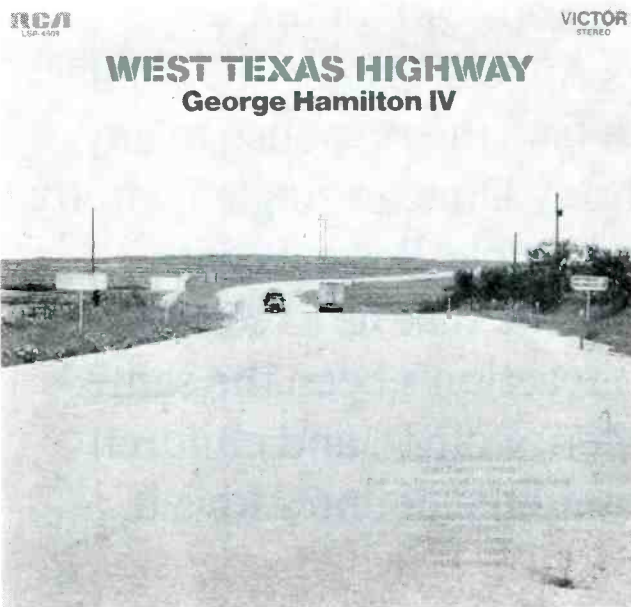
# "WEST TEXAS HIGHWAY"

RCA 74-0531

## GEORGE HAMILTON IV

Published by: Wren/Heavy Music

Written by: Boomer Castleman & Mike Murphey



LSP-4609

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## Country Music

### Nashville Scene

Jack Johnson, the manager of Charley Pride and Johnney Duncan, has appointed veteran country music disk jockey Max Gardner to the post of vice president and general manager of Jack D. Johnson Talent. Gardner retains his post as executive vice president of Pi-Gem, Chess and Choto Music publishing companies. Tom Collins remains vice president of the publishing firms, and is in charge of overseas operation of these interests. . . . When Charley Pride played to sellout houses in Wheeling there was no room for him in the inn. The hotels and motels were booked so far in advance that Charley had to stay at Washington, Pa., 26 miles away.

Tiny Tim has signed Toni Lee of Nashville to his Vic-Tim label. The first release is a Cedarwood song written by Billy C. Cole of WSM. Toni Lee is managed by Tiny Tim and Tex Clark, and records in Hollywood. . . . Ray Griff, going home to Calgary, Alta., for the first time since leaving for Nashville seven years ago, got standing ovations at his performances. . . . Mundo Earwood and the Country Swingers, who record for Raywood Records, have signed an exclusive booking agreement with Sabre Talent of Houston. Raywood is a division of

(Continued on page 48)

### School Switch Closes Norfolk

NORFOLK, Va. — The final show performed in the Municipal Auditorium here will take place Nov. 21, sponsored by the Virginia Country Music Association.

The Auditorium, a stage for country music for 20 years, will be converted into a school vocational building.

In its two decades, the auditorium has developed a strong musical history. Ray Price's first professional appearance was held here. One of the first appearances of Elvis Presley and Carl Perkins occurred here.

Tex Davis, a former disk jockey and radio personality here and now country promotion manager for Monument Records, Hendersonville, Tenn., was instrumental in booking in the first country shows. He will return as master-of-ceremonies for this finale.

The country show slated for the closing will be a benefit, to aid the family of a slain police officer. Among those who will take part are Monument's Ray Pennington, Mega's Mack Vickory, comedian Elmer Fudpucker and others.

Program chairman for the event is "Carolina" Charlie Wiggs.

### CMA Selects Publicity Head

NASHVILLE—The board of directors of the Country Music Association has announced the appointment of Mrs. Jan Ray Garratt to the position of director of public relations for CMA.

Mrs. Garratt, who has been with CMA in various capacities for three and a half years, will oversee all of the promotional and public relations activities of the organization, and will write and edit Closeup, the membership monthly publication.

She will report to Mrs. Jo Walker, executive director.

In addition to her CMA duties, Mrs. Garratt is an officer of the Music City Chapter of the American Business Women. She is married to artist-composer Richard Garratt, one of the Four Guys.

# Hot Country LP's

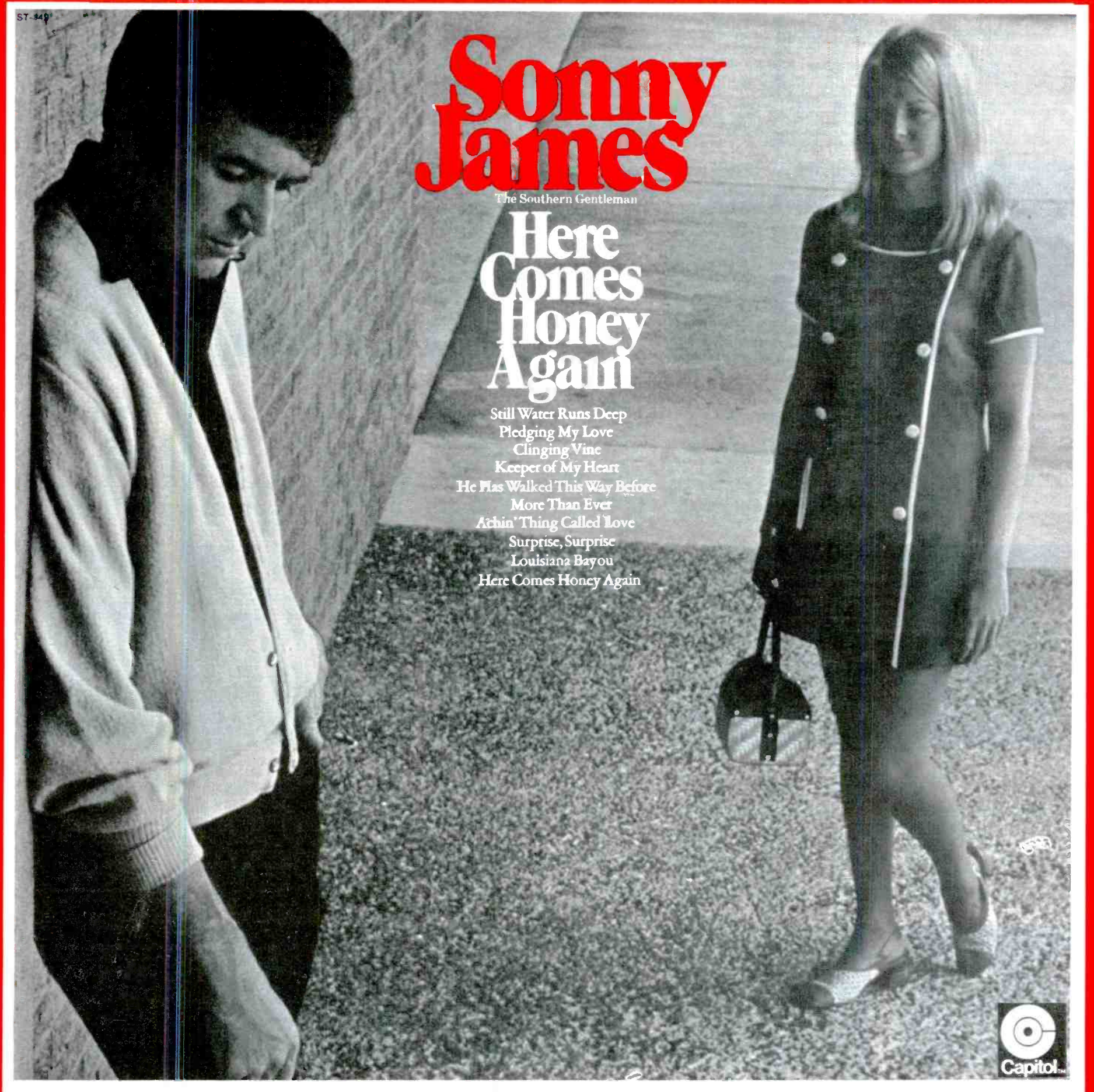
Billboard SPECIAL SURVEY  
For Week Ending 11/13/71

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	EASY LOVING Freddie Hart, Capitol ST 838	8
2	2	I'M JUST ME Charley Pride, RCA LSP 4560	18
3	3	I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510	23
4	4	YOU'RE MY MAN Lynn Anderson, Columbia C 30793	17
5	7	SILVER TONGUED DEVIL & I Kris Kristofferson, Monument Z 30679 (CBS)	6
6	10	THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. II Columbia KC 30887	4
7	12	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca DL 75310 (MCA)	5
8	9	TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS)	11
9	6	PITTY, PITTY, PATTERN Susan Raye, Capitol ST 807	11
10	5	SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol ST 835	11
11	11	ROSE GARDEN Lynn Anderson, Columbia C 30411	47
12	8	IN SEARCH OF A SONG Tom T. Hall, Mercury SR 61350	9
13	15	ME & BOBBY MCGEE Kris Kristofferson, Monument Z 30817 (CBS)	6
14	16	POEMS, PRAYERS & PROMISES John Denver, RCA LSP 4499	20
15	14	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	63
16	13	KO-KO JOE Jerry Reed, RCA LSP 4596	9
17	23	WE GO TOGETHER Tammy Wynette & George Jones, Epic KE 30802 (CBS)	2
18	18	A MAN IN BLACK Johnny Cash, Columbia C 30440	22
19	17	THE LAST TIME I SAW HER Glen Campbell, Capitol SW 733	16
20	21	WORLD OF LYNN ANDERSON Columbia C 30902	5
21	37	BEST OF BUCK OWENS, VOL. 4 Capitol ST 830	2
22	19	I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING Conway Twitty, Decca DL 75292 (MCA)	11
23	24	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	36
24	22	TODAY Marty Robbins, Columbia C 30816	10
25	26	HE'S SO FINE Jody Miller, Epic E 30659 (CBS)	12
26	20	BEST OF PORTER WAGONER & DOLLY PARTON RCA LSP 4556	16
27	27	TALK IT OVER IN THE MORNING Anne Murray, Capitol ST 821	4
28	25	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA LSP 4506	29
29	—	WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis, Mercury SR61346	1
30	33	PICKIN' MY WAY Chet Atkins, RCA LSP 4585	4
31	35	PORTER WAGONER SINGS HIS OWN RCA LSP 4386	3
32	32	BEST OF CHARLEY PRIDE RCA Victor LSP 4223	13
33	34	PICTURES OF MOMENTS TO REMEMBER Statler Brothers, Mercury ST 61349	13
34	39	CLASS OF '71 Floyd Cramer, RCA LSP 4590	3
35	—	WORLD OF MARTY ROBBINS Columbia G 30881	1
36	36	MISSISSIPPI TALKIN' Jerry Clower from Yazoo City, Decca DL 75286 (MCA)	17
37	38	COAT OF MANY COLORS Dolly Parton, RCA LSP 4603	3
38	31	DAVID HOUSTON'S GREATEST HITS, VOL. 2 Epic E 30602 (CBS)	8
39	42	LIVE AT THE SAM HOUSTON COLISEUM Mel Tillis, MGM SE 4788	9
40	41	DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513	30
41	43	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	32
42	29	CEDARTOWN, GEORGIA Waylon Jennings, RCA LSP 4567	10
43	28	WELCOME TO MY WORLD Eddy Arnold, RCA LSP 4570	16
44	44	TREAT HIM RIGHT Barbara Mandrell, Columbia C 30967	2
45	—	RANGERS WALTZ Mom and Dads, GNP Crescendo GNPS 2061	1



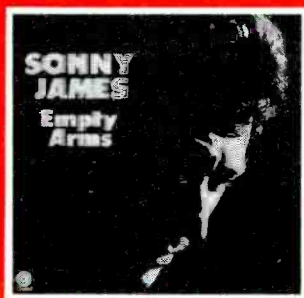
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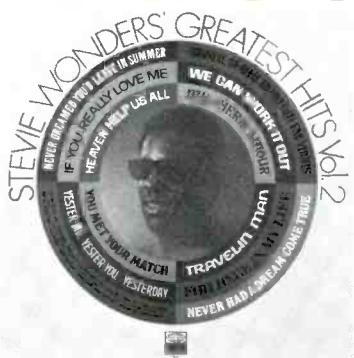
# Billboard Album Reviews

NOVEMBER 13, 1971



**COMEDY**  
**TV CAST—**  
All in the Family.  
Atlantic SD 7210

The many fans of this show will relish having this LP to bring back some of its highlights. All the humor is captured on this live album and the success of the show should quickly be duplicated in record sales. There's a little of everything; "Bacon Souffle & Women's Lib," "VD Day," "Do You Love Me" and "Jury Duty." Every cut is terrific. This LP should find itself at the top of the charts in no time at all.



**POP**  
**STEVIE WONDER'S GREATEST HITS, Vol. 2—**  
Tamla T313L

This package of Wonder's winners can't miss. Just about every cut on this album was a top 10 tune. Included are "If You Really Love Me," "We Can Work It Out," "Signed, Sealed, Delivered I'm Yours," "Heaven Help Us All," "Never Had a Dream Come True," "My Cherie Amour," "Shoo-Be-Do-Be-Do-Da-Day," etc. In other words, what the title promises.



**POP**  
**MELANIE—**  
Gather Me.  
Neighborhood NRS 47001 (Paramount)

This beautiful package is Melanie's first for the new label. Still produced by Peter Scheekery, she is at her plaintive best with "Little Bit of Me." The imagery of "Baby Day" explores new depths of awareness. Also incorporated is her latest single, "Brand New Key." Both Top 40 and FM programmers have much from which to choose.



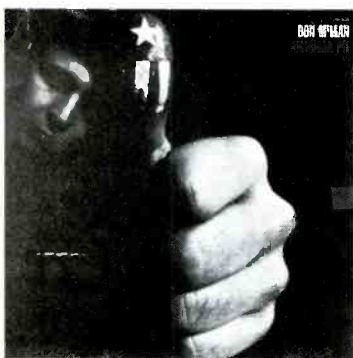
**POP**  
**RAY CHARLES—**  
A 25th Anniversary In Show Business Salute To Ray Charles.  
ABC ABCH 731

Wow! What an album. This two-record collection of all time Ray Charles hits spans the early years of Ray's recording career through the courtesy of Atlantic records, as well as his hits of late with ABC records, his present label. An essential album for any fans of the Right Reverend.



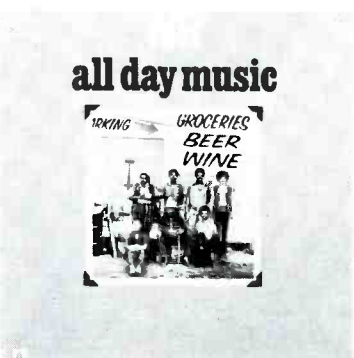
**POP**  
**IKE & TINA TURNER—**  
'Nuff Said.  
United Artists UAS 5530

This husband and wife team has always provided one of the most exciting concert acts possible and it's about time they had a real album winner. This entry will do it. "I Love What You Do To Me" has the feel of "Proud Mary" with Ike's bass voice pouring heavy. Other standouts include "Sweet Frustrations," "Moving Into Hip Style-A Trip Child" and "What You Don't See." Watch it go!



**POP**  
**DON McLEAN—**  
American Pie.  
United Artists UAS 5535

His first album for United Artists is a sensitive, lyrical collection of original material, the essence of Don McLean. "Vincent," a stirring plea for understanding of the work of Van Gogh, appears to be autobiographical in part. FM programmers should hear "Till Tomorrow," "Empty Chairs" and of course the title cut, "American Pie."



**POP**  
**WAR—**  
All Day Music.  
United Artists UAS 5546

This is their second LP for WAR since the group parted from Eric Burdon. And while it is not a total departure from their first, the group sounds much tighter in this outing. There is much power and energy behind this LP which make a hit with many new folk as well as all those who caught on last time. Included is their hit, "All Day Music," "Get Down" and "Happy Head."



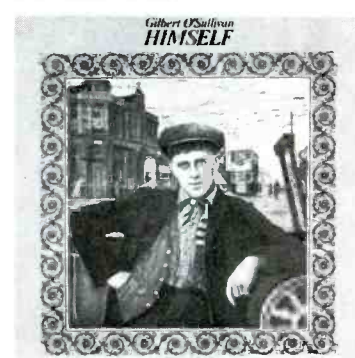
**POP**  
**MARY HOPKIN—**  
Earth Song/Ocean Song.  
Apple SMAS 3381

Miss Hopkin returns to the disc scene in the U.S. after a lengthy absence and this LP will be most welcome by her many fans. Produced by Tony Visconti, this album is a super package of her beautiful talents in music. "International" and "There's Got To Be More" are excellent; the two title tunes are particularly lovely. Two cuts, "Cat Stevens" "The Wind" and Ralph McTell's "Streets of London" are the standouts.



**POP**  
**STREET CHRISTIANS—**  
It's Been a Long Time Comin'.  
Pip 6810X

Another group, seemingly in the Jesus rock streak of recording, the Street Christians' style is different. While "Hey Did You Give Some Love Today" may remind you of Motown's Supremes singing pop gospel, "Next Time You Think" Think a Jesus Thought, "Didn't He?" and "Great Day in the Morning" are in the current superstar tradition. It is the unique sound of this group that FM and top 40 radio listeners will enjoy. Sales will follow.



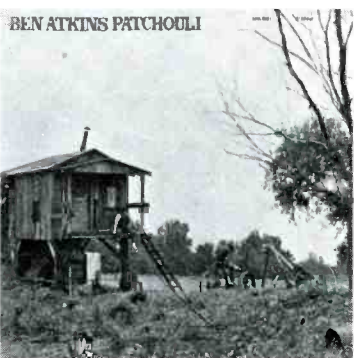
**POP**  
**GILBERT O'SULLIVAN—**  
Himself.  
MAM 2 (London)

Success in America has thus far eluded O'Sullivan, but his popularity in England grows. This LP, representing the sum of his old-fashioned warmth as a writer-composer combined with a contemporary setting provided by Gordon Mills, is worth radio exposure by FM, Easy Listening and even top 40 stations to further acquaint Americans with him. His two big British hits, "Nothing Rhymed," and "We Will," and "Houdini Said" are highlights.



**POP**  
**JOHN PRINE—**  
Atlantic SD 8296

The pain of loneliness felt by many can be sensitively and lucidly translated by few. John Prine is a master. Listen closely to "Donald & Lydia" and "Hello in There." With equal lyrical facility he denounces war; "Your Flag Won't Get You Into Heaven Anymore" and proposes an alternative to the life-style of Middle America; "Spanish Pipedream." All of the above cuts are highly recommended for FM programming.



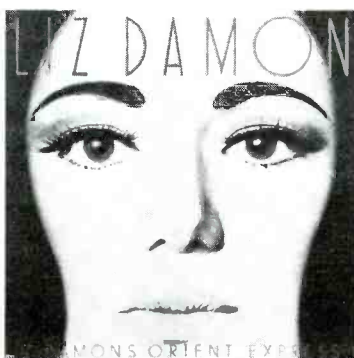
**POP**  
**BEN ATKINS—**  
Patchouli.  
Enterprise ENS 1021 (Stax/Volt)

Talented personnel from Memphis and Muscle Shoals combine to make an exciting package for the debut of Ben Atkins. His voice, sure to take him to the top of the list of blue-eyed soul artists, is tender and soulful on "I Love This Song" and wails gospel-like on "Shine On." Should see instant radio action with sales to follow. Smell cover before playing.



**POP**  
**ENOCH LIGHT & THE LIGHT BRIGADE—**  
Big Hits of the 20's.  
Project 3 PR 5059SD

Enoch Light & His Light Brigade bring back more oldies, this time of the 20's. Featured are "Chicago," "Toot Tootsie," "Yes Sir, That's My Baby," "Tea for Two," "Somebody Loves Me," and "Happy Days Are Here Again." A great sing-along or party record, it should be a big seller during the holiday season.



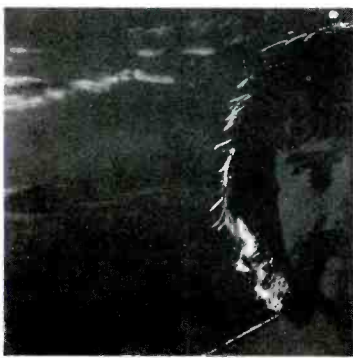
**POP**  
**LIZ DAMON'S ORIENT EXPRESS—**  
Anthem ANS 5900

Miss Damon takes some very popular composers of the day (Nyro, Bacharach, David, King, Lai) and lends her own special sound to their works. "Walkin' Backwards Down the Road," "Time and Love," "Don't Stop Now" are highlights. Her interpretations of "Where Do I Begin (Love Story)" and "All in All" will draw much attention to the LP.



**POP**  
**DETROIT—**  
Paramount PAS 6010

There's excellent piano work on "Is It You" and the music on that cut and "Rock 'n' Roll" is superb. Some of the cuts like "Let It Rock" are old-fashioned (in more ways than one) rock, but the LP in total is a revitalization of Mitch Ryder and quite refreshing. Under the name of Detroit, these guys jell as a musical group and provide a strong front of hard rock and occasionally progressive rock.



**POP**  
**ARTHUR GEE—**  
Tumbleweed TWS 101 (Paramount)

"Confessions" should get considerable airplay on progressive rock radio stations because of the strength of the message and it fits in with the religious movement in music today. "A.L.F.A.L.F.A." could get top 40 and progressive rock airplay. "Plain Talk" is a good solid message tune. Flavor of this LP is folk-oriented, soft-rock, right in today's musical style. With proper promotion, this could be a strong seller.



**JAZZ**  
**JOHN COLTRANE—**  
Sun Ship.  
Impulse AS 9211

This is a must merchandise for the jazz field. The performances of saxophonist John Coltrane is one of his best with help from McCoy Tyner on the keyboard; Jimmy Garrison, bass, and Elvin Jones on drums. Excellent arrangements of "Amen" and the title track "Sun Ship."



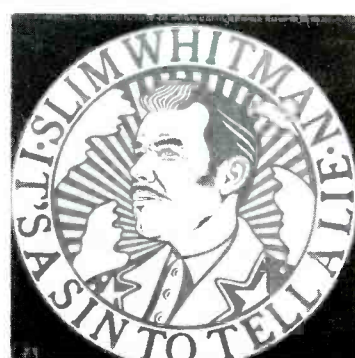
**CLASSICAL**  
**MY FAVORITE CONCERTOS—**  
Van Cliburn.  
RCA Red Seal LSC 4014

What a great album! This is part of a series of four celebrating Van Cliburn month and it may turn out the best seller of the lot. Included are movements from Rachmaninoff Concerto No. 2 and Shumann Concerto in A Minor. True, complete recordings of these concertos are available, but this packaging should prove a popular favorite and dealers can be assured of sales anew.



**CLASSICAL**  
**WELCOME TO VIENNA—**  
Beverly Sills with the London Philharmonic Orch. (Julius Rudel).  
ABC ATS 20009

This set should soar up the classical chart thanks to Miss Sills' beautiful performances of Viennese songs by such composers as Lehár, Strauss, Siczynski, Heubecker, and Korngold. Assisting the singer and adding to the effectiveness of her performance is Julius Rudel conducting the London Philharmonic.



**COUNTRY**  
**SLIM WHITMAN—**  
It's a Sin to Tell a Lie.  
United Artists UAS 6819

"It's a Sin to Tell a Lie" and "Near You" are two sensational cuts and the former tune is already a hit single. Slim Whitman is in great voice throughout this LP. The motif of the album is the tinkling tones of long ago, but the sales appeal—and audience appeal—is as hip as tomorrow. Chalk up another major-selling LP for Whitman.



"Soldiers who want to be heroes number practically zero  
but there are millions who want to be civilians"\*

# "Old Soldiers Never Die..."

## ROD McKUEN'S "SOLDIERS WHO WANT TO BE HEROES"

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The #1 record in Holland and on all  
the European charts right now.

The Warner Bros., in their wisdom,  
have decided it was time America heard...

## ROD McKUEN SING "SOLDIERS WHO WANT TO BE HEROES"

B/W "Hit 'Em in the Head with Love" (WS 7533)

**ROD McKUEN**  
**Grand Tour**  
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Specially Priced 2-Record Set



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Best Selling  
Album.



# Album Reviews



**CLASSICAL**  
**RACHMANINOFF: RHAPSODY ON A THEME OF PAGANNI/LISZT: CONCERTO No. 2**—Van Cliburn with the Philadelphia Orch. (Ormandy). RCA Red Seal LSC 3179

Cliburn further explores Rachmaninoff and Liszt in one of 4 new releases celebrating RCA's Van Cliburn month. Conductor Ormandy with the Philadelphia Orchestra assists the famed pianist and the performance every bit up to expectations. Audience reaction should be immediate.



**CLASSICAL**  
**BEETHOVEN SONATAS: MOONLIGHT/PATHETIQUE/APPASSIONATA**—Van Cliburn. RCA Red Seal LSC 4013

Three of Beethoven's most popular sonatas are performed by one of the most popular serious pianists and the results are, as expected, virtually flawless, especially in the "Appassionata" which is the most complex technically. Cliburn's further entry into Beethoven's world should prove a commercial success.



**CLASSICAL**  
**EXCERPTS DONIZETTI: ROBERTO DEVEREAUX**—Sills/Glossop/Mackerras/Various Artists. ABC ATS 20008

The complete recording of the opera was high on the classical chart and this edited "highlights" version with its lower price should match the success of the more expensive release. Beverly Sills' Queen Elizabeth remains one of the most acclaimed of her roles.



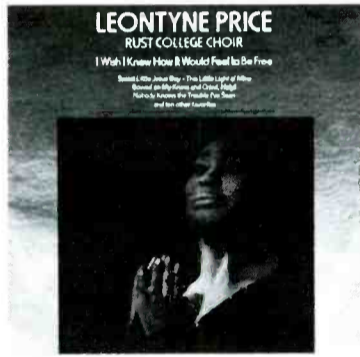
**CLASSICAL**  
**PROKOFIEFF: SONATA NO. 6/BARBER: SONATA**—Van Cliburn. RCA Red Seal LSC 3229

Cliburn solos on these 2 contemporary masterpieces and opens up his repertoire with excellent results. In both works the success depends on the pianist's interpretation and more importantly skill in handling the complex structure and Cliburn meets the demands with seeming ease. This is one of 4 releases honoring the pianist for the month of November.



**JAZZ**  
**LOU DONALDSON—Cosmos.** Blue Note BST 84370

Though this is a jazz album from the first note, the audience appeal is definitely in the pop vein and MOR radio stations, as well as soul music stations, should consider this LP for airplay. Best cuts are "Caracas," "Make It With You" and the lengthy, but intriguing "If There's Hell Below." Whole LP has impact. Dealers should be able to capitalize on this LP for bonus sales.



**GOSPEL**  
**LEONTYNE PRICE with the RUST COLLEGE CHOIR**—Cosmos. RCA Red Seal LSC 3183

On this recording the beautiful soprano Leontyne Price sings 10 favorite American spirituals with the superb Rust College Choir of Holly Springs, Mississippi. From the program's opening selection, Miss Price's rendition of "I Wish I Knew How It Feels To Be Free" to the choir tenor Larry Clayton's "Peace In the Valley," this is an inspiring production.

## SPECIAL MERIT PICKS

### POP

**FERRANTE & TEICHER**—Play Music From "Fiddler On the Roof". United Artists UAS 5552  
 Combining the great music of "Fiddler" and the great talents of the piano duo, you come up with a dynamic package of great songs. Arriving at the same time as the long-awaited film, this LP should garner much attention from programmers, which will stimulate sales. Spotlighted are a 12 minute overture, "Now I Have Everything," "If I Were a Rich Man," "Miracles" and the title tune.

**JERRY BUTLER**—All Time Jerry Butler Hits. Trip TLP 8011 (2)

Jerry Butler has enjoyed one of the most successful careers in the recording industry. Starting from his days with the Impressions, Butler has been a consistent hit-maker. This two record set includes his first recording "For Your Precious Love" as well as "He'll Break Your Heart," "Need To Belong" and the early years best sellers. A collector's must.

**AL HIRT GOLD**—GWP ST 2004  
 Al Hirt fans will delight in this dynamite package of his greatest hits throughout the years. Included in this collection are: "Unforgettable," "Java," "Cotton Candy," "Sugar Lips," "Stella By Starlight" and "Stranger In Paradise." A programmer's dream!

**CARMEN McRAE**—Carmen's Gold. Mainstream MRL 338  
 This is a collection of some of the most appreciated material in the stylist's repertoire and is most welcome in one package. Easy listening and Jazz programmers could revive such excellent cuts as "Alfie," "Blame It On My Youth," "The Music That Make Me Dance," and "Who Can I Turn To."

**STONEY AND MEATLOAF**—Rare Earth R 528L  
 Stoney and Meatloaf who made their recording debut via their hit single "What You See Is What You Get" are presented here in their first album for the label. Standout cuts include "It Takes All Kinds of People" and "Jessica White."

**GORDON JENKINS' MALIBU SINGERS**—Way Back Now. GWP ST 2035  
 This LP spotlights the talents of Gordon Jenkins in production and arranging. The vocals are superb and the orchestration is really fine. Highlights are "Hard Hearted Hannah," "For You," "China Boy," "Breeze-in' Along With the Breeze" and "You Go To My Head."

### JAZZ

**BOBBY HUTCHERSON**—Head On. Blue Note BST 84376  
 This is a highly esoteric jazz product. The musical explorations are quite adept. On "Mtume," the effect of sax and junglist percussion threatens at one and the same time to become boring while there is an exciting undercurrent. The LP, at any rate, should prove extremely viable in sales to jazz fans and the growing number of college students today who're digging Jazz.

**RICHARD GROOVE HOLMES**—Comin' On Home. Blue Note BST 84372  
 In a short time Richard (Groove) Holmes has increasingly become one of the masters of the organ and this George Butler production will help strengthen his status as an exciting jazz organist. Good jazz entry.

### COUNTRY

**PORTRAITS OF FLOYD TILLMAN**—Bagafelle LP 92827  
 Here's a legend performing several of his greatest hits as a writer—notably "Slippin' Around" and "I Love You So Much It Hurts." However, the production suffers somewhat here; the jacket says stereo and the sound isn't. And the sound is weak anyway. Floyd Tillman certainly deserves a better musical treatment, but this LP is yesterday's small band in style. For what it's worth, though, Tillman does a good job under all handicaps of production.

## 4 STAR

### POPULAR ★★★★★

**JIM CARROLL**—A&M SP 4323.  
**FANTASTIC FIDDLES OF FELIX SLATKIN**—Classic Country! United Artists UAS 6818.  
**GEORGE GERDES**—Obituary. United Artists UAS 5549.

### JAZZ ★★★★★

**MIKE LONGO**—Matrix. Mainstream MRL 334.  
**ART FARMER**—Homecoming. Mainstream MRL 332.  
**CURTIS FULLER**—Crankin'. Mainstream MRL 333.  
**GENE HARRIS**—The 3 Sounds. Blue Note BST 84378 (United Artists).  
**HOT LIPS PAGE**—Feelin' High and Happy. RCA LPV 576.  
**HAL GALPER**—The Guerilla Band. Mainstream MRL 337.  
**BUDDY TERRY**—Awareness. Mainstream MRL 336.  
**DOUG CARN**—Infant Eyes. Black Jazz BJ 3.  
**MITCHELL-RUFF DUO**—Strayhorn (A Mitchell-Ruff Interpretation). Mainstream MRL 335.  
**REUBEN WILSON**—Set Us Free. Blue Note BST 84377.

### SOUL ★★★★★

**LOS BLUES, VOLUME ONE.** United Artists UAS 5542.

### COMEDY ★★★★★

**MYLES JACKSON**—Varsity Cheer Or a History of the Western World at HALF-TIME. Folkways FTS 31310.  
**BRECK WALL & JOE PETERSON**—Bottoms Up For Swingers. WP 3650.  
**MIKE ANTHONY & BERT ROBERTS**—Peeled Off. Dingo D 2001 (Laff).  
**"CHESTER" CALHOUN**—Dr. Dirkem. Laff A 153.  
**THE CREPITATION CONTEST**—Laff A 152.  
**LaWANDA**—Pipe Layin' Dan. Laff A 150.

### GOSPEL ★★★★★

**LEONTYNE PRICE/ROBERT SHAW/LEOPOLD STOKOWSKI**—Jesus Loves Yoo-Heavy Hits of Hope, Joy & Peace. RCA Red Seal LSC 3236.  
**VARIOUS ARTISTS**—Country Gospel Song. Folkways RBF 19.  
**LAMPLIGHTERS**—So Many Mountains. Princess PR 1112.

(Continued on page 46)

## BILLBOARD PREDICTS NEXT WEEK'S FASTEST MOVERS

These records have been selected by Billboard's Chart Department and the Billboard weekly computer rankings system to be those most likely to show the strongest gain in next week's Hot 100 Chart.

- HAVE YOU SEEN HER . . . Chi-Lites, Brunswick
- BABY I'M-A WANT YOU . . . Bread, Elektra
- GOT TO BE THERE . . . Michael Jackson, Motown
- FAMILY AFFAIR . . . Sly & the Family Stone, Epic (CBS)
- ROCK STEADY . . . Aretha Franklin, Atlantic
- ALL I EVER NEED IS YOU . . . Sonny & Cher, Kapp (MCA)
- CHERISH . . . David Cassidy, Bell
- YOU ARE EVERYTHING . . . Stylistics, Avco
- I'M A GREEDY MAN . . . James Brown, Polydor
- SUPERSTAR (Remember How You Got Where You Are) . . . Temptations, Gordy (Motown)
- STONES . . . Neil Diamond, Uni (MCA)
- OLD-FASHIONED LOVE SONG . . . Three Dog Night, Dunhill
- WHITE LIES BLUE EYES . . . Bullet, Big Three (Ampex)
- HALLELUJAH . . . Sweathog, Columbia

## ACTION Records

### NATIONAL BREAKOUTS

#### SINGLES

I'M A GREEDY MAN—PART 1 . . . James Brown, Polydor 2-14100 (Dynatone/Belinda, BMI)

#### ALBUMS

SLY AND THE FAMILY STONE . . . There's a Riot Goin' On, Epic KE 30986 (CBS)  
 CHICAGO . . . Chicago at Carnegie Hall, Columbia C 4X30865

### REGIONAL BREAKOUTS

#### SINGLES

There are no Regional Breakouts this week.

#### ALBUMS

GLASS HARP . . . Synergy, Decca DL 75306 (MCA) (CLEVELAND)

## Bubbling Under The HOT 100

101. LOOKIN' BACK . . . Bob Seger, Capitol 3187
102. I WANT TO PAY YOU BACK . . . Chi-Lites, Brunswick 55456
103. YOU KEEP ME HOLDING ON . . . Tyrone Davis, Dakar 625 (Atco)
104. LOOK WHAT WE'VE DONE TO LOVE . . . Glass House, Invictus 9097 (Capitol)
105. CHILD OF GOD . . . Millie Jackson, Spring 119 (Polydor)
106. I'M YOURS . . . Ike & Tina Turner, United Artists 50837
107. DESDEMONA . . . Searchers, RCA 74-0484
108. MARBLEHEAD MESSENGER . . . Seatrain, Capitol 3201
109. DANNY IS A MIRROR TO ME . . . Bobby Goldsboro, United Artists 50846
110. JUST FOR ME & YOU . . . Poco, Epic 5-10804 (CBS)
111. SATISFACTION . . . Smokey Robinson & Miracles, Tamla 54211 (Motown)
112. MY BOY . . . Richard Harris, ABC/Dunhill 4293
113. PRETTY AS YOU FEEL . . . Jefferson Airplane, Grunt 0500 (RCA)
114. CAN I GET A WITNESS . . . Lee Michaels, A&M 1303

## Bubbling Under The TOP LPs

201. WHO . . . Meaty, Beaty, Big & Bouncy, Decca DL 79184 (RCA)
202. RAY CHARLES . . . 25th Anniversary in Show Business, ABC ABC7 731
203. MERRY CLAYTON . . . Ode SP 77012 (A&M)
204. DR. JOHN . . . Sun, Moon and Herbs, Atco SD 33-362
205. JONATHAN EDWARDS . . . Capricorn 8021 (Atco)
206. TONY BENNETT . . . Get Happy With the London Philharmonic Orch., Columbia C30953
207. GAYLE McCORMICK . . . Dunhill DS 50109
208. EMITT RHODES . . . Mirror, Dunhill DSX 50111
209. CHUCK MANGIONE . . . Together, A New Concert, Mercury SRM 2-7501
210. TOMMY ROE . . . Beginnings, ABC ABCS 732
211. EXUMA . . . Do Wah Nanny, Kama Sutra KSBS 2040 (Buddha)
212. BRIAN AUGER & OBLIVION EXPRESS . . . A Better Land, RCA LSP 4540
213. WANDA ROBINSON . . . Black Ivory, Perception PLP 18
214. STEVIE WONDER . . . Greatest Hits Vol. 2, Tamla T 313 L (Motown)
215. OLIVIA NEWTON-JOHN . . . If Not for You, Uni 73-117 (MCA)
216. TOM PATCHETT & JAY TARSES . . . Instant Replay, Decca DL 75300 (MCA)
217. "J" . . . The Way to Become the Sensuous Woman, Atlantic SD 7209

NOVEMBER 13, 1971, BILLBOARD

More Album Reviews on See Page 42



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You are to be congratulated on the way you are sending orders through; they are easily processed because you have taken the time to prepare these orders according to instructions sent with the FIND Kit.

Incidentally, re product, we have concluded agreements with the following additional manufacturers. Their product will be included in our second FIND Catalog, to be in your hands by January 1st:

- AMARET
- AUDIO ARTS
- AUDIO FIDELITY
- AVANT GARDE
- BARTOK
- BEE GEE
- BELL & HOWELL
- BERLITZ
- BEVERLY HILLS
- BLACKBIRD
- BRUNSWICK
- CAEDMON
- CARTWHEEL
- CAYTRONICS
- CHART
- CONVERSAPHONE
- DYER-BENNETT
- FOLKWAYS
- GENESIS
- GOLDEN CREST
- HICKORY
- MOBILE FIDELITY
- MONUMENT EVERGREEN
- MUSICOR
- NASHVILLE
- NU-TOP
- OVATION
- ORIGINAL SOUND
- ORION
- MGM
- PICKWICK
- QUALITON
- REQUEST
- ROULETTE
- RANWOOD
- RAPTURE
- RECORDED TREASURES
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- STANYAN
- STARDAY KING
- WORD
- UNITED ARTISTS
- MERCURY
- KENT/MODERN

All these mfrs. plus those in our initial FIND Catalog! Congratulations are in order for all the manufacturers for their participation in FIND and of course to you for those wonderful orders!

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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; QL—Quadrasonic record album; CA—Cassette; 8T—8-track cartridge.

ARTIST, Title  
Config., Label, No., List Price

## POPULAR

### A

**ANTHONY, MIKE, & BERT ROBERTS**  
Peeled Off  
(LP) Dingo D2001

**ATKINS, BEN**  
Patchouli  
(LP) Enterprise ENS1021

### B

**BLUES, LOS**  
Blues, Los, Volume One  
(LP) United Artists UAS5542

**BUTLER, JERRY**  
All Time Jerry Butler Hits  
(LP) Trip TLP8011 (2 LPs)

### C

**CALHOUN, "CHESTER"**  
Dr. Dickem  
(LP) Laff A153

**CAJUNS**  
Sons, Waltzes & Two-Steps  
(LP) Folkways RBF21

**CARROLL, JIM**  
Carroll, Jim  
(LP) A&M SP4323

**CARN, DOUG**  
Infant Eyes  
(LP) Black Jazz BJ3

**CHARLES, RAY**  
25th Anniversary in Show Business Salute  
(LP) ABC ABCH731 (2 LPs)

**COLTRANE, JOHN**  
Sun Ship  
(LP) Impulse AS9211

**CRUDUP, ARTHUR (BIG BOY)**  
Father of Rock & Roll  
(LP) Vintage LPV573

### D

**DAMON'S, LIZ, ORIENT EXPRESS**  
Damon's, Liz, Orient Express  
(LP) Anthem ANS5900

**DAVIS, ANGELA**  
Speaks  
(LP) Folkways FD54015

**DETROIT**  
Detroit  
(LP) Paramount PAS6010

**DONALDSON, LOU**  
Cosmos  
(LP) Blue Note BST84370

### F

**FARMER, ART**  
Homecoming  
(LP) Mainstream MRL332

**FERRANTE & TEICHER**  
Play Music From "Fiddler on the Roof"  
(LP) United Artists UAS5552

**FULLER, CURTIS**  
Crankin'  
(LP) Mainstream MRL333

### G

**GALPER, HAL**  
Guerilla Band  
(LP) Mainstream MRL337

**GEE, ARTHUR**  
Gee, Arthur  
(LP) Tumbleweed TWS101

**GERBER, ALAN**  
Album  
(LP) Shelter SMAS8909

**GERDES, GEORGE**  
Obituary  
(LP) United Artists UAS5549

**GREEN, LIL**  
Romance in the Park  
(LP) Vintage LPV574

### H

**HAMPTON, LIONEL**  
Stompology (v.1)  
(LP) Vintage LPV575

**HARRIS, GENE**  
3 Sounds  
(LP) Blue Note BST84378

**HIRT, AL**  
Gold  
(LP) GWP ST2004

**HI-TOPPERS ORCH.**  
Mowing With  
(LP) Guide 1017

**HOLMES, RICHARD (GRROVE)**  
Comin' On Home  
(LP) Blue Note BST84372

**HOPKIN, MARY**  
Earth Song/Ocean Song  
(LP) Apple SMAS3381

**HUTCHERSON, BOBBY**  
Head On  
(LP) Blue Note BST84376

ARTIST, Title  
Config., Label, No., List Price

## J

**JACKSON, MYLES**  
Varsity Cheer or a History of the Western  
World at Half-Time  
(LP) Folkways FTS31310

**JAMES, ELMORE**  
History of  
(LP) Trip  
TLP-8007-2 (2 LPs)...12-801-0718-7...5.98

**JENKINS', GORDON, MALIBU SINGERS**  
Way Back Now  
(LP) GWP ST2035

## K

**KENNEDY, DAVE**  
All by Myself  
(LP) Page 843

## L

**LA BELLE, PATTI, & THE BLUEBELLES**  
Merry Christmas  
(LP) Trip  
TLP-8016 .....12-801-0721-2....4.98

**LAMPLIGHTERS**  
So Many Mountains  
(LP) Princess PR1112

**LATIN JAZZ QUINTET**  
Oh Pharoah Speak  
(LP) Trip  
TLP-8008 .....12-801-0719-8....4.98

**LAWANDA**  
Pipe Layin' Dan  
(LP) Laff A150

**LIGHT, ENOCH, & THE LIGHT BRIGADE**  
Big Hits of the '20s  
(LP) Project 3 PR50595D

**LITTLE RICHARD**  
History of  
(LP) Trip  
TLP-8013-2 (2 LPs) 12-801-0720-1....5.98

**LONGO, MIKE**  
Matrix  
(LP) Mainstream MRL334

**McLEAN, DON**  
American Pie  
(LP) United Artists UAS5535

**McRAE, CARMEN**  
Carmen's Gold  
(LP) Mainstream MRL338

**MELANIE**  
Gather Me  
(LP) Neighborhood NRS47001

**MITCHELL-RUFF DUO**  
Strayhorn  
(LP) Mainstream MRL335

## O

**O'SULLIVAN, GILBERT**  
Himself  
(LP) MAM 2

## P

**PAGE, HOT LIPS**  
Feelin' High & Happy  
(LP) Vintage LPV576

**PRICE, LEONTYNE/ROBERT SHAW/LEOPOLD STOKOWSKI**  
Jesus Loves You—Heavy Hits of Hope, Joy & Peace  
(LP) Red Seal LSC-3236

**PRICE, LEONTYNE/RUST COLLEGE CHOIR**  
I Wish I Knew How It Would Feel to Be Free  
(LP) Red Seal LSC-3183

**PRINE, JOHN**  
Prine, John  
(LP) Atlantic SD8296

## S

**SLATKIN, FELIX (FANTASTIC FIDDLES OF)**  
Classic Country  
(LP) United Artists UAS6818

**STONE & MEATLOAF**  
(LP) Rare Earth R528L

**STREET CHRISTIANS**  
It's Been a Long Time Comin'  
(LP) PIP 6810X

## T

**TERRY, BUDDY**  
Awareness  
(LP) Mainstream MRL336

**TILLMAN, FLOYD**  
Portraits of  
(LP) Bagatelle LP92827

**TURNER, IKE & TINA**  
'Nuff Said  
(LP) United Artists UAS5530

**TV CAST**  
All in the Family  
(LP) Atlantic SD7210

## V

**VARIOUS ARTISTS**  
Country Gospel Song  
(LP) Folkways RBF19

**Creptation Contest**  
(LP) Laff A152

Swing, v.1  
(LP) Vintage LPV578

ARTIST, Title  
Config., Label, No., List Price

## W

**WALL, BRECK, & JOE PETERSON**  
Bottoms Up for Swingers  
(LP) WP 1-3650

**WAR**  
All Day Music  
(LP) United Artists UAS5546

**WARWICKE, DIONNE**  
Warwicke, Dionne, Story  
(LP) Scepter SPS2-596 (2 LPs)

**WASHBOARD SAM WITH BIG BILL BROONZY & MEMPHIS SLIM**  
Feeling Loe Down  
(LP) Vintage LPV577

**WHITMAN, SLIM**  
It's a Sin to Tell a Lie  
(LP) United Artists UAS6819

**WILSON, REUBEN**  
Set Us Free  
(LP) Blue Note BST84377

**WONDER, STEVIE**  
Greatest Hits, v.2  
(LP) Tamla T313L

## CLASSICAL

### B

**BEETHOVEN SONATAS: MOONLIGHT/PASTHETIQUE/APPASSIONATA**  
Van Cliburn  
(LP) Red Seal LSC-4013

**BRITTEN: RAPE OF LUCRETIA**  
English Chamber Orch. (Britten)  
(LP) London OSA128 1288

**BRUCKNER: SYMPHONY NO. 3 in D**  
Vienna Philh. (Bohm)  
(LP) London CS6717

### D

**DONIZETTI: ROBERTO DEVEREUX (EXCERPTS)**  
Sills/Glossop/Mackerras  
(LP) Audio Treasury ATS20008

**DVORAK: SYMPHONY NO. 7 in D**  
Vienna Philh. (Monteux)  
(LP) London Stereo Treasury STS15157

### H

**HAYDN: SEVEN DIVERTIMENTI FOR TWO OBOES, TWO HORNS & TWO BASSOONS**  
Brymer  
(LP) London Stereo Treasury STS15078

### L

**LISZT RECITAL**  
Pascal Roge  
(LP) London CS6693

**LUTOSLAWSKI: CONCERTO FOR ORCHESTRA/HINDEMITH: SYMPHONY "MATHIS DER MALER"**  
Susisse Romande Orch. (Kletzki)  
(LP) London CS6665

### M

**MOZART: LE NOZZE DI FIGARO**  
BBC Sym. Orch. & Chorus (Davis)  
(LP) Philips 6707 014

**MOZART: QUARTET IN D/QUARTET IN B-flat**  
Vienna Philh. Quartet  
(LP) London Stereo Treasury STS15116

### P

**PASCAGNI: CAVALLERIA RUSTICANA/LEONCAVALLO: I PAGLIACCI (HIGHLIGHTS)**  
Various/Orch. E Coro Di Roma (Varviso)/St. Cecilia Orch. & Chorus (Gardelli)  
(LP) London OS26203

**PROKOFIEV: SONATA NO. 6/BARBER: SONATA:**  
Van Cliburn  
(LP) Red Seal LSC-3229

### R

**RACHMANINOFF: RHAPSODY OF A THEME OF PAGANINI/LISZT: CONCERTO NO. 2**  
Van Cliburn/Philadelphia Orch. (Ormandy)  
(LP) Red Seal LSC-3179

**RODRIGO: CONCIERTO DE ARANJUEZ/FANTASIA PARA UN GENTILHOMBRE**  
Yepes/National Orch. of Spain (Argenta/Fruhbeck De Burgos)  
(LP) London Stereo Treasury STS15199

### S

**SAINT-SAENS: VIOLIN CONCERTO NO. 3/PAGANINI-KREISLER: VIOLIN CONCERTO IN ONE MOVEMENT**  
Campoli/London Sym. Orch. (Gamba)  
(LP) London Stereo Treasury STS15142

**SCHUBERT & SCHUMANN LIEDER**  
Werner Krenn/Erik Werba  
(LP) London OS26216

**SILLS, BEVERLY**  
Welcome To Vienna  
(LP) Audio Treasury ATS20009

**STRAVINSKY: FIREBIRD**  
Suisse Romande Orch. (Ansermet)  
(LP) London Stereo Treasury STS15139

### T

**TCHAIKOVSKY: SERENADE FOR STRINGS/MOZART: EINE KLEINE NACHTMUSIK**  
Israel Philh. (Solti)  
(LP) London Stereo Treasury STS 15141

### V

**VERDI: BALLO IN MASCHERA**  
Tebaldi/Favarotti/Milnes/St. Cecilia Orch. & Chorus (Bartoletti)  
(LP) London OSA1398

**VIENNA PHILH. (MUNCHINGER)**  
Romantic Overtures  
(LP) London Stereo Treasury 15076

# New Electric Player Organ

• Continued from page 30

degrees in music composition. One such student, Lance Olsen, explained that the only group that could have played his composition before the computer-organ was the Utah Symphony. "But they have neither the time, money nor inclination to play it. Without the computer-organ, I never would have heard the actual sounds."

To utilize the computer, sheet music is converted into a prefixed linear language which the computer then stores. At any given moment, if the correct signals are given to the computer, the organ will play a given piece. The computer is capable of storing hundreds of tunes. Also, a composer can sit down at the computer and play his piece into it. The computer will store his composition and later give him the score, as well as the orchestral parts.

"The musical organ will allow a child to sit down at the keyboard and begin composing immediately," said Dr. Ashton. "He can listen to the playback and either save it or erase it and try again. Or he can superimpose two melodies and create a harmony."

The instrument can also be programmed to play a sound only if the child presses the correct keys. Lights can also be installed in the organ to show the beginner where the correct keys are located.

"The system can easily be adapted to teaching children chords, scales, theory, harmony, all of the fundamentals of music," said Dr. Ashton.

## U of Pacific Jazz

• Continued from page 30

than ever before. So it is important that we, as young musicians and as listeners, open our ears to this new music and keep our minds alive and free from the narrow conceptions which used to be rock. I think this program will help the students and the community do this."

The program is community-oriented, according to Nasman. The average price of a ticket is \$2. All the workshops are free. Artists who are committed to the program thus far include Cannonball Adderley, Duke Ellington and Clark Terry. But, Nasman said, at least 10 artists will perform and teach before the end of the second semester.

★★★★

**4 STAR**

★★★★

• Continued from page 44

## FOLK ★★★★★

**CAJUNS**—Songs, Waltzes & Two-Steps. Folkways RBF 21.

## SPOKEN WORD ★★★★★

**ANGELA DAVIS SPEAKS**—Folkways FD 54015.

## CHILDREN'S ★★★★★

**BILAL ABDURHMAN**—Sound, Rhythm, Rhyme & Mime for Children. Folkways FC 75405.

## ALBUM REVIEWS

### BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

### SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

### FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

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

Name of Artist  
Name of Album  
(LP) Label & Number .....Price  
(8T) Number .....Price  
(CA) Number .....Price  
(OR) Number .....Price

### CLASSICAL

Name of Composer & Title of Album  
Name of Artist  
(LP) Label & Number .....Price  
(8T) Number .....Price  
(CA) Number .....Price  
(OR) Number .....Price

Please send information to Bob Hudoba, P.O. Box 755, Terre Haute, Indiana 47808



**Alex Harvey probably wrote one of your favorite songs of 1971.** Alex Harvey is the composer of the Kenny Rogers & The First Edition hits, "Reuben James," "Tell It All Brother" and "Someone Who Cares," and the song that was a hit twice this year, "Rings" recorded by Cymarron (Top 40) and Tompall & The Glaser Brothers (Country). Alex Harvey is from the farming country near Brownsville, Tennessee. Around him grew a musical legacy from the roots of rural life—the preachers, sharecroppers, charlatans, church meetings and souls of his neighbors, both black and white. Those characters and childhood experiences now reappear full of vitality in the fabric of Alex's songs in his debut album on Capitol. **Alex Harvey will probably be one of your favorite singers.**



ST-789





# What's Happening

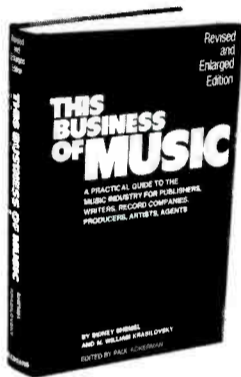
• Continued from page 30

Cody and His Lost Planet Airmen, Paramount. . . . **WERC**, University of Toledo, Toledo, Ohio, **Dan Meyers** reporting: "Baby, I'm a Want You," Bread, Elektra. . . . **WSUR**, Wisconsin State University, Eau Claire, **Rob Lundy** reporting: "Shaft," (LP), Isaac Hayes, Enterprise. . . . **WLHA**, University of Wisconsin, Madison, **Mark Fresh** reporting: "Cris Williamson," (LP), Cris Williamson, Ampex. . . . **WBCR-FM**, Beloit College, Beloit, Wisc., **Tom Keenan** reporting: "Rains/Reins of Change," (LP), Marc Ellington, Ampex. . . . **WMMR**, University of Minnesota, Minneapolis, **Michael Wild** reporting: "Rains/Reins of Change," (LP), Marc Ellington, Ampex. . . . **WSRM**, University of Wisconsin, Madison, **Bruce Ravid** reporting: "Tap Turns on the Water," CCS, Rak. . . . **WBRB**, Michigan State University, East Lansing, **Mark Westcott** reporting: "Lookin' Back," (LP), Bob Seeger, Capitol. . . . **WLUC/WLUC-FM**, Loyola University, Chicago, **Judy Mullen** reporting: "Brand New Key," (LP), Melanie, Neighborhood. . . . **KCLC-FM**, Lindenwood Colleges, St. Charles, Mo., **Chuck Lackner** reporting: "Electric Warrior," (LP), T. Rex, Warner Bros. . . . **WNIU**, Northern Illinois University, De Kalb, **Curt Stalheim** reporting: "Hope," Mason Proffit, Ampex. . . . **KRC**, Rockhurst College, Kansas City, Mo., **Pete Modica** reporting: "Friends With You," John Denver, RCA. . . . **WCHP**, Central Michigan University, Mt. Pleasant, **Mick Rizzo** reporting: "Wasp," (LP cut, LA Woman), Doors, Elektra. . . . **WAJC**, Butler University, Indianapolis, Ind., **Dean Landsman** reporting: "Look at Yourself," (LP), Uriah Heep, Mercury

**KUSF**, University of San Francisco, Calif., **Steve Gustafson** reporting: "Godspell," (LP), original cast, Bell. . . . **KASF-FM**, Adams State College, Alamosa, Colo., **Dan Johnson** reporting: "Performance," Humble Pie, A&M. . . . **KUCI-FM**, University of California at Irvine, **Dave Wolf** reporting: "Mel Brown's Fifth," (LP), Mel Brown, ABC-Impulse.

## REVISED AND ENLARGED EDITION THIS BUSINESS OF MUSIC

A Practical Guide to the Music Industry for Publishers, Writers, Record Companies, Producers, Artists, Agents



BY SIDNEY SHEMEL AND M. WILLIAM KRASILOVSKY. Edited by Paul Ackerman. Here is the revised, expanded, and updated edition of a book that has quickly become the most relied on guide to the music-record-tape industry. Recommended as an Outstanding Reference Book by the American Library Association, *This Business of Music* is readable, rigorous, and highly comprehensive. It provides detailed explanations of the legal, practical, and procedural problems encountered by every practicing music man. This new edition has been updated to include all facets of the contemporary music scene with eight new chapters and fully one third more material than the first edition. No other single volume contains comparable information arranged for reference and readability. 544 pages. 6 3/8 x 9 1/4. 180 pages of appendices (Federal and International laws, statutes, contracts, applications, agreements, etc.). \$15.00

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David Leanse  
National Administrator, National Academy of Recording Arts & Sciences (NARAS)

# From the Music Capitals Of the World

• Continued from page 28

next night, and Princeton, Nov. 20. . . . The Main Point in Bryn Mawr, Pa., showcases **Bonnie Raitt & Jackson Brown** four days to Sunday (14); **Dion & Emmet Robinson** four days to Sunday (21), and **George Carlin & Jim Carroll** for six days to Sunday (28). . . . **Bill Withers**, Sussex artist, set for Alice Tully Hall, Lincoln Center, Nov. 27. . . . Ode's **Cheech & Chong** comedy team plays Carnegie Hall with **Sha Na Na**, Dec. 28. . . . The **Jefferson Airplane's** Grunt label follows up the group's "Bark" album with **Grace Slick & Paul Kantner's** "Sunfighter" LP and a "Papa John Creech" album. **Hot Tuna's** first Grunt LP is also underway. . . . Tumbleweed Records in Denver ready with **Albert Collins' LP**, "There's Gotta Be A Change." . . . Epic's **Poco** at Rider College, Trenton, on Dec. 11. . . . **Procol Harum** headline an all-English concert at the Academy of Music with **Yes** and **King Crimson**, Nov. 25. **ED OCHS**

## SAN FRANCISCO

Up-coming Bill Graham Shows at San Francisco's Civic Auditorium include the **Band** on Nov. 27 and the **Who**, Dec. 12 & 13. . . . Hananda Productions of Sausalito has **Bill Cosby** at Marin Veteran's Memorial Theatre on Nov. 20. . . . **Malo**, a new S.F.-based group, signed by Warner Bros. for records. . . . **Ed Ames** follows **Lou Rawls** at the Fairmont Venetian Room. . . . **Zubin Mehta** in to conduct the **Los Angeles Philharmonic** at Flint Center, Cupertino, on Nov. 23.

Columbia's **Pamela Pollard** and **W.B.'s Lamb** set to appear at Puerto Rico's folk and rock festival over Thanksgiving. . . . The **5th Dimension** at Circle Star Theatre, San Carlos, Nov. 25 thru 28. **Jesus Christ Superstar**, the rock opera production, follows Nov. 30 thru Dec. 5. . . . **Ten Years After** and **Yes** at Winterland on Nov. 12 with the **J. Geils Band** in on Nov. 19 & 20.

Decca's **David Pomeranz** in town for promotion on his first LP for the label. He's planning to follow a growing trend and become a Bay Area resident come next January. . . . Epic's **Red Bone** off to Europe for his first tour of the Continent opening Nov. 12. . . . Columbia president **Clive Davis** was here for meetings with company's local offices. **PAUL JAULUS**

## CINCINNATI

Comic **Cheech & Chong**, on Ode Records with an album, "Cheech & Chong," display their talents at the Ohio State University, Columbus, Nov. 22. . . . **Tony Sandler & Ralph Young** set for a one-nighter at Music Hall Nov. 18 at a \$6 top, with promoter **W. James Bridges** and Station **WWEZ** sponsoring. . . . "Gypsies, Tramps & Thieves," by **Cher**, continues to hold the No. 1 slot on **WLW** Radio's charts.

**Ike & Tina Turner** and their group attracted an estimated 7,500, at a \$5.50 top, to the University of Cincinnati's Armory Fieldhouse Friday night (29) in a program marred by poor acoustics, long periods of stalling and general amateurish handling of the concert arrangements—none of it any fault of the Turners. First act, the **Luther Ellison** unit, opened the show around 9:30, with the Turners finally making it on around 10:30, after a number of patrons had already headed for home.

**Guy Lombardo's** band plays Memorial Hall, Dayton, Ohio, Monday (15), sponsored by the Downtown Dayton Lion's Club, with **James Bridges** promoting. The Lombardo crew stops off at Music Hall here the next night, with Northwest Releasing and **WXIX-TV** sharing responsibilities. . . . **Ten Years After**, **John Mayall** and **Yes** booked by Belkin Productions for Cincinnati Gardens Nov. 25. **BILL SACHS**

# Nashville Scene

• Continued from page 40

Mistywood, Inc. . . . Maryland Beverage Dealers, in convention at Ocean City, gave standing ovations to performers **Kenny Case**, **Tracy Miller**, **Dick O'Leary** and **Stan Dee**. . . . **Billie Jo Spears** has completed her first Capitol sessions under the direction of **Pete Drake** at Music City Recorders studio, with Scott Moore handling the engineering. . . . **David Rogers** of Columbia continues to get extensive bookings, most of them for a week or more. . . . **Stan Hitchcock** returned from a Hawaiian tour via New Orleans, and then went to Florida. It's a working vacation. . . . Top Billing's **Tandy Rice**, with wife and children, went to Washington to watch the **Jack Greene** Show perform before the president. . . . A benefit show headlined by **Susan Ray** and featuring **Jim and Gary** was held in Crescent City, Calif., to help raise funds for the new civic center. . . . **Bill Sizemore**, president of the Interstate Talent Agency, has announced the signing to a management and booking contract of **Hal Edwards**, a country artist from the Denver area. Edwards also will write for Mydow Music. . . . Decca's **Ray Peterson**, who has a new album on the market, has been booked for an immediate return engagement at Wigwam in Waldorf, Md. . . . **Ronnie Dove** makes his fourth appearance at Roger Miller's King of the Road roof over the Christmas holidays. . . . The new **Faron Young** single was written by top pro **Jerry Chesnut**. . . . The son of **Gid Tanner**, one of the pioneers of country music, is scheduled for a Nashville trip soon. He's a violin maker in Georgia. . . . **Chuck Crellman** has been retained by Stax again to continue promotional activities on behalf of **O.B. McClinton**, whose new record is "Bad Guys Don't Always Wear Black Hats." . . . The **Gary Van Show** from Dallas plays several northwest dates during November, including a first-time performance at the McNeil Island Federal Penitentiary near Tacoma, Wash. Members of the unit are **Daryl Davidson**, **Charlie Carpenter**, **Ray Kellar** and **Skip Reynolds**.

. . . After less than three months with **Sandy Knox**, steel guitarist **Mike Stanton** has returned to the **Judy Lynn** Show. He's been named advisor-arranger. . . . The **Crist Singers** are off on a 12 week tour with **Claude Grey**, **Stan Hitchcock** and **John Wesley Riles I**, and then join **Charley Pride** in January. They cover 27 states, Canada and Puerto Rico. . . . **Gary and Randy Scruggs**, sons of famous banjoist **Earl Scruggs**, have their first single out on Vanguard. On it, Gary plays bass and sings and Randy plays Guitar. . . . Columbia plans to release an LP on **Earl Scruggs** taken

from his NET special, and it will include guest artist **Joan Baez**.

. . . **Billy Grammer** has a new release out on **Jack Clement's** new label, Joyful Noise. . . . **Johnny Carver** has named a new registered cocker spaniel, born in a litter at his house, "Opry Annie." That's for **Ann Perry**, the attractive and capable secretary of "Opry" manager Bud Wendell. . . . **Jean Shepard** will do her first session this week with Earl Ball, Capitol's in-house producer in Nashville. . . . **Tex Ritter**, with his wife, Dorothy, is off on another tour of Europe, this one for 15 days. He'll use the **Muskrats**, an English group, to back him. . . . **Skeeter Davis** has sold all the animals on her farm. . . . **Bobby Lewis** is working heavy dates on the road, and has a new release. An LP will follow shortly. . . . **Dickey Lee**, making his first "Opry" appearance last Saturday night, got an encore. . . . **Lois Johnson** has introduced a new country music entertainer, her husband, **Don Silver**. . . . The new **Diane McCall** release on Mega was written by **Mickey Newberry** and produced by **Charlie Louvin**. . . . **Pat Roberts** has done his first Nashville session, this one under the direction of **George Richey**.

. . . **WHOO** in Orlando surprised its manager, **Bob Hood**, with a testimonial dinner last week. He was honored by Billboard as the country radio general manager of the year. . . . **Bonnie Ferguson** has a new recording of the **Clyde Beavers** song "How Can Anything So Wonderful Be So Wrong" on the Metro Country label. . . . **Narvel Felts** has signed again with Hi Records of Memphis and has recorded a single and an album for them. . . . The **Clyde Beavers** Show will be appearing at the Fair Convention at the Sherman House in Chicago Dec. 7.

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## Increase Publishing

• Continued from page 38

ager. Jack Clement is president of all the firms.

Clement, Lee and Reynolds are all from Memphis, and all three have been close friends since the days of Sun Records.

They recently established Gold Dust Music, Inc., based here, and Rivertown Productions. Lee and Reynolds work as a team in writing and production. Lee also has been signed to a contract by RCA, and had a hit single with "Never Ending Song of Love." When in Memphis, Lee had worked in the pop field almost exclusively, and had hits there as well.

In further changes, Mrs. Dorothy Mansfield has been placed in charge of accounting for all Clement-owned operations, including the Pinwheel Art and Photography Studios.

## Gotta Walk It Like You Talk It, Says Exec About Communication

• Continued from page 30

now or wait until they grow gray and croak? But when you meet and talk and listen, especially listen, to the people running and on most the Big Stations, all radical "offing energies disperse. You realize that they really don't know any better and that they'll never up people until they as people can up themselves.

The essence of communication is simply the feeling you leave 'em with. It's less important what you're putting out then where you're at while you're putting it out.

The ol' faithful I Ching sez, you know a man by what parts in himself he cultivates . . . the good parts or the bad? Toes. That's a good part. What parts do you cultivate in your audience? Like, do your contests cultivate our greed or cultivate something more towards the light? Every cat in the world would like to be God? Why not cultivate that part in him that is God; h m m m?

An asleep person, who means well, and shouts over the air—Wake up! Wake up! wakes up no one. You gotta walk it like you talk it or you'll lose that beat, 'cause the only thing you really communicate is who you are.

## Ella Fitzgerald Back in Swing

LOS ANGELES—Ella Fitzgerald has returned to club work. A serious eye illness forced her to fly back to the U. S. from Europe last August, thus canceling a Continent concert tour.

She is at the Flamingo in Las Vegas for four weeks, then plays the Fairmont Hotel chain in New Orleans (Dec. 30-Jan. 19); Dallas (Feb. 9-March 1) and San Francisco (March 16-April 5).

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## Soul Sauce



**BEST NEW RECORD  
OF THE WEEK:**  
**"After All  
This Time"**  
**MERRY CLAYTON**  
(Ode)

By ED OCHS

**OVER THE HOTLINE:** Soul Sauce Picks & Plays: Clarence Carter, "Scratch My Back" (Atlantic); Chairmen of the Board, "Men Are Getting Scarce" (Invictus); Ike & Tina Turner, "I'm Yours" (UA); Merry Clayton, "After All This Time" (Ode); Smokey Robinson & the Miracles, "Satisfaction" (Tamla); Honey Cone, "One Monkey" (Hot Wax); R.B. Greaves, "Paperback Writer" (Atco); Eddie Kendricks, "Can I" (Tamla); Joe Simon, "Drowning in the Sea of Love" (Spring); Betty Wright, "Clean Up Woman" (Alston); Johnny Taylor, "Everybody Knows About My Good Thing" (Ronn); Barbara Acklin, "Lady, Lady, Lady" (Brunswick); Jackie Moore, "Time" (Atlantic); Swordsmen, "Hip Thang" (RCA); Delia Gartrell, "See What You Done, Done" (Right-On); Manhattans, "Cry If you Wanna Cry" (Deluxe); Curtis Mayfield, "Get Down" (Curtom); Dennis Coffey, "Scorpio" (Sussex); Syl Johnson, "The Love You Left Behind" (Hi); J.P. Robinson, "Don't Take My Sunshine" (Atco); Chocolate Syrup, "Let One Hurt Do" (Lawton); Hersey Taylor, "Cut You A Loose" (Future Stars); JoAnn Garrett, "Don't Abuse Your Faithful Love" (Scorpio); William Bell, "All for the Love of a Woman" (Stax); Mad Lads, "Gone, The Promises of Yesterday" (Volt); Jerry & Brenda, "Ain't Understanding Mellow" (Mercury); Bobby Womack, "Come L'Amore" (UA). . . . Album Happenings: Stevie Wonder, "Greatest Hits, Vol. 2" (Tamla); Ike & Tina Turner, "Nuff Said" (UA); Merry Clayton, (Ode); War, "All Day Music" (UA); Rock Gospel, "Keys to the Kingdom" (Motown); Bobby Womack, "Communication" (UA); Sly & the Family Stone, "There's a Riot Going On" (Epic); Curtis Mayfield, "Roots" (Curtom); B.B. King, "In London" (ABC); 8th Day, (Invictus); Stanley Turrentine, "Salt Song" (CTI); Four Tops, "MacArthur Park" (Motown); Donnie Elbert, "Where Did Our Love Go" (All Platinum); Dick Gregory, "At Kent State" (Poppy); Ponderosa Twins Plus One, "2+2+1" (Horoscope); Ray Charles, "All-Time Great Performances" (ABC); Beginning of the End, "Funky Nassau" (Alston); Bobby Hutcherson, "Head On" (Blue Note); Lucky Peterson, "Our Future" (Today); Dennis Coffey, "Scorpio" (Sussex).



**GROUNDBREAKERS**—Herb Alpert, left and Jerry Moss, start the construction process going for a new two-story office building on the company's lot. The structure will add 10,000 square feet for sales, production, international functions. The basement will house six echo chambers for the recording studios. The building is slated for an early 1972 completion.

Billboard SPECIAL SURVEY For Week Ending 11/13/71

## BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	INNER CITY BLUES (Make Me Wanna Holler) Marvin Gaye, Tamla 54308 (Motown) (Jobete, BMI)	6	26	8	MAKE IT FUNKY, PART 1 James Brown, Polydor 14088 (Dynatone, BMI)	12
2	2	THEME FROM "SHAFT" Isaac Hayes, Enterprise 9038 (Stax/Volt) (East/Memphis, BMI)	5	27	—	FAMILY AFFAIR Sly & the Family Stone, Epic 5-10805 (CBS) (Stone Flower, BMI)	1
3	3	YOU'VE GOT TO CRAWL (Before You Walk) 8th Day, Invictus 9098 (Capitol) (Gold Forever, BMI)	10	28	42	CHILD OF GOD (It's Hard to Believe) Millie Jackson, Spring 119 (Polydor/Will-Du/Gaucha/Belinda, BMI)	2
4	5	HAVE YOU SEEN HER Chi-Lites, Brunswick 55462 (Julio-Brian, BMI)	4	29	29	BLESS YOU Martha Reeves & the Vandellas, Gordy 7110 (Motown) (Jobete, BMI)	4
5	6	RESPECT YOURSELF Staple Singers, Stax 0104 (East/Memphis/Klondike, BMI)	6	30	23	YOU SEND ME Ponderosa Twins + One, Horoscope 102 (All Platinum) (Higuera, BMI)	11
6	4	TRAPPED BY A THING CALLED LOVE Denise LaSalle, Westbound 182 (Chess/Janus) (Ordena/Bridgeport, BMI)	13	31	35	CHOKIN' KIND Z.Z. Hill, Mankind 12007 (Nashboro) (Wilderness, BMI)	6
7	11	WHERE DID OUR LOVE GO Donnie Elbert, All Platinum 2330 (Jobete, BMI)	5	32	34	LOOK WHAT THEY'VE DONE TO LOVE Glass House, Invictus 9097 (Capitol) (Gold Forever, BMI)	7
8	13	ROCK STEADY Aretha Franklin, Atlantic 2838 (Pundit, BMI)	2	33	36	YOU'VE LOST THAT LOVIN' FEELIN' Roberta Flack & Donny Hathaway, Atlantic 2837 (Screen Gems-Columbia, BMI)	3
9	7	THIN LINE BETWEEN LOVE & HATE Persuaders, Atco 6822 (Cotillion/Win or Lose, BMI)	14	34	45	90 DAY FREEZE 100 Proof Aged in Soul, Hot Wax 7148 (Buddah) (Gold Forever, BMI)	2
10	10	SHE'S ALL I GOT Freddie North, Mankind 12005 (Nashboro) (Williams/Excellorec, BMI)	13	35	43	GRANDMA'S HANDS Bill Withers, Sussex 227 (Buddah) (Interior, BMI)	2
11	9	TIRED OF BEING ALONE Al Green, Hi 2194 (London) (Jec, BMI)	19	36	16	THE LOVE WE HAD (Stays on My Mind) Dells, Cadet 5683 (Chess/Janus) (Chappell/Butler, BMI)	15
12	12	IT'S IMPOSSIBLE New Birth, RCA 74-0520 (Sunbury, ASCAP)	9	37	—	SUPERSTAR (Remember How You Got Where You Are) Temptations, Gordy 7111 (Motown) (Jobete, BMI)	1
13	15	WALK RIGHT UP TO THE SUN Delfonics, Philly Groove 169 (Bell) (Nickel Shoe, BMI)	3	38	—	LOVE IS FUNNY THAT WAY Jackie Wilson, Brunswick 55461 (Julio-Brian, BMI)	1
14	39	GOT TO BE THERE Michael Jackson, Motown 1191 (Glenwood, ASCAP)	2	39	41	WALK EASY MY SON Jerry Butler, Mercury 73241 (Butler, ASCAP)	8
15	24	SCORPIO Dennis Coffey and the Detroit Guitar Band, Sussex 226 (Buddah) (Interior, BMI)	3	40	40	I WANT TO PAY YOU BACK Chi-Lites, Brunswick 55458 (Julio-Brian, BMI)	5
16	22	YOU ARE EVERYTHING Stylistics, Avco 4581 (Bellboy/Assorted, BMI)	3	41	44	SHOW ME HOW Emotions, Volt 4066 (East/Memphis, BMI)	5
17	28	YOU KEEP ME HOLDING ON Tyrone Davis, Dakar 626 (Cotillion) (Julio-Brian/Jedan, BMI)	3	42	47	WHAT TIME IS IT (Part 1) General Crook, Down to Earth 77	2
18	14	SPILL THE WINE Isley Brothers, T-Neck 932 (Buddah) (Far Out, ASCAP)	7	43	—	DON'T PULL YOUR LOVE Sam & Dave, Atlantic 2839 (Trousdale/Soldier/Cents & Pence, BMI)	1
19	19	YOU THINK YOU'RE HOT STUFF Jean Knight, Stax 0105 (Malaco/Caraljo, BMI)	5	44	—	I'M A GREEDY MAN—Part 1 James Brown, Polydor 2-14100 (Dynatone/Belinda, BMI)	1
20	30	GET DOWN Curtis Mayfield, Curtom 1966 (Curtom, BMI)	2	45	—	HELP ME MAKE IT THROUGH THE NIGHT O.C. Smith, Columbia 4-45435 (Combine, BMI)	3
21	18	WOMEN'S LOVE RIGHTS Laura Lee, Hot Wax 7105 (Buddah) (Gold Forever, BMI)	15	46	46	NEVER NEVER NEVER Chee-Chee & Peppy, Buddah 254 (Kama Sutra/James Boy/Tab Tob, BMI)	3
22	17	A NATURAL MAN Lou Rawls, MGM 14262 (Beresofsky-Hebb Unltd., BMI)	12	47	—	DETERMINATION Ebonys, Philadelphia International 3510 (CBS) (Assorted, BMI)	1
23	27	I GET HE DON'T LOVE YOU Intruders, Gamble 4016 (Gamble-Huff, BMI)	8	48	48	NEVER MY LOVE Fifth Dimension, Bell 45-134 (Warner-Tamerlane, BMI)	3
24	21	YOU BROUGHT THE JOY Freda Payne, Invictus 9100 (Capitol) (Gold Forever, BMI)	4	49	49	DON'T TURN AROUND Black Ivory, Today 1501 (Perception) (Bradley, BMI)	2
25	25	GROOVIN' OUT ON LIFE Frederick II, Vulture 5002 (Lizard, ASCAP)	7	50	—	LET ONE HURT DO L.J. Reynolds & the Chocolate Syrup, Law-Ton 1553 (Avco) (Frabob/Ira/Mable Lawton, BMI)	1

## Talent In Action

• Continued from page 28

produce is beyond music, a kind of energy-raga that just sucks you hypotically into its vortex without any awareness of what is specifically going on from song to song. Drummer Mel Schacher puts out a stupefying degree of sheer physical energy and shirtless Mark Farnar, undoubtedly the most muscular long-hair idol of all time, is a maestro of teenybopper charisma as he dramatically pouts and postures his way through those high-volume cascades of fundamental rock.

The show-opening Tucky Buzzard, like Grand Funk Railroad a Capitol recording group, is an English quintet produced by Roll-

ing Stones bassist Bill Wyman. They're veteran rockers who have been through many groups individually and they perform power riffs well, though with minimum originality. NAT FREEDLAND

### CREDENCE CLEARWATER REVIVAL TONY JOE WHITE TOWER OF POWER Forum, Los Angeles

I wish Tom Fogerty only the best, but the fact is that Creedence Clearwater Revival sounds even better as a trio. The sound is leaner and less cluttered with a single guitar and bass trading power-blues phrases over the impressively dy-

amic drumming of Doug Clifford. Creedence's superstar, John Fogerty, emerges as a more than proficient lead guitarist as well as writer, singer and sex image.

John and bassist Stu Cook make Creedence Clearwater an unusually amiable major group. There's no sullen condescending to the audience, Creedence seems obviously happy to be playing at the big hall and taking home the bread. They ride over the applause following each song to get right into the next one, as if to cram as much music as possible into the set. John Fogerty got into a more subdued early-Elvis cowboy costume trip during the group's recent European tour and he looked quite  
(Continued on page 74)



# Integrated Atlanta Meeting Forming Black Gospel Assn.

• Continued from page 1

board of directors. Other directors are Stan Lewis, Jewel-Paula; John Bowden, Rob Records; Mancel Warwick, Chess Records; Shannon Williams, Nashville Records; Ralph Bass, Chess Records, and Mrs. Ware.

The Rev. Jasper L. Williams of the Salem Baptist Church here was named assistant executive directors, while Effie Smith took over the post of director of public relations.

Program coordinators named were Esmond Patterson, WAOK, Atlanta; John Myles, Swen Silvertone Singers, and Rev. Herman Brown, WOYM, New Orleans.

Mrs. Ware, former chaplain of NATRA, said the organization was formed to promote black gospel music, and because NATRA had given gospel people a "slap in the face" by refusing to give recognition to them.

"I was instrumental in bringing Gospel into NATRA," Mrs. Ware

said, "and for a few years they gave us award and treated us kindly. But in recent years, they have dropped the awards and pretty well ignored us."

She said that radio stations also had been "cutting gospel short," by changing program directors and formats, and that since gospel music was a part of the black heritage, the organization will push to do more programming to black audiences.

Mrs. Ware said the organization, just incorporated in the state of Alabama, has 380 charter members, and plans to grow. Additionally, she added, all leading Gospel labels have joined the organization with the exception of Savoy.

"We want everyone to join, and to help to promote the cause," she added.

Mrs. Ware, in her new duties, will spend part of her time with NAGAA and will now move to Jewel-Paula in Shreveport, where she also will be working.

# Ling Eyes New Vistas For Transcon's Future

• Continued from page 36

ment has most of its expertise concentrated in the property development business, it is not an unlikely bet that such operations will gather steam once the Transcon Music operation is straightened out.

"Once that is achieved," the report states, "the company may seek to realize the immediate value of the music operation as an asset by disposal or spin-off."

Enter James J. Ling and his Dallas-based miniconglomerate, Omega-Alpha Inc.

He is already applying the concept of redeployment at Omega-Alpha, which he founded less than a year ago with personal assets, and it is certainly he will follow up his tactics at Transcontinental Investing.

(Ling has split Okonite, Omega-Alpha's biggest property, into Okonite Co., wire and cable, and General Felt Industries, floor coverings, with the potential of bringing both public. The new stock could be exchanged for Omega-Alpha common stock or traded for debt.)

Omega-Alpha said it agreed to acquire Transcontinental Investing for \$55 million in Omega-Alpha stock. (Lifton would own a large chunk of Omega-Alpha after the merger and could generate a large fortune being on the ground floor of the new Ling empire.)

The combined company (Omega-

Alpha/Transcontinental) will have assets of about \$370 million and sales of about \$350 million. Ling will be chairman and chief executive officer, with Lifton and Howard Weingrow, president of Transcontinental Investing, remaining with the company.

Ling acquired 7 percent of Transcontinental by buying 600,000 shares—at \$6 a share—from Lifton, Weingrow and a third shareholder. He also purchased 69,000 shares, or 51 percent, of Transcon's preference stock in return for 5.5 Omega-Alpha shares for each Transcontinental preference share.

1.3 Omega-Alpha shares will be traded for each of the 7,900,000 Transcontinental Investing common shares not already owned, and 5.5 Omega-Alpha shares for the remaining 65,000 preference shares.

After the deal is approved by both companies, Lifton, Weingrow and the music industry can sit back and view the master-conglomerate at work.

Wall Street is certain of one thing, Ling (and Omega-Alpha) is up to his old tricks.



TOMMY JAMES flashes 13 gold records presented to him recently at a press party at the Hotel Plaza in New York by Roulette Records.

NOVEMBER 13, 1971, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 11/13/71

## BEST SELLING Soul LP's

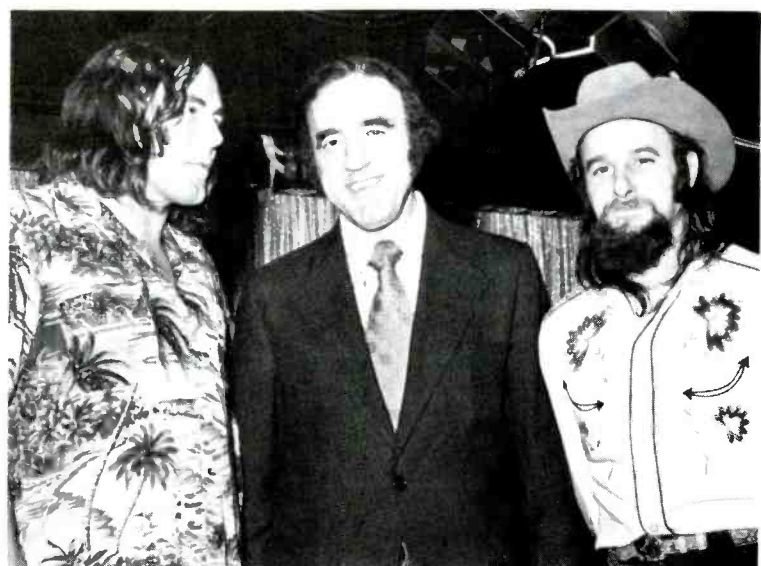
★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	SHAFT Soundtrack/Isaac Hayes, Enterprise ENS 2-5002 (Stax/Volt)	14	26	26	MAGGOT BRAIN Funkadelic, Westbound WS 2007 (Chess/Janus)	15
2	2	WHAT'S GOING ON Mervin Gaye, Tamla TS 310 (Motown)	22	27	18	GIVIN' IT BACK Isley Brothers, T-Neck TNS 3008 (Buddah)	8
3	3	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick BL 754170	15	28	30	MR. BIG STUFF Jean Knight, Stax STS 2045	13
4	4	ARETHA'S GREATEST HITS Aretha Franklin, Atlantic SD 8295	7	29	28	SAGITTARIUS MOVEMENT Jerry Butler, Mercury ST 61347	9
5	6	GOIN' BACK TO INDIANA Soundtrack/Jackson 5, Motown M 742L	5	30	32	LIVE AT FILLMORE WEST King Curtis, Atco SD 33-359	14
6	5	HOT PANTS James Brown, Polydor PC 4054	10	31	31	IF THIS WORLD WERE MINE George Kerr, All Platinum AP 3004	3
7	8	SANTANA Columbia KC 30595	6	32	29	MAYBE TOMORROW Jackson 5, Motown MS 735	29
8	7	JUST AS I AM Bill Withers, Sussex SXBS 7006 (Buddah)	23	33	35	BLACK IVORY Wanda Robinson, Perception PLP 18	10
9	9	ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic SD 7205	24	34	34	SWEET SWEETBACK'S BADAASSS SONG Soundtrack, Stax STS 2043	23
10	10	BUDDY MILES LIVE Mercury SRM 2-7500	5	35	37	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325 (CBS)	39
11	13	CURTIS LIVE Curtis Mayfield, Curtom CRS 8008 (Buddah)	24	36	33	TRUTH IS ON ITS WAY Nikki Giovanni & the New York Community Choir, Right On RR 05001	13
12	12	RAINBOW BRIDGE Soundtrack/Jimi Hendrix, Reprise MS 2040	5	37	27	SURRENDER Diana Ross, Motown MS 723	15
13	14	UNDISPUTED TRUTH Gordy GS 955L (Motown)	17	38	39	ALL BY MYSELF Eddie Kendricks, Tamla TS 308 (Motown)	27
14	11	WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL Ike & Tina Turner, United Artists UAS 9953	18	39	44	MacARTHUR PARK Four Tops, Motown AS 675	6
15	15	FREEDOM MEANS Dells, Cadef CA 50004 (Chess/Janus)	14	40	42	WHERE I'M COMING FROM Stevie Wonder, Tamla TS 308 (Motown)	28
16	21	B.B. KING IN LONDON ABC ABCX 730	4	41	40	BEST OF KOOL & THE GANG De-Lite DE 2009	8
17	—	DIONNE WARWICKE STORY Dionne Warwick, Scepter SPS 2-596	1	42	—	EIGHTH DAY Invictus SMAS 7306 (Capitol)	4
18	20	SOUL TO SOUL Soundtrack, Atlantic SD 7207	7	43	36	A NATURAL MAN Lou Rawls, MGM SE 4771	10
19	19	SMACKWATER JACK Quincy Jones, A&M SP 3037	4	44	46	AL GREEN GETS NEXT TO YOU Hi SHL 32062 (London)	8
20	38	FIFTH DIMENSION LIVE Bell 9000	2	45	48	THEM CHANGES Buddy Miles, Mercury SR 61280	44
21	17	THE SKY'S THE LIMIT Temptations, Gordy GS 957 (Motown)	26	46	50	VICTIM OF A JOKE David Porter, Enterprise ENS 1019 (Stax/Volt)	3
22	23	GREATEST HITS, VOL. 2 Four Tops, Motown MS 740L	6	47	45	VISIONS Grant Green, Blue Note BST 8473 (United Artists)	5
23	25	BREAKOUT Johnny Hammond, Kudu KU-01 (CTI)	16	48	41	HOWLIN' WOLF LONDON SESSIONS Various Artists, Chess CS 60008	10
24	16	CHAPTER TWO Roberta Flack, Atlantic SD 1569	63	49	49	EVOLUTION Dennis Coffey, Sussex SXBS 7004 (Buddah)	2
25	24	ONE DOZEN ROSES Smokey Robinson & the Miracles, Tamla TS 312L (Motown)	8	50	47	RAINBOW FUNK Jr. Walker & the All Stars, Soul S 732L (Motown)	16

# Queen Booking In Expansion

LOS ANGELES—Queen Booking Corp., the largest black-owned talent agency in the U.S., has opened its first West Coast office on Washington Boulevard here. Ruth Bowen, president of the agency, named Warren Stephens head of the L.A. office. Stephens formerly worked with the Shaw Agency and personal manager John Levy in addition to operating his own management office, he joined Queen Booking Corp. in March.

Queen Booking represents, among others, Aretha Franklin, Sammy Davis Jr., the Dells, the Delfonics, the Impressions, Gene Chandler, the Sweet Inspirations, Curtis Mayfield, Tyrone Davis and the Chi-Lites.



TONY MARTELL, center, president of Famous Music Corp., hosts a press party for Commander Cody and His Lost Planet Airmen, to introduce their debut album on the Paramount label. Shown with Martell are Commander Cody, left, and his manager, Joe Kerr.



# Jukebox programming

## Mercury Edits Cuts on 7-in. DJ LP; Long Singles Problem Very Complex

CHICAGO—Jukebox programmers are not alone in their quandary over the complex problem of long singles. Radio station programmers not only fret over lengthy 45's but long cuts on 12-in. LP's too. In an effort to ease the problem, Mercury Records here is issuing edited cuts on 33 1/3 rpm Little LP's for deejay use.

Efforts to provide stations with shorter cuts serve at least two purposes: 1) it stimulates airplay on stations with tight formats and heavy drive time commercial loads; 2) it leads to release of a single perhaps more suitable for the short time requirements jukebox people prefer.

But the whole issue of long singles is very complex and may be around for a long time. Some jukebox operator business groups have wrestled with the problem, but most find that new approaches need to be developed (see story on Virginia jukebox group).

The controversy over long singles revolves around rock, now a dominant influence in music. However, singles in soul and even country music are going longer. If this is not an outgrowth of rock it is at least an indication that musicians are less concerned by the time limits of singles when so much attention is directed at 12-in. LP's and tapes where there's room to stretch out.

Billboard's Canadian reporter Richie Yorke points out: "Where once the mainstream of rock could be found on seven-inch vinyl, the heart of today's music scene is the (12-in.) album." In a special "Rock Now" issue he quotes the Doors' John Densmore: "The ideal Top 40 record is under two minutes and 50 seconds. I'm afraid the Doors just can't make records under three minutes anymore..." (Billboard, Nov. 6, 1971).

Noting both the requirements of radio and jukeboxes, Mercury's national singles promotion chief Stan Bly said: "I'd love to have singles under three minutes but it's not always possible. We're trying to hold them down." Confounding the situation is the fact that some stations—Bly mentioned KHJ (Los Angeles), WOR-FM (New York) and WIXY (Cleveland)—are a ring a long cut even when a shorter version is available. In one of its station LP's, Mercury is offering Rod Stewart's "(I Know) I'm Losing You" in a 3:36 edited down version, but many stations (Bly mentions only a few) are playing the original 5:22 minute long cut from the Stewart smash LP "Every Picture Tells a Story."

Mercury a&r director Robin Mc-

Bride mentions still another confounding problem — the cut that just will not edit down. McBride, who always prefers to edit cuts with the cooperation of the artist, said efforts to trim a Doug Sahm blues recording running over six minutes proved futile.

"It flowed from passage to passage with interlocking solos. My feeling is that if a recording still makes sense musically when it is edited, we can do it. Otherwise, we cannot destroy the idea the composer is trying to express."

One Mercury radio Little LP McBride worked on has Buddy Miles' "Wrap It Up" edited from 19:03 to 2:22; another cut, "We've Got to Live Together" was trimmed from 12:44 to 3:44. Both, along with two more cuts, "Take It Off Him and Put It on Me" (4:54 to 3:35) and "Down by the River" (12:55 to 4:54) are from the "Buddy Miles Live" LP.

Mercury has been in the forefront of radio play from a 12-in. album, since as Bly put it, almost every cut from the Ron Stewart LP has been aired. The big hit, "Maggie May," which is 5:15, won tremendous radio acceptance. He pointed out that a cover version by Simtec & Wylie produced by Gene Chandler on Mr. Chand-

Records is still long by soul standards—3:29—and thus reflects the growing length of rock inspired soul 45's.

Mercury's newest radio station Little LP is a three cut disk from the Chuck Mangione album including "Freddie's Walkin'." The whole idea, McBride said, is to broaden the exposure of music, somehow meeting the requirements of radio and jukebox programmers. It is not easy.

### TEST LONG 45's

ARLINGTON HEIGHTS, Ill.—Samples of jukebox singles get special treatment here at A & H Entertainers. A wall-mounted Rock-Ola is constantly used to audition new releases, with particular attention given to the lengths.

Since many samples arrive without time strips, A & H's Wayne Hesch has strips typed. While doing this the length of the single is put on the strip too. Thus, the growing factor of lengthy cuts is a prime consideration as routemen help programmer Robert Hesch decide what to buy.

## NEW VENDOR GROUP

## Va. Jukebox Assn. Mulls Long 45's; Local Tax Hikes Loom as Problem

WILLIAMSBURG, Va. — The Music Operators of Virginia (MOV) may not make an issue of overly long singles at its meeting here Nov. 18-20 because the problem is so complex. Tax issues, an election of officers and national activities will headline the agenda of the group, which is not formally affiliated with the new separate vendor organization.

In what may be an indication of changing promotion plans of jukebox distributors, the meeting will for the first time be without exhibits. Distributors normally paid \$300 for a booth and other facilities.

One factor mentioned in the elimination of exhibits (one-stops also used to participate) is the experimental move to this tourist city, said secretary-treasurer Hy Lesnick. The meeting will be at the Cascades Motel.

National speakers will include Music Operators of America (MOA) president John Trucano

(Deadwood, S. D.), MOA executive vice-president Fred Granger (Chicago) and MOA counsel Nick Allen (Washington).

Lesnick said certain municipalities are raising per machine jukebox licenses from fees of \$10 to \$12.50 and \$10 to \$15 in two examples cited. Amusement ma-

## MONEY Fete For UJA

NEW YORK—The coin machine operators of New York will honor Herbert S. Sternberg, president of the Eastern Division of jukebox games and cigaret machines, at a dinner for the United Jewish Appeal on Saturday (13).

The fete will be held at the New York Hilton. Columbia Records Jody Miller will headline the entertainment roster, which will also include comedian Larry Best, Arnold Stang, WHN deejay, will act as emcee. Dinner is at 8:30; cocktails at 7:30.

## Sussex Trims 45

LOS ANGELES—Bill Withers' follow-up single to his "Ain't No Sunshine" smash, "Grandma's Hands," was shipped by Sussex to retailers and one-stops in a two-minute edition backed with "Sweet Winonie." However, radio stations got a special two-sided "Grandma's Hands" pressing with the two minute version backed by a 2:59 arrangement that starts off with a spoken monologue by Withers.

Sussex president Clarence Avant said, "I wasn't really thinking about jukebox programming when I picked the shorter version for the retail single. I just figured that most customers wouldn't want to keep hearing the monologue over and over on their home machines. But if we've done something to make the jukebox industry happy, we're certainly pleased about it."

## Program Views of Wis. Firm Includes New Role for LP's

By EARL PAIGE

LA CROSSE, Wis.—Jim Stansfield has championed the jukebox LP from its beginning but has seen its role change more and more to that of providing background music during special periods. The Little LP, however, is still important and is part of the overall programming philosophy at Jim Stansfield Novelty here where programming is a joint effort.

Stansfield, a fully diversified operator with a separate vending operation, is one of many in top management who watches programming carefully. He pointed out that the expenditure for records is significant (his firm spent over \$50,000 for records last year). However, Stansfield has the able assistance of programmer Belle Southwick, who has been with the firm several years. Experienced routemen also exercise opinions on what is programmed.

The firm buys from at least two one-stops.

The new president of the Wisconsin Music Merchants, the state's organization of jukebox businessmen, Stansfield said he first started using albums as a talking point. "When I went to see locations, I would tell them they have the latest in equipment—a machine that even plays albums like you have at home."

A longtime supporter and officer of Music Operators of America (MOA), Stansfield said in recent years his route checkers have found that albums must be rotated around the route to achieve good results.

He said he has also observed that more and more it is the location owner who likes albums.

"The owner may have a lunch trade and will walk over and push off some albums. The same is true in many locations where during the evening dinner hour the owner will play the albums."

Interviewed during the recent Illinois Coin Machine Operators Association (ICMOA) meeting in Rockton, Ill., where Stansfield was a visiting statesman, his views on albums were mirrored by those of others.

Mrs. Marie Pierce, programmer at Pierce Music in Brodhead, Wis., said albums were very beneficial in keeping owners happy. On the Pierce route, headed by MOA veteran Clint Pierce and also longtime Wisconsin state association chief, Mrs. Pierce keeps a bank (10 title areas) full of albums in many instances.

Charles Marik, new president of the ICMOA, said albums were strictly for owners on his route. He said he can think of only two locations where he uses albums—in both cases because the owners like them.

Many operators and programmers cite albums as useful during transition from three for a quarter to two for a quarter pricing. Stansfield agrees. In his area, he has been able to switch to two for a quarter in downtown La Crosse but not in the working man's bars or in country stops. "I have competition that's still pricing play at one, four and nine (i.e., one play for a nickel and nine for a half dollar)."

Stansfield also finds that the album option on phonographs is not critical. "Why have all the extra garbage on a jukebox if you don't use it. If you use albums, then the small extra price for the option is nothing."

Stansfield carries his programming philosophy clear through his operation. For example, he finds that operating jukeboxes is a very personalized business. "You must get out on the route and socialize with the owners. You can't run this business from an office." He said being familiar with programming is one point that helps in his association with locations.

(Continued on page 54)

## Coin Machine World

### FLA. TAX WOES

Tax problems continue to haunt Florida jukebox businessmen. The newly structured Florida Amusement and Merchandising Association (FAMA) which now includes firms predominantly in vending and exclusively in vending is advising members to pay a new cigarette tax under protest. A new law adding 2 cents per pack was interpreted to include machine and warehouse inventories leaving vendors, unlike stores, with no way to quickly adjust prices. FAMA is asking the attorney general for a ruling. In another tax matter, FAMA came out strongly against a new 5 percent corporate income tax, actually termed a tax on profits. The tax, in the form of a constitutional amendment, won overwhelmingly. In other areas, FAMA executive director Robert Rhinehart is now trying to iron out new dues structures for the expanding organization.

### ILL. ASSN.

Recent clarification of the wage-price freeze allows jukebox businessmen to switch from three for a quarter to two for a quarter play price if more than 10 percent of their jukeboxes were so priced prior to Aug. 15, 1971. However, the Illinois Coin Machine Operators Association (ICMOA) cautions that substantiating records must be maintained to support the move to higher play pricing. ICMOA's Fred Gain said further guidelines will be available now that the wage-price controls have been extended.

ICMOA has also interpreted the investment credit bill currently pending in Congress which will affect purchases of new jukeboxes and other equipment. Under the proposal, the operator will be allowed a credit toward payment of his income tax in the amount of

(Continued on page 54)

## Programmer's Potpourri

Italian releases. I Pooh, "Tanta Voglia Di Lei/Tutto Alle Tre," CBS 7216; Nicola Di Bari, "Un Uomo Molte Cose Non Le Sa/Sogno Di Primavera," PM 3611; Jimmy Fontana, "Impossible/Per Via Aerea," PM 3602; Nino Manfredi, "W.S. Eusebio/Me Pizzica, Me Mozzica," ZT 7014; Peppino Di Capri, "Frennesia/Signo Dint'A Sta Chiesa," SPH 1007; Al Bano, "Mama Rosa/La Zappa Picca Pane Pappa," C006 17784; Massimo Ranieri, "10 E Te/Adagio Veneziano," CGD 132; Gigliola Cinquetti, "Amarti E Poi Morire/Tardi (Come Una Foglia)," CGD 134; I Profeti, "Era Bella/Caldo Amore," CBS 7178; Lucio Battisti, "Dio Mio No/Era," SRL 10637; Bobby Solo, "Un Anno Intero Senza Te/Rosa Rosa," SRL 10639; Donatello, "Principio E Fine/Alice E Cambiata," SRL 10649; Ivana

Spagna, "Many Blue/Finita La Primavera," SRL 10653; Tony del Monaco, "Una Spina E Una Rosa/Peccato," SRL 10542; Bobby Solo, "Una Donna Che Passo/Domenica D'Agosto," SRL 10545; Pascal, "Se Fossi Un Angelo/Amore Siciliano," SRL 10546; Donatello, "Com'E Dolce La Sera/La Vuoi," SRL 10632; Middle of the Road, "Tweedle Dee, Tweedle Dum/Give It Time," PM 3580; Mal, "Ti Porta Via/He's Gonna Step on You Again," PM 3591; Brunno Lauzi, "Amore Caro, Amore Bello/La Casa Parco," ZN 50120, all available through Peters International, Inc.

Oldies from RCA. Porter Wagoner & Dolly Parton: "We'll Get Ahead Someday/Jeanie's Afraid of the Dark" 0900 and "Just Between You & Me/Holding on to

(Continued on page 54)

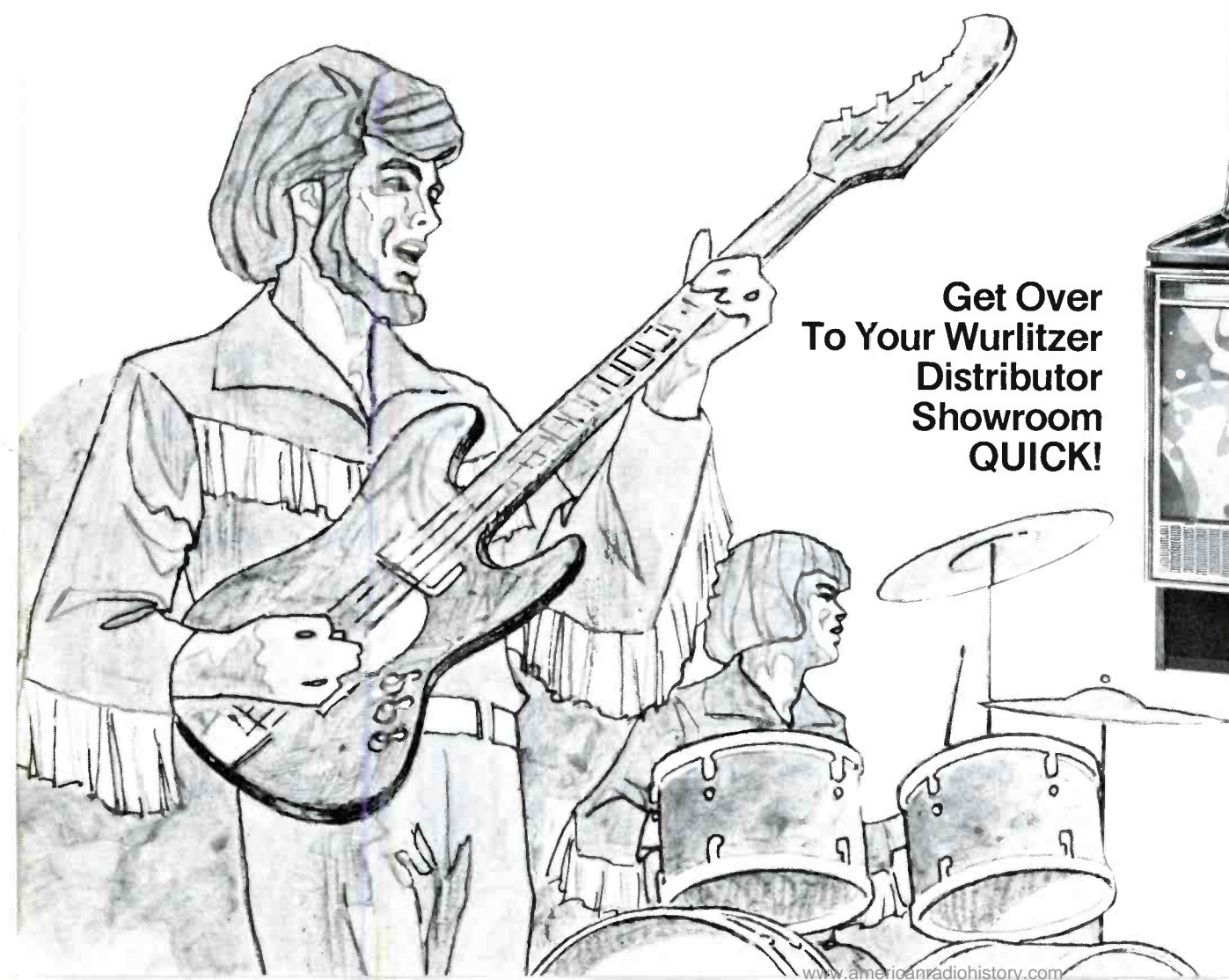


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## Program Views of Wis. Firm Includes New Role for LP's

• Continued from page 52

Lately, Stansfield's firm has been moving into new type locations through use of furniture style jukeboxes. "I actually went a little crazy," he said, in mentioning his enthusiasm for the Rock-Ola 446 and NSM furniture models.

"I use these primarily because they offer a new deal in locations where a jukebox has never been profitable or accepted in some cases. They allow me to ask for

\$25 a week front money before anything is taken out of the cash container."

Other new aspects of programming Stansfield mentioned include the switch to every week service of jukeboxes. Most stops are now checked every week, especially those prone to break-ins. He said his route has expanded many fold through acquisitions.

Stansfield also advocates location contracts. Recently, a neighboring town's leaders wanted to initiate a \$25 per jukebox license fee. Stansfield showed copies of his contract portfolio, and pointed out that the locations in the town in some cases had a 36-month contract, that any increase in taxes or licenses would be out of the location owner's pocket. Anything added or taken off while a contract is in force is the location's responsibility, he told them. The idea was dropped.

Stansfield, thus, may have some ideas for the Wisconsin organization, still involved in a fight against a state sales tax.

## Programmer's Potpourri

• Continued from page 52

Nothin'" 0899; Nina Simone: "To be Young, Gifted & Black/Do What You Gotta" 0898; Jerry Reed: "Amos Moses/When You're Hot, You're Hot" 0896; Main Ingredient: "You've Been My Inspiration/I'm So Proud" 0895; Charley Pride: "I Can't Believe That You've Stopped Loving Me/I'd Rather Love You" 0894; Willie Nelson: "The Party's Over/Bring Me Sunshine" 0891; Henry Mancini: "Mr. Lucky/Theme From 'Love Story'" 0890; Guess Who: "Hand Me Down World/Hang on to Your Life" 0888 and "Share the Land/Bue Rider" 0887; Jim Ed Brown: "Morning/Angel's Sunday" 0886; Elvis Presley: "Where Did They Go, Lord/Rags to Riches" 0680, "I Really Don't Want to Know/There Goes My Everything" 0679 and "Patch It Up/You Don't Have to Say You Love Me" 0678.

Ruby & Party Gang, "Hey, Ruby, Shut Your Mouth/House Party," Lawton 1554.

## Coming Events

Nov. 13—Music Operators of New York, New York Hilton, New York.

Nov. 18-20—Music Operators of Virginia, Williamsburg.

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## Coin Machine World

• Continued from page 52

7 percent of the purchase price of new machines with a 7 year life; 2/3 of 7 percent on equipment with a 5 year life; 1/3 of 7 percent on hardware with a 3 year life.

This is a change from the old life periods of equipment which were 8, 6 and 4 years respectively. The new credit would apply on U.S. manufactured machines only.

### IMPROVED SOUND

Emphasis on improved stereo sound is one of the major points being stressed by jukebox manufacturers in 1972 product introductions. Seeburg Corp.'s new

Bandshell Firestar, styled in an all-new front and side color treatment that creates a three dimensional illusion, can be adapted for individual sound reproduction needs of any location, according to marketing and sales executive vice president William Adair. It is pointed out that the demand for better sound is increasing. In line with this, Seeburg is stressing that its machine has two matched exponential horn speakers in the top section of the unit that provide wide angle dispersion of mid-range and high frequency sounds. They area at ear level.

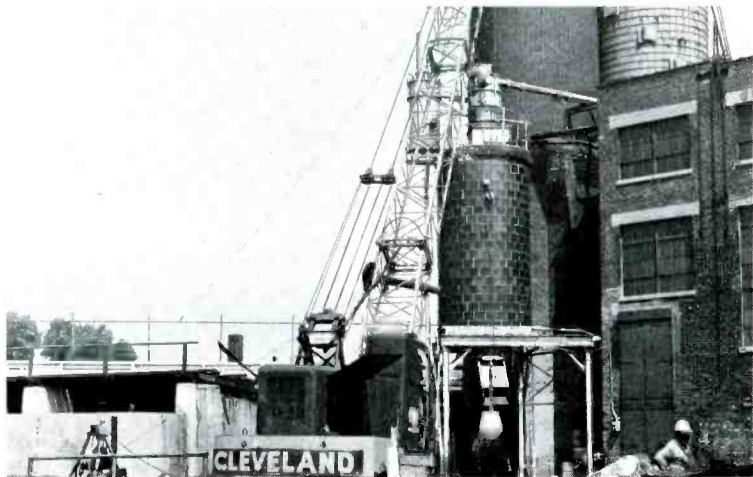
At the other end of the frequency scale, Seeburg has mounted two 12-in. woofers inside an acoustically sealed, tuned chamber near the floor of the jukebox. The idea is to "surround the location with a full range stereo sound."

Where additional sound is required, the firm offers two kinds of remote speakers adaptable to the Bandshell Firestar. Medium size universal column speakers promise smooth, even response and wider dispersion. Each has two 8-in. speakers, a low frequency woofer and high frequency tweeter with a crossover network.

Additionally, Seeburg has available what it calls full range column speakers for even more dispersion of sound. Here, the step-up is to a pair of 10-in. bass woofers and two 3-in. by 9-in. horns. One horn is polarized for vertical sound dispersion and the other for horizontal dispersion and a crossover network is used. The speaker units can be mounted vertically or horizontally.



SEEBURG is offering speakers like these so that locations with any sound requirements can be accommodated.



ROCK-OLA jukeboxes will be warehoused and shipped from expanded facilities right off the production lines after a vast modernization (see above) is completed at the firm's Chicago and Kedzie avenue location in Chicago where founder David C. Rockola saw the biggest part of his company's growth take place.

# What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

### Ames, Iowa; Campus Location

Vernetta Sorrels,  
programmer,  
KD Music Co.

#### Current releases:

"Gypsies, Tramps & Thieves," Cher, Kapp 2146;  
"Maggie May," Rod Stewart, Mercury 73224;  
"Yo-Yo," Osmonds, MGM 14295.

#### Oldies:

"Take Me Home Country Roads," John Denver;  
"For the Good Times," Ray Price.

### Arlington Heights, Ill.; Young Adult Tavern

Wayne Hesch,  
operator;  
Robert Hesch,  
programmer;  
A&H  
Entertainers



#### Current releases:

"Gypsies, Tramps & Thieves," Cher, Kapp 2146;  
"It's a Crying Shame," Gayle McCormick, Dunhill 4288;  
"What Are You Doing Sunday?," Dawn, Bell 141;  
"Riders on the Storm," Doors, Elektra 45738;  
"Mr. Big Stuff," Jean Knight, Stax 0088.

### Beaver Dam, Wis.; Teen Location

Ruth Sawejka,  
programmer,  
Coin-Operated  
Amusement Co.



#### Current releases:

"Theme From 'Shaft'," Isaac Hayes, Enterprise 9038;  
"Gypsies, Tramps & Thieves," Cher, Kapp 2146;  
"Maggie May," Rod Stewart, Mercury 73224;  
"Superstar," Carpenters, A&M 1289;  
"Baby I'm-A Want You," Bread, Elektra 45751.

### Chicago; Teen Location

Paul Brown,  
operator;  
Betty Schott,  
programmer;  
Western  
Automatic  
Music



#### Current releases:

"Peace Train," Cat Stevens, A&M 2191;  
"Maggie May," Rod Stewart, Mercury 73224;  
"Got to Be There," Michael Jackson, Motown 1191.

#### Top pick:

"Cherish," David Cassidy, Bell 150.

### Denver; Campus/Young Adult Location

Ralph Ludi,  
programmer,  
Apollo Stereo  
Vending Services



#### Current releases:

"Theme From 'Shaft'," Isaac Hayes, Enterprise 9038;  
"Everybody's Everything," Santana, Columbia 45472;  
"I've Found Someone of My Own," Free Movement, Decca 32818;  
"Charity Ball," Fanny, Reprise 1033.

### Findlay, O.; Country Location

Mary K. Elum,  
operator;  
Paul Hoppe,  
programmer;  
Findlay  
Music Co.



#### Current releases:

"Kiss an Angel Good Morning," Charley Pride, RCA 0550;  
"Magnificent Sanctuary Band," Roy Clark, Dot 17395;  
"Would You Take Another Chance on Me," Jerry Lee Lewis, Mercury 73248.

### Findlay, O.; Teen Location

Paul Hoppe,  
programmer;  
Findlay  
Music Co.



#### Current releases:

"Scorpio," Dennis Coffey & the Detroit Guitar Band, Sussex 226;  
"Got to Be There," Michael Jackson, Motown 1191;  
"Family Affair," Sly & Family Stone, Epic 10805.

### Rapid City, South Dakota; Country Location

John Trucano,  
operator;  
Pat Burns,  
programmer;  
Black Hills  
Novelty Co.



#### Current releases:

"Kiss an Angel Good Morning," Charley Pride, RCA 0550;  
"Daddy Frank," Merle Haggard, Capitol 3198;  
"We've Got Everything But Love," David Houston & Barbara Mandrell, Epic 10779.

#### Oldies:

"Indian Lake," Freddy Weller;  
"For the Good Times," Ray Price.

### Rhineland, Wisconsin; Easy Listening Location

Ernest Feigt,  
programmer,  
Feigt's Coin  
Machines

#### Current releases:

"The Night They Drove Old Dixie Down," Joan Baez, Vanguard 35138;  
"Sweet City Woman," Stampede, Bell 120;  
"Maggie May," Rod Stewart, Mercury 73224.

### Rockford, Illinois; Easy Listening Location

Charles Marik,  
operator;  
Jerry Schultz,  
programmer;  
Star Music Co.



#### Current releases:

"The Night They Drove Old Dixie Down," Joan Baez, Vanguard 35138;  
"Easy Loving," Freddie Hart, Capitol 3115;  
"He's So Fine," Jody Miller, Epic 10734.

#### Oldie:

"For the Good Time," Ray Price, Columbia 45178.

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**WANTED — CAPITOL RECORDS,** "Where Are You?", Frank Sinatra, Gordon Jenkins. 24 Hillside Ave., Montclair, N.J. 07042, Apt. B. (201) 336-4686; 783-6218. no13

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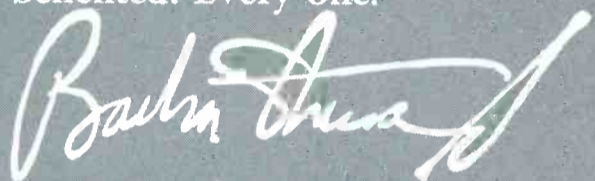


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# International News Reports

## French Natl Contest Spurs Song Sales

PARIS—The Rose de France, France's national song contest, has now finally established itself as the major annual event of the French music industry following the runaway success of the leading songs from this year's contest.

Never before have songs from the contest enjoyed anything like the same success. Four months after the event, all the French charts list two or three, or even four, of the songs in their Top Ten.

The result is that the industry has now become fully alive to the potential of the Rose de France and next year's event is already shaping up to become the kind of San Remo equivalent that many people in the industry have long been anxious to see established.

Organizer Claude Tabet told Billboard this week that next year's event, set for July 5-8, would be filmed in color by the ORTF—the French state radio/television organization—and that the television service would use Antibes-Juan-les-Pins, location of the Rose de France, as a base for its summer pop transmissions.

In addition, Francois Reichenbach is to film the Rose de France and there will be full radio support from Radio Luxembourg and Radio Monte Carlo.

Tabet said that some of the young participants in this year's contest had been outselling established artists. "Le Jour Se Leve," by Esther Galil (Barclay), who came third, has sold 300,000 copies and has certainly helped

Miss Galil secure second top billing at the Olympia Theater this season in the Michel Sardo program.

"Il," by Gerard Lenorman (CBS), the joint winning song, has sold 200,000 copies and has been recorded by Lenorman in English, German and Italian.

The other joint winner, "Le Soleil," by Marie (Pathe), has sold 300,000 in France, and Gerard Palaprat's song has sold 230,000.

The Rose de France, which featured guest appearances by Cliff Richard and Roger Whittaker, has also provided Richard's biggest hit in France since "Congratulations," with 50,000 sales of the song "Ballade de Baltimore," which he introduced during his guest appearances.

## French Indies Part Merging

PARIS—Two of the smaller French independent specialist record companies—the folk and religious Studio SM and the children's and educative UNIDISC—have merged commercial and distribution sectors, while keeping separate artistic and catalog functions.

Unidisc's George Dupuy and SM's Maurice Robreau decided on the move to co-ordinate distribution through Unidisc's 13 representatives in France and French-speaking Africa, while all commercial and administrative activity would be regrouped at the SM premises.

Artistic and production independence will remain with Unidisc, which is linked to the major Catholic publishing house Fleurus, continuing with children's and educative recordings. The Fleurus distribution network will be used for record product from now on.

Studio SM, founded by Robreau and his wife 20 years ago, gained international recognition earlier this year when Paris-based, Louisiana-born Gospel singer John Littleton won the coveted foreign song award at the Charles Cros Record Academy prize-giving. Littleton is represented in the U.S. and Canada by Select Records.

Among the Unidisc line-up is popular French folk and children's song artist Jacques Douai.

## Pickwick-U.K. Set On Rack Development

LONDON — Despite delays brought about by restricted access to product, Pickwick International is still set on developing a racking operation in competition with Record Merchandisers.

Following discussions in London with Amos Heilicher, president of Pickwick's U.S. rack company, U.K. managing director Monty Lewis commented, "We took formative—but not definitive—decisions towards the right end."

Lewis admitted that the "big stumbling blocks" preventing him from implementing his plans are the refusals by EMI, Decca and Polydor-Philips to meet his terms on the supply of product. "Apart from these companies, I haven't been turned down by anybody. In fact many are eager for me to start—they feel they are being under-distributed," he said.

For the time being, Lewis is engaged on test-racking and experimenting with a number of "novel ideas" in selected outlets, including some High Street offices used by the Reed employment agency converted on Saturdays to record stores.

## Belgium Label To Promote British Acts

ANTWERP — Budding U.K. talent is to have a unique opportunity to get a foothold in the European record markets with the launch this week of a new Belgian-based label whose primary aim will be to exploit British artists on the Continent. The label is to be known as Rocking Chair and is the brainchild of Jean Meeusen, founder and general manager of Supreme, one of Belgium's biggest independent record companies.

Although based in Belgium, Rocking Chair records will be distributed throughout Europe. The company is initially planning to make its product available in the U.K. through lease-tape deals with British majors although it is expecting to open a London office and launch the label there "within six months."

Rocking Chair, which will be basically a pop-orientated label, will be pressed by Decca and Fonopores and product is to be distributed by Supreme's existing network utilizing the firm's four salesmen. Headquarters of the label are at Frankie Music House, 74, Greinstraet, Antwerp.

Meeusen, who was in London last weekend trying to secure a "name British recording act" for his new label, told Billboard: "The European market for records is enormous and yet is often overlooked by U.K. acts who only seem to think in terms of America outside their own country. British groups are still very popular on the Continent and there have been many cases of acts releasing singles in the U.K. which do nothing and then having hits with the records in Europe."

Meeusen continued: "Initially we will probably record our British signings in Belgium but when we open our London office and launch the label in the U.K., we will probably record them locally."

Meeusen has also formed a publishing off-shoot of Rocking Chair, Camco Music, which will again be primarily interested in British writers.

A former independent producer, Meeusen launched Supreme in 1962 and since then has had many hits, including several number ones. The company also has distribution rights to the DJM, Ember and Ram labels for Belgium and Luxembourg.

Another long-delayed Pickwick project also heading towards implementation is the company's entry into the tape market on a formal basis. So far six titles have been released, mainly concentrating on background music, to test reaction. A further 16 are available for U.K. release once plans have been completed. So far most of Pickwick's tape business has been with Europe. Lewis will shortly be appointing a manager to establish a tape department and is hopeful of being ready to make product widely available by March next year.

## Quality Distrib Marina Product

LOS ANGELES—Quality Records will be Canadian distributor of Marina Records product. First Canadian Marina release is TV star Chad Everett's "All Strung Out." Harold Berkman is president of Marina Records, which is distributed in the U.S. by MGM.

## From The Music Capitals of the World

### SAN JUAN

Santana (CBS) and Booker T. and Priscilla (A&M) appeared at Hiram Bithorn Stadium, promoted by F.M. Productions headed by Abe Imhoff. This rock concert set a number of records for Puerto Rico: it started on time (9 p.m.), it was reasonably priced (\$3) and set an attendance record (around 25,000 paid admissions) for this type of concert. The actual crowd was hard to estimate as many persons sat on the playing field, besides the regular seats. Special credit went to the amplifier equipment that allowed even the farthest spots in the big stadium to be covered. . . . Michael Allen (MGM) appeared at Salon Carnaval of the Sheraton Hotel and local recording talent was busy at the following spots: Blanca Rosa Gil (Benson) at El Josco Night Club. . . . Felo Bohr (Gema) at Hipocampo Club. . . . Hugo Santana (Hit Parade) at Roosevelt Casino and Los Panchos (Caytronics CBS) also at El Josco.

Larry Harlow and his Orchestra (Fania) booked for a two-month tour of Puerto Rico and Virgin Islands starting on Nov. 25. Harlow's latest hit album "Arsenio" is dedicated to the memory of veteran musician-composer Arsenio Rodriguez from Cuba.

ANTONIO CONTRERAS

### MEXICO CITY

Los Hermanos Castro (The Castro Brothers), winners of Brazil's Sixth International Song Festival with "Y Después Del Amor" (After Love) returned to Mexico after appearing in several South American cities. Thousands of fans met the group at the airport and their arrival was televised on a coast to coast network. Arturo Castro, group leader and composer of the winning song, said they had recorded an album in Brazil, including the winning song, to be released on his own Cast label. The group also signed several night club contracts in Rio De Janeiro and will also appear in a TV series there.

Argentinian singer Piero arrived in Mexico for night club appearances and four TV shows. He will probably record here for CBS.

Another Argentinian singer, Alberto Cortez, arrived from Spain for night club work and will do some free concerts at the University of Mexico. . . . Chilean group, Los Angeles Negros are appearing at the La Fuente night club. . . .

Spanish artist Manuel Alejandro has his first album released, on which he sings, arranges, was composer and musical director. It had simultaneous release in Europe. . . . Mexican group Los Dominics will have an album released by Bell Records. The group is currently in a major tour of Europe. . . . Capitol released the new John Lennon album, "Imagine." Paul and Linda McCartney's "Monkberry Moon Delight" from the "Ram" album is currently enjoying much success in Mexico.

ENRIQUE ORTIZ

### MANILA

Elektra artist Bread has three rating singles in the market, "Don't Shut Me Out," "Mother Freedom" and "If," a new entry in the chart. . . . The Electric Express (Atlantic) has gained a national breakout with its "It's the Real Thing Pt. 1." . . . Five of the latest releases here are "Black Sheep Keep on Growing" by The Main Ingredient (RCA), "If You Really Love Me" by Stevie Wonder (Motown), "Tarkio Road" by Brewer & Shipley (Kama Sutra), "Beautiful People" by The New Seekers (Elektra) and "Soul Junction" by Backyard Heavies (Scepter). . . . Vicor Music Corp. released two Christmas LP's, "Blue Christmas" by Victor Wood and "The Ambivalent Crowd Christmas Album" both on Vicor. . . . Mareco is issuing full-color one-leaf catalogs for the Mabuhay Singers as it did for organist Relly Coloma some-

(Continued on page 60)

## CBS Join U.K. Industry Rack Company

LONDON — What may prove to be the final division of the equity of Record Merchandisers, U.K. took place last week with the formal ratification by the board of the entry of CBS into the U.K. industry-owned rack company.

The admission of CBS, following lengthy negotiations which involved approval by the parent company in the U.S., now gives an equal 20 percent stake to the participating companies—EMI, Decca, Pye, Polydor-Philips and CBS.

However, the constitution of RM allows for one further division of the shareholding to accommodate one more partner—which leaves RCA and Kinney as the obvious candidates. Nevertheless, both companies will have to weigh the advantages of a relatively modest shareholding against the financial outlay involved in securing membership.

Managing director Richard Robinson and his deputy, Maurice Oberstein, will represent CBS on the RM board. The other directors are Philip Brodie and Cliff Busby (EMI), Louis Benjamin and Geoffrey Bridge (Pye), Bill Townsley and Arthur Cullis (Decca), Steve Gottlieb and John Fruin (Polydor-Philips). Alternate directors are not yet named officially.

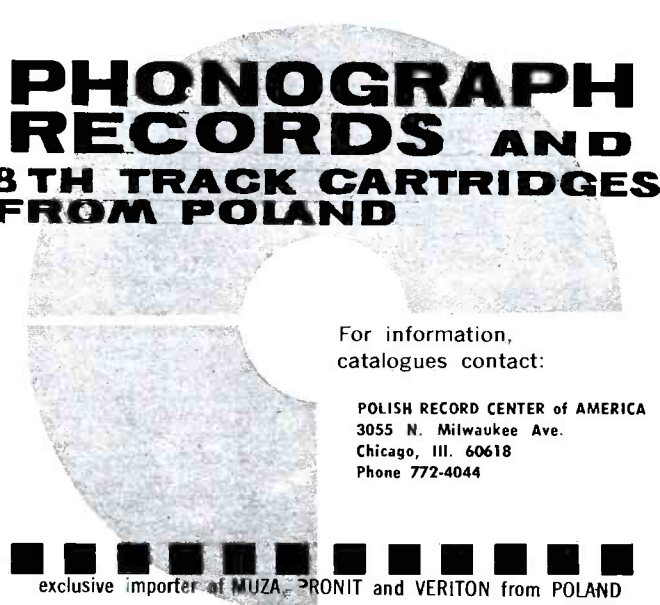
Another change within the Merchandisers company is the promotion of Frank Pearce to deputy managing director. Pearce, a founder member of the racking company, has been general manager for the past four years.

The growth of the company has made it necessary for a data processing expert to be appointed and Ian Smith, formerly with EMI, has been named as manager of the department. Another change within the company is the promotion of Dennis Hill from field sales manager to national sales manager.

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# Danish Radio-TV Strike Hits Disks

By ESPEN ERIKSEN

COPENHAGEN — The strike on Denmark's radio and TV station—a Government run one-channel system—may cost record companies hundreds of thousands of kroner because new local product has not been presented on the Dankstoppen radio program since it began. The strike lasted four weeks.

This program—a listing of the 10 most popular Danish records of the present, according to the selections of a special jury, is the best promotional outlet for local product in the country. A similar program in Sweden serves as the pattern for this Danish radio weekly program.

"Only established artists have had their records sold during the four weeks the strike was on, because they have regular purchasers," say the record companies. "New names, however, had difficulty in registering sales."

Sales of single recordings decreased drastically during the

month of the strike. Record companies claim that records featuring high on the Dankstoppen Top Ten charts when the strike began, dropped to 25 percent of previous sales after the strike had been in progress for a few weeks.

Record buyers were uncertain because they did not know what were current releases. This information is usually given to them via the Dankstoppen and other programs.

Sales of foreign records also decreased last month because the Top Ten program was not aired. The program also influences the sales of foreign records. The only sales in Denmark is compiled by the Danish Group of IFPI—and it is not aired.

During the month-long strike the sales of LP's increased, because most buyers seemed to keep a closer ear to what was going on in this market. This tendency has also been noted in England and the U.S., say the Danish record industry.

# Hopes for Piano Music Trend in Philippines

MANILA — After successfully introducing the organ music fad in the Philippines, Manuel P. Villar, officer of Mareco, Inc., Mareco Inc., Mareco Broadcasting Network and Filipinas Record Corp. is hoping to promote another trend—piano music.

In preparation for this, the Mareco Recording Studio acquired a Yamaha grand piano. Villar is now scouting for a top-caliber pianist who will receive a build-up in the manner that Rely Coloma was pushed for organ music.

The Mareco Recording Studio is now operating on 16-tracks. The newly arrived equipment is Ampex made and is a first in the Philippines. Previously most local productions were recorded on 8-tracks. Villar will exploit the 16-track studio for the piano music productions.

Villar reasons that new home model pianos are flooding the market. He also considers the organ music fad has already reached the saturation point. Villar alone produced some 100 organ music albums for artist Rely Coloma. Other local producers came up with another some 100 albums. These include the LP's of foreign artists Sergio Perez and Miguel Ramos.

The first company to come up with a piano music production, however, was Vicor Music Corp. Featured artist in this album is Ato, a blind pianist, regularly playing at the Manila Hilton.

# Production Begins on Canadian Rock Film

TORONTO—The National Film Board of Canada is now working on a 60 to 90 minute film on rock 'n' roll, which is expected to be shown on the CBC-TV network in the fall of 1972.

Director of the film, as yet untitled, is Jacques Bensimon. The crew is spending two weeks in Toronto filming interviews and scenes with prominent rock artists and behind-the-scenes figures. Bensimon is using Capital and Kinney as two examples of how the music is merchandised.

It is expected that the film will be made available for commercial release internationally.

The project will trace the beginnings and evolution of rock to its present form, and will focus on the problems and realities of the Canadian recording scene.

Location manager for the film is Jean Savard, and research has been carried out by Montreal Star rock critic, Juan Rodriguez.

Among the individuals filmed in Toronto this week were Capitol's Arnold Gosewich and Paul White, producers Dennis Murphy,

# DGG Name Change Set For Jan. 1

HAMBURG—Jan. 1, 1972, is the date chosen by the DGG management for the implementation of the name change to Polydor International in most of the world territories. Philips will also follow suit with a name change to Phonogram.

Coinciding with DGG's name change, the company has concluded a number of label acquisition and product deals for the international firm to take effect from Jan. 1. Polydor International has captured the U.S. Bell label under a three-year deal. Bell, previously handled in Europe by EMI, will be distributed worldwide outside America and Canada, UK and Eire, Japan and Taiwan.

Polydor International has also concluded three other news deals for certain world territories. They are with—Nigel Thomas for Juicy Lucy under a two-year contract, with a one-year option, for the world outside America and Canada; a three-year deal with Roseway (London) for all recordings by Tim Rice and Andrew Lloyd Webber for the world outside America and Canada which calls for a guarantee of seven albums; a catalogue deal with the American De-Lite label under a three-year deal for the UK, Eire, Germany, Austria, Switzerland and Scandinavia.

The management of Polydor International is controlled by Dr. Werner Vogelsang (president) and J. Dieter Bliersbach. The Phonogram management consists of Pieter Schellevis, Willem Zalsman and Joop Buinink with Jan Van Houten, responsible for both companies marketing activities. Polydor International and Phonogram are managed by a holding company, Polygram which consists of the respective managements of DGG and PPI.

# Dollar Bill to Blackwood

TORONTO — Blackwood Music (BMI), the publishing subsidiary of Columbia of Canada, has completed negotiations to co-publish repertoire from the Winnipeg-based company, Dollar Bill Music.

Dollar Bill's top writer is Joey Gregorash. The B side of his current single is the first to fall under the new arrangement.

Dollar Bill also publishes the work of Ron Risko and Norman Lampe. The deal was negotiated by Columbia's a&r director, John Williams.

# Disk Production Still Increasing In Canada

OTTAWA — Statistics Canada reports an increase in record production for the first eight months of 1971, as compared with the same period last year.

In their latest report, the body says that 3,370,610 records were produced in August, compared with 3,045,954 in August 1970.

Year-to-date production figures are 27,309,568 units, against 25,964,998 in 1970.

Tape production is also up. August figures show production of 251,701 units, compared with 153,785 in August 1970.

# From The Music Capitals of the World

• Continued from page 59

time ago. Likewise, Home Industries Development Corp. has come up with a four-leaf catalog of select albums on Philips, Mercury, Fontana, Decca, MCA, UNI and Kapp. . . . Super Record Co. also issued two comprehensive catalogs of its London singles and albums. . . . Vicor Music Corp. is coming up with a full-color catalog of all its productions this month.

The stage production here of "Jesus Christ, Superstar" was a success. It was given several reruns at the Cultural Center of the Philippines. . . . Mareco-Filipinas executive Luis P. Villar and wife visited the U.S. for business and pleasure. . . . Nagar Records, a new outfit, entertained the press at Eugene's in Quezon City to introduce its recording artists, Maria Wilma and Baby Alcaraz. Two other artists, Merce Molina and Diomedes Maturan, have also recorded for Nagar. Nagar, a corporation, is headed by Eduardo Nagar, an operatic tenor. . . . Amapola, formerly with D'Swan, is now recording for Vicor. Also with the Vicor fold is Justo C. Justo, columnist, radio-TV host and story writer. Justo will record for Vicor the Visayan versions of "Eternally" and "Release Me." . . . Film artist, Merle Fernandez will also record for Vicor and she will revive the hits of yesteryear. . . . Former Colgem artist Sajid Khan departed after five months of stay and making three local films. He plans to co-produce with local producer Artemio Marquez the film "Magic Carpet" in India.

OSKAR SALAZAR

## TORONTO

Uni's Neil Diamond drew more than 9,000 fans to a recent concert at Montreal's Forum—Uni has just released the new Diamond single, "Stones" from the forthcoming album of the same name. MCA's Al Matthews is working out a major promotion campaign for the LP. . . . Scepter Records have picked up U.S. distribution rights to the latest Wishbone single of "First Sign of Love." The side was produced by group member, Barry Keane. . . . GRT of Canada have obtained rights to the "Truth of Truths" rock opera from Oak Records in the U.S. The new Everyday People single is called "Don't Wait for Tomorrow."

Kinney putting a very strong push on new signing, Toronto group Fludd—debut single is called "Turned 21." . . . Gordon Lightfoot has sold more than one million albums for Reprise in the U.S. . . . London is putting a national drive behind the Danyl Gerrard single of "Butterfly." . . . GRT has released a Doug Riley-written soundtrack disk to the "Foxy Lady" Canadian movie. . . . Bruce Cockburn begins recording his third album at Thunder Sound this month.

GRT and Sam the Record Man hosted a special press party for the release of the Moe Koffman album, "Koffman Plays Bach." . . . The new Syrinx album is called "Long Lost Relatives." . . . November is Bell month at Quality. . . . The reformed Doors will play Toronto (14) and Ottawa (15).

CKBB's Norm Blaikely has moved to CHOW Welland. . . . Alice Cooper guested on the new CTV series, "The Stage Show." . . . The group's new album, "Killer," was produced by Nimbus 9's Bob Ezrin and Jack Richardson. . . . The Guess Who drew a capacity crowd of 6,500 at the Centennial Coliseum in Reno. . . . Martin Onrot has Procol Harum coupled with King Crimson at Massey Hall (11). . . . The James Gang at Massey Hall (31). . . . Peterboro's CHEX is now publishing a Top 30 chart. . . . Crowbar's maxi single featuring "Too True

Mama" was shipped by Capitol this week. . . . Bob Hamilton's recent Radio Clinic near Vancouver has received extensive press coverage in Canada. . . . Mel Shaw reported to be leaving Quality Records.

The new Waldo de los Rios single, "Eine Kleine Nachtmusik" is receiving extensive play, according to Marlene Duhacek.

The new Stampede's single is called "Devil You." . . . A & M's Tundra is now a three-piece group — national promotion director, Pete Beauchamp, reports the new single is called "Fit to Kill," written by former Tundra member, Scott Cushney. It was cut at Thunder Sound by Harry Hinde. . . . Columbia putting a strong publicity push on True North label's Murray McLachlan, out with a debut album last week, "Songs From the Street." . . . Definite publication date on "Axes, Chops & Hot Licks (The Canadian Rock Music Scene)" has been set for Nov. 11. RITCHIE YORKE

## SYDNEY

Festival recording star, Elton John, made a brief and limited tour of Australia culminating in an afternoon concert at the Kooyong Tennis Stadium. Supported by Billy Thorpe and the Aztecs, Fable's Hans Poulsen, and Pilgrimage (making their final appearance), he attracted a near-capacity audience of 12,000. . . . Phonogram Records are experiencing a strong reaction to the latest LP release from the New Seekers, "Beautiful People." As well as songs by Harry Nilsson and Melanie, the album includes tracks written by two of Australia's most prolific writers, Hans Poulsen and former-Seeker Bruce Woodley. . . . Essex Music announced the signing of Sydney band, Arthur and the Argonauts, to a writing and recording contract. . . . Havoc Records have been approached by a U.S. firm of detergent manufacturers with a view to promoting the Wild Cherries' latest single, "I Am the Sea (Stop Killing Me)," in the U.S. . . . Billy Thorpe and the Aztecs have an album recorded live at the Melbourne Town Hall scheduled for release next week. Havoc are most optimistic about this one, Thorpe and his band already have a chart-topper, "The Dawn Song." Australia's Daddy Cool left last week for their second tour of the U.S. and Canada where they will (Continued on page 64)

# Love Product's Aim Top 40 With Strawberry

TORONTO — A new Canadian label, aimed at producing commercial material for the AM Top 40 market, has been formed by Love Productions. The label, Strawberry Records, will be manufactured, distributed, and promoted by Capital Records (Canada) Ltd. Love Productions' other label Daffodil is also distributed by Capitol.

Frank Davies, president of Love, stated that he's now negotiating with several labels and producers in the U.S. and Europe for the distribution of their product in Canada on the Strawberry logo.

Davies said that Daffodil will also continue to lease product from outside Canada, but it will be repertoire of a more progressive nature.

The first Strawberry release will be a single by Love's new act, the Invitations, titled "A Wednesday in Your Garden," which was written by Randy Bachman and Burton Cummings of the Guess Who. The single was recently released in the U.S. by Big Tree Records.

# Ben E. King To Col-Can

TORONTO—Columbia of Canada has picked up distribution rights in this market to future product by U.S. soul star, Ben E. King.

CBS (U.K.) had King signed to a worldwide contract, with the exception of North America.

First release will be a single, "Take Me to the Pilot."

# Duchin-Southern Worldwide Deal

NEW YORK—The Peer-Southern Organization will now represent Peter Duchin's publishing firms, Cheray Music Corp. and Magpie Music Corp. on a worldwide basis.



# Special Reports from the Billboard Group

**RTR RECORD & TAPE**  
RETAILER OF THE MUSIC BUSINESS PAPER

## Concert Tour Promo Major Successes

By **ROB PARTRIDGE**

Staff Member, Record & Tape Retailer

LONDON—One of the major successes in the British music business this autumn is proving to be concert tour promotions. "We're having the biggest glut of concert tours there's been in this country," claimed Peter Bowyer of NEMS this week.

Bowyer, who has handled the recent tours by Deep Purple and Pentangle, is preparing for the major English tour by Elton John which starts later this month. "The John tour is causing a lot of reaction," said Bowyer. "The box-offices are not yet open, but already the various theatres are reporting a lot of inquiries about the tour."

The present boom period in concert tours has been building up for the past few months following two years of comparative quietness. Bowyer explained: "Groups now want to play live again and the club circuit is not suitable be-

cause the usual club is too small and the money is not big enough." Promoter Arthur Howes, who has arranged the present Four Tops tour claimed: "We have the right attractions at the right moment—that's why there are so many tours."

One of the biggest dangers in the present boom, Bowyer has found, is market saturation. "I'm restricting the number of concerts I promote. At the moment I'm working on four tours during January, February and March of next year. I could do twice as many but that would flood the market," he said.

"In one town recently there was a promoter who was handling two concerts the same night. He was actually competing against himself. I don't want to see the market saturated like that because in the end it's just abused."

The package tour of the mid-sixties collapsed when groups priced themselves out of the market. The economics of the concert tour is still a problem. Commented Howes: "The trouble these days is that tours are often expensive to promote. American groups generally lower their prices to tour Britain, but British groups often have one hit record and then want to retire."

Robert Paterson, one of the country's major promoters added: "American artists seem marginally more interested in touring Europe now because of the dollar situation. The dollar means a little bit less and the pound a little bit more—which is a situation we never thought we would see."

Mervyn Conn, the principal country music promoter in Britain, has found 1971 to be his most successful year. "We've done exceptionally well," he said. "We arranged an 18 date tour for Slim Whitman and we've added three more dates because of the de-

mand." Conn is arranging six major tours for next year, which doubles his number of promotions for 1971.

The major problem for promoters however, has been the lack of suitable venues. "We can't play as many dates as we used to because of such things as the twinning of theatres," claimed Howes. "The big venues have become limited. There's no where in Leeds or Nottingham, for instance, for a big concert. The biggest theatre in Nottingham holds only 1,400 people."

Commented Bowyer: Eighty to 90 percent of concert halls are corporation owned and we have to share them with everything from political meetings and school prize days to wrestling.

"Pop shows too, have a reputation for causing a lot of trouble for hall managers. The promoter today needs to have the patience of the hall manager on his side and it is the promoter's responsibility to keep the concerts well organized. Much of the trouble today comes from out-of-London promoters who get into the business without knowing all the problems he has to face."

Jack Higgins, impresario with Harold Division however, has found little difficulty in placing his tours. "We put major tours through major venues. We don't rely on cinemas for our tours—they only form a small percentage of our dates." Higgins' autumn schedule has included tours by James Last, the Moody Blues, Buddy Rich and Harry James.

Admission prices for concerts have remained competitive with other entertainments. "The promotional tour is usually low-priced," said Bowyer. "Otherwise the major concerts always have seats at \$1.20 as well as \$2.40—that is competitive with the cinema these days. About 400,000 people have seen my concerts this year and not one of them has complained about the admission prices."

The future of concert tours next year looks bright, although Bowyer believes the boom is reaching a peak this autumn. "These things come in stages and at the moment concerts are the thing," he said. Howes however, commented: "I see no end to tours provided we keep having the talent." Paterson was more guarded: "I think a lot of tours today are losing money—if you have the names you are alright, but if you don't you lose. In that respect, things have not changed."

Billboard Japan **MUSIC LABO**

## ELVIS BOOM

# Elvis Boom in Japan—Films, Radio, Disks

By **BEN OKANO**

Staff Member, Billboard Japan/Music Labo

The eagerness and desire just to be near Elvis Presley which lead nearly 200 Japanese fans to visit the International Hotel in Las Vegas this August, is not the end of this project; another group is to leave Japan for Presley's personal appearance at International Hotel in February 1972, for which applications have been already accepted and fully booked.

Since August, 1969 when Elvis Presley made his first personal appearance at International Hotel, several people had taken a special trip individually, but this time "Presley Tour" was organized by a travel agency, availing themselves of a big Japanese-released hit, "Elvis on Stage." A lot of young working girls were able to join the tour with a help of bank loan with cooperation of the travel agency.

"Elvis on Stage" Elvis's 32nd movie, was first released in Tokyo on February 11, 1971, and then in other major cities—Yokohama, Osaka, Sendai, Hokkaido, and others, and this was a start of an Elvis Boom in Japan. In August the film was on road-show in Tokyo for the third time and it is said that a total of 485,000 attended in the Kanto districts only (the central section of the main island).

The 15 years existence of the "Elvis Presley Fan Club" in Japan easily indicates his popularity has been very firmly established here. On the top of it the film "Elvis on Stage" has successfully drawn pop music fans of a new generation, ranging from 16 to 13 years old, who now admire Presley as their new idol. With the fact that Elvis has gained his popularity in a new generation, in addition to his steady, old, but enthusiastic fans, the Elvis Boom in Japan was a natural expected thing.

"Blue Hawaii," "G. I. Blues" and "Love in Las Vegas," although good box-office successes do not compare with "Elvis on Stage," which was the highest money-drawing among four, the total being way above 3.2 hundred million. According to MGM Japan, they feel sure that this would be ranked within the best five box office films this year.

Not only his film, but also his record sales have been increasing. For example, "That the way it is," the sound-track album from the film sold over 300,000 already, with the result that Elvis received a golden disk award from Japan Victor this August, his "Feb. 1970 on Stage," live from International Hotel, "Presley in Person" have also sold extremely well. It is believed that with these three albums the total amount should come to 500,000 this year. The promotional sales campaign of three-disk-set will be started in December.

"World Wide 50 Gold Award, Hit, Vol 1" (4-Disk-set) resulted was a strong success, and that of "Vol. 2" is to be marketing this November, a sales campaign has already started, with a eye-catching giveaway life size poster. The

U.S. sales campaign involved pieces of Presley's clothing, "Vol. 2" includes "Love Me," "Crowfish" "His Latest flame" and 46 others. His poster is given away to consumers who buy the album this year.

The "Elvis Presley Story," released on KAYC Station in the U.S. is also to be on the air in Japan this November. Nippon Broadcasting System has concluded a sole contract with Walter-Mark. The program of a 30-minute will be broadcasting from November 6, Saturday, from 8:30 p.m., in 24 times. Akinobu Kamebuchi, the most popular disk jockey of Nippon Broadcasting System, is going to be in charge. He is not expecting this job to be easy simply because he cannot afford to make any mistakes or to disturb the program, especially with Presley's interviews.

Importing of broadcasting tape, such as this, is quite unusual.

## Manila Indie Expansion Drive

MANILA—Vicor Music Corp., the Philippines' biggest independent record outfit, is enlarging its facilities.

Vicor's president and general manager, Vicente del Rosario, Jr., is leaving for the U.S. this month with Vicor promotion manager Antonio Ocampo to acquire two more units for the company's pressing plant arm, the Dimension Record Co. The business trip of Del Rosario and Ocampo will also lay grounds for acquisitions of foreign labels. The team will also close export deals of Vicor products in Hawaii and California.

Vicor's pressing arm, the Dimension Record Co., started operation last August. With the initial three Finebuilt units in operation, the plant has a capacity of pressing 3,000 singles a day in two shifts. Vicor hopes to double this by next year.

The company was born in 1966 as a partnership of Del Rosario and cousin Orly Ilacad. It changed into a corporation this year. It now counts with a catalog of 41 LP's and some 400 singles.

The corporation's marketing arm is Pioneer Record Sales which also handles distribution for Pilgeora and Wilcar's Records. For some-time, Pioneer also distributed singles of United Artists. Vicor is now a licensee for the British Ember label.

The Vicor artists are Tirso Cruz III, Victor Wood, Eric Dimson, Ike Lozada, Mildred Ortega, Millie Mercado, Boy Mondragon, Freddie Esguerra, Alex Roldan, Ato & His Piano, Helen Gamboa, Sonny Cortez, Amapola, Anita Velez, Walter Navarro, The Ambivalent Crowd, Justo C. Justo and Merle Fernandez.



Fonti-Cetra S.p.A. - Via Bertola 34 - TURIN (ITALY)

"L'UOMO" (THE MAN)

BY THE OSANNA

IPX - 10

## Anti-Piracy Action Started in Bolivia

LA PAZ, Bolivia—Miguel Dueri, head of Lyra Records and Discolandia Record Stores here and president of the Bolivian Record Association, is engaged in a piracy fight involving the illegal duplicating of one of his company's records in Peru.

The Lyra record is "Sambita" by the Duo Winay Cusi. The duo consists of Demetrio Llanque Her-

era and Elba Barrientos Zuniga.

"There are two companies in Peru that have the option to duplicate our records," explained Dueri. "Industrias Electricas y Musicales Peruanas (Peruvian Electric and Musical Industries) has the first option and if this company doesn't decide to use the record within 90 days, then a second Peruvian company, El Virrey, has the option. However, in the case of the record by the Duo Winay Cusi, it came out on the Andine label which is produced by neither of the two companies.

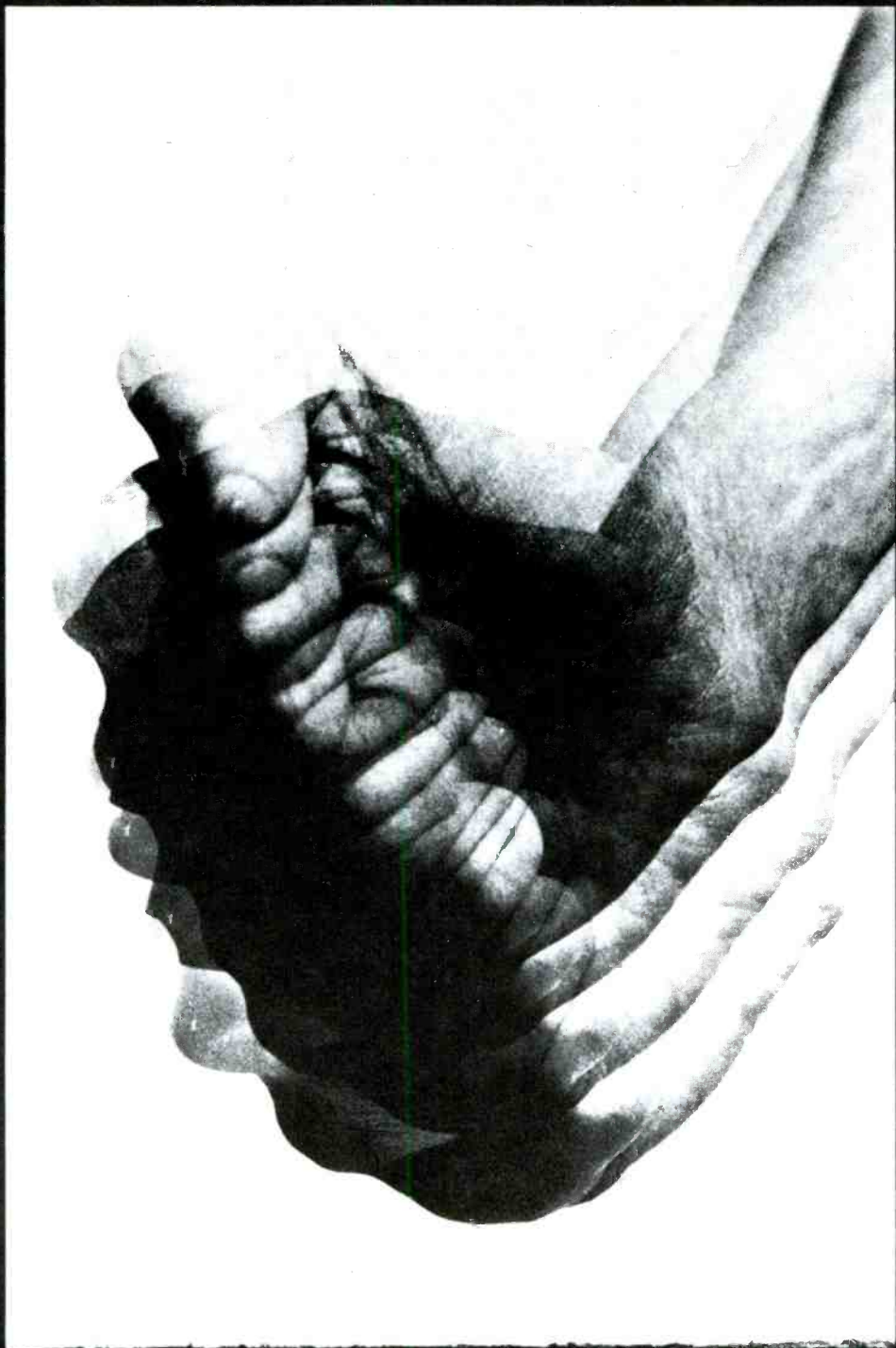
"Our record by the Duo Winay Cusi was very popular in Bolivia and the illegal duplication has sold at least five or six-thousand copies in Peru," said Dueri. "I have been in contact with Jose Bustillos, president of the Latin American Federation of Phonographic Producers, and he has ordered the Peruvian Record Association to begin judicial action against those responsible."

## A&M Canada Special Series

TORONTO—A & M of Canada has launched a special series of double-album sets which will retail at a special price of \$5.98.

The label has released three titles in this new "No Rip Off Series," including "Rockin' the Fillmore" with Humble Pie, "Booker T. and Priscilla" and "Chilliwack."





**The  
action  
label**



**VERTIGO**

**The  
heavy  
label**



**VERTIGO**





The  
impact  
label



VERTIGO

ASSAGAI  
BEGGAR'S OPERA  
BLACK SAEBATH\*  
CATAPILLA  
DADDY LONGLEGS  
FREEDOM\*  
GENTLE GIANT  
GRAHAM BOND  
GRAVY TRAIN  
IAN CARR  
IAN MATTHEWS  
JADE WARRIOR  
KEITH TIFFET  
LEGEND  
MAGNA CARTA  
MAY BLITZ\*  
NUCLEUS  
PATTO  
STILL LIFE  
WARHORSE

NEW ACTS ON VERTIGO

BEN  
DR. Z.  
LINDA HOYLE  
LIGHTHOUSE\*\*  
MIKE ABSALOM  
PALL JONES\*  
THOMAS F. BROWNE

\*Distributed by Philips throughout the world excl. USA and CANADA

\*\*A Stereo Dimension recording marketed by Philips in Brasil and Europe, excl. Belgium, Spain and Portugal.



# HITS OF THE WORLD

## BELGIUM (FRENCH)

(Courtesy Telemoustique)

- This Week**
- 1 MAMY BLUE—Joel Dayden
  - 2 BORRIQUITO—Peret
  - 3 MAMY BLUE—Pop Tops
  - 4 CHE SARA—Jose Feliciano
  - 5 SOLEY SOLEY—Middle of the Road
  - 6 THE FOOL—Gilbert Montagne
  - 7 J'AI TANT BESOIN DE TOI—Crazy Horse
  - 8 LUNA BIANCA—Los Lentes Rojos
  - 9 HELP—Tony Ronald
  - 10 MAMY BLUE—Ricky Shane

## BELGIUM (DUTCH)

(Courtesy HUMO)

- This Week**
- 1 MAMY BLUE—Pop Tops (CBS)
  - 2 SOLEY SOLEY—Middle of the Road (RCA)
  - 3 HELP—Tony Ronald (Ariola)
  - 4 ZEVEN ANJERS ZEVEN ROZEN—Willy Sommers (Vogue)
  - 5 SCHOEN IST ES—Roy Black & Anita (Polydor)
  - 6 MANUELA—Jacques Herb (11 Prov.)
  - 7 IEDER MENS—Paul Severs (Start)
  - 8 SOLDIERS WHO WANT—Rod McKuen (Warner Bros.)
  - 9 MEISJE VAN MIJN LEVEN—Jimmy Frey (Philips)
  - 10 BORRIQUITO—Peret (Supreme)

## BRAZIL (RIO DE JANEIRO)

(Courtesy IBOPE)

- This Week**
- 1 IMPOSSIVEL ACREDITAR QUE PERDI VOCE—Marcio Greik (CBS)
  - 2 AMADA AMANTE—Roberto Carlos (CBS)
  - 3 OH ME, OH MY—B.J. Thomas (Top Tape)
  - 4 MINHA HISTORIA—Chico Buarque (Philips)
  - 5 INDEPENDENCIA OU MORTE—Zedi (Tape Car)
  - 6 IT'S TOO LATE—Carole King (Odeon)
  - 7 DESACATO—Ant. Carlos & Jocafi (RCA)
  - 8 FIRE AND RAIN—James Taylor (Philips)
  - 9 IF—Bread (Philips)
  - 10 ACAPULCO GOLD—Mason Dixon (Top Tape)

## BRAZIL (SAO PAULO)

(Courtesy IBOPE)

- This Week**
- 1 IF—Bread (Philips)
  - 2 OH ME, OH MY—B.J. Thomas (Top Tape)
  - 3 SINFONIA NO. 40—Waldo de los Rios (Continental)
  - 4 AMADA AMANTE—Roberto Carlos (CBS)
  - 5 IMPOSSIVEL ACREDITAR QUE PERDI VOCE—Marcio Greik (CBS)
  - 6 INDEPENDENCIA OU MORTE—Zedi (Tape Car)
  - 7 TOAST AND MARMALADE FOR TEA—Tin Tin (Polydor)
  - 8 HOW CAN YOU MEND A BROKEN HEART—Bee Gees (Polydor)
  - 9 MAS QUE DOIDICE—Maria Creuza (Som Livre)
  - 10 THAT'S WHAT I WANT—Square Set (CBS)

## BRITAIN

(Courtesy Record Retailer)

\*Denotes local origin

- This Week**
- 1 MAGGIE MAY/REASON TO BELIEVE—\*Rod Stewart (Mercury)—Koppelman/Rubin (Stewart)
  - 2 WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)—Novallene/Blackwood (Pat & Lolly Vegas)
  - 3 SIMPLE GAME—Four Tops (Tamilia-Motown)—Sparta Florida (Tony Clarke)
  - 4 TIRED OF BEING ALONE—Al Green (London)—Burlington (W. Mitchell/Al Green)
  - 5 TILL—\*Tom Jones (Decca)—Chappell (Gordon Mills)
  - 6 THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Vanguard)—Feldman (Jack Lothrop)
  - 7 SULTANA—\*Titanic (CBS) April
  - 8 COZ I LUV YOU—\*Slade (Polydor)—Barn/Schroeder (Chas. Chandler)
  - 9 FOR ALL WE KNOW—Shirley Bassey (United Artists)—United Artists
  - 10 TWEEDLE DEE TWEEDLE DUM—\*Middle of the Road (RCA) Sunbury (G. Tosti)
  - 11 FREEDOM COME, FREEDOM GO—\*Fortunes (Capitol)—Cookaway (Cook & Greenaway)
  - 12 LOOK AROUND—\*Vince Hill (Columbia)—Famous/Chappell (Norman Newell)
  - 13 BRANDY—\*Scott English (Horse)—Screen Gem-Columbia/Grathle (Dave Bloxham)

## SPANISH HARLEM—Aretha Franklin (Atlantic)—Carlin (J. Wexler/T. Dowd/A. Mardin)

(Courtesy Radio Veronica and Bas Mul)

- This Week**
- 15 8 YOU'VE GOT A FRIEND—James Taylor (Warner Bros.)—Screen Gems-Columbia (Peter Asher)
  - 16 9 KEEP ON DANCING—\*Bay City Rollers (Bell)—Jewel (Jonathan King)
  - 17 24 I WILL RETURN—\*Springwater (Polydor)—Jig-Saw (P. Cordell/D. Williams)
  - 18 11 BUTTERFLY—Danyel Gerard (CBS)—April
  - 19 — JOHNNY REGGAE—\*Piglets (Bell) Jonjo (Jonathan King)
  - 20 22 SUPERSTAR/FOR ALL WE KNOW—Carpenters (A&M)—Rondor (Jack Daugherty)
  - 21 29 BANKS OF THE OHIO—\*Olivia Newton-John (Pye)—Blue Gum (John Konges)
  - 22 13 DID YOU EVER—Nancy & Lee (Reprise)—London Tree
  - 23 14 TAP TURNS ON THE WATER—\*C.C.S. (Rak)—Rak/C.C.S. (Mickie Most)
  - 24 38 RUN BABY RUN/AM I NOT MY BROTHER'S KEEPER—Newbeats (London)—Acuff-Rose/Cyril Shane
  - 25 15 HEY GIRL DON'T BOTHER ME—Tams (Lowery)—Probe
  - 26 31 CHINA TOWN—\*Move (Harvest)—Roy Wood/Carlin (R. Wood/J. Lynn)
  - 27 48 SURRENDER—Diana Ross (Tamil Motown)—Jobete/Carlin—(N. Ashford/V. Simpson)
  - 28 23 I'M LEAVIN'—Elvis Presley (RCA)—Carlin
  - 29 16 ANOTHER TIME, ANOTHER PLACE—\*Engelbert Humperdinck (Decca)—Leeds/Melanie (Gordon Mills)
  - 30 44 LET'S SEE THE ACTION—\*Who (Track)—Fabulous (Who/Glyn Johns)
  - 31 32 MAMMY BLUE—\*Roger Whitaker (Columbia)—Carlin (Denis Preston)
  - 32 — GYPSYS, TRAMPS & THIEVES—Cher (MCA)—Campbell Connelly (Snuff Garrett)
  - 33 34 ALEXANDER GRAHAM BELL—\*Sweet (RCA)—Chinnichap/RAK (Phil Wainman)
  - 34 28 PUT YOURSELF IN MY PLACE—Elgins (Tamil Motown)—Jobete/Carlin
  - 35 33 LADY LOVE BUG—\*Clodagh Rogers (RCA)—Kangaroo (Kenny Young)
  - 36 36 THE LIGHTNING TREE—\*Settlers (York)—Chewson (T. Couch)
  - 37 27 LIFE IS A LONG SONG THE POOL—\*Jethro Tull (Chrysalis)—Chrysalis (Ian Anderson)
  - 38 25 DADDY DON'T YOU WALK SO FAST—\*Daniel Boone (Penny Farthing)—Intune
  - 39 21 COUSIN NORMAN—\*Marmalade (Decca)—Citrine (Marmalade)
  - 40 42 RIDERS ON THE STORM DOORS (Elektra)—Rondor (Bruce Botnick/Doors)
  - 41 39 SOLDIER BLUE—Buffy Sainte-Marie (Cyril Shane)—RCA (B. Ste. M./Jack Nitzsche)
  - 42 30 YOU DON'T HAVE TO BE IN THE ARMY TO FIGHT IN THE WAR—\*Mungo Jerry (Dawn)—Our Music (Barry Murray)
  - 43 50 GYPSY EYES/REMEMBER—Jimi Hendrix (Track)—A. Schroeder
  - 44 35 I BELIEVE (In Love)—\*Hot Chocolate (RAK)—RAK (Mickie Most)
  - 45 41 MOON SHADOW—\*Cat Stevens (Island)—Freshwater (Paul Samwell-Smith)
  - 46 45 NEVER ENDING SONG LOVE—\*New Seekers (United Artists)—Philips (David MacKay)
  - 47 37 MY LITTLE GIRL—\*Autumn (Pye)—Screen Gems/TR (Alshire Prod.)
  - 48 43 MAMMY BLUE—Los Pop Tops (A&M)—Carlin (A. Milhaud)
  - 49 49 CHIRPY CHIRPY, CHEEP CHEEP—\*Middle of the Road (RCA)—Flamingo (G. Tosti/I Greco)
  - 50 47 READY OR NOT HERE I COME—Delfonics (Bell)—Carlin (Stan & Bell Prod.)

## DENMARK

(Courtesy Danish Group of IFPI)

\*Denotes local origin

- This Week**
- 1 3 BUTTERFLY—Danyel Gerard (CBS)—April
  - 2 2 SCHOEN IST ES AUF DER WEDT ZU SEIN—Roy Black & Anita Hegerland (Polydor)—Intersong
  - 3 1 FLIRT—Gitta Henning (HMV)—Imudico
  - 4 5 POUR UN FLIRT—Michel Delpech (Barclay)—Imudico
  - 5 4 TOM-TOM TURN AROUND—New World (Columbia)—Stig Anderson
  - 6 8 CO-CO—Sweet (RCA)—Stig Anderson
  - 7 7 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Imudico
  - 8 — I DID WHAT I DID FOR MARIA—Tony Christie (MCA)—Imudico
  - 9 9 FIRE AAR—Ole T. Nielsen (CBS)—April
  - 10 — DET MAA VAERE EN KARTEBOLLE 1 + 2—\*Dirch Passer (Philips)

## HOLLAND

(Courtesy Radio Veronica and Bas Mul)

\*Denotes local origin

- This Week**
- 1 SOLDIERS WHO WANT TO BE HEROES—Rod McKuen (WB)
  - 2 SOLEY SOLEY—Middle of the Road (RCA)—Universal
  - 3 NON NON RIEN N'A CHANGE—Poppys (Barclay)
  - 4 MAMY BLUE—\*Pop Tops (Pink Elephant)—Basart
  - 5 HET SOLDAATJE—\*Zangeres Zonder Naam (Telestar)—Benelux
  - 6 SPANISH HARLEM—Aretha Franklin (Atlantic)
  - 7 SHE FLIES ON STRANGE WINGS—\*Golden Earrings (Polydor)—Dayglow
  - 8 ONLY LIES—Greenfield & Cook (Polydor)—Dayglow
  - 9 NINE BY NINE—John Drummer's Famous Music Band (Fontana)
  - 10 HELP—Tony Ronald (Ariola)—Ramco

## ITALY

\*Denotes local origin

- This Week**
- 1 2 AMORE CARO, AMORE BELLO—\*Bruno Lauzi (Numero Uno)—Numero Uno
  - 2 1 TANTA VOGLIA DI LEI—\*I Pooh (CBS)—Melodi
  - 3 6 ERA BELLA—\*I Profeti (CBS)—April Music
  - 4 3 EPPUR MI SON SCORDATO DI TE—Formula 3 (Numero Uno)—Acqua Azzurra
  - 5 7 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Voce del Padrone
  - 6 8 DIO MIO NO—\*Lucio Battisti (Ricordi)—Acqua Azzurra
  - 7 5 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA)—RCA
  - 8 13 NON TI BASTAVO PIU'—\*Patty Pravo (Philips)—RCA
  - 9 10 DOMANI E' UN ALTRO GIORNO—\*Ornello Vanoni (Ariston)—Palace Italia
  - 10 21 MAMY BLUE—Pop Tops (Rare)—Carre' D'As
  - 11 14 IO E TE—\*Massimo Ranieri (CGD)—Apollo
  - 12 19 MOZART—Sinf. N. 40—Waldo De Los Rios (Carosello)—Curci
  - 13 — ER PIU'—Adriano Celentano (Clan)—Clan
  - 14 20 APRI LE TUE BRACCIA E ABBRACCIA IL MONDO—\*Mino Reitano (Durium)—Fiumara
  - 15 4 WE SHALL DANCE—Demis (Philips)—Alfiere
  - 16 11 I AM ... I SAID—Neil Diamond (Phonogram)—Melodi
  - 17 24 THE BANNER MAN—Blue Mink (Columbia)—Suvini Zerboni
  - 18 9 DJAMBALLA—\*Augusto Martelli (Cinevox)—Cinevox
  - 19 17 FIRE AND ICE—Demis (Philips)—Alfiere
  - 20 18 THE FOOL—Gilbert Montagne (CBS)—Fragola Blu
  - 21 16 WILD WORLD—Jimmy Cliff (Island)—Freshwater
  - 22 12 VENDO CASA—\*I Dik Dik (Ricordi)—Acqua Azzurra
  - 23 22 PENSIERI E PAROLE—\*Lucio Battisti (Ricordi)—Acqua Azzurra
  - 24 15 AMOR MIO—\*Mina (PDU)—Acqua Azzurra
  - 25 — UNA DONNA—\*Adriano Pappalardo (Numero Uno)—Universale

## JAPAN

(Courtesy Music Labo Co., Ltd.)

\*Denotes local origin

- This Week**
- 1 AME NO BALLADE—\*Masayuki Yuhara (Union)—JCM
  - 2 NAMIDAKARA ASHITA E—\*Masaaki Sakai (Columbia)—Nichion
  - 3 WATASHI NO JYOKAMACHI—\*Rumiko Koyanagi (Reprise)—Watanabe
  - 4 NAGASAKI KARA FUNE NI NOTTE—\*Hiroshi Itsuki (Minorophone)—Nichion
  - 5 POLYUSHKA-POLYE—\*Masami Naka (Victor)
  - 6 AME NO MIDOSUJI—\*O Yan Hui Hui—(Toshiba)—UA-Japan
  - 7 OMATSURI NO YORU—\*Rumiko Koyanagi (Reprise)—Watanabe
  - 8 AME NO HI NO BLUES—\*Yuko Nagisa (Toshiba)—Takarajima
  - 9 TOUT TOUT POUR MA CHERIE—\*Michel Polnareff (Epic)
  - 10 GET IT ON—Chase (Epic)—Toshiba
  - 11 AMERICA—Simon & Garfunkel (CBS/Sony)—Shinko
  - 12 MELODY FAIR—Soundtrack (Polydor)—Intersong
  - 13 SHIOKAZE NO MELODY—\*Saori Minami (CBS/Sony)—Nichion
  - 14 BLOSSOM LADY—Shocking Blue (Polydor)—Intersong
  - 15 SAYONARA O MO ICHIDO—\*Kiyohiko Ozaki (Philips)—Nichion
  - 16 HI NO ONNA—\*Shinichi Mori (Victor)—Watanabe/AI
  - 17 MINATO NO WAKAREUTA—\*Hiroshi Uchiyama & Coll. Five (RCA)—Uchiyama
  - 18 DON'T PULL YOUR LOVE—Hamilton, Joe Frank & Reynolds (Stateside)—Toshiba

## NOZOMUMONO WA SUBETE—\*Hide & Rossanna (Columbia)—Fuji

(Courtesy Radio Mii)

- This Week**
- 19 NOZOMUMONO WA SUBETE—\*Hide & Rossanna (Columbia)—Fuji
  - 20 HATSUKOI—\*Kazuo Funkai (Columbia)

## MEXICO

(Courtesy Radio Mii)

- This Week**
- 1 ROSA MARCHITA—Roberto Jordan (RCA)
  - 2 BUTTERFLY—Danyel Gerard (CBS)
  - 3 MONKEBBRY MOON DELIGHT—Paul and Linda McCartney (Apple)
  - 4 POR QUE YO TE AMO—Sandro (CBS)
  - 5 DOUBLE BARREL—Dave and Ansil Collins (Philips)
  - 6 QUE SERS FELIZ—Rafael Vazquez (Musart)
  - 7 LES ROIS MAGES—Sheila (Orfeon)
  - 8 A DONDE VA NUESTRO AMOR—Angelica Maria (RCA)
  - 9 FELICIDAD—Victor Yturbe "Piruli" (Philips)
  - 10 MARY ES MI AMOR—Leo Dan (CBS)

## NORWAY

(Courtesy Verdens Gang)

- This Week**
- 1 1 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Imudico
  - 2 2 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Sonora
  - 3 3 BANGLA DESH—George Harrison (Apple)—Essex
  - 4 — MAMY BLUE—Joel Daye (Riviera)—Mimosa
  - 5 8 ME AND YOU AND A DOG NAMED BOO—Lobo (Philips)—Sweden
  - 6 — MAMY BLUE—Pop Tops (Metronome)—Mimosa
  - 7 4 CO-CO—Sweet (RCA)—Sweden
  - 8 — EAT AT HOME—Linda & Paul McCartney (Apple)
  - 9 6 SOLDIER BLUE—Buffy Sainte-Marie (Vanguard)—Moerks
  - 10 7 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA)—Liberty
  - 10 10 SULTANA—Titanic (CBS)—April

## SWEDEN

(Courtesy Radio Sweden)

- This Week**
- 1 1 ANNA OCH MEJ—Lalla Hansson (Columbia)—Ehring-Forlagen
  - 2 2 NAR DIMMAN LATTAR (LP)—Berni Staf (Metronome)—Multitone
  - 3 4 TOM-TOM TURN AROUND—The New World (Rak)—Sweden
  - 4 — IMAGINE (LP)—John Lennon (Apple)—Air
  - 5 7 POUR UN FLIRT—Michel Delpech (Barclay)—Imudico
  - 6 5 PEARL (LP)—Janis Joplin (CBS)—Various
  - 7 3 FIREBALL (LP)—Deep Purple (Harvest)
  - 8 — ISLE OF WIGHT (LP)—Jimi Hendrix (Polydor)—Intersong
  - 9 — RAINBOW BRIDGE (LP)—Jimi Hendrix (Sonet)—Intersong
  - 10 — SPRING MOT ULLA, SPRING (LP)—Cornelius Vreeswijk (Philips)—Intersong

## SOUTH AFRICA

(Courtesy Southern African Record Manufacturers & Distributors Assn.)

- This Week**
- 1 7 MAMY BLUE—\*Charisma (CBS)—Intersong (GRC)
  - 2 3 NEVER ENDING SONG OF LOVE—New Seekers (Philips)—Laetrec (Trutone)
  - 3 1 YOU—Peter Maffay (Gallo)—Ardmore & Beechwood (Gallo)
  - 4 2 CO-CO—Sweet (RCA)—Phil Wainman (Teal)
  - 5 6 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA)—Laetrec (Teal)
  - 6 4 TOM-TOM TURNAROUND—New World (Columbia)—Rak Publishing (EM)
  - 7 5 DAAR'S NIKS SO ARE LIEFDE (WAHRE LIEBE IST GANZE LIEBE)—\*Groep 2 (Brigadiers)—Ed. Montana (Brigadiers)
  - 8 8 SILVER THREADS AND GOLDEN NEEDLES—\*Barbara Ray (RCA)—Ardmore & Beechwood (Teal)
  - 9 — BUTTERFLY—Danyel Gerard (CBS)—April, MPA (GRC)
  - 10 — NEVER ENDING SONG OF LOVE—Delaney & Bonnie (Atlantic)—Laetrec (Teal)

## From The Music Capitals of the World

Continued from page 60

bill with Deep Purple and Fleetwood Mac. They have added an extra member, sax player Jerry Noone, since their first U.S. date in L.A., last August. Daddy Cool have become the hottest selling band Australia has yet produced and it is hoped this tour will break significant new ground as far as the international acceptance of Australian bands is concerned.

JAN MURRAY

## NEW ZEALAND

The last record to be made by Timberjack for the Ode label is to be an LP featuring "Come to the Sabbath." This month the group becomes a Polygram property. . . . Latest tour of the Chapt, Christ Church group, is to include those towns through the country which voted the group onto the charts for the gold disc award. . . . First Australian to break into top sellers here for some years is Larry Morris. His single, "Sweet Sweet Love" is his fourth hit. . . . Currently working in the Bahamas, Frankie Stevens has pressed a version of the Joe Dolan hit "You're Such a Good Lookin' Woman" on

## Pye U.K. Get Pagliaro Cut

MONTREAL — Pye Records in the U.K. has obtained world rights outside Canada to the Pagliaro single of "Lovin' You Ain't Easy." The cut is now obtaining play in several Canadian markets, and Pagliaro is now undertaking a cross-country promotion tour.

the Mam Records. . . . Last minute changes in contract conditions made it necessary for Ray Woolf to cancel his arrangements for a tour of Canadian night clubs. He is to begin a new series of appearances here. . . . New member of Tommy Adderley's Head Band is ex-Invader Billy Kristian who recently left Hong Kong where he was playing with Renaissance. The other two New Zealanders with the group, Peter Nelson and Wally Scott will remain with the group. . . . Arranger and musician Bruce Lynch is to handle the scores for the third solo album being produced for his wife and top female star on the local scene, Suzanne. The title will be the final touch to the LP. . . . English folk singers Bert Jansch and John Renbourn will feature on the first release by Pye here on the newly acquired Transatlantic label. Top rock bands Stray and Jody Grind are to follow.

JOHN P. MONAGHAN

## Sinatra Only Manila Station

MANILA—Radio station DZXX in Quezon City is claiming a world record of sorts—all day and all night, the station spins Frank Sinatra records only. It calls itself "The Frank Sinatra Station."

In between Sinatra songs, the station gives the time check in English. Ad libs are also in English and English commercials are aplenty. Newscasting in the morning and evening with station executive Bob Stewart and tied-up with TV station Channel 7 is added to the format.



The Temptations were  
just told the latest sales  
figures and chart positions  
on their new record.



**"Superstar"** (G-711F)

(remember how you got where you are)

Produced by Norman Whitfield

What they heard would make any group grin.

Billboard **HOT 100**

**69**

DEBUT

CashBox **TOP 100**

**33**

DEBUT

**THE SINGLES CHART**

**63**

DEBUT





# Spotlight Singles

NUMBER OF  
SINGLES REVIEWED  
THIS WEEK  
140

LAST WEEK  
70

\*This record is predicted to reach the TOP 40 EASY LISTENING Chart

## TOP 20 POPS SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

### ROD STEWART—(I Know) I'M LOSING YOU/ MANDOLIN WIND (3:36/5:32)

(Prod: Rod Stewart) (Writers: Whitfield-Holland-Grant/Stewart) (Jobete, BMI/MRC, BMI)—Follow up to Stewart's million selling "Maggie May/Reason To Believe" is another 2 sided winner. "I'm Losing You" will be a giant for the third time while flip is more in the "Maggie May" bag. Mercury 73244

### RARE EARTH—HEY BIG BROTHER (4:45)

(Prod: Rare Earth) (Writers: Fekaris-Zesses) (Jobete, BMI)—The consistent group continues their unbroken string of Top 20 hits with original material displaying their tremendous vocal and instrumental acceptance. Flip: (No information available). Rare Earth 5038 (Motown)

### DON McLEAN—AMERICAN PIE (4:21)

(Prod: Ed Freeman) (Writer: McLean)—One of the demand cuts from McLean's chart climbing LP, the title song has been edited to reasonable length and the material, beautifully performed by the artist/writer is in the mainstream of contemporary pop music. Flip: (No information available). United Artists 50856

### TOMMY JAMES—NOTHING TO HIDE (2:43)

(Prod: Tommy James & Bob King) (Writers: James-King) (Mandan, BMI)—Material co-written by James, matches in potential the hit sound of "Draggin' the Line." Immediate radio acceptance will make this commercial production a rapid chart climber. Flip: (No information available). Roulette 7114

### HELEN REDDY—NO SAD SONG (3:00)

(Prod: Larry Marks) (Writers: King-Stern) (Screen Gems-Columbia, BMI)—Miss Reddy's version of Carole King-Toni Stern material looms as bigger hit material than "I Don't Know How to Love Him." Excellent production should establish the fine singer. Flip: (No information available). Capitol 6363

## TOP 60 POPS SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

### DOORS—TIGHTROPE RIGHT (3:30)

(Prod: Doors/Bruce Botnick) (Writers: Manzarek-Grieger) (Chemical, ASCAP)—The popular group demonstrates their skills at ensemble performance in this rhythmic entry from their new LP destined to match "Riders on the Storm" popularity. Flip: (No information available). Elektra 45757

### GEILS BAND—LOOKING FOR A LOVE (3:30)

(Prod: Bill Szymczyk) (Writers: Alexander-Samuels) (Kags, BMI)—Culled from this group's charted LP, this is a hard driving rocker that best represents the group's talents. Top 40 and FM airplay should stimulate sales. Flip: (No information available). Atlantic 2844

### GUESS WHO—SOUR SUITE (3:47)

(Prod: Jack Richardson) (Writer: Cummings) (Cirrus/Dunbar, BMI)—The consistent group offers a dramatic change of pace from their recent hit "Rain Dance" with an intense vocal performance and strong lyrics, culled from their big selling "So Long Bannatyne" LP. Flip: "Live on the Bloodstream" (3:10) (Cirrus/Dunbar, BMI). RCA 74-0578

### HEAVEN BOUND With Tony Scott—

### FIVE HUNDRED MILES (2:48)

(Prod: Tony Scott-Tommy Oliver) (Writer: West) (Atzel, BMI)—Scott's group adds a zesty quality to this traditional folk song and the commercial potential surpasses their recent chart success "He'd Rather Have the Rain." Flip: (No information available). MGM 14314

### BOBBY RUSSELL—GOODBYE (2:52)

(Prod: Snuff Garrett) (Writer: Russell) (Pix/Russ, ASCAP)—Russell follows his Top 60 novelty, "Saturday Morning Confusion," with a dramatic change

of pace. The vein is more serious, but the quality is the same with equal appeal for Top 40 and easy listening audiences. Flip: (No information available). United Artists 50853

### NEW COLONY SIX—

### LONG TIME TO BE ALONE (2:34)

(Prod: Pat McBride) (Writers: Rice-McBride-Van Kollenburg) (Unart, BMI)—Group's 2nd single on the label is a well performed ballad that should surpass their recent chart success "Roll On." Flip: "Never Be Lonely" (2:45) (Sanctuary, BMI). Sunlight 1004 (Twilight)

### LOYD SCHOONMAKER—

### HE WILL COME AGAIN (2:50)

(Prod: Ray Ruff) (Writers: Schoonmaker-Lenoue) (Senor George, ASCAP)—This rousing rock spiritual, culled from the highly touted "Truth of Truths" LP has all the ingredients for top 40 success in performance and sound. Flip: (No information available). Oak 100

### MIKE SETTLE—SATURDAYS ONLY (3:20)

(Prod: Bob Montgomery) (Writer: Settle) (TRO-Hollie, BMI)—The veteran performer/writer debuts on Uni as a solo with his own outstanding material, a poignant song warmly interpreted. (Pencil, BMI). UNI 55309 (MCA)

### GODSPELL—BY MY SIDE (2:39)

(Prod: Stephen Schwartz) (Writer: Hamburger) (Velando/New Cadenza, ASCAP)—Culled from the charted original cast LP of "Godspell," this ballad has the religious zeal and commercial sound much in demand by top 40 and easy listening programming. Flip: "Crucifixion, Resurrection" (5:39) Velando/New Cadenza, ASCAP) Bell 45-147

## SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

**BOBBY WOMACK—It's the Way I Feel About Cha (3:12)** (Prod: Free Productions & Muscle Shoals Sound) (Writers: Womack-Hicks-Grisby) (Unart/Tracebob, BMI)—Womack's latest entry, from the "Communication" LP, is easy going material that the consistent performer delivers with expertise. Soul & pop action should be equal. United Artists 50847

**PEOPLE'S CHOICE—The Wootie-T-Woo (3:03)** (Prod: Bill Perry) (Writer: Brunson) (Dandelion, BMI)—Following their pop/soul hit, "I Likes To Do It," group has highly commercial release whose discotheque sound could exceed their previous hit. Phil L.A. of Soul 352 (Jamie/Guyden)

**BRIAN AUGER'S OBLIVION EXPRESS—Mari's Wedding (3:02)** (Prod: Brian Auger Nasty Prod.) (Writer: trad/arr: Mullen) (Blackwood, BMI)—One of the highlights from the Express' current LP, this traditional song, with its repetitive melody and fine vocal harmony could succeed from top 40 and easy listening play. RCA 74-0579

**PAUL LOVELACE—Baby Ruth (2:00)** (Prod: Larry Rogers) (Writer: Wyker) (Sky Hill, BMI)—Newcomer presents a swinging sound on excellent material that has built in top 40 sound. Mega 615-0049

**HOME—Someone In Your Life (2:37)** (Prod: John Hill) (Writers: Dino-Sambello) (Xanadu Xongs, ASCAP)—Lively sound from this new group in excellent rock with great possibilities for top 40 programming and sales. Columbia 4-45490

**APOLLO 100—Joy (3:10)** (Prod: Miki Dallon) (Writer: Bach) (Youngblood, BMI)—Bach's familiar theme is quickened with a strong beat added. Easy listening programming should be immediate with top 40 crossover to follow. Mega 615-0050

**PAT LISTON—David To Bathsheba (3:02)** (Prod: Ray Ruff) (Writer: Stoeklein) (Senor George, ASCAP)—Beautiful ballad from the ambitious "Truth of Truth" LP, features strong performance from soloist Liston and the chorus. Oak 101

**KYLE—Times That Try a Man's Soul (2:15)** (Prod: Artie Ripp) (Writer: Kyle) (Layne, ASCAP)—Title cut from the group's recent LP has been completely re-recorded; timely message combines with excellent contemporary musicianship loaded with top 40 potential. Family Production 0902 (Paramount/Dot)

**BOB AND MARCIA—Pied Piper (2:47)** (Prod: Bob Andy) (Writers: Korfeld-Duboff) (Robbins, ASCAP)—Talented duo revives Crispian St. Peters' hit of a few years back. Track is updated for today's radio and record buyers. A&M 1294

**CATHY CARLSON—Let Me Be the One (3:14)** (Prod: Don Costa) (Writers: Nichols-Williams) (Almo, ASCAP) Miss Carlson handles the Nichols-Wil-

liams material, popularized in the Carpenters' current LP, with skill. Excellent potential for top 40 and easy listening programming. dcp 104 (MGM)

**WILLIAMS BROTHERS—Rising Sun (2:33)** (Prod: Ken Mansfield) (Writer: Gray) (Beechwood, BMI)—The Williams Brothers return to the recording scene in this highly commercial soft rocker with equal potential for easy listening and top 40 stations. Barnaby 2050 (CBS)

**SAMMY DAY & COMIC STRIP—Love's Bigger Than Football (2:53)** (Prod: Ken Dowe) (Writers: Avery-Brown) (Pedwal, BMI)—Clever novelty already receiving some major radio picks, could be the novelty record for the heavy fall season. Big Tree 128 (Amplex)

**De KEYSER—May You Never Thirst (2:46)** (Prod: Michael Lloyd) (Writer: De Keyser) (Beartown, BMI)—Soft country rock material gets super-soft production by new group and some early top 40 picks could snowball single into hit status. Quad 111 (MGM)

**SANTA FE—Blue Bus (2:42)** (Prod: Herb Newman) (Writer: Minnich) (Bamboo, BMI)—Tight harmony and instrumental techniques are the pluses in this country rocker. Group has excellent contemporary sound. Amplex 11035

**SWEET HENRY—Love Is Two (2:35)** (Prod: Tim O'Brien) (Writers: O'Brien-O'Brien-Wilkes) (125th Street, ASCAP)—Soft rock with sing-along feeling has commercial sound with excellent top 40 potential. Paramount 0125

**COTTONMOUTH—Yellowstone (3:15)** (Prod: Tony Lordi & Richard Talmadge) (Writers: Hughes-Lordi) (Catalogue/Speckled Bird/Outrageous, BMI)—Timely, youthful lyric, well performed by group, with commercial production has much top 40 appeal. Musicor 1448

**SWAMPWATER—Ooh-Wee California (2:49)** (Prod: Larry Murray & Ken Mansfield) (Writer: Guilbeau) (Third Story, BMI)—One of the most original country rock experts, Swampwater shows off their sound in this demand cut from their current LP. RCA 74-0585

**ELEVENTH HOUR—Nothin' Comes Easy (2:52)** (Prod: Bob Crewe) (Writer: Crewe) (Saturday, BMI)—New group offers a clever and rhythmic production, written and produced by the multi-talented Bob Crewe. Top 40 sound is natural. Bell 45-153

**PUNCH—Why Don't You Write Me/Abraham, Martin & John/I Shall Be Released (2:56/4:43)** (Prod: Bones Howe) (Writers: Simon/Holler-Dylan) (2:56/4:43) (Charing Cross, BMI/Roznique, BMI/Dwarf, ASCAP)—Both sides have equal potential for top 40 and easy listening response; the Paul Simon song gets airy treatment, while the flip medley has a beautiful vocal solo. A&M 1307

## TOP 20 COUNTRY

### COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

### PORTER WAGONER—THE RUBBER ROOM (2:39)

(Prod: Bob Ferguson) (Writer: Wagoner) (Owepar, BMI)—Wagoner's latest single is a dramatic change of pace that could well be his biggest since "Carroll County Accident." Rich production and strong performance. Flip: "The Late Love of Mine" (2:44) (Owepar, BMI) RCA 74-0581

### SLIM WHITMAN— LOVELIEST NIGHT OF THE YEAR (2:31)

(Prod: Biff Collie) (Writers: Arronson-Webster-Rosas) (Robbins, ASCAP)—Whitman continues a good thing in this revival of the evergreen, which offers the same prospects as his recent revival of "It's a Sin to Tell a Lie." Flip: "Near You" (1:45) (Supreme, ASCAP) United Artists 50852

### HANK THOMPSON— I'VE COME AWFUL CLOSE (2:49)

(Prod: Joe Allison) (Writer: Morton) (Chess, ASCAP)—Thompson follows his "Mark of a Heel" hit with this easy beat material that will continue his string of Top 20 country singles. Flip: "Teardrops on the Rocks" (2:39) (Central Songs, BMI) Dot 17399 (Paramount)

### CHART Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

**JERRY NAYLOR—Goodtime Chariot (3:08)** (Songmill, ASCAP) MGM 14312

**GEORGE MORGAN—Gentle Rains of Home (3:31)** (4 Star, BMI) Decca 32886 (MCA)

**GARY STEWART—She's the Next Best Thing (To Being There)** (Forrest Hills, BMI) Decca 32880 (MCA)

**JERRY FOSTER—Bein' Close to You (2:28)** (Jack & Bill, ASCAP) Mercury 73246

**PEGGY KING—I Can't Get Over Getting Over You (2:29)** (Rainsford, BMI) Bullet 702

**BILLY HOLEMAN and the BHT—Louisiana Lover Man (2:15)** (Billy Holeman Three, BMI) Rampart Street 0366

## TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

### BOBBY WOMACK—IT'S THE WAY I FEEL ABOUT CHA (See Pop Pick)

### PEOPLE'S CHOICE—THE WOOTIE-T-WOO (See Pop Pick)

### CHART Spotlights Predicted to reach the SOUL SINGLES Chart

**JERRY BUTLER & BRENDA JEE EAGER—Ain't Understanding Mellow (4:25)** (Butler, ASCAP) Mercury 73255

**DAVID SIGLER & DEE DEE SHARP—Conquer the World Together (2:20)** (Assorted, BMI) Philadelphia International 3512 (CBS)

**DELIA GARTRELL—See What You Done, Done (Hymn No. 9) (4:30)** (Captain/Chaca, BMI) Right On 109

**SOUND EXPERIENCE—40 Acres and a Mule (2:59)** (Nickel Shoe, BMI) Soulville 1423

**BOBBY POWELL—Into My Own Thing (3:05)** (Daly City, BMI) Whit 6909 (Jewel)

**SANDRA RICHARDSON—I Feel a Song (In My Heart Again) (3:32)** (Kama Sutra/Etude, BMI) Buddah 260

**GEATER DAVIS—I Know (My Baby Loves Me) (3:48)** (Notes of Gold, ASCAP) House of Orange 2407 (Jamie/Guyden)

**BEN AIKEN—When the Bottom Falls Out (3:20)** (Nickel Shoe/Rabbit Pain, BMI) Philly Groove 168 (Bell)

**BILL CODAY—Let Me Be Your Handy Man (2:55)** (Parker/Ordena, BMI) Galaxy 781

**MAURICE JACKSON—Lucky Fellow (3:07)** (Rascal, BMI) Lakeside 3101 (Avco)

**RONNY DOUGLAS & BOBBY LONERO—Mary's Party (2:10)** (Blackwood/Guess Who, BMI) Columbia 4-45504

**JESSE JAMES—At Last (3:26)** (Feist, ASCAP) Zay 30,002

**GENIES—No News Is Bad News (2:55)** (Draft/Su-Ma, BMI) Ronn 56 (Jewel)

**B.B. KING—Precious Lord (3:20)** Kent 4562

**HANK BALLARD—Annie Had a Baby (3:00)** (Dynatone/Belinda, BMI) People 604 (Polydor)

**JEFFREY GAITHER—Struggling Ghetto Woman (2:57)** (Murbo, BMI) Murbo 1050

**DEE BROWN—Bad Habit (2:45)** (Su-Ma, BMI) Jewel 821

**JEB STUART—Can't Count the Days (3:35)** (Jet Stuart/Jet Stream, BMI) Kent 4559

**EFFUS MOSELEY—Give Me Something To Believe In (2:58)** (Prod: Dallas Smith) (Writer: Reeves) (United Artists, ASCAP)—Veteran producer Dallas Smith introduces new group with soft but potent rock sound and strong top 40 appeal. Sunflower 115 (MGM)

**BILL ACOSTA—Lonely Little Girl (3:05)** (Prod: Bob Archibald) (Writer: Hazen) (Stage Door, BMI)—Talented newcomer presents original material idea for contemporary easy listening and top 40 programming. Platinum 109

**MISSOURI—Going Up-Downtown (2:07)** (Prod: Don Perrin) (Writer: McEwen) (Bull-MGM/Good Lovin, BMI)—Soft country rock is this new group's forte and this single could be a top 40/easy listening sleeper. Windi 1018

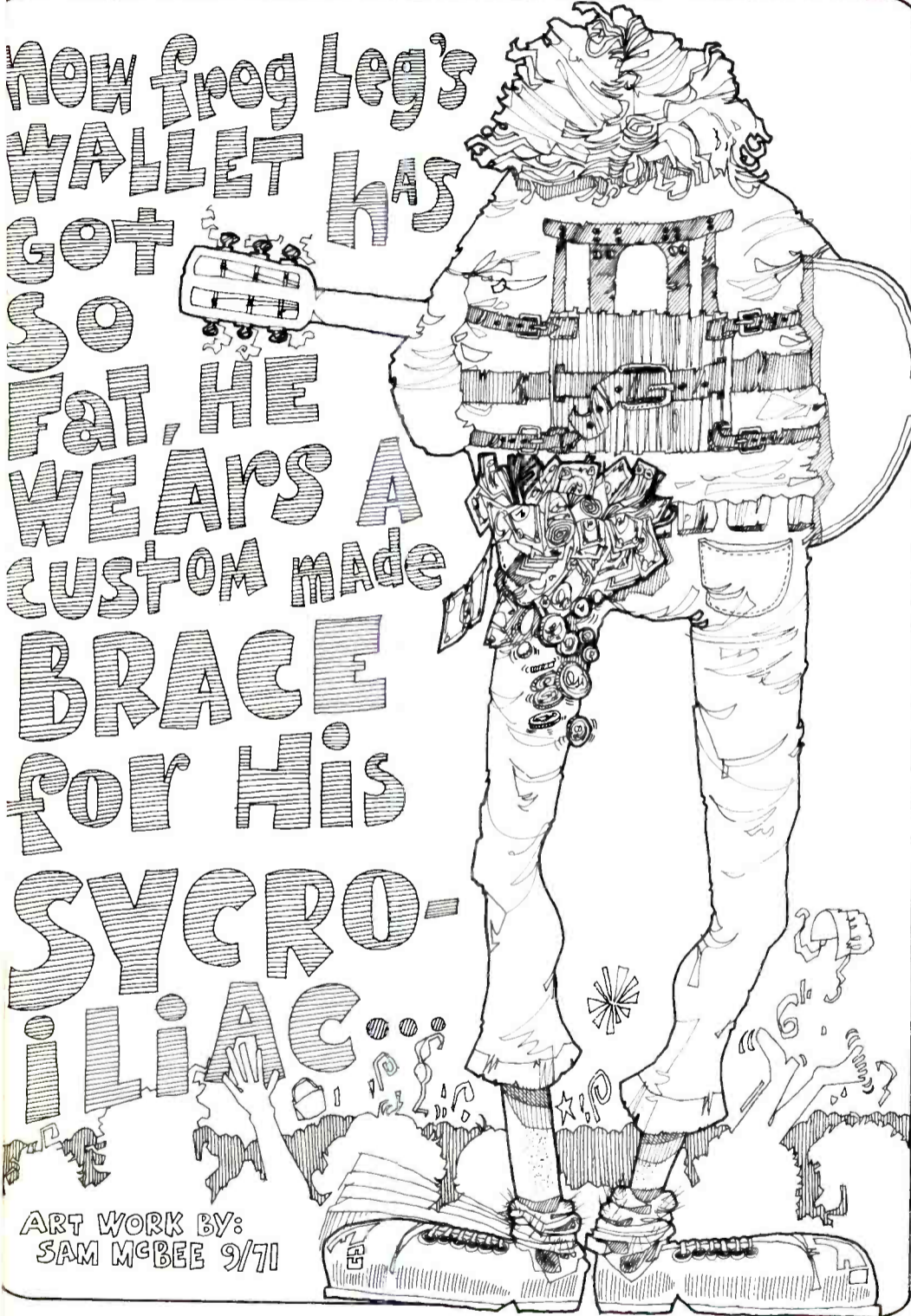
**JOEY SCARBURY—I'm Home Again (3:10)** (Prod: Mike Post) (Writer: Martin-Meakell) (Daria, ASCAP)—This could prove the breakthrough single for the talented artist. Soft country rock material is in today's musical bag. Bell 45-146

NOVEMBER 13, 1971, BILLBOARD

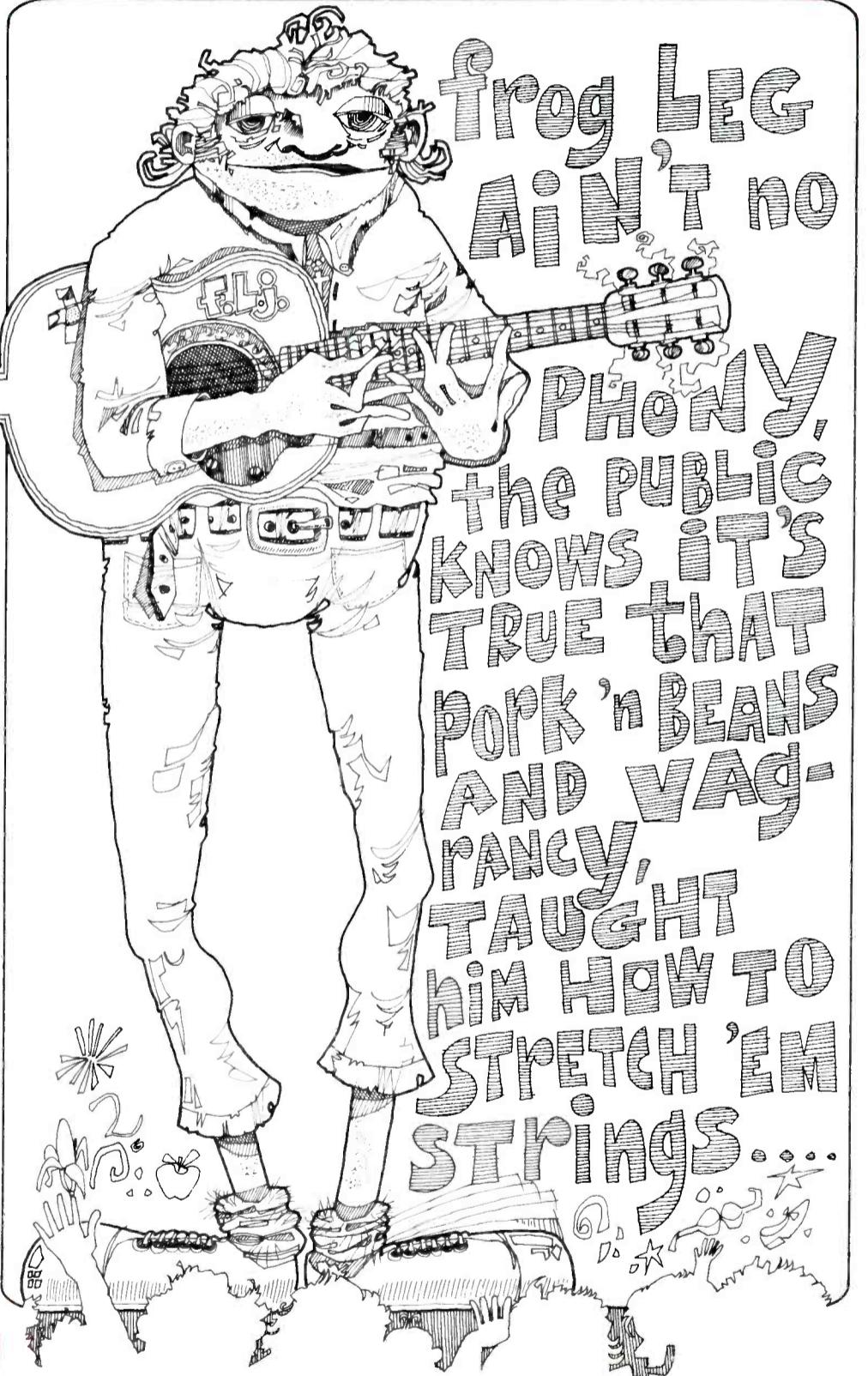


Would you believe?

THE COMMON BROKE ELASTIC  
\* ROTTEN COTTON HOUND DOG \*  
SNOOPIN' ANKLE DROOPIN' FUNKY  
\* FUZZY WHITE SOCKS BLUES # 2 \*



ART WORK BY:  
SAM MCBEE 9/71




DALLAS  
FRAZIER

WRITTEN BY:  
DALLAS FRAZIER AND  
SANGER D. SHAFER  
PUBLISHED BY:  
BLUE CREST MUSIC, INC.  
RCA VICTOR #74-0569



★ **STAR PERFORMER** — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

 **Records Industry Association Of America seal of certification as "million seller."** (Seal indicated by bullet.)

For Week Ending  
Nov. 13, 1971

# BILLBOARD

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	<b>GYPSIES, TRAMPS &amp; THIEVES</b> 9	Cher (Snuff Garrett), Kapp 2146 (MCA)
2	2	<b>THEME FROM "SHAFT"</b> 5	Isaac Hayes (Isaac Hayes), Enterprise/MGM 9038 (Stax/Volt)
3	4	<b>IMAGINE</b> 4	John Lennon Plastic Ono Band (John & Yoko & Phil Spector), Apple 1840
4	3	<b>MAGGIE MAY/REASON TO BELIEVE</b> • 18	Rod Stewart (Rod Stewart), Mercury 73224
5	8	<b>I'VE FOUND SOMEONE OF MY OWN</b> 24	Free Movement (Joe Porter), Decca 32818 (MCA)
6	5	<b>YO-YO</b> 10	Osmonds (Rick Hall), MGM 14295
7	7	<b>PEACE TRAIN</b> 8	Cat Stevens (Paul Samwell-Smith), A&M 2191
8	14	<b>HAVE YOU SEEN HER</b> 4	Chi-Lites (Eugene Record), Brunswick 55462
9	9	<b>INNER CITY BLUES (Make Me Wanna Holler)</b> 6	Marvin Gaye (Marvin Gaye), Tamla 54209 (Motown)
10	6	<b>SUPERSTAR</b> 11	Carpenters (Jack Daugherty), A&M 1289
11	22	<b>BABY I'M-A WANT YOU</b> 4	Bread (David Gates), Elektra 45751
12	17	<b>NEVER MY LOVE</b> 8	Fifth Dimension (Bones Howe), Bell 45-134
13	39	<b>GOT TO BE THERE</b> 3	Michael Jackson (Hal Davis), Motown 1191
14	12	<b>DO YOU KNOW WHAT I MEAN</b> 16	Lee Michaels (Lee Michaels), A&M 1262
15	21	<b>THE DESIDERATA</b> 6	Les Crane (Fred Werner & Les Crane), Warner Bros. 7520
16	25	<b>EVERYBODY'S EVERYTHING</b> 5	Santana (Santana), Columbia 4-45472
17	11	<b>TIRED OF BEING ALONE</b> • 17	Al Green (Willie Mitchell & Al Green), Hi 2194 (London)
18	18	<b>EASY LOVING</b> 13	Freddie Hart (George Richey), Capitol 3115
19	10	<b>THE NIGHT THEY DROVE OLD DIXIE DOWN</b> • 14	Joan Baez (Norbert Putnam & Jack Lothrop), Vanguard 35138
20	20	<b>ONLY YOU KNOW AND I KNOW</b> 8	Delaney & Bonnie (Delaney & Bonnie), Atco 6838
21	50	<b>FAMILY AFFAIR</b> 2	Sly & the Family Stone (Sly Stone), Epic 5-10805 (CBS)
22	34	<b>ROCK STEADY</b> 3	Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2838
23	19	<b>GO AWAY LITTLE GIRL</b> • 15	Donny Osmond (Rick Hall), MGM 14285
24	24	<b>ONE FINE MORNING</b> 10	Lighthouse (Jimmy Ienner), Evolution 1048 (Stereo Dimension)
25	32	<b>QUESTIONS 67 &amp; 68/I'M A MAN</b> 6	Chicago (James William Guercio), Columbia 4-45467
26	27	<b>ABSOLUTELY RIGHT</b> 5	Five Man Electrical Band (Dallas Smith), Lionel 3220 (MGM)
27	29	<b>TWO DIVIDED BY LOVE</b> 6	Grass Roots (Steve Barri), Dunhill 4289
28	28	<b>YOU'VE GOT TO CRAWL (Before You Walk)</b> 9	8th Day (Greg Perry-HDH Prod.), Invictus 9098 (Capitol)
29	30	<b>ONE TIN SOLDIER (The Legend of Billy Jack)</b> 9	Coven (Mundell Lowe), Warner Bros. 7509/MGM 14308
30	17	<b>SWEET CITY WOMAN</b> 14	Stampeders (Mel Shaw), Bell 45-120
31	33	<b>A NATURAL MAN</b> 12	Lou Rawls (Michael Lloyd), MGM 14262
32	23	<b>THIN LINE BETWEEN LOVE &amp; HATE</b> • 12	Persuaders (Poindexter Bros.), Atco 6822
33	42	<b>ALL I EVER NEED IS YOU</b> 6	Sonny & Cher (Snuff Garrett), Kapp 2151 (MCA)
34	14	<b>IF YOU REALLY LOVE ME</b> 13	Stevie Wonder (Stevie Wonder), Tamla 54208 (Motown)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
35	13	<b>TRAPPED BY A THING CALLED LOVE</b> 13	Denise LaSalle (Crajon Enterprises), Westbound 182 (Chess/Janus)
36	31	<b>LONG AGO AND FAR AWAY</b> 7	James Taylor (Peter Asher), Warner Bros. 7521
37	44	<b>RESPECT YOURSELF</b> 5	Staple Singers (Al Bell), Stax 0104
38	46	<b>SCORPIO</b> 3	Dennis Coffey & the Detroit Guitar Band (Theodore & Coffey), Sussex 226 (Buddah)
39	41	<b>WHAT ARE YOU DOING SUNDAY?</b> 7	Dawn (Tokens & Dave Appel), Bell 45-141
40	87	<b>CHERISH</b> 2	David Cassidy (Wes Farrell), Bell 45-150
41	43	<b>WILD NIGHT</b> 6	Van Morrison (Van Morrison & Ted Templeman), Warner Bros. 7518
42	47	<b>I'D LOVE TO CHANGE THE WORLD</b> 8	Ten Years After (Ten Years After), Columbia 4-45457
43	58	<b>THEME FROM "SUMMER OF '42"</b> 5	Peter Nero (Paul Leka), Columbia 4-45399
44	37	<b>LOVING HER WAS EASIER (Than Anything I'll Ever Do Again)</b> 13	Kris Kristofferson (Fred Foster), Monument 8525 (CBS)
45	45	<b>SHE'S ALL I GOT</b> 7	Freddie North (Jerry Williams, Jr.), Mankind 12004 (Nashboro)
46	40	<b>CHARITY BALL</b> 9	Fanny (Richard Perry), Reprise 1033
47	48	<b>IT'S A CRYING SHAME</b> 9	Gayle McCormick (Dennis Lambert & Brian Potter), Dunhill 4288
48	35	<b>BIRDS OF A FEATHER</b> 10	Raiders (Mark Lindsay), Columbia 4-45453
49	49	<b>LOVE</b> 6	Lettermen (Lettermen Inc.), Capitol 6316
50	65	<b>TILL</b> 3	Tom Jones (Gordon Mills), Parrot 40007 (London)
51	59	<b>WHERE DID OUR LOVE GO</b> 5	Donnie Elbert (Donnie Elbert), All Platinum 2330
52	55	<b>YOUR MOVE</b> 8	Yes (Yes & Eddie Offord), Atlantic 2819
53	53	<b>BLESS YOU</b> 5	Martha Reeves & the Vandellas (Corporation), Gordy 7110 (Motown)
54	54	<b>IT'S IMPOSSIBLE</b> 6	New Birth (Fuqua III Prod.), RCA 74-0520
55	56	<b>DON'T WANT TO LIVE INSIDE MYSELF</b> 4	Bee Gees (Robert Stigwood & the Bee Gees), Atco 6867
56	36	<b>WOMEN'S LOVE RIGHTS</b> 11	Laura Lee (William Weatherspoon/Stagedoach Prod.), Hot Wax 7105 (Buddah)
57	52	<b>YOU BROUGHT THE JOY</b> 7	Freda Payne (Holland-Dozier-Holland), Invictus 9100 (Capitol)
58	51	<b>IT'S ONLY LOVE</b> 6	Elvis Presley, RCA 48-1017
59	76	<b>YOU ARE EVERYTHING</b> 2	Stylistics (Thom Bell), Avco 4581
60	60	<b>IT'S FOR YOU</b> 9	Springwell (Pink Unlimited & Vinny Testa), Parrot 359 (London)
61	—	<b>I'M A GREEDY MAN—Part 1</b> 1	James Brown (James Brown, Brother 1 Prod.), Polydor 2-14100
62	62	<b>JENNIFER</b> 5	Bobby Sherman (Ward Sylvester), Metromedia 227
63	64	<b>DO I LOVE YOU</b> 7	Paul Anka (David Van De Pitte & Bruce Miller), Buddah 252
64	66	<b>MAMMY BLUE</b> 6	Pop Tops (Alain Milhaud), ABC 11311
65	69	<b>RUB IT IN</b> 7	Laying Martine (Ray Stevens), Barnaby 2041 (CBS)
66	77	<b>BRAND NEW KEY</b> 3	Melanie (Peter Schekeryk), Neighborhood 4201 (Paramount)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	85	<b>SUPERSTAR (Remember How You Got Where You Are)</b> 2	Temptations (Norman Whitfield), Gordy 7111 (Motown)
68	68	<b>MY PART/MAKE IT FUNKY (Pt. 3)</b> 4	James Brown (James Brown), Polydor 14098
69	75	<b>GRANDMA'S HANDS</b> 3	Bill Withers (Booker T. Jones), Sussex 227 (Buddah)
70	70	<b>I LIKE WHAT YOU GIVE</b> 7	Nolan (Gabriel Mekler), Lizard 1008
71	71	<b>YOU'VE LOST THAT LOVIN' FEELIN'</b> 4	Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2837
72	73	<b>LIFE IS A CARNIVAL</b> 5	Band (Band), Capitol 3199
73	74	<b>GIMME SOME LOVIN', Part 1</b> 4	Traffic, etc. (Chris Blackwell & Stevie Winwood), United Artists 50841
74	57	<b>YOU THINK YOU'RE HOT STUFF</b> 5	Jean Knight (Wardell Quezergue), Stax 0105
75	84	<b>AN AMERICAN TRILOGY</b> 2	Mickey Newbury (Dennis Linde), Elektra 45750
76	—	<b>STONES</b> 1	Neil Diamond (Tom Catalano), Uni 55310 (MCA)
77	—	<b>AN OLD FASHIONED LOVE SONG</b> 1	Three Dog Night (Richard Podolor), Dunhill 4294
78	89	<b>I'M STILL WAITING</b> 2	Diana Ross (Deke Richards), Motown 1192
79	80	<b>LISA, LISTEN TO ME</b> 3	Blood, Sweat & Tears (Heckman/Halee/Colombo), Columbia 4-45477
80	82	<b>DOLLY DAGGER</b> 4	Jimi Hendrix (Jimi Hendrix, Mitch Mitchell, Eddie Kramer & John Jansen), Reprise 1044
81	81	<b>I SAY A LITTLE PRAYER/BY THE TIME I GET TO PHOENIX</b> 4	Glen Campbell & Anne Murray (Al de Lory/Brian Aherne), Capitol 3200
82	90	<b>FRIENDS WITH YOU</b> 2	John Denver (Milton Okun), RCA 74-0567
83	83	<b>WALK RIGHT UP TO THE SUN</b> 3	Delfonics (Staff for Stan & Harris), Philly Groove 169 (Bell)
84	88	<b>FOR LADIES ONLY</b> 2	Steppenwolf (Richard Podolor), Dunhill 4292
85	86	<b>LONG AGO TOMORROW</b> 2	B.J. Thomas (Burt Bacharach & Hal David), Scepter 12335
86	79	<b>MOTHER</b> 5	Barbra Streisand (Richard Perry), Columbia 4-45471
87	—	<b>AIN'T NOBODY HOME</b> 1	B.B. King (Zagarino & Michel), ABC 11316
88	98	<b>WHITE LIES BLUE EYES</b> 2	Bullet (Bobby Flax & Lanny Lambert), Big Tree 123 (Ampex)
89	93	<b>BEHIND BLUE EYES</b> 2	Who (Who), Decca 32888 (MCA)
90	—	<b>SUNSHINE</b> 1	Jonathan Edwards (Peter Casperson), Capricorn 8021 (Atco)
91	91	<b>TELL MAMA</b> 2	Savoy Brown (Neil Slaven), Parrot 40066 (London)
92	92	<b>LONG PROMISED ROAD</b> 3	Beach Boys (Beach Boys), Reprise 1047
93	—	<b>HELP ME MAKE IT THROUGH THE NIGHT 1</b> 1	O.C. Smith (Jerry Fuller), Columbia 4-45435
94	96	<b>I BET HE DON'T LOVE YOU</b> 3	Intruders (Gamble-Huff), Gamble 4016
95	95	<b>IF IT'S ALRIGHT WITH YOU</b> 4	Rose Colored Glass (Jim Long & Norm Miller), Bang 588
96	99	<b>FOOL ME</b> 2	Joe South (Buddy Buie & Bill Lowery), Capitol 3204
97	97	<b>SHOW ME HOW</b> 2	Emotions (Isaac Hayes & David Porter), Volt 4066
98	—	<b>GET DOWN</b> 1	Curtis Mayfield (Curtis Mayfield), Curtom 1966 (Buddah)
99	—	<b>LET IT BE</b> 1	Joan Baez (Norbert Putnam), Vanguard 35145
100	—	<b>HALLELUJAH</b> 1	Sweathog (Joel Sill & Bill Schnee), Columbia 4-45492

**HOT 100 A TO Z—(Publisher-Licensee)**

Absolutely Right (4 Star, BMI)	26	Friends With You (Cherry Lane, ASCAP)	82	The Night They Drove Old Dixie Down (Canaan, ASCAP)	19	Theme From "Shaft" (East/Memphis, BMI)	2
Ain't Nobody Home (Castle Hill, BMI)	87	Go Down (Curtom, BMI)	98	Old Fashioned Love Song, An (Almo, ASCAP)	77	Theme From "Summer of '42" (WB, ASCAP)	43
All All I Ever Need Is You (United Artists, ASCAP)	37	Gimme Some Lovin', Part 1 (Irving, BMI)	93	One Fine Morning (C.A.M./U.S.A., BMI)	54	Thin Line Between Love & Hate (Cattillon/Win or Lose, BMI)	32
An American Trilogy (Acuff-Rose, BMI)	75	Go Away Little Girl (Screen Gems-Columbia, BMI)	23	One Tin Soldier (The Legend of Billy Jack) (Cents & Pence, BMI)	29	Till (Chappell, ASCAP)	50
Baby I'm-a Want You (Screen Gems-Columbia, BMI)	11	Got to Be There (Glenwood, ASCAP)	13	Only You Know & I Know (Irving, BMI)	20	Tired of Being Alone (Jec, BMI)	17
Behind Blue Eyes (Track, BMI)	89	Grandma's Hands (Interior, BMI)	69	Peace Train (Irving, BMI)	7	Trapped by a Thing Called Love (Orduna/Bridgeport, BMI)	35
Birds of a Feather (Lowery, BMI)	48	Gypsies, Tramps & Thieves (Peco, BMI)	1	Questions 67 & 68 (Aurelius, BMI)	25	Two Divided by Love (Troisdeux/Soldier, BMI)	27
Bless You (Jobete, BMI)	53	Hallelujah (Colgems/Teeny Bopper, ASCAP)	100	Reason to Believe (Koppelman-Rubin, BMI)	4	Walk Right Up to the Sun (Nickel Shoe, BMI)	83
Brand New Key (Neighborhood, ASCAP)	66	Have You Seen Her (Lizard, ASCAP)	8	Respect Yourself (East/Memphis/Klondike, BMI)	37	What Are You Doing Sunday? (Pocket Full of Tunes, BMI)	39
Charity Bell (Brainfree Tinkle, BMI)	46	Help Me Make It Through the Night (Combine, BMI)	93	Rock Steady (Pundit, BMI)	22	Where Did Our Love Go (Jobete, BMI)	51
Cherish (Beechwood, BMI)	40	I Bet He Don't Love You (Gamble-Huff, BMI)	94	Rub It In (Ahab, BMI)	10	White Lies Blue Eyes (Kama Sutra, BMI)	88
Desiderata, The (Old St. Paul, ASCAP)	15	I Like What You Give (Lizard, ASCAP)	70	Scorpio (Interior, BMI)	38	Wild Night (Caledonia Soul, ASCAP)	41
Do I Love You (Spanke, BMI)	63	I'd Love to Change the World (Chrysalis, ASCAP)	42	She's All I Got (Williams/Excellence, BMI)	45	Woman's Love Rights (Gold Forever, BMI)	56
Dolly Dagger (Arch, ASCAP)	80	I Say a Little Prayer/By the Time I Get to Phoenix (Blue Seas/Jac, ASCAP/Rivers, BMI)	81	Show Me How (East/Memphis, BMI)	97	You Are Everything (Bellboy/Assorted, BMI)	59
Don't Want to Live Inside Myself	55	If It's Alright With You (House of Gold, BMI)	95	Stones (Prophet, ASCAP)	76	You Lo (Lowery, BMI)	6
Do You Know What I Mean (LaBrea/Satwa, ASCAP)	14	If You Really Love Me (Jobete, BMI)	73	Sunshine (Castle Hill, ASCAP)	90	You Brought the Joy (Gold Forever, BMI)	57
Easy Loving (Blue Book, BMI)	18	I'm a Greedy Man—Part 1 (Dyanatone/Belinda, BMI)	61	Superstar (Skyhill/Delbon, BMI)	10	You Think You're Hot Stuff (Malaco/Carollo, BMI)	74
Family Affair (Stone Flower, BMI)	21	I'm a Man (Irving, BMI)	25	Superstar (Remember How You Got Where You Are) (Jobete, BMI)	67	Your Love (Cattillon, BMI)	52
Fool Me (Lowery, BMI)	96	I'm Still Waiting (Jobete, BMI)	78	Sweet City Woman (Corral, BMI)	30	You've Lost That Lovin' Feelin' (Screen Gems-Columbia, BMI)	71
For Ladies Only (Steppenwolf, BMI)	84	Inner City Blues (Makes Me Wanna Holler) (Jobete, BMI)	9	Tell Mama (Chrysalis/Burgundy Butterfly, ASCAP)	91	You've Got to Crawl (Before You Walk) (Gold Forever, BMI)	28

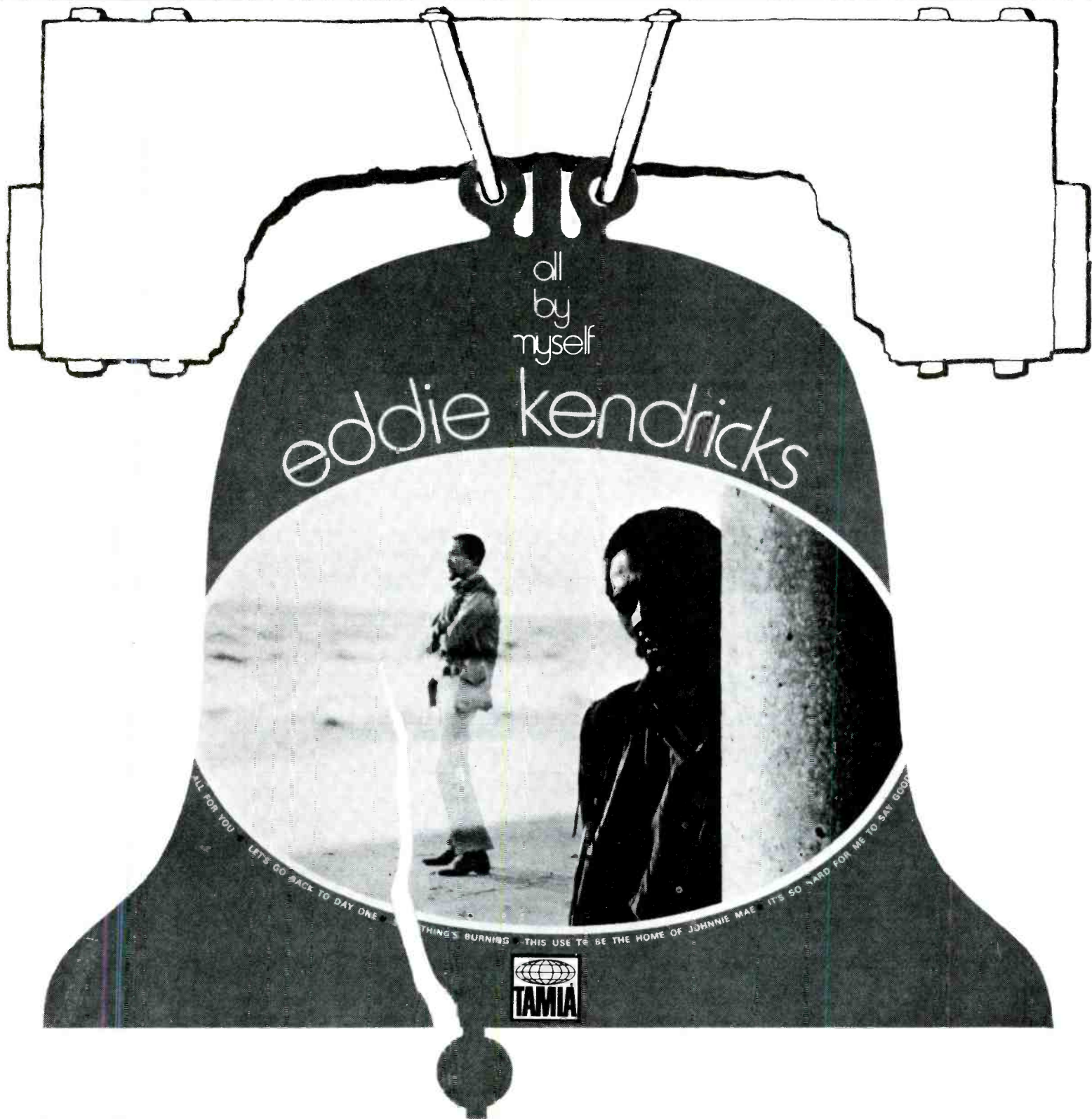
Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.



It broke in Philadelphia

**"CAN I"** (T-54210)  
*By Eddie Kendricks*

OUT OF THE ALBUM "ALL BY MYSELF" (TS-309)



For whom the charts toll.  
They toll for 'Can I'.

THANKS TO RADIO STATIONS WDAS AND WHAT FOR CRACKING 'CAN I' OPEN.





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).

# SOULS POP TOP Billboard

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

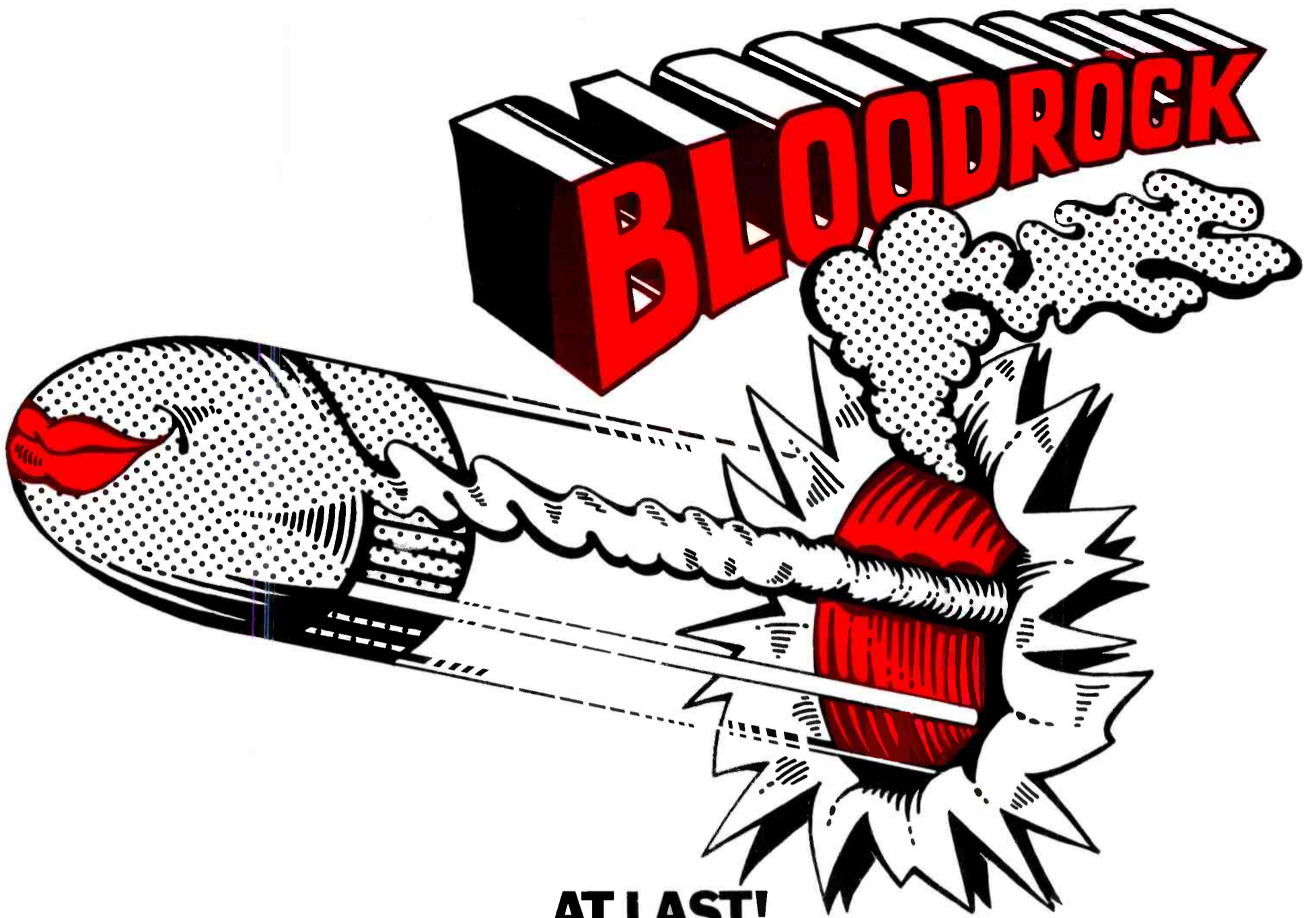
THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	2	<b>SANTANA</b> Columbia KC 30595	5
2	1	<b>SHAFT</b> Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)	13
3	3	<b>ROD STEWART</b> Every Picture Tells a Story Mercury SRM 1-609	22
4	4	<b>JOHN LENNON</b> Imagine Apple 3379	9
5	6	<b>CAT STEVENS</b> Teaser & the Firecat A&M SP 4313	6
6	5	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	32
7	7	<b>CARPENTERS</b> A&M SP 3502	32
8	8	<b>MOODY BLUES</b> Every Good Boy Deserves Favour Threshold THS 5 (London)	13
9	9	<b>PAUL &amp; LINDA McCARTNEY</b> Ram Apple SMAS 3375	24
10	16	<b>THREE DOG NIGHT</b> Harmony Dunhill DSX 30108	4
11	11	<b>BARBRA JOAN STREISAND</b> Columbia KC 30792	9
12	10	<b>WHO</b> Who's Next Decca DL 79182 (MCA)	14
13	12	<b>JOAN BAEZ</b> Blessed Are Vanguard VSD 6570/1	9
14	14	<b>CHI-LITES</b> (For God's Sake) Give More Power to the People Brunswick BL 754170	13
15	15	<b>BLACK SABBATH</b> Master of Reality Warner Bros. BS 2562	11
16	17	<b>JIMI HENDRIX/SOUNDTRACK</b> Rainbow Bridge Reprise MS 2040	6
17	13	<b>PARTRIDGE FAMILY</b> Sound Magazine Bell 6064	12
18	19	<b>JACKSON 5/TV SOUNDTRACK</b> Goin' Back to Indiana Motown M 742 L	5
19	18	<b>JEFFERSON AIRPLANE</b> Bark Grunt FTR 1001 (RCA)	9
20	22	<b>JESUS CHRIST, SUPERSTAR</b> Various Artists Decca DXSA 7206 (MCA)	51
21	20	<b>MARVIN GAYE</b> What's Going On Tamla TS 310 (Motown)	23
22	24	<b>CHER</b> Kapp KS 3649 (MCA)	8
23	25	<b>JAMES TAYLOR</b> Mud Slide Slim & the Blue Horizon Warner Bros. BS 2561	27
24	23	<b>ARETHA FRANKLIN</b> Aretha's Greatest Hits Atlantic SD 8295	8
25	27	<b>GRATEFUL DEAD</b> Warner Bros. 2WS 1935	5
26	26	<b>TRAFFIC, Etc.</b> Welcome to the Canteen United Artists UAS 5550	6
27	21	<b>BAND</b> Cahoots Capitol SMAS 651	5
28	30	<b>JETHRO TULL</b> Aqualung Reprise MS 2035	27
29	62	<b>HUMBLE PIE</b> Performance: Rockin' the Fillmore A&M SP 3506	2
30	31	<b>LEE MICHAELS</b> 5th A&M 4302	24
31	29	<b>KRIS KRISTOFFERSON</b> The Silver Tongued Devil & I Monument Z 30679 (CBS)	16
32	35	<b>CAT STEVENS</b> Tea for the Tillerman A&M SP 4280	41
33	33	<b>BEACH BOYS</b> Surf's Up Reprise RS 6453	10
34	41	<b>FIFTH DIMENSION</b> Live Bell 9000	4
35	84	<b>VAN MORRISON</b> Tupelo Honey Warner Bros. WS 1950	3

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	28	<b>DONNY OSMOND ALBUM</b> MGM SE 4302	19
37	34	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia GP 8	131
38	178	<b>DONNY OSMOND</b> To You With Love MGM SE 4797	2
39	—	<b>SLY &amp; THE FAMILY STONE</b> There's a Riot Goin' On Epic KE 30986 (CBS)	1
40	32	<b>TEN YEARS AFTER</b> A Space in Time Columbia KC 30801	12
41	40	<b>ROLLING STONES</b> Sticky Fingers Rolling Stones COC 59100 (Atco)	26
42	38	<b>JAMES BROWN</b> Hot Pants Polydor PD 4054	11
43	—	<b>CHICAGO</b> At Carnegie Hall Columbia C4X 30865	1
44	37	<b>BEE GEES</b> Trafalgar Atco SD 7003	8
45	48	<b>ALLMAN BROTHERS BAND</b> At Fillmore East Capricorn SD 2-802 (Atco)	17
46	43	<b>RARE EARTH</b> One World Rare Earth RS 520 (Motown)	18
47	44	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> 4 Way Street Atlantic SD 2-902	30
48	42	<b>CARPENTERS</b> Close to You A&M SP 4271	61
49	36	<b>JOHN DENVER</b> Poems, Prayers & Promises RCA LSP 4499	31
50	54	<b>BUDDY MILES LIVE</b> Mercury SR 61280	7
51	53	<b>PARTRIDGE FAMILY</b> Up to Date Bell 6059	33
52	49	<b>ARETHA FRANKLIN</b> Aretha Live at Fillmore West Atlantic SD 7205	24
53	55	<b>KRIS KRISTOFFERSON</b> Me & Bobby McGee Monument Z 30817 (CBS)	10
54	56	<b>STEPPENWOLF</b> For Ladies Only Dunhill DSX 50110	7
55	65	<b>SUMMER OF '42</b> Soundtrack Warner Bros. WS 1925	10
56	57	<b>EMERSON, LAKE &amp; PALMER</b> Tarkus Cotillion SD 9900	20
57	61	<b>B.B. KING</b> In London ABC ABCX 730	5
58	58	<b>ROBERTA FLACK</b> Chapter Two Atlantic SD 1569	64
59	59	<b>GRASS ROOTS</b> Their 16 Greatest Hits Dunhill DSX 50107	7
60	174	<b>CURTIS MAYFIELD</b> Roots Curtom CRS 8009 (Buddah)	2
61	52	<b>POCO</b> From the Inside Epic KE 30752 (CBS)	8
62	64	<b>BLACK SABBATH</b> Paranoid Warner Bros. WS 1887	39
63	60	<b>SANTANA</b> Abraxas Columbia KC 30130	58
64	45	<b>DEEP PURPLE</b> Fireball Warner Bros. BS 2564	13
65	67	<b>FREDDIE HART</b> Easy Lovin' Capitol ST 838	6
66	69	<b>SONNY &amp; CHER LIVE</b> Kapp KS 3654 (MCA)	7
67	39	<b>NEW RIDERS OF THE PURPLE SAGE</b> Columbia C 30888	10
68	51	<b>FIRESIGN THEATER</b> I Think We're All Bozos on This Bus Columbia C 30737	8
69	86	<b>FRANK ZAPPA'S 200 MOTELS</b> Soundtrack United Artists UAS 9956	3
70	98	<b>JEFF BECK GROUP</b> Rough & Ready Epic KE 30973	2

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	68	<b>THREE DOG NIGHT</b> Golden Biscuits Dunhill DS 50098	38
72	76	<b>FIDDLER ON THE ROOF</b> Soundtrack United Artists UAS 10900	3
73	50	<b>GUESS WHO</b> Best of RCA Victor LSPX 1004	31
74	74	<b>QUINCY JONES</b> Smackwater Jack A&M SP 3037	5
75	94	<b>ISLEY BROTHERS</b> Givin' It Back T-Neck TNS 3008 (Buddah)	8
76	78	<b>SAVOY BROWN</b> Street Corner Talking Parrot PAS 71047 (London)	9
77	83	<b>DIONNE WARWICKE STORY</b> Scepter SPS 2-596	3
78	75	<b>JACKSON 5</b> Maybe Tomorrow Motown MS 735	28
79	77	<b>GRAND FUNK RAILROAD</b> Survival Capitol SW 764	29
80	80	<b>LIGHTHOUSE</b> One Fine Morning Evolution 3007 (Stereo Dimension)	17
81	72	<b>JAMES TAYLOR</b> Sweet Baby James Warner Bros. WS 1843	88
82	194	<b>DOORS</b> Other Voices Elektra EKS 75017	2
83	85	<b>CURTIS MAYFIELD</b> Curtis Live Curtom CRS 8008 (Buddah)	25
84	66	<b>VICTOR BUONO</b> Heavy Dore LP 325	9
85	46	<b>JAMES GANG</b> Live in Concert ABC ABCX 733	10
86	79	<b>THE PARTRIDGE FAMILY ALBUM</b> Bell 6050	55
87	176	<b>TOM JONES</b> Live at Caesar's Palace Parrot 2 XPAS 71049/50 (London)	2
88	81	<b>CHICAGO</b> Columbia KGP 24	92
89	47	<b>ENGELBERT HUMPERDINCK</b> Another Time, Another Place Parrot XPAS 71048 (London)	10
90	91	<b>CHICAGO III</b> Columbia C2 30110	32
91	96	<b>SEATRAIN</b> Marblehead Messenger Capitol SMAS 829	6
92	100	<b>BLOODROCK</b> U.S.A. Capitol SMAS 645	2
93	93	<b>URIAH HEPP</b> Look at Yourself Mercury SRM 1-614	8
94	95	<b>JOHNNY CASH</b> Collection: Greatest Hits, Vol. 2 Columbia KC 30887	4
95	99	<b>LETTERMEN</b> Love Book Capitol ST 836	6
96	88	<b>OSMONDS</b> Homemade MGM SE 4770	21
97	106	<b>SLY &amp; THE FAMILY STONE</b> Greatest Hits Epic E 30324 (CBS)	54
98	97	<b>DELLS</b> Freedom Means Cadet CA 50004 (Chess/Janus)	12
99	113	<b>YES ALBUM</b> Atlantic SD 8283	20
100	92	<b>BILL WITHERS</b> Just as I Am Sussex SXBS 7006 (Buddah)	20
101	70	<b>DOORS</b> L.A. Woman Elektra EKS 75011	28
102	87	<b>TEMPTATIONS</b> The Sky's the Limit Gordy GS 957 (Motown)	28
103	82	<b>STEVE MILLER BAND</b> Rock Love Capitol SW 748	6
104	89	<b>IKE &amp; TINA TURNER</b> What You Hear Is What You Get/ Live at Carnegie Hall United Artists UAS 9953	19
105	104	<b>NEIL YOUNG</b> After the Gold Rush Reprise RS 6383	61

(Continued on page 72)

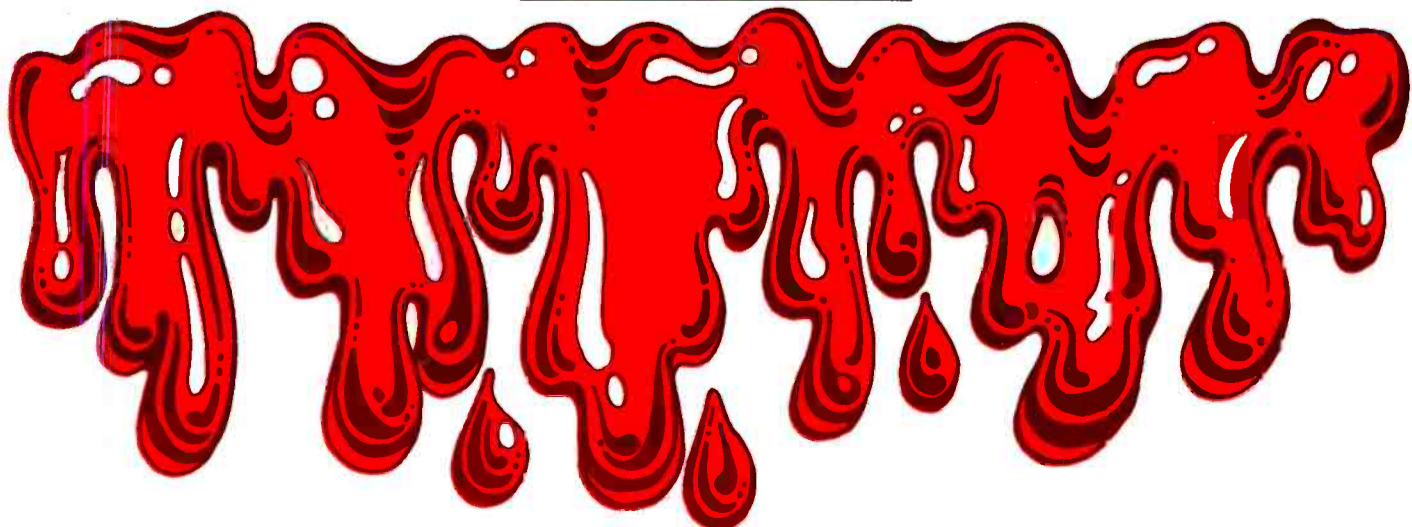
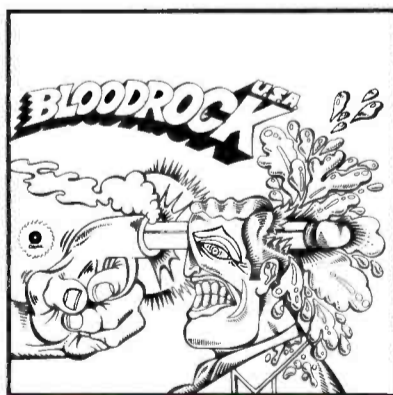




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ANOTHER AMAZING ADVENTURE  
TO OPEN YOUR MIND!**

**BLOODROCK U.S.A.** (SMAS-645)

**INCLUDES THEIR NEW SINGLE,  
"ROCK & ROLL CANDY MAN"** (3227)





Continued from page 71

## POSITIONS 106-200

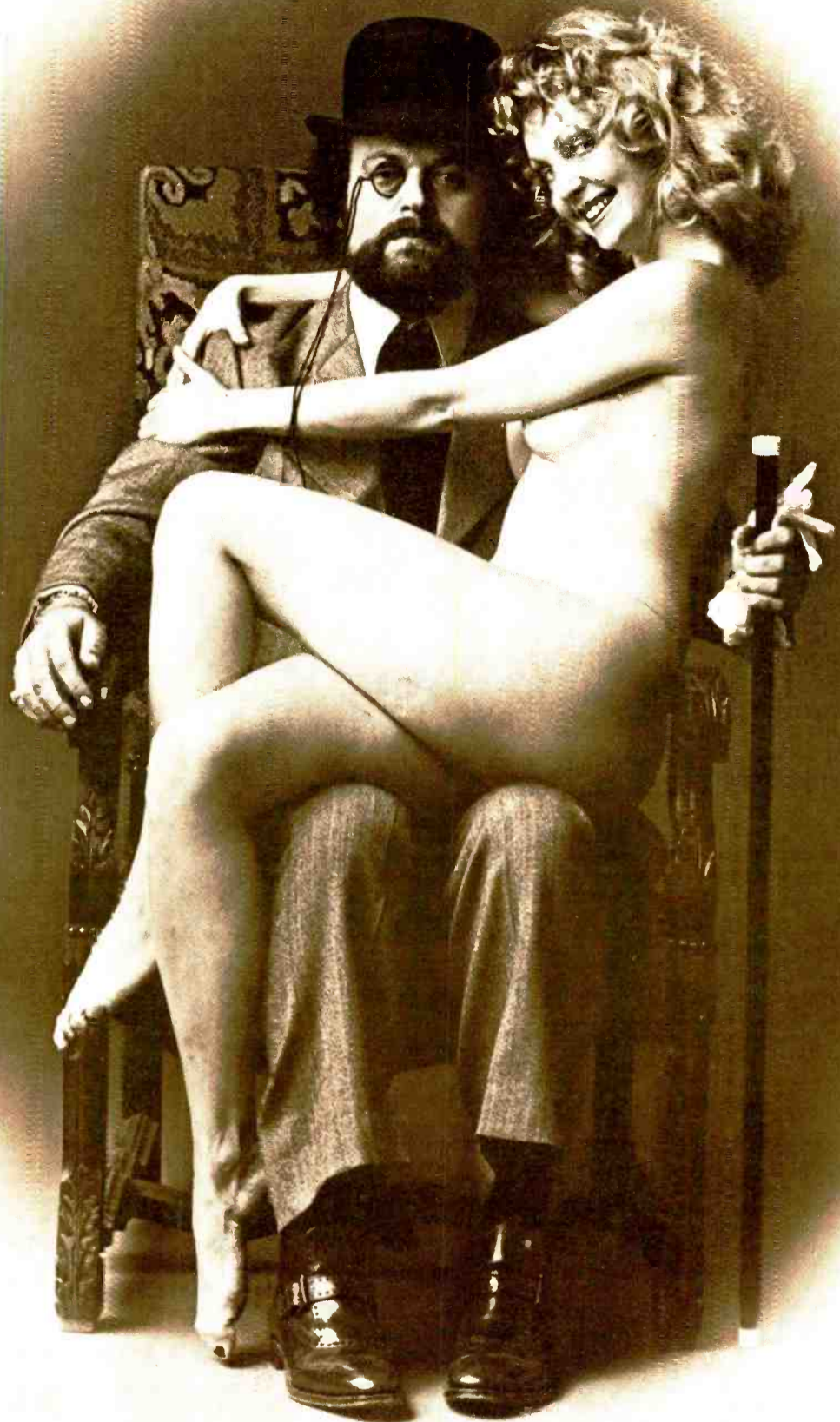
THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	73	<b>BLOOD, SWEAT &amp; TEARS</b>	B, S & T 4 Columbia KC 30590	19
107	63	<b>JONI MITCHELL</b>	Blue Reprise MS 2038	20
108	105	<b>ALICE COOPER</b>	Love It to Death Warner Bros. WS 1883	35
109	102	<b>THREE DOG NIGHT</b>	Naturally Dunhill DS 50088	49
110	110	<b>LOU RAWLS</b>	A Natural Man MGM SE 4771	11
114	154	<b>PINK FLOYD</b>	Meddle Harvest SMAS 832 (Capitol)	2
115	192	<b>J. GEILS BAND</b>	Morning After Atlantic SD 8297	2
113	101	<b>KING CURTIS</b>	Live at Fillmore West Atco SD 33-359	13
114	119	<b>PAUL STOOKEY</b>	Paul And Warner Bros. WS 1912	13
115	131	<b>AL GREEN</b>	Gets Next to You Hi SHL 32062 (London)	11
116	111	<b>LONDON HOWLIN' WOLF SESSIONS</b>	Chess CH 60008	13
117	109	<b>TEMPTATIONS</b>	Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	60
118	108	<b>GUESS WHO</b>	So Long, Bannatyne RCA LSP 4574	13
119	117	<b>JIMI HENDRIX</b>	Cry of Love Reprise MS 2034	37
120	121	<b>MOTHERS</b>	Fillmore East—June 1971 Reprise MS 2042	13
121	148	<b>HERBIE MANN</b>	Push, Push Embryo SD 532 (Atlantic)	3
122	71	<b>BOBBY SHERMAN</b>	Gettin' It Together Metromedia MD 1045	6
123	120	<b>MERLE HAGGARD &amp; THE STRANGERS</b>	Someday We'll Look Back Capitol ST 835	9
124	180	<b>MAMAS &amp; PAPAS</b>	People Like Us Dunhill DSX 50106	2
125	118	<b>GODSPELL</b>	Original Cast Bell 1102	15
126	103	<b>BURT BACHARACH</b>	Close to You/One Less Bell to Answer A&M SP 3501	21
127	132	<b>CHEECH &amp; CHONG</b>	Ode SP 77010 (A&M)	8
128	150	<b>FIFTH DIMENSION</b>	Reflections Bell 6065	2
129	112	<b>SMOKEY ROBINSON &amp; THE MIRACLES</b>	One Dozen Roses Tamla T 312 L (Motown)	8
130	129	<b>MOODY BLUES</b>	A Question of Balance Threshold THS 3 (London)	62
131	134	<b>ISAAC HAYES</b>	To Be Continued Enterprise ENS 1014 (Stax/Volt)	50
132	136	<b>LEON RUSSELL &amp; THE SHELTER PEOPLE</b>	Shelter SW 8903 (Capitol)	25
133	115	<b>FOUR TOPS</b>	Greatest Hits, Vol. 2 Motown M 740 L	8
134	142	<b>JOHN ENTWISTLE</b>	Smash Your Head Against the Wall Decca DL 79183 (MCA)	4
135	138	<b>MOODY BLUES</b>	On the Threshold of a Dream Deram DES 18025 (London)	62
136	116	<b>B.B. KING</b>	Live at the Regal ABC ABCS 724	8
137	143	<b>JERRY BUTLER</b>	Sagittarius Mover Mercury SR 61347	7

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
138	—	<b>NEIL DIAMOND</b>	Stones Uni 94160 (MCA)	1
139	90	<b>STEPHEN STILLS II</b>	Atlantic SD 7206	18
140	127	<b>EMERSON, LAKE &amp; PALMER</b>	Cotillion SD 9040	41
141	125	<b>JOHN HAMMOND</b>	Breakout Kudu KU-01 (CTI)	10
142	130	<b>GRAND FUNK RAILROAD</b>	Live Album Capitol SWBB 633	50
143	128	<b>GRAHAM NASH</b>	Songs for Beginners Atlantic SD 7204	22
144	114	<b>ISLE OF WIGHT/ATLANTA POP FESTIVAL 9</b>	Various Artists Columbia G3X 3080	9
145	141	<b>FUNKADELIC</b>	Maggot Brain Westbound WB 2007 (Chess/Janus)	14
146	152	<b>CHARLEY PRIDE</b>	I'm Just Me RCA LSP 4560	17
147	147	<b>FLEETWOOD MAC</b>	Black Magic Woman Epic EG 30632 (CBS)	5
148	153	<b>ROD STEWART ALBUM</b>	Mercury SR 61237	13
149	124	<b>BUDDY MILES</b>	Them Changes Mercury SR 61290	71
150	—	<b>DENNIS COFFEY DETROIT GUITAR BAND 1</b>	Evolution Sussex SXBS 7004 (Buddah)	1
151	126	<b>ROD STEWART</b>	Gasoline Alley Mercury SR 61290	54
152	133	<b>EDDIE HARRIS &amp; LES McCANN</b>	Second Movement Atlantic SD 1583	25
153	135	<b>BILLY JACK</b>	Soundtrack Warner Bros. WS 1926	6
154	151	<b>OSMONDS</b>	MGM SE 4724	42
155	158	<b>FLEETWOOD MAC</b>	Future Games Reprise RS 6465	3
156	155	<b>ANDY WILLIAMS</b>	You've Got a Friend Columbia KC 30797	12
157	165	<b>FANNY</b>	Charity Ball Reprise RS 6456	4
158	163	<b>8th DAY</b>	Invictus ST 7306 (Capitol)	15
159	159	<b>CREEDENCE CLEARWATER REVIVAL</b>	Cosmo's Factory Fantasy 8402	69
160	149	<b>CROSBY, STILLS, NASH &amp; YOUNG</b>	Deja Vu Atlantic SD 7200	85
161	168	<b>BLACK OAK ARKANSAS</b>	Atco SD 33-354	12
162	166	<b>SHIRLEY BASSEY</b>	Something Else United Artists UAS 6796	16
163	137	<b>TOM T. HALL</b>	In Search of a Song Mercury, SR 61250	6
164	—	<b>DON McLEAN</b>	American Pie United Artists UAS 5535	1
165	—	<b>MELANIE</b>	Gather Me, Neighborhood NRS 47001 (Paramount)	1
166	170	<b>SERGIO MENDES &amp; BRASIL '77</b>	Pais Tropical A&M SP 4315	5
167	139	<b>JANIS JOPLIN</b>	Pearl Columbia KC 30322	42
168	167	<b>JAMES GANG</b>	Rides Again ABC ABCS 711	65
169	169	<b>BLACK SABBATH</b>	Warner Bros. WS 1871	64

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
170	179	<b>GRANT GREEN</b>	Visions Blue Note BST 84373 (United Artists)	3
171	175	<b>DONNY HATHAWAY</b>	Everything Is Everything Atco SD 33-332	25
172	162	<b>KOOL &amp; THE GANG</b>	Best of De-Lite DE 2009	8
173	145	<b>JOY OF COOKING</b>	Closer to the Ground Capitol SMAS 828	6
174	—	<b>RICHIE HAVENS</b>	The Great Blind Degree Stormy Forest SFS 6010 (MGM)	1
175	—	<b>TAMMY WYNETTE &amp; GEORGE JONES</b>	We Go Together Epic KE 30802 (CBS)	1
176	187	<b>MANTOVANI &amp; HIS ORCHESTRA</b>	To Lovers Everywhere London XPS 598	3
177	177	<b>ROD MCKUEN</b>	Grand Tour—Recorded Live Stanyon X2S 1947 (Warner Bros.)	2
178	173	<b>NIKKI GIOVANNI &amp; THE NEW YORK COMMUNITY CHOIR</b>	Truth Is on the Way Right On RR 05001	13
179	—	<b>MOMS &amp; DADS</b>	Rangers Waltz GNP Crescendo GNPS 2061	1
180	—	<b>MICKEY NEWBURY</b>	Frisco Mablejoy Elektra EKS 74107	1
181	123	<b>JOHN SEBASTIAN</b>	The Four of Us Reprise MS 2041	17
182	107	<b>UNDISPUTED TRUTH</b>	Gordy GS 955 (Motown)	17
183	183	<b>LYNN ANDERSON</b>	World Of Columbia G 30902	3
184	—	<b>JOSE FELICIANO</b>	That the Spirit Needs RCA LSP 4573	1
185	185	<b>JIM NABORS</b>	How Great Thou Art Columbia C 30671	4
186	172	<b>STAMPEDERS</b>	Sweet City Woman Bell 6068	4
187	—	<b>FERRANTE &amp; TEICHER</b>	It's Too Late United Artists UAS 5531	5
188	122	<b>SOUL TO SOUL</b>	Soundtrack Atlantic SD 7207	8
189	160	<b>RAY PRICE</b>	I Won't Mention It Again Columbia C 30510	23
190	—	<b>JOHN MAYALL/JERRY McGEE/LARRY TAYLOR</b>	Memories Polydor PD 5012	1
191	—	<b>JOHN COLTRANE</b>	Sunship Impulse AS 9211	1
192	196	<b>T. REX</b>	Electric Warrior Reprise RS 6466	2
193	193	<b>EDWIN HAWKINS SINGERS</b>	Children (Get Together) Buddah BDS 5088	7
194	200	<b>JEWISH AMERICAN PRINCESS</b>	Various Artists Bell 6063	2
195	199	<b>MASON PROFFIT</b>	Last Night I Had the Strangest Dream Ampex A 10138	2
196	—	<b>JOHN MAYALL</b>	Thru the Years London 2PS 600/1	1
197	198	<b>DAN HICKS &amp; HIS HOT LICKS</b>	Where's the Money? Blue Thumb BTS 29	7
198	—	<b>ALICE COLTRANE</b>	Universal Consciousness Impulse AS 9210 (ABC)	1
199	—	<b>YOKO ONO</b>	Fly Apple SVBB 3380	1
200	—	<b>LITTLE RICHARD</b>	King of Rock & Roll Reprise RS 6462	1

Allman Brothers Band	45
Lynn Anderson	183
Burt Bacharach	126
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Jeff Beck Group	70
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Tammy Wynette & George Jones	175

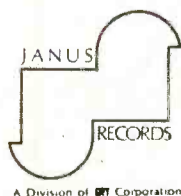




**50,000,000 Englishmen  
already plugged "Brandy,"**

**SCOTT ENGLISH'S "BRANDY," that is.**

Last week it jumped to #18 on the British charts. And *Record and Tape Retailer* rated it as one of the week's fastest movers. And "Brandy" is on the BBC's regular playlist. Now "Brandy" is



available in the United States. Scott's song is about the girl who walked out on his life. But with 50,000,000 people already behind him, he doesn't have much to worry about.

J-171

Chess/Janus Records, A Division of GRT Corporation, 1301 Avenue of the Americas, New York, N.Y. 10019.



# Philadelphia Distributors Lament Expanding Transshipping Woes

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is, the health of the business for him depends largely upon the degree to which he can control his business. And today, the local independent distributor doesn't feel so good.

Record and tape distributing today is in a turmoil—caught between the squeeze that finds the manufacturer on one hand throwing the territory wide open or taking over the distribution for himself, and on the other side of the sales spectrum, the retailer who is enjoying the fruits of a resultant "price war."

Distributors from other markets are sending salesmen into this market, or even opening up sales branches. And since the manufacturer legally can't do anything about it—or doesn't want to do anything about it. Local distributors are concerned.

What has created the greatest concern is the fact that Schwartz Bros., Washington, D.C., has opened a sales branch here. And that International Recotape, the Sam Goody subsidiary based in Maspeth, N.Y., has salesman Dan Feigan selling this area. The Handleman firm, based in Northern New Jersey, has been shipping here for some time.

In addition, the important RCA line, long distributed locally by Raymond Rosen Co., has been sold by five others here, including ABC Records and Tapes, Universal Dist., Handleman, Schwartz and International Recotape since RCA went multiple sometime ago.

Moreover, it's not for RCA Victor alone that concerns are mounting among local distributors. One local distributor, calling on a major department store to set up a special promotion, found out that Schwartz Bros. had already sold the record album to his best customer. And with International Recotape soliciting with more than a dozen lines long handled by local distributors, the price of pre-recorded tape, offered retailers, fluctuates daily like the stock market.

The Philadelphia scene really got muddled a few months ago when Warner Bros. Reprise, Atlantic and Elektra decided to handle its own distributing. Hit hardest were David Rosen, Inc., and Marnel Distributing Co. Marnel closed completely.

At the same time, Schwartz Bros., decided to open a sales office here, representing 21 lines.

Thirty-five labels are being offered by International Recotape, which doesn't even have the expense of maintaining a local sales office. And among the 35 labels are more than a dozen warehoused locally by local independent distributors.

"Unless the manufacturers safeguard the territory assigned to a distributor," said Al Melnick, A&L Dist. here, "the manufacturer will in short order lose control over the distributor, the distributor will lose control over the store merchant, and everybody will lose

## No Youth Contact

• Continued from page 1

way," expressed Columbia's president Clive Davis. "The people who have been writing for years keep writing the same kind of material. From a record company point of view, the music hasn't stood up."

Davis acknowledges that this is "temporary state." The writers of today's hit songs should be encouraged to write for plays, Davis feels. Columbia still auditions as many plays as it has in the past, the executive says, "but we're highly selective." Columbia's last two original cast LPs were "1776" and "Company," both properties supporting Davis' claim that there is a dearth of contemporary music being developed for the stage which can motivate a youthful audience to purchase an original cast album.

out. If all it takes a distributor to do is send a salesman into another territory, or to just open a sales office, it will mean that the local distributor may be forced to do the same thing against his better business judgment, with the result that territorial distribution which has built the industry to what it is today will become a farce."

He pointed out further that one of the outside distributors is falling down on the job in his own territory for a label and yet the label permits the distributor to send salesmen into another's territory. A label's pep letter pitched to its promotion men complained that two of the label's plug records were not getting any air plays in the territory originally assigned to that distributor.

"This is exactly what the manufacturer can expect as long as he permits multiple distribution for his label," said Melnick. "You can hardly expect a distributor to push a record when he knows that a salesman or two will be calling on the stores the next morning to pick up orders. And even be able to cut prices, since the salesman doesn't have to shoulder the burden of warehousing merchandise and its attending overhead, and to pay salaries and expenses for promotion men and staff to promote record and tape sales."

## German Firm Fights Drugs

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rehabilitation group Release. Otterstein said, "Along with our Kinney partners in the U.S. and in Britain, we have been trying to convince many artists how good is our idea. We have sought their support and those who are in agreement will be featured on a special LP, which will be their contribution to this worldwide problem."

So far, the following artists have concurred with the Kinney idea—Led Zeppelin, Frank Zappa, Yes, David Crosby, Family, Curved Air, Moby Grape, John Sebastian, Faces, James Taylor and Long John Baldry. According to Otterstein, the Rolling Stones have indicated that they do not wish to participate in the LP project, but they have said that they "find this a fantastic idea" and will be discussing the possibility of dedicating their next single to the Release self-help organization.

The promotion campaign will be spearheaded by the printing of 500,000 copies of an illustrated, 20-page publication containing detailed information about Release and the participating artists, which will be distributed via record deal-

## Plastics Offering Economy Ways

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pallets cost between \$2 and \$5, break up and must be shipped back to plants, to say nothing of space they take up in warehouses.

Union Carbide's Nicholas A. Potter says all this can be eliminated. A technique, called the "six-side seal," wraps an entire stack of boxed product in the plant. As the boxes are stacked together, two cardboard "chimneys" are placed in the midst of the stack. The shipment is then sealed overall. A chisel fork-lift truck easily pokes through the "chimney" tunnels to move the load. "There is no reason why this technique won't work with records and tapes," Potter stated. "We're using it with products as fragile as Jell-O."

At the consumer end of the pipeline, Weldtron Corp.'s Russ Schert said his firm is working on a filament strip wraparound for

The same sentiments were expressed by Robert Perloff, manager and buyer for tape division, Universal Distributors, who said that he has to face up with a price war in the tape field because of the multiple distribution for his product. It means, he added, working harder with less profit.

"I believe in my own area and feel strongly about doing a job in my area," said Perloff. "As long as I have product which I can control, I can keep the business healthy for everybody involved. But if I can't control my product, I cannot control my market, with the result being distribution is thrown into turmoil."

What with the trend of manufacturers doing their own distributing, and with others turning the other way in permitting multiple situations, Perloff feels the future—is a bleak for the independent distributor.

Harry Rosen, who heads up the record division for David Rosen, Inc., is busily engaged in adding new labels to help make up for the loss of the Warner Bros. line. Notable addition to the Rosen line is the Buddah group. For the moment, he is faced with no problem of multiple distribution affecting his labels. Rosen admits that looking at the future well-being of the distributing industry, "I don't like it."

ers and at all press and promotion activities planned for the future.

Furthermore, Kinney is touring a specially painted bus for one month. It will travel from Flensburg in the north to Passau in the southeast, equipped with 28 ear-phones, and will inform youngsters about the company's rock repertoire as well as stressing the problems of drugs. The bus will provide promotional operations outside local schools, town halls, city centers and the like.

Kinney is also discussing a possible series of concert tours, collectively titled "Let it Rock for Release," to start here on Nov. 21, and featuring Led Zeppelin, Yes, Faces, Family, Curved Air and John Baldry. Other concerts already scheduled—Family or Frank Zappa in November, and Led Zeppelin in December—will tie in with the "Let it Rock for Release" concept.

These concerts will be reinforced by radio spots referring to the drug problem, which have been taped, in the U.S., by James Taylor. The campaign will be accompanied by ads in trade publications and consumer magazines. The "Let it Rock for Release" album will retail at DM8 (\$2.20), of which 55 cents will be donated to Release.

LP and tape consumer packages which allows zipping open the package. Schert believes that the deterrent element on the present difficulty in opening an LP package is overlooked by the industry.

Schert explained that another help coming from the plastics industry is the fastening of pre-recorded tapes on bottles or boxes in premium programs. He showed several examples in a seminar about what he called the "whole wrap" process.

Tape recorder companies can now shrink wrap chassis assemblies and other parts to further protect against shipping damage, it was explained. Savings here could come from eliminating die-cut cardboard and other packing materials.

Another development at the show was a shrink wrap ring, which eliminates the costly heat tunnel. This portable ring encircles a pallet load or palletless load, sealing it on the spot anywhere in the warehouse.

# Executives Laud Counterfeit Tiff

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and publicize this action, it will help tremendously."

This year has seen the greatest spread of bootlegged albums taped without permission at concerts or from the radio—a situation pointed up in an article in last week's "Rock Now" special in Billboard.

That article has generated industry comments and re-emphasized the problem of stopping the "bad luck entrepreneur" who feels he is justified in taping a show and selling the music without paying any royalties.

Executives are of the same mind that the emphasis has to be on enforcement of the new law as it pertains to illegally reproducing copyrighted material. Ampex vice-president Don Hall estimates that if the new law is firmly enforced, it can cut illegal tape duplication by 75 percent, or by \$150 million next year.

CBS' Davis feels there will be serious reduction in the creation and sale of illegally manufactured albums in 1972 "because of the tremendous amount of policing action being taken."

"Great strides are being taken to thwart this serious problem. Columbia, and I know each member of the industry from manufacturer to rack jobber, is prepared to move to correct the situation. The industry is already beginning to feel the effect of this policing action," Davis speaks of an "uptempo feeling" running through the industry to halt the record bootlegger.

As a result of several recent prosecuting actions around the country, "the fear of God is being put into these offenders," Davis states emphatically.

"It is a serious problem," the executive admits, "and it's time for remedial action." Davis expects an uptempo amount of prosecutions as a result of the new federal law. He calls upon the press to publicize what is being done and to point up the actions of the industry.

Reiterates Davis: "The fear of God is definitely being put into these people."

"We still have a very big problem," continues ABC's Lasker. "Now that we have a law we will have to enforce it. And we will need great publicity when the en-

## Rock Groups Unite

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of \$1 in ticket prices to anybody registering.

Chicago included an area-by-area chart, containing detailed registration information in all 50 states, in their latest four-album CBS release. Frank Zappa includes a registration appeal on the artwork of his last two Mothers of Invention albums, "200 Motels" (UA) and "Live at Fillmore East," (Reprise).

Blood, Sweat & Tears work with the Youth Citizenship Council in Washington—which deals with the voter drive registration appeal—and have recorded some interviews and radio spots for them. The group set up its first booths at some of their concerts early in August and intends to do the same thing during a short tour of Texas in December.

Manager of the group, Fred Heller, said: "For our spring tour next year we will be going full blast because of the '72 elections. This isn't something that one group should do and all the others ignore—it's something that all groups can do."

The Beach Boys refunded \$5,000 as part of their voter registration encouragement at a recent concert in Phoenix. Members of the audience, under 21, had to present their registration card at the box office to obtain the refund.

Additionally, the group plans a series of 65 free concerts within the next 12 months to aid the drive

forcement starts. The true die-hard 'gonnif' will still be there, and we'll have to ferret him out."

Lasker sees the small time operator ceasing operation once he is aware of the legislation. But Lasker acknowledges there are some big operators "and we will have to find them and prosecute them."

The business of selling bootleg albums has in some instances become an "above-ground" activity. It is a frequent sight at rock concerts around Los Angeles, for example, to see hirsute young peddlers pitching "underground albums" outside such facilities as the Forum, Hollywood Bowl and Music Center. Retailers, dealing with a young audience, however, still keep bogus LP's out of sight.

Some industry observers wonder what would happen if clubs and concert locations took a stronger stand against people who use tape recorders to obtain the performances which turn into bootleg albums.

Mike Stewart, United Artists president, acknowledges it would be very difficult to search every person going into a club. But he also feels it is very important for the concert promoter or club owner to get involved in removing tape recorders if they are seen in the audience. "This is a very difficult thing to supervise."

"I personally feel that all publications, establishment and underground, should strenuously protest this practice. Not only in the business sense, but also because the artist is presented at his worst by those tapes. All publications should get behind a movement to stop this practice."



• Continued from page 50

debonair in his electric blue Hudie suit and white ten-gallon hat.

The sold-out Forum audience included all ages and many straights as well as youthful freaks, and they loved it all.

The show opened with a likeable set by Tower of Power, the Berkeley big band that does head r&b. The unit has some tasty horns and an effective lead singer, but would be a lot better off with more distinctive arrangements and songs.

Tony Joe White, the country-rock hit writer turned performer, also put in a likeable and musicianly set. His guitar work is always professional and he sang movingly on his ballads like "Rainy Night in Georgia." But he was miked in a way that distorted his lyrics on most of the up-tempo numbers. NAT FREEDLAND

## IMIC Featuring Seminars in '72

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expansion of one of the most successful features of last year's IMIC," Finkel said. "The give-and-take informal discussions between some of the foremost figures in the industry proved to be fascinating last year and are ideally suited to the in-depth treatment of the subjects on this year's agenda."

He said the agenda is now being completed and will be announced shortly. Further details on the conference can be obtained from Coleman Finkel, IMIC-4, 300 Madison Ave., Ninth Floor, New York, N.Y. 10017. (212) 687-5523.



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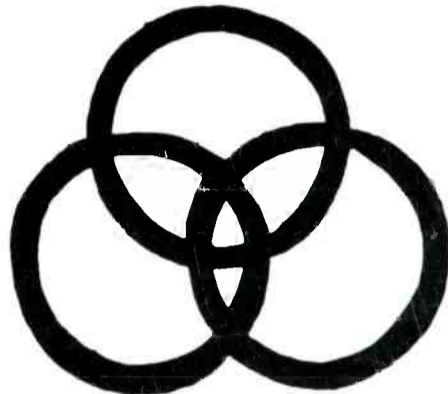
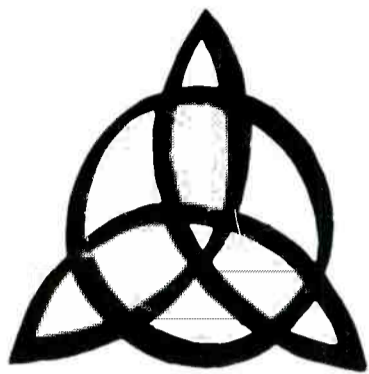
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